In fact, one strain of the genre—the blockade narrative (of which The Sack of London is a sample) - is specifically tailored to address concerns over the potential consequences of the fact that the workshop of the world did not produce sufficient quantities of its own food.


Until the early years of the twentieth century, British writers generally selected France as the principal enemy; and most of the writers agreed with the author of The Sack of London in the Great French War of 1901 that French hostility was a matter of pure envy: “envy of England’s great Empire, envy at her freedom, envy at the stability of her Government, of her settled monarchy, and of her beloved Queen.” [I.F. Clarke (1965) “The Shape of Wars to Come”, History Today, Vol. 15, Issue 2]

Other posts of possible interest:
Wodehouse, P. G. (1909), The Swoop! or How Clarence Saved England
Gladstonian M.P. (1893) The Great Betrayal
Anonymous (1889) England’s Danger; or, Rifts Within the Lute. A Russian Plot
Anonymous (1897) The Back Door
Anonymous (1851) A history of the sudden and terrible invasion of England by the French....