Politicizing Caricature/ Caricaturing Politics

Re-interpreting James Gillray's Counter-Revolutionary Prints (1780-1800)

Volume 2 of 2

Savi Munjal

Submitted in accordance with the requirements for the degree of
PhD

The University of Leeds
School of English

October, 2011
The candidate confirms that the work submitted is his/her own and that appropriate credit has been given where reference has been made to the work of others.

This copy has been supplied on the understanding that it is copyright material and that no quotation from the thesis may be published without proper acknowledgement.

The right of Savi Munjal to be identified as Author of this work has been asserted by her in accordance with the Copyright, Designs and Patents Act 1988.

© 2011 The University of Leeds and Savi Munjal
Illustrations

I Discourse/ Counter Discourse: Why Gillray?

I.1 James Gillray, *Very Slippy-Weather* (1808)
I.2 James Gillray, *New Morality; – or – The Promis’d Installment of the High-Priest of the Theophilanthropes, with the Homage of Leviathan and his Suite* (1798)

I.3 Isaac Cruikshank, *The Modern Leviathan* (1796)
1.4 James Gillray, *Doublures of Characters* (1798)
I.5 William Hogarth, *Characters and Caricaturas* (1742-43)
I.6 James Gillray, *Le Coup De Maître* (1797)
I.7 James Gillray, *The Zenith of French Glory* (1793)
1.8 James Gillray, *The Blood of the Murdered Crying for Vengeance* (1793)
1.9 James Gillray, *Tom Paine's Nightly Pest* (1792)
I.10 James Gillray, *Smelling Out a Rat* _or The Atheistical-Revolutionist_ *Disturbed in His Midnight Calculations* (1790)
I.11 James Gillray, *A Connoisseur Examining a Cooper* (1792)
I.12 James Gillray, *French Democrats Surprising the Royal Runaways* (1791)

I.13 James Gillray, *Copenhagen House* (1795)
I.14 William Hogarth, *Masquerades and Operas* (1724)

I.15 William Hogarth, *The South Sea Scheme* (1721)
I.16 James Gillray, *A New Way to Pay the National Debt* (1786)

I.17 James Gillray, *The Vulture of the Constitution* (1789)
1.18 James Gillray, *An Excrescence; – A Fungus; – Alias – A Toadstool Upon a Dung-hill* (1791).
1.19 James Gillray, *Political Ravishment, – or – The Old Lady of Threadneedle-Street in Danger! (1797)*
I.20 James Gillray, *The Dissolution; or – The Alchymist Producing an Aethereal Representation* (1796)
1.21 James Gillray, *Presages of the Millenium*; – with – *The Destruction of the Faithful, as Revealed to R: Brothers, the Prophet* (1795)
1.22 Benjamin West, *Death on a Pale Horse* (1783)

1.23 James Gillray, *The Death of the Great Wolf* (1795)
I.24 Benjamin West, *The Death of General Wolfe* (1770)
I.25 James Gillray, *The Dog Tax* (1796)

**The DOG TAX.**

New grievances so thickly come,
And taxes fall so hard Sir.
Poor Johnny Bull can't pay his Penn,
For dogs that eat his guard Sir.

But the so poor is Johnny's Surgeon,
How hard it is to say Sir.
For rich I Dogs that are our Game,
Poor John is made to pay Sir.

The image depicts a cartoon by James Gillray, titled *The Dog Tax* (1796). The cartoon satirizes the heavy taxation during the French Revolutionary War, with the characters representing different social classes.
1.26 James Gillray, *The Morning After Marriage – or – A Scene on the Continent* (1788)

1.27 William Hogarth, *Tete-a-tete, Marriage à la Mode* (1743-45)
1.28 James Gillray, *Dido Forsaken* (1787)

1.29 Sir Joshua Reynolds, *The Death of Dido* (1781)
I.30 James Gillray, *The Presentation—or—The Wise Men’s Offering* (1796)

I.31 James Gillray, *Duke William’s Ghost* (1799)
1.32 Henry Fuseli, *The Nightmare* (1781)
I.33 James Gillray, *Election-Troops, Bringing in their Accounts, to the Pay-Table* (1788)
1.34 James Gillray, *Barbarities in the West Indies* (1791)
1.35 James Gillray, *London Corresponding Society, Alarm'd or Guilty Conscience* (1798)
II ‘He Drinks the Knowledge in Greedy Haste’: Tasting History Through Gillray’s Prints

II.1 James Gillray, *The British Butcher Supplying John Bull with a Substitute for Bread* (1795)
II.2 James Gillray, *The Tree of Liberty* (1798)
II.3 James Gillray, *Sans-Culottes, Feeding Europe with the Bread of Liberty* (1793)
II.4 James Gillray, *French Liberty, British Slavery* (1792)
II.5 William Hogarth, *O The Roast Beef of Old England* (1748)
II.6 Isaac Cruikshank, *French Happiness, English Misery* (1793)

II.7 James Gillray, *John Bull Taking a Luncheon; or - British Cooks, Cramming Old Grumble Gizzard, with Bonne-Cherie* (1798)
Pigs Meat; or - the Swine Flogged Out of the Farm Yard

(1798)
II.9 James Gillray, *Substitutes for Bread* (1795)

II.10 James Gillray, *John Bull and His Dog Faithful* (1796)
11.11 James Gillray, *Monstrous Craws, at a New Coalition Feast* (1787)
II.12 James Gillray, *A Voluptuary Under the Horrors of Digestion* (1792)
II.13 James Gillray, *Temperance Enjoying a Frugal Meal* (1792)
11.14 James Gillray, *Anti-Saccharites, - or - John Bull and his Family Leaving Off the Use of Sugar* (1792)
II.15 James Gillray, *The French Invasion; or John Bull, Bombarding the Bum Boats* (1793)
II.16 Jacques Louis David, *British Le Gouvernement Anglais Sous La Forme D'une Figure Horrible Et Chimérique* (1794)
II.17 James Gillray, *Midas, Transmuting All to Gold/Paper* (1797)
II.18 James Gillray, *A Birmingham Toast, As Given On the Fourteenth, by The --- Revolution Society* (1791)
II.19 James Gillray, *The Blood of the Murdered Crying for Vengeance* (1793) - See I.7

II.20 Villeneuve, *Matière à Réflexion Pour les Jongleurs Couronnées* (1793)
II.21 James Gillray, *Un Petit Souper à la Parisienne* (1792)
II.22 Peter Brueghel, *The Poor Kitchen* (1563)
II.23 Peter Brueghel, *The Rich Kitchen* (1563)
III ‘Which Way Shall I Turn Me, How Shall I Decide?’: Gillray’s John Bull and the Vocabulary of Patriotism

III.1 James Gillray, *The French Invasion; - or - John Bull, Bombarding the Bum Boats* (1793) - See II.15

III.2 James Gillray, *Britannia* (1791)

III.3 James Gillray, *The Tree of Liberty* (1798) - See II. 2

III.4 James Gillray, *Reform Advised. Reform Begun. Reform Compleat* (1793)
III.5 James Gillray, *John Bull's Progress* (1793)
III.6 James Gillray, *Consequences of a Successful French Invasion* (Plate 3, 1798)
III.7 James Gillray, *The Promis'd Horrors of the French Invasion* (1796)

III.8 James Gillray, *Politeness* (1780)
III.9 James Gillray, *French Tailor Fitting John Bull with a Jean de Bry* (1799)
III.10 James Gillray, *The National Assembly Petrified - The National Assembly Revivified* (1791)

III.11 James Gillray, *London Corresponding Society, Alarm’d or Guilty Conscience* (1798) - See I.34
III.12 James Gillray, *Patriotic Regeneration viz Parliament Reformed* (1795)
III.13 James Gillray, *The Republican Attack* (1795)

III.14 James Gillray, *Copenhagen House* (1795) - See I.12

III.15 James Gillray, *The Tree of Liberty* (1798) - See II.2
III.16 James Gillray, *John Bull, in a Quandary* (1788)

III.18 James Gillray, *John Bull Ground Down* (1795)

III.19 James Gillray, *Blindmans Buff – or – Too Many for John Bull* (1795)
III.20 James Gillray, *John Bull Baited by the Dogs of Excise* (1790)

III.21 James Gillray, *Opening of the Budget, or John Bull Giving His Breeches to Save His Bacon* (1796)
III.22 James Gillray, *Begging No Robbery i.e. Voluntary Contribution or John Bull Escaping a Forced Loan* (1796)

III.23 James Gillray, *John Bull Bother'd; or – The Geese Alarming the Capitol* (1792)
IV Body/Bawdy Inscriptions: Gillray's Representations of Women

IV.1 James Gillray, *Fashionable Contrasts - or The Duchess' Little Shoe Yielding to the Magnitude of the Duke's Foot* (1792)
IV.2 James Gillray, *Alecto and Her Train at the Gate of Pandemonium*: - or- The Recruiting Sergeant Enlisting John Bull, Into the Revolution Service (1791)
IV.3 Isaac Cruikshank, *A Republican Belle-A Picture of Paris for 1794* (1794)
IV.4 James Gillray, *Sin, Death, and Devil* (1792)

IV.5 William Hogarth, *Satan, Sin, and Death* (1735-40)
IV.6 James Gillray, *Weird Sisters; Ministers of Darkness; Minions of the Moon* (1791)

IV.7 Henry Fuseli, *The Weird Sisters* (1783)
IV.8 James Gillray, *The Hopes of the Party Prior to July Fourteenth* (1791)
IV.9 James Gillray, *The Devonshire, or Most Approved Method of Securing Votes* (1784)
IV.10 James Gillray, *The Lubber's Hole; - Alias – The Crack'd Jordan* (1791)
IV.11 James Gillray, *La Promenade En Famille* (1797)

IV.12 William Hogarth, *Four Times of the Day* (1736)
IV.13 James Gillray, *A Peep into Lady W!!!!y's Seraglio* (1782)
IV.14 James Gillray, *The Fashionable Mamma, or the Convenience of Modern Dress* (1796)
IV.15 James Gillray, *Ladies Dress, As It Soon Will Be* (1796)
IV.16 James Gillray, *Operational Reform; - or - La Dance A L’eveque* (1798)
IV.17 James Gillray, *Lady Termagant Flaybum Going to Give her Step Son a Taste of Her Desert After Dinner, A Scene Performed Every Day Near Grosvenor Square, to the Annoyance of the Neighbourhood* (1786)

IV.18 James Gillray, *The Injured Countess* (1786)
IV.19 James Gillray, *The Miser’s Feast* (1786)
IV.20 James Gillray, *Andrew Robinson Bowes Esqr. as He Appeared in the Court of Kings Bench . . . to Answer the Articles Exhibited Against Him, by his Wife, The Countess of Strathmore* (1786)
V Conclusion: Gillray’s Legacy

V.1 James Gillray, *An Excruciation; A Fungus; alias A Toadstool Upon A Dunghill* (1791) - See 1.18

V.2 James Gillray, *The Giant Factotum Amusing Himself* (1797)