ACKNOWLEDGEMENTS

This thesis owes many debts. I am immensely grateful to Alastair Duke who took an enthusiastic but sceptical masters student from the University of Southampton, and introduced him to the joy to be found studying artworks as historical sources. Gwenllian Thomas then encouraged and cajoled until I found myself warmly introduced into the bosom of the University of Kent, Canterbury. From this institution I thank Don Leggett, Tim Keward (for patient technical support), Jackie Waller, Emma Long, Annette Tomlin, Nick Hiley, Joe Street and various other colleagues and friends for their interest and support. Further thanks are extended to our undergraduates at the University of Kent whose fresh outlook on historical scholarship has constantly reminded me why we do what we do. I also owe a debt to David Welch, my supporting supervisor, for guiding me through the perils of print scholarship. My greatest debt however is reserved for my supervisor Grayson Ditchfield, without whose calm control, expert advice, encyclopaedic knowledge of long eighteenth century scholarship, attention to detail and intellectual curiosity this thesis would have been much the poorer. Throughout the research and writing of this thesis I have been humbled by the warmth the wider historical community has for Professor Ditchfield, and I thank him immensely for his enthusiastic support of both me and my work.

This thesis has also benefited greatly from the generosity of the wider historical community. Particular thanks go to Jack Lynch for personal correspondence with respect to the Johnsonian anecdote, and the conveners of the British History in the Long 18th Century research seminar at the Institute for Historical Research for providing a stimulating forum for intellectual debate. From the wider postgraduate community I would like to thank Ben Heller, Ben Bankhurst, Rose Wallis and various other budding eighteenth century scholars for debates, arguments and laughter. I thank Dara Blumenthal, Jessica Lucas and Kristina Krause for sociological and anthropological musings of greater import to the final chapter of this thesis than they probably realise. Matthew G Thomas kindly
proofread sections of this work and provided impromptu sleeping arrangements when research in London made returning home impossible (thanks in this latter regard are also extended to Ollie Drackford and Jessica Dolan). I am grateful to audiences at the University of Kent’s History Research Seminar, the British Society for Eighteenth Century Studies Annual Conferences (especially Penelope Corfield, Steve Poole and Ian Haywood), the Social History Society, Congres Werkgroep Zeventiende Eeuw, and the South-East Hub for History among others, for their valuable comments and criticisms. Lastly I thank my family for standing unflinchingly beside me as I ventured further and further into the world of academia.

The help and advice of librarians, archivists and conservators of various institutions are also valued. These include the Templeman Library, Canterbury; the British Cartoon Archive, Canterbury; the British Museum, Department of Prints and Drawings; the Senate House Library; UCL Main Library; the Institute of Historical Research; the British Library Manuscripts and Rare Book reading rooms; the Warburg Institute; the Museum of London; the Royal Pharmaceutical Society; the National Archives, Kew; Victoria and Albert Museum, London; the Guildhall Library, London; and the National Trust. Digitisation projects at the British Museum and Lewis Walpole Library have proved indispensable resources. Finally I am particularly grateful to all the staff and volunteers at the Cartoon Museum, London, for allowing me to exchange my time for valuable advice, introductions into the British cartooning community, and occasional raids of their criminally underused archive and library.

Finally I am grateful to the School of History, University of Kent, for awarding a Studentship in support of this research.