

# A BOOK of DRAWINGS By H·M·BATEMAN

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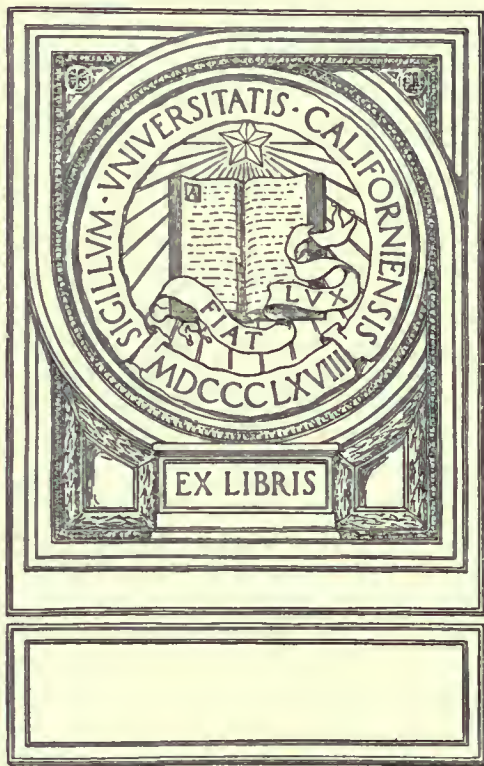


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With an Introduction by  
❖ G·K·CHESTERTON ❖

METHUEN & CO. LTD. LONDON



**A BOOK OF DRAWINGS**



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# A BOOK OF DRAWINGS

BY

H. M. BATEMAN

WITH AN INTRODUCTION

BY

G. K. CHESTERTON

UNIV. OF  
CALIFORNIA

FOURTH EDITION

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## INTRODUCTION

**I**T is well that a draughtsman with the wild exactitude of Mr. Bateman should enjoy one riot of ridiculing modern society ; before modern society becomes too ridiculous to be ridiculed. For that is the chief danger at present to this branch of art. It is sometimes said that we have no satirists as great as Rabelais or Swift ; but satire of that strength depends on a sanity and even sobriety in real things. The imaginative effect of Rabelais owes much to the old medieval and monastic setting at which he mocked ; and Swift's wildest fancies can be seen more clearly against the background of clipped hedges and trim gardens in which Queen Anne took her tea. What could Rabelais have said, if he had stopped for wine and refreshment at a real abbey, and found that it deserved rather to be called Nightmare Abbey than the Abbey of Theleme ? Suppose Swift, on walking stiffly up to Queen Anne's tea-party, had found it was the Mad Tea Party. Suppose that Anne, like Alice, was already dining with the March Hare, the Mad Hatter and the Dormouse ? That is the disconcerting situation in which a satirist finds himself now-a-days. And so there is a tendency, in which the talent of Mr. Bateman is at once original and typical, for English pictorial satire to grow more and more fantastic. Otherwise, it might be outstripped by the facts. There was a Victorian epoch when the caricaturists were supposed to caricature the politicians. Now the politicians are caricaturing their own caricatures. Hence it will probably be found that all our ablest artists, in this manner, will grow more and more frantic and farcical, more and more incredible and crazy. They are trying to keep pace with our statesmen and social philosophers.

For instance, there is a delightful design in this book representing the secret and hideous crime of the gentleman who filled a fountain-pen with the ink in the hotel. It is exceedingly funny. But it is not so funny as it would be if a man in a hotel were allowed to fill forty fountain-pens and ten large bottles with ink, but were strictly forbidden ever to dip his pen in the ink, taking only what he needed at the moment for addressing an envelope or signing a cheque. It would be funnier still if the law which allowed him to take a bottleful, but forbade him to take a pen-full, were called a law for the saving of ink. Yet that is literally and exactly the condition of the existing law for

avoiding excess in wine or whisky. A man is not allowed to buy the moderate amount he wants. But he is allowed to buy an immoderate amount in excess of his wants. He is allowed to bear away a bottle of brandy much bigger than a bottle of ink ; but he is not allowed to take a drop hardly bigger than the drop on the point of a pen. Now you cannot satirise a law like that ; any more than you could satirise the statement that black is white, or that yes is the same as no. You cannot refute what is entirely irrational, any more than you can answer the question of " Why is a mouse when it spins ? " I can imagine Mr. Bateman giving us a dizzy, delirious and doubtless delightful drawing of a mouse when it spins, but hardly of why it spins. And I can imagine him giving us an equally exuberant exhibition of a stampede of stout struggling policemen to arrest a man sipping a small glass of sherry hardly larger than a liqueur ; while processions of placid and smiling persons, clasping colossal bottles of gin and brandy, passed by like a calm and continuous background. But this very thing, which the artist might draw as a lark, the politician has already established as a law. And even Mr. Bateman could not draw the mind of the politician who conceived such a regulation. It is beyond the last visions of Futurism and the Fourth Dimension.

Again, I am enchanted with Mr. Bateman's picture of the War-time Match, and the flaming martyrdom endured by the heroic citizen, in order to observe a special sort of economy. But at least that was in itself a reasonable sort of economy, even if it led in this case to a devotion rather mystical than strictly rational. Matches were rare at the time ; they are very important at any time ; and any regulations for saving them would be quite defensible regulations. I do not call on the average man to follow the council of perfection, and win the heavenly palm and crown, towards which that flaming finger points him. But I can imagine something that would be much more fantastic even than Mr. Bateman's fantasy. Suppose Mr. Bateman were called upon to draw a man thus engaged in saving a single match, while on every side of him match-boxes piled up to the skies, in toppling towers and pyramids, were being given to the flames wholesale, like so much rubbish or mere fuel. Or suppose, in the same vein which is very much his own, he were to draw a policeman putting a very large finger on the lips of a very little boy lest he should whistle, and disturb the repose of the street ; while the street, I need hardly say, would be full of motor-buses, brass-bands, backfiring cars, sirens, fog-horns, anti-aircraft artillery, guns going off generally and so on. Well, that wild picture would be a literally and rigidly realistic picture of a real regulation. Living in London, and presumably knowing what the noise of London was like all through the war as much as at any other time, the officials



actually did make a regulation that no one should whistle for a taxi-cab ; like men anxious lest the grasshopper should indeed become a burden, and his chirp disturb us amid the roaring of lions and the trumpeting of elephants. It was felt, and perhaps is still felt, by the same sensitive and delicately balanced minds, that two thin, shrill notes on a small whistle must no longer be allowed to desecrate the deathly silence of Piccadilly and Ludgate Hill.

This sense that society itself is in the rapids, is already of itself tending to extremes and even extravagancies, has brought a fresher, and in one sense a freer element into our ancient English humour, an element of which Mr. Bateman is very typical. It is a telescopic satire, at once logical and ludicrous, which shoots out to the end of any process, and even in exaggerating it, defines it. The French have always possessed it, for the French have always known where they were going, or at any rate where they wanted to go. And most of our own countrymen, happier in some ways, had not even got so far as knowing where they had got to. But if we all know now, at last, where we are really going to, and where science and statesmanship are leading us ; and if it is quite obviously to an enormous lunatic asylum, let us at least, by the grace of God, go there in company with a man who has a sense of humour.

G. K. CHESTERTON

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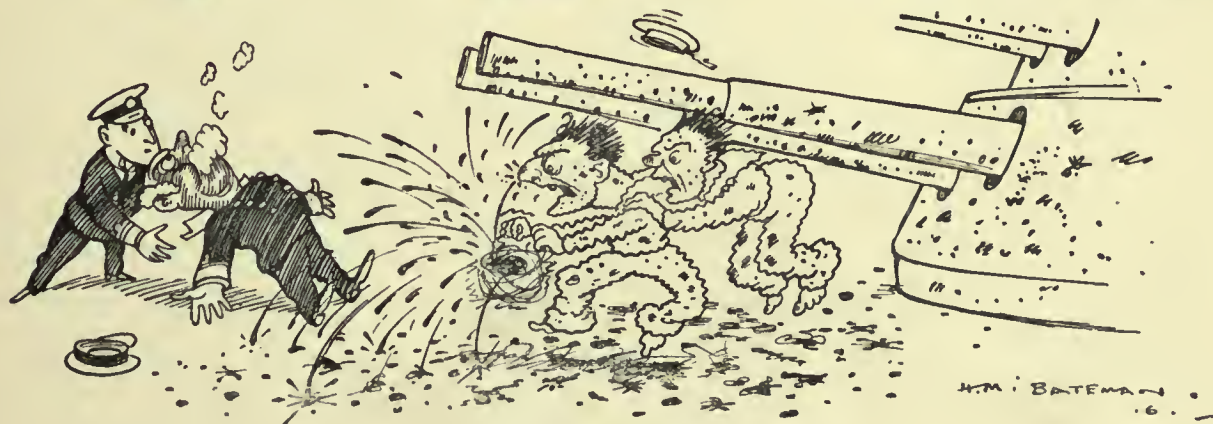


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THE "DAMNÈD SPOT"

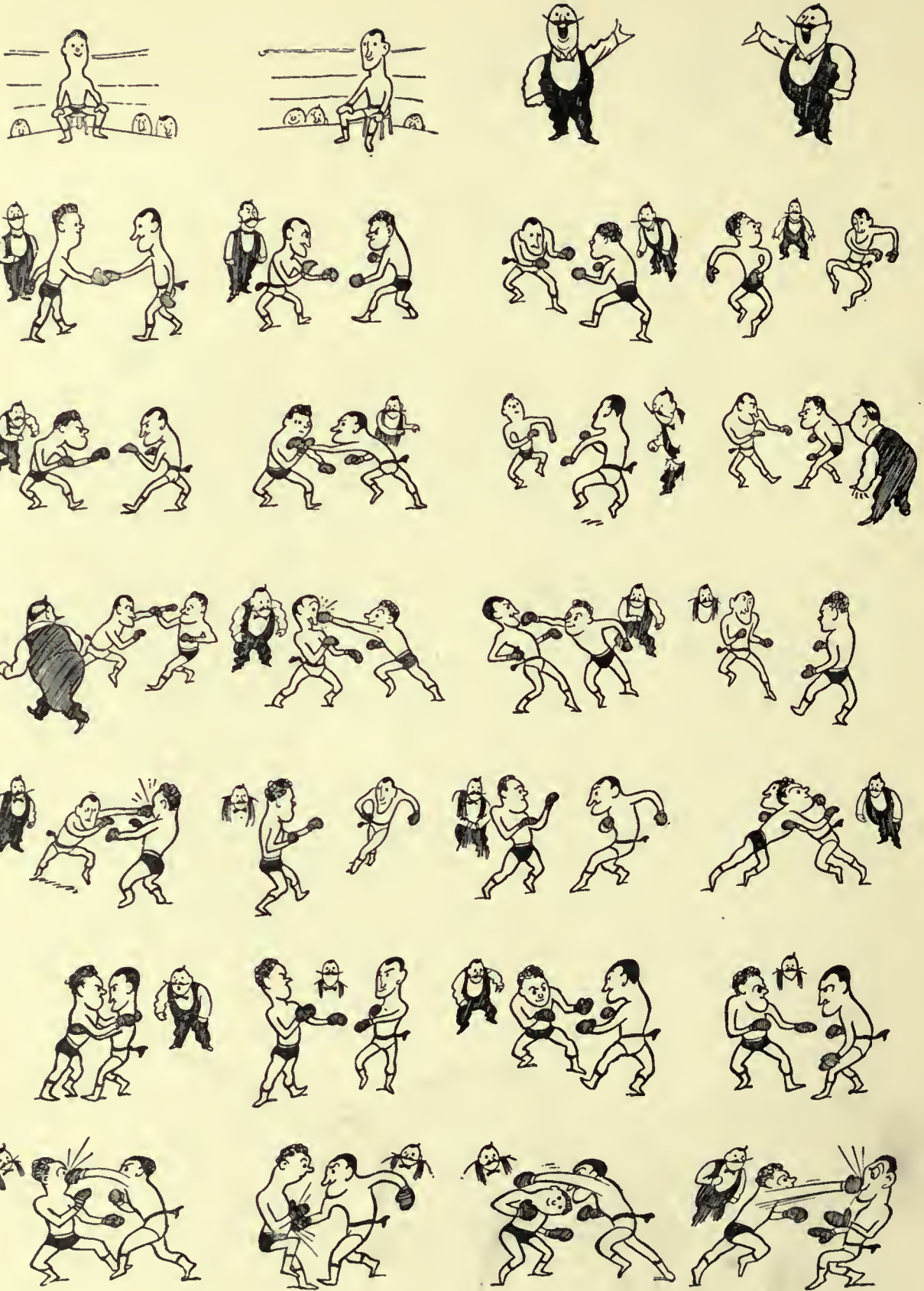


J. M. B.



H.M. BATEMAN  
1917.

THE C.O.; A MAN'S MAN



TWO'S COMPANY-I





JIM BATESMAN 1918

TWO'S COMPANY-II



JOHN BAYNE  
1914

PAST  
THE ARTIST AND THE VILLAGE MAID



JOHN BAYNE  
1914

PRESENT  
THE VILLAGE MAID AND THE ARTIST



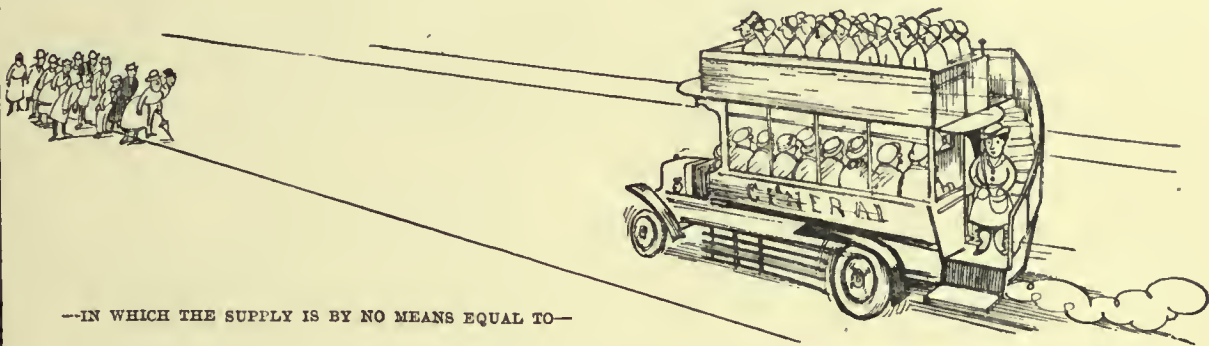
LOVE AT FIRST SIGHT ; ITS DISTURBING INFLUENCE



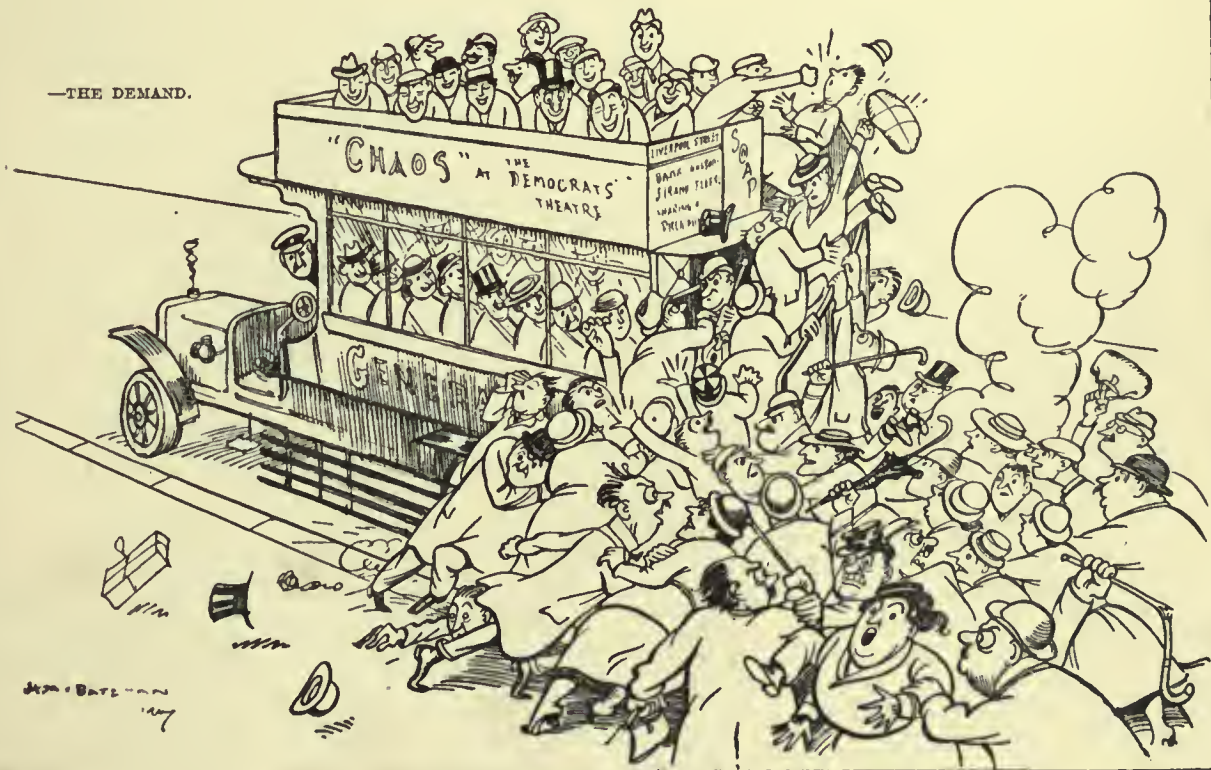
"LAST-BUT NOT LEAST"



ONE OF THOSE UNFORTUNATE CASES—



--IN WHICH THE SUPPLY IS BY NO MEANS EQUAL TO--



—THE DEMAND.

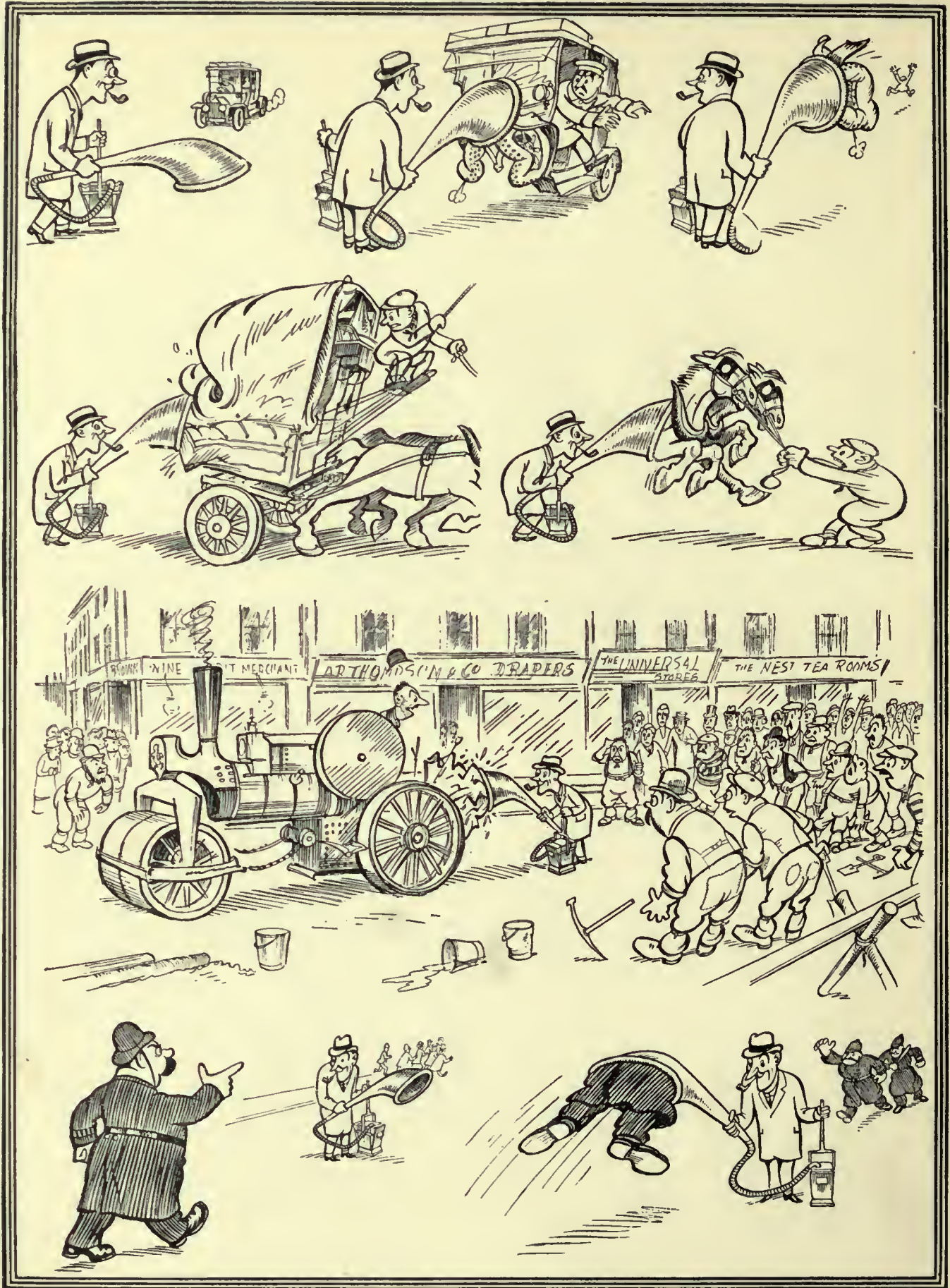
SUPPLY AND DEMAND



POSSIBILITIES OF A VACUUM CLEANER-I



POSSIBILITIES OF A VACUUM CLEANER—II

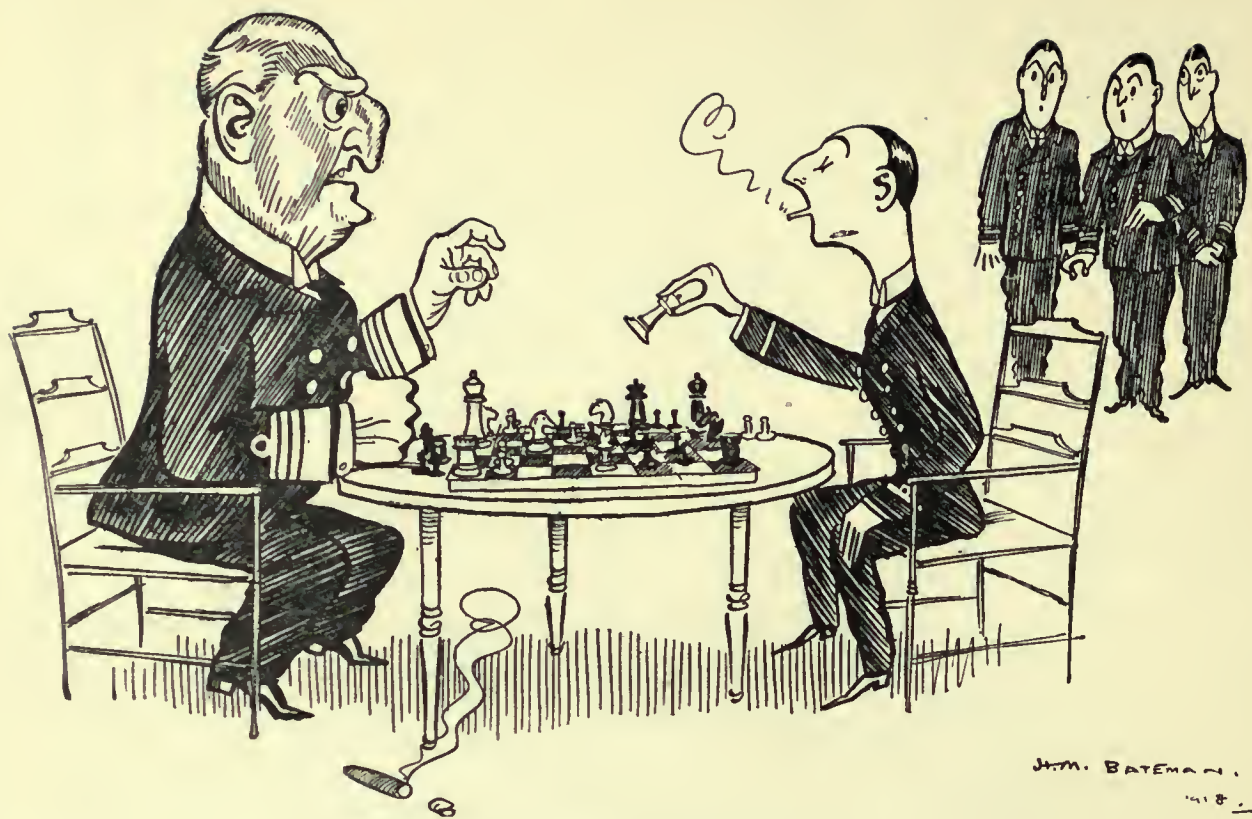


POSSIBILITIES OF A VACUUM CLEANER—III





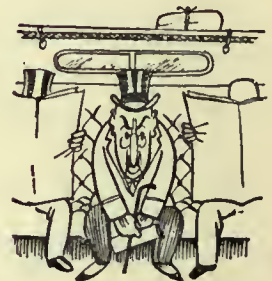
POSSIBILITIES OF A VACUUM CLEANER—IV



DEEDS THAT OUGHT TO WIN THE V.C.  
THE SUB LIEUTENANT TAKES THE ADMIRAL'S QUEEN



MEXICANS AT PLAY



THE FALSE INCOME TAX RETURN—



AND ITS RECTIFICATION

J.M.M.  
BATEMAN  
1916



J.M. DATMAN  
'18



H.M. BATEMAN. '918.

THE EYES OF THE FLEET  
or "VISIBILITY GOOD"



J.M.  
BATEMAN  
1919

FORCE OF HABIT  
or THE HALF-BACK FORGETS





H.M. BATHMAN. 1918.

STEADINESS ON PARADE

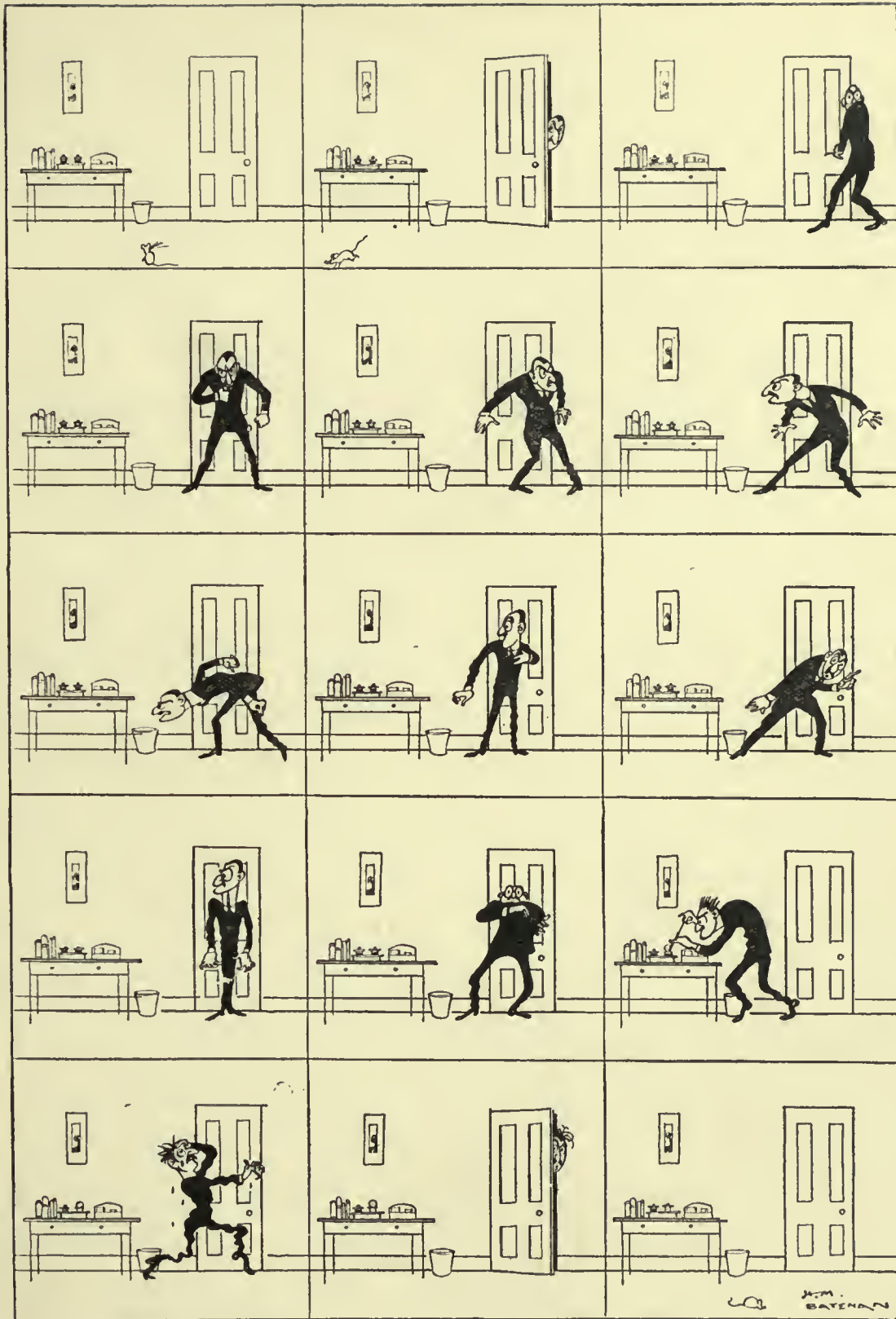


THEY WOULD HAVE IT!—I



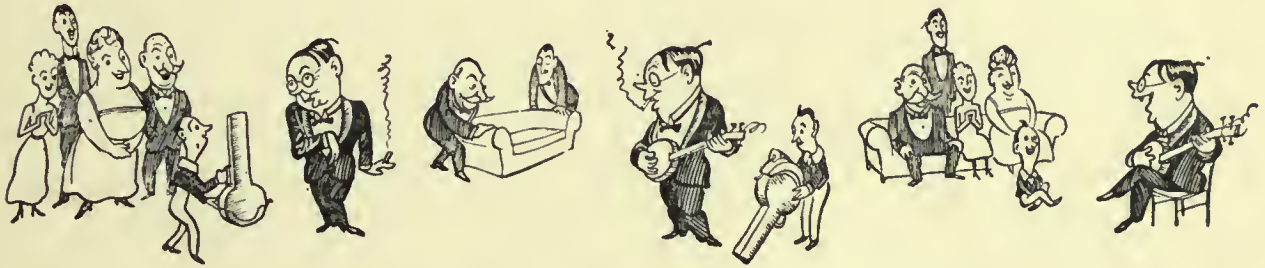
THEY WOULD HAVE IT I-II





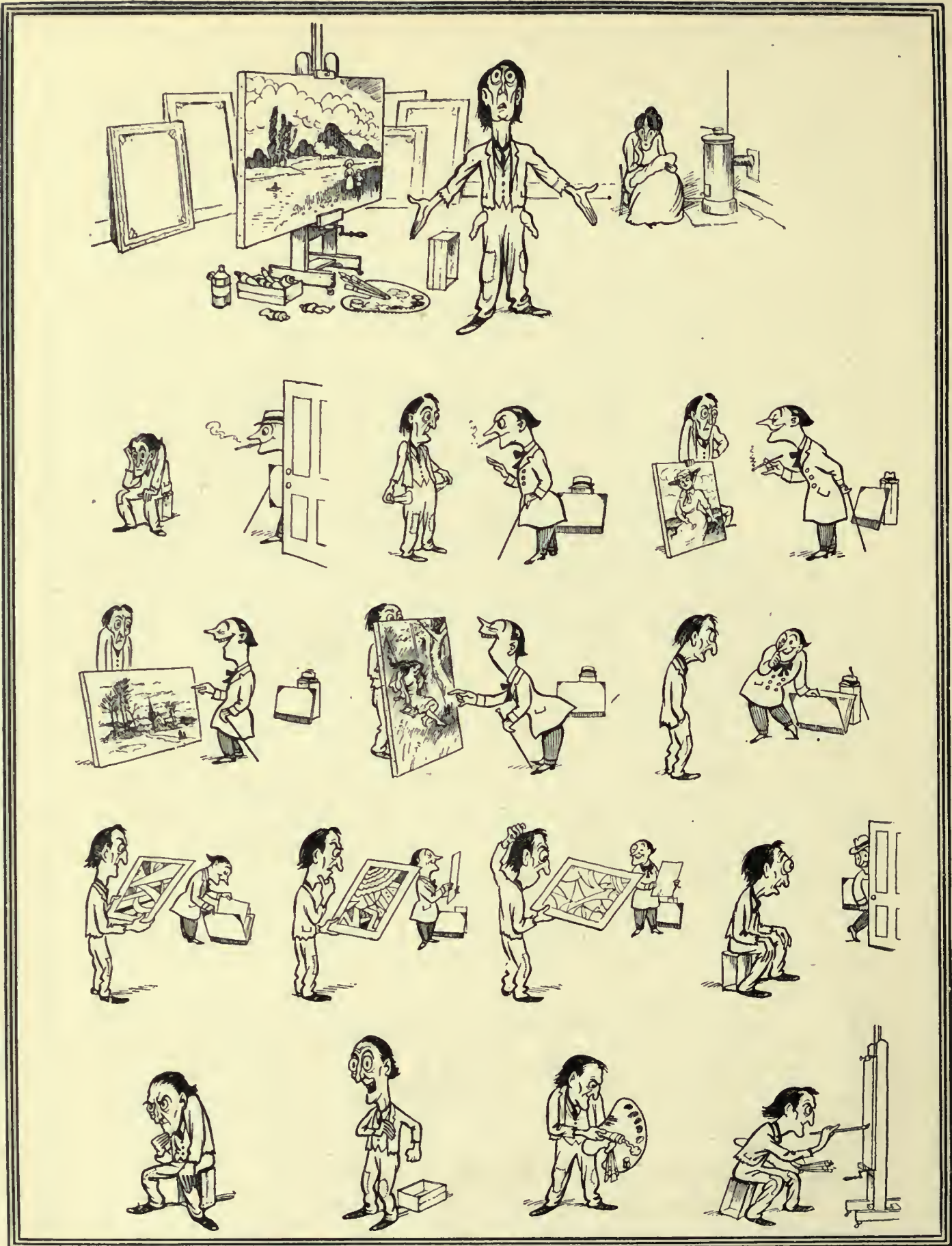
THE MAN WHO FILLED HIS FOUNTAIN PEN WITH THE HOTEL INK





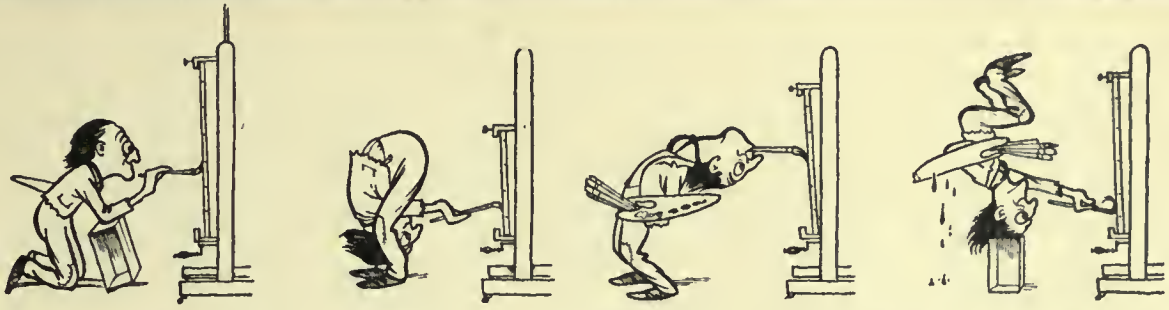
Wm. BATEMAN.  
1911

THE GUEST WHO BROUGHT A BANJO

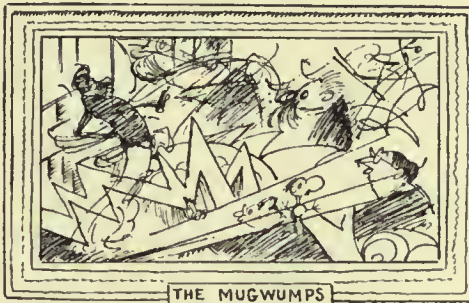


BROTHER BRUSHES-I





A MAN



THE MUGWUMPS



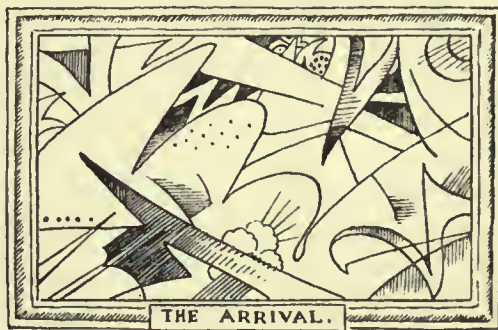
STORM.



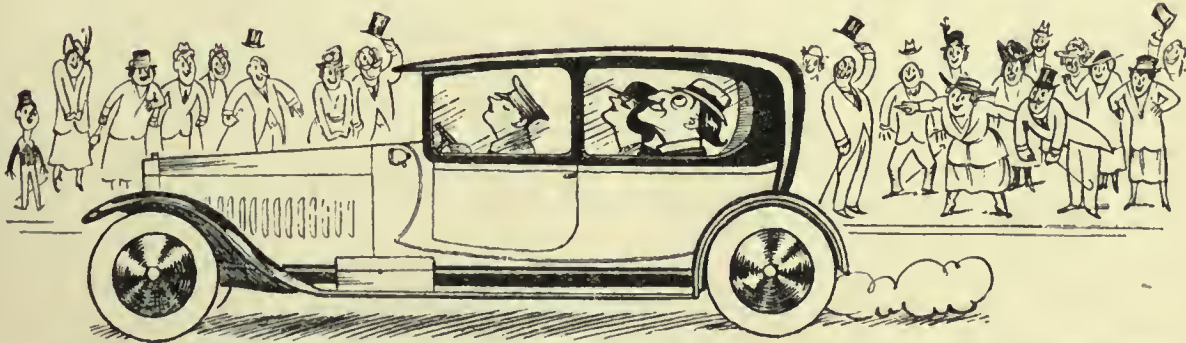
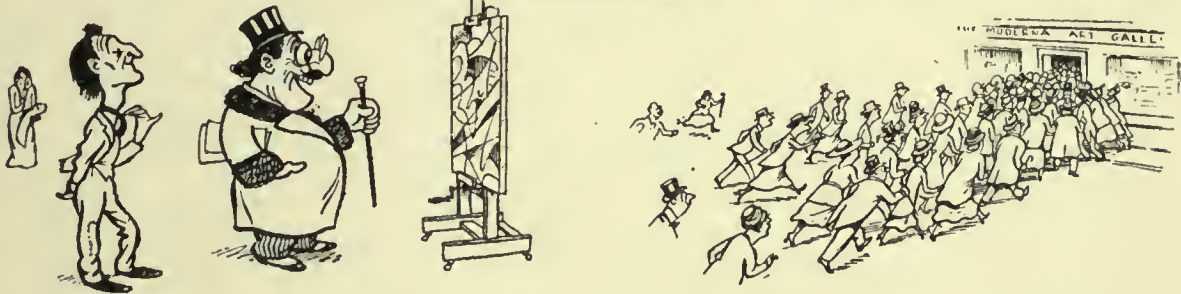
PEACE.



PORTRAIT OF A YOUNG GIRL



THE ARRIVAL.



JIM. BAYMAN. INC.





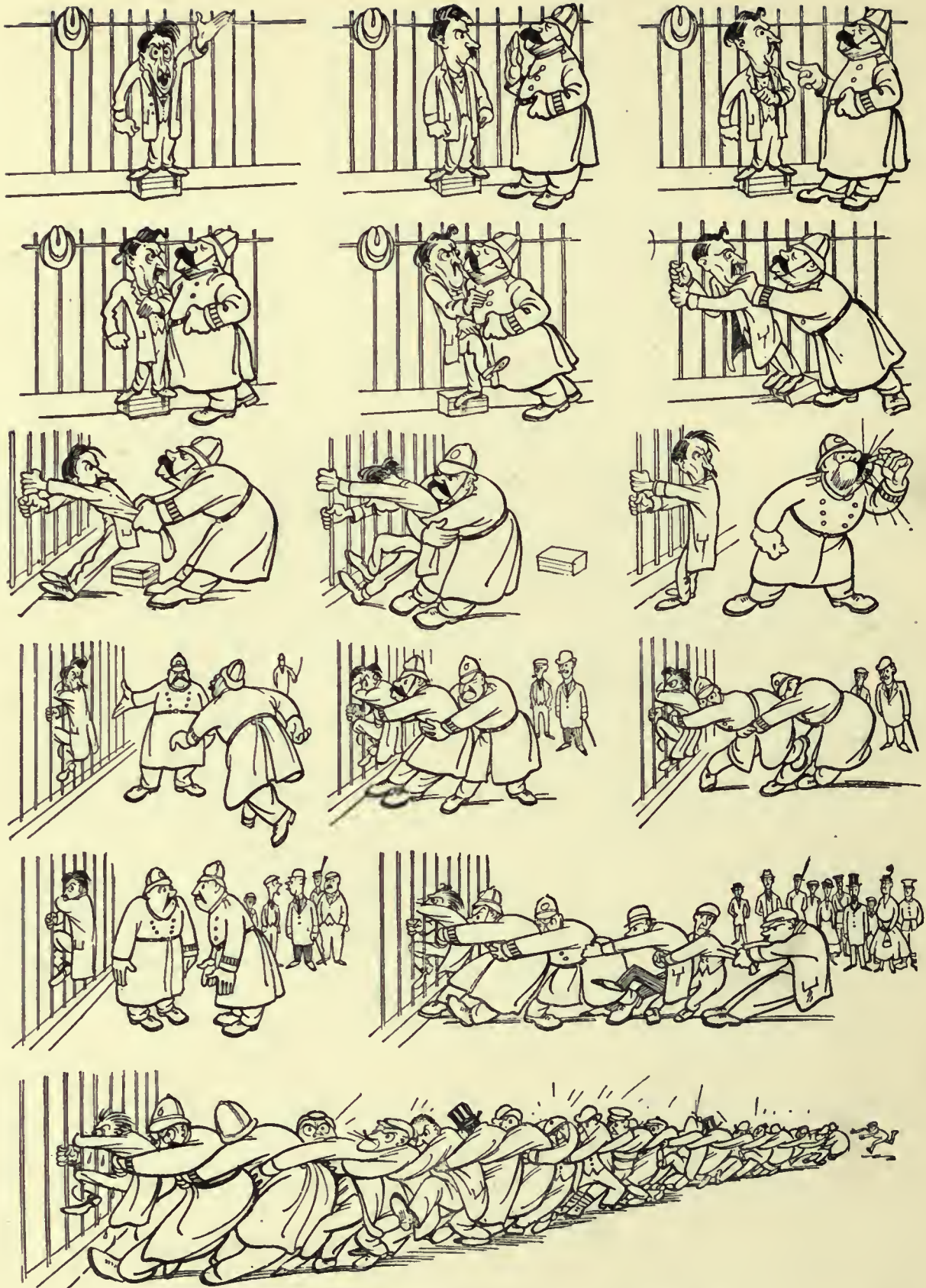
THE BOY WHO BREATHED ON THE GLASS IN THE BRITISH MUSEUM  
 AN ANTE-BELLUM TRAGEDY



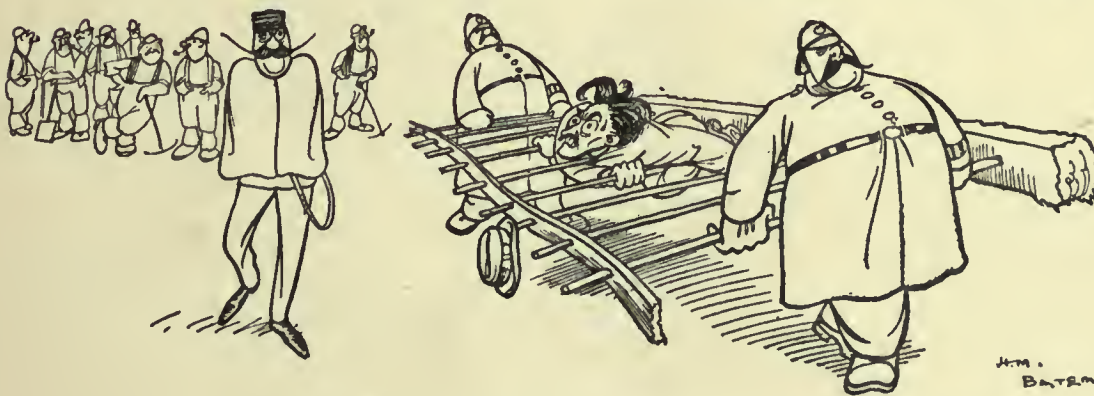
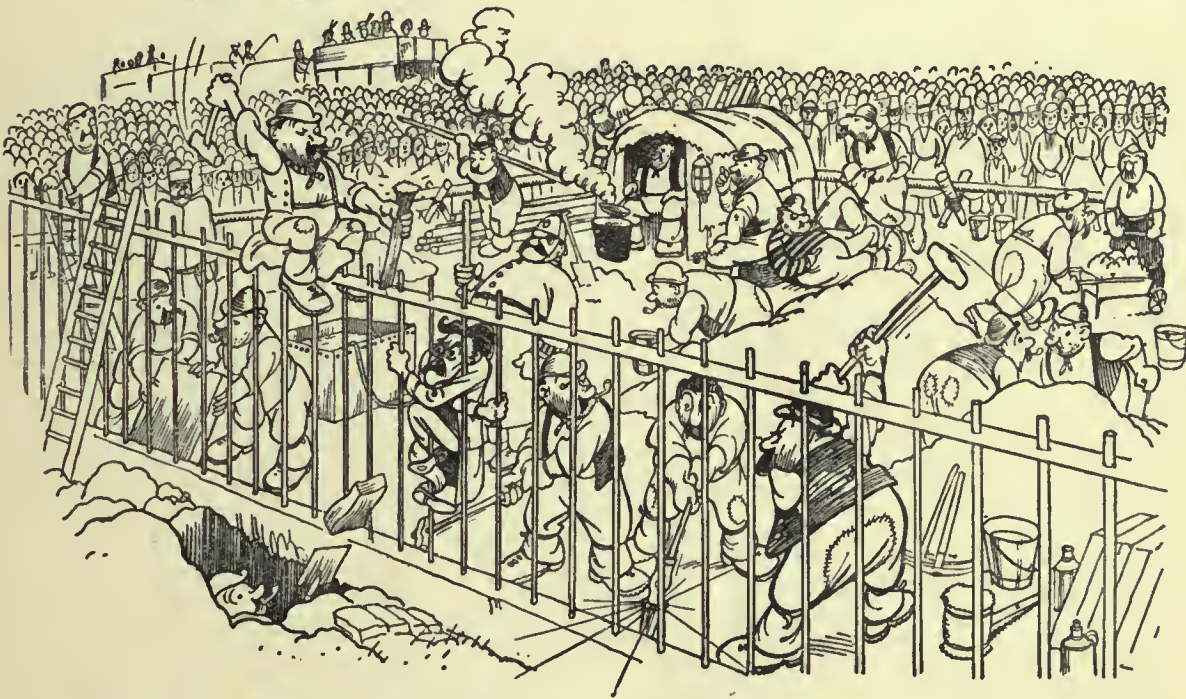


Wm BATHMAN  
29

THE PHYSICIAN HEALS HIMSELF



"PRISONER, WHEN ARRESTED, CLUNG TO THE RAILINGS"—I



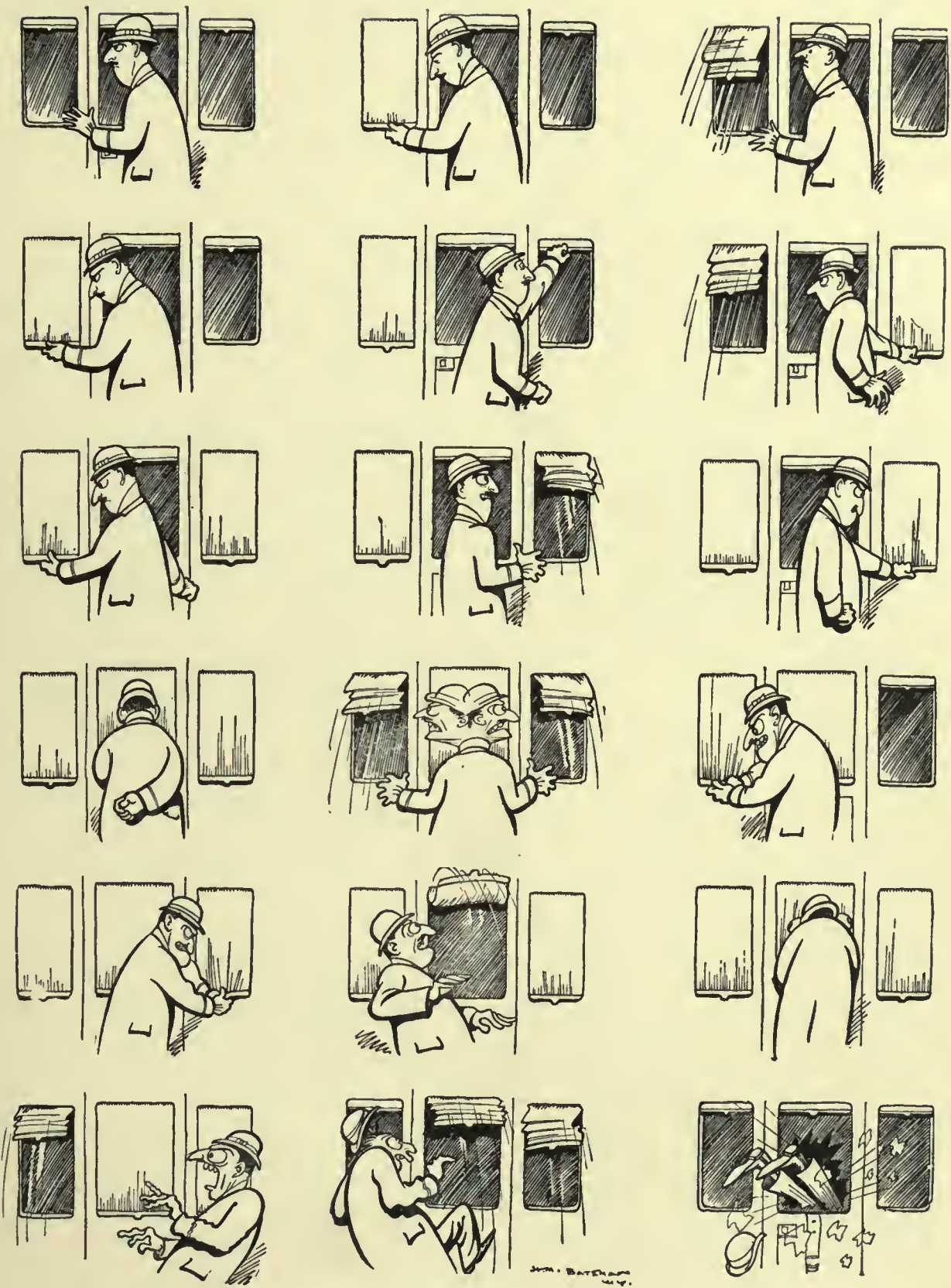
H.M. BATESMAN  
1916.

"PRISONER, WHEN ARRESTED, CLUNG TO THE RAILINGS"—II

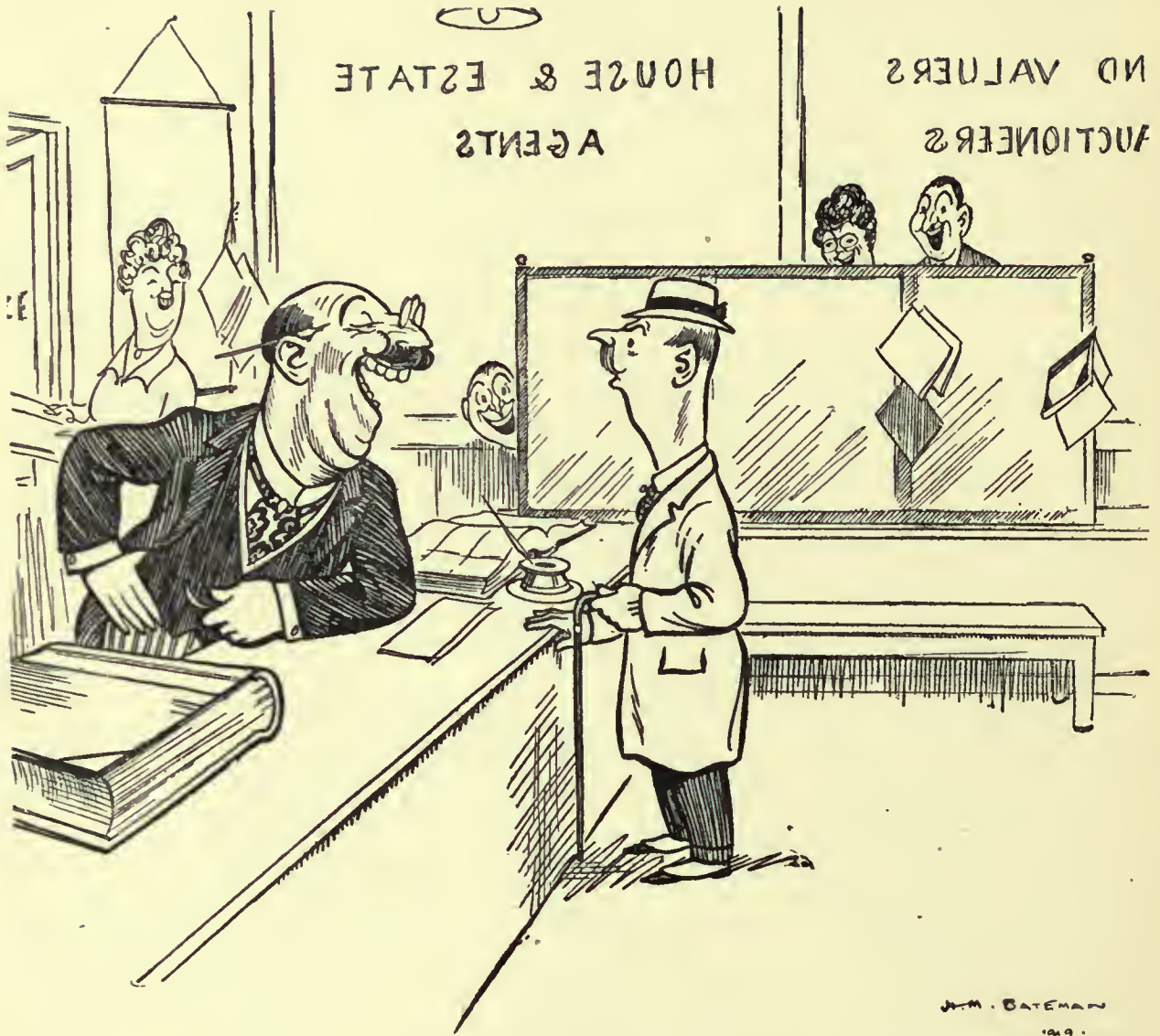


THE COAT THAT DIDN'T COME OFF



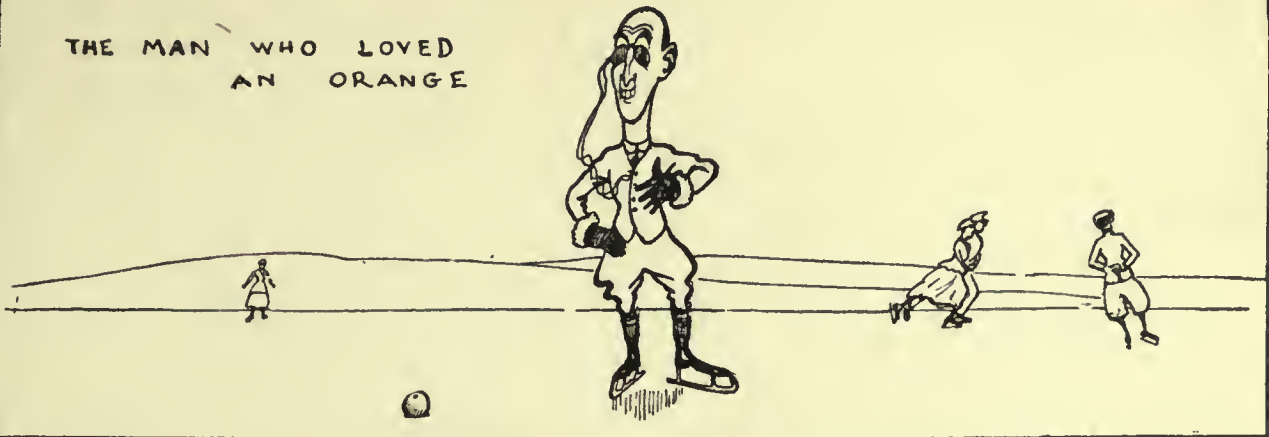


THE SPRING BLINDS

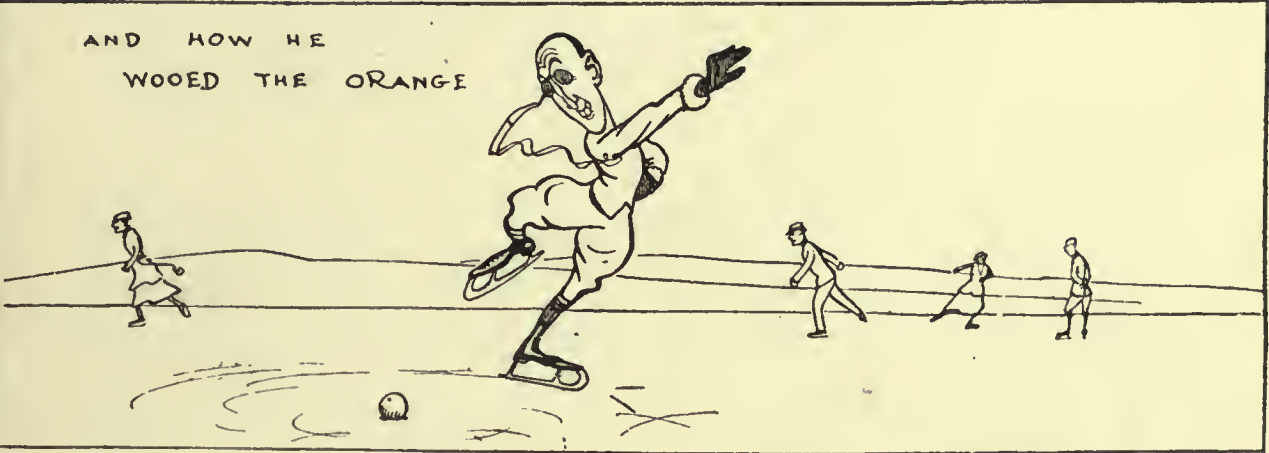


THE MAN WHO ASKED A HOUSE-AGENT IF HE HAD ANY HOUSES TO LET

THE MAN WHO LOVED  
AN ORANGE



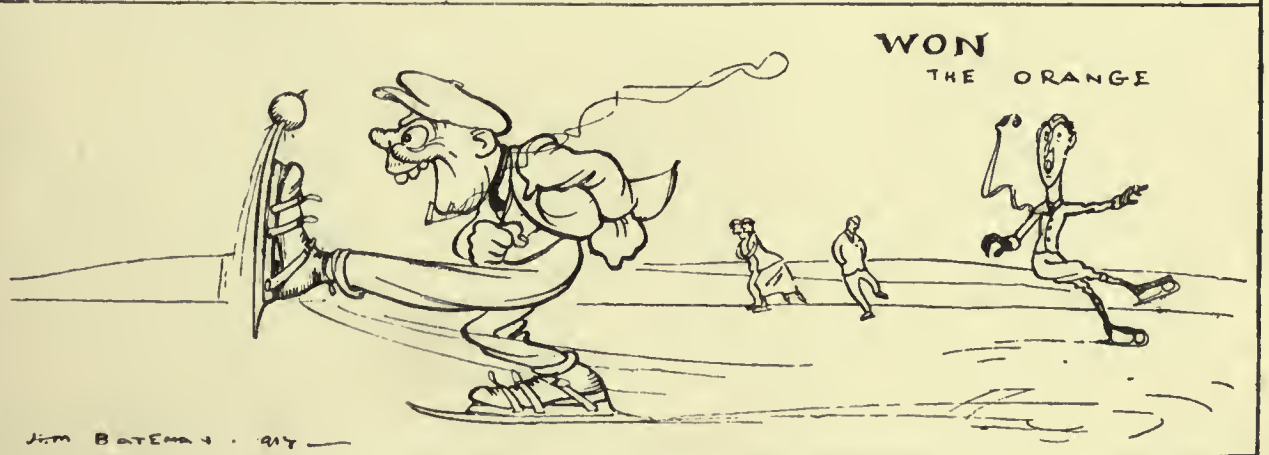
AND HOW HE  
WOODED THE ORANGE



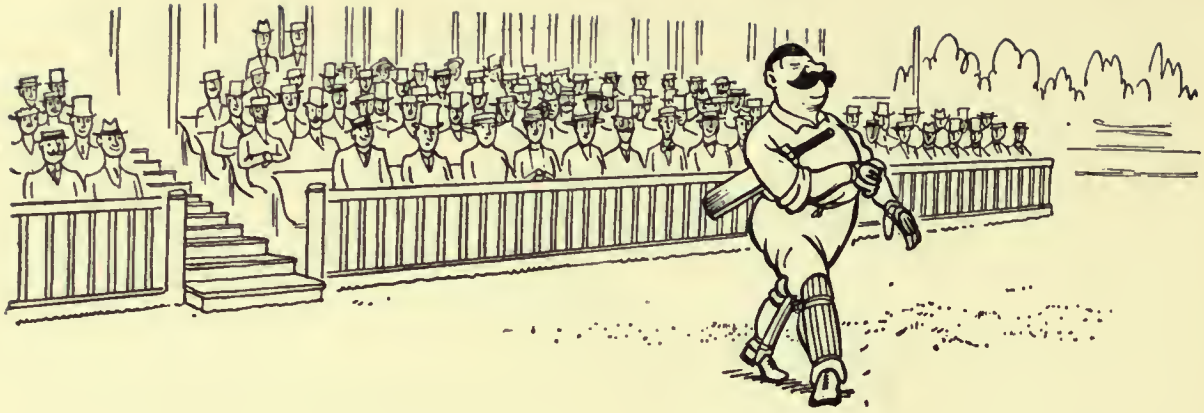
AND THE MAN WHO —



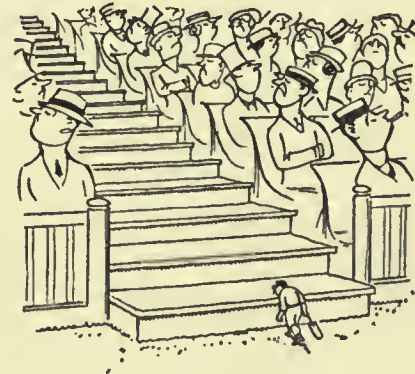
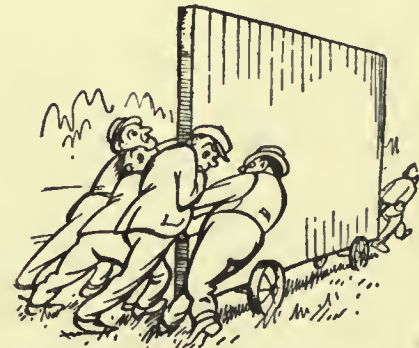
WON  
THE ORANGE



JIM BATEMAN 917



IT'S ALL IN THE GAME—I



K.M. BATERAM 1925

IT'S ALL IN THE GAME-II



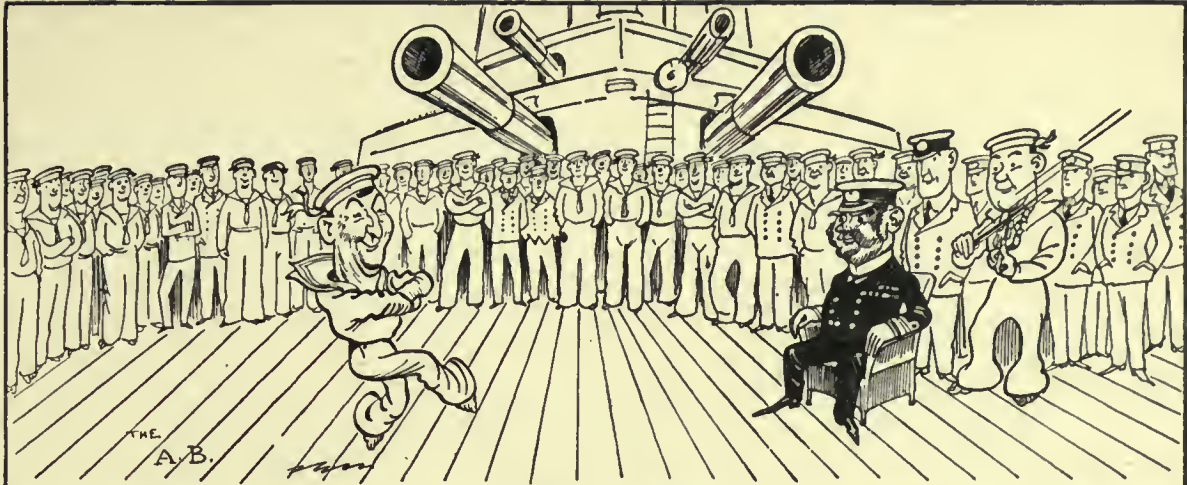


THE MAN WHO BROKE THE TUBE



J. B.





THE A.B.



THE FEITZ OFFICER



THE ARTIFICER



THE MIDSHIPMITE



THE SUB LIEUTENANT



THE LIEUTENANT



THE FLEET-SURGEON



THE ENGINEER



THE COMMANDER



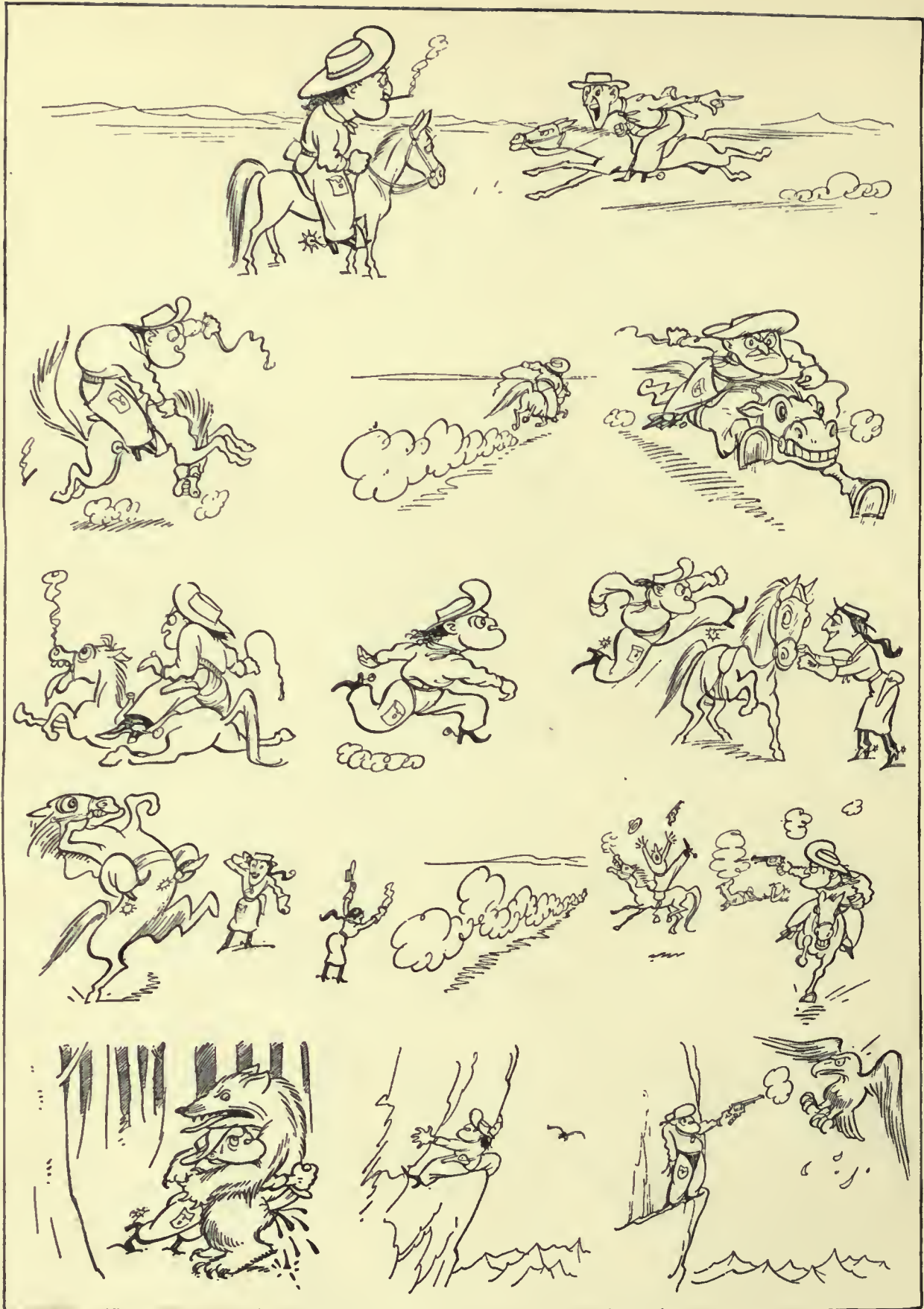
THE CAPTAIN



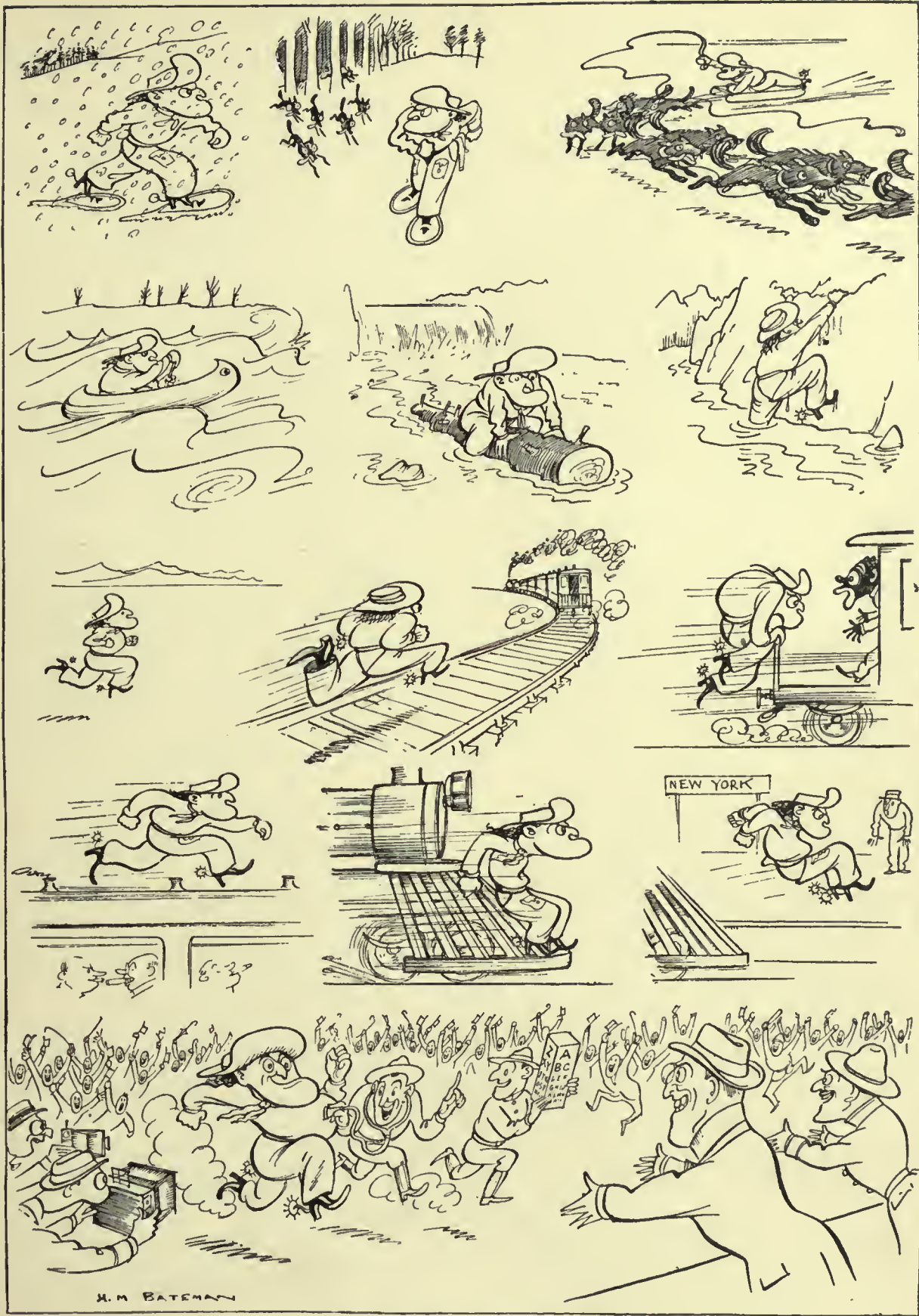
THE ADMIRAL

DATE MAY 1916

THE INFECTIOUS HORNPIPE



HOW BIG BILL ANSWERED THE CALL—I



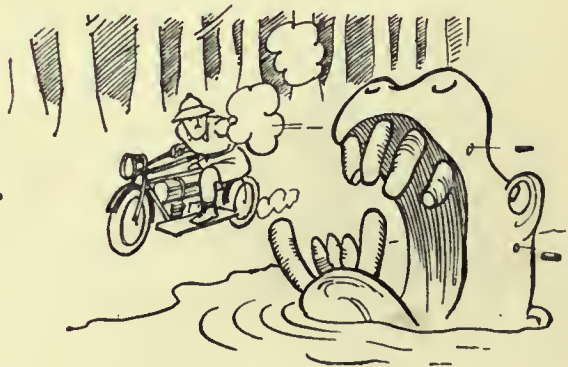
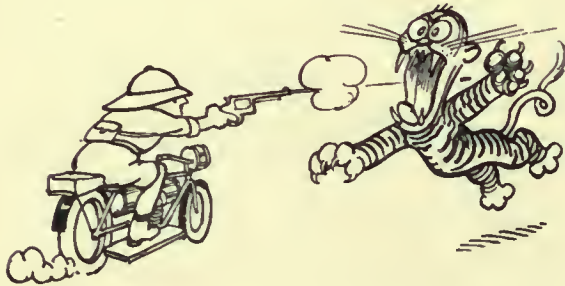
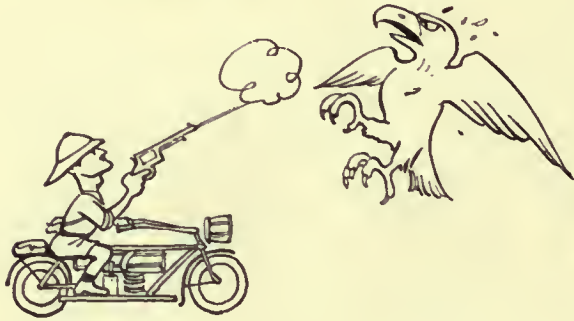
H. M. BATEMAN

HOW BIG BILL ANSWERED THE CALL-II





THE RECRUIT WHO TOOK TO IT KINDLY



ADVENTURES OF A DESPATCH RIDER IN GERMAN EAST AFRICA—I



J.M. BATEMAN 1947.

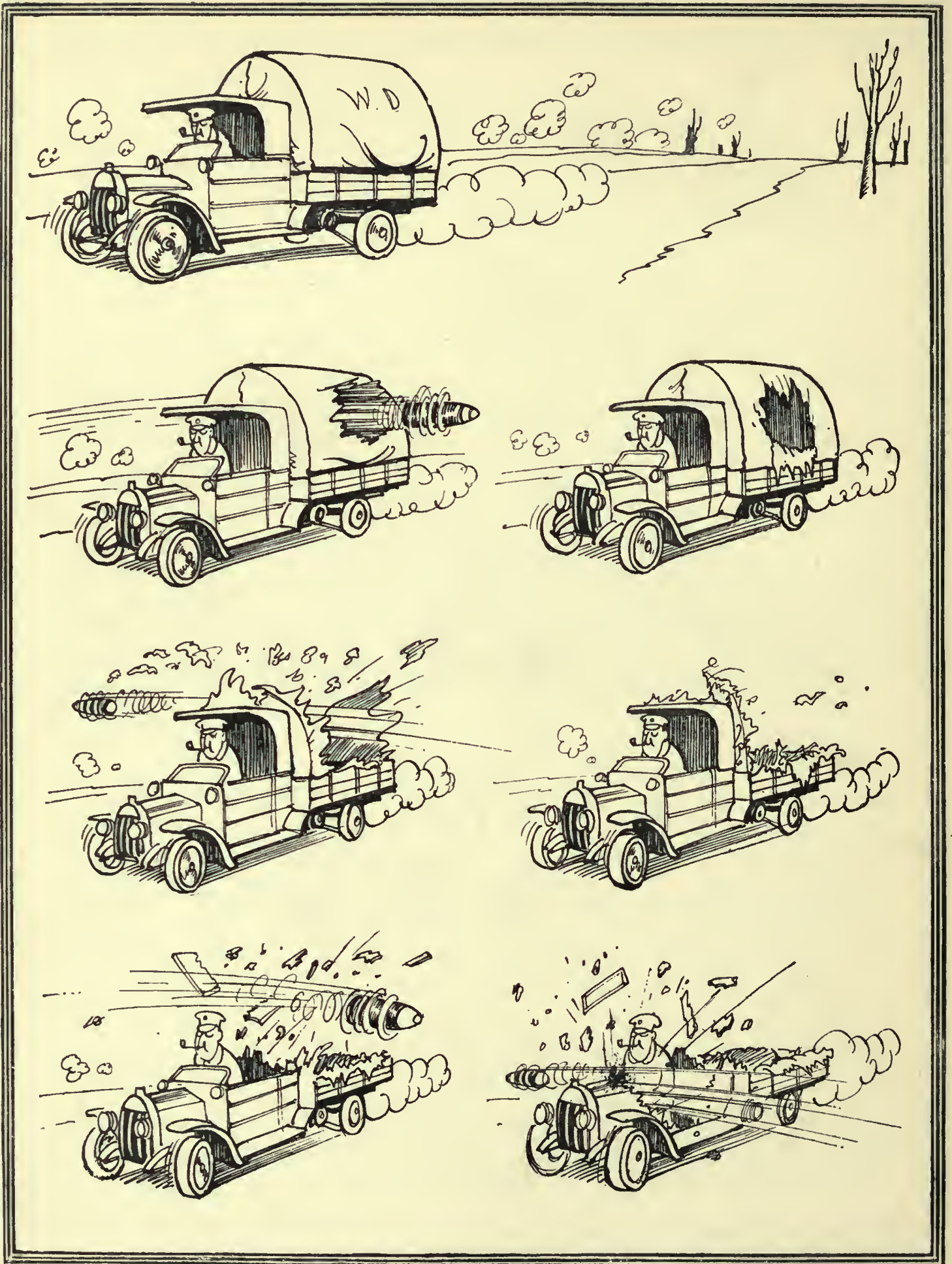
ADVENTURES OF A DESPATCH RIDER IN GERMAN EAST AFRICA—II



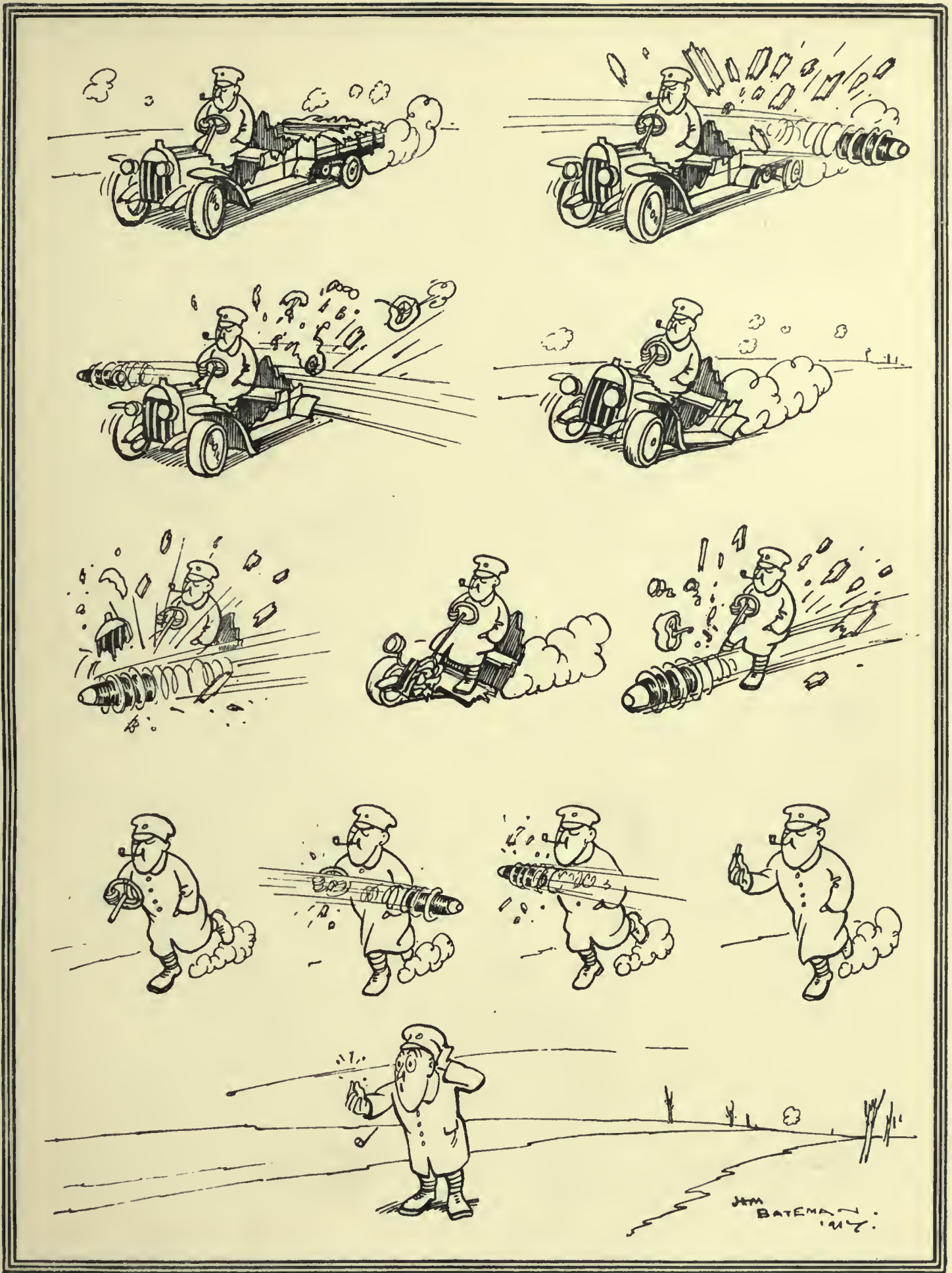




TEMPORARY FEMALE CLERKS



ATTRITION-1



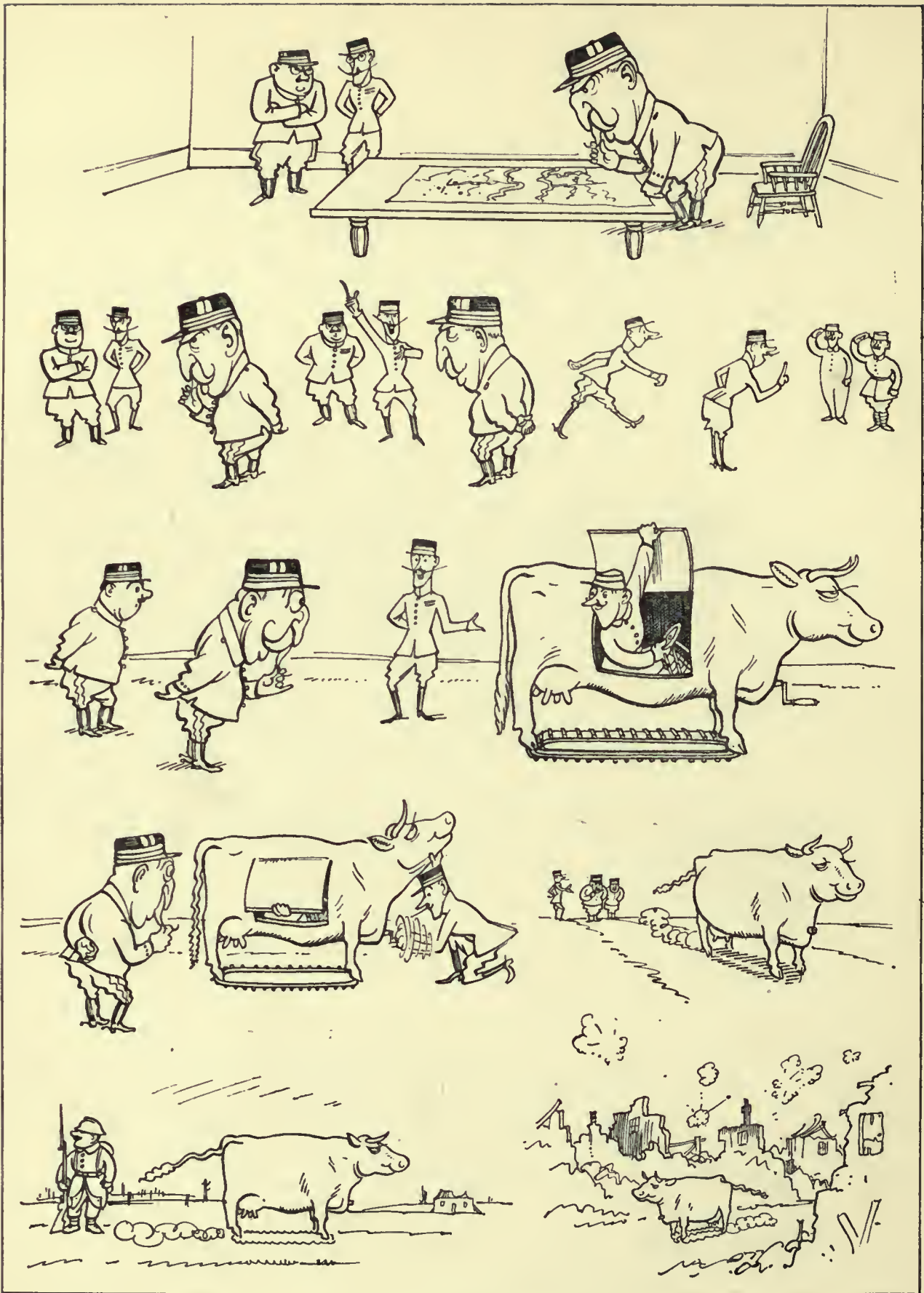
ATTRITION-II





J.M. BATEMAN . 1918 C

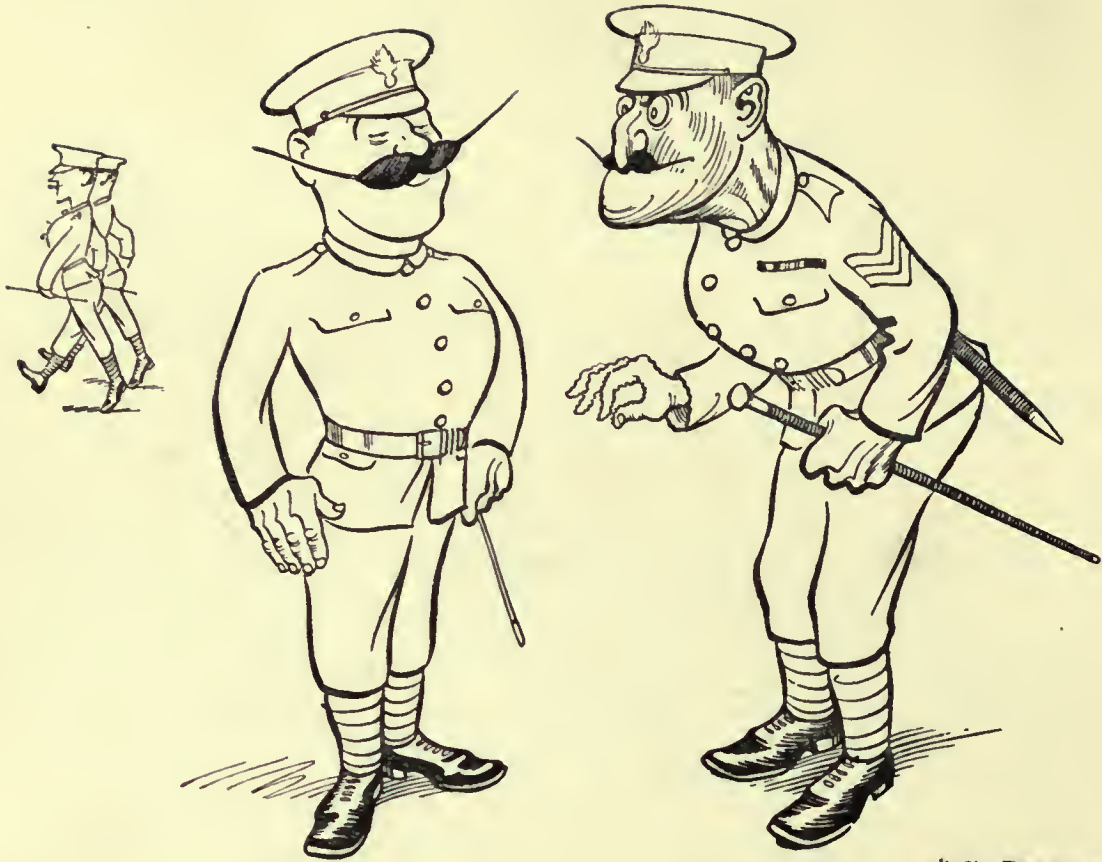
THE POLITICIAN WHO ADDRESSED THE TROOPS



LA VACHE À L'ESPIONAGE—I



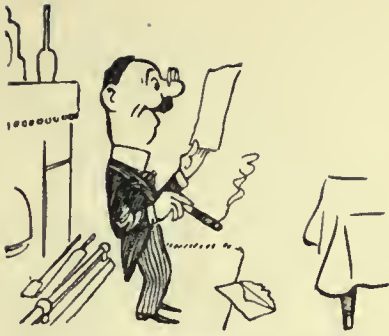
I. LA VACHE À L'ESPIONAGE—II



J.M. BATEMAN .  
1918 .

DEEDS THAT OUGHT TO WIN THE V.C.  
THE PRIVATE GROWS A BETTER ONE THAN THE SERGEANT





I AM BIDDEN TO THE WAR OFFICE.



I DEPART FOR IT.



I APPROACH IT.



I ENTER.



I AM NOT OBSERVED.



I AM STILL NOT OBSERVED.



I AM OBSERVED.



I AM SPOKEN TO (AND STILL LIVE).



I CONTINUE TO BE SPOKEN TO.



I AM SPOKEN TO QUITE NICELY.

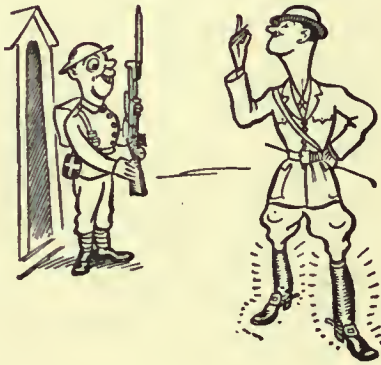


I AM SHAKEN HANDS WITH.

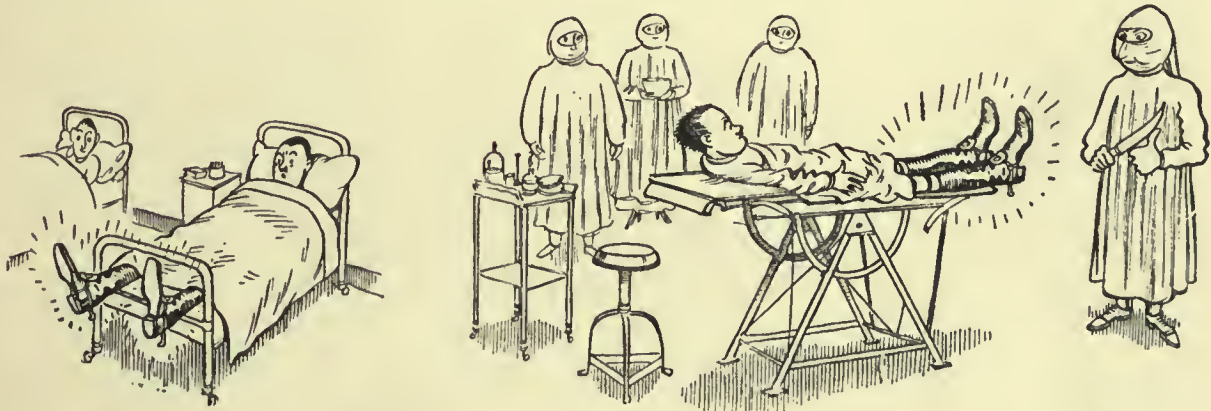
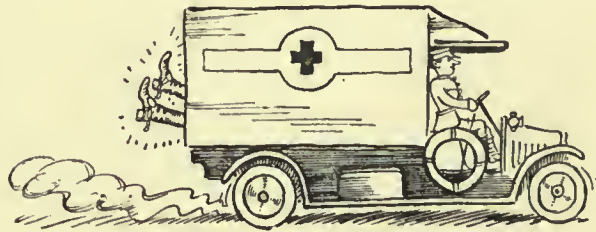
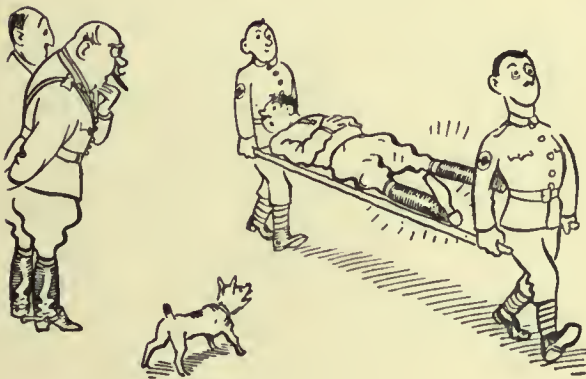
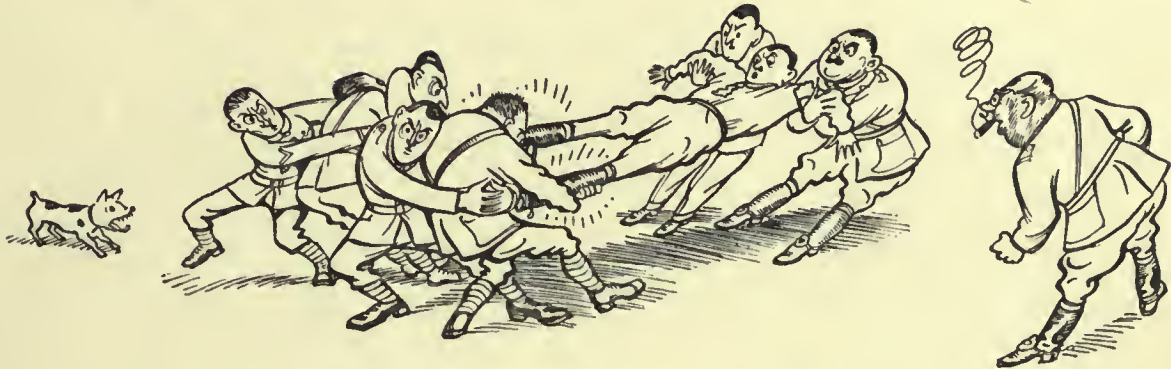
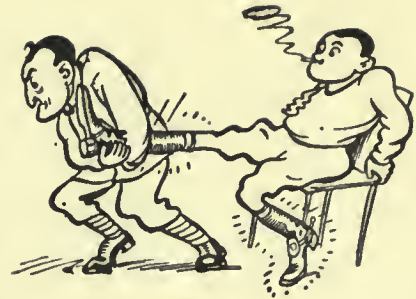


J.M. BATEMAN '47  
I TAKE MY LEAVE.

THE CIVILIAN VISITS THE WAR OFFICE



THE FIELD BOOTS—I



JIM. GATEMAN '18

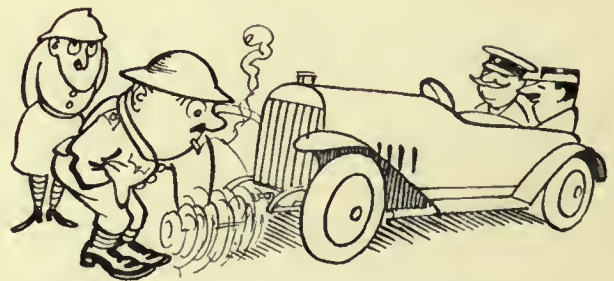
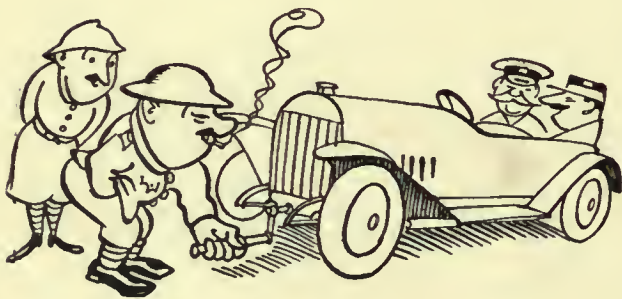
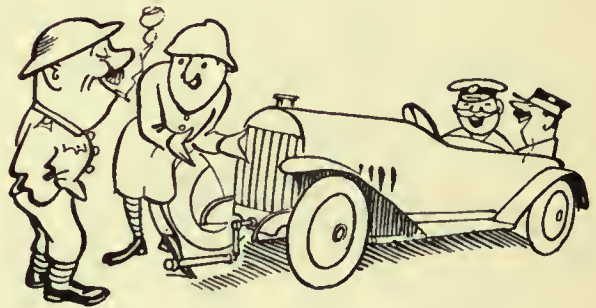
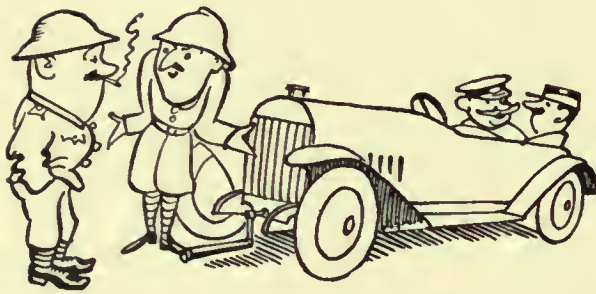
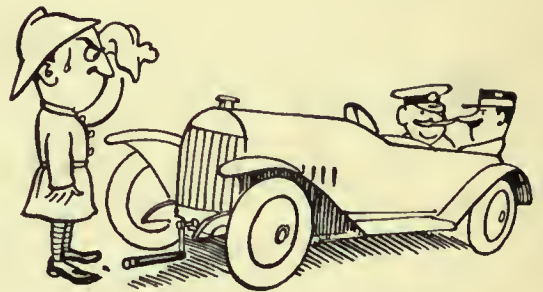
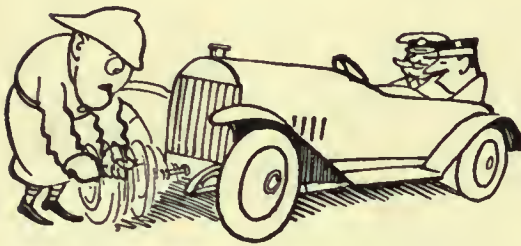
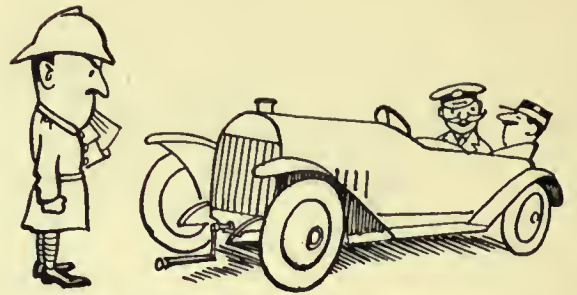
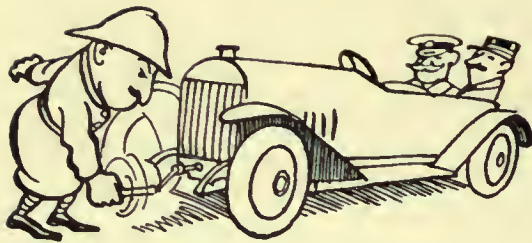
THE FIELD BOOTS—II



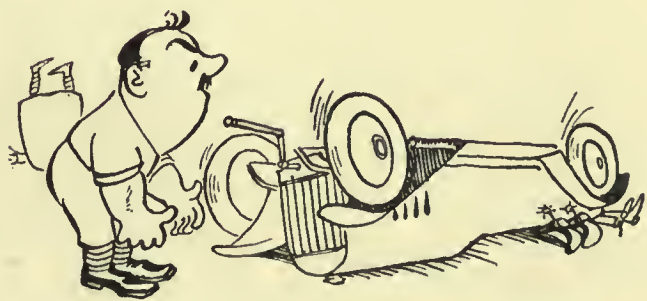
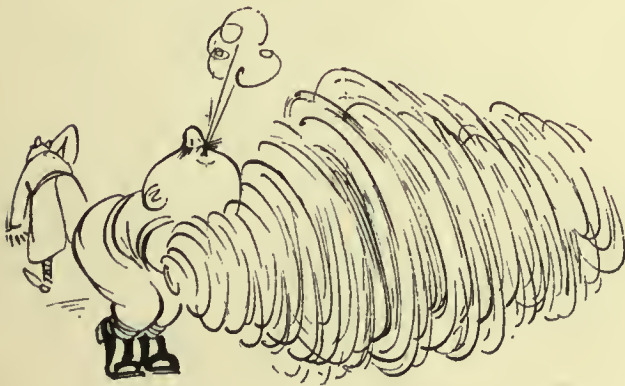
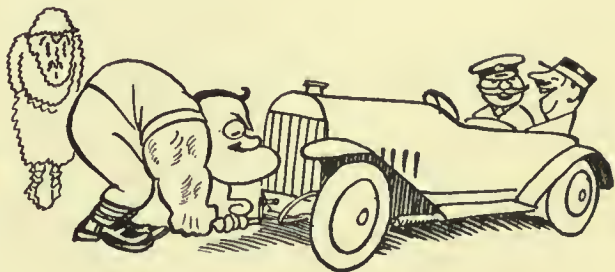
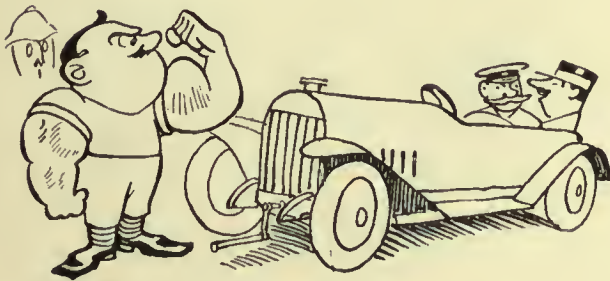
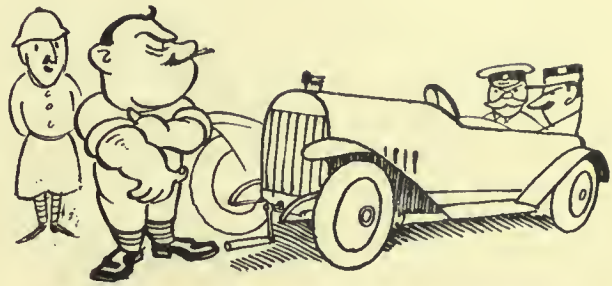
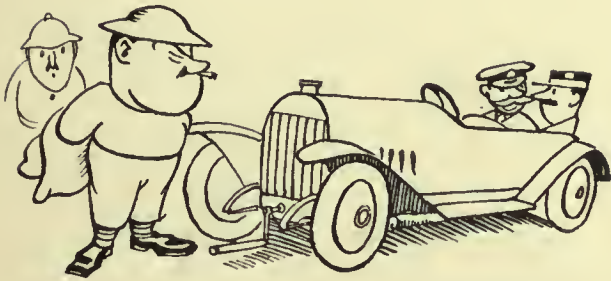
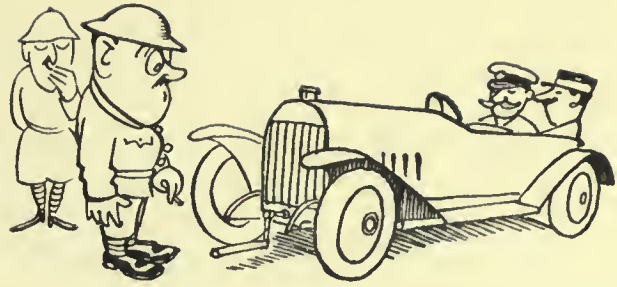
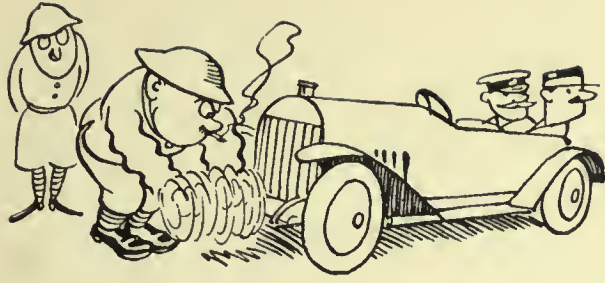


J.M. BAYE MAR 19

THE RECRUIT WHO PASSED AT THE THIRTEENTH EXAMINATION

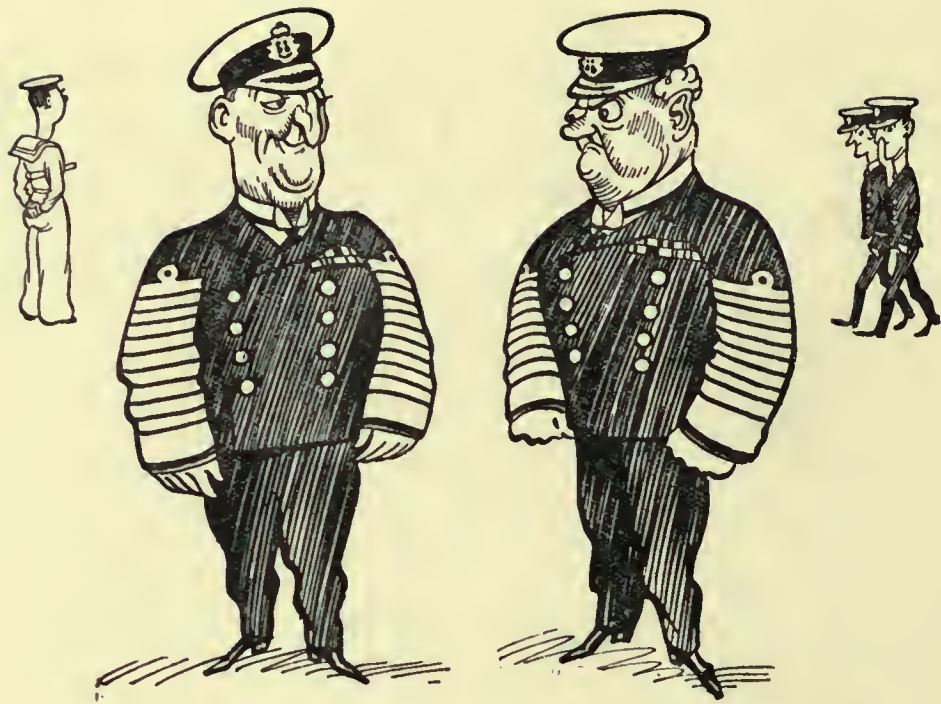


STIFF-1



J.M. BATEMAN  
1928

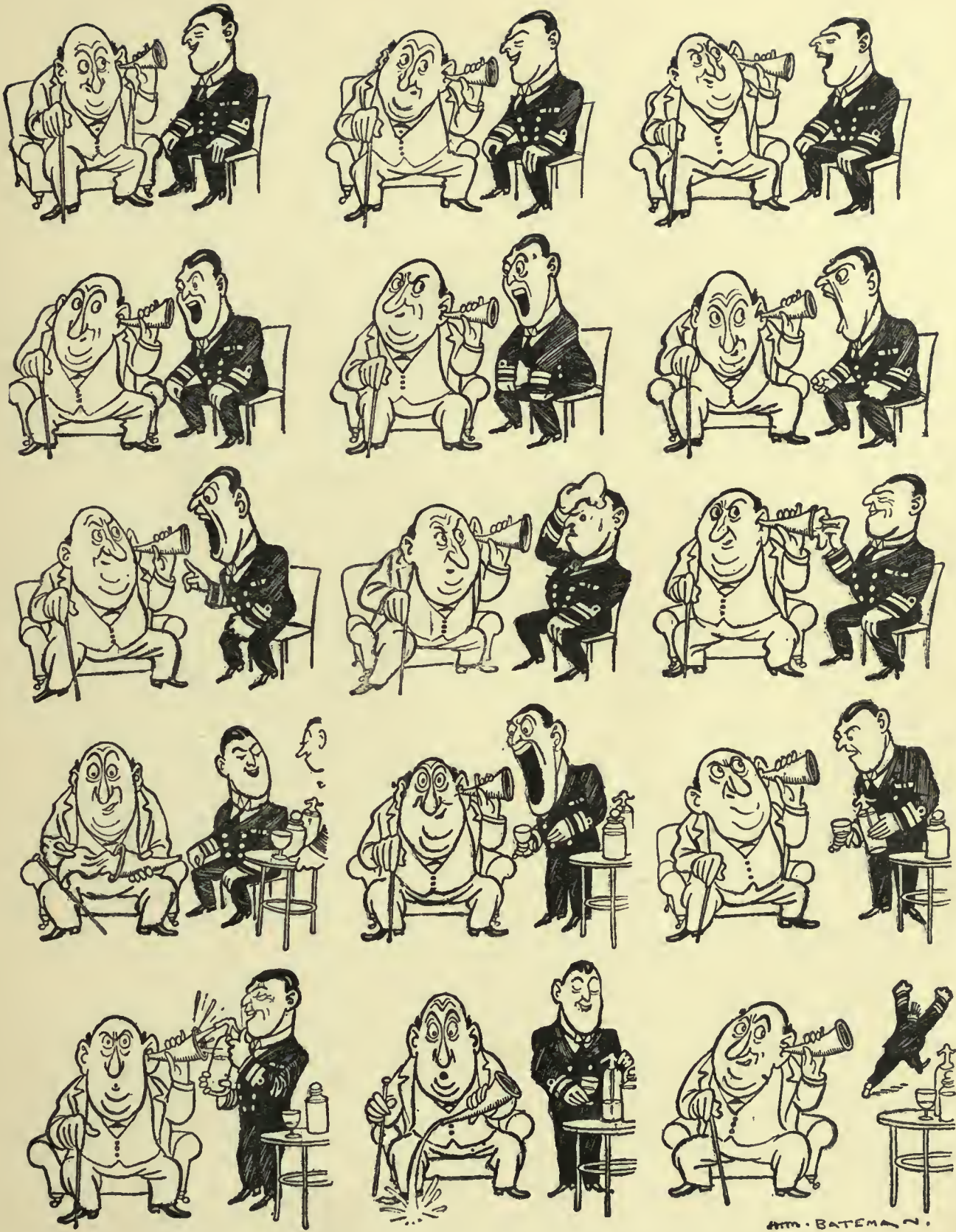
STIFF-II



JIM BATEMAN,  
1917.

ONE UP!





ARTHUR BATEMAN

NAVAL DISCLOSURES; OR THE SECRET THAT NEVER LEAKED OUT





JIM BATEMAN  
1920

THE POWER OF THE HUMAN EYE  
A FEW CURIOUS EXAMPLES OF REPULSION AND ATTRACTION



ECONOMY IN MATCHES—I



J.M. BATEMAN 1918

ECONOMY IN MATCHES—II





BETWEEN TWO DOSES TONIC  
A SUBALTERN'S DREAM

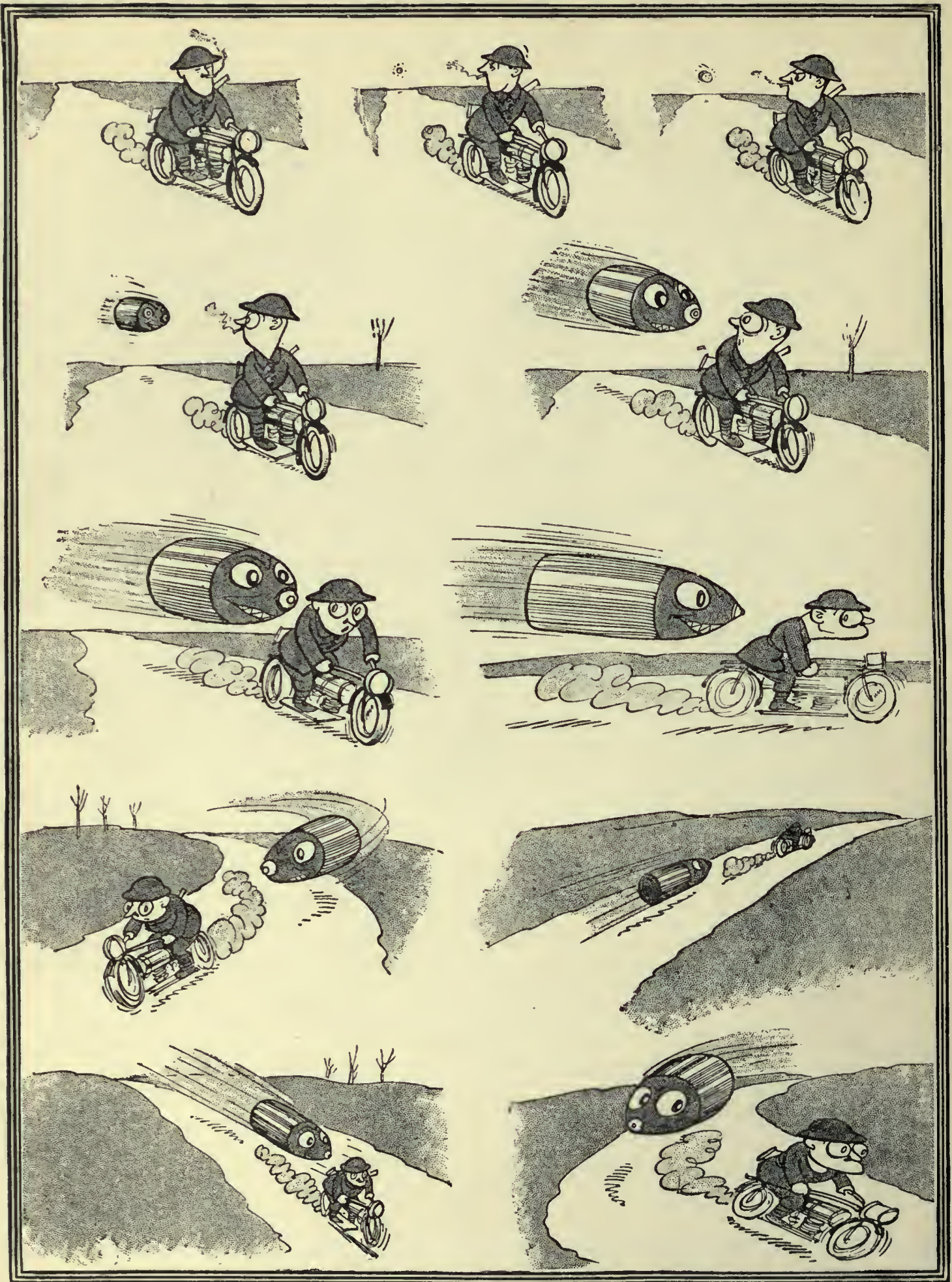






J.M. BATEMAN. 1916.

IT'S THE SAME MAN



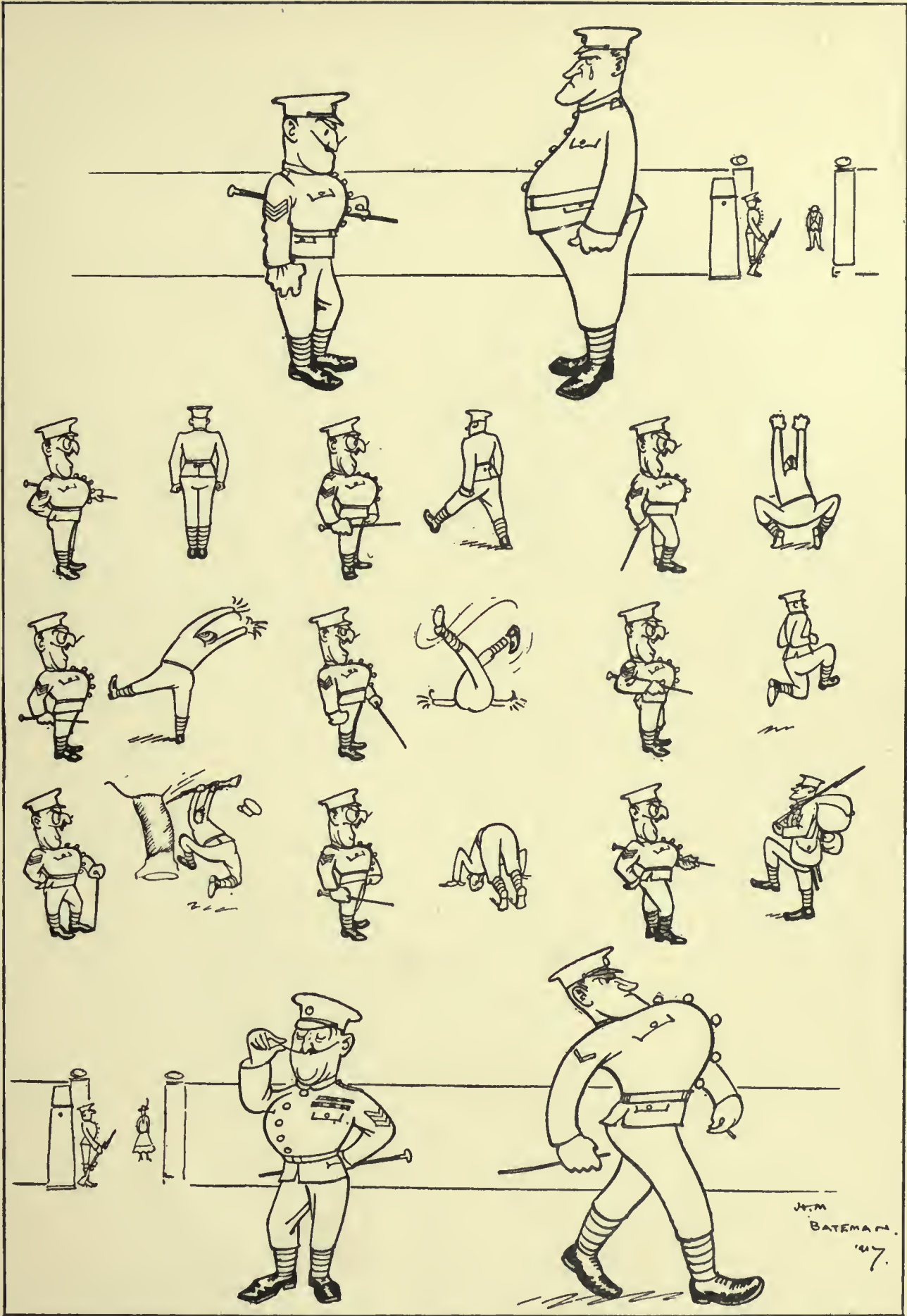
THE DEMON SHELL-I



THE DEMON SHELL-II



J.M.B.

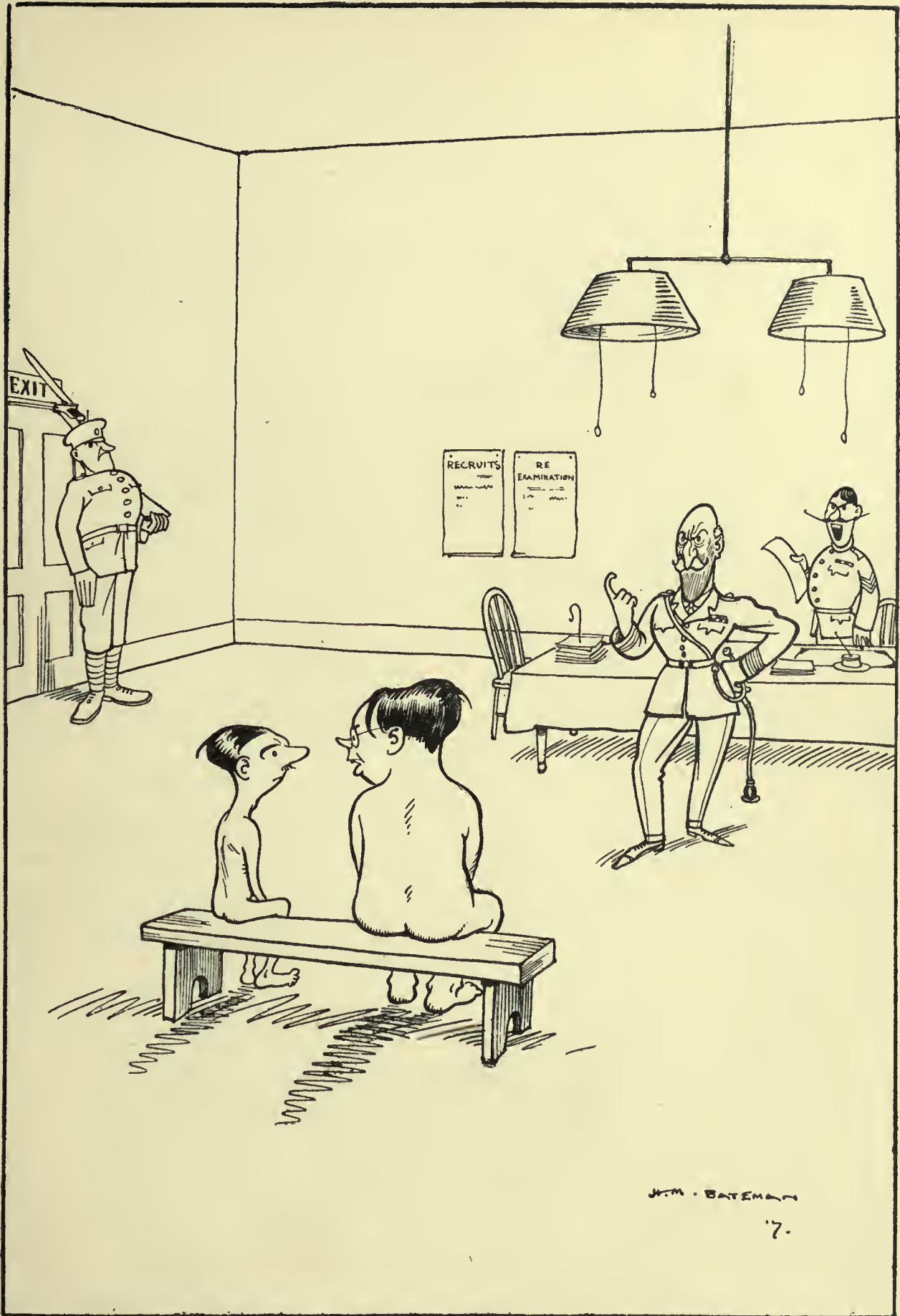


BACK TO THE ARMY AGAIN SERGEANT!  
OR THE CURVE THAT FOUND ITSELF



JIM.  
BATEMAN . '17.

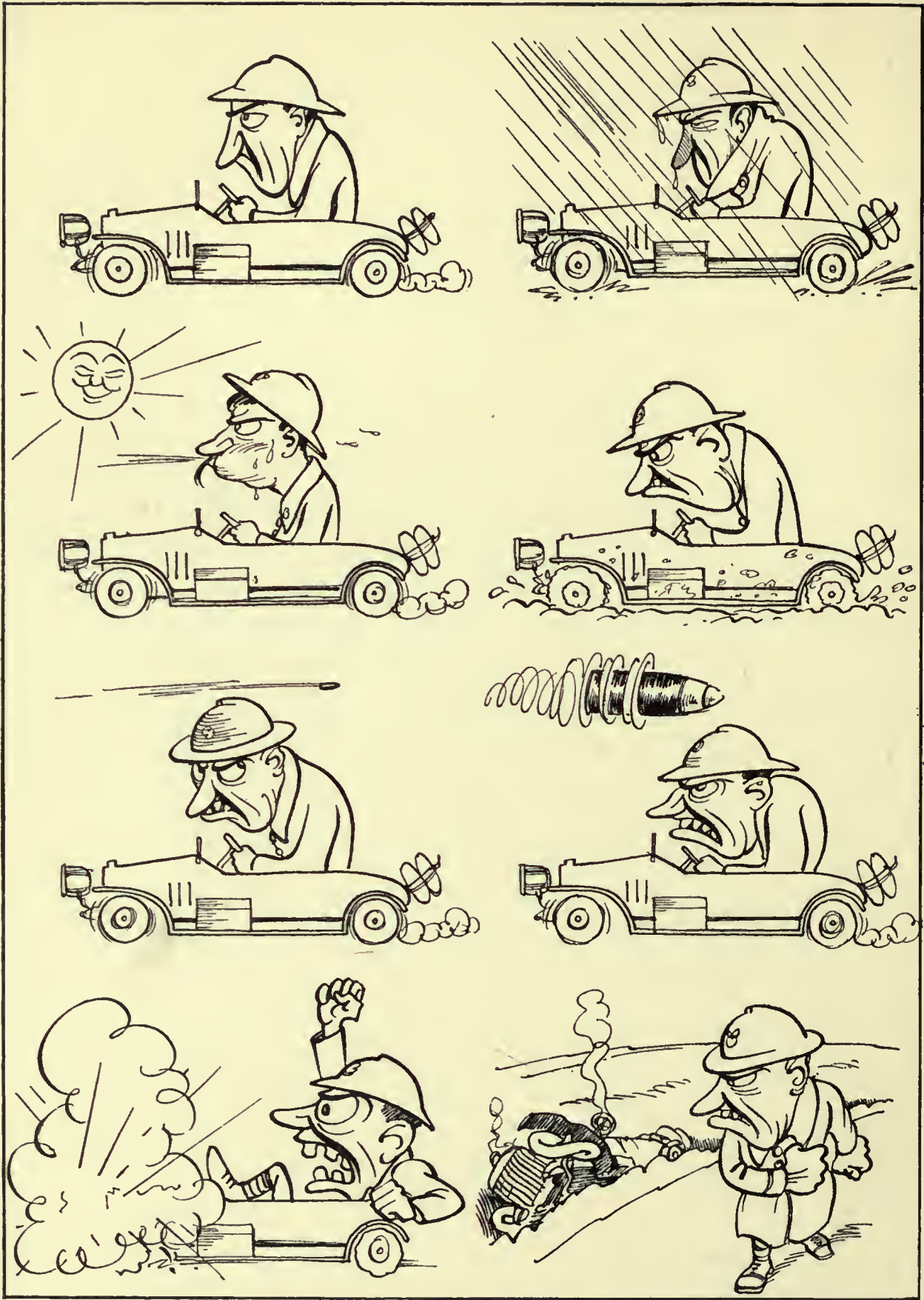
HOW THE CAMOUFLAGE IDEA FIRST DAWNED ON THE MILITARY MIND



J.M. BATEMAN

'7.

AFTER YOU  
THE POTENTIALS BEING MEDICALLY EXAMINED



TEMPERAMENT—THE PESSIMIST





J.M. BATEMAN '21 7.

TEMPERAMENT—THE OPTIMIST





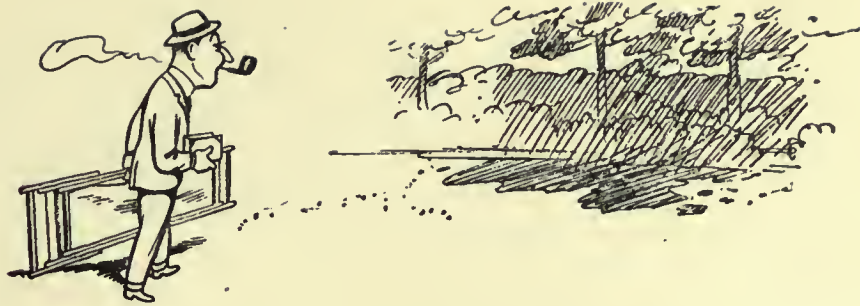
J.M. BATEMAN 1917

THE LEAVE-WANGLER

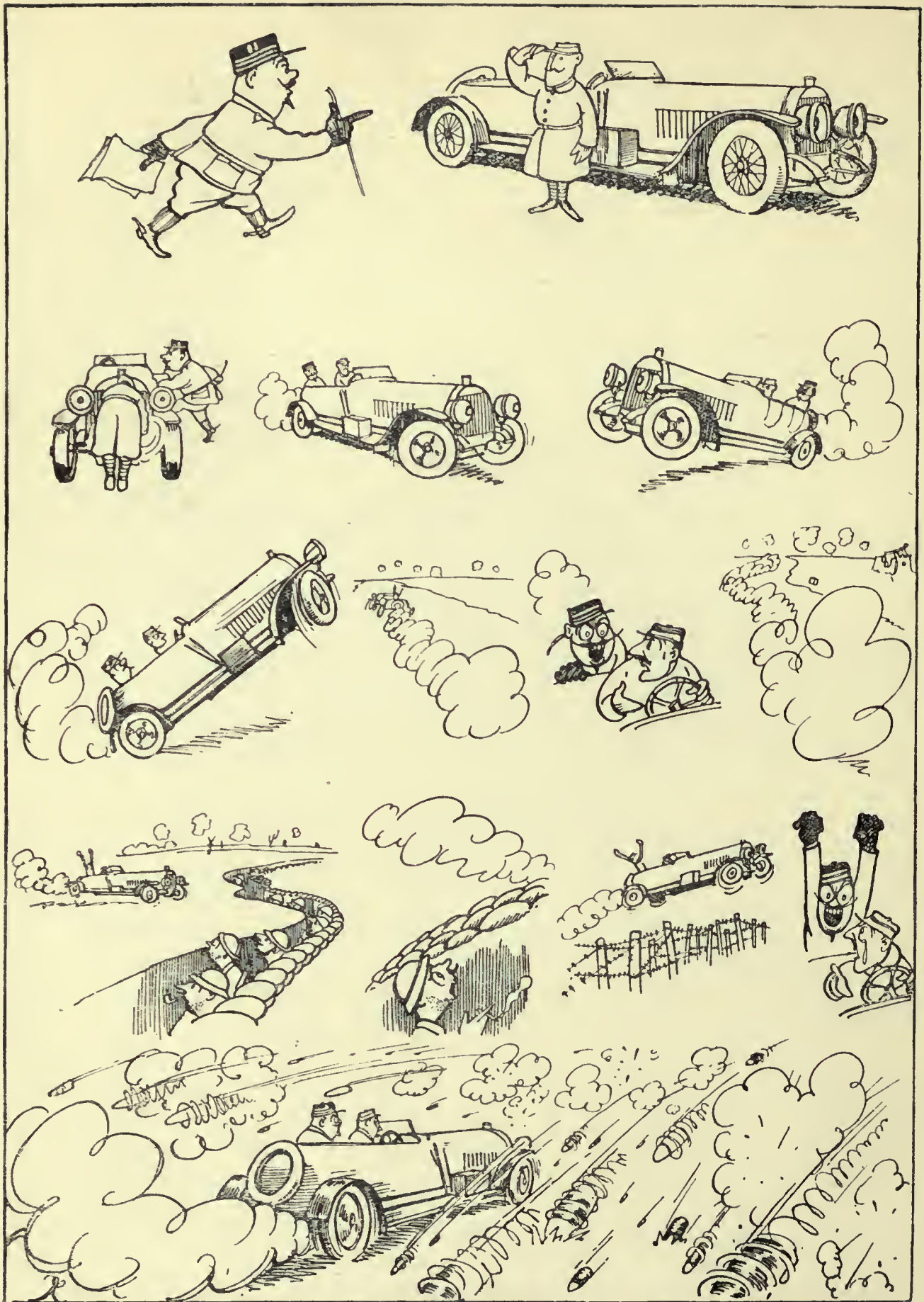


H.M.  
BAYMAN.  
21

THE EPICURE IN THE PUMP ROOM



THE DECK CHAIR



À BERLIN : OR—



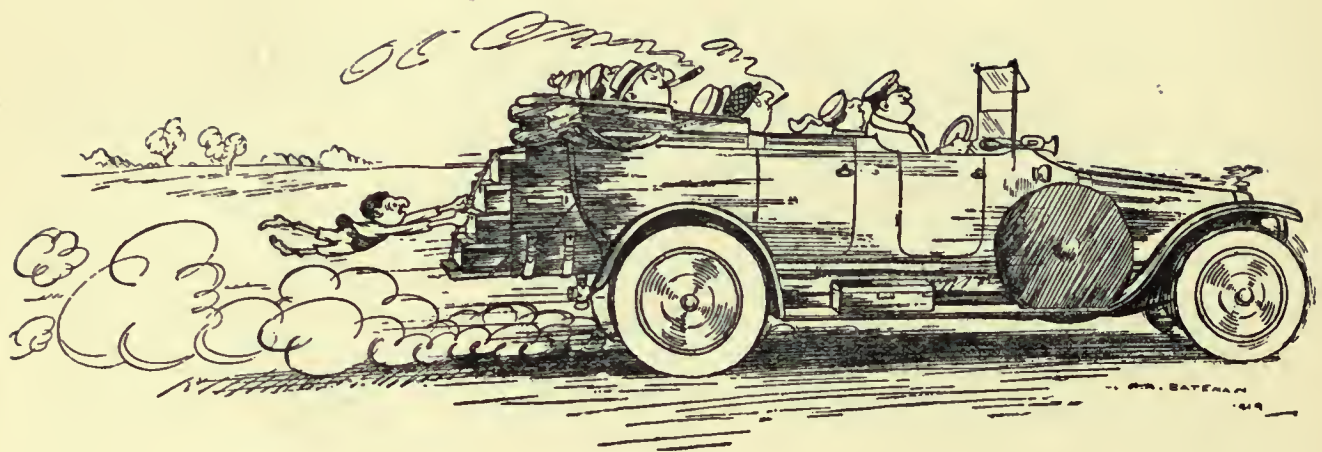
THE CAR WITH A WILL OF ITS OWN



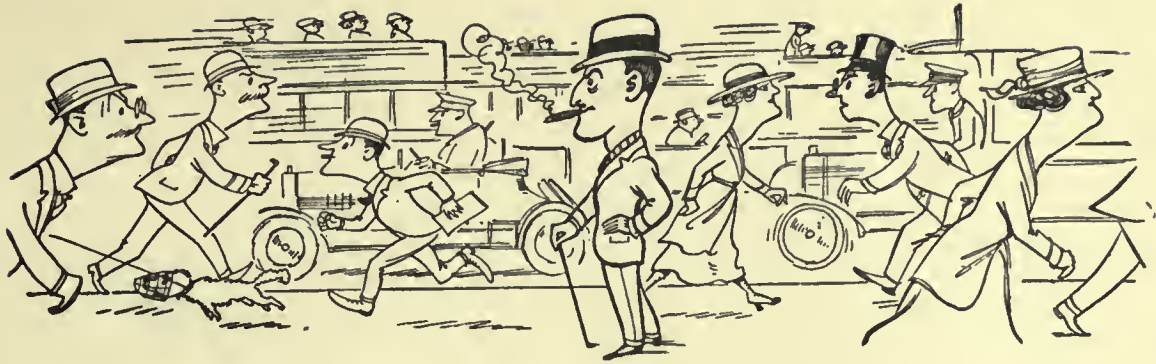




THE WATCH ON THE RHINE''  
(NEW VERSION)

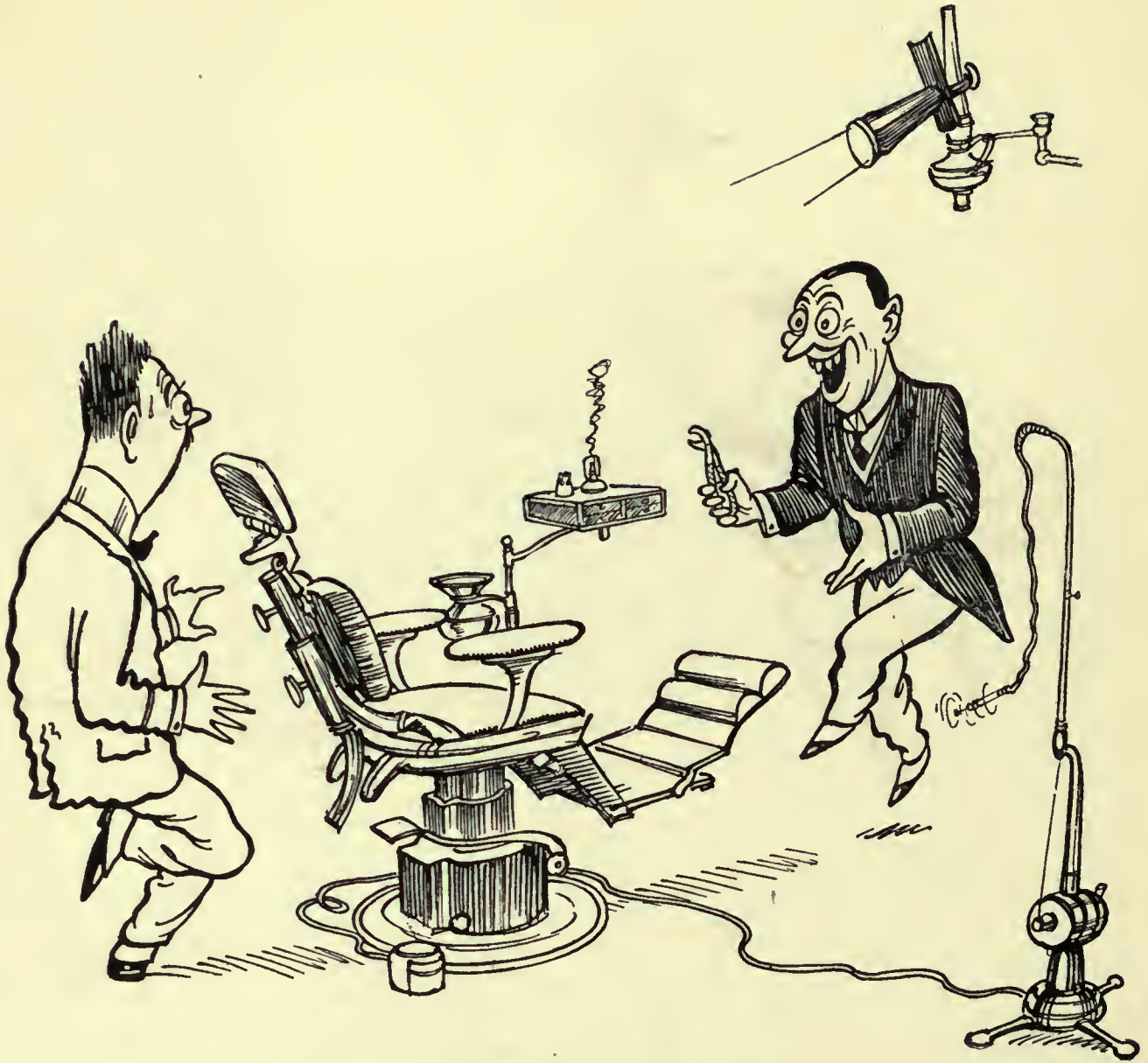


THE STOWAWAY

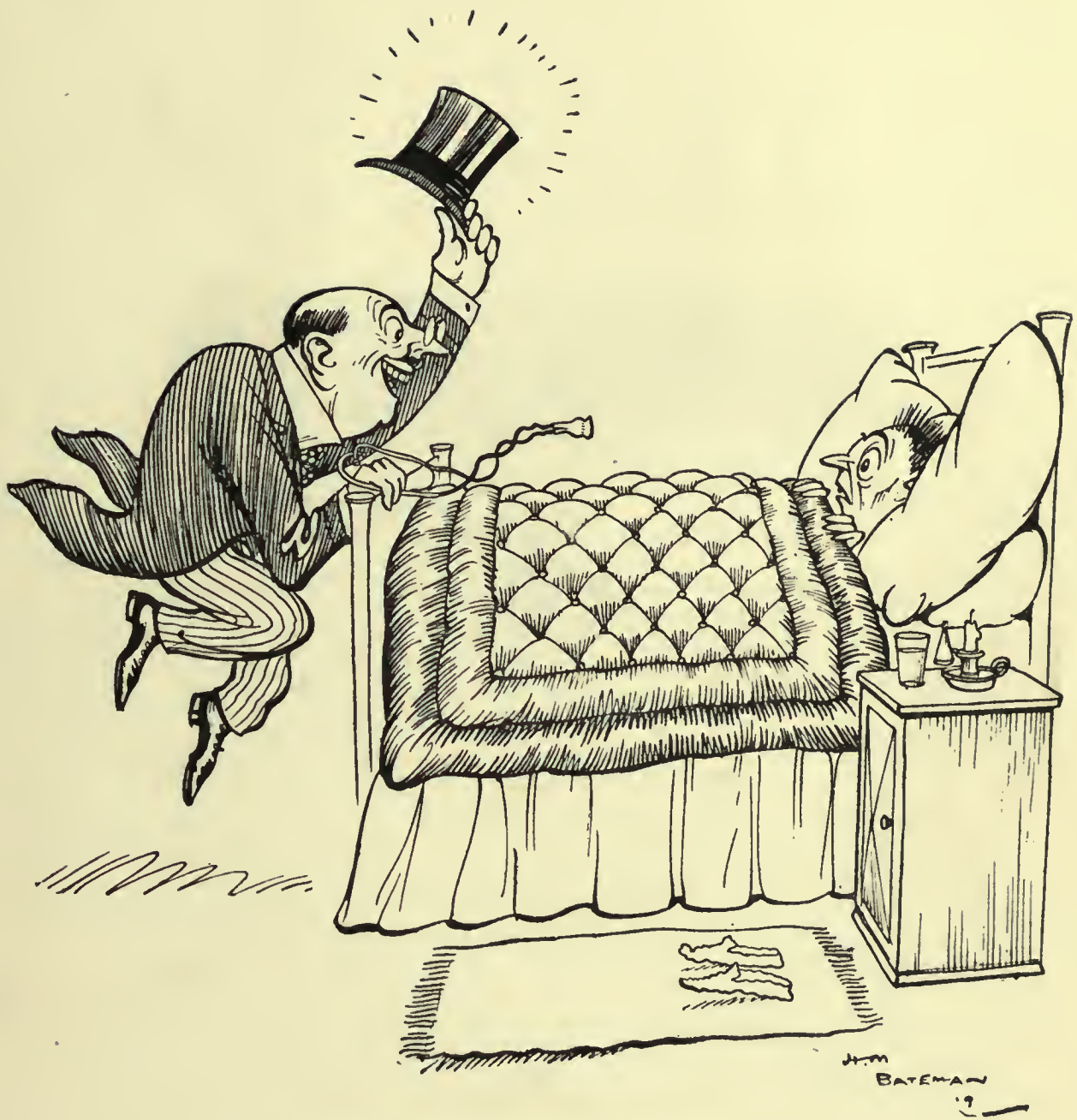


JIM BATEMAN  
1941

THE HAPPY ESCAPE



BACK FROM THE HOLIDAYS—THE DENTIST



BACK FROM THE HOLIDAYS—THE DOCTOR





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