

**PUNCH AND JUDY, WITH TWENTY-FOUR
ILLUSTRATIONS. DESIGNED AND
ENGRAVED. ACCOMPANIED BY
THE DIALOGUE OF THE PUPPET-SHOW,
AN ACCOUNT OF ITS ORIGIN, AND OF
PUPPET PLAYS IN ENGLAND**

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Punch and Judy, with Twenty-Four Illustrations. Designed and Engraved. Accompanied by the Dialogue of the Puppet-Show, an Account of Its Origin, and of Puppet Plays in England by George Cruikshank

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GEORGE CRUIKSHANK

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PUNCH AND JUDY,

WITH TWENTY-FOUR ILLUSTRATIONS.

DESIGNED AND ENGRAVED BY

GEORGE CRUIKSHANK.

AND OTHER PLATES.

ACCOMPANIED BY THE DIALOGUE OF THE PUPPET-SHOW,
AN ACCOUNT OF ITS ORIGIN, AND OF PUPPET PLAYS
IN ENGLAND.

FIFTH EDITION.



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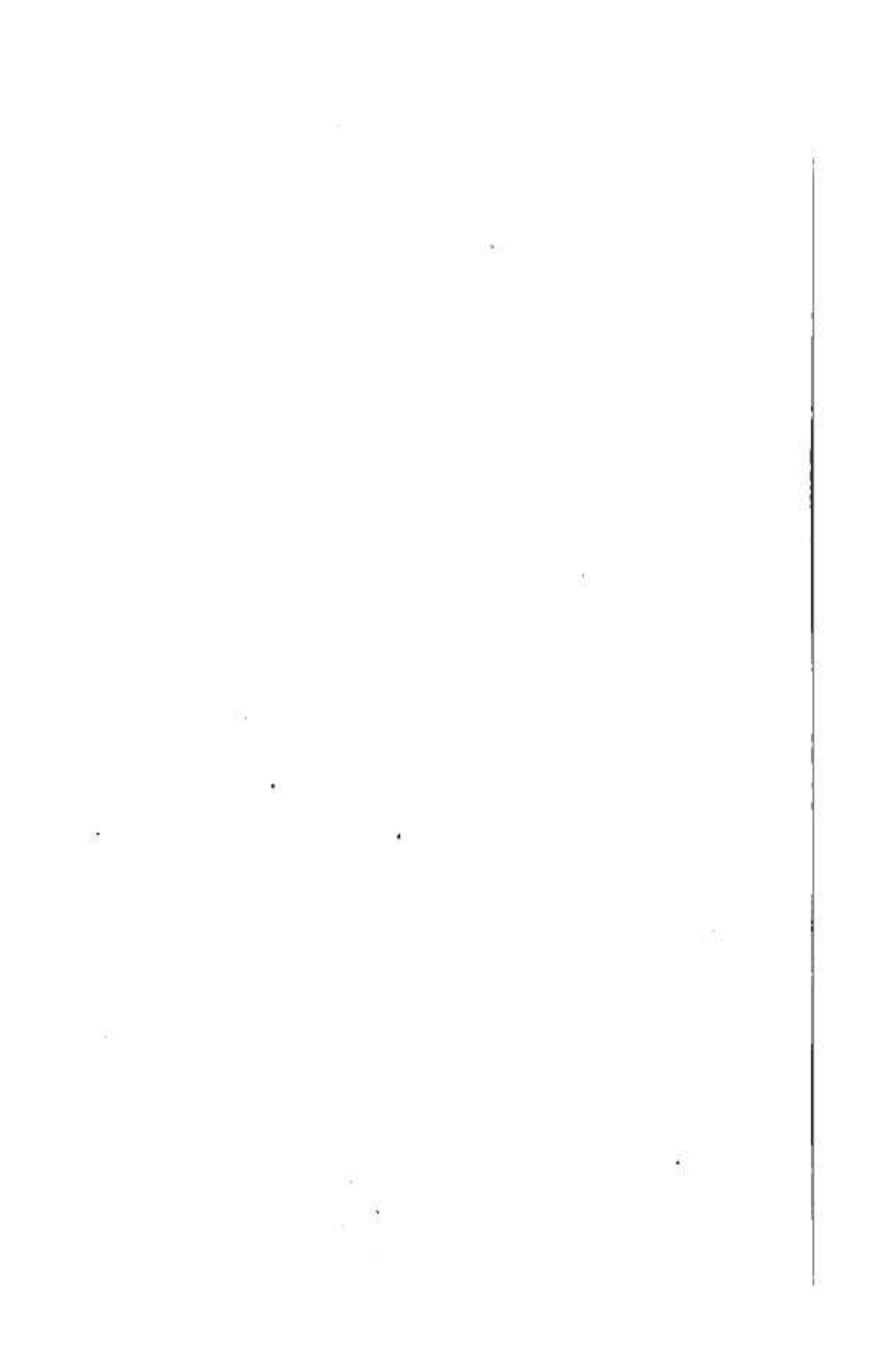
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EXTRACT FROM THE CATALOGUE OF THE
CRUIKSHANK EXHIBITION.

"HAvING been engaged by Mr. PROWERT, the publisher, to give the various scenes represented in the street performances of 'Punch and Judy,' I obtained the address of the Proprietor and Performer of that popular Exhibition. He was an elderly Italian, of the name of PICCINI, whom I remembered from boyhood, and he lived at a low public-house, the sign of 'The King's Arms,' in the 'Coal-yard,' 'Drury Lane.' Having made arrangements for a 'Morning Performance,' one of the window-frames on the first floor of the public-house was taken out, and the stand or Punch's Theatre was hauled into the 'Club-room.' Mr. PAYNE COLLIER (who was to write the description), the publisher, and myself, formed the audience; and as the performance went on, I stopped it at the most interesting parts to sketch the Figures, whilst Mr. COLLIER noted down the dialogue; and thus the whole is a faithful copy and description of the various scenes represented by this Italian, whose performance of 'Punch' was far superior in every respect to anything of the sort to be seen at the present day. The figure whose neck he used to stretch to such a great height, was a sort of interlude. PICCINI made the figure take off his hat with one hand—which he defied all other puppet-show performers to do. PICCINI announced the approach of Punch by sound of trumpet.

GEORGE CRUIKSHANK."



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INTRODUCTION.

WITH the assistance of our friend, Mr. GEORGE CRUIKSHANK, we are about to fill up a *hiatus* in theatrical history.

It is singular, that, to the present day, no attempt has been made to illustrate the origin, biography, and character of a person so distinguished and notorious as Mr. PUNCH. His name and his performances are familiar to all ranks and ages; yet nobody has hitherto taken the trouble, in this country or abroad, to make any enquiries regarding himself, his family, or connections. The "studious Bayle" is recorded to have repeatedly sallied from his retreat, at the sound of the cracked trumpet, announcing his arrival in Rotterdam; and we ourselves, who have often hunted our favourite performer from street to street, saw the late Mr. Windham, then one of the Secretaries of State, on his way from Downing Street to the House of Commons, on a night of important debate, pause like a truant boy, until the whole performance was concluded, to enjoy a hearty laugh at the whimsicalities of "the motley hero." But it is needless to particularise.—Punch has

"made our youth to laugh,

"Until they scarcely could look out for tears;"

while the old have stood by, "delighted with delight" of others, and themselves, too, enjoying the ludicrous representation. Why the interest has hitherto been limited to