Notes

Chapter 1

1 *The Scots Magazine* (1 November 1797), p. 796.
2 *Johnson's Dictionary of the English Language, in Miniature* (Edinburgh: for W. Creech, Peter Hill, Ogle & Aikman and J. Thomson, Jun. & Co.; Glasgow: for Brash & Reid, 1808), p. 33. This definition appears in other pocket editions such as *Johnson's Dictionary of the English Language with Walker's Pronunciation of all the Difficult or Doubtful Words* (London: C. Corall and Thomas Hurst, Edward Chance, & Co., 1827).
3 Walker's recommended pronunciation for the last syllable is 'tshure', suggesting that of the two currently attested pronunciations in Standard English with RP, |ˈkarɪkətjʊə| and |ˈkarɪkəʧɔː|, the latter is the more conservative.
4 Giuseppe Baretti, *A Dictionary of the English and Italian Languages* (London: for C. Hitch and L. Lawes, R. Baldwin, W. Johnston, W. Johnston, W. Owen, J. Richardson, G. Keith, T. Longman, S. Crowder and Co., P. Davey and B. Law, and H. Woodgate and S. Brookes, 1760).
5 Thomas Browne, *Letter to a Friend, Upon Occasion of the Death of His Intimate Friend* (London: Brome, 1690), pp. 3–5.
6 John Hughes, *The Spectator*, 537 (15 November 1712), p. 1.
7 Walter Scott, *Rob Roy*, edited by David Hewitt (Edinburgh: Edinburgh University Press, 2008), p. 95.
8 'Letter to the Editor, March 20', *Morning Post and Daily Advertiser*, 774 (20 April 1775), p. 1; Wollstonecraft, *A Vindication of the Rights of Woman*, ed. Janet Todd (Oxford University Press, 2008), pp. 282, 274; 'The Mirror of Fashion', *Morning Chronicle* (August 1796), p. 7; *Morning Post and Gazetteer*, 9177 (6 June 1798), p. 1; *Morning Star*, 191 (23 September 1798), p. 4; *Cobbett's Weekly Political Register*, 24 (12 December 1807), p. 18; *The Morning Post*, 13619) (14 September 1814), p. 3; '*Frankenstein; or the Modern Prometheus*', *Scots Magazine*, 2.3 (March 1818), pp. 249, 253.
9 Reproduced in 'Account of George Steevens, Esq. the Celebrated Commentator on Shakespeare', *The Edinburgh Magazine and Literary Miscellany* (April 1800), p. 293.
10 *The Spectator*, 537 (15 November 1712), p. 1.

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11 Francis Grose, *Rules for Drawing Caricaturas* (London: Bagster, 1788), p. 5.
12 Wollstonecraft, *Vindication*, p. 117.
13 Jane Austen, ['Opinions by various people of Jane Austen's work'] Add MS 41253, British Library, London; Thomas Babington Macaulay, 'Madame D'Arblay', *The Edinburgh Review*, 76 (January 1843), p. 562.
14 *Morning Post and Daily Advertiser*, 1129 (7 June 1776), p. 4.
15 *Morning Herald*, 5668 (17 November 1798), p. 2.
16 Michael O'Neill, 'Mournful Ditties and Merry Measures: Feeling and Form in the Romantic Short Lyric and Song', in *A Companion to Romantic Poetry*, ed. Charles Mahoney (Hoboken, NJ: Wiley-Blackwell, 2010), p. 20.
17 David Taylor surveys the field of scholarship on Georgian satirical prints in 'The Practice of Caricature in 18th-Century Britain', *Literature Compass* (2017); https://doi.org/10.1111.lic3.12383. On caricature prints later in the nineteenth century, see David Kerr, *Caricature and French Political Culture, 1830–1848* (Oxford University Press, 2000) and Brian Maidment, *Comedy, Caricature, and the Social Order, 1820–50* (Manchester University Press, 2013).
18 See David Taylor, *The Politics of Parody: A Literary History of Caricature, 1760–1830* (New Haven, CT: Yale University Press, 2018).
19 This print was one of Cruikshank's multiple publications on behalf of the state lotteries, 'presented gratis to every Purchaser of a Ticket or Share at Martins Lottery Office' and advertised in *The Morning Post* for 28 April 1814. It is possible that Shelley saw the print, though she later professed to dislike lotteries – 'demoralising gambling', 'the destruction of the savings of the poor' (see *Rambles in Germany and Italy*, vol. II, 1844, pp. 23–6) – and was largely absent from Britain between 1814 and the writing of *Frankenstein*.
20 *Morning Herald* (26 January 1781), p. 2; 'Art. XVI. *A Treatise on the Lues Bovilla, or Cow-Pox*', *The Monthly Review* (August 1805), pp. 428–29; 'The Peace', *Morning Post* (12 December 1815), p. 2.
21 Anthony Ashley Cooper, *The Moralists: A Philosophical Rhapsody* (London: John Wyat, 1709), p. 24.
22 'Ode, On the Success of His Majesty's Arms', *London Evening Post* (9–11 December 1777), p. 14.
23 Ian Haywood, *Romanticism and Caricature* (Cambridge: Cambridge University Press, 2014), p. 6.
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25 Robert L. Patten, 'Conventions of Georgian Caricature', *Art Journal*, 43.4 (1983), p. 331.
26 'The Mirror of French Manners. On Caricatures', *La Belle Assemblée; Or, Bell's Court and Fashionable Magazine*, 76 (1 October 1815), p. 189.
27 Donald Posner, *Annibale Carracci: A Study in the Reform of Italian Painting around 1590* (New York: Phaidon, 1971), p. 69.
28 E. H. Gombrich and Ernst Kris, *Caricature* (London: Penguin, 1940), cited in Donald Posner, *ibid*.

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29 Ann Summerscale (ed. and trans.), *Malvasia's Life of the Carracci* (University Park, PA: Penn State University Press, 2000), p. 123.
30 *Ibid.*, p. 278 n. 83.
31 See Clare Robertson, *The Invention of Annibale Carracci* (Milan: Silvana Editoriale, 2008) and Claude Douglas Dickerson, *Raw Painting: The Butcher's Shop by Annibale Carracci* (New Haven, CT: Yale University Press, 2010).
32 For example, Ghezzi's portrait of the Jacobite Lord Southesk in exile in Rome, PG 2452, National Gallery of Scotland, Edinburgh.
33 Mary Darly, *A Book of Carricaturas* (London: Darly, 1762), p. 2.
34 Grose, *Caricaturas*, p. 10.
35 D 5057.92 B, National Galleries of Scotland. See also Clerk's drawings catalogued as *Caricature of a Hedgehog Dressed as a Woman* (D 5057.79.A), *Woman Wearing a Fancy Bonnet* (D 5057.94.A) and *Caricature of a Man in a Wig* (NGS D 5057.73 A), which has been tentatively identified as a portrait of his friend Grose, whose own efforts include a drawing catalogued as *Caricature of Gluttons at Table* (NGS D 5057.69.A). For further examples of amateur caricature drawings, see photographer John Muir Wood's calotype of an unattributed drawing, *The Professor* (NGS PGP.W.113); Charles Kirkpatrick Sharpe's *The Music Room, Oxford, 1802* (NGS D 4800.H) and *Caricature of Fanny Persiani, Italian Soprano* (NGS D.2381); Lavinia, Countess Spencer's *Gallant and Gay Lothario* (Tate T10114); and portraits of Edward Gibbon by Spencer (BM Binyon 1898–1904 4) and by Lady Diana Beauclerk (BM Binyon 1898–1907 1). On caricatures by elite women, see Cindy McCreery on *The Satirical Gaze: Prints of Women in Late Eighteenth-Century England* (Oxford University Press, 2004), p. 23.
36 Unsigned review of *English Caricaturists and Graphic Humourists of the Nineteenth Century*, *The Athenaeum*, 3064 (17 July 1886), p. 85.
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39 Walter Scott, *Redgauntlet*, eds. G. A. M. Wood and David Hewitt (Edinburgh: Edinburgh University Press, 1997), p. 3.
40 William Makepeace Thackeray, *Vanity Fair: A Novel without a Hero*, ed. Helen Small (Oxford University Press, 2015), pp. 576–77; William Makepeace Thackeray, 'Life and Genius of George Cruikshank', *The Monthly Magazine*, 15.86 (February 1833), pp. 131–47.
41 One of Taylor's drawings depicts her presentation to Queen Victoria by Princess Mary (1869, Royal Collection Trust, RCIN 918861); she sketched quick caricatures of Isidore Brasseur, French teacher to the Prince of Wales and Princess Mary (Royal Collection Trust, DM 5263), Count B. Chotek, Secretary to the Austrian Embassy in London (DM 4262) and Count Kielmansegge, Hanoverian Envoy Extraordinary at the Court of St James's (DM 5266). Her other drawings include *Four Caricatures of Dr Quin's adventures on his way to Cambridge Cottage* (1860, RCIN 918820),

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A celebrated noble Lord in sporting dress (1859, DM 5288), and *Sketches made at the Opening of Parliament* (1861, RCIN 918824).

42 Draper Hill's estimate, that this constituted over three quarters of Gillray's output in 1795–96, is cited in Taylor, *Politics of Parody*, p. 184; Taylor, *Politics of Parody*, pp. 181–209. The print is BMC 10019.

43 Add MS 27337, British Library, London.

44 *Ibid*., pp. 92–3.

45 'James Gillray, and His Caricatures', *The Athenaeum*, 205 (1 October 1831), p. 633.

46 Eirwen E. C. Nicholson, 'Consumers and Spectators: The Public of the Political Print in Eighteenth-Century England', *History*, 81.261 (1996), p. 6.

47 Nicholson, 'Consumers and Spectators', p. 25.

48 Baker, *The Business of Satirical Prints in Late-Georgian England* (London: Palgrave Macmillan, 2017), pp. 149–67.

49 H. T. Dickinson, *Caricatures and the Constitution 1760–1832* (Cambridge: Chadwyck-Healey, 1986), p. 15

50 See for example Thomas Rowlandson, *The Covent Garden Night Mare* (1784, BM Satires 6543), *Dutch Night-Mare or the Fraternal Hug Returned with a Dutch Squeeze* (1813, BM Satires 12105); George Cruikshank, *The Night Mare* (1816, BMC 12817); and James Gillray, *The Apotheosis of Hoche* (1798, BM Satires 9156).

51 Mary Brunton, *Self-control*, 2 vols. (Edinburgh: Manners and Miller; London: Longman, Hurst, Rees, Orme, and Brown, 1811), vol. I, pp. 137–38, 13–14, 28; vol. II, p. 7.

52 Mary Brunton, *Discipline*, 3 vols. (Edinburgh: Manners and Miller; London: Longman, Hurst, Rees, Orme, and Brown), vol. I, pp. 49–50.

53 *Ibid*., vol. I, p. 174.

54 See Taylor, 'Edgeworth's *Belinda* and the Gendering of Caricature', *Eighteenth-Century Fiction* 26.4 (2014): 493–624.

55 Maria Edgeworth, *Ennui*, ed. Marilyn Butler (London: Penguin, 1992), p. 209. The print is *English Fire-side*, published by J. Le Petit in Dublin, which depicts a gouty man asleep in a chair and two fashionably dressed men standing by the fireplace. One lounges across the mantlepiece while reading the Racing Calendar. Paintings on the walls show a boxing match and a cock-fighting pit, in addition to a portrait of Chesterfield. There is no copy of *English Fire-side* in the British Museum's Departments of Prints and Drawings, but one can be consulted in the Abbotsford Collection: see 'Portfolio of caricatures, coloured', Advocates Library, National Library of Scotland.

56 Edgeworth, *Helen* (London: Pandora, 1987), p. 232.

57 See Olivia Ferguson, 'Wellington's Rats in the Illustrated *Devil's Walk*', *Notes and Queries*, 61.1 (2014), pp. 54–6.

58 Letter 345 (29 August 1798), to Thomas Southey, in *The Collected Letters of Robert Southey: Part Two: 1798–1803*, eds. Lynda Pratt, Tim Fulford and Ian Packer: https://romantic-circles.org/editions/southey_letters/Part_Two/index.html.

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59 Letter 356 (6 November 1798), to Charles Biddlecombe, *ibid*.
60 Letter 348 (18 September 1798), to George Dyer, *ibid*.
61 Taylor, *Politics of Parody*, p. 30. On Canning's acquaintance with Gillray, see Draper Hill, *Mr. Gillray: The Caricaturist* (New York: Phaidon, 1965), pp. 57–63.
62 See for example Thomas Hood, *The Progress of Cant* (1815, BMC 14815), Robert Isaac Cruikshank, *The Great Unknown Lately Discovered in Ireland* (1825, BMC 14825) and *The Great Unknown Cutting Up Napoleon the Great* (1827, BMC 154167), Henry Thomas Aiken, *Calves' Heads and Brains or a Phrenological Lecture* (1826, BMC 15158) and John Doyle, *The Balance of Public Favor* (1827, BMC 15440).
63 Byron is subjected to the linear exaggeration of caricature portraiture in Robert Cruikshank's *Management, or Butts & Hogsheads* (1812, BMC 11940), as well as being placed alongside Scott, Wordsworth, Coleridge, Southey and Matthew Lewis in Charles Williams's prints about the Poet Laureateship, *The Genius of the Times* (1812, BMC 11940) and *Rival Candidates for the Vacant Bays* (1813, BMC 12982). The Cruikshank brothers exploited Byron's separation from his wife and his departure from England in 1816 with *Fare Thee Well* (BMC 12827), *The Separation, A Sketch from the Private Life of Lord Iron* (BMC 12828), *Lobby Loungers* (BMC 12826) and *Fashionables of 1816 Taking the Air in Hyde Park!* (BMC 12825). On the image of Byron in satirical prints, see Tom Mole, *Byron's Romantic Celebrity* (Palgrave Macmillan, 2007), pp. 89–93.
64 Percy Shelley, 'Oedipus Tyrannus; or, Swellfoot the Tyrant', *The Collected Works of Percy Bysshe Shelley*, edited by Roger Ingen and Walter E. Peck, 10 vols. (London: Ernest Benn, 1927), vol. II, pp. 362–75.
65 See Iain Gordon Brown, 'Caricature: The Individual Contribution of John Kay', *The Edinburgh History of the Book in Scotland*, 2 vols., edited by Bill Bell (University of Edinburgh Press, 2012), vol. II, edited by Stephen W. Brown and Warren McDougall, pp. 107–10.
66 In 1818, Scott thanks his son in a letter for a present of some satirical prints: 'Mama and I like the caricatures very much. I think however scarce any shews the fancy and talent of old Gilray [sic]' (*Letters*, vol. V, p. 460).
67 See Olivia Ferguson, 'Gratifying Difficulty', *Essays in Criticism*, 70.3 (July 2020), pp. 376–77.
68 Robert L. Patten, *Cruikshank's Life, Times, and Art*, 2 vols. (New Brunswick, NJ: Rutgers University Press, 1992); Patten, *George Cruikshank: A Revaluation* (Princeton, NJ: Princeton University Press, 1974).
69 'Life and Genius of George Cruikshank', *Monthly Magazine*, 15.86 (February 1833), p. 135.
70 'Gillray's Caricatures', *Morning Chronicle* (25 October 1851), p. 7. This article is a review of Wright and Evans's *Historical and Descriptive Account of the Caricatures of James Gillray* (1851).
71 See 'James Gillray, and His Caricatures', *The Athenaeum*, 205 (1 October 1831), p. 633–34; 'Gillray's Caricatures', *Morning Chronicle* (25 October 1851), p. 7; and Scott, *Letters*, vol. V, p. 460.

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74 *The Complete Works of William Hazlitt*, 21 vols., edited by P. P. Howe (London: J. M. Dent, 1930–4), vol. X, p. 79.
75 'James Gillray, and His Caricatures', *Athenaeum*, p. 632.
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77 *Physiognomische Fragmente zur Beförderung der Menschenkenntniß und Menschenliebe*, 3 vols. (Winterhur: Johann Michael Armbruster; Heinrich Steiners und Compagnie, 1783–7), vol. I, p. 192.
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80 'To the Authors of the Monthly Review', *The Monthly Review*, vol. XIX (September 1758), pp. 318–20.
81 Italics indicate the letter's quotation from Hogarth's caption for *The Bench*. 'To the Authors of the Monthly Review', *The Monthly Review*, vol. XIX (December 1758), pp. 605–7.
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89 *Ibid.*, pp. 282–83.

Chapter 2

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10 Moi, 'Rethinking Character', in *Character: Three Inquiries in Literary Studies* (Chicago: University of Chicago Press, 2019), p. 28.
11 Anna Murphy Jameson, *Shakespeare's Heroines*, edited by Cheri L. Larsen Hoeckley (Peterborough: Broadview Press, 2005), p. 58.
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30 'Some Observations on the "Biographia Literaria" of S. T. Coleridge, Esq.—1817', *Blackwood's Edinburgh Magazine*, 2.7 (October 1817), p. 6.
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35 *Ibid*., p. 52.
36 Walter Scott, *Letters*, vol. II, p. 109.
37 *Ibid*., p. 116.
38 *Ibid*., vol. XII, p. 446.
39 *Ibid*., vol. V, pp. 154–56. On duelling and class, see Richard Cronin, *Paper Pellets: British Literary Culture after Waterloo* (Oxford: Oxford University Press, 2010), pp. 12–53.
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43 Butler, *Maria Edgeworth*, p. 241
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45 Quoted in Butler, *Maria Edgeworth*, p. 252.

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46 *Ibid.*, pp. 248–49.
47 '*Nightmare Abbey*. By the Author of "Headlong Hall"', *The London Literary Gazette*, 99 (12 December 1818), p. 787.
48 Marilyn Butler, *Peacock Displayed: A Satirist in His Context* (Abingdon: Routledge, 1979), pp. 16–17, 19; Dyer, *British Satire and the Politics of Style*, p. 101.
49 Mulvihill, 'Peacock's Nightmare Abbey and the "Shapes" of Imposture', *Studies in Romanticism*, 34.4 (1995), p. 568.
50 *Headlong Hall. Nightmare Abbey. Maid Marian. Crotchet Castle. With corrections, and a preface, by the author* (London: Richard Bentley; Edinburgh: Bell and Bradfute; Dublin: J. Cumming, 1837), pp. v–vi; *Melincourt or Sir Oran Haut-ton* (London: Chapman and Hall, 1856), pp. iv.
51 Peacock claims to have written his own *Memoirs of Percy Bysshe Shelley* (1858–60) reluctantly, to correct the errors of previous biographers and to condemn the liberties they had taken. Indeed, the first part of the memoir is effectively a review of three recent biographies, Charles S. Middleton's *Shelley and His Writings* (1856), Edward Trelawny's *Recollections of the Last Days of Shelley and Byron* (1858) and Hogg's *The Life of Percy Bysshe Shelley* (1858).
52 On the reception of Hunt's memoir in the literary periodicals, see Eberle-Sinatra, *Leigh Hunt*, pp. 120–24.
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55 *Ibid.*, pp. 43, 132.
56 *Ibid.* p. 153.
57 Felix Felton, *Thomas Love Peacock* (London: Allen & Unwin, 1973), p. 150.
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59 Several of Dickens's letters to Hunt allude to the Skimpole caricature; there is no record of what Hunt said to Dickens on the subject, as Dickens appears to have burned all the letters his friend wrote to him. After Hunt's death, Dickens published a lengthy article in *All the Year Round* titled 'Leigh Hunt. A Remonstrance': a review of the new edition of Hunt's autobiography but also an apology and explanation for Harold Skimpole. See Luther A. Brewer, *Leigh Hunt and Charles Dickens: The Skimpole Caricature* (Cedar Rapids, IA: privately printed), 1930.
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124 Hazlitt accuses 'the Great Unknown' of 'talk[ing] of the Scotch novels in all companies; and by waving the title of the author, is at liberty to repeat the subject *ad infinitum*' (p. 368).
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Chapter 6

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Afterword

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