

Georgian Satirical Cartoons

Name: *The In's and the Out's or the Jesuits treatment of his friends!*

Artist and publisher: Richard Newton, published by S. W. Fores

Date: 25th March 1797



Newton's cartoon was a portrayal of William, 1st Marquess of Lansdowne (1737–1805). He was often caricatured under the nickname of 'Malagrida' or the 'Jesuit of Berkeley Square' after a Jesuit priest called Gabriel Malagrida (1689–1761). Malagrida was executed due to allegedly playing a role in a plot to assassinate the Portuguese King José I. The Marquess built a reputation throughout his political career – which included time as Prime Minister from 1782 to 1783 – for acting independently and keeping information from his colleagues.

Location: Corner sofa, third column, top



Name: *Diana return'd from the Chace.*

Artist and publisher: James Gillray, published by Hannah Humphrey

Date: 18th March 1802

Diana was the Roman goddess of the hunt, and here Gillray transformed Mary Amelia Cecil, Marchioness of Salisbury (1750–1835), into an early-nineteenth-century version of the classical deity. Lady Salisbury was a famously eccentric sportswoman who – unusually for women – took part in fox hunting. In this caricature, she outstripped the hunting dogs to claim her prize.

Location: Next to the bar, third column, top



Name: *The Plumb-Pudding in Danger;—or—State Epicures Taking un Petit Souper*

Artist and publisher: James Gillray, published by Hannah Humphrey

Date: 26th February 1805

Gillray's depiction of the British Prime Minister, William Pitt the Younger (1759–1806), and Napoleon Bonaparte (1769–1821), recently crowned Emperor of the French, is perhaps one of the most famous political cartoons ever crafted. Deep in the midst of the Napoleonic Wars, the two opposing leaders carved up a pudding shaped like the world.

Napoleon's hunger to conquer Europe was evident in his eyes and use of his sword, whilst Pitt used a trident to show the power of the British Navy.

Location: Corner sofa, fourth column, middle

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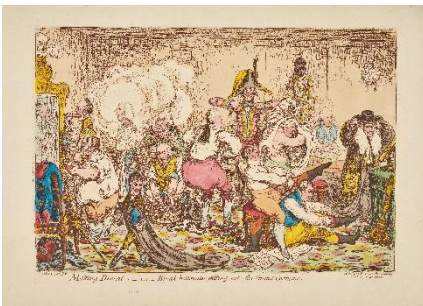
Name: *Elements of Skateing. Making the most of a passing-Friend, in case of Emergency!*

Artist and publisher: James Gillray, published by Hannah Humphrey

Date: 24th November 1805

Gillray's series poking fun at the popular pastime of ice skating included four prints in total, three of which are on display here. An unfortunate skater had fallen through the ice, clutching onto his friend for dear life, whilst people fell dramatically and gracelessly in the other prints. Skating had become so in vogue that Robert Jones published a pamphlet advising on methods and safety of the activity in 1772.

Location: Sofa by the east window, top right



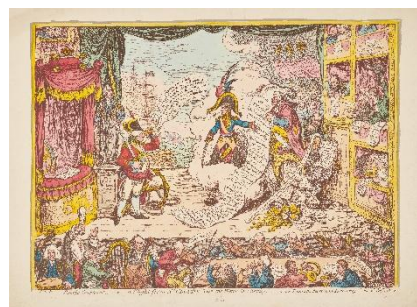
Name: *Making Decent; - i.e. - Broad-bottomites getting into the Grand Costume.*

Artist and publisher: James Gillray, published by Hannah Humphrey

Date: 20th February 1806

After the death of the Prime Minister William Pitt the Younger at the beginning of 1806, a new coalition called the Ministry of All the Talents was formed. It was made up by followers of William Wyndham Grenville (1759-1834) and Charles James Fox (1749-1806) and focussed closely on the abolition of slavery and Catholic emancipation. This was one of Gillray's earliest caricatures of the ministry, showing them rapidly trying to get dressed and make themselves decent as some of them had been out of office for so long. The young Lord Henry Petty-Fitzmaurice, future 3rd Marquess of Lansdowne (1780-1863), was included right at the front in his role as Chancellor of the Exchequer.

Location: West wall above the sofa, fifth column, middle



Name: *Pacific-Overtures, - or - a Flight from St. Clouds - "over the Water to Charley." - a new Dramatic Peace now Rehearsing.*

Artist and publisher: James Gillray, published by Hannah Humphrey

Date: 5th April 1806

Gillray invited viewers to the literal world stage of war and politics in this caricature. He imagined King George III (1738-1820) exiting the royal box so that he could directly confront Napoleon, who was aided by his right-hand man Talleyrand (1754-1838) brandishing a scroll of demands. In the stalls, every member of the Ministry of All the Talents was playing to their own pieces of sheet music, suggesting disunity as the King and Emperor face off.

Location: West wall above the sofa, sixth column, middle

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Name: *The Bear and his Leader.* – “what tho’ I am Obligated to Dance a Bear, a Man may be a Gentleman for all that, – My Bear ever dances to the Genteelest of Tunes”

Artist and publisher: James Gillray, published by Hannah Humphrey

Date: 19th May 1806



Gillray made further comment in this caricature about the Ministry of All Talents and their plans for making peace with France. Prime Minister Lord Grenville was the master leading Charles James Fox, the bear, whilst Lord Sidmouth (1757–1844) played the music and Lord Henry Petty–Fitzmaurice pulled the bear’s tail as a monkey.

Gillray referenced anxiety over the degree of control exerted upon Fox, the Foreign Secretary, by Lord Grenville. The Phrygian cap in the bear’s hands symbolised Fox’s rumoured sympathy for the French Revolutionary cause. The practice of bear baiting was still present in the early nineteenth century, outlawed in 1835 by the Cruelty to Animals Act.

Location: Corner sofa, third column, bottom

Name: *"The Friend of the People" & his Petty New Tax Gatherer, Paying John Bull a Visit*

Artist and publisher: James Gillray, published by Hannah Humphrey

Date: 28th May 1806



In order to deal with national debt and the immense cost of war against the French, property taxes were levied. John Bull – a representative of the common man – protested that he had lost his shop and his family were struggling as tax collectors knock at his door.

The tax collectors resemble Lord Henry Petty–Fitzmaurice, the future 3rd Marquess of Lansdowne (1780–1863), who was appointed Chancellor of the Exchequer at only twenty–five years old. Alongside him is politician Charles James Fox, who had recently given a speech in Parliament regarding what hardships these taxes might incur. Gillray parodied his words in Fox’s speech bubble.

Location: Between the windows, top

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Name: *A Great Stream from a Petty Fountain; or John Bull swamped in a Flood of Taxes*

Artist and publisher: James Gillray, published by Hannah Humphrey and republished by S. W. Fores

Date: May 1806



This print represented another criticism by Gillray against the seemingly endless taxes imposed in order to fund the war with Napoleon.

John Bull floundered in a sinking boat against the tide of water against him, which flowed from the mouth of a fountain resembling the Chancellor of the Exchequer, Lord Henry Petty-Fitzmaurice. He had only been appointed that February. The cormorants attacking the sea-life were recognisable as contemporary politicians, and the oar John Bull had lost was labelled Pitt. The Prime Minister had passed away earlier the same year.

Location: West wall above the sofa, third column, bottom

Name: *Modern Atlas's Tottering under a Globe of their own Formation!!*

Artist and publisher: Charles 'Argus' Williams, published by S. W. Fores

Date: 30th July 1806



Williams showed mounting pressure on the young Chancellor of the Exchequer, Lord Henry Petty-Fitzmaurice, future 3rd Marquess of Lansdowne. The nation was overwhelmed by taxes, represented on the globe crushing his shoulders.

He had help in the form of Charles James Fox, Richard Brinsley Sheridan (1751-1816), Lord Grenville and Viscount Sidmouth, but opposition winds blew at the increasingly heavy globe. They were members of the then-defunct Ministry of All the Talents, with Williams making comment that the group still seemed to be helping each other out.

Location: Corner sofa, first column, bottom

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Name: *Westminster-Conscripts under the Training Act*

Artist and publisher: James Gillray, published by Hannah Humphrey

Date: 1st September 1806



Foreign Secretary Charles James Fox's efforts to negotiate peace with France were Gillray's target here. Fox, who died not even a fortnight after this was published, was in incredibly poor health, thus was shown in the early-nineteenth-century version of a wheelchair as he banged two drums. One drum represented the King, and the other the Emperor Napoleon: Gillray believed Fox was serving two masters. The 'Training Act' mentioned in the title concerned the drafting of men to army training in case of a French invasion.

Location: West wall above the sofa, third column, top

Name: *Political Mathematician's, Shaking the Broad bottom'd Hemispheres*

Artist and publisher: James Gillray, published by Hannah Humphrey

Date: 9th January 1807



Fox's death in September 1806 left behind a gaping hole. Here, his ghost looked on with anxiety as the Ministry were shown literally inside Fox's trousers trying to counterbalance the political faction of the radical Sir Francis Burdett on the right. Gillray warned of the unintended consequence of not sorting British unrest out: Napoleon watched on with a spyglass, ready to pounce. The name 'Broad bottom' was a double-entendre: it referred to the fact the coalition had a broad base from different parties, but also the famously large posterior of the Prime Minister, Lord Grenville.

Location: West wall above the sofa, third column, middle

Name: *John-Bull and the Sinking-Fund – a P(r)etty scheme for Reducing the Taxes – & paying off the National Debt!*

Artist and publisher: James Gillray, published by Hannah Humphrey

Date: 23rd February 1807



Gillray again took as his subject the issue of taxation. John Bull, the British common man, crouched on his hands and knees, whilst a bag of coins weighed on his back. The Chancellor of the Exchequer, Lord Henry Petty-Fitzmaurice, future 3rd Marquess of Lansdowne, stood on top of the bag, where he shovelled out coins in the direction of ministers. The bag was labelled 'The Sinking Fund' and referred to a government plan by Lord Grenville, Prime Minister from February 1806 to March 1807, to burden the population with extra taxes to create a sinking fund to repay national debt.

Location: Corner sofa, fourth column, bottom

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Name: *a Kick at the Broad-Bottoms! – i.e. – Emancipation of “All the Talents”*

Artist and publisher: James Gillray, published by Hannah Humphrey

Date: 23rd March 1807



One of the most contentious issues during the coalition of the Ministry of All the Talents from 1806 and 1807 was Catholic Emancipation. After the sixteenth-century English Reformation, strict laws controlled Catholics and their practices. The late eighteenth century saw some changes enshrined in law, but there was still a long way to go.

In the March of 1807, the ministry clashed catastrophically with the King over Catholic relief and ended up disbanding. Though Gillray hid his caricature of the King behind a pillar out of respect, it was undoubtedly meant to be him, having just leaped out of his throne to chase out the politicians, including a tumbling Lord Henry Petty-Fitzmaurice in the foreground.

The Catholic Relief Act was eventually passed in 1829.

Location: West wall above the sofa, sixth column, bottom

Name: *The New Dynasty: – or – the little Corsican Gardiner planting a Royal-Pippin-Tree. – “All the Talents”, busy, in Clearing the Ground of Old Timber’*

Artist and publisher: James Gillray, published by Hannah Humphrey

Date: 25th June 1807



Gillray favoured portraying Napoleon as short, helping to popularise the image of the Corsican as small in stature but large in ambition. Here, the Emperor, assisted by his foreign minister Talleyrand, planted new dynasties throughout the empire he was expanding.

The pippin tree represented Lord Moira (1754–1826), a politician supposedly sympathetic to the French, whilst the Royal Oak, a hallmark of the British constitution, was being slashed by other rumoured supporters.

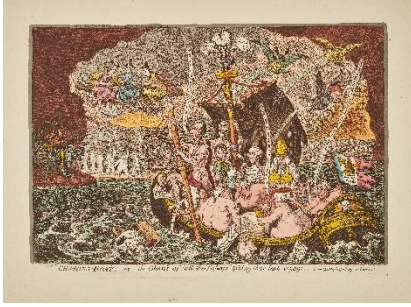
Location: West wall above the sofa, second column, top

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Name: *Charon's-boat – or – the Ghost's of "all the Talents" taking their last voyage*

Artist and publisher: James Gillray, published by Hannah Humphrey

Date: 16th July 1807



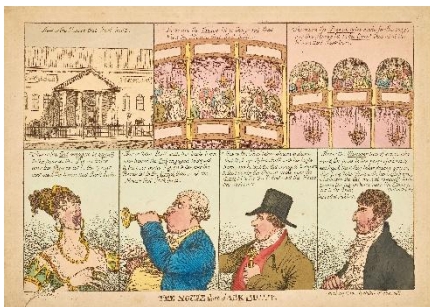
In Greek mythology, Charon was the ferryman of the dead from the land of the living to the underworld. On the boat sat members of the Ministry of All the Talents, a government group which had disintegrated earlier that year due to their enthusiastic support of Catholic Emancipation. The boat's main sail, labelled 'Catholic Emancipation', was blown about by violent winds. The figure of Charon represented Charles Grey (1764–1845), who had pushed for Catholics to be allowed commissions in the army.

Location: West wall above the sofa, fourth column, middle

Name: *The House that Jack-Built.*

Artist and publisher: Charles 'Argus' Williams, published by Walker & Co

Date: September 1809



Theatre consumed London society in the Georgian period, and there was widespread sadness when the Covent Garden Theatre burned down at the end of 1808. Theatre manager John Kemble was able to have it rebuilt quickly, with a new frontage inspired by the Temple of Minerva at the Acropolis in Athens, but the cost meant he raised ticket prices. Riots broke out in response, demanding the old prices be reinstated.

Williams used the nursery rhyme 'The House that Jack Built' to tell this story.

Location: Sofa by the east window, bottom right