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FOUR ILLUSTRATORS:

WILLIAM BRUNTON

PAUL GRAY

MATHEW LAWLESS

WILLIAM McCONNELL

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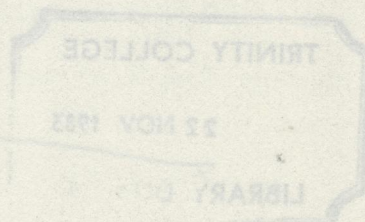
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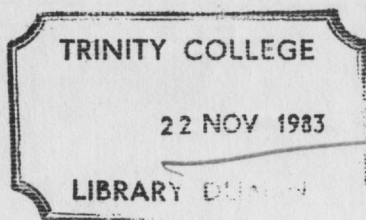
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INTRODUCTION

Between 1855 and 1870 the standard of the art of illustrated magazines in England rose to a new height. There was no single reason for this, it was the result of social, economic, legislative, technical and artistic changes and developments.

The relatively stable economic and political climate of mid-Victorian Britain gave the average citizen more leisure time than ever before, and literature, of all varieties, played no small part in filling it. While entertainment was the prime motivation behind such reading, many, but particularly those of the rising middle classes, saw it playing an important social function as well. This function was to herald and strengthen the virtues of moral and intellectual improvement. While newspapers, illustrated weeklies and specialized journals were informative, the majority of 'improving' literature was of a religious nature. In 1864 the total yearly circulation of London-published weeklies (excluding newspapers) stood at 2,404,000, of which approximately one third were predominantly religious and/or educational. Of the 2,490,000 monthlies circulated in the same year nearly two million were, in one form or another religious¹. Once a Week, Good Words, The Sunday Magazine and The Churchman's Family Magazine were among the most popular magazines of this type. However, the popularity of such journals of Reynold's Weekly News, The Illustrated Police News, Bell's Weekly Dispatch and the host of humorous periodicals, such as Punch, Fun and Judy, which grew up in the 1850s and 1860s, was due to the pure entertainment they offered. The poignant satire in the political cartoons in Punch and Fun, for example, also emerged as an important feature reflecting the attitudes and views of Victorian society.

Whatever the taste the publishers of the day seem to have risen to the challenge and provided an endless variety of specialized and general literature. They were helped in their task by certain Acts of Parliament: the abolition of the Advertisement Duty on newspapers and other periodicals in 1853; the abolition of the Stamp Tax in 1855, and six years later, the repeal of the Excise Duty on paper. The result was that by 1861 publishers were free from all financial restrictions imposed by Government.

By virtue of its size and density of population, London was the largest and most accessible potential market for literature. It was the hub of social, cultural and political activity, and as such provided a wealth of material that was of public interest. Thus it is not surprising to find the vast majority of publications being London-based. Such centralization did not prove to be a disadvantage after the advent of the railways. As the number of places that could be reached by rail dramatically increased during the second and third quarters of the nineteenth century, and as the efficiency and reliability of the railway companies improved, so many publishers used them to ensure synchronised delivery of their magazines to most parts of Britain.

If technology in the form of the railways helped publishers in an indirect way, new methods of news gathering, and innovations in the processes of printing, paper-making and the reproduction of images, were more directly involved in making the business of magazine publication a more viable and lucrative concern than had been experienced in the earlier part of the century.

The competition to capture part of the available market was stiff. Proprietors and editors, therefore, were continually looking for new attractions to entice more readers and thus boost the circulation of their periodical. The most definite method of achieving this was to

improve the quality of the writing and illustrations in each issue. For a magazine to be successful it was important that popular authors and artists were employed from its inception, for as White points out, "... every new book, is, to a certain extent, a speculation; whereas the circulation of a periodical, once it is assured, varies but slightly."² So an all out effort was made in the first edition, which had usually been advertised by the circulation of a Prospectus, and this was quickly followed by the promise of more of the same, or better, to come.

In persuing a higher standard in literary content the most popular writers of the day were asked to contribute. Their stories often appeared in serialized form and as such served a two-fold purpose: they virtually ensured continued purchase of the paper, and also enabled book publishers to advertise a forthcoming publication, so reducing the element of speculation identified by White.

Each instalment of what was usually a novel was often accompanied by a full-page illustration, and together they commanded an important position in each issue of such magazines as Once a Week, Good Words and London Society. This successful formula was backed up by a variety of verse, prose and non-fictional articles, from regular and occasional contributors, and were generously interspersed with illustrations.

In the pictorial press (The Illustrated London News, The Illustrated Times and The Illustrated London Magazine, etc.) the illustrations took precedence. This was also the case with the humorous weeklies. The importance of these illustrations was such that special artists were employed by the 'reportage' type of journal, a practise which grew up in the 1850s with the Crimean War. Punch and Fun had resident cartoonists who were responsible for the full-page satirical drawing, which was usually of a political nature, in each week's issue. The best artists available were employed in this capacity and these men were very well

paid. For example, as principle cartoonist to Punch, Leech was receiving a salary of £1,000 per annum. The more usual method of payment was that an illustrator received a fee for each drawing published. This amount depended only on the size of the work, but also on the artist's standing.

The appearance of the published illustration depended on the treatment the drawing received at the hands of the engraver as well as the artist's talent. Between 1855 and 1870 the art of wood-engraving reached its zenith through the craftsmanship of the Dalziel brothers and Swain, to name two engraving firms in particular who attained positions of great importance.

Wood-engraving was the process which was used for the vast majority of magazine illustration and many book illustrations during this period. As a relief process it differed from the woodcut in that the design was put on a block of hard wood (boxwood being preferred) which had been cut across the grain. Such a block provided the artist with a smoother, more consistent surface to work on. It also enabled the engraver to attain a far finer line, and thus more delicate effects, without the risk of splintering inherent in the woodcut.

The artist would place his drawing on the block using black-line only, the surface of the block having been smoothed and sometimes whitened. On completion he would pass it to the engravers who then cut away the white areas. If it was a large block they would often employ a factory-style process. This consisted of dividing the block and having a different engraver working on each section. One person would oversee the work so that the finished block was engraved consistently. It was then rejoined and ready for printing. This process was a common practise for magazine and newspaper work where speed and economy were essential components in the success of the publication. Being a relief process, wood-engraving,

was preferred to metal plate engraving, etching and lithography because it could be incorporated within the letterpress at the type-setting stage, so enabling text and illustrations to be printed simultaneously. From an art historian's point of view, however, this process has one inherent disadvantage. This is that the artist's final drawing was destroyed when the block was cut, and thus one must rely heavily upon the engravers' interpretation in order to gain an insight into how a particular artist worked.

On this score the engravers came in for a lot of criticism, even in their own day when the attack was spearheaded by Ruskin. He distrusted them, accusing them of destroying the uniqueness of each artist's style. In his Oxford lectures he aired the view that,

there is not one artist in ten thousand who can draw even simple objects rightly with a perfectly pure line; when such a line is drawn, only an extremely skilful engraver can reproduce it on wood; when reproduced it is liable to be broken at the second or third printing; and supposing it permanent, not one spectator in ten thousand would care for it.³

However overstated his argument may have been some of the mud stuck, and so while many of the best artists of the day, including Millais and Leighton, devoted many hours to their black-and-white work, illustration was "regarded as a dubious mixture of art and something that is not art."⁴ Its cause was not helped by the thought of the artist being confined to work on a subject dictated by the passage or verse, on a scale, and in a manner and medium, which suited the editor and engraver. The result of this stigma, combined with the fact that the art historian is really dealing with second-hand material, has been the neglect of the work of many competent artists who devoted themselves to illustration during the Sixties.

The object of this thesis is to examine the lives and works of four artists, namely, William S. Brunton, Paul Mary Gray, Mathew James Lawless and William McConnell, who came from Ireland and made their living in London by illustrating a wide variety of papers, magazines and books between 1850 and 1875.

During the reign of Queen Victoria many Irish artists travelled to London because it offered the chance of obtaining more patronage than could be expected at home, and for the reason that the capital was the place reputations were made. Few of these men, with the exception of Maclise and Mulready for example, managed to climb the artistic ladder to any height in their day. For the many less fortunate artists of this period, illustrating books and periodicals at least provided a means of making a living, and often a very lucrative one at that.

Of the four artists under consideration Lawless was the painter turned illustrator. His emigration to England was more 'accidental' in that at an early age his family moved to London. Subsequently he received his training as a painter there. On turning his attention to illustration the influences upon him, his approach to the subject matter and the quiet sentimentality all reflect trends in painting at that time. Gray too was a painter, exhibiting a good number of paintings at the R.H.A. before going to London where he became a professional illustrator. Brunton and McConnell exhibited only two paintings apiece, the titles of which are the only things known about them, although from the onset of their careers in London it appears that they had little intention of being anything other than professional comic draughtsman.

The history of Victorian illustration and its exponents has slowly been uncovered over the years and recently has come in for more intensive scrutiny. As is the case when any relatively unexplored field is

uncovered, the most prominent figures are the first to be studied. This having been completed, attention is then given to those who, due to the brevity of their career or the standard of their work, make up the second rank.

This study was inspired by noticing how many of the artists Strickland lists in his Dictionary of Irish Artists who worked in London during the Sixties. Richard Doyle is the principle figure among the illustrators he deals with, being a master of the art and holding a position alongside such men as Leech, Tenniel, du Maurier and the like. Doyle's work has therefore been examined in detail by such writers as George Everitt and Daria Hambourg. Brunton, Gray, Lawless and McConnell were among the artists who followed on after Doyle but who, primarily because their lives were short and hence their output was not very substantial, have only been touched upon by various commentators. The work presented here will, hopefully, shed a little more light on their achievements. These men were also selected because the author admits to finding their work particularly attractive and because their illustrations are typical examples of the wide range of the different catagories of black and white work: from the passion and sentiment of domestic and historical genre to the lively and humorous cartoon, and from the fanciful, dreamlike drawings to cutting political satire and the images associated with social realism.

While Strickland provided the basic information on three of the four artists, McConnell being the exception, two books in particular formed a solid foundation. These were Gleeson White's English Illustration: The Sixties, published in 1897 and Forrest Reid's Illustrators of the Eighteen Sixties, (1928). Both deal with Lawless and Gray in some detail but McConnell and Brunton escaped their attention. White also provides a considerable amount of information about Lawless in his article

'In Memoriam: Mathew James Lawless' published in The Quarto during 1898. Valuable information on all four men was gleaned from The Brothers Dalziel: A Record 1840 - 1890 and from the contemporary reports of the Art Journal. Other sources which were found to be very useful were Simon Houfe's Dictionary of British Book Illustrators and Caricaturists 1800 - 1914 (1978) which provided specific details and a broad background, as did Spielmann's The History of Punch (1895), Gordon Ray's The Illustrator and the Book in England from 1790 to 1914 (1976) and Ruari McLean's Victorian Book Design and Colour Printing (1963).

One last point must be made in connection with the illustrations Brunton, Gray, Lawless and McConnell produced. All the writers who concerned themselves with the lives and work of these four look at them in the light of their English contemporaries, and quite rightly so. Thus to describe them as Irish is slightly misleading in this instance because it implies more than the nationality they shared. They did not reflect any national heritage in their art, as did Maclise for example, and the number of occasions when they dealt with subjects concerning Ireland were few and far between.

Magazine publishing in Ireland during the 1860s was not the lucrative business that it was in England, the main reason being the lack of a sufficient market, so that many of the artists who may have stayed went to England where a living by illustration could be found more easily. The number of Irish illustrated periodicals published during this period was very small, the financial returns probably low, and hence the illustrations were of a poor quality. Those drawings which were published in such papers as The Illustrated Dublin Journal, The Penny Magazine and The Loughrea Journal were, in the main, imitative of the 'reportage' type that were found in the Illustrated London News, for

example. It was not until the 1870s and 1880s that the pictorial press gained any foothold in Ireland, and although the work produced then still show the influence of their counterparts across the Irish Sea, Irish artists then began producing Irish images some of which, like the political cartoons, were very powerful. This area, although outside the realm of this study, is virtually unexplored and at some later date will have to be given more detailed consideration.

INTRODUCTION

FOOTNOTES

1. Publishers' Circular. 16th May, 1864.
2. White, G.: English Illustration: The Sixties. p.9
3. Ruskin, J.: The Art of England. pp.166-67.
4. Reid, F.: Illustrators of the Eighteen Sixties. p.2.

WILLIAM McCONNELL

(1833 - 1867)

Very little indeed is known about William McConnell. He escaped the notice of Strickland, is not mentioned by Reid, and receives no more than cursory treatment from other commentators. Yet, of the four artists under consideration, McConnell illustrated a wider range of periodicals and did a good many more book illustrations. Only fragments of information, gleaned mainly from Spielmann and the Art Journal, make it possible to piece together the events of his life.

He was born in 1833, the son of a tailor who left Ireland to settle and resume his trade in Tottenham Court Road, London. There is no record of William McConnell receiving a formal artistic training and it would appear that from the outset of his career in 1851 he had no intention of being anything other than an illustrator by profession.¹

His first illustrations appeared in Punch. Spielmann provides what little information there is in connection with McConnell's association with this comic periodical. He says that McConnell submitted a number of uncommissioned drawings which were highly thought of by the editor Mark Lemon. It was perhaps through Lemon that he subsequently received instruction from the engraver Swain on the process of drawing 'on the block. Spielmann also lists McConnell among "the men who have borne the title of Punch Cartoonists."² As this list also includes the names of some of the best nineteenth century comic draughtsmen, namely, Leech, Tenniel, Richard Doyle, Keene and Linley Sambourne, it is perhaps indicative of the high hopes that were held for McConnell. However, these were not fulfilled and his career with Punch ended only ten months after it had begun. He apparently received very little for his work and "always resented what he considered to be the contumilious and shabby treatment meted out to him by Mark Lemon."³ Seemingly this was the root cause of the brevity of his connection with Punch.

McConnell entered its pages in the usual manner; beginning with small initials and progressing to larger pieces. His first illustration was an initial to 'The School Master of St. Albans' (Fig. M1), published on the 27th September, 1851. He continued to do similar small initials until the end of the year (Fig. M2). It would appear that by December he had acquired Lemon's confidence and was beginning to establish a fairly strong position on Punch's staff. The edition dated 13th December, 1851 contained no less than seven of his illustrations, and the following week's issue had five. Although he never matched this in any 1852 edition his later work is, in the main, on a larger scale and hence relatively more important. Two early examples of his half-page drawings are 'Punch's Museum of Extinct Races' (Fig. M3) and 'Narrow Lane Nuisance' (Fig. M4) published on the 20th December, 1851. The latter in particular shows that the guiding influence in McConnell's early career was John Leech, Punch's principle cartoonist at the time. This illustration shows that McConnell was trying to achieve a spontaneity in line, characteristic of Leech's work, and a humour in the drawing through slight caricature. In this instance, however, the men in the cart on the right are more like Tenniel's Irish calibans which were to take over the pages of Punch during the late-1850s, and 1860s. The resemblance between Leech's characters and those found in McConnell's illustrations is perceivable; for example, the woman he depicts in 'Funny Market and Witty Intelligence' (Fig. M5) is a virtual transcription from Leech, as are the people he depicts in 'Life in an Omnibus' (Fig. M6). This can be seen by comparing these pieces with Leech's 'A Probable Incident ...' (Fig. M7) and 'Interesting Scene during the Canvass ...' (Fig. M8). The similarity in the characters both men depict was to grow stronger.

One theme reoccurs in McConnell's illustrations for Punch, the lampooning of Louis Napoleon. In this he followed the editorial policy and would appear to have taken great delight in doing so. 'The Modern Damocles' (Fig. M9), 'The Political Crochet-Book' (Fig. M10) and 'The French Blue Beard' (Fig. M11) are not very pointed in their satire, relying more on harsh caricature to make the point. In 'Presumption' (Fig. M12) and 'The Ambitious Phaeton' (Fig. M13) McConnell is more successful, although the latter is spoilt somewhat by the weak draughtsmanship. 'Louis Napoleon Viewing the Body of Liberty' (Fig. M14) shows McConnell at his strongest in this vein. The point being made is simple yet poignant and further strengthened by the clear draughtsmanship, strong caricature and the size of the illustration. The composition, as the caption suggests, was taken from the painting 'Cromwell Viewing the Body of Charles I' by Paul Delaroche. This work was, at that time, well known to the public through prints and its exhibition at the Royal Academy.

McConnell also produced some satirical illustrations on domestic politics. In 'The Rivals' (Fig. M15), the composition of which was again inspired by another artist's work,⁴ he depicts Wellington. The figures of Disraeli and, presumably, Palmerston are seen in 'Disturbed by the Nightmare' (Fig. M16), and Lord Malmesbury appears in 'The Political Shoe-Black' (Fig. M17). In all cases the likenesses are somewhat crude and in comparison with the power Tenniel was displaying in this type of illustration, McConnell's work is relatively weak. It is not surprising, therefore, to find that McConnell did not continue in this mode.

McConnell did not illustrate for Punch at all after the 31st July, 1852, his last drawing being an initial for 'Fool, Fool, Fool'. As was stated earlier, the reason why he did not remain on the staff was thought to have been poor payment and "contumilious and shabby treatment." If this was so Lemon's attitude would appear to have been changed considerably, perhaps

because he found McConnell's work too close to Leech's to offer anything new and eventually saw that McConnell did not live up to his expectations.

While he was working for Punch he contributed two mediocre drawings to the Illustrated London News. These illustrations, 'Thirteen at Table' (Fig. M18) and 'The Only Man left in College on Christmas Day' (Fig. M19), were published in the edition for the 27th December, 1851. The policy of the Illustrated London News was to produce an enlarged edition around Christmas each year which, particularly during the 1850s, contained more fanciful and light-hearted illustrations in accord with the festive season. To achieve this, other illustrators, apart from the usual contributors, were drafted in to produce drawings. McConnell was obviously one of these specially commissioned artists, as were Tenniel and C.H. Bennett.

McConnell did not return to magazine illustration until July, 1855 when he became the cartoonist of The Illustrated Times. In the meantime he turned his attention to book illustration. Between 1852 and the end of 1855 McConnell produced drawings for no less than thirty-one books. Of these thirteen were published over this period, two (Aunt Mavor's Nursery Rhymes and Tom Thumb's Alphabet) appeared later, and the remainder, no copies of which have survived, are only known through surviving proofs. Although some of the last mentioned were advertised, the possibility that they were not published at all remains.

The 'yellow-back' book was an important innovation in book publishing during the 1850's. In 1846 the publishers Simms and McIntyre of Belfast launched their Parlour Novelist series which could be bought for the unheard of price of one shilling apiece. Their aim was to produce very cheap literature for wide circulation. As Ruari McLean records in his book Victorian Book Design and Colour Printing,

George Routledge (1811-88) was the first off the mark among the London publishers and started his Railway Library in 1849 directly imitating the Parlour library in both design and price.⁵

Other publishers, such as James Blackwood, quickly followed this example. The success of this type of publication was greatly helped by W.H. Smith who set up his first Railway Bookstall at Euston on the 1st November, 1848 and subsequently opened branches throughout Britain.

McConnell began to produce illustrations for James Blackwood's 'yellow-backs' in 1854, but before this date he had executed designs for eight books: The Uncle Tom's Almanac, Saunterings in London, Too Clever by Half, Boys Help to Reading, Mr. Lyndenham Greenfinch, Boys and their Rulers, Caleb Stukely and Yankee Humour. The drawings he did for the first five volumes listed are only known through the surviving proofs in the Dalziel Collection held in the British Museum. All of these are untouched and presumably stand as they were intended for publication.

The work McConnell produced for Boys and their Rulers (Figs. M20 - M25) and Yankee Humour (Figs. M26 - M31), is, however, typical of the technique he was using at that time. His draughtsmanship is swift and spontaneous, but on occasions lacks discipline resulting in the stiff limbed appearance of many of his figures. Yankee Humour is a volume which was concerned with caricaturing life in America. McConnell's drawings are well suited to this as "Why, look at 'em now!" (Fig. M29), "Breethring", he exclaimed ... (Fig. M28), and "Well, she sot on one side and I sot on tother, so I could spit on the hath" (Fig. M30) demonstrate. These illustrations show McConnell's natural inclination toward caricature; "Every boy must have a wife, now-a-days" (Fig. M31) shows the American archetype of the period, who has long hair, a goatly beard, an air of vanity and flamboyant dress.

The light and unaffected humour of Yankee Humour is common to his drawings to Boys and their Rulers and the other books he illustrated at that time. McConnell's simple and slight exaggeration in the rendering of facial features is the dominant factor in producing this as "'Shall I clean your honour's shoes to-morrow?'" (Fig. M24) and 'The Metamorphosis' (Fig. M25) show.

The humour and style McConnell displays in Boys and their Rulers proved to be a successful formula and he continued in this manner when he began illustrating Blackwood's publications. In 1854 McConnell illustrated seven Blackwood titles and the following year he produced drawings for thirteen. Of these none of the former and five of the latter are known in their published form and McConnell's work for them only survives among the proofs in the British Museum. The format and arrangement of illustrations in all these books is basically the same. The frontispiece and title page were the principle drawings, the latter often appearing quite free in its composition as a result drawing style and the creeper-like lettering of the title. A few full-page illustrations were interspersed in the text. Living for Appearances (Figs. M32 - M36) and Sayings and Doings of Mrs. Partington (Figs. M37, M38) serve as typical examples of this type of publication.

Blackwood's Comic Zadkiel, which was probably published at the end of 1854, gave McConnell the opportunity to vent his imaginative flair fully. The backbone of this book was an almanac to which was added numerous tales and anecdotes. McConnell's illustrations range from the fantasy of the title page (Fig. M39) to the political satire of 'Zadkiel reveals the future to Nicholas' (Fig. M40), which harks back to his Punch work. In the headpieces to the almanac, 'The New St. Patrick and the "Reptiles"' and 'A Night with the Bivalve' (Figs. M41, M42) for example, he departs from his usual method and uses a technique similar to the old woodcuts. The outline is hard and the forms are open. The former also indicates that he had no qualms in caricaturing an Irishman; the quest for the humorous taking precedence over

any patriotic feelings.

In the hope of attaining a wide circulation the Blackwood series could be bought at the low price of 6d. or 1/- apiece. It is not surprising therefore, to find that the printing was not of the highest standard. Evenso, McConnell does not appear to have been upset by the treatment his drawings received at the hands of Dalziel, the engravers, as none of the proofs are touched.

Considering the simplicity and innocence in the humour of McConnell's illustrations it could perhaps be anticipated that at some time he would turn his attention to illustrating books for children. In 1857 he produced nineteen drawings for Jack the Giant Killer for Blackwood. Again these works are only known by the existing untouched proofs.

Between 1855 and 1857 McConnell worked at illustrating the first, second and third books of Aunt Mavor's Nursery Rhymes. These were intensively illustrated, with one or two illustrations appearing on every page, and were published by George Routledge and Co. between 1856 and 1858. These lively and charming little drawings were done in his by then usual manner, being swiftly executed and with slight exaggeration of features, as can be seen in Figs. M43 - M52. These three books were eventually published in one volume in 1890 under the title of Nursery Rhymes and the same illustrations were used in Turtle Dover's Nest, 1886. At the same time as he was doing these McConnell was working on a number of other books for Routledge's series Aunt Mavor's Books for Little Readers. The proofs for The History of Little Bo-peep, the Shepherdess and The History of the Little Old Woman who lived in a Shoe are extant, as are those for Aunt Mavor's Alphabet of Trades and Occupations. Aunt Mavor's History of the Five Little Pigs also belongs to this series and was illustrated by McConnell. It was published in 1858.

These children's books constitute the beginnings of what was, for Routledge at least, to become very profitable business in the 1860s. Apart from the cheapness of these volumes (like the 'yellow-back' they

cost sixpence or one shilling) the introduction of colour must have made them attractive. Aunt Mavor's History of the Five Little Pigs is an early example of this. However, the colouring is extremely crude with the five basic colours, red, yellow, brown, green and blue, being laid over McConnell's illustrations without much care or precision. This is also the case with the colour printing in The Beautiful Picture Book, published in 1865, and illustrated by Harrison Weir and Thomas Dalziel as well as McConnell.

Unfortunately there is no evidence to suggest how much McConnell was receiving for his book illustrations, but they supplemented the unknown amount he was receiving from The Illustrated Times. As resident cartoonist for this paper he probably got a salary rather than being paid for each illustration published.

The Illustrated Times was founded by Henry Vizetelly in 1855. Its folio format and emphasis on illustration show that it aimed to capture part of the market which the Illustrated London News was virtually monopolising at the time. In this it must have been successful because Herbert Ingram, the publisher of the Illustrated London News, took a third share in The Illustrated Times and eventually bought the whole paper and finally closed it down.

The first number of The Illustrated Times, which was edited by John Ross, was published on the 9th June, 1855. McConnell began to contribute regularly in July. His first illustration 'Sunday Riots in Belgravia' (Fig. M53) appeared in the issue dated the 14th July. The majority of McConnell's illustrations depict the famous meeting places and fashionable events of the season in and around London.

On the 1st September he began a short series of four illustrations under the title of 'St. Monday, or the Peoples' Holiday' (Fig. M54). These show the activities of the urban lower classes at Hampton Court, Gravesend and Hampstead Heath which were popular places to which they escaped. The final drawing of the series was not published until July of the following year.

In 'The Royal Agricultural Society's Exhibition at Chelmsford' (Fig. M55) and 'A Concert at the Crystal Palace' (Fig. M56) which were published in July and August 1856 respectively, McConnell depicts two particular events which occupied those higher up the social scale.

On the 23rd August, 1856 he began another series showing people enjoying their leisure time at the seaside. 'By the Seaside' continued to be published during the summer months of 1857 and 1858. In the first year Ramsgate (Fig. M79) Margate and Exmouth were the settings, the following year he depicts less well-known resorts such as Brighton (Fig. M80) and Broadstairs, and the final drawing in the series, published on the 11th September, 1858 shows Boulogne. In these illustrations it is quite obvious that the people gathered there, and the exchanges between them take precedence over the features of the particular resort.

The other illustrations McConnell did over this period show seasonal events such as Derby Day (Fig. M57), the Botanic Gardens (Fig. M58) and Cremorne Gardens (Fig. M59) as well as less well known events around London. 'Recruiting' (Figs. M60 - M62), 'Wine tasting at the London docks' (Fig. M63), 'Conducting the night charges to the Marlborough Street Police Court' (Fig. M64) and 'The Swiss Gardens, Shoreham' (Fig. M65) are examples of this.

The last mentioned illustration was published on the 25th September, 1858, and between the date and the end of August, 1860, McConnell only had two full-page illustrations, the subject of which was the Christmas Pantomimes, published in The Illustrated Times. Over this period it would appear that he turned his attention to illustrating The Welcome Guest, which was intended as a companion periodical to The Illustrated Times. On the 24th April, 1858 The Illustrated Times carried the following prospectus, which is worth quoting in full as it explains the relationship between the two magazines.

The editors of the "Illustrated Times" inform their readers that they will publish on Monday next 1st May, 1858 (for the following Saturday) the first number of a new Illustrated Weekly Magazine for family reading, under the title of the Welcome Guest. The size will be a large octavo, and the first number will contain no less than nine Engravings. It will be the aim of the conductors of the "Welcome Guest" to elevate it in character far above the general run of cheap weekly publications; instead of addressing seamstresses, nursemaids and apprentices, they will appeal to the intelligent classes of the community. The "Welcome Guest" will be lively in tone, varied in character, rich in illustration, elegant in appearance, and economical in price. From the large mass of regular subscribers to the "Illustrated Times", the conductors of the "Welcome Guest" venture to anticipate a warm support. They hope, indeed, that the Magazine will be regarded in the light of a necessary adjunct to the Newspaper, and that its capital tales, characteristic essays, and lively sketches of society, such as the circumscribed space of the "Illustrated Times" does not admit of, will find favour with those with whom they have held weekly intercourse for the past three years; and if they are so fortunate as to have their expectations realised, the success of the "Welcome Guest" will be secured. All they ask is, their support for the first few numbers, so that a fair idea may be obtained of the varied and interesting character of the articles and illustrations of this new candidate for public favour.⁶

considering the connection between these periodicals it is not surprising to find that the same artists were used to illustrate The Welcome Guest. These include John Gilbert, H.K. Browne and Julian Portch (who was the Special Artist for The Illustrated Times to the Crimea in 1855) as well as McConnell. The tone of The Welcome Guest was light, with the bulk of the literature being specially commissioned fiction by such authors as George Augustus Sala and Robert Brough,⁷ who was the magazine's editor. McConnell illustrated the work of both men.

In each of the first thirty-one issues of The Welcome Guest, published between the 1st May and 9th October, 1858, McConnell had two drawings illustrated Sala's Twice Round the Clock. Both text and illustrations were published in book form the following year.

McConnell's contributions (Figs. M66 - M73) are more strongly realistic than his previous work. The events he illustrates closely reflect the incidents and places described by Sala in the text and captures the atmosphere of the energetic action around the city at various hours of the day and night. Here McConnell is an observer rather than a humorist, describing in quite considerable detail the happenings at Billingsgate Market, Covent Garden, St. James's Park and many other places. Each composition is packed with incident, many of which are humorous, indicating that he must have taken a lead from the narrative painters of the day, Frith being one artist who immediately springs to mind. However, while these works establish McConnell as an observer, and he must have done some studies of these places, the engendered realism does not extend to reportage.⁸ His style of draughtsmanship, with the emphasis on outline and the open forms, and the retention of his by now characteristic caricature being the reasons for this. Nevertheless, this does not exclude him, in this instance, from being cited as an optimistic commentator (in contrast to such men as Dore, Luke Fildes and Herkomer for example) on London life.

Having completed the Twice Round the Clock illustrations it would seem that McConnell was inspired to continue working in this mode. Upon returning to The Illustrated Times in August, 1860, he began a long-running series, which constitutes the major part of the work he did for the magazine after the break, entitled London Sketches. This ran virtually uninterrupted until the 26th April, 1862. In these illustrations he concerned himself mainly with the life of the lower classes of society

and the ways in which they made their living as 'Old Boot Department of Mr. Dodd's Dustyard', 'Bird Fair', 'The Halfpenny Boat', 'Boneworks at South Lambeth' and 'The Skin Market, Bermandsey' suggest.

Throughout his career with The Illustrated Times McConnell produced drawings of a very different nature, to illustrate the Christmas Pantomimes. 'Christmas Pantomimes' (Fig. M74), published on the 10th January, 1863, and the double page 'Christmas Pantomimes and Burlesques' (Fig. M75), which appeared in the Christmas Supplement for 1864, are typical examples. In each case scenes from each theatre's production are depicted in a series of separate compositions. In some the caricature is strong, reflecting not only the humour and drama but also the use of large masks in these productions.

McConnell must have found the theatre, with its clear-cut definition of particular roles, attractive for the obvious reason that he was basically a character illustrator, employing the same devices, the excentuation of appearances and attitudes, as the actor was using to achieve the same result. The majority of the work McConnell did for London Society between May, 1862 and December, 1866, illustrated articles concerned with the theatre. However, it was the everyday lives of the actors and the preparations for a production which he depicted rather than the actual performance. In 'The World Behind the Scenes' (Figs. M76 - M78), published in November, 1863, McConnell makes his observations in the dressing room, at a rehearsal and in the workshop of the property man. 'Four Public Characters in Private Life' (Fig. M81) and 'Reading "My Christmas Piece" - The Audience in The "Green Room"' (Fig. M82) show the men and women of the theatre off-stage. The subtitles of the former imply that these individuals possessed a personal trait which was well suited to the roles they played. In the

other drawings for this article 'Christmas Characters' (Figs. M83 - M85), McConnell uses the same precept when he presents the architypcal images of people immediately associated with that time of year: the inebriate soul staggering home with bottle in one hand and goose in the other, the Paterfamilias with his son carrying back the toys and the Cook proudly carrying a large plum-pudding.

His interest in drawing events from London life so evident in his contributions to The Illustrated Times is also reflected in London Society. 'Saturday Night in Leather Lane' (Fig. M86), 'Billingsgate at Five in the morning' (Fig. M87) and 'Waiting for the Waggon' (Fig. M88) all hark back to the illustrations did for Twice Round the Clock. Similarly 'Fashionable Promenades: Brighton Beach' (Fig. M89) echoes his 'By the Seaside' illustrations for The Illustrated Times.

During the 1860's McConnell also contributed to some of the other popular magazines of the period. He did one drawing, 'Hop-Picking' (Fig. M90) for The Lady's Newspaper and Pictorial Times in September, 1862. In October, 1864, the first issue of The Sunday Magazine had one of his drawings '"After dinner came wonderful shoals of visitors"' (Fig. M91) and in the same year he contributed to The Churchman's Family Magazine. One other periodical contained his work. This was Every Boy's Magazine, a monthly paper aimed at the younger reader, whose first number was dated 1862. It is perhaps not surprising to find his work among its pages seeing its publishers were Routledge and Warne, whose children's books McConnell had illustrated in the 1850s. However, his contributions are not particularly memorable and do not match up to the standard of the work he did for The Illustrated Times or London Society. They range from the fanciful, 'The Ghost of Bob Bowser's Dog' which shows a reversal of roles with a dog with a club standing over a boy on all fours, to the more straight-forward depiction of horse racing in the small illustrations he did for 'My First Races'.

McConnell renewed his connection with the publishers Routledge during the 1860s not just through Every Boy's Magazine but in the final years of his life he again produced illustrations for a few of their books. The Beautiful Picture Book, published in 1865, follows on in their tradition of children's book publishing, as does My Pet's Picture Book which appeared three years later. McConnell's work for the latter illustrated a section entitled Tom Thumb's Alphabet. These compositions are simple, jolly and attractive. There are twenty-six in all, each illustrating a profession or position in society for a letter of the alphabet (Figs. M92 - M99). This format directly parallels the illustrations he did for Aunt Mavor's Alphabet of Trades and Occupations in 1856. The delightful lyrical humour of these drawings comes from the grotesque large-heads he draws, each being highly expressive and show McConnell as a comic draughtsman at his best.

Upside Down, or Turnover Traits is another volume which shows his power in this respect. Each illustration, of which there are fifteen, can be viewed the right way up and upside down. The different parts of the titles relating to the images perceivable when the illustrations are viewed one way, then the other. The accompanying verses were written by Tom Hood. As William McConnell's sister, Annie, says in her Preface to this book, these were his final drawings but, "Their completion was, alas suddenly arrested by the hand of Death, and others have had to carry out the designs which he left unfinished".

Unfortunately the other book illustrations McConnell did in the 1860s are not as exciting or of a particularly high standard. In 1861 he produced a number of quite uncharacteristic illustrations for The Knights of the Red Cross (Figs. M100 - M102). Two years later he illustrated, with J.H. Swan, a curious volume, Advertise, How? When? Where? by William Smith. This was published by Routledge and Warne. And in the final year of his life Ghost's Wives was published it had three of his

works (Fig. M103) alongside illustrations by 'Phiz', C.H. Ross and Paul Gray.

In the introduction to his book William Smith writes,

Lest my words should fail
at times fully to convey
my meaning, I have called to
my aid the ready pencil of
Mr. William McConnell, whose
graphic powers are much too
well known to need any comment
from your humble servant.⁹

The number of books and periodicals McConnell worked on alone testifies to his popularity and further evidence for this is provided by the Art Journal. In May, 1867, under Minor Topics of the Months, it said,

Mr. McConnell ... has not been able to seek, as he hoped, a renewal of health in a more genial climate. He is, it will be remembered, a skilful draughtsman on wood, but protracted illness has compelled him to abandon the exercise of his profession. In his affliction he has received much aid, and derived much consolation from contributions made by brother artists, in the shape of drawings and sketches. Among those yet to be disposed of are sketches by Goodall, Stanfield, John Gilbert, Varley, Wilkie, Callcott, Edridge, J.D. Watson, and many others. Mr. McConnell's address is 17 Tavistock Street, Bedford Square.¹⁰

Two months later it had to write

In our May number reference was made to the painful illness of this artist, and to the efforts which were being made by his friends and admirers to enable him to seek restoration of health in a milder climate than England. But the disease, consumption, had obtained too strong a hold over his delicate constitution to permit his removal under any circumstances, and before the month had elapsed death terminated his sufferings.¹¹

William McConnell died on the 14th May, 1867, aged 34.

Over the fifteen years of his career, from his first illustrations to Punch in 1852 until his death, McConnell's style changed little. The simple facial caricature, a direct inheritance from Leech, is found throughout and is one feature which makes McConnell's work easily identifiable. However, while Leech worked from memory, McConnell, it would appear, combined imagination and direct observation, and it is possible to divide his work into two groups accordingly.

The drawings he did for his book illustrations; the railways books for Blackwood, the children's books for Routledge and the majority of the books he illustrated in the 1860s, show McConnell's inventiveness after being inspired by what was laid out in the text. This also holds true for many of his periodical illustrations. On these occasions McConnell was a straightforward illustrator. When he became an independent draughtsman (i.e. when he was not supplementing the written word) his work suggests that he formulated the compositions on the spot. His illustrations to The Illustrated Times, for which he was resident cartoonist, are examples of this. Over the years he contributed to this magazine he portrayed all levels of society; from the glamorous and fashionable people who frequented the Crystal Palace, the Cremorne Gardens and other such places, to the London poor whom McConnell paid particular attention to in his series 'London Sketches' (Figs.: M104-106) and to a lesser extent in Sala's Twice Round the Clock. In depicting the lower classes, McConnell would seem to parallel the views of Dickensian London provided by 'Phiz' (Hablot K. Browne), and George Cruikshank for example, and anticipate the harsh and evocative images of Dore, Fildes and Herkomer. The latter have been termed social realists but although McConnell uses similar subject matter, this label does not apply to him because his work is tinged with a lightheartedness, through the slight caricature, which tips the balance of such drawings as the 'London Sketches' in favour of

amusement rather than informative, evocative realism. They do not possess the power of Dore's drawings of London which are expressive enough to evoke a strong gut-reaction. McConnell's 'realism' therefore belongs to the old-school of Leech, 'Phiz', Kenny Meadows and George Cruikshank. His style of drawing also suggests this antecedence.

The influence of Leech in this respect was strong from the outset of his career, and can be seen in swift and spontaneous draughtsmanship which sometimes appears untidy. Although this is the most easily identifiable influence, there are occasions when McConnell's work suggests that of other contemporaries.

In subject, style and feeling, McConnell often parallels the work of George Cruikshank, who is remembered as an illustrator to Dickens. In fact on one occasion he and McConnell worked on the same book; Alfred Cole's Lorimer Littlegood and the similarities in their methods can be appreciated when their work is compared (Figs. : M107-109). As McConnell's career progressed he moved from this technique towards one where the outline of each figure is emphasised, as can be seen in the 'London Sketches'. His illustrations to Andrew Halliday's The Adventures of Mr. Wilderspin published in 1861, show him using this approach in a most assured manner. In style and content these drawings resemble Richard Doyle's illustrations for The Foreign Tour of Messrs. Brown, Jones and Robinson. The influence of Doyle on McConnell can also be appreciated through many of the latter's illustrations for children's books; the unpublished Jack the Giant Killer being a direct parallel to Doyle's work with the same subject, and thus establishes the debt he owes to another great Punch artist.

As can be seen from his work, the influence of Doyle and Leech remained throughout McConnell's career, and yet he did manage to develop a manner of his own. However, it was perhaps not sufficiently

independent enough for him not be considered a follower, if not an imitator, of them. So that for this reason, and the fact that his career was so short, McConnell remained virtually forgotten among the second rank of the mid-Victorian illustrators and yet it appears that he was a popular draughtsman in his time.

FOOTNOTES :

1. Two paintings were exhibited by W. McConnell at Derby in 1870 (See catalogue of Works - Paintings) which suggests that he did not restrict himself totally to black and white.
2. Spielmann, M.H. : The History of Punch p.171
3. Spielmann : p.460.
4. Although the caption to this illustration states that the composition was inspired by Watts (probably George Watts) no particular painting can be traced which could be said to be the source for McConnell's composition.
5. McLean, R. : Victorian Book Design and Colour Printing. p.
6. The Illustrated Times Vol. VI 24th April, 1858. p.299
7. The Dalziel brothers in their Record of Work stated that McConnell was a close friend of both of these men.
8. In his Dictionary of British Illustrators and Caricaturists (p.151) Houfe includes McConnell in his chapter on social realist illustrators. However, he does so by mistake saying that he and Alfred Concanan were responsible for the illustrations in George Godwin's London Shadows, a glance at the homes of thousands, (1854). The drawings for this volume were executed by John Brown.
9. Smith, W.: Advertise. How? When? Where? p.2. William Smith was acting manager for the New Adelphi Theatre when this book was published in 1863.
10. 'Minor Topics of the Month'
Art Journal Vol. IV May, 1867. p.135
11. 'Obituary : W. McConnell'
Art Journal Vol. IV July, 1867. p.172

CONCLUSION

Having examined the work of these four artists it is quite obvious that they are not unsung heroes or forgotten geniï among the black and white artists of the 1850s and 60s. They must always remain in the second rank due to the brevity of their careers, their early deaths and the fact that they all worked within established methods and styles without being noteworthy innovators in the art of illustration. Nevertheless, their relatively small output is often very attractive and at times reaches an admirable standard.

Of the four, Lawless is perhaps the odd one out in the sense that he remained first and foremost a painter, turning to illustration to provide a small income. Residing at his father's house meant that he did not have to make a living from illustration, and at any rate his poor health probably would not have permitted him to work that hard.

Gray's move from painting to illustration was more clear-cut, the change being motivated by the necessity of keeping his widowed mother. Like Brunton and McConnell, it appears that Gray went to London with the specific intention of becoming an illustrator, and as has been shown, this was quite a lucrative business once one had established a foothold in the tightly knit circle of proprietors, editors, artists and others. It seems that both Brunton and Gray owed a great debt to Thomas Hood the younger in this respect, for it was he who employed their talents the most. With the new series of Fun seeing Gray commanding the position of cartoonist and Brunton supplying half-page cartoons on a regular basis it seems more than likely that both drew salaries from the magazine, and were probably well acquainted. Both men then contributed to Cassell's Penny Readings when Hood assumed the

editorship, they provided drawings for Hood's Jingles and Jokes for Little Folks and also had works in The Savage Club Papers.

McConnell also, albeit posthumously, combined forces with Hood in Upside Down, or; Turn-over Traits suggesting that they just might have known each other, and, although it remains mere speculation, could Hood have introduced McConnell to two fellow countrymen of his acquaintance?

McConnell's career overlaps that of Gray and Brunton too. Like them he contributed to London Society during the early 1860s and on one occasion McConnell and Brunton were illustrating the same article, namely, 'Christmas Characters', which was published in December, 1863. Nearly four years later his 'A Reform in Mr. Foreward's Establishment' appeared in the volume Ghost's Wives which also contained work by Gray.

The overlapping of the careers of these men is such that it testifies only to how close-knit the world of illustrators was. The connections are by no means strong enough to justify calling them a group or school.

The diversity in their subject matter also reinforces this. Lawless worked in a manner akin to the Pre-Raphaelite tradition with its inclination towards the historical and the overt display of sentiment. He treats the subjects in a painterly fashion, with his illustrations being virtually paintings in black and white. This also holds true for much of the work Gray did outside Fun. Gray's political cartoons stand alone as illustrations, this work having no equivalent in the 'higher' art. Nor is there a parallel elsewhere to Brunton or McConnell's work. Their caricature is a feature unique to the illustrative medium.

Even with this variation in approach, and in the type of subject matter each man was depicting, one underlying common denominator does surface. This lies in the area of technique. Lawless, it would appear,

found wood-engraving a difficult technique to come to grips with and it took him some time before he developed his attractive final manner. The development of Gray's style is also evident in his early work, but Brunton and McConnell would appear to have arrived at a comfortable method very early on and any changes in their work are more along the lines of refinement. The feature common to all men is their movement towards a technique where the outlining of the compositional elements becomes the most evident characteristic. With regard to this, Lawless and Gray were said to use a Dureresque line, although Meissonier's advice to leave the forms open may also have influenced Lawless. Brunton and McConnell's shift in this direction would seem to have been instigated by the influence of contemporaries such as Richard Doyle. Even then, as Vaughan shows in his book German Romanticism and English Art¹, German illustrators were influential in the development of Doyle's approach. So that the older heritage of graphic work would seem to have had some effect on the careers of these four men.

They shared one other thing, apart from their consumptive condition, and that was their nationality. However, this proves to be of little consequence as far as their careers were concerned. The references they made to Ireland were few and far between, and it is only through Gray that we get any inkling of patriotism.

They are, however, prime examples of men who had to leave Ireland in order to follow their careers, and although they did not reach the top of the ladder, their work is attractive and reflects the broad base of talented illustrators who worked in London during the golden age of the art. One can only lament that they did not live long enough to fulfil the promise and achievement identified in their small output.

1. Vaughan, W. : German Romanticism and English Art. See Chapter .

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EXHIBITION CATALOGUES

Columbus, Ohio; Toledo, Ohio; St. Louis. Missouri.

Aspects of Irish Art. 1974.

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Irish Art in the Nineteenth Century. 1972.

Manchester.

Royal Jubilee Exhibition of 1887.

Leeds, Leicester, Bristol, London. (Arts Council Exhibition).

Great Victorian Pictures. 1978.

London, National Gallery.

Book Illustration of The Sixties. 1923.

London.

International Exhibition. 1862.

London, The Corporation of the City Art Gallery.

Loan Exhibition. 1894.

CATALOGUES

An attempt has been made to make the catalogues of each artist's work as complete as possible. Each catalogue is divided according to the type of work, with the Periodical Illustrations forming the major part.

The entries of their work for periodicals is arranged as follows: Title, Periodical, Date of Publication, Size (in centimetres, height before width), Signed, Engraver and Literature. Where a proof has survived, the touching present is described, the date of engraving is given where known and the collection where it is held is stated.

The entries for the other catagories are arranged along similar lines.

ABBREVIATIONS

Art J.	- Art Journal
Bate.	- Bate, P.: The English Pre-Raphaelite Painters.
Bryan.	- Bryan, M.: Dict. of Painters and Engravers.
B.M.	- British Museum.
c.	- circa.
Coll.:	- Collection.
D.N.B.	- Dictionary of National Biography.
Dalziel	- The Brothers Dalziel: A Record of Work.
Desc.	- Description.
Eng.	- Engraver.
Gillow.	- Gillow, J.: Bibliographical Dict. of Eng. Catholics.
Ill.	- Illustrated.
Lit.	- Literature.
Prov.	- Provenance.
R.A.	- Royal Academy.
R.H.A.	- Royal Hibernian Academy.
R.S.B.A.	- Royal Society of British Artists.
Strickland.	- Strickland, W.: Dictionary of Irish Artists.
V. + A.	- Victoria and Albert Museum.
White (E.I.)	- White, G.: English Illustration.
White (Quarto)	- White, G. 'In Memoriam' The Quarto 1890.

WILLIAM McCONNELL

Catalogue of Works.

1. Paintings.
2. Periodical Illustrations.
3. Book Illustrations.
4. Illustrations for unpublished
or untraced books.
5. Unidentified proofs.

1. PAINTINGS

1. The Artist

Derby 1870 (No. 754).

Present whereabouts unknown

Prov. J. Owen - 1870.

2. John Hallam

Derby 1870 (No. 756)

Present whereabouts unknown

Prov. J. Owen - 1870.

2. PERIODICAL ILLUSTRATIONS1. The Schoolmaster at St. Albans (Initial G)Punch Vol. XXI p.145

27th September, 1851

c.4 x c.4

Signed : WMc

Eng.: Swain

2. Funny Market and Witty Intelligence (Initial I)Punch Vol. XXI p.211

15th November, 1851

c.8 x c.6

Signed : WMc

Eng.: Swain

3. The Law of Domestic Storms (Initial B)Punch Vol. XXI p.229

22nd November, 1851

c.10 x c.6

Signed : WMc

Eng.: Swain

4. The Crisis of Affairs (Initial C)Punch Vol. XXI p.234

29th November, 1851

c.7.5 x c.6.5

Signed : Mc

Eng.: Swain

5. What we are to expect in 1852Punch Vol. XXI p.239

29th November, 1851

c.5 x c.4.5

Signed : Mc

Eng.: Swain

6. Funny Market and Witty Intelligence (Initial O)Punch Vol. XXI p.242

6th December, 1851

c.6 x c.5.5

Signed : Mc

Eng.: Swain

7. The Modern GodivaPunch Vol. XXI p.251

13th December, 1851

c.8 x c.8.5

Signed : Mc

Eng.: Swain

8. Effect of the Sub-marine TelegraphPunch Vol. XXI p.251

13th December, 1851

c.6.5 x c.7

Signed : Mc

Eng.: Swain

9. The Boa and the Blanket: An Apologue of
the Zoological Gardens
Punch Vol. XXI p.252
13th December, 1851
c.5 x c.5.5
Signed : McC
Eng.: Swain
10. Will Watch in the City (Initial T)
Punch Vol. XXI p.253
13th December, 1851
c.6 x c.6
Signed : McC
Eng.: Swain
11. A Few Suppositions (Initial S)
Punch Vol. XXI p.254
13th December, 1851
c.5.5 x c.4
Signed : McC
Eng.: Swain
12. Who is Le Newton (Initial L)
Punch Vol. XXI p.257
13th December, 1851
c.6 x c.5.5
Signed : Mc
Eng.: Swain

13. The True and the Beautiful (Initial E)
Punch Vol. XXI p.259
13th December, 1851
c.6 x c.5
Signed : McC
Eng.: Swain
14. The Modern Damocles
Punch Vol. XXI p.260
13th December, 1851
15.2 x 8.8
Signed : McC
Eng.: Swain.
15. Muffin Bell v Catholic Bell (Initial P)
Punch Vol. XXI p.261
20th December, 1851
c.8 x c.6.5
Signed : McC
Eng.: Swain
16. Alarming Intelligence (Initial A)
Punch Vol. XXI p.262
20th December, 1851
c.5.5 x c.5
Signed : Mc
Eng.: Swain

17. Punch's Museum of Extinct RacesPunch Vol. XXI p.268

20th December, 1851

c.8 x c.17

Signed : McC

Eng.: Swain

18. The (Bloomer) Barmaid (Initial W)Punch Vol. XXI p.269

20th December, 1851

c.6 x c.5

Signed : McC

Eng.: Swain

19. Narrow Lane NuisancePunch Vol. XXI p.270

20th December, 1851

c.11 x c.17

Signed : McC

Eng.: Swain

20. Lord Chamberlain and Lord Halequin (Initial W)Punch Vol. XXI p.272

27th December, 1851

c.5 x c.5.5

Signed : Mc

Eng.: Swain

21. Thirteen at Table
Illustrated London News Vol. XIX p.779
27th December, 1851
c.12 x c.15
Signed : McC
Eng.:
22. The Only man left in College on Christmas
Day (Initial I)
Illustrated London News Vol. XIX p.782
27th December, 1851
c.13 x c.10
Signed : McC
Eng.:
23. The Political Crotchet Book (Initial A)
Punch Vol. XXII p.4
3rd January, 1852
c.7 x c.5
Signed : Mc
Eng.: Swain
24. Louis Napoleon Viewing the Body of Liberty
Punch Vol. XXII p.6
3rd January, 1852
27.8 x 34.3
Signed : McC
Eng.: Swain

25. The French Blue Beard
Punch Vol. XXII p.11
3rd January, 1852
c.9 x c.12
Signed : Mc
Eng. Swain
26. (Untitled Cartoon)
Punch Vol. XXII p.13
10th January, 1852
c.6 x c.8
Signed : McC
Eng.: Swain
27. Railway Meeting in Constantinople
Punch Vol. XXII p.19
10th January, 1852
c.6 x c.5.5
Signed : McC
Eng.: Swain
28. The Horrors of Chemistry (Initial F)
Punch Vol. XXII p.23
17th January, 1852
c.5 x c.4
Signed : McC
Eng.: Swain

29. Early publication of a Liberal paper in Paris
Punch Vol. XXII p.32
17th January, 1852
12.5 x 7.8
Signed : Mc
Eng.: Swain
30. A New Method of giving a genuine Chinese flavour
to English Tea
Punch Vol. XXII p.33
24th January, 1852
11 x 8.9
Signed : McC
Eng.: Swain
31. The Haunted Area of Lambeth
Punch Vol. XXII p.39
24th January, 1852
c.7.5 x c.5.5
Signed : McC
Eng.: Swain
32. "When found, make a note of"
Punch Vol. XXII p.45
31st January, 1852
c.8 x c.5
Signed : McC
Eng.: Swain

33. The French Sphinx
Punch Vol. XXII p.54
7th February, 1852
c.7 x c.9.5
Signed : McC
Eng.: Swain
34. The Exclusive Irish Tutor (Initial T)
Punch Vol. XXII p.55
7th February, 1852
c.6 x c.4.5
Signed : McC
Eng.: Swain
35. Interior of a French Court of Justice, 1852
Punch Vol. XXII p.62
7th February, 1852
12.7 x 17.7
Signed : McC
Eng.: Swain
36. Presumption; or, The Fate of Frankenstein
Punch Vol. XXII p.64
14th February, 1852
c.11 x c.8.5
Signed : McC
Eng.: Swain

37. Our Admiral on Half-Pay (Initial A)
Punch Vol. XXII p.65
14th February, 1852
c.6.5 x c.5.5
Signed : McC
Eng.: Swain
38. The Rivals; or, A Military Position
Punch Vol. XXII p.85
28th February, 1852
34.5 x 27.8
Signed : McC
Eng.: Swain
39. The New Law of the French Press (Initial A)
Punch Vol. XXII p.87
28th February, 1852
c.8 x c.4
Signed : McC
Eng.: Swain
40. Awful contortion of the face produced by
the constant use of an eye-glass
Punch Vol. XXII p.91
28th February, 1852
7 x 8.9
Signed : McC
Eng.: Swain

41. The Ambitious Phaeton attempts to drive his
uncle's car and sets France on fire

Punch Vol. XXII p.93

28th February, 1852

12.5 x 17.8

Signed : McC

Eng.: Swain

42. Disturbed by the Nightmare; A Silly Hoax

Punch Vol. XXII p.104

6th March, 1852

13.1 x 17.7

Signed : McC

Eng.: Swain

43. The Protection of Old England by Young

England (Initial L)

Punch Vol. XXII p.113

13th March, 1852

c.6 x c.4.5

Signed : McC

Eng.: Swain

44. The (Protectionist) Sea Serpent

Punch Vol. XXII p.115

20th March, 1852

c.9.5 x c.10.5

Signed : McC

Eng.: Swain

45. Milk Reform (Two drawings)Punch Vol. XXII p.136

3rd April, 1852

c.7.5 x c.4.5, c.6.5 x c.7.5

Signed : McC (Each drawing)

Eng.: Swain

46. Habits of the business-member of Parliament

(Initial T)

Punch Vol. XXII p.137

3rd April, 1852

c.8 x c.6

Signed : McC

Eng.: Swain

47. Shall Morison have a Monument?Punch Vol. XXII p.141

3rd April, 1852

c.9.5 x c.7.5

Signed : McC

Eng.: Swain

48. Life in an Omnibus (Five drawings)Punch Vol. XXII p.144

3rd April, 1852

c.7.5 x c.6, c.6 x c.5.5, c5 x c.6.5, c.5 x c.5,

c.8 x c.8

Signed : Mc (3rd and 5th drawings only)

49. The Crystal Palace Report
Punch Vol. XXII p.152
10th April, 1852
c.7.5 x c.10
Signed : McC
Eng.: Swain
50. Matrimony made easy
Punch Vol. XXII p.164
17th April, 1852
c.8 x c.16.5
Signed : McC
Eng.: Swain
51. Necromancy in America (Initial L)
Punch Vol. XXII p.175
24th April, 1852
c.8 x c.7.5
Signed : McC
Eng.: Swain
52. Gee-Ho, Wagner!
Punch Vol. XXII p.185
1st May, 1852
c.7.5 x c.8
Signed : Mc
Eng.: Swain

53. Two Words to a BargainPunch Vol. XXII p.187

1st May, 1852

c.7.5 x c.8

Signed : McC

Eng.: Swain

54. Suggestions for Song WritersPunch Vol. XXII p.188

1st May, 1852

c.6 x c.8

Signed : WMc

Eng.: Swain

55. Mr. Disraeli's Pictures (Initial T)Punch Vol. XXII p.205

15th May, 1852

c.6 x c.6

Signed : McC

Eng.: Swain

56. What I saw, did, thought, and heard, duringmy trip to Paris last week (Initial T)Punch Vol. XXII p.215

22nd May, 1852

c.6.5 x c.5

Signed : McC

Eng.: Swain

57. A Bottle, blown at the Punch Office from
fragments of the glass of the Crystal Palace
Punch Vol. XXII p.218
11.2 x 7.4
Signed : Mc
Eng.: Swain
58. The begging-letter imposter
Punch Vol. XXII p.230
29th May, 1852
c.9 x c.4
Signed : Mc
Eng.: Swain
59. The Party "who has a certainty" for the
Emperor's Plate
Punch Vol. XXII p.241
12th June, 1852
c.6 x c.5
Unsigned
Eng.: Swain
60. The young gent who is going to make a
rapid fortune by betting
Punch Vol. XXII p.250
12th June, 1852
c.8 x c.5
Unsigned
Eng.: Swain

61. The Cradle, In Australia, In England
Punch Vol. XXII p.251
 12th June, 1852
 8.5 x 17.7
 Signed : Mc
 Eng.: Swain
62. The respectable capitalist who will bet a
thousand to one, against everything, and pays
if he loses - of course!
Punch Vol. XXII p.252
 12th June, 1852
 c.6 x c.5.
 Unsigned
 Eng.: Swain
63. Malmesbury's New Policeman
Punch Vol. XXIII p.10
 3rd July, 1852
 8 x 4
 Signed : Mc
 Eng.: Swain
64. The Political Shoe-black
Punch Vol. XXIII p.30
 10th July, 1852
 c.10.5 x c.8
 Signed : Mc
 Eng.: Swain

65. Large returns and small profitsPunch Vol. XXIII p.34

17th July, 1852

c.7 x c.4.5

Signed : McC

Eng.: Swain

66. Fool! Fool! Fool! (Initial L)Punch Vol. XXIII p.56

31st July, 1852

c.4 x c.4

Signed : Mc

Eng.: Swain

67. "Sunday Riots in Belgravia"Illustrated Times Vol. I p.94

14th July, 1855

c.17 x c.16

Signed : Mc

Eng.: Swain

68. Houndsditch Sunday FairIllustrated Times Vol. I p.125

28th July, 1855

c.16 x c.23.5

Signed : Mc

Eng.: Swain

69. Saint Monday, or the Working Man's Holiday -
The Pleasure Van for Hampton Court
Illustrated Times Vol. I p.204
 1st September, 1855
 c.18 x c.23
 Signed : Mc
 Eng.: Swain
70. Saint Monday, or the Working Man's
Holiday - No. 2 A Picnic at Hampton Court
Illustrated Times Vol. I p.244
 15th September, 1855
 c.15 x c.22
 Signed : Mc
 Eng.: Swain
71. Saint Monday, or the Working Man's
Holiday - No. 3 Windmill Hill, Gravesend
Illustrated Times Vol. I p.293
 6th October, 1855
 c.17 x c.22.5
 Signed : Mc
 Eng.: Swain
72. The Baby Show at the Surrey Zoological Gardens
Illustrated Times Vol. I p.341
 27th October, 1855
 16.4 x 23
 Signed : Mc
 Eng.: Swain

73. Christmas in Australia - Feast at the Diggings
Illustrated Times Vol. I p.469
22nd December, 1855
16.4 x 23
Unsigned
Eng.: Swain
74. The Toy Bazaar
Illustrated Times Vol. I p.477 Christmas Number
22nd December, 1855
17.7 x 22.7
Signed : Mc
Eng.: Swain
75. Christmas Pantomimes, 1855
Illustrated Times Vol. II p.12
5th January, 1856
32 x 22.9
Signed : Mc
Eng.: Swain
76. Miss Emily Stanley in her various characters
Illustrated Times Vol. II p.29
12th January, 1856
c.15 x c.22.5
Signed : Mc
Eng.: Swain

77. Greenwich Park on Whit Sunday
Illustrated Times Vol. II p.348
 17th May, 1856
 c.15 x c.23
 Signed : Mc
 Eng.: Swain
78. The London Season: A Concert at Hanover
Square Rooms
Illustrated Times Vol. III p.28
 12th July, 1856
 c.16 x c.23
 Signed : Mc
 Eng.: Swain
79. Saint Monday, or the People's Holiday - No. 4
Hampstead Heath
Illustrated Times Vol. III p.45
 19th July, 1856
 c.17 x c.22.5
 Signed : Mc
 Eng.: Swain
80. The Royal Agricultural Society's Exhibition
at Chelmsford
Illustrated Times Vol. III p.73
 26th July, 1856
 23.3. x 32.8
 Signed : W. McConnell del.
 Eng.: Swain

81. A Concert at the Crystal Palace
Illustrated Times Vol. III p.85
2nd August, 1856
23.6 x 32.8
Signed : W. McConnell
Eng.: Swain
82. By the Seaside - No. 1 The Sands at Ramsgate
Illustrated Times Vol. III p.136
23rd August, 1856
22.7 x 31.9
Signed : W. McConnell del.
Eng.: Swain
83. At the Seaside
Illustrated Times Vol. III p.137
23rd August, 1856
23.5 x 32.7
Unsigned
Eng.: Swain
84. By the Seaside No. 3
Illustrated Times Vol. III p.153
30th August, 1856
c.33 x c.24
Unsigned
Eng.: Swain

85. By the Seaside - No. 5, Margate, the arrival
of the husband's boat
Illustrated Times Vol. III p.173
6th September, 1856
c.33 x c.24
Signed :
Eng.: Swain
86. By the Seaside - No. 5, Margate
Illustrated Times Vol. III p.189
13th September, 1856
c.33 x c.24
Unsigned
Eng. Swain
87. Beside the Seaside - No. 6 Exmouth, Devonshire
Illustrated Times Vol. III p.237
4th October, 1856
c.32.5 x c.24
Signed :
Eng.: Swain
88. Christmas Pleasures and Annoyances
Illustrated Times Vol. III p.428
20th December, 1856
c.33 x c.23
Signed :
Eng.: Swain

89. Getting up the Christmas Pantomime
Illustrated Times Vol. III p.440-1
27th December, 1856
c.32.5 x c.46.5
Signed :
Eng.: Swain
90. The Westminster Election: Return of the first
member to the new Parliament
Illustrated Times Vol. IV p.213
4th April, 1857
17.6 x 22.8
Signed :
Eng.: Swain
91. At the Seaside - No. 7, The Beach at Brighton
Illustrated Times Vol. V p.101
8th August, 1857
23.1 x 32.6
Signed : W. McConnell del.
Eng.: Swain
92. By the Seaside - No. 8 Broadstairs
Illustrated Times Vol. V p.153
29th August, 1857
c.33.5 x c.23
Unsigned
Eng.: Swain

93. HastingsIllustrated Times Vol. V p.253

10th October, 1857

22.9 x 32.2

Signed : W. McConnell del.

Eng.: Swain

94. Sketches at Hastings (Three drawings)Illustrated Times Vol. V p.261

17th October, 1857

c.8.5 x c.15, c.13 x c.23, c.8.5 x c.15

Signed : Mc (2nd drawing only)

Eng.: Swain

95. By the Seaside - No. 11 St. Leonard's-on-the-Sea

(Seven drawings)

Illustrated Times Vol. V p.276-7

24th October, 1857

c.10 x c.7.5 (1st four drawings), c.10 x c.11

(final three)

Unsigned

Eng.: Swain

96. Recruiting: Scene at the Hampshire Hog, CharlesSt., WestminsterIllustrated Times Vol. V p.369

5th December, 1857

15 x 23

Signed : Mc

Eng.: Loudan

97. Recruiting: The Cavalry Standard
Illustrated Times Vol. V p.380
5th December, 1857
15 x 23
Signed : Mc
Eng.: Swain
98. Recruiting: The Infantry Standard
Illustrated Times Vol. V p.380
5th December, 1857
15 x 22.8
Signed : Mc
Eng.: Swain
99. Recruiting: Waiting to pass the medical examination
Illustrated Times Vol. V p.381
5th December, 1857
13.7 x 22.8
Signed : W. McConnell del.
Eng.: Swain
100. Mr. Bowpot's roast goose adventure
Illustrated Times Vol. V p.412
19th December, 1857
c.34 x c.23
Unsigned
Eng.: Swain

101. Examination at Bow Street of Dr. Bernard, for attempting to assassinate the Emperor Napoleon
Illustrated Times Vol. VI p.177
 27th February, 1858
 14.9 x 23
 Signed :
 Eng.: Swain
102. Wine Tasting at the London docks
Illustrated Times Vol. VI p.320
 1st May, 1858
 15.6 x 22.2
 Signed : Mc
 Eng.: Swain
103. Billingsgate Market i - Carrying Fish Ashore
ii - The Fish sold at Auction
The Welcome Guest Vol. I p.8
 1st May, 1858
 10.8 x 15.1 (Each drawing)
 Signed : W. McConnell (2nd drawing)
104. The Perfidy of Captain Slyboots
The Welcome Guest Vol. I p.25
 8th May, 1858
 11.4 x 15.2
 Signed : W. McConnell del.

105. Publication of the 'Times' Newspaper -
 i) Inside the Office
 ii) Outside the Office
 The Welcome Guest Vol. I p.29
 8th May, 1858
 10.8 x 15.0 (Each drawing)
 Signed : W. McConnell del. (Each drawing)
106. Conducting the night charges to the Marlborough
 St. Police Court
 Illustrated Times Vol. VI p.352
 15th May, 1858
 14.9 x 22.6
 Signed : W. McConnell del.
 Eng.: Swain
107. Covent Garden Market - i) The West End
 ii) Early Breakfast Stall
 The Welcome Guest Vol. I p.40
 15th May, 1858
 11.3 x 15.1 (Each drawing)
 Signed : W. McConnell and McC
108. Ralph declining to "take this woman for his
 wedded wife"
 The Welcome Guest Vol. I p.45
 15th May, 1858
 11.3 x 15.1
 Signed : Mc

109. The Course at Epsom on the Derby Day
Illustrated Times Vol. VI p.364
 22nd May, 1858
 23 x 32.1
 Signed : W. McConnell del.
 Eng.: Swain
110. Parliamentary Train - i) Platform of the London
and North Western Railway
 ii) Interior of a 3rd Class
carriage
The Welcome Guest Vol. I p.60-1
 22nd May, 1858
 11.4 x 15.1, 10.9 x 15.2
 Signed : W. McConnell (Each drawing)
111. The Botanic Gardens in Regent's Park
Illustrated Times Vol. VI p.381
 29th May, 1858
 22.3 x 32.4
 Signed : W. McConnell del.
 Eng.: Swain
112. Eight o'clock a.m. - i) St. James Park
 ii) Opening Shop
The Welcome Guest Vol. I p.76-7
 29th May, 1858
 11.3 x 15.1 (Each drawing)
 Unsigned (Each drawing)

113. Nine o'clock a.m. - Penny Steamboats alongside
the pier at London Bridge
The Welcome Guest Vol. I p.89
5th June, 1858
11.2 x 15.2
Signed : Mc
114. Ten o'clock a.m. - i) Interior of the Court of
Queen's Bench
ii) Interior of the Queen's Bench
Prison
The Welcome Guest Vol. I p.105, 108
12th June, 1858
11.3 x 15.0 (Each drawing)
Unsigned
115. Twelve o'clock - The Justice-room at the
Mansion House
The Welcome Guest Vol. I p.137
26th June, 1858
11.3 x 15.1
116. One o'clock p.m. - i) Dock labourers returning
to work
ii) Dining Rooms in Bucklersbury
The Welcome Guest Vol. I p.153
3rd July, 1858
11.3 x 15.2 (Each drawing)
Signed : Mc (1st drawing only)

117. Cremorne Gardens in the height of the SeasonIllustrated Times Vol. VII p.25

10th July, 1858

22.8 x 32.2

Signed : W. McConnell

Eng.: Swain

118. Two o'clock p.m. - i) Regent St.ii) High ChangeThe Welcome Guest Vol. I pp 169, 172

10th July, 1858

11.3 x 15.2 (Each drawing)

Signed : Mc (Each drawing)

119. Kensington GardensIllustrated Times Vol. VII p.44

17th July, 1858

22.8 x 32.1

Signed : W. McConnell

Eng.: Swain

120. Three o'clock p.m. - Debenham and Starr'sAuction RoomsThe Welcome Guest Vol. I p.185

17th July, 1858

11.4 x 15.2

Unsigned

121. Three o'clock p.m. - The Pantheon BazaarThe Welcome Guest Vol. I p.201

24th July, 1858

11.4 x 15.2

Unsigned

122. Four o'clock p.m. - i) Tattersall'sii) The ParkThe Welcome Guest Vol. I p.216

31st July, 1858

11.4 x 15.2 (Each drawing)

Signed : Mc (2nd drawing only)

123. Five o'clock p.m. - i) The Fashionable Clubii) The Prisoner's VanThe Welcome Guest Vol. I p.232

7th August, 1858

11.4 x 15.3 (Each drawing)

Signed : Mc and W. McConnell

124. Six o'clock p.m. - i) A Charity Dinnerii) The Newspaper Window at theGeneral Post OfficeThe Welcome Guest Vol. I p.249

14th August, 1858

11.2 x 15.2 (Each drawing)

Signed : Mc (2nd drawing only)

125. A Theatrical Green RoomThe Welcome Guest Vol. I p.280

28th August, 1858

10.6 x 15.2

Unsigned

126. Seven o'clock p.m. - Behind the ScenesThe Welcome Guest Vol. I p.281

28th August, 1858

11.4 x 15.2

Unsigned

127. By the Sea - No. 12, Boulogne-sur-mer (two drawings)Illustrated Times Vol. VII p.173

4th September, 1858

c.9 x c.12.5, c.14 x c.23.5

Unsigned

Eng.: Swain

128. BoulogneIllustrated Times Vol. VII p.189

11th September, 1858

c.34 x c.23

Unsigned

Eng.: Swain

129. Nine o'clock p.m. - i) House of call for the

Victoria Audience

ii) A Dancing Academy

The Welcome Guest Vol. I p.312

11th September, 1858

11.2 x 15.2 (Each drawing)

Unsigned

130. By the Sea: Boulogne (Four drawings)

Illustrated Times Vol. VII p.205

18th September, 1858

12.5 x 23, c.7.5 x c.7.5, c.9 x c.7.5, c.8.5 x c.7

Unsigned (Except 1st drawing - Signed :

W. McConnell del.

Eng.: Swain

131. Ten o'clock p.m. - i) A Discussion at the "Belvidere"

ii) An Oratorio at Exeter Hall

The Welcome Guest Vol. I p.328-9

18th September, 1858

11.3 x 15.2 (Each drawing)

Unsigned

132. Eleven o'clock p.m. - i) A Scientific Conversazione

ii) An Evening Party

The Welcome Guest Vol. I p.344-5

25th September, 1858

11.1 x 15.2 (Each drawing)

Signed : Mc (1st drawing only)

133. The Swiss Garden, Shoreham
Illustrated Times Vol. VII p.220
 25th September, 1858
 c.34 x a23
 Unsigned
 Eng.: Swain
134. Midnight - i) Supper Rooms in the Haymarket
ii) The Sub-editor's room
The Welcome Guest Vol. I p.376
 9th October, 1858
 11.4 x 15.2
 Signed : Mc (1st drawing only)
135. One o'clock a.m. - Evan's Supper Rooms
The Welcome Guest Vol. I p.440
 6th November, 1858
 11.3 x 15.2
 Unsigned
136. Two o'clock a.m. - i) A Late Debate in the House
of Commons
ii) The Turnstile at Waterloo Bridge
The Welcome Guest Vol. I p.472-3
 20th November, 1858
 11.4 x 15.2
 Signed : W. McConnell (2nd drawing only)

137. Three o'clock a.m. - i) A Bal Masque
ii) Night Charges at Bow Street
The Welcome Guest Vol. I pp 489, 492
 27th November, 1858
 11.2 x 15.3
 Signed : Mc (Each drawing)
138. Mr. Oscar T. Jones has the satisfaction of
assisting a brother officer
The Welcome Guest Vol. III p.3
 November, 1859
 c.11 x c.8.5
 Unsigned
139. Our Drinking Fountain (Initial S)
The Welcome Guest Vol. III p.23
 November, 1859
 c.4 x c.3.5
 Signed : Mc
140. The Mock Lawyer's Dismissal
The Welcome Guest Vol. III p.31
 November, 1859
 c.9 x c.11.5
 Unsigned
 Eng.: F. Jewitt

141. Two Chapters on Keranees (Initial W)
The Welcome Guest Vol. III p.35
 November, 1859
 c.5 x c.4
 Unsigned
142. Two Chapters on Keranees (Initial T)
The Welcome Guest Vol. III p.44
 November, 1859
 c.4 x c.4
 Unsigned
143. Miss Brown asks a thousand pardons
The Welcome Guest Vol. III p.51
 November, 1859
 c.9 x c.11.5
 Unsigned
144. The Mysterious Strangers
The Welcome Guest Vol. III p.59
 November, 1859
 c.6 x c.5.5
 Signed : Mc
145. Miss Brown Tempted
The Welcome Guest Vol. III p.71
 November, 1859
 c.10 x c.10
 Signed : W. McConnell del.
 Eng.: Swain

146. Thomas under the influence of the knife board
The Welcome Guest Vol. IV p.83
 November, 1859
 c.9 x c.11.5
 Unsigned
147. Oscar and Jones marvels what light through
yonder window breaks
The Welcome Guest Vol. III p.103
 December, 1859
 c.10.5 x c.10.5
 Unsigned
148. Miss Brown shows the Major a ghost
The Welcome Guest Vol. III p.123
 December, 1859
 c.9 x c.11.5
 Signed : Mc
149. Robin believes he has rescued a King's daughter
The Welcome Guest Vol. III p.143
 December, 1859
 c.9 x c.11
 Unsigned
150. A Gleam of Sunshine through the clouds
The Welcome Guest Vol. III p.163
 December, 1859
 c.9.5 x c.11.5
 Unsigned

151. The Triple Wedding
The Welcome Guest Vol. III p.191
December, 1859
c.9.5 x c.12
Signed : Mc
Eng.: Swain
152. Christmas Pantomimes
Illustrated Times Vol. IX p.440-1
31st December, 1859
c.34 x c.23
Unsigned
153. Enjoying the Pantomime
The Welcome Guest Vol. III p.282
January, 1860
154. Jawbury (Initial T)
The Welcome Guest Vol. III p.477
April, 1860
c.6 x c.2.5
Unsigned
155. Jawbury
The Welcome Guest Vol. III p.478
April, 1860
c.7.5 x c.5.5
Unsigned

156. London Sketches - No. 1 Interior of a City warehouse
Illustrated Times Vol. XI p.263
 27th August, 1860
 12.6 x 20.1
 Signed: Mc
157. London Sketches - No. 2 Newgate Market
Illustrated Times Vol. XI p.347
 1st December, 1860
 12.6 x 20.1
 Signed : Mc
158. Selling Holly in Covent Garden Market
Illustrated Times Vol. XI p.391
 22nd December, 1860
 14.6 x 22.9
 Signed : Mc
159. A Night on the Serpentine
Illustrated Times Vol. XII p.38
 19th January, 1861
 23 x 32.9
 Signed : Mc
160. i. Metropolitan Distress. ii. Interior of the Thames
Police Court
Illustrated Times Vol. XII p.55
 26th January, 1861
 c.16 x c.23.5, 15.2 x 23
 Unsigned

161. London Sketches - No. 3 A Dog Show
Illustrated Times Vol. XII p.107
 16th February, 1861
 12.5 x 20
 Unsigned
162. London Sketches - No. 4 Squalors' Market
Illustrated Times Vol. XII p.123
 23rd February, 1861
 12.5 x 20.1
 Unsigned
163. London Sketches - No. 5 i) Mr. Dodd's Dustyard
ii) Old Boat Department of
Mr. Dodd's Dustyard
Illustrated Times Vol. XII p.187
 23rd March, 1861
 12.5 x 20, 11.2 x 14.8
 Unsigned
164. London Sketches - No. 6 Bird Fair; Great St.
Andrew Street
Seven Dials
Illustrated Times Vol. XII p.291
 4th May, 1861
 12.3 x 20
 Unsigned

165. London Sketches - No. 7 Open air preaching in St. Giles
Illustrated Times Vol. XII p.307
11th May, 1861
12.5 x 20.1
Unsigned
166. The Court of Divorce and Matrimonial Causes
Illustrated Times Vol. XII p.399
22nd June, 1861
22 x 32.4
Signed
167. London Sketches - No. 8 The Hospital Gate
Illustrated Times Vol. XII p.403
22nd June, 1861
12.4 x 20.1
Unsigned
168. London Sketches - No. 9 The Halfpenny Boat
Illustrated Times Vol. XIII p.125
24th August, 1861
12.5 x 20
Unsigned
169. London Sketches - No. 10 The Watercress Market
Illustrated Times Vol. XIII p.205
28th September, 1861
12.4 x 20
Unsigned

170. London Sketches - No. 11, The Corn Market, Mark Lane
Illustrated Times Vol. XIII p.269
26th October, 1861
12.4 x 20
Unsigned
171. London Sketches - No. 12 The Horse Market at Copenhagen Fields
Illustrated Times Vol. XIII p.317
16th November, 1861
12.7 x 20
Unsigned
172. London Sketches - No. 13 "Russell Square", Hyde Park
Illustrated Times Vol. XIII p.333
23rd November, 1861
12.4 x 19.7
Unsigned
173. London Sketches - No. 14 The Bloomsbury County Court
Illustrated Times Vol. XIII p.348
30th November, 1861
12.4 x 20
Unsigned
174. London Sketches - No. 15 Moses Square, Houndsditch
Illustrated Times Vol. XIV p.29
11th January, 1862
12.3 x 20
Unsigned

175. A Family Party for the Pantomime
Illustrated Times Vol. XIV p.41
18th January, 1862
16.9 x 23
Signed : WMc
176. London Sketches - No. 16 The Watch Fair, Houndsditch
Illustrated Times Vol. XIV p.61
25th January, 1862
12.5 x 20.1
Unsigned
177. London Sketches - No. 17 Altridge's Horse Repository
Illustrated Times Vol. XIV p.125
22nd February, 1862
12.7 x 19.8
Signed : Mc
178. London Sketches - No. 16 Boneworks at South Lambeth
Illustrated Times Vol. XIV p.157
8th March, 1862
12.4 x 20.1
Unsigned
179. The Ghost of Bob Bowser's Dog
Every Boy's Magazine Vol. I p.97
March, 1862
8.9 x 9.6
Signed : Mc
Eng.: Dalziel

179a Proof

Untouched

Date of engraving : 19th February, 1862

Coll.: B.M.

180. A Valentine Story

London Society Vol. I p.116

March, 1862

c.10.5 x c.10

Signed : McC

Eng.: Dalziel

180a Proof

Untouched

Coll.: B.M.

181. London Sketches - No. 17 Dividend Day at the

Bank of England

Illustrated Times Vol. XIV p.253

19th April, 1862

12.5 x 20

Unsigned

182. London Sketches - No. 18 The Skin Market,

Bermandsey

Illustrated Times Vol. XIV p.269

26th April, 1862

12.5 x 20

Unsigned

183. The Ghost of Bob Bowser's Dog
Every Boy's Magazine Vol. I p.160
April, 1862
c.10 x c.9.5
Unsigned
Eng.: Dalziel
- 183a Proof
Untouched
Date of engraving : 12th March, 1862
Coll.: B.M.
184. Fleet Street a hundred years ago
London Society Vol. I p.319
May, 1862
18.7 x 11.5
Signed : Mc
Eng.: Dalziel
- 184a Proof
Untouched
Date of Engraving : 8th March, 1862
Coll.: B.M.
185. Fashionable Promenades: Brighton Beach
London Society Vol. II opp. p.90
July, 1862
11.5 x 18.7
Unsigned
Eng.: Dalziel

- 185a Proof
Untouched
Coll.: B.M.
186. Hop-Picking: A Plantation in the "Hop County"
The Lady's Newspaper and Pictorial Times p.161
13th September, 1862
13.9 x 22.3
Signed : W. McConnell Delt.
187. Victoria Street, E.C. - Betting men making up
their books for the St. Leger
Illustrated Times Vol. I (n.s.) p.340
20th September, 1862
12.6 x 20.1
Signed :
188. A Half-Holiday with the Actors
London Society Vol. II p.193
September, 1862
c.7 x c.9.5
Unsigned
Eng.: Dalziel
- 188a Proof
Untouched
Date of engraving : 9th August, 1862
Coll: B.M.

189. A Half-Holiday with the Actors - Provisions
for the Future

London Society Vol. II p.195

September, 1862

c.9 x c.9.5

Unsigned

Eng.: Dalziel

- 189a Proof

Untouched

Date of engraving: 9th August, 1862

Coll.: B.M.

190. What the Birds Say

Every Boy's Magazine Vol. I p.569

October, 1862

8.6 x 8.6

Signed : Mc

Eng.: Dalziel

- 190a Proof

Untouched

Date of engraving : September, 1862

Coll.: B.M.

191. Reminiscences of the International Exhibition

Illustrated Times Vol. I (n.s.) p.433

1st November, 1862

c.33 x c.22

Unsigned

192. Reading "My Christmas Piece" - The Audience in
the "Green Room"
London Society Vol. II Christmas Number opp. p.16
17th December, 1862
11.3 x 18.6
Unsigned
Eng.: Dalziel
- 192a Proof
Untouched
Coll.: B.M.
193. Christmas Pantomimes
Illustrated Times Vol. II (n.s.) p.9
3rd January, 1863
33.6 x 22.9
Unsigned
194. Christmas Pantomimes
Illustrated Times Vol. II (n.s.) p.29
10th January, 1863
33.7 x 23.1
Signed : Mc
195. The Six Boys of Guilton
Every Boy's Magazine Vol. II p.60
January, 1863
c.9 x c.9.5
Signed : Mc
Eng.: Dalziel

195a Proof

Untouched

Coll: B.M.

196. In Rotten Row

London Society Vol. III p.117

February, 1863

6.2 diam.

Unsigned

197. Scene at the Adelphi Theatre on the night of
the Royal Marriage

Illustrated Times Vol. II (n.s.) p.221

21st March, 1863

16.4 x 23

Unsigned

198. Some remarkable servants

London Society Vol. III p.241

March, 1863

c.10 x c.9.5

Unsigned

199. My First Races

Every Boy's Magazine Vol. II p.178

March, 1863

c.9 x c.9

Signed : Mc

200. My First Races
Every Boy's Magazine Vol. II p.285
March, 1863
c.9 x c.9
Unsigned
201. The Actor's Fete
London Society Vol. IV opp. p.208
September, 1863
14.4 x 12
Unsigned
202. The World behind the Scenes
London Society Vol. IV p.385
November, 1863
10 x 9.7
Unsigned
Dalziel
203. The World behind the Scenes
London Society Vol. IV p.392
November, 1863
11 x 9.5
Unsigned
Eng.: Dalziel
204. The World behind the Scenes
London Society Vol. IV opp. p.392
November, 1863
11.4 x 17.5
Unsigned
Eng.: Dalziel

204a Proof

Untouched

Date of engraving : 23rd September, 1863

Coll.: B.M.

205. The Bull Inn, Aldgate, on Christmas Eve, in
the Old Coaching Days

Illustrated Times Vol. III (n.s.) p.397

19th December, 1863

16 x 23.2

Unsigned

206. All over London

London Society Vol. IV p.549

December, 1863

c.9.5 x c.9.5

Signed : Mc

207. Christmas Characters: Four Public Characters
in Private Life. (Four drawings)

London Society Vol. IV Christmas Number opp. p.17

December, 1863

5.6 x 4.9 (Each drawing

Unsigned

Eng.: Dalziel

207a Proofs

Untouched

Coll.: B.M.

208. Christmas Characters (Six drawings)London Society Vol. IV Christmas Number pp.14, 15, 17

December, 1863

5.6 x 4.9 (Each drawing)

Unsigned

Eng.: Dalziel

208a Proofs

Untouched

Coll.: B.M.

209. Christmas in WhitechapelLondon Society. Vol. IV Christmas Number p.73

December, 1863

9.7 x 8.8

Signed : Mc

Eng.: W. Thomas

210. The PantomimesIllustrated Times Vol. IV (n.s.) p.9

2nd January, 1864

33.2 x 23.2

Unsigned

211. The PantomimesIllustrated Times Vol. IV (n.s.) p.28

9th January, 1864

33.7 x 23.2

Signed : Mc

212. Turning over a new leafLondon Society Vol. V p.1

January, 1864

14.2 x 9.9

Signed : Mc

213. Shine your Boots, Sir!Churchman's Family Magazine Vol. III p.89

January, 1864

c.9 x c.9.5

Signed : Mc

Eng.: Dalziel

213a Proof

Untouched

Date of Engraving: 10th December, 1863

Coll.: B.M.

214. Tom Probus and his ValentinesLondon Society Vol. V p.97

February, 1864

8.9 x 6.2

Unsigned

215. Tom Probus and his ValentinesLondon Society Vol. V p.103

February, 1864

c.10 x c.10

Signed : Mc

216. An Actor's StoryLondon Society Vol. V p.209

March, 1864

9.7 x 8.8

Signed : Mc

217. An Actor's StoryLondon Society Vol. V p.213

March, 1864

c.11.5 x c.9.5

Signed : Mc

218.

Churchman's Family Magazine Vol. III p.265

March, 1864

8.9 x 9.8

Signed : Mc

Eng.: Dalziel

218a Proof

Untouched

Coll.: B.M.

219. The Lobby of the House of CommonsIllustrated Times Vol. IV (n.s.) p.317

14th May, 1864

12.5 x 19.9

Unsigned

220. My Competative ExaminationLondon Society Vol. VI p.85

July, 1864

11.9 x 9.5

Unsigned

Eng.: Dalziel

220a Proof

Untouched

Date of Engraving : 7th June, 1864

Coll.: B.M.

221. My Competative Examination, Passing the DoctorLondon Society Vol. VI p.87

July, 1864

c.10 x c.9

Unsigned

Eng.: Dalziel

221a Proof

Untouched

Date of Engraving : 7th June, 1864

Coll.: B.M.

222. Jack at SchoolLondon Society Vol. VI p.337

October, 1864

c.12 x c.9.5

Unsigned

223. Saturday Night in Leather Lane
London Society Vol. VI opp. p.348
October, 1864
12 x 9.5
Signed : W. McConnell del.
Eng.: Dalziel
- 223a Proof
Untouched
Coll.: B.M.
224. The man in irons going on duty for the day
Illustrated Times Vol. V (n.s.) p.269
22nd October, 1864
16.3 x 23.2
Signed : Mc
225. After dinner came wonderful shoals of visitors
The Sunday Magazine Vol. I p.64
October, 1864
11.1 x 13.9
Signed : Mc
- 225a Proof
Untouched
Coll: V. + A.

226. Freaks on the Fells; or, Three Month's
Rustication
Every Boy's Magazine Vol. II opp. p.641
November, 1864
12.7 x 8.2
Signed : Mc
Eng.: Dalziel
- 226a Proof
Untouched
Coll.: B.M.
227. How Goldsworthy Brothers spent their Christmas Day
London Society Vol. VI Christmas Number p.33
December, 1864
12 x 9.5
Signed : Mc
228. The Sweets of Home and the effects on
Master Bantingdrawn
Illustrated Times Vol. V p.424
24th December, 1864
c.34 x c.23
Unsigned
229. Christmas Pantomimes and Burlesques
Illustrated Times Vol. V p.432-3
24th December, 1864
34.3 x 46.6
Unsigned

230. Scenes of Australian Life and Character: A Land Sale
Illustrated Times Vol. VI p.196
 1st April, 1865
 17.3 x 22.9
 Signed : Mc
231. A Short Noviciate in Thespian Art
London Society Vol. VIII p.498
 November, 1865
 12 x 9.5
 Signed : Mc
232. A Christmas Medley
London Society Vol. VIII Christmas Number p.85
 December, 1865
 11.8 x 9.4
 Signed : Mc
- 232a Proof
 Untouched
 Date of Engraving : 1864
 Coll.: B.M.
233. A Sketch at the Stage Door, Drury Lane
London Society Vol. IX opp. p.28
 January, 1866
 11.6 x 18.8
 Signed : Mc
 Eng.: Dalziel

233a Proof

Touched - This proof is heavily touched with China white, particularly the background on the left hand side.

Coll.: B.M.

234. Winter from your own window

London Society Vol. IX p.32

January, 1866

12 x 9.4

Signed : Mc

235. Waiting for the Waggon

London Society Vol. IX p.401

May, 1866

12 x 9.4

Signed : Mc

236. Billingsgate at five in the morning

London Society Vol. X p.525

December, 1866

12 x 9.4

Unsigned

237. Christmas Eve in the London Markets

London Society Vol. X Christmas Number p.54

December, 1866

9.4 x 12

Signed : Mc

238. Boxing DayLondon Society Vol. X Christmas Number p.96

December, 1866

5.5 x 4.9

Unsigned

238a Proof

Untouched

Date of Engraving : 1863

Coll.: B.M.

3. BOOK ILLUSTRATIONS1. Boys and their Rulers; or What we do at school

(Nathaniel Cooke, London. 1853).

a. The Misses Green

Frontispiece

16.3 x 10.5

Signed : Mc

Eng.: Dalziel

b. Title page

16.5 x 10.5

Signed : Mc

Eng.: Dalziel

c. The Dog and the Panther

opp. p.18

10.5 x 17.2

Signed : Mc

Eng.: Dalziel

d. The Sick Boy

opp. p.36

17.2 x 10.6

Signed : Mc

Eng.: Dalziel

e. "Shall I clean your honour's shoes to-morrow?"

opp. p.76

10 x 17.2

Signed : Mc

Eng.: Dalziel

f. The Metamorphosis

opp. p.80

10.6 x 17.2

Signed : Mc

Eng.: Dalziel

g. The Christmas Supper

opp. p.110

17.2 x 10.6

Signed : Mc

Eng.: Dalziel

The proofs of these illustrations survive and are all untouched. They are kept in the British Museum and the date of engraving is given as the 24th October, 1853.

See p. 557.

2. Jordan, W.: Yankee Humour, and Uncle Sam's Fun
(Ingram, Cooke and Co., London. 1853).

a. Captain Simon Suggs

Frontispiece

15.5 x 9.3

Signed : Mc

Eng.: Dalziel

b. Dow Jun.

Title page

15.4 x 9.3

Signed : Mc

Eng.: Dalziel

c. "I then grinned my best for about ten minutes;
but the cursed 'coon hung on"

opp. p.4

15.7 x 9.7

Unsigned

Eng.: Dalziel

d. "Breethring", he exclaimed, "I see yonder a man
thats a sinner; I know he's a sinner"

opp. p.12

9.7 x 15.6

Signed : Mc

Eng.: Dalziel

- e. "Why, look at 'em now!" exclaimed the Captain in
extreme vexation: "I'll be d-----d if you understand
a word I say"
opp. p.20
9.8 x 15.3
Signed : Mc
Eng.: Dalziel
- f. "Well, she sot on one side, and I sot on tother,
so I could spit on the hath
opp. p.22
15.2 x 9.2
Signed : Mc
Eng.: Dalziel
- g. "Should his mother ever have the temerity, he calls
her 'no gentleman'"
opp. p.34
9.7 x 15.4
Signed : Mc
Eng.: Dalziel
- h. "Every boy must have a wife, now-a-days"
opp. p.50
15.6 x 9.3
Signed : Mc
Eng.: Dalziel

The proofs of these illustrations survive and are all untouched. They are kept in the British Museum and the date of engraving is given as 30th June, 1853.

3. Caleb Stukely

(James Blackwood, London. 1854).

a. Title page

c.13.5 x c.8.5

Signed : W. McConnell de

Eng.: Dalziel

b. The delicate examination

c.14 x c.8.5

Unsigned

Eng.: Dalziel

c. The unexpected return

c.14 x c.8.5

Unsigned

Eng.: Dalziel

d. "Silly Billy"

c.14 x c.8.5

Unsigned

Eng.: Dalziel

e. Mr. Levy at Home

c.14 x c.8.5

Unsigned

Eng.: Dalziel

f. The Thomsons in their glory

c.8.5 x c.14

Signed : W. McConnell

Eng.: Dalziel

g. The Attentive Listener

c.14 x c.8.5

Signed : Mc

Eng.: Dalziel

h. In Possession

c.14 x c.8.5

Unsigned

c.14 x c.8.5

Eng.: Dalziel

The proofs of these illustrations survive and are all untouched. They are kept in the British Museum, and the date of engraving is given as 22nd December, 1853.

4. Sayings and Doings of the celebratedMrs. Partington

(James Blackwood, London. 1854)

- a. "Then, shore enough, was a sight as froze my
blood to calves-foot jelly ..."

Frontispiece

14.4 x 9.2

Signed : W. McConnell del.

Eng.: Dalziel

- b. Title page

13.9 x 8.9

Signed : Mc

Eng.: Dalziel

The proofs of these illustrations survive and are untouched. They are kept in the British Museum, and the date of engraving is given as 23rd July, 1854.

5. Mrs. Caustic (pseud: Bullard, A.T.J.): Love Affairs;
or, How a Flirt was caught in his own trap
(James Blackwood, London. 1854.)

- a. "She opened a cupboard and taking down a pack of
cards, began to shuffle them in a very mysterious
manner, fixing on him a scrutinising look."

Frontispiece

c.14 x c.9.5

Signed : Mc

Eng.: Dalziel

- b. Love Affairs

Title Page

14 x 9.1

Signed : Mc

Eng.: Dalziel

The proofs of these illustrations survive and are untouched. They are kept in the British Museum, and the date of engraving is given as 24th August, 1854.

6. Friswell, J.H.: Houses with the fronts off
(James Blackwood, London, 1855).

a. Mr. Vox "Striking up"

Frontispiece

14.4 x 9.1

Unsigned

Eng.: Dalziel

b. Swishtale Academy

Title page

8.2 diam.

Signed : Mc

Eng.: Dalziel

The proofs of these illustrations survive and are untouched. They are kept in the British Museum, and the date of engraving is given as 24th August, 1854.

7. Friswell, H. (ed.) : Blackwood's Comic Zadkiel;
or Comic Prophetic Almanac
(James Blackwood, London. 1855)

a. Zadkiel's Hieroglyphic for the year 1855

Frontispiece

16.7 x 35.7

Signed : W. McConnell

Eng.: Dalziel

b. Title Page

17.2 x 10.3

Unsigned

Eng.: Dalziel

c. Address

p.9

15.2 x 8.8

Unsigned

Eng.: Dalziel

d. January - The Pantomime of 1855 begins

p.11

5 x 8.8

Unsigned

Eng.: Dalziel

e. February - Patent Envelope for the 14th

p.15

5 x 8.9

Unsigned

Eng.: Dalziel

f. Venus in contact with Virgo

p.18

c.3 x c.5

Unsigned

Eng.: Dalziel

g. March - The New St. Patrick and the "Reptiles"

p.19

5 x 9

Unsigned

Eng.: Dalziel

h. April - "All the world a fool"

p.23

5 x 9

Unsigned

Eng.: Dalziel

i. May - The Pre-Raphaelite stumbling block

p.27

5 x 9

Unsigned

Eng.: Dalziel

j. June - A double achromatic at the Opera

p.31

5 x 8.9

Unsigned

Eng.: Dalziel

k. July - The dogs-ology of the Dog Days

p.35

5 x 8.9

Unsigned

Eng.: Dalziel

l. An Observation of Areas

p.36

c.3 x c.2

Unsigned

Eng.: Dalziel

k. Virgo is squaring to Mars

p.37

c.1 x c.2

Unsigned

Eng.: Dalziel

m. August - A Night with the Bivalve

p.39

5 x 8.9

Signed : Mc

Eng.: Dalziel

n. September - Pheasant shooting commences

p.43

5 x 9

Unsigned

Eng.: Dalziel

o. October - Oxford term begins - Town and Gown

p.47

5 x 8.9

Unsigned

Eng.: Dalziel

p. Writing to the "Times"

p.48

c.7.5 x c.4

Unsigned

Eng.: Dalziel

q. November - The Great Guy of 1855

p.51

5 x 8.9

Signed : Mc

Eng.: Dalziel

r. December - Zadkiel's Christmas Box

p.55

5 x 8.9

Eng.: Dalziel

s. The Great Value of a "Little Time"

p.59

c.4.5 x c.3

Signed : Mc

Eng.: Dalziel

t. A Little Time to consider

p.61

c.5 x c.4

Unsigned

Eng.: Dalziel

u. Zadkiel reveals the future to Nicholas

p.65

10 x 15.6

Unsigned

Eng.: Dalziel

v. The "Early" Beer Act

p.73

c.7.5 x c.7

Unsigned

w. A Fete in the future

p.77

c.3 x c.2.5

Unsigned

Eng.: Dalziel

x. Zadkiel studies the Stars

p.79

c.7.5 x c.9

Unsigned

Eng.: Dalziel

y. Not up to Time

p.88

c.8 x c.8.5

Signed : Mc

Eng.: Dalziel

The proofs of these illustrations survive and are untouched. They are kept in the British Museum, and the dates of engraving are given as 18th, 19th and 22nd September, 1854.

8. Friswell, J.H. : Twelve Inside, and one out.

(James Blackwood, London. 1855)

- a. "In His Majesty's name, then", I cried, "I seize
this vessel, which contains more than one pint of
illicit whiskey"

Frontispiece

9.5 x 14.6

Signed : McConnell del.

Eng.: Dalziel

- b. Title Page

c.9 x c.9

Signed : Mc

Eng.: Dalziel

- c. The Author's Story

opp. p.51

c.8 x c.14.5

Unsigned

Eng.: Dalziel

- d. Tom Spot

opp. p.63

8.6 x 14.3

Unsigned

Eng.: Dalziel

- e. Mr. Waxwiggles

opp. p.85

c.8.5 x c.14.5

Unsigned

Eng.: Dalziel

f. The three glasses of lemonade

opp. p.96

c.8.5 x c.14.5

Unsigned

Eng.: Dalziel

The proofs of the first, second, fourth and fifth illustrations survive and are untouched. They are kept in the British Museum, and the date of engraving is given as 22nd December, 1854.

9. Mayhew, A. + H.: Living for Appearances

(James Blackwood, London. 1855)

McConnell did seven illustrations for this volume: the frontispiece, the title page and opposite pages 11, 62, 107, 128 and 154. All are untitled and, with the exception of the frontispiece, are signed Mc. All were engraved by Dalziel and measure c.12 x c.8

The proofs of all these illustrations survive and are untouched. They are kept in the British Museum and the date of engraving is given as 17th March, 1855.

10. Mrs. Partington's Tea Party, and Trip to Paris

(James Blackwood, London. 1855)

a. Mrs. Partington's visit to Paris

Frontispiece

c.9 x c.14

Signed : Mc

Eng.: Dalziel

b. Mrs. Partington's Tea Party

opp. p.9

c.9 x c.14

Signed : Mc

Eng.: Dalziel

The proofs of these illustrations survive and are untouched. They are kept in the British Museum and the date of engraving is given as 23rd June, 1855.

11. Mayhew, A.: Kitty Lamere; or A Dark Page in
London Life
(James Blackwood, London. 1855)

a. Wrapper
c.14 x c.8.5
Unsigned
Eng.: Dalziel

b. Frontispiece
14.5 x 9.1
Signed : Mc
Eng.: Dalziel

c. Title Page
c.10.5 x c.7
Unsigned
Eng.: Dalziel

The proofs of these illustrations survive and are untouched. They are kept in the British Museum, and the date of engraving is given as 30th July, 1855.

12. Grins, by the smartest nation in all creation

(Charles H. Clarke, London. 1855)

a. Wrapper

16 x 10

Unsigned

b. "I wish I may be swamped if the mermaid wasn't
a dreadful nice critter to chatter"

Frontispiece

c.11 x c.9.5

Signed : Mc

c. Grins! "Chalk! I reckon."

Title page

c.10.5 x c.8

Unsigned

d. The Yankee among the Mermaids

p.6

c.9 x c.9.5

Signed : Mc

e. The Yankee among the Mermaids

p.12

c.8 x c.9

Signed : Mc

f. Daddy Bigg's Scrape

p.29

c.7 x c.9

Signed : Mc

13. Aunt Mavor's Book of Nursery Rhymes

(George Routledge and Co., London. 1856)

McConnell did thirty-seven illustrations for this volume. An illustration appears on each page, with pp. 4, 13, 16 and 28 having two each, and there are five on p.5. The majority are unsigned. Each illustrates a well-known nursery rhyme.

The proofs of all these illustrations survive and are untouched. They are kept in the British Museum, and the date of engraving is given as 13th Nov., 1855.

14. Aunt Mavor's Second Book of Nursery Rhymes

(George Routledge and Co., London. 1857).

McConnell did forty-two illustrations for this book which is of the same basic format as the first Aunt Mavor's Book of Nursery Rhymes. All except the title page are unsigned.

The proofs of all these illustrations were engraved by Dalziel, all are untouched. They are kept in the British Museum, and the date of engraving is given as 7th October, 1856.

15. Oldfellow, O. : Our School; or, Scraps and Scrapes
in Schoolboy Life

(John Wesley and Co., London. 1857).

McConnell did eighteen illustrations for this book: pp. 2, 13, 34, 36, 38, 48, 51, 52, 53, 55, 62, 69, 78, 94, 100, 109, 112 and the Wrapper. All are unsigned and were engraved by J. and G.P. Nicholls.

16. Aunt Mavor's Third Book of Nursery Rhymes

(George Routledge and Co., London. 1858).

McConnell did thirty-eight illustrations for this volume which is of the same format as the other two books of Nursery Rhymes. All are unsigned and were engraved by Dalziel.

The proofs of these illustrations survive and are all untouched. They are kept in the British Museum, and the date of engraving is given as 11th September, 1857.

17. Aunt Mavor's History of Five Little Pigs

(George Routledge and Co., London. 1858).

McConnell did forty-two illustrations for this book: the title page, the frontispiece and eight for each of the five tales of the five pigs. At least one drawing appears on every page. The majority are unsigned. All are engraved by Dalziel. The proofs of these designs are not extant.

18. Cole, A.W. : Lorimer Littlegood, Esq.

(James Blackwood, London. 1858)

a. Weazel meets with his match

opp. p.72

c.13 x c.10

Signed : McConnell del.

b. Master Dick's Academical Course

opp. p.143

c.13 x c.9.5

Signed : McConnell del.

c. Weazel surprised and caught

opp. p.253

c.13.5 x c.9

Signed : McConnell del.

d. Mr. Fenton and his dog Billy

opp. p.287

c.13 x c.10

Unsigned

e. The Battle of the Cloisters

opp. p.60

17.1 x 10.6

Signed : Mc

Eng.: Dalziel

f. "Shall I clean your honour's shoes to-morrow?"

opp. p.76

10 x 17.2

Signed : Mc

Eng.: Dalziel

g. The Metamorphosis

opp. p.80

10.6 x 17.2

Signed : Mc

Eng.: Dalziel

h. The Christmas Supper

opp. p.110

17.2 x 10.6

Signed : Mc

Eng.: Dalziel

The proofs of these illustrations survive and are all untouched. They are kept in the British Museum, and the date of engraving is given as the 24th October, 1853.

19. Pardon, G.F. : The Months; A Book for all Seasons

(James Blackwood, London. 1858)

McConnell did thirteen illustrations for this book, including the Wrapper. Each depicts a particular month. All are signed, measure 13.5 x 15 and were engraved by Swain.

20. Sala, G.A. : Twice Round the Clock; or, The Hours of the Day and Night in London

(Houlston and Wright, London. 1859)

i. 4 a.m. - Billingsgate Market: Carrying Fish Ashore

p.17

10.8 x 15.1

Unsigned

ii. 4 a.m. - Billingsgate Market: The Fish sold by Auction

p.20

11.0 x 15.1

Signed : W. McConnell Delt.

iii. 5 a.m. - Publication of the "Times": Inside the Office

p.32

10.8 x 15

Signed : W. McConnell del

iv. 5 a.m. - Publication of the "Times": Outside the Office

p.33

10.7 x 15

Signed : W. McConnell del

- v. 6 a.m. - Covent Garden Market: The West End
 p.41
 11.3 x 15.1
 Signed : W. McConnell
- vi. 6 a.m. - Covent Garden Market: Early Breakfast Stall
 p.44
 11 x 15.1
 Signed : Mc
- vii. 7 a.m. - Parliamentary Train: Platform of the London
 and North Eastern Railway
 p.60
 11.4 x 15.2
 Signed : W. McConnell del.
- viii. 7 a.m. - Parliamentary Train: Interior of a Third
 Class Carriage
 p.64
 10.9 x 15.2
 Signed : W. McConnell
- ix. 8 a.m. - St. James' Park
 p.68
 11.4 x 15.1
 Unsigned
- x. 8 a.m. - Opening Shop
 p.76
 11.3 x 15.1
 Unsigned

- xi. 9 a.m. - Omnibus at the Bank
p.84
11.2 x 15.1
Unsigned
- xii. 9 a.m. - Penny Steamboats alongside the pier at
London Bridge
p.85
11.2 x 15.2
Signed : Mc
- xiii. 10 a.m. - Interior of the Court of Queen's Bench
p.96
11.4 x 15
Unsigned
- xiv. 10 a.m. - Interior of Queen's Bench Prison
p.100
11.2 x 15
Unsigned
- xv. 11 a.m. - Trooping the Guard at St. James' Palace
p.109
11.3 x 15.2
Signed : Mc
- xvi. 11 a.m. - A Wedding at St. James' Church, Piccadilly
p.113
11.1 x 15.1
Unsigned

- xvii. Justice-Room at the Mansion House
 p.121
 11.3 x 15.1
 Unsigned
- xviii. 1 p.m. - Dock Labourers returning to work
 p.137
 11.4 x 15.2
 Unsigned
- xix. 1 p.m. - Dining Rooms in Bucklersbury
 p.141
 11.3 x 15.2
 Signed : Mc
- xx. 2 p.m. - Regent Street
 p.148
 11.4 x 15.1
 Signed : Mc
- xxi. 2 p.m. - High Change
 p.156
 11.4 x 15.2
 Signed : Mc
- xxii. 3 p.m. - Debenham's and Storr's Auction-Rooms
 p.168
 11.4 x 15.1
 Unsigned
- xxiii. 3 p.m. - The Pantheon Bazaar
 p.177
 11.3 x 15.2
 Unsigned

- xxiv. 4 p.m. - Tattersall's
p.193
11.4 x 15.3
Unsigned
- xxv. 4 p.m. - The Park
p.197
11.4 x 15.2
Signed : Mc
- xxvi. 5 p.m. - The Fashionable Club
p.212
11.4 x 15.1
Signed : Mc
- xxvii. 5 p.m. - The Prisoners' Van
p.216
11.3 x 15.2
Signed : W. McConnell
- xxviii. 6 p.m. - A Charity Dinner
p.229
11.2 x 15.2
Unsigned
- xxix. 6 p.m. - The Newspaper Window at the General
Post-Office
p.233
11.3 x 15.2
Signed : Mc

xxx. 7 p.m. - A Theatrical Green Room

p.244

11.4 x 15.2

Unsigned

xxxi. 7 p.m. - Behind the Scenes

p.249

11.2 x 15.2

Unsigned

xxxii. 8 p.m. - The Opera

p.257

11.3 x 15.1

Signed : Mc

xxxiii. 8 p.m. - Interior of a Pawnbroker's Shop

p.165

11.2 x 15.2

Unsigned

xxxiv. 9 p.m. - House of Call for the Victoria Audience

p.276

11.2 x 15.2

Signed : Mc

xxxv. 9 p.m. - A Dancing Academy

p.281

11.2 x 15.3

Unsigned

xxxvi. 10 p.m. - A Discussion at the "Belvedere"

p.288

11.2 x 15.3

Unsigned

xxxvii. 10 p.m. - An Oratorio at Exeter Hall

p.296

11.3 x 15.1

Unsigned

xxxviii. 11 p.m. - A Scientific Conversazione

p.312

11.4 x 15.3

Unsigned

xxxix. 11 p.m. - An Evening Party

p.316

11 x 15.1

Signed : Mc

xli. Midnight - Supper-Rooms in the Haymarket

p.325

11.1 x 15.3

Unsigned

xli. Midnight - The Sub-Editor's Room

p.329

11.1 x 15

Signed : Mc

- xl.ii. 1 a.m. - Evan's Supper-Rooms
 p.341
 11.3 x 15.2
 Unsigned
- xl.iii. 1 a.m. - A Fire
 p.349
 11.3 x 15.2
 Unsigned
- xl.iv. 2 a.m. - A Late Debate in the House of Commons
 p.368
 11.4 x 15.1
 Unsigned
- xl.v. 2 a.m. - The Turnstile of Waterloo Bridge
 p.372
 11.3 x 15.2
 Signed : W. McConnell
- xl.vi. 3 a.m. - A Bal Masque
 p.380
 11.3 x 15.2
 Signed : Mc
- xl.vii. 3 a.m. - The Night Charges at Bow Street
 p.389
 11.1 x 15.5
 Signed : Mc

Note: These are the same illustrations as those published in The Welcome Guest during 1858 (See, Periodical Illustrations).

21. Halliday, A.: The Adventures of Mr. Wilderspin
on his Journey through Life
 (Houlston and Wright, London. 1860)

McConnell contributed one hundred and eighty-two illustrations to this volume. There is one virtually on every page. All were engraved by E. Evans. In 1861 another edition was published by Ward and Lock. This contains the same illustrations except that the frontispiece and title page are omitted.

22. Shields, R.J.: The Knights of the Red Cross
 (James Hogg and Sons, London. 1861)

a. The Knight of Courage

Frontispiece

c.12 x c.7.5

Unsigned

Eng.: E. Evans

b. The Knight of Humility

opp. p.75

c.12 x c.7.5

Unsigned

Eng.: E. Evans

c. The Knight of Truth

opp. p.105

c.12 x c.7.5

Unsigned

Eng.: E. Evans

d. The Knight of Holiness

opp. p.145

c.12 x c.7.5

Unsigned

Eng.: E. Evans

e. The Knight of Faith

opp. p.172

c.12 x c.7.5

Unsigned

Eng.: E. Evans

f. The Knight of Hope

opp. p.203

c.12 x c.7.5

Unsigned

Eng.: E. Evans

g. The Knight of Love

opp. p.228

c.12 x c.7.5

Unsigned

Eng.: E. Evans

23. Rodenberg, J.: Tag und Nacht - Ein Skizzenbuch
zur Weltausstellung

(Oswald Seehagen, Berlin. 1862).

This was a German translation of Sala's Twice Round the Clock. Some of McConnell's illustrations appear in this book also. The correspondence is as follows:

	Rodenberg	Sala
page	9	148
	25	84
	49	197
	65	41
	73	17
	89	141
	177	368
	201	121
	249	325
	257	276

24. Smith, W.: Advertise. How? When? Where?

(Routledge, Warne and Routledge,
London. 1863).

a. The Sandwich Men

p.5

Unsigned

Eng.: R.T. Powney

b. Shakespeare Medium

p.9

Signed : Mc

Eng.: R.T. Powney

c. The Bottle Almanac

p.28

Unsigned

Eng.: R.T. Powney

d. Bouquet Play Bill

p.40

Unsigned

Eng.: R.T. Powney

e. Crystal Palace Programme

p.79

Signed : Mc

Eng.: R.T. Powney

f. The Wet Day

p.88

Signed : Mc

Eng.: R.T. Powney

- g. The Fright on the Pavement
p.135
Signed : Mc
Eng.: R.T. Powney
- h. The Present Sandwich Man
p.137
Unsigned
Eng.: R.T. Powney
- i. Smith's Model
p.138
Unsigned
Eng.: R.T. Powney
- j. Thorley's Model
p.140
Unsigned
Eng.: R.T. Powney
- k. Perring's Hat Van
p.142
Unsigned
Eng.: R.T. Powney
- l. The Windy Day
p.151
Signed : Mc
Eng.: R.T. Powney

m. The Railway Station

p.153

Signed : Mc

Eng.: R.T. Powney

n. The Last Poster

p.162

Signed : Mc

Eng.: R.T. Powney

25. The Beautiful Picture Book

(Routledge, Warne and Routledge, London. 1865)

a. The Old Apple Woman

p.1

20 x 14.9

Signed : W, McConnell del.

b. The Tiny Little Lady

p.4

20 x 14.9

Unsigned

c. The Performing Monkey

p.5

20.1 x 14.9

Signed : Mc

d. The Little Shoe-Black

p.8

20 x 14.8

Signed : W. McConnell del.

e. Pity the Blind

p.9

20.1 x 14.9

Signed : Mc

f. Lambs to Sell

p.12

20 x 14.8

Unsigned

g. The Lost Child

p.13

20.1 x 15

Signed : W. McConnell del.

h. The Grotto

p.16

20.1 x 15.1

Unsigned

The illustrations in this book are coloured.
All were engraved by Dalziel, and the proofs
survive. They are untouched, and in the
British Museum

26. Ghost's Wives

(Dean. London. 1867).

a. A Tale of the Midnight Express

Frontispiece

c.11.5 x c.19

Signed : Mc

b. Frank's Paris Experience

p.12

c.11.5 x c.19

Signed : Mc

c. A Reform in Mr. Foreward's Establishment

p.41

c.11.5 x c.19

Signed : Mc

(George Routledge and Sons, London. 1868)

McConnell illustrates the section entitled

Tom Thumb's Alphabet.

The titles of his illustrations are as follows:

A	was an	Archer
B	was a	Butcher
C	was a	Captain
D	was a	Drummer
E	was a	Esquire
F	was a	Farmer
G	was a	Gamester
H	was a	Hunter
I	was an	Italian
J	was a	Joiner
K	was a	King
L	was a	Lady
M	was a	Miser
N	was a	Nobleman
O	was an	Organ-Boy
P	was a	Policeman
Q	was a	Quaker
R	was a	Robber
S	was a	Sailor
T	was a	Tinker
U	was an	Usher
V	was a	Veteran
W	was a	Waiter
X	was	Expensive
Y	was a	Youth
Z	was a	Zany

All except the four, sixth and eighth were signed.

All measured 10.5 x 10.5.

McConnell also did a cover, title page and endpiece.

All of these illustrations were engraved by Dalziel, and the proofs are in the British Museum. None are touched and the date of engraving was March, 1854.

28. Hood, T.: Upside Down; or, Turnover Traits

(Griffith and Farran, London. 1868)

a. As Gentle as - a Deer

Frontispiece

c.14.5 x c.10

Unsigned

b. Our Volunteer, as Brave as - a Lion

p.11

c.12.5 x c.10

Unsigned

c. As Greedy as - a Pig

p.13

c.14.5 x c.10

Unsigned

d. As Marked as - a Zebra

p.15

c.15 x c.10

Unsigned

e. As Conceited as - an Ape

p.17

c.14 x c.10

Unsigned

f. A Knowing Old - "Hoss"

p.19

c.15 x c.10

Unsigned

g. A Sly Old - Fox

p.21

c.13 x c.8

Unsigned

h. Your "Mother-in-Law", as Savage as - A Tigress

p.23

c.15 x c.10

Unsigned

i. An Irish - Bull

p.25

c.13 x c.9.5

Unsigned

j. A Surly Old - Dog

p.27

c.15 x c.10

Unsigned

k. An Odd - Fish

p.29

c.15 x c.9.5

Unsigned

l. A Stupid Old - Donkey

p.31

c.12 x c.10

Unsigned

m. As Spiteful as - a Cat

p.33

c.14 x c.10

Unsigned

n. As Quiet as - a Lamb

p.35

c.14.5 x c.10

Unsigned

o. Making Black - White

p.37

c.15 x c.10

Unsigned.

29. The Turtle Dove's Nest, and Other Rhymes

(George Routledge and Sons, London. 1886).

This book contains thirty six of McConnell's illustrations all of which were taken from the first, second and third books of Aunt Mavor's Nursery Rhymes.

30. Nursery Rhymes

(George Routledge and Sons, London. 1890)

This book is a compilation of the first, second and third books of Aunt Mavor's Nursery Rhymes in one volume. It contains all of the illustrations McConnell did for the three books, numbering 117 in all.

4. ILLUSTRATIONS FOR UNPUBLISHED OR UNTRACED BOOKS.

1. The Uncle Tom's Cabin Almanack or Abolitionists Memento.

(J. Cassell, London. 1853).

a. (Interior with Negroes)

p.31

c.14 x c.8.5

Signed : Mc

Eng.: Dalziel

a. i. Proof

Untouched

Date of Engraving: 21st October, 1852

Coll. B.M.

b. (Interior with Negroes)

p.87

c.14 x c.9

Signed : Mc

Eng.: Dalziel

b. i. Proof

Untouched

Date of Engraving: 21st October, 1852.

2. Saunterings in and about London

There are eight untouched proofs in the British Museum which were intended for a book of this title. They all measure c.9 x c.14.5. Some are signed Mc. They were engraved by Dalziel, the date of engraving being given as 10th September, 1853. It seems likely that this book was to have been published by James Blackwood.

3. Too Clever by Half

There are seven untouched proofs in the British Museum which were intended for a book of this title. They all measure c.9 x c.14. Some are signed Mc. They were all engraved by Dalziel, the date of engraving being given as 9th November, 1853. It seems likely that this book was to have been published by James Blackwood.

4. Boy's Help to Reading

There are four untouched proofs in the British Museum which were intended for a book of this title. They depict various incidents in the story of John Gilpin. They are all signed Mc, except the last one. They all measure 7.8 x 6.5 and were engraved by Dalziel. The date of engraving is given as June, 1854.

5. Mr. Lyndenham Greenfinch

There are fifty-four untouched proofs in the British Museum which were intended for a book of this title. The majority are unsigned. They were engraved by Dalziel and the date of engraving is given as July, 1854.

6. Sand and Shells

There are six untouched proofs in the British Museum which were intended for a book of this title. They all measure c.9 x c.14. The first three are signed Mc, the others are unsigned. They were all engraved by Dalziel, the date of engraving being given as 5th August, 1854. It seems likely that this book was to have been published by James Blackwood.

7. Nick of the Woods

There are two untouched proofs in the British Museum which were intended for a book of this title. They both measure c.9 x c.14 and are signed W. McConnell and Mc respectively. Dalziel was the engraver of both. The dates of engraving are given as 16th and 14th October, 1854 respectively. It seems likely that this book was to have been published by James Blackwood.

8. Tempest and Sunshine

There is one untouched proof in the British Museum which was intended for a book of this title. It measures 15.4 x 9.6 and is signed Mc. Dalziel was the engraver, October, 1854 is the date given. It seems likely that this book was to have been published by James Blackwood.

9. Mirth and Metre

There are nine untouched proofs in the British Museum which were intended for a book of this title. They all measure c.9 x c.14 and the majority are signed Mc. They were all engraved by Dalziel and the date of engraving is given as 14th October, 1854. It seems likely that this book was to have been published by James Blackwood.

10. Odds and Ends from an Old Drawer

There are eight untouched proofs in the British Museum which were intended for a book of this title. They all measure c.9' x c.14 and all but two are signed Mc. They were all engraved by Dalziel and the date of engraving is given as 15th November, 1854. It seems likely that this book was to have been published by James Blackwood.

11. Who's Your Friend

There are ten untouched proofs in the British Museum which were intended for a book of this title. They all measure c.9 x c.14 and the majority are signed Mc. Dalziel was the engraver. The date of engraving is given as 19th December, 1854. It seems likely that this book was to have been published by James Blackwood.

12. Pippins and Pres

There are fourteen untouched proofs in the British Museum which were intended for a book of this title. They all measure c.9 x c.14 and the majority are unsigned. Dalziel was the engraver. The date of engraving is given as 22nd December, 1854. It seems likely that this book was to have been published by James Blackwood.

13. George Wracketts Monkey

(James Blackwood, London)

In 1855 an advertisement for this book appeared in *Living for Appearances* (See Book Illustrations No.9). It is said that the illustrations to *George Wracketts Monkey* were by William McConnell. It has not been possible to trace a copy of this book and no proofs survive.

14. Pictures in Town

There are two untouched proofs in the British Museum which were intended for a book of this title. The first is signed Mc the other is unsigned. They both measure c.14.5 x c.9 and were engraved by Dalziel. They were engraved between March and June, 1855. It seems likely that this book was to have been published by James Blackwood.

15. The Honeymoon

There are two untouched proofs in the British Museum which were intended for a book of this title. The second is signed Mc, the other is unsigned. They measure c.12 x c.7.5 and 8.5 x 12.5 respectively. Dalziel was the engraver and the date of engraving is given as 10th April, 1855. It seems likely that this book was to have been published by James Blackwood.

16. Wedding Rings

There are two untouched proofs in the British Museum which were intended for a book of this title. They are both signed Mc and measure c.12 x c.7.5. Dalziel was the engraver and the date of engraving is given as 10th April, 1855. It seems likely that this book was to have been published by James Blackwood.

17. Stanhope Burleigh

There are three untouched proofs in the British Museum which were intended for a book of this title. The first two were signed Mc, the third is unsigned. They each measure c.12 x c.7.5. Dalziel was the engraver and the date of engraving is given as 30th July, 1855. It seems likely that this book was to have been published by James Blackwood.

18. Aunt Mavor's Alphabet of Trades and Occupations

(George Routledge and Co., London.)

In 1857 an advertisement for this book appeared in Aunt Mavor's Second Book of Nursery Rhymes. (See Book Illustrations No.). There are thirty untouched proofs in the British Museum which were intended for Aunt Mavor's Alphabet of Trades and Occupations. They are unsigned and the ones in the main body of the book depict a different profession for each letter of the alphabet. They each measure c.10.8 x c.10.8. Dalziel was the engraver and the date of engraving is given as 29th September, 1856.

19. Jack the Giant Killer

There are nineteen untouched proofs in the British Museum which were intended for a book of this title. The majority are unsigned and measure c.10.5 x c.10.5. Dalziel was the engraver and the date of engraving was 1857. It seems likely that this book was to have been published by George Routledge and Co.

20. The History of Little Bo-Peep, The Shepherdess

There are forty untouched proofs in the British Museum which were intended for a book of this title. They are all unsigned except the first two. Their measurements vary from c.5 x c.4 to c.14.5 x c.10.5. Dalziel was the engraver and they were engraved in 1858. It seems likely that this book was to have been published by George Routledge and Co.

21. The History of the Little Old Woman who lived in a Shoe

There are thirty-nine untouched proofs in the British Museum which were intended for a book of this title. They are all unsigned except the first one. Their measurements vary from c.5 x c.4 to c.14.5 x c.10.5. Dalziel was the engraver and they were engraved in 1858. It seems likely that this book was to have been published by George Routledge and Co.

22. A Frog he would a-wooing go and other Nursery Rhymes

(George Routledge and Co., London)

An advertisement for this book appeared in Nursery Rhymes (1890) (See Book Illustrations No.30) which said it was illustrated by McConnell and Harrison Weir. It has not been possible to trace a copy of this book and no proofs survive.

5. UNIDENTIFIED PROOFS AND DRAWINGS

1. Proof

Desc.: Two sailors, one seated, listening to a fiddler outside a public house.

Signed : Mc

c.14.5 x c.9

Date of Engraving : July/August, 1854.

Eng.: Dalziel

Coll.: B.M.

2. Proof

Desc.: Two men on board ship. They are met by two others in nightgown. One of the latter emerges from a cabin, the other comes down from an upper deck. Both carry lamps.

Signed : Mc

c.15 x c.9

Date of Engraving : July/August, 1854.

Eng.: Dalziel

Coll. B.M.

3. McConnell produced eight drawings depicting various incidents in the story of Punch and Judy. These were engraved by Dalziel between October, 1856 and January, 1857. They show the following incidents.

- a. Punch, Judy and Baby.
- b. Punch throwing the Baby.
- c. Punch and the Policeman.
- d. Punch hitting a bearded man.
- e. Punch shaking hands with a bald man.
- f. Punch threatens the dog.
- g. Punch and the Clown.
- h. Punch having his nose bitten by the dog and being hit by the Clown.

These are all unsigned, measure c.13 x c.13.5 each and are in the collection of the British Museum.

4. McConnell produced eight drawings describing various incidents in the story of John Gilpin. They were engraved by Dalziel between October, 1856 and January, 1857. They show the following scenes.
- a. John Gilpin and his wife.
 - b. John Gilpin bids farewell to a young girl, a boy stands outside holding a horse.
 - c. John Gilpin astride a bucking horse.
 - d. John Gilpin galloping through a town. He loses his hat and wig.
 - e. John Gilpin galloping on. The crocks at his side break.
 - f. John Gilpin galloping on. A boy on another horse rides alongside.
 - g. John Gilpin seated on a stationary horse. He scratches his head. He is attended by a male servant.
 - h. John Gilpin galloping past the Bell inn. He is watched by a crowd.

These proofs are unsigned, measure c.12 x c.13.5 each and are in the collection of the British Museum.

5. Proof

Desc.: Mr. Punch character on stage. His back is to the viewer so that the audience face the spectator.
The Queen is seated on the left.

Signed : Mc

c.11 x c.17

Eng.: Dalziel

Coll.: B.M.

Inscribed : June 10 - 1/-.

Note : This is a preface piece for a book.

6. Proof

Desc.: A man in ermine cloak is seated before a fire. He is smoking. Behind him are a crowd of people in nightdresses. They look sympathetically at 'moor' - type figure who emerges from behind bed curtains.

Signed : W. McConnell

c.16.5 x c.21.5

Eng.: Dalziel

Coll.: B.M.

Inscribed : October 2/53 - 2/-.

7. Proof - 'Diogenes'

Desc.: A man in a top-hat holds up a sheet and puts a finger to his nose.

Signed : Mc

c.18 x c.17

Eng.: Dalziel

Coll.: B.M.

8. Proof

Desc.: Man seated before a fire, one foot on the grate.
He looks at an exclaiming woman on the right.

Signed: Mc

c.8.5 x c.10.5

Eng.: Dalziel

Coll.: B.M.

Inscribed : July 16 1/-.

9. The Mother's Mistake

Pen and Ink

Signed : Mc

c.4.5 x c.4

Desc.: Mother giving a child an alcoholic drink.

Coll.: B.M.

10. Censorious

Pen and Ink

Signed : Mc

c.3 x c.2

Desc.: Head of a man

Coll.: B.M.

11. Bradbury

Pen and Ink

Unsigned

c.3 x c.2

Desc.: Large-headed man

Coll.: B.M.

12. Charles Napier

Pen and Ink

Unsigned

c.3 x c.2

Desc.: Profile of a man with large nose and glasses.
He is seated, and holds a hat and a cane.

Coll.: B.M.

13. Joe Muggin's Dog

Pen and Ink

Signed : Mc

c.4 x c.4

Desc.: Profile of dog wearing a hat and smoking a pipe.
He holds a quill and is seated before a desk.

Coll.: B.M.

