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Representations of France in English Satirical Prints 1740–1832

John Richard Moores

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Series Preface

The century from 1750 to 1850 was a seminal period of change, not just in Europe but across the globe. The political landscape was transformed by a series of revolutions fought in the name of liberty – most notably in the Americas and France, of course, but elsewhere, too: in Holland and Geneva during the eighteenth century and across much of mainland Europe by 1848. Nor was change confined to the European world. New ideas of freedom, equality and human rights were carried to the furthest outposts of empire, to Egypt, India and the Caribbean, which saw the creation in 1801 of the first black republic in Haiti, the former French colony of Saint-Domingue. And in the early part of the nineteenth century they continued to inspire anticolonial and liberation movements throughout Central and Latin America.

If political and social institutions were transformed by revolution in these years, so, too, was warfare. During the quarter-century of the French Revolutionary Wars, in particular, Europe was faced with the prospect of ‘total’ war, on a scale unprecedented before the twentieth century. Military hardware, it is true, evolved only gradually, and battles were not necessarily any bloodier than they had been during the Seven Years War. But in other ways these can legitimately be described as the first modern wars, fought by mass armies mobilised by national and patriotic propaganda, leading to the displacement of millions of people throughout Europe and beyond, as soldiers, prisoners of war, civilians and refugees. For those who lived through the period these wars would be a formative experience that shaped the ambitions and the identities of a generation.

The aims of the series are necessarily ambitious. In its various volumes, whether single-authored monographs or themed collections, it seeks to extend the scope of more traditional historiography. It will study warfare during this formative century not just in Europe, but in the Americas, in colonial societies and across the world. It will analyse the construction of identities and power relations by integrating the principal categories of difference, most notably class and religion, generation and gender, race and ethnicity. It will adopt a multifaceted approach to the period, and turn to methods of political, cultural, social, military and gender history, in order to develop a challenging

and multidisciplinary analysis. Finally, it will examine elements of comparison and transfer and so tease out the complexities of regional, national, European and global history.

Rafe Blaufarb, Alan Forrest and Karen Hagemann

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This book has benefited greatly from the insights and suggestions of participants at various seminars and conferences. Part of Chapter 2 appeared in an article for the journal *European Comic Art*. I thank its editors and Berghahn Journals for their permission to reuse.

As ever, my family and my partner Stephanie have shown boundless patience, encouragement, love and support. This book is dedicated to my mother, father and grandmother.

A Note on the Images

This book is not intended to be a catalogue. Most, if not all, of the images referenced by this book are available on websites such as the British Museum's digital collection (https://www.britishmuseum.org/research/collection_online/search.aspx), the digital images collection at the Lewis Walpole Library (<http://images.library.yale.edu/walpoleweb>) and other such virtual galleries where prints can be browsed, zoomed and downloaded. The British Museum's website also includes supplementary publication details and curator comments that I have not had the space to include.

I have attributed prints to the artists who etched them, where known. Many Georgian prints were produced anonymously. For prints which were unsigned but are thought to be the work of a particular artist, I have included a question mark after the attribution. For example: *A Game at Chess* [BMC 9839] (Charles Williams?, 9 January 1802). Williams, in particular, was a prolific etcher who rarely signed his work, as his biography, published by the British Museum, attests: 'Almost all [his] plates are anonymous and their identification needs much more work: many of the attributions to him by M Dorothy George [who catalogued and annotated the Museum's collection of 'political and personal satires'] need to be revisited' (Charles Williams, http://www.britishmuseum.org/research/search_the_collection_database/term_details.aspx?bioId=102891).

Print details have been cited using the above format, with title in italics followed by catalogue number in square brackets, followed by the artist's name and date of publication (where known). The registration numbers of prints added to the British Museum's collection in the years after the publication of George's catalogue are written as (e.g.) [BM Reg. 2010,7081.861], whereas those held by the Lewis Walpole library that are not in the BM collection appear as (e.g.) [LW 801.09.00.01].

For purposes of space and readability, the catalogue number, artist name and date have not been repeated when a print is referred to subsequently. Print titles and text (where quoted) have been copied as they appear on the original designs. Misspellings appear so frequently in visual prints (this is sometimes attributed to the artists' relative lack of education, a problem compounded by the difficult task of having to write backwards when etching the copperplate from which paper copies were created) that I have not inserted '[sic]' for every single instance of unconventional spelling or grammar.