

# BURLESQUES

By

H.

M.

BATEMAN.

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# BURLESQUES

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MR. GEORGE GRAVES IN "PRINCESS CAPRICE"  
**MR. GEORGE GRAVES IN "PRINCESS CAPRICE"**

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**BURLESQUES**

**BY**

**H. M. BATEMAN**

WITH AN INTRODUCTORY NOTE BY A. E. JOHNSON

**LONDON**

**DUCKWORTH & CO.**  
**3 HENRIETTA STREET, COVENT GARDEN**

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First Published 1916

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## INTRODUCTORY NOTE

MR. H. M. BATEMAN possesses in remarkable degree that rare gift, a real power of comic draughtsmanship. He is capable not only of comic vision, but of comic expression. His "line" is an instinctive expression of the comic: it reveals an innate feeling for the essentially humorous. To put it briefly, if somewhat vaguely, he "draws funnily." He is the terse and witty pictorial *raconteur*—a shrewd observer who can sum up a character, or conjure up a scene, with a few strokes of such penetrating insight that they carry instant conviction.

Humour of the kind which the drawings in this volume embody is so spontaneous, and the expression of it so direct and incisive, that there is perhaps a tendency to overlook the intensity of the effort which produces the seemingly effortless result. Mr. Bateman's method is sometimes described as caricature, but that is to miss its true significance, though the term may seem, upon the surface, appropriate enough. Caricature is the art of inducing humour, by dint of satirical exaggeration, in a subject not necessarily humorous of itself. Mr. Bateman's more difficult function is to reveal humour, not to impose it.

There is no trace of the self-conscious humorist in these drawings. Facetiousness is a quality conspicuously and gratefully absent. The artist's only concern is to pluck the very heart out of his subject, and that his mind has a trend towards the humorous aspect of life is merely accidental. For it is the humour of life, not merely of men, that attracts him, and even when he deals with seemingly quite trivial subjects, there is nothing petty or trite about his comic treatment of them.

He generalises. His observations are of types, not of individuals, of situations rather than of scenes. He draws for us people whom we all know but none of us have actually seen, for when he portrays a type his sketch embodies all the salient characteristics that go to make that type. If he draws a plumber, for example, he shows us the Compleat Plumber—more like a plumber than any plumber ever was. And as with character, so with action—whatever Mr. Bateman elects to make his puppets do, they do it with an intensity and vigour beyond all practical possibility, but not (and this is the artist's secret) beyond the bounds of imagination and belief. When a man is seen running in a Bateman drawing he does not merely run—he *runs*; if he slumbers, one can veritably hear him snore! The intensity of the artist's imaginative effort visualises for us that which cannot humanly be, but would be if it could.

Pictorial exponents of the comic art are few, for of so-called "humorous drawings" not many are inspired by the true comic spirit. It is a fortunate opportunity, therefore, which the present volume provides of preserving in collected form so much that bears the evident stamp of the real thing.

A. E. J.





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*The drawings contained in this book originally appeared, with some exceptions, in "The Sketch," "London Opinion," "The Graphic," "The Bystander," "Printer's Pie" and "Illustrated Sporting and Dramatic News." The author is indebted to the proprietors of these journals for permission to issue them in this volume.*

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THEY CALL IT "FAME"  
THEY CALL IT "FAME"

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MAESTROS I. The Impressive: Rachmaninoff's "Prelude"  
**MAESTROS I. The Impressive: Rachmaninoff's "Prelude"**

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MAESTROS II. The Unemotional: Bach's "Italian Fugue"  
**MAESTROS II. The Unemotional: Bach's "Italian Fugue"**

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MAESTROS III. The Sentimental: A Chopin Nocturne  
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STUDIES OF A RESPECTABLE MIDDLE-AGED GENTLEMAN  
WEARING A NEW WINTER VEST FOR THE FIRST TIME  
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GENTLEMAN WEARING A NEW WINTER VEST FOR THE  
FIRST TIME**

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THE MAN WHO WON A MOTOR-CAR  
**THE MAN WHO WON A MOTOR-CAR**

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THE ACCOMPANIST WHO DID HER BEST

## THE ACCOMPANIST WHO DID HER BEST

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HOTEL HOGS The potter-about-the-hall-all-day-and-watch-the-new-  
arrivals person

**HOTEL HOGS The potter-about-the-hall-all-day-and-watch-the-  
new-arrivals person**

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HOTEL HOGS The grumble-at-the-food-and-everything-else person  
**HOTEL HOGS The grumble-at-the-food-and-everything-else  
person**

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"I REMEMBER IN 1870——" London clubmen in war-time parading  
for practice in writing to the papers

**"I REMEMBER IN 1870——" London clubmen in war-time  
parading for practice in writing to the papers**

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THE TEMPER  
**THE TEMPER**

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The Goblets  
**The Goblets**

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GENUINE ANTIQUES  
**GENUINE ANTIQUES**

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SIGHTS UP IN TOWN  
**SIGHTS UP IN TOWN**

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SIGHTS DOWN IN THE COUNTRY  
**SIGHTS DOWN IN THE COUNTRY**

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LITTLE TICH  
**LITTLE TICH**

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THE BLUE  
**THE BLUE**

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PREPARATIONS FOR—  
**PREPARATIONS FOR—**

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—A GREAT OFFENSIVE  
**—A GREAT OFFENSIVE**

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"GARÇON!"  
**"GARÇON!"**

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MAN AND WIFE  
**MAN AND WIFE**

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SPEECHES AND THEIR MAKERS The Faithful Old Dog  
**SPEECHES AND THEIR MAKERS The Faithful Old Dog**

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SPEECHES AND THEIR MAKERS The Worm  
**SPEECHES AND THEIR MAKERS The Worm**

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TWINS  
**TWINS**

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PLATONIC  
**PLATONIC**

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THE MISSED PUTT  
**THE MISSED PUTT**

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THE MAN WHO ONLY WANTED TWO HALFPENNIES FOR A  
PENNY  
**THE MAN WHO ONLY WANTED TWO HALFPENNIES FOR  
A PENNY**

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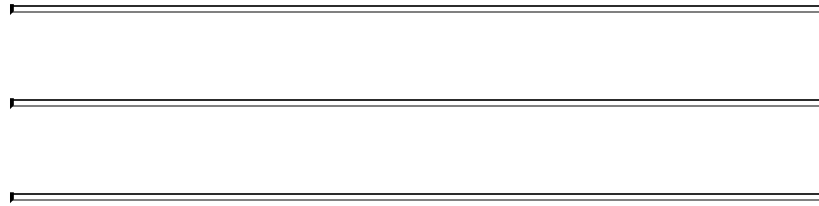
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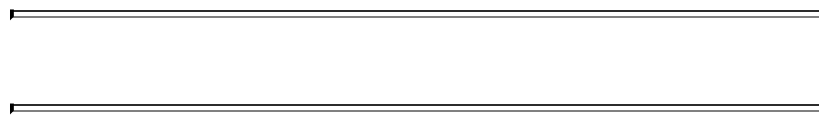
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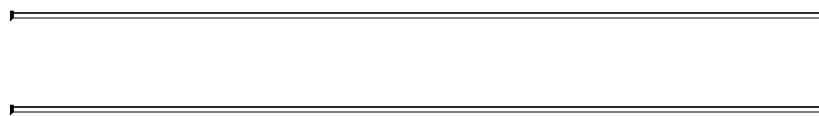
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**LOST—A PEKINESE DOG**



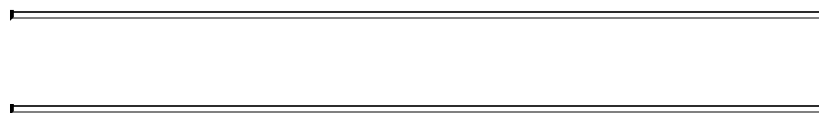
DANCERS AND DANCES Spanish  
**DANCERS AND DANCES Spanish**



DANCERS AND DANCES American  
**DANCERS AND DANCES American**



DANCERS AND DANCES Oriental  
**DANCERS AND DANCES Oriental**



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MERELY A MATTER OF SECONDS  
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A HEART-TO-HEART TALK  
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HOW I WON THE MARATHON  
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99° IN THE SHADE  
**99° IN THE SHADE**

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## Transcriber's Notes

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