



OUR SATURDAY NIGHT SUPPER SERIES BEING Diet for Mental Dyspepsia—A Salve for Small Sores, AND A SALVE FOR BAD CUTS. The whole carefully compounded and put up expressly for Family Use.

BY OUR SERIES EDITOR. NUMBER CXXIV. How the Election Returns were received in Mouch Chunk, and how they affected the GREAT NAUCH CHUNKER.



Asa is counting his campaign expenses when he is disturbed by a noise in the street, mixed with the sounds of "The State Loyal."



He calls Chioe and inquires of her the cause of the shouting out of doors. She replies that "It's dem brack Republicans, sayin' dat Geary am elected."



He is unable to proceed further with the reckoning. No matter what the cost now.



The noise increases, and Asa becomes more sensible that he is not the man.



Indeed, he is satisfied of it.



He thinks he will open the window, and see if the lights are burning in the "Packer Guards." The headquarters are deserted.



Maddened by all of the circumstances, he puts on his overcoat



and flies from his home and neighborhood.



CARICATURES.

Humorous Publications, Old and New. In the London Daily News we find the following:—Caricature publications have recently increased in number, and a new variety of the art has been introduced. Two of our weekly comic contemporaries (the Tomahawk and Vanity Fair) have distinguished themselves by their colored cartoons; but it is not alone the color which makes a difference between these designs and those of Punch. They belong to a distinct school, the most prominent feature of which is a kind of phantasmagoric extravagance. The pictures in both the periodicals to which we allude are very clever, but they are not agreeable. The coloring is often lurid, and the compositions are frequently pervaded by a grimness of conception and a wild grotesqueness of detail that are anything but laughter-moving. The prevalence of this species of art in periodicals specially designed for light entertainment is another fact proving the decay of genial humor which we lamented some time back. If we refer to the earlier volumes of Punch, the colored designs of the Tomahawk and Vanity Fair seem in the comparison like episodes in Holbein's "Dance of Death." We are getting satiric and savage in our playful moods, and strike as hard with the crayon as with a stiletto. This is the more to be regretted because caricature has long been popular with the English people, and is likely to continue so, and we are sorry to see it perverted from its original and genuine purpose of giving amusement by a droll presentation of persons and things, and satirizing the follies of the day with tartness, yet without malevolence. Glance over the caricatures copied in Mr. Thomas Wright's "Caricature History of the Georges," and it will be seen that moodiness was at no time one of the characteristics of the art, though the manner of the art has varied greatly from age to age. Grotesque pictorial satires on men and manners were familiar to our ancestors even in the middle ages, and they were very popular in the time of the Commonwealth. At the latter period, and it was not until the epoch of the South Sea bubble that we had any native artists of this description. One of the earliest was also one of the greatest—Hogarth. That memorable humorist first became famous as a designer of caricatures, and it was the rage for the bubble companies which called forth his powers. The style of Hogarth was very different from that of some of our modern draughtsmen. That he struck hard we all know; that he had great tragic power is also very certain; but he had plenty of hearty, enjoyable humor as well. So with those who followed him. The men who satirized Sir Robert Walpole, Bolingbroke, Pulteney, Bute, Chatham, Wilkes, and the other prominent politicians of the earlier Georgian era, were artists in whom humor and good humor were alike conspicuous; at any rate such were the prevailing characteristics of their works, though they may occasionally have been guilty of a little coarse personality. It is remarkable, too, how much ingenuity, invention, and witty application there is in these old caricatures. Many would do no discredit to the comic press of the present day, and some are in the highest degree excellent. In the reign of George III, a race of caricaturists arose, some of whom acquired a reputation which lasts, and will continue to last. Gillray, Rowlandson, and Sayer—especially the two first—are great names, even to us, and their works command a high price. The main subjects of their pencils were the younger Pitt and, Burke, Sheridan, Shelburne, North, Dundas, Warren Hastings, Grattan, Horne Tooke, Dr. Price, the Prince Regent and his favorite favorites, and not infrequently the King and Queen themselves. These three eminent artists, in fact, represent the middle Georgian era, the ten years of George IV's reign being commemorated by another set of men. With Gillray a more elaborate style of art came in than had prevailed in the times of the two first Georges (always excepting the great works of Hogarth), but the manner, or the spirit, was coarser. Still, these productions had not the gloomy character of the colored cartoons of to-day, and they were distinguished by much witty and humorous conception. Perhaps the worst thing that can be said against them is that they encouraged to a ridiculous extent the anti-Gallican feelings of the English people during the war with Bonaparte, supported the extravagant and absolutist policy of the Government, and developed to the most monstrous proportions the national spirit of brag. Under these influences the comic art of the latter years of George III became vulgarized and impoverished; yet, considering the circumstances of the time, a different course was hardly to be anticipated. A very different feeling, however, was expressed by some of the younger men of the regency; and one in particular, who is still living and working among us, and whose face strikes our eyes in the photographic windows with a look of vigorous shrewdness that seems to defy time and change, bent all his powers between fifty and sixty years ago to the reform of political and social abuses. We allude, of course, to George Cruikshank. No modern man has caught so much of the genius of Hogarth, both in its comic and its tragic elements, as this gifted designer; and to what he may have remotely derived from his great predecessor he has added many qualities of his own. The gallery of his own productions, which he opened at Exeter Hall about six years ago, bore wonderful testimony to the fecundity of his genius, the variety of his powers, and the industry of his life. He must always be remembered as one of the leading popular artists of the nineteenth century; and when we look at the morbid cleverness of some of our rising artists, we long for a little of the healthy jollity of Cruikshank's best days, ere he was given up to the illustration of dreary moral platitudes as to the inadvisability of consuming your liver with gin, or murdering your wife with a bottle. Leech was another humorist of the most delightful kind; so is Mr. Tenniel, when he likes it; and so is Mr. Richard Doyle, though his modesty keeps him so much in the background. Will not the last-named gentlemen again come forward

and give us something to look at more pleasant than moribund Emperors and phantasmal scenes? Mean Men. I've known some very mean men in my time. There was Deacon Overreach, now, he was so mean that he always carried a hen in his gig box when he travelled, to pick up the oats his horse wasted in the manger, and lay an egg for his breakfast in the morning. And then there was Hugo Himmelman, who made his wife dig potatoes to pay for the marriage license. I must tell you that story of Hugo, for it's not a bad one; and good stories, like good potatoes, ain't as plenty as they used to be when I was a boy. Hugo is a neighbor of mine, though considerably older than I be, and a mean neighbor he is, too. Well, when he was going to get married to Gretchen Kolp, he goes down to Parson Rogers, at Digby, to get a license. "Parson," said he, "what's the price of a license?" "Six dollars," said he. "Six dollars!" said Hugo, "that's a dreadful sight of money! Couldn't you take no less?" "No," said he, "that's what they cost me to the Secretary's office at Halifax." "Well, how much do you ax for publishing in church, then?" "Nothing," says the parson. "Well," says Hugo, "that's so cheap I can't expect you to give no change back. I think I'll be published. How long does it take?" "Three Sundays," said he. "Three Sundays!" says Hugo; "well, that's a long time, too. But three Sundays only make a fortnight, after all; two for the covers and one for the inside, like; and six dollars is a great sum of money for a poor man to throw away. I must wait." So off he went a jogging towards home, feeling as mean as a new-shorn sheep, when all at once a bright thought came into his mind, and back he went as fast as his horse could carry him. "Parson," says he, "I've changed my mind. Here's the six dollars; I'll tie the knot to-night with my tongue that I can't untie with my teeth." "Why, what in natur 'is the meanin' of all this?" says the parson. "Why," says Hugo, "I've been cipherin' it out in my head, and it's cheaper than publishing bans, after all. You see, sir, its potato-diggin' time; if I wait to be called in church, her father will have her work for nothing; and as hands are scarce and labor big, if I marry her to-night, she can begin to dig our own to-morrow, and that will pay for the license, and just seven shillings over; for there ain't a man in all Clements that can dig and carry as many bushels in a day as Gretchen can. And, besides, fresh wives, like fresh servants, work like smoke at first, but they get sary and lazy arter a while."

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