

Vive la différence! The French and English stereotype in satirical prints 1720-1815

“Paris is the place for strangers; London is fit for the English only”²

This quotation is taken from a play called *The Savages of Europe*, which tells the tale of three characters who make a voyage to England. They are a French couple, Delonville and his mistress, Cecille, and a man from China, Kin Foe. The play describes the various calamities which befall the trio on their trip. As soon as they set foot on English soil they are beaten and insulted by the islanders. Cecille's earrings are even ripped from her ears. In London they fare little better, and Delonville is unwittingly married to an English girl, Fanny. Cecille, distraught in discovering she has lost her true love, has to fend off the violent Fanny who flies at her in a jealous rage. In an effort to end the misery that each party feels, Fanny's brutish father decides to end their lives, as well as those of his entire family, and lastly, his own. In the final scene, the lovers survive the attempts on their lives and leave for France vowing never to return.

The play was French in origin but it was translated into English in 1764. The above description serves to highlight two things: it introduces the English stereotype as seen by the French, and it also indicates that its content could be enjoyed on both sides of the Channel. Stock characters such as these had a long-standing tradition in the theatre, literature and satirical prints. The satires in this exhibition demonstrate how the portrayal of national stereotypes was affected by the fluctuating political climate of the eighteenth and early nineteenth centuries.

The relationship between England and France was complex. There was a great deal of travel and cross-cultural influence, which would often manifest itself in the emulation of concepts or qualities of the other's culture. The two countries were also, however, rivals in economic, colonial, constitutional and religious ways, and were at war for much of the 18th century, continuing into the 19th century. The differences which were celebrated by some were seen in times of stress as a threat to each side's value system.

Satirical prints by their very nature are oppositional, and stereotypes by their nature represent a kind of gut prejudice, designed to accentuate and distort an idea of a figure into a pantomime image, a ludicrous parody. The prints in this exhibition present far too limited a field to give a true impression held by an average citizen at any one time. The stereotypes owed a lot to ignorance. The satirists were of course capturing only what they knew, which was at best based on first-hand observation, and at worst founded on rumours alone. In each print the neighbour is transformed into a figure of fun, but with multiple layers to the joke, such as social arrogance, jealousy or fear. There are recurring motifs on both sides, and this is especially true of the propagandistic prints produced during times of animosity. A design proclaiming to be an honest portrayal by a prisoner of war is a method used by Hogarth in 1749 (no.1), and again by the French on the English in 1814-5 (nos. 31-36).

Despite their many differences, once the limited stereotypes become familiar there are generally no surprises. The humour in the prints is not generally side-splittingly funny, but it will provoke a smile and a chuckle. They are social satires, intended to be reliably amusing. The English political satires from the later years of the Revolution contain more shocking material because it was not the artist's intention to provoke guffaws.

The prints also say a lot about the preconceptions and humour of the audience for whom they were intended. The persistence of 'types' in both countries indicates their popularity, and this ongoing popularity no doubt perpetuated the element of ignorance. Even if the audience knew a stereotype was exaggerated, they wanted to be entertained, and the act of making the foreigner ridiculous was clearly a popular source of amusement. The subject matter was also well-liked by print-publishers because it had broad appeal and it did not quickly date, unlike the topical political prints. It was a subject that could be depended upon to draw crowds by playwrights and caricaturists alike.

Aside from the difference between the English and French caricature traditions, this exhibition gives an insight into the changing face of graphic satire itself. Content of the prints and the appearance of the stereotypes depended much upon the decade in which the artists worked, and whether the print was intended for propagandistic uses or for mere amusement. In setting up a contrast between the two countries this exhibition seeks to highlight aspects of their complex relationship, the appeal of this ancient rivalry for contemporary audiences and an insight into each country's history, preoccupations and humour.

Throughout the exhibition 'England' has been used instead of 'Britain' for a number of reasons. The point at which national spirit took hold is not easy to make. This was an age when England, Scotland and Wales were more linked than merged together into one homogenous whole. 'Britain' and 'Briton' were used at the time, but probably not by someone from the Celtic regions. In any case, when referring to the English satires the term 'London' would be much more accurate. Although there were publishers operating outside the capital, the vast majority of them were based there, and it was to that audience that the satirists catered. It was these London publications that were also the vast proportion of material that were exported to the continent. In the French caricatures it is specifically the English who are targeted. The Scottish soldiers, who also appear are very easily distinguished not only by their dress, but also because they are treated in a different manner than the English soldiers and tourists.

The view from England

"...a farcical pomp of war, parade of religion [sic] and Bustle with very little business, in short poverty, slavery and insolence with an affectation of politeness."ⁱⁱ

"The French... with all their absurdities, preserve a certain ascendancy over us, which is very disgraceful to our nation"ⁱⁱⁱ

Apart from the warring history, there were many more reasons why France and the French were such a popular choice for satire. The French were at the opposite end of the scale in terms of politics, values and beliefs: they were Catholic, and their society was run by an effeminate (and many thought, degenerate) court and a despot king, who maintained his authority through violence. The infamous *lettres de cachet* (the means by which an individual could be sentenced without trial), the Bastille fortress, and implements of torture were all read as symbols of an oppressive regime.

William Hogarth is renowned for his enigmatic patriotism and his dislike of anything foreign. He was convinced that much of France was full of despotism, religious zeal, wooden clogs (*sabots*) and foppery. It is Hogarth who establishes in visual form the stereotype of the poverty-stricken Frenchman which is reused and recycled by the satirists after him. There were many like Hogarth who fervently believed that life was just better in England.



Hogarth's prejudice does have to be taken alongside his real grievance, which was the absence of an artistic academic tradition in England. France was in many ways the elder sibling to England. Paris was the touchstone for all things artistic and fashionable. Strong currents of jealousy ran through many commentators negativity. People such as Hogarth and David Garrick, the famous actor, would strive to forge an artistic identity for Britain. But Paris drew everyone to it like a magnet, especially those interested in the arts. Hogarth was a visitor to the French capital, and what is more was friendly with the artists Louis-François Roubiliac and Charles Grignion, proving that relationships with the French posed little problem at an individual level, but could be altogether another thing on the larger scale.

Travel was - at its more prestigious - for wealthy members of the ruling classes embarking on the Grand Tour to complete their education. However, as the century wore on it was possible for any well-to-do person to travel to France. Even

wars did not limit the opportunity to cross the Channel (until the Revolutionary wars). This however brought forth criticism on account of returning travellers bringing with them foreign tastes and fashions. The effeminate ‘fop’ became the target of criticism by Joseph Addison in the influential journals *Tatler* and *Spectator*. The word ‘fop’ was a term of abuse applied to men who were deemed to spend altogether too much time on their presentation and who displayed excessive devotion to ‘trivial’ concerns such as fashion, manners and propriety. This type often appeared in theatre productions. Samuel Foote wrote entire farces devoted to the stereotype. *The Englishman in Paris* (1753) and its sequel *The Englishman Return’d from Paris* (1756) follow the transformation of a typical young English country man into a Frenchified fop. The gentler satirical prints from the 1760s and 1770s are filled with incredulity of the fashions and hair styles of the French and the aping of them by the English tourists.

Another prominent motif running through the theatre world and in satirical prints was food. Food was a particularly evocative means for making contrast. In plays characters were made sympathetic or dislikeable by their given feelings about French or English national dishes. Henry Fielding, the novelist and friend of Hogarth, began his career as a playwright, and wrote *A Grub Street Opera* in 1731. Actually a satire on the corrupt court created by Robert Walpole, the play contained a drinking song which celebrated the virtues of English cooking, each verso ending with the refrain:

*Oh the roast beef of England
And Old England’s roast beef!*^v

It is this phrase that Hogarth acknowledges in the title of the first print in this exhibition.

A kind of gastronomic chauvinism had taken hold, and extended into real life. Just as the fop was seen to be doing harm to English ways of life by ‘poisoning’ it with foreign tastes, so the shift in dominance of French food was seen as a threat to the ideals that food embodied, those of good old fashioned English principles. The dish that stood out was beef, particularly roast beef. It had been the traditional English meal long before the 18th century. It was much more than a staple, it was a symbol. Beef’s courage-giving property was lauded by Daniel Defoe in his *True-Born Englishman* of 1701. Fielding’s song also makes an appearance in the history of Beefsteak clubs. These started to appear in the first half of the century, and were well established by 1750. They were connected to the theatre world, and members would meet, share

stories, sing songs and cook beef (and only beef). The medal or badge was in the design of a gridiron. William Hogarth himself was a founding member of a club based in Covent Garden called The Sublime Society of Beefsteaks. Members of this club were referred to as Beefsteaks, and *The roast beef of England* was sung at every meeting.

Reference to French food usually included a comparison in favour of English fare, highlighting English prosperity and contentment. French food was a sign of the people’s debased taste, and indicative of the country’s poverty. French people were reduced to eating frogs and snails because it was all they could afford, and they actually hungered after English cuisine. France and England had very different culinary traditions. English cooking prided itself in being plain, or ‘honest,’ meaning without the richer sauces as was popular across the Channel.^v

John Bull was another important means with which English satirists could strike a contrast with France. He was created in the early 18th century by John Arbuthnot in his *The History of John Bull* (1712). The Englishman is contrasted with his foreign counterparts Louis Baboon (France, corruption of the king, Louis Bourbon) and Nick Frog (Holland). The French as a nation would not yet be known as frogs until the turn of the century.^{vi} Rather, a Frenchman was portrayed as a monkey, because of his chattering nature and scrawny physique. John Bull, on the other hand is described as an “honest, plain-dealing Fellow...very apt to quarrel with his best friends, especially if they try to govern him”.^{vii} Though his appearance in graphic satire altered, he became the archetypal Englishman. He appears in this exhibition in the political caricatures dating from the French Revolution.

The events of the French Revolution were recognised as momentous even at the time. This side of the Channel news was followed, for the most part, with a curiosity born of self-interest. Response was dictated by how much events in France related to England’s own historical events (the execution of Charles I) or how revolutionary events and symbols could be adapted to portray current events in London. Opinion was divided between those glad because France’s military power might be curbed; those who considered the king Louis’ fate retribution for his support of the American revolutionaries; others still were excited by the prospect that the English constitutional model might spread to French soil. From the outset until 1792 there was a marked optimism about the Revolution.

Edmund Burke, the long-out-of-office Anglo-Irish politician became the Revolution’s greatest

critic. In his *Reflections on the Revolution in France* of 1790 Burke predicted that the ruling power in France would change hands and that this would result in disorder and bloodshed. The effect of Burke's powerful rhetoric was staggering. He made it extremely difficult to stand as a supporter of the Revolution and yet claim to be a true upholder of the British constitution. France as England's natural enemy came to the forefront once again. The English caricaturists used much of Burke's imagery in their work.

As it became clear the British model would not be adopted lots of early supporters shrank away. Loyalist Associations began to spring up. The most prominent of these was The Association for Preserving Liberty and Property against Republicans and Levellers. Encouraged by the government it began to create a nationwide system of antiradical propaganda. By subsidising prints it meant they could be bought for 6d or less (as opposed to a price around 2s). The Association understood the influence of satirical prints, which could be used to depict the radical world in France as a hell-like inferno. Gillray picks up the simian qualities of the older representations of Frenchmen, but makes them more grotesque and fiendish. After the execution of Louis XVI the stereotype of the Frenchman was no longer a laughing matter. They were not portrayed as foppish and generally harmless fools, but as the dangerous *sans-culottes*, appearing in swarms as a grotesque, undifferentiated mass, or becoming diabolical or mad, devoid of humanity and behaving like wild beasts. Instead of eating frogs, the revolutionaries were often portrayed devouring their own countrymen. Cannibalism, the idea of a nation tearing its body politic apart and consuming itself, was one of the tropes used by Burke in *Reflections*.

The view from France

"This Self-love of the English is, of all things; the most troublesome to Strangers"^{viii}

For the French people who thought of England at all, it represented a land of liberty, with freedoms of belief, of speech, and of the press.^{ix} But this admiration came with a qualification: the English, they said, thought a little *too* well of themselves. The English stereotype in French literature and drama was a 'milord,' who was typically haughty, socially ill at ease, a woman hater, and someone who suffered from a form of melancholy. This malady was deemed to be peculiar to inhabitants of English shores, and was likely to result in acts

of suicide.^x On the whole the perceived notion of the English national character was disagreeable.

In a curious historical irony after the bloodshed of the Revolution, English history for the French was rather too full of violence. Even their past-times were full of cruelty. Many French commentators asked themselves how the English dare proclaim that they were more civilised than people from other countries when they partook in leisure pursuits such as cock fighting and boxing. Those who saw the bloody games came away thinking that such activities could only be born of a cruel nature and contempt for mankind.

There were Anglophiles in France just as there were Francophiles in England. The philosophers Voltaire and Montesquieu had admired England as a symbol of liberalism. Even though the fashionable English wardrobe was dictated by what was *à la mode* in Paris, from the mid-century onwards high French society mimicked English fashions and leisure-pursuits. Paris absorbed a lot of English clothing styles, including these different types of overcoat: the *carrick* or *garrick*, a coat named after the actor himself, the *redingote*, a corruption of 'riding coat', and the *spencer* named after Lord Spencer (the last two coats were available for women and men). The 1780s were a particular time for Anglomania. The copying of fashions extended beyond the wardrobe, with the adoption of pursuits such as horseracing and the gentleman's club. Again, just as in England, defenders of the French way of life deplored this imitation. The French play *L'Anglomanie* (1772) written by Bernard Saurin mocked the adulation of English things.

In another French play of 1734, *The Frenchman in London*, the plot brought into existence a character called Jack Roastbeef, who, like the English stereotype in other French plays, is rude and boorish. In the next few decades all English people would be referred to as *rosbifs*. Reference to English food in France brought forth ideas of English gluttony and ill-manners. French had become more refined to be in tune with the elaborate courtly fashions of Louis XIV. France, or rather Paris, as the centre of taste, beauty and politeness considered itself above the backwardness of English culinary practises.

The dangers of Revolution and the subsequent war curtailed the popular leisure activity of travel. During the lull in hostilities of the short-lived peace of Amiens (1802-3), and after the abdication of Napoleon (1814) the English flooded into Paris *en masse*. Most of the French caricatures in this exhibition are from around 1814-5. During this time the old stereotype was made more contemptible. The English appeared so often in

the French caricatures of this time not simply because they were there, although their reappearance after ten years did have a novelty value. They were also targeted because they were despised as an Occupying Power. They were unwelcome guests, who plundered France's resources, drunk Paris dry and offended its residents with their bad habits. Hogarth's reported behaviour while holidaying in France projects the very stereotype of an ill-mannered Englishman that the French caricaturists drew at this time. "While Hogarth was in France, wherever he went, he was sure to be dissatisfied with what he saw...In the streets he was often clamorously rude."^{xi}

In terms of physical appearance the English stereotype in the French satires is not wholly based upon the fat and stocky John-Bullesque stereotype. This type does appear, but he is amongst a wide variety of equally unattractive, misshapen men and women. The intention of the artist was to make the visitors look awkward and ungainly, having squeezed their bodies into ill-fitting hats and clothes. Their efforts to mimic Parisian fashions are laughable. They are such strange shapes, that nothing they wore could possibly disguise their plainness. Their outer wrappings mirror their inner souls: they themselves are plain and dull, the ladies unwilling or unable to fill silence with conversation, and the men prone to drink and urinating indoors.



These prints are from a time before the collaborations of Charles Philippon and Honoré Daumier, and before the growth of lithography transformed the look and production of French satire. The history of print publishing in France had been very different to that in England. While graphic satire had a long history across the channel, caricature in France had not developed at the same pace. There were examples of scurrilous prints, but they operated outside official channels because all material had to pass through the king's censors. The advent of the Revolution did not immediately do away with these restrictions, but publication began to increase.

The French satirists of the early 1800s show an awareness of the work of their English counterparts but embrace a very different style. Political caricature had begun to take hold in the 1790s. The design of the caricatures, executed by largely anonymous artists, was influenced by the classicism of the painter Jacques-Louis David, and the tradition of engraved fashion plates. The work of the French caricaturists is distinguishable not only in terms of composition, with pared down forms against a plain background, but also in their marked absence of factual content, with which the English political satires were often crammed. In the early 19th century, after such a turbulent decade, the content of the caricatures underwent a reversion to the notion of a fashionable Paris, which had been lost since 1789. The caricatures satirised the frivolity of dress, contrasting the elegant forms of Parisians against the misshapen bodies of the English. Their prints attempt to convey the stereotype of the English: these were a people, who apart from their out-modish attire displayed unpleasant and unsociable tendencies towards violence, drunkenness, and morose silence.

From the late 1790s Paris saw a blossoming of the print market for satirical prints. Their appearance is strikingly different to the prints published in London. There are no publishing details, so an exact date is difficult to find if the details cannot be found in the contemporary registers of published prints. The background is typically very plain; the design sparsely etched, and colour usually not applied across the whole composition.

Although they are different in manner and form, these etchings show that the French are as guilty as the English for casting their neighbours as a 'type' of people.

Techniques

ENGRAVING

Engraving is a form of *intaglio* printing, meaning an image is printed by inking an incised (engraved) surface. The engraver uses a tool called a burin to incise lines into the plate. A burin is a small steel rod with a sharpened point, which leaves a distinctive V-shaped groove in the metal. To print an image the plate is inked, and the surface wiped clean so that only the grooves retain any ink. To ensure that all the ink is transferred to the paper they must both be placed in a press which can apply great pressure. To facilitate the transferral the paper is dampened. This process means that the paper is left with an indentation called a plate mark from where the edges of the metal plate were pressed into the sheet. It is a much more physically demanding technique than etching because it requires great skill to incise an even line. Engraving is often combined with etching, as in some of Hogarth's prints.

ETCHING

Etching is also an *intaglio* technique, but the recesses in the plate are achieved chemically rather than manually. The plate is coated with an acid-resistant ground. The artist then draws with an etching needle, which easily scrapes through the ground leaving lines of exposed metal. The plate is then immersed in acid, which bites (corrodes) into the copper plate where it has been exposed. If the artist wants some lines to appear deeper than others so that they will print more heavily, these lines can be exposed for a second immersion whilst protecting the other lines with some kind of acid-resistant varnish. When the ground has been cleaned off, the plate is then ready for printing.

AQUATINT

Aquatint is based on the same principle as etching, using acid to *bite* into the plate. Aquatint will create areas of tone, rather than lines. This is achieved by allowing the acid to penetrate a resin ground to form patterns of small pits in the metal plate's surface. Aquatint is also commonly used with etching, which delineates the areas of tone.

LITHOGRAPHY

Lithography is a planographic rather than *intaglio* printing process, so-called because an image is printed from a smooth surface. It is based on the natural repulsion of water and oil. The artist draws on the lithographic stone (traditionally a limestone

block) with greasy pen or chalk. The stone is washed with water and then printing ink is applied with a roller. This ink will only affix to the drawn lines, and not damp parts of the stone. The image can then be taken off on a sheet of paper. Because no pressure is applied at the edges of the stone, there will be no plate mark. Lithography is capable of much longer print runs because it does not suffer the same surface deterioration that occurs with *intaglio* methods

HAND COLOURING

Hand colouring is very distinctive, identifiable through clues including that of uneven application, where an area of colour does not quite reach or overlaps a printed line, and that of uneven colouration due to a thicker layer taking longer to dry.

Engravings were not designed to need colouring. Light and shade, and 3-dimensions are created through the arrangement of thicker or thinner lines, or cross-hatching. Other kinds of tone could be produced by flicks and dots made by the burin. The use of colour in etched caricatures became increasingly common, although the caricatures could be issued plain or coloured (the former being less expensive).

A selection of the leading publishers of London and Paris

LONDON

Rudolph Ackermann (1764-1834) opened his shop on 101 The Strand in 1795. He became a pioneer of lithography as a fine art.

Samuel W. Fores (1761-1838) had a shop on 3 Piccadilly, moving to 48-50 in 1795. His first print appeared in 1784. When in exile, Louis-Philippe rented an apartment over Fores' showroom.

William Holland (1757-1815) set up an establishment in 1782 located at 66 Drury Lane. He moved to 50 Oxford Street in 1788, by which time he was publishing Gillray's prints. Holland and Fores displayed permanent exhibitions in the late 1780s for which there would be an admittance charge (1s). They included drawings and paintings, and caricatures from France. Holland was imprisoned in 1793 for selling a work by the radical Thomas Paine.

Hannah Humphrey (d.1818) was initially located on 18 Old Bond Street, and later moved to 37

New Bond Street (Gillray lodged at both these addresses from 1793), and then 27 St James' Street in 1797. She published Gillray's prints exclusively towards the end of 1791.

Robert Sayer (1725-1794), had a shop at 53 Fleet Street. For a time he was in business with John Bennett. They were map and print sellers.

PARIS

Jean Baptiste Genty (fl.1799-1830) was publishing prints from the rue Saint Jacques on the left bank of Paris; amongst a cluster of artists, artisans and print sellers on that street.

Aaron Martinet (1762-1841) established a business on rue du Coq Saint-Honoré near the Louvre and Palais Royal in 1796, which became known for the caricatures displayed in its windows.

With any a few exceptions, there are no records of print runs, so it is difficult to be accurate about a print's 'success' in terms of how many people saw it. A very successful intaglio plate could print off between 500 and 2000 sheets. The price would also naturally determine how many people could purchase them, but not all prints are marked with a price. From the ones that are it is evident that they were relatively expensive, ranging from around 1s, or 2s6d for the hand-coloured sheets (some of these were even more expensive if they were of a particularly complex design, or included aquatint, such as Gillray's 'artistic' prints). They fall therefore into the category of luxury items, unlikely to be bought by people living on a lower working wage. Frequenters of establishments such as Hannah Humphrey's shop included royalty in the person of The Prince of Wales. However, the prints are known to have had a much wider circulation than that of their purchaser alone. They could be viewed by anyone who paused outside a print shop's window display, anyone of a group who hired a portfolio from the same establishments for an evening's entertainment, and even someone passing some time in a coffee shop may have come across some of the less valuable examples.^{xii}

The Fitzwilliam's collection of satires

The vast majority of what comprises the Museum's collection of English satires is a range of Gillray caricatures given in 1948 by Lady Violet Beaumont. Before then the Museum had an album of Hogarth prints from the Founder's bequest, and

a selection that came with the Marlay bequest in 1912, the majority of which were pasted into albums early in the 20th century (see below). In more recent years the collection has been enlarged with the Reitlinger bequest in 1991, and with a gift from Michael Jaye in 2002 of satires dating from the French Revolution, some of which are particularly rare. The collection of French satires is smaller, and came from the Marlay bequest in 1912. They caricatures are among 760 prints that were pasted into three albums in the early 20th century. The set is a miscellany of portrait engravings, fashion plates, and caricatures (including early Gillray states) ranging from the 17th to 19th centuries. The prints from the series *Desiné après Nature aux Environs de Londres* (nos.31-36) has been removed from these albums for this exhibition. The discolouration observed on each sheet's lower right-hand corner, and the marks along the left-hand side have convinced us that before they were bound in the album they were bound together, to be perused as a mini booklet. Given the market for the French caricatures in England it is likely that they were purchased here rather than Paris. Of the three prints bought from Andrew Edmunds in 2006, *Uniformes Anglais*, (no.26) comes from the collection of Louis Philippe, and is thought to have been purchased in London when he was in exile.

Elenor Ling, Documentation Assistant

I would like to thank the Keeper of Prints, Craig Hartley, for granting me this opportunity, Bryan Clarke, Senior Paper Conservator, for his advice and observations, David Scrase, Assistant Director, for helping with the title, and Jo Wilson at the British Museum for assisting me with some finer details.

Further reading

Acomb, Francis, *Anglophobia in France 1763-1789*. Durham: Duke University Press, 1950.
Bayne-Powell, Rosamond. *Travellers in 18th century England*. London: John Murray, 1951.
Bertaud, Jean Paul. *Napoléon, le monde et les Anglais: guerre des mots et des images*. Paris: Autrement, 2004.
Bindman, David. *The Shadow of the Guillotine. Britain and the French Revolution*. Exh. Cat. London: British Museum, 1989.

Black, Jeremy, *Natural and Necessary Enemies: Anglo-French relations in the eighteenth century*. Athens: University of Georgia press, 1986.

Broadley, Alexander Meyrick. *Napoleon in caricature 1795-1821*. London: John Lane, 1911.

Brewer, John. *The Common People and Politics, 1769-1832*. Cambridge: Chadwyck-Healey, 1986.

Dickinson, H.T. *Caricatures and the Constitution, 1760-1832*. Cambridge: Chadwyck-Healey, 1986.

Donald, Diana. *The age of caricature: satirical prints in the reign of George III*. New Haven: Yale University Press, 1996.

Duffy, Michael. *The Englishman and the foreigner*. Cambridge: Chadwyck-Healey, 1986.

Ealges, Robin, *Francophilia in English society, 1748-1815*, London: Macmillan, 2000.

Gatrell, V.A.C. *City of Laughter: Sex and satire in eighteenth century London*. London: Atlantic books, 2006.

George, Dorothy. *Hogarth to Cruikshank: Social change in graphic satire*. London: Penguin Press, 1967.

Gibson, Robert. *Best of Enemies: anglo-norman relations since the Norman conquest*. Sinclair Stevenson, 1995

Grunwald Centre for the Graphic Arts. *French caricature and the French revolution, 1789-1799*. Chicago: University of Chicago, 1988.

Jones, Ethel. *Les Voyageurs Français en Angleterre de 1815 à 1830*. Paris: Boccard, 1930.

Ribero, Aileen. *The Art of Dress: fashion in England and France, 1750 – 1820*. New Haven, London: Yale University Press, 1995.

Notes

ⁱ Robert Martin Lesuire, (translated by James Pettit Andrews), *The Savages of Europe*, 1764, p.27.

ⁱⁱ William Hogarth, *Autobiographical Notes*, p.227.

ⁱⁱⁱ Tobias Smollett, *Travels through France and Italy*, 1766. 7th letter.

^{iv} Because of its controversial content the play was never performed. Fielding, however, incorporated the song into another opera *Don Quixote in England* which debuted in 1734.

^v French cuisine was not eschewed all over England. On the contrary in the 18th century it became all the rage and a great number of aristocratic families employed French cooks, including the prime minister Robert Walpole.

^{vi} In the eighteenth century a frog was always a Dutchman. See David Bindman “How the French became frogs: English caricature and a national stereotype.” *Apollo*. August 2003, pp.15-20.

^{vii} John Arbuthnot, *The History of John Bull*, 1712, 5th chapter of the first pamphlet.

^{viii} Béat Louis de Murault, *Customs and character of the English and French*, 1728.

^{ix} There were outspoken critics of the English political system, including the philosopher Rousseau and Jean-Paul Marat.

^x Derived from the Scottish physician George Cheyne (1671-1743) in his work from 1733, “English Malady, or a Treatise on Nervous Diseases of all kinds, as Spleen, Vapours, Lowness of Spirits, Hypochondriacal and hysterical Distempers.”

^{xi} Quote from William Nichols in Jennifer Uglow, *Hogarth; a life and a world*, 1997, p.467.

^{xii} Vic Gatrell, *City of Laughter*, 2006, p.245.

CATALOGUE

Explanation of catalogue information:

Paulson reference to Ronald Paulson, *Hogarth's Graphic Works*, Third Revised Edition. London: The Print Room, 1989.

BMC reference to F.G. Stevens & Dorothy George. *Catalogue of political and personal satires in the British Museum, Department of Prints and Drawings*. 11 volumes. Stephens Vols 1-4 (1320 to 1770) 1870-83; George Vols 5-11 (1761 to 1832) 1935-54.

BN Inventaire reference to *Bibliothèque Nationale, Département des Estampes. Inventaire du fonds français; graveurs du dix-huitième siècle*. Vol. XV. Paris, 1985.

1 William Hogarth 1697-1764

O the Roast Beef of Old England (The Gates of Calais)

Published by W. Hogarth, 1749

Etching and engraving. Paulson 180 state II/II

Marlay bequest 1912, P.4776-R

Hogarth engraved this print after his own painting upon returning from a trip abroad, claiming to have actually witnessed this scene (he has drawn himself into the picture in the upper left). With this print Hogarth begins a theme of the British abroad in satirical prints, and sets up the visual stereotypes of the French. Calais had been an English territory until 1558, and Hogarth uses the old English-built gates to frame the religious procession in the background and the group in the middle ground. Here, an overfed monk salivates over a large cut of beef on its way to a hotel for the English. Bearing the weight of the meat is an emaciated soldier. Completing the sorry scene the others are kitted out with ragged clothing and wooden shoes, signifying their abject poverty.

2 William Hogarth 1697-1764

The Invasion Plate 1: France

Published by W. Hogarth, 8 March 1756

Etching. Paulson 202, state III/III

Fitzwilliam bequest 1816, 22.K.3-77

During the 1750s hostilities between England and France heated up. Xenophobic tirades were common in newsheets. This print is much less formal than the previous one, and more imaginary and jocular. Hogarth repeats the stereotypes: the wooden shoe is now the name of the inn, inside which bones of a small joint of beef have been picked clean. A monk and soldiers prepare to invade Britain with torture equipment, whilst cooking up a last meal of frogs. The verse below, written by Garrick, suggests that the French are eager to enjoy the

abundance across the channel. The etching is one of a pair: "Plate 2: England" represents England's carefree response to the threat of invasion.

3 William Hogarth 1697-1764 and Bernard Baron 1696-1762

Noon from the series The Four Times of Day

Published by W. Hogarth, 1738

Etching and engraving Paulson 147, state II/II.

Fitzwilliam bequest, 22.K.3-23

In this earlier print Hogarth directly contrasts the French and English. He shows a group of Huguenots leaving their chapel after a service. The building is *L'église des Grecs*, at Hog Lane in Soho, the sister church of one of the most important French churches in London. These churchgoers were the first congregation that formed from the Huguenot refugees who arrived at the end of the 17th century. The finely dressed couple and child at the front of the group represent a new generation. Though they are divided from them compositionally the French group is as much a part of the London scene as the English citizens on the left. Refugee Huguenots had set up communities after fleeing persecution in France. The protestant immigrants had numbered some 20,000 to 25,000 in London in 1700. They were given financial aid in the form of donations from public money. Their skills proved invaluable to London's trades.

This print is one example where Hogarth employed the skill of the French engraver Bernard Baron. French engravers were recognised as the most highly skilled in Europe.

4 Anonymous, after Samuel Hieronymus Grimm 1733-1794

La Françoise à Londres. The French Lady in London, or the Head Dress for the Year 1771.

Printed for S. Ledge, 2 April 1771

Engraving. BMC 4784.

Given by Louis Colville Grey Clarke 1940, P.261-1940

In the prints which date from the period after Hogarth and before the French Revolution the humour directed at the French is much gentler. The satire is usually focussed on fashion and hairstyles, the latter being the subject of this print. Here, the French lady is certainly vain, but the joke is good humoured. (This print also had a companion image, 'The English lady in Paris' which pokes fun at her costume). During the 1760s and 1770s the fashion for wealthy French women was to wear their hair powdered hair tall, although this lady's coiffure is monstrously exaggerated.

5 James Bretherton fl.1770-1799 after Henry William Bunbury 1750-1811

Englishman at Paris 1767

Published 23 February 1782

Etching. BMC 4185.

Marlay bequest, 34.13-159

By this time travel was less a prerogative of the extremely wealthy and increasingly within the reach of the middle-classes. It can be seen as part of the widespread consumer culture and the increase of non-essentials enjoyed by the well-off. Bunbury drew a sequence of impressions of travel in France. Although the Englishman's choice of dress (a hulking great coat) is the cause of merriment to passers-by, Bunbury also picks out many elements of French fashion that English travellers commented upon, such as the hairdresser with his parasol (left). The sabot-wearing peasant with a long pig-tail queue is also here (right). Even the dogs of both countries are contrasted.

6 Samuel Alken 1756-1815 after Thomas Rowlandson 1756-1827

La Place Victoire à Paris

Published by Samuel Alken, November 1789.

Aquatint with hand-colouring. BMC 9679.

Marlay bequest, P.8269-R

At the date of this print's publication the Revolution was in its earliest stages. This satire is after a drawing by Rowlandson that dates from the early 1780s, proving that it could still accurately capture the Parisian scene. Here English tourists travel as they had been able to enjoy in the previous few decades. The types have not changed much since Hogarth and Bunbury, and the targets remain fundamentally the same: the procession of monks satirise French Catholicism, while the man gazing at the burlesqued statue of Louis XIV mocks both the French monarchy's projected self image, and the average Frenchman's adoration of it. Along with the lean, or barefooted stereotype, and the two dogs, is a man carrying a muff, and the two wheeled carriage, both of which were a source of great amusement for English tourists.

7 Frederick Christian Lewis 1779-1856 after Frederick George Byron 1764-1792

Returning from a review at the Champ de Mars in Paris

Published by W. Holland, 1 November 1802.

Etching and aquatint with hand-colouring. BMC 8275.

Given by Cambridge in America on behalf of Michael Jaye, in memory of Mrs Angela Crookenden, 2002, P.6-2002

Much closer in years to the violent images of Gillray in the 1790s, this satire has more in

common with the previous two prints. Along with the rotund (lecherous) monk are other common stereotypes: a lemonade seller (*limondier*), and a shoe black (*décrotteur*), who, distracted by the procession has painted his customer's stocking. The soldiers are returning from a revolutionary fête, probably the grand Fête de la Fédération of 14th July 1790. In fact the only significant difference between the previous scenes and this is that each soldier is sporting a *bonnet rouge* and the tricolour cockade. The liberty cap was an ancient symbol, and was one of many borrowed from antiquity by the exponents of the Revolution to replace the symbols of the monarchy. The French version was typically made out of wool, with a high peak that drooped to one side. It was dyed red and was usually embellished with a cockade (coloured the red, white and blue stripes of the Revolution, as opposed to plain white, representing the flag of the Bourbon monarchy).

8 James Gillray 1757-1815

France Freedom | Britain Slavery

Published by J. Aitken, 28 July 1789.

Etching with hand-colouring. BMC 7546.

Given by Lady Violet Beaumont 1948, P.221-1948

At the outbreak of the French Revolution the initial reaction in Britain was supportive. Here Gillray uses the happy situation in France to criticise the British government. Depictions of the crowd in the revolutionary prints are a clear indicator of feeling. Crowds can either be portrayed in a positive or negative way. The French crowd in this print is positively portrayed. The finance minister Jacques Necker, who holds a staff with a cap of liberty, is carried aloft by cheering fans. Behind them is the wall of the demolished Bastille fortress. On the other side, William Pitt, the British prime minister, wields a banner emblazoned with instruments of torture and forces his subjects (including the king) to bow down before him.

9 James Gillray 1757-1815

French Democrats Surprising the Royal Runaways

Published by H. Humphrey, 27 June 1791.

Etching with hand-colouring. BMC 7882.

Given by Lady Violet Beaumont 1948, P.233-1948

This caricature demonstrates how much Gillray's sympathies had changed following Edmund Burke's *Reflections on the French Revolution* of 1790, which had created a huge storm and fractured opinion in England. Burke had denounced the Revolution in very strong terms. He claimed it was a sign that civilisation was breaking down. From now on supporters of events in France

could be seen as dangerous liberals. Terms like 'democrat' were used in caricatures – as elsewhere - as a term of abuse to criticise those sympathetic to the Revolution. Here the French mob composed of 'working men' (see their scissors and other trade implements) use excessive force to recapture the French royal family, who tried to escape the country in 1791. The stereotype is more bloodthirsty and savage than earlier examples. Notice that Gillray does not spare the ample-physiqued royal family either, who cower in fear.

10 Isaac Cruikshank 1756-1810

Salus in Fugâ la France se purge petit à petit

Published by S. W. Fores, 29 July [1790]

Etching with hand-colouring. BMC 7663.

Given by Cambridge in America on behalf of Michael Jaye, in memory of Mrs Angela Crookenden 2002, P.4-2002

In this print Cruikshank portrays some of the rich aristocrats fleeing France to seek refuge in England. These people became known as *émigrés*. On the left, one party has already landed at Dover. The man kissing the ground with joy is Lord Massereene, one of the many expatriates who set up almost permanent home in France. In the centre is the Luxembourg family, defecating in fear as a troop of National Guards approaches in the distance waving swords. One of the figures on the right heading for the 'Spa' is the Duchess de Polignac, who was a fearsome supporter of the royal family, particularly Queen Marie Antoinette.

11 Richard Newton 1777-1798

Un Escape a la Francois

Published by William Holland, 1 July 1791.

Etching with hand-colouring. BMC 7886.

Given by Cambridge in America on behalf of Michael Jaye, in memory of Mrs Angela Crookenden 2002, P.45-2002

Newton's distinctive roly-poly figures include the monk and Frenchmen with bouncing pig-tail queues. He sings *Ça ira*, which was the chorus of a popular song from the revolution, which had been adopted as a revolutionary cry after it had been sung at the famous Feast of Fraternity on 14th July 1790. It was quickly adopted into the repertoire of satirical print imagery to denote revolutionary sentiment. This is a burlesque representation of the flight to Varennes (for one of Gillray's portrayals of capture see no.9 on the wall behind). At this point no one in Britain could have predicted the king's execution, and a light-hearted view of the French and of their Revolution prevailed.

12 James Gillray 1757-1815

French Liberty. British Slavery

Published by H. Humphrey, 21 December 1792.

Etching with hand-colouring. BMC 8145.

Given by Lady Violet Beaumont 1948, P.288-1948

This is another example of a two compartment composition (see no.8), which became a popular choice for English satirists in the 1790s because it allowed for direct contrasts. A new French character has emerged: that of the *sans culotte*. These were a particular class of Parisians who wore full-length trousers (*le pantalon*) rather than the knee-breeches of the aristocracy (*la culotte*). In England the term was used indiscriminately to mean any kind of violent revolutionary, and the caricaturists naturally translated the term in its literal sense as 'without trousers'. That this particular Frenchman was once a noble is indicated by the presence of a sword. He thanks his country for his freedom while munching on raw onions, evidently too weak to prevent his next meal of snails crawling away. The Englishman gorges on a table crammed with food as he curses his taxes. The use of plainly dressed but well-fed John Bull was a common choice as it emphasised England's prosperity. Food was another excellent means achieving the same result, although Gillray typically spares neither side in this print.

Gillray reinvents an earlier caricature (no 8 in this exhibition) and wittily encapsulates his change in attitude. 'Liberty' is now equated with a mean existence, rather than a cause for public cheer. The words *Pro bono publico* (for the public good) indicate that Gillray was conscious of the nationalistic stereotypes of the kind created by those against the Revolution.

13 James Gillray 1757-1815

Un petit Soupèr a la Parisienne: or - A Family of Sans Culotts refreshing, after the fatigues of the day

Published by H. Humphrey, 20 September 1792.

Etching with hand-colouring. BMC 8122.

Given by Lady Violet Beaumont 1948, P.283-1948

This caricature was inspired by news in London of the September massacres in Paris (2-6 September 1792). This was the first major atrocity of the Revolution. Many priests and aristocrats were murdered as suspected traitors who wanted to bring back the king and reinstate the *ancien régime* of the Bourbons. Here the murdered victims are devoured by the sharp-toothed, cannibalistic monsters the revolution had brought into power. The world had been turned upside down; now the lowest in society rule – or in this case, eat – the highest. Revolution had engendered anarchy, not liberty. The starved, frog-eating stereotype grows fat on cannibalism; even the infants join in the grisly

feast. On the wall is a figure of Perion, the mayor of Paris who had failed to take effective control of the mobs. It seemed to many in England that Edmund Burke's prophecy has come true. In *Reflections* he had written that without the binds of civilisation, society would have no moral compass. Order would break down, manners would be effaced and all would end ultimately in anarchy, terror and cannibalism. By going so far in his exaggeration Gillray could seem to be providing the viewer with a defence against anxiety. Or perhaps he was enjoying taking the stereotype to its extreme representation.

14 [James Gillray 1757-1815](#)

A Paris Beau

Published by H. Humphrey, 26 February 1794.
Etching with hand-colouring. BMC 8430.
Given by Lady Violet Beaumont 1948, P.315-1948

15 [James Gillray 1757-1815](#)

A Paris Belle

Published by H. Humphrey, 26 February 1794.
Etching with hand-colouring. BMC 8431.
Given by Lady Violet Beaumont 1948, P.316-1948

With this pair of prints Gillray visualises the new representatives of the French people. It is clear how much the *bonnet rouge* has changed since no.7 in the exhibition. The cap was adopted as a sort of uniform by the *sans culottes*, and after the atrocities it became loaded with far less innocent significations than freedom and liberty. In English satire it became synonymous with dangerous republican sentiment.

In another reference to Edmund Burke, the depiction of ferocious revolutionary women was particular a sign that that authority in France had collapsed and that family life had been destroyed. The Paris Belle's words *Je suis la Deesse de la Liberté* [I am the goddess of Liberty] refer to the dechristianisation of France. At the end of 1793 the Notre Dame Cathedral had been renamed the Temple of Reason.

16 [James Gillray 1757-1815](#)

Sans-Culottes feeding Europe with the bread of liberty

Published by H. Humphrey, 12 January 1793.
Etching with hand-colouring. BMC 8290.
Given by Lady Violet Beaumont 1948, P.297-1948

Though the influence of revolutionary fervour was concerning for some in England, until 1792 when the French armies defeated the Austrians and Prussians, no one really believed in their strength. The deceptively strong and violent

French stereotype is a long way from the scrawny relations of earlier in the century.

Following the famous decree of the Convention of 15th December, the Revolution created an atmosphere for a crusade, with the exponents wanting to take the blessing of their principles across Europe. The revolutionaries stuff the bread of liberty down the throats of Holland, Germany, and Italy. Richard Brinsley Sheridan and Charles James Fox force feed John Bull. Gillray reveals the politicians' real ambitions by showing them in the revolutionaries' clothing. In this instance of the John Bull/*sans culotte* contrast it is less their opposite physiques that are set against each other, but rather their personalities. John Bull, the easy-going, simple-minded fellow is easily tricked by the duplicitous French sympathisers.

17 [James Gillray 1757-1815](#)

Dumourier dining in State at St James's on the 15th May 1793, 1793

Published by H. Humphrey, 30 March 1793.
Etching with hand-colouring. BMC 8318.
Given by Lady Violet Beaumont 1948, P.303-1948

As in no.12, Gillray ironically inscribed this print *pro bono publico* [for the public good]. The French general, Charles François Dumouriez (his name was anglicised in England), is invited to dine by the Opposition Whigs, Fox and Sheridan, and Joseph Priestley, defender of the French Revolution. They offer him Pitt's head, a crown and a mitre. All the dishes are garnished with frogs. The use of eating as a means of conveying the balance of power is used repeatedly in the caricatures from this period. Dumouriez eventually went to live in England (1804) and was given a pension and helped on campaigns against Napoleon.

18 [James Gillray 1757-1815](#)

A Dish of Mutton Chops

Published by S.W. Fores, 28 March 1788.
Etching with hand colouring. BMC 7286.
Given by Lady Violet Beaumont 1948, P.206-1948

Pitt, Warren Hastings and Edward Thurlow sit before a dish of the king's head. Each man was under criticism for appropriating constitutional power: Pitt for trying to establish a Regency Council headed by himself, Warren Hastings for acting under his own behest in India, and Edward Thurlow for supporting him in the subsequent impeachment trial. This etching, along with nos. 16 and 17 above, are examples of the use of consumption of food as a visual metaphor for power. The motif of cannibalism might have been inspired by Burke in 1790 but there were similar earlier examples in England of

the eating of 'heads'. Notably, The Calves' Head Club, whose Ultra-Whig members annually ridiculed the execution of Charles I by eating a calf's head. These feasts are reported to have occurred as late as the 1770s.

19 James Gillray 1757-1815

***The Hopes of the Party, prior to July 14th
"From Such Wicked Crown & Anchor
Dreams, Good lord deliver us"***

Published by S.W. Fores, 19 July 1791.

Etching, BMC 7892.

Given by Lady Violet Beaumont 1948, P.237-1948

This scene is meant to represent the desire of the Opposition Whigs. The caricature has much more to do with demonising the Whigs than criticising George III, although he is mocked for his incapacity to understand what is happening. This print would have been unthinkable after Louis XVI's execution in 1793. Gillray plays with the strong physical resemblance of the two kings. The radical John Horne Tooke holds King George's legs; Sheridan steadies his head, while Fox poorly disguised in an executioner's mask wields the axe. With Queen Charlotte and Pitt hanging from the lamppost and the burning buildings this scene has many of the same elements as Gillray's portrayal of Louis XVI's execution (no. 20), but its tone is completely different.

20 James Gillray 1757-1815

The Zenith of French Glory; The Pinnacle of Liberty.

Published by H. Humphrey, 12 February 1793.

Etching with hand-colouring. BMC 8300.

Given by Lady Violet Beaumont 1948, P.298-1948

The image echoes Burke's statement in *Reflections* where he writes of the cry to hang bishops from lampposts. A terrifying *sans-culotte* sits up high on a lamp bracket, resting a foot on the neck of one of the clergymen who are strung up below him. The scene the revolutionary fiddler is watching is the guillotining of Louis XVI. The execution platform is surrounded by a swarm of fellow revolutionaries, eerily denoted solely by their *bonnets rouges*. In the background a church dome is aflame, and the liberty cap and stick on the right make an inverted crucifix.

21 James Gillray 1757-1815

The Blood of the Murdered crying out for vengeance

Published by H. Humphrey, 16 February 1793.

Etching with hand-colouring. BMC 8304.

Given by Lady Violet Beaumont 1948, P.300-1948

Published four days later than his previous attempt this caricature is more serious and passionate. The enormity of this irreversible act meant the jokes were harder to make. It ended the notion passed down from Hogarth and his contemporaries, that the French are effeminate and weak. That particular language was no longer adequate. England's Charles I had been beheaded, a method of execution reserved for the great. The guillotine was used in France for all traitors of the Revolution, regardless of their rank. This levelling aspect was hugely disturbing to the English. Again, it conjures up Burke, who reasoned that "On this scheme of things, a king is but a man." Gillray, however, tries to counter this with the idealised portrait head, and by imagining the blood of the king rising up into the air, beseeching 'Britons' to avenge "the death of a monarch most undeservedly butchered."

22 James Gillray 1757-1815

Tiddy-doll, the great French-Gingerbread-Baker, drawing out a new Batch of Kings

Published by H. Humphrey, 23 January 1806.

Etching with hand-colouring. BMC 10518.

Given by Lady Violet Beaumont 1948, P.643-1948

With the arrival of Napoleon the English satirists had the opportunity to ridicule a man instead of a generalised stereotype. In this caricature Napoleon and Talleyrand bake gingerbread kings for the emperor's imperialistic grand plan. Gillray defends the English audience against the threat of Napoleon by making him look decidedly unthreatening. Standing in an apron and dwarfed by his enormous hat, Napoleon is made into a laughable figure.

23 George Murgatroyd Woodward 1760-1809

Friends & Foes - Up he Goes - Sending the Corsican Munchhausen to St Clouds

Published by R. Ackermann, 12 December 1813

Etching with hand-colouring. BMC 12117.

Given by Cambridge in America on behalf of Michael Jaye, in memory of Mrs Angela Crookenden 2002, P.52-2002

In this etching is an assembled party of representatives of the Powers of Europe. John Bull is front centre surrounded by (clockwise) a Dutchman (very typically portrayed smoking a pipe, wearing bulky breeches and a sleeveless waistcoat); a Cossack; the Pope; a representative of Poland; Bernadotte, king of Sweden and Norway; Bavaria; Austria; Prussia; Hanover; and the plump king of Württemberg. An awkwardly-drawn Napoleon is forced to undergo the "undignified ordeal of being tossed in a blanket" (Broadley, 1911, p173). The title refers to him as the "Corsican Munchhausen," ironically

comparing him with the brave adventurer, Baron Munchausen.

24 Pierre Nolasque Bergeret 1782-1863
Les Musards de la rue du Coq [Dawdlers of the Rue du Coq] 1803(-5?)

Lithograph with hand colouring.

Published by Aaron Martinez

Marlay bequest, 34.13-190

This lithograph shows Aaron Martinet's recently established printshop (1796) on the Rue du Coq-Saint-Honoré. It goes some way to reveal the interest generated by his political and social satires. Many of the caricatures along this wall were published by him, and attest to his success. The central location of the shop, its size and popularity show the rise in status of French caricature, and the rise of importance invested in it by the French people. This print portrays a selection of Parisians clustering by the windows, eager to see the latest prints, and relishing in their fun. Just as in examples of the same kind from England, the curious 'dawdlers' reflect the comedy of the prints in the window-display.

Unlike the other satires in this exhibition, this print is a lithograph. As a printer-publisher Martinet was one of the first to take up lithography as an alternative to etching and aquatint. It was a very new technique (only invented in 1798), and it transformed the printing trade because it was possible to produce thousands more images at a fraction of the cost of intaglio printing. Within a few years it would take over the single-sheet caricature and illustrations in periodicals, such as those created by Honoré Daumier for Philpou's journals *La Caricature* and *Charivari*.

25 Eugène Delacroix 1798-1863
Troupes anglaises. Le Bagage de Campagne

Etching with hand colouring.

Published by Aaron Martinet, 1815.

Marlay bequest, 34.13-225

Caricatures in France had been designed by 'serious' artists such as Jacques-Louis David for propagandistic purposes, commissioned by the French government. Increasingly however, out-of-work artists would turn to caricature as a stop-gap between work, especially since the market for these prints was expanding. It is probable that this is what attracted the 16-year-old young Delacroix to try his hand at caricature. A soldier, his pregnant wife and two small children are leaving camp. On the bayonet of the rifle is speared a loaf of bread, and bits of laundry are draped over the rest. The barrel around the man's neck is full of wine, hinting at the notorious loutish behaviour of the English troops. Delacroix is mocking the unwelcome sight of foreign soldiers. In this sense this print

has a lot in common with the other French caricatures, because of the feeling of resentment towards the foreign intruders suddenly all over Paris.

26 Georges Jacques Gatine 1773-1831 after Horace Vernet 1789-1863

Uniformes Anglais, 26th plate from a series of 33 coloured plates entitled *Costumes d'Incroyables et Merveilleuses*, c.1815

Etching with hand colouring.

Given by the Friends of the Fitzwilliam Museum, P.43-2006

Costumes d'Incroyables et Merveilleuses focused on portraying the fashionable men and women of the day. The *Incroyables* and their female equivalents, the *Merveilleuses*, were the *jeunesse dorée*, who rejected the staid, comfortable dress preferred during the height of the Revolution in preference for much more eccentric garb. The incorporation of military uniforms into a series such as this reveals to what extent military personnel were also a common sight in Paris at certain times during the early 19th century. In Gatine's treatment of these men however, fashion print merges with caricature. Gatine transforms the two English soldiers into objects of mockery. Typically in French caricatures the authority of the English soldiers is undermined by portraying them as drunken or violent fools. This print, however, employs a more subtle satire in choosing to show them walking effeminately arm in arm.

27 Anonymous, published by Jean Baptiste Genty fl.1799-1830

Graduation de la Famille Anglaise

Published c.1815

Etching with hand colouring. De Vinck 7706

Marlay bequest, 34.13-180

Rather than all the English tourists bearing a similarity to a well-fed John Bull-like figure, they are portrayed in French caricatures as slim as well as fat and tall as well as short. The object is never to portray the English tourists with normal proportions. Umbrellas had a long history of manufacture in France, but they were more strongly associated with the English because they had a habit of carrying them everywhere they went, even when there was no need. In this print it is obviously supposed to be a sunny day, as the woman on the right has her parasol open, but the corpulent gentleman in the middle of the group has with him a very substantial umbrella.

28 Anonymous, published by Pierre de La Mésangère, 1761-1831

Bon Genre no.68 Costumes Anglais

Published 1814

Etching with hand colouring. BMC 12380

Marlay bequest, 34.13-235

The *Bon Genre* was another series of prints that documented fashionable Paris. It also contained some plates devoted to the English visitors. This caricaturist captures the English during their beloved habit of walking, which the French found incomprehensible. The men wear ridiculous flower-pot hats, and ill-fitting clothes. The English women do not come off too badly this time, although they are wearing dresses with an unfashionable waist line (the fashion in Paris at that moment was to wear high-waisted, flowing dresses made of thin materials).

29 Anonymous, published by Aaron Martinet 1762-1841

La Famille Anglais a Paris. Suprême Bon Ton no.11,

Published by Aaron Martinez, c. 1803-1810

Etching with hand colouring. BN Inventaire XIXth century 9.11

Marlay bequest, 34.13-192

This print and the one to the right are taken from the series *Suprême Bon Ton* another that presented the social trends of Parisians. It incorporated people of the height of good taste doing or wearing the latest trends. The term is ironical in this instance. The English family appear clumsy, aping good manners. Their stiff postures and the women's frumpy dresses are set against the elegant and fashionably-dressed French couple.

30 Anonymous, published by Aaron Martinet 1762-1841

La Parisienne à Londres. Suprême Bon Ton no.12 c. 1803-1810

Etching with hand colouring. BN Inventaire XIXth century 9.12

Marlay bequest, 34.13-191

The caricaturist imagines a similar meeting in London, but with exactly the same results. The artist has added a horse race in the background, which was recognised as an English pastime. Again, the graceful gestures of the Parisian couple are contrasted against the awkwardness of the English group. The French were particularly amused by English women's headwear, which did not follow the current trend in France (French ladies at his time either wore straw hats, or went hatless, with classically inspired hairstyles). English hats came in all shapes and sizes, but were all deeply unbecoming. The poke bonnet was considered the least appealing. The lady in this print, and the woman and child in the previous print, wear this type of bonnet.

31 Alphonse Roehn 1799-1864

Trait de Sensibilité [Act of Sensibility]

Scènes Anglaises dessinées à Londres par un français prisonnier de guerre

Published by Aaron Martinez, 1814

Etching with hand colouring.

Given by the Friends of the Fitzwilliam Museum, P.44-2006

This etching belongs to a series of prints that purported to be inspired from sights witnessed by a prisoner of war in London. They attempted to portray the vices of the English character, The subject of this print is rooted in another favourite preconception: the incompatibility of the Englishman's temperament with tenderness or passion for his own wife. Here, at the scene of an accident a rotund, red-faced husband has run to the aid of his horse, willfully disregarding the health of his wife, who languishes in the arms of their son.

32 Alphonse Roehn 1799-1864

Trait de Sensibilité [Act of Sensibility] Milord Buridan entre sa femma et son cheval

Published by Aaron Martinez, c.1814-15

Etching with hand colouring.

Given by the Friends of the Fitzwilliam Museum, P.45-2006

This print is from the same plate as the previous caricature, but a couple of alterations have been made in order to improve the joke. The Englishman's wife has been transformed into an idealized beauty, and a subtitle has been added. The name given to the husband, 'Buridan,' refers to the 14th Century French philosopher, Jean Buridan, who adapted an Aristotelian paradox to tell the tale of a donkey who starved to death because of its inability to choose between two identical piles of hay. The reissue of the print is testimony to the popularity of the subject for the contemporary audience.

33 Anonymous, published by Aaron Martinet 1762-1841

L'Après Dinée Des Anglais

Published by Aaron Martinez, c.1814-15

Etching with hand colouring. BMC 12350

Marlay bequest, 34.13-179

Still from the same series, this print might well have been inspired by scenes of William Hogarth. It is as if the caricaturist is saying that in his opinion the national character and gross dining room habits of Englishmen had not changed in fifty years. The French were bemused by the tradition of men staying behind after dinner with the intention of drinking for drinking's sake, while their wives retired to another room (see no.34).

34 Anonymous, published by Aaron Martinet 1762-1841

Les Dames anglaises après Diné

Published by Aaron Martinez, c.1814-15
Etching with hand colouring, BMC 12351
Marlay bequest, 34.13-172

This print accompanies the previous caricature. One of the traits of the English character the French found most bewildering was their apparent fondness for silence. French doctors ascribed it to a fundamental lack of vitality derived from the oppressive climate across the Channel.

35 Anonymous, published by Aaron Martinet 1762-1841

Le Boxeur blessé et ses parieurs consternés

Published by Aaron Martinez, 1814
Etching with hand colouring, BMC 12352
Marlay bequest, 34.13-178

Along with other English violent pastimes such as cockfighting, the French were appalled at the brutal fist fighting they witnessed in London. The game was more like wrestling than boxing as it is known today. Pugilists could throw or trip their opponent to the ground and then fall on him, landing on any part of their body. There were no rules against wearing spiked shoes or against throttling. There was no fair play and the length of the fights and severities of injuries were worsened by gambling and aristocratic patronage. The French regarded these combative sports as bringing out the worst of the English people's inherent barbarity.

36 Anonymous, published by Aaron Martinet 1762-1841

Amusements des Anglais à Londres

Published by Aaron Martinez, c.1814-15
Etching with hand colouring, BMC 12353
Marlay bequest, 34.13-181

This print reveals the conviction the French held that the English temperament consisted of a high proportion of 'spleen' or the 'English Malady'. This was a particular blend of boredom and melancholy the French had long believed would result in acts of suicide. The men in this print gleefully dispose of their lives in various ways. The man at the table is reading Edward Young's *Night Thoughts*, a poem from the 18th century which ruminated on death. See the near table case for an edition of the book illustrated by William Blake.

37 Noël Le Mire 1724-1801 after Jean Michel Moreau the younger 1741-1814

The Twelfth cake Le Gateau des Rois

Published by Robert Sayer 1773

Etching, BMC 4958

Given by Louis C.G. Clarke, P.146-1959

This is an example of a French satire from the eighteenth century. The style is very different to the hand-coloured etchings. It exists in an earlier state with a French publisher's address in addition to Sayer's. It was not unusual for prints to have both English and French publishing addresses, or to have titles in both languages.

The print seems not to have passed censorship in France, and so that address was removed. The Twelfth Night Cake or Gateau de Rois was part of a traditional Epiphany celebration. A specially-baked cake would contain a token and whoever found it in their slice was 'king'. In this print heads of state stand over a map of Europe.

38 Anonymous, after Louis Eugène Poirier

Les Formes acerbes [Acerbic forms]

Etching, 1795

Henry Scipio Reitlinger bequest, P.2327-1991

This is an example of an earlier satirical print. It satirises a period of the French Revolution known as the Terror, which ended with the fall of Robespierre on 9 Thermidor, year II (1794). Joseph le Bon, the mayor of Arras, stands on a pile of guillotined corpses holding aloft two chalices, and drinking the blood that pours from two freshly executed victims. On the left a crowd (in fraternal embrace) appeals to the heavenly figures. These are not gods but allegories: *Vérité* [Truth] and *Droits de l'homme* [Rights of man]. Allegories were adopted by the revolutionarily governments in a need to replace the symbols of the Old Regime. They typically chose female allegories to get as far away as possible from images of the male king. The print is distinctly unhumorous, made with the intention to distance the inheritors of the government from the previous bloody regime, rather than for amusement.

39 Edward Young 1683-1765

The Complaint and the consolation; or, Night Thoughts, 1742-4

1795 edition illustrated by William Blake

Given by James Fleetwood, 1818

Young's *Night Thoughts* was one of the books ordered from London and read avidly by Anglophiles in France. There had been a vogue in mid-century Paris for what was nicknamed 'graveyard poetry,' as part of a wider absorption of English culture. The early 19th century caricaturists used it to comment on the English people's inherently depressive nature.