This book has been twenty years in the making. A great many people and institutions helped along the way.

Thanks to the Leverhulme Trust, who enabled travel and research time that laid down the crucial bedrock of this study. Thanks to Mark Currie, Rick Rylance and especially Shirley Prendergast at Anglia Ruskin University (ARU), who helped with drafting the grant application.

I’d also like to thank my Anglia Ruskin colleagues, past and present, in particular: Sarah Barrow, Mark Currie, Matthew Day, John Gardner, Eugene Giddens, Patricia MacCormack, Farah Mendlesohn, Richard Smith and Tory Young, and the ARU Sabbatical Scheme for invaluable research leave. I also owe thanks to the ARU Research and Innovation Fund for a generous subsidy of the image reproduction and licence costs.

A special thanks to librarians: Sue Gilmurray, Jenny Cefai and Jolene Cushion at Anglia Ruskin University library; Morag Law, Lucas Elkin and the late Michael Fuller at Cambridge University Library; staff of the Zentralinstitut für Kunstgeschichte in Munich (and to the German Government for supporting this marvellous institution); the Kunstbibliothek Berlin; the Universitätsbibliothek Heidelberg; and the Fachbereichsbibliothek Kunstgeschichte, Heidelberg. The British Museum’s Collection online is an excellent resource for information on printmakers.

A huge thank you to the exceptional institutions that provide their images free of charge: Rijksmuseum Amsterdam; the Walters Art Museum, Baltimore, MD; the Musée d’Art et d’Histoire, Belfort; the Bendigo Art Gallery; the Musée de Grenoble; the Frans Hals Museum, Haarlem; the Wellcome Collection, London; the J. Paul Getty Museum and Getty Research Institute, Los Angeles and Pacific Palisades, CA; the Metropolitan Museum, New York; the Musée d’Orléans; and the Museum Georg Schäfer, Schweinfurt. You are true beacons of scholarly support. Thanks for help in tracking down elusive images goes to Christophe Feuillerat, John Hallam, Megan Harinski, Pat Mainardi, Alun Richards, Marc Verdure and Maria Wyke.

The following all provided good research environments in their various ways: the Biblioteca Nazionale in Rome, the Biblioteca Braidense in Milan, the Bibliothèque nationale
in Paris, the Bibliothèque and Documentation of the Musée d’Orsay, the Neue Pinakothek in Munich (thank you, Angela Opel), the Staatsbibliothek in Berlin, the British Library in London, the Metropolitan Museum in New York, the Walters Art Museum in Baltimore (thank you, Bill [William R.] Johnston for showing me around), the Art Institute Chicago, and Philadelphia Art Gallery. These and the following all furnished wonderful paintings to study: the Museo e Bosco Real di Capodimonte in Naples; the Galleria Nazionale di arte moderna in Rome; the Museo di Brera and Museo di Risorgimento in Milan; the Alte Nationalgalerie in Berlin; the Musée de l’Armée in Paris; Tate Britain, the National Gallery, Guildhall Art Gallery, Leighton House and the Wallace Collection in London; the Walker Art Gallery in Liverpool; Manchester City Art Gallery; Lady Lever Art Gallery in Port Sunlight; the Rijksmuseum and Van Gogh Museum in Amsterdam; the Kelvingrove Art Gallery and Museum in Glasgow; and the Museo del Prado in Madrid.

I acknowledge with deep gratitude, especially during times of pandemic lockdown, the invaluable online research portals of the Hathi Trust, Gallica (gallica.bnf.fr of the Bibliothèque nationale de France), archive.org, the digital library of the Universitätsbibliothek Heidelberg (digi.ub.uni-heidelberg), Project Gutenberg, the Biblioteca virtual Miguel de Cervantes and Google Books as precious sources of freely available digitised material.

Thank you to friends and colleagues who, at one point or another, kindly commented on drafts and papers or motivated and inspired at conferences or elsewhere: Scott Allan, Deborah Ascher Barnstone, Jan Dirk Baetens, Stephen Bann, Emma Barker, Tim Barringer, Alison Bracker, Heather Birchall, Fae Brauer, Clarissa Campbell Orr, Erwin Cimarolli of the Mathias-Schmid-Museum in Ischgl, David Peters Corbett, Colin Cruise, Vazken Khatchig Davidian and Gagik Stepan-Sarkissian (for help with Armenian), Lorettann D-Gascard, Richard Evans, Elisabeth Fraser, James ‘Randy’ Fromm, Dietmar Fuhrmann, Cordula Grewe, Ysanne Holt, the late John House, Ann Jones, Marion Kant, Matthias Krüger, Debbie Lambie, Mark Ledbury, Margaret MacNamidhe, Alyce Mahon, Pat Mainardi, Christiana Payne, Andrei Pop, Matthew Potter, Elizabeth Prettejohn, Dorothy Price, Miri Rubin, Richard Sanger, Paul Shakeshaft, James Simpson, Paul Smith, Patricia Smyth, Aya Soika, the late Jonathan Steinberg, Greg Thomas, Andreas Zeising and Lars Zieke. Particular thanks to Peter Cooke, a wonderful collaborator and interlocutor, who invited me to contribute to the fantastic Narrative Painting in French Painting conference at the University of Manchester, held during a memorable snow-bound winter, and to the brilliant speakers I met there: Valerie Auclair, Susanna Caviglia, Etienne Jollet, Alyce Jordan, Mark Ledbury, Silvia Loreti, Claudine Mitchell, Pierre Sérié, Pierre Wachenheim and Richard Wrigley. Special thanks for feedback during the final stages: Peter Aitken and Brian Ladd.

Thank you to my excellent editors at Manchester University Press: Emma Brennan for wise support, and Alun Richards for all the help with my many image queries. Many thanks also to Rhian Davies, Helen Flitton, Mary McCormick, Lianne Slavin, Deborah Smith and Laura Swift for work on contracts, image invoicing, production and marketing.
Acknowledgements

Thanks also to Latte Goldstein for the brilliant cover design, and to Robert Whitelock, whose meticulous copy-editing in some four languages saved me from some embarrassment. I cannot thank enough the two anonymous readers whose warm and enthusiastic comments saw this book to its conclusion.

To the baristas of cafés that have facilitated the writing at various stages: Hot Numbers on Gwydir Street (a shout-out to Francis Bainton); Caffè Nero on King’s Parade; the former CB2 on Norfolk Street; the former Café Brazil on Mill Road; the sadly missed UL Tearoom of the Cambridge University Library; Café Schafheutle in Heidelberg; plus the Common Cup and the former Growling Rabbit in the Rogers Park neighbourhood of Chicago. To Keith Blount, founder of Literature & Latte, for the brilliant Scrivener software which helped to get this book to the finish line.

A particular shout-out to all the municipal liaisons and other wrimos from Nanowrimo Cambridge, at whose write-ins some of this book was written: Anne-Lise Heinrichs, Rachel Iliffe, Ian Rennie, Melissa de Roos, Scott Slaney, Jeanny Zealley, Michael Abberton, Lottie Holland, Matthew Holland, Rupert Jameson, David Riley, Deborah Smethers, Stephanie Topp and Valerie Vancollie – and all others whose names I never caught.

For friendship and lovely times: Jamie Adamson (most excellent hairdresser), Doris Bergen, Evamarie Blattner, Christine Corton, Kerstin Hacker (including image scanning), Patrick Higgins, Daniel Mattern, Angelica Michelis, Mark Migotti, Ellie Thomas, Elaine Ward, and the late and sadly-missed Rachel Cook. And to my wise friend Annette Frattini: for everything.

To my awesome fandom friends for cheerleading, entertainment, support, humour, fiction, friendship, and metadiscussion on narrative and writing, especially: Kristina Busse, Francesca Coppa, Rebecca Ming Doyle, Dee Evans, Sarah F, Elisabeth Fischer, Ming Hakaze, Helenish, Kate Holden, Taru Huuhtanen, Fiona Jordan, JuladJ, Rebecca Jungwirth, Kate Keen, Li Keng, Morgan Kopaska-Merkel, SE (Eliza) Lund, Peale McDaniel, Brenda Meyer, Lucy Miles, Sinead Mooney, Naomi Novik, Christina Ochs Lujin, Sally Olding, Denise Paolucci, Avi Rappoport, Robin Anne Reid, Marianne Robson, Belinda Rule, Maria Wikström, Lizzie Windram, and the late and terribly-missed Suzanne Klerks, plus a particular shout-out to Jaq Delaney and Julia Wainwright. And to Tanya Brown for friendship, writing, reading and a writing retreat (cat included).

Thanks also to Chris Clark, who never ceased to believe in this book project. To my beloved family and family-adjacents: my sister Lavinia, Raouf, Amira, Farid, Ismail and Hanna El-Ayoubi; my brother David and Roseli; Hannah, Savannah, Kate, Justin, Cathérine, Ofer, Sam, Saul, Elif; my dear mother Christa, and my late and deeply missed father Rainer.

This book is for Josef and Alexander, who grew up with it. May all your narratives be blessed.