Advertising, which developed in the late eighteenth century as an increasingly sophisticated and widespread form of brand marketing, would seem a separate world from that of the ‘literature’ of its time. Yet satirists and parodists were influenced by and responded to advertising, while copywriters borrowed from the wider literary culture, especially through poetical advertisements and comic imitation. This is the first full-length study to pay sustained attention to the cultural resonance and literary influences of advertising in the late eighteenth and early nineteenth centuries. John Strachan addresses the many ways in which literary figures including George Crabbe, Lord Byron, Thomas Hood and the young Charles Dickens responded to the commercial culture around them. With its many fascinating examples of contemporary advertisements read against literary texts, this study combines a new approach to the literary culture of the day with an examination of the cultural impact of its commercial language.

John Strachan is Professor of Romantic Literature at the University of Sunderland.
THE CAT AND THE BOOT;
OR, AN IMPROVEMENT UPON MIRRORS.

As I one morning shaving sat,
For dinner time preparing,
A dreadful howling from the cat
Set all the room a staring!
Sudden I turn’d—beheld a scene
I could not but delight in,
For in my boot, so bright and clean,
The cat her face was fighting.

Bright was the boot—its surface fair,
In lustre nothing lacking;
I never saw one half so clear,
Except by Warren’s Blacking.

(Warren! that name shall last as long
As beaux and belles shall dash on,
Immortalized in every song,
That chants the praise of fashion:
For, oh! without his Blacking, all
Attempts we may abolish,
To raise upon our boots at all
The least of jet or polish.)

Surprise’d its brilliancy I viewed
With silent admiration;
The glass that on the table stood
Waxed dimly on its station.
I took the boot, the glass displac’d,
For soon I was aware,
The latter only was disgrac’d
Whenever the boot was near.

And quickly found that I could shave,
Much better by its bloom,
Than any mirror that I have
Within my drawing-room.

And since that time; I’ve often smil’d
To think how puss was frighten’d,
When at the boot she tug’d and tell’d
By Warren’s Blacking brighten’d.

A Shilling of Warren’s Paste Blacking is equal to four Shillings Bottles of Liquid Blacking; prepared by

Robert Warren

30, STRAND, London;
and sold by most Venders of Blacking in every Town in the Kingdom, in Pots, 6d. 12d. and 1s. each.

Ask for WARREN’S Blacking.

Figure 1. ‘The Cat and the Boot; or, An Improvement upon Mirrors’. Advertisement for Warren’s Blacking. Illustration by George Cruikshank (early nineteenth century).
ADVERTISING AND SATIRICAL CULTURE IN THE ROMANTIC PERIOD

JOHN STRACHAN
For Maxwell and James Strachan

‘Those two dear ones – to my heart so dear’
### Contents

1. **List of illustrations**  
2. **Acknowledgements**  
3. **Introduction**

   1. A ‘department of literature’: Advertising in the Romantic period  
   2. ‘Humbug and Co.’: Satirical engagements with advertising 1770–1840  
   3. ‘We keeps a poet’: Shoe blacking and the commercial aesthetic  
   4. ‘Publicity to a lottery is certainly necessary’: Thomas Bish and the culture of gambling  
   5. ‘Barber or perfumer’: Incomparable oils and crinicultural satire  
   6. ‘The poetry of hair-cutting’: J. R. D. Huggins, the emperor of barbers  

4. **Conclusion: ‘Thoughts on puffs, patrons and other matters’: Commodifying the book**

5. **Notes**
6. **Bibliography**
7. **Index**
Illustrations

1. ‘The Cat and the Boot; or, An Improvement upon Mirrors’. Advertisement for Warren’s Blacking. Illustration by George Cruikshank (early nineteenth century).

2. ‘The last Stage of the last State Lottery’. From William Hone’s Every-Day Book (1826).


8. ‘Hot Spice Gingerbread’ and ‘Knives to Grind!’ From Andrew W. Tuer’s Old London Street Cries (1885).


12. Mock advertisement page from Cruikshank’s Comic Almanack for 1836.

13. From The Quizzical Gazette (1821).
16. William Hone and George Cruikshank, from *A Slap at Slop* (1821). 94
17. William Hone and George Cruikshank, ‘WARREN’S BLACK-RAT BLACKING’, parodic advertisement from *A Slap at Slop* (1821). 95
18. ‘Queen’. Advertisement for Warren’s Blacking (n.d.). Illustration by George Cruikshank. 128
20. ‘Mother Goose’ (c. 1810). Advertisement for Warren’s Blacking. Illustration by George Cruikshank. 130
21. ‘Mother Goose’ (1807). Illustration by George Cruikshank. 131
22. Lottery advertisement (1810s). Illustration by George Cruikshank. 132
24. Advertisement for Donnison’s, ‘the only surperlative [sic] blacking’ (1839). 138
27. N. Parr, ‘Drawing Prizes’ (n.d.). 166
28. ‘The Lottery Wheel, 1826’, artist unknown. 167
29. Window Bill for the State Lottery, 14 February 1810. 168
30. Handbill for the State Lottery, 14 February 1810. 169
31. Handbill for the State Lottery, 14 February 1810. 169
32. ‘A Valentine’. Handbill for the State Lottery, 14 February 1810. 170
33. ‘All in One Day’. Detail from lottery handbill for Hazard and Co. for the State Lottery of 14 February 1814. 172
List of illustrations

34. Handbill for Thomas Bish (1809). 175
35. ‘Sport for the Fancy’. Handbill for Thomas Bish (1810s). 176
36. ‘Rapture’. Handbill for Thomas Bish (early 1820s). 177
37. ‘Fortune’s Ladder’, advertisement for Thomas Bish (1810s). Illustration by George Cruikshank. 181
38. ‘The Last’, from Hone’s Every-Day Book (1826). 190
39. ‘Last Lottery’. Lottery handbill for Thomas Bish (1826). 191
40. ‘Run, Neighbours, Run!’ Detail from handbill for Thomas Bish (1826). 192
42. Advertising fly-sheet for Alexander Rowland and Son (December 1832). 211
43. ‘Atkinsons Bears Grease’ [sic]. Trademark for James Atkinson (1830s). 213
44. Frontispiece to Hugginia (1808). 232
45. ‘The Genius of Shaving is seen issuing from Packwood’s Warehouse, 16 Grace Church Street, London and showering down razor strops into Huggins, 92 Broadway, New York’. Plate from Hugginia (1808). 233
48. ‘Skiagraphic Cat’. Detail from an advertisement for J. R. D. Huggins (1804). 242
49. ‘The Unprofitable Contest of trying to do each other the most harm’. Cartoon for J. R. D. Huggins (1806). 249
I am grateful to the friends and colleagues who have assisted, in various ways, in the making of this book: Simon Bainbridge, John Barrell, Benjamin Colbert, John Cronin, Nora Crook, Gregory Dart, Steven E. Jones, Sara Lodge, Nicholas Mason, Robert Morrison, Stuart Sim, Clifford Siskin, Flavia Swann, Timothy Webb, Marcus Wood and Duncan Wu. I am particularly indebted to Jane Moore and Richard Terry for their invaluable and painstaking commentary on draft chapters of the study. I am grateful to the Arts and Humanities Research Council for awarding me Research Leave to work on this project and to Duncan and Rob for supporting my application. My thanks also go to James Chandler, General Editor of the Cambridge Studies in Romanticism, to Linda Bree at Cambridge University Press for her support and enthusiasm for the project, to the two subtle and perceptive readers chosen by Dr Bree to read the manuscript of this book, and to Maartje Scheltens, Jodie Barnes and Joanne Hill for their help in production. I am grateful for the generous help of librarians and curators at the Bodleian Library, the British Library (at St Pancras and at Colindale), the History of Advertising Trust, the New York Public Library, the Victoria and Albert Museum, and the Wellcome Library for the History and Understanding of Medicine.