

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, ['kærɪkətʃʊəl] and ['kærɪkətʃɔː], the latter is the more conservative.
- 4 Giuseppe Baretta, *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.

- 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.
- 24 E. H. Gombrich, 'Imagery and Art in the Romantic Period', in *The Essential Gombrich*, ed. Richard Woodfield (New York: Phaidon, 1963), p. 533.
- 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.*

- 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.
- 37 *The Letters of Sir Walter Scott*, edited by Herbert Grierson, 12 vols. (London: Constable, 1932–37), vol. IX, p. 463.
- 38 Jonathan Henry Christie, 'Life of Lockhart', *The Quarterly Review*, 116 (1864), p. 447.
- 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),

- 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 mantelpiece 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.

- 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.

- 72 John Barrell, 'A Smile at My Own Temerity', *London Review of Books*, 39.4 (February 2017), p. 8.
- 73 *The Monthly Magazine* 43.5 (1 June 1817), p. 453.
- 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.
- 76 Johann Kaspar Lavater, *Essays on Physiognomy*, 4 vols., translated by Thomas Holcroft (London: G. G. J. and J. Robinson, 1789–98, vol. I, p. 107, Holcroft's note.
- 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.
- 78 *Essays on Physiognomy*, pp. 198–99.
- 79 See Deidre Lynch, *The Economy of Character: Novels, Market Culture, and the Business of Inner Meaning* (University of Chicago Press, 1998), pp. 61–70.
- 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.
- 82 Hazlitt, 'On the Elgin Marbles', *The Examiner* (30 June 1816), p. 206; 'On the Imitation of Nature', *Complete Works*, vol. XVIII, pp. 114–15.
- 83 *Composers on Music*, ed. Josiah Fisk (Boston: Northeastern University Press, 1997), p. 85.
- 84 Unsigned review of *Tales of My Landlord*, *Edinburgh Review* (March 1817), p. 199.
- 85 Art. VIII.—*Manfred; a Dramatic Poem*', *Critical Review*, 5.6 (June 1817), p. 629.
- 86 Review of Joanna Bailie's *The Family Legend* and *A Series of Plays*, *The Monthly Review* (1 December 1812), pp. 382–93. The writer refers to Le Brun's *Méthode pour apprendre à dessiner les passions* (1698).
- 87 John Walker, *A Critical Pronouncing Dictionary & Expositor of the English Language* (London: Thomas Tegg, T. Kelly, G. Virtue; Manchester: J. Gleaves; Leicester: E. Allen, 1823).
- 88 Wollstonecraft, *A Vindication of the Rights of Woman*, p. 74; and see note on p. 383.
- 89 *Ibid.*, pp. 282–83.

Chapter 2

- 1 'On Fable and Romance', *Dissertations Moral and Critical*, 2 vols. (Dublin, 1783), vol. II, p. 306.
- 2 George Levine, *The Realistic Imagination* (Chicago: University of Chicago Press, 1983), pp. 19–20.

- 3 'Art. XI. 1. *Childe Harold's Pilgrimage* [...] 2. *The Prisoners of Chillon, and Other Poems*', *Eclectic Review*, 7.25 (March 1817), p. 301.
- 4 'Art. XII. *Frankenstein; or the Modern Prometheus*', *The British Critic* (October 1818), pp. 437–38.
- 5 *Introductions and Notes from the Magnum Opus: Waverley to A Legend of the Wars of Montrose*, edited by J. H. Alexander with P. D. Garside and Claire Lamont, p. 163. I discuss Scott's grotesquing of dwarf characters in Chapters 5 and 6.
- 6 'Rob Roy. By the Author of Waverley, &c.', *Scots Magazine*, 2.2 (February 1818), pp. 148, 151, 150.
- 7 John Frow, 'Spectacle Binding: On Character', *Poetics Today* 7 (1986): 227.
- 8 Lynch, *The Economy of Character*, pp. 1, 4.
- 9 *Ibid.*, p. 18.
- 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.
- 12 Lynch, *The Economy of Character*, p. 133.
- 13 *Ibid.*, 135.
- 14 Frow, *Character and Person* (Oxford: Oxford University Press, 2014), p. 15.
- 15 *Ibid.*, p. 16.
- 16 'Letter I. On Hogg's Memoirs', *Blackwood's Edinburgh Magazine*, 10.54 (August 1821), p. 52.
- 17 Karen Fang, 'A Printing Devil, a Scottish Mummy, and an Edinburgh Book of the Dead: James Hogg's Napoleonic Complex', *Studies in Romanticism*, 43.2 (2004), p. 81.
- 18 *Hypocrisy Unveiled and Calumny Detected in a Review of Blackwood's Magazine* (Edinburgh: Francis Pillans, 1818), pp. 53–4.
- 19 Nicholas Mason, General Introduction to *Blackwood's Magazine, 1817–25*, edited by Nicholas Mason, 6 vols. (London: Pickering & Chatto, 2006), vol. I, p. xi.
- 20 Tom Mole, 'Blackwood's "Personalities"', in *Romanticism and Blackwood's Magazine: An Unprecedented Phenomenon*, edited by Robert Morrison and Daniel S. Roberts (Basingstoke: Palgrave, 2013), pp. 91–2.
- 21 'On the Cockney School of Poetry', *Blackwood's Edinburgh Magazine*, 16 (July 1818), p. 454.
- 22 *Ibid.*, p. 453.
- 23 Letter to Benjamin Bailey, 3 November 1817, in *The Letters of John Keats, 1814–1821*, edited by Hyder Edward Rollins, 2 vols. (Cambridge, MA: Harvard University Press, 2002), vol. I, pp. 179–80.
- 24 See James Mulvihill, *Notorious Facts* (Newark, NJ: University of Delaware Press, 2011), pp. 34–8.
- 25 See Michael Eberle-Sinatra's account in *Leigh Hunt and the London Literary Scene: A Reception History of His Major Works* (Abingdon: Routledge, 2005), pp. 74–91.

- 26 Unsigned review of *Hours of Idleness*, 'By George Gordon, Lord Byron, a Minor', *The Edinburgh Review* (January 1808), p. 285.
- 27 *Letters of Anna Seward: Written between the years 1784 and 1807*, edited by Walter Scott, 6 vols. (Edinburgh: Constable; London: Longman, Hurst, Rees, Orme, and Brown, William Miller, and John Murray, 1811), vol. VI, pp. 366–67.
- 28 Thomas De Quincey, *Confessions of an English Opium-Eater*, edited by Robert Morrison (Oxford: Oxford University Press, 2013), p. 3.
- 29 Samuel Taylor Coleridge, *The Friend*, 1 (London: Gale and Curtis, 1812), p. 6.
- 30 'Some Observations on the "Biographia Literaria" of S. T. Coleridge, Esq.—1817', *Blackwood's Edinburgh Magazine*, 2.7 (October 1817), p. 6.
- 31 *The Mountain Bard; consisting of Legendary Ballads and Tales. By James Hogg, the Ettrick Shepherd. The Third Edition, Greatly Enlarged. To which is prefixed a Memoir of the Author's Life, written by himself* (Edinburgh: Oliver & Boyd, 1821), p. xxxi.
- 32 See MS 30,000 folios 14–17, National Library of Scotland, Edinburgh.
- 33 'Letter I. On Hogg's Memoirs', *Blackwood's Edinburgh Magazine*, p. 44. On the foregrounding and description of Hogg's body in Wilson's reviews, see Ian Duncan, 'Hogg's Body', *Scott's Shadow: The Novel in Romantic Edinburgh* (Princeton, NJ: Princeton University Press, 2007), pp. 173–82; Mark L. Shoenfield, 'Butchering James Hogg', in *At the Limits of Romanticism: Essays in Cultural, Feminist, and Materialist Criticism*, edited by Mary Favret and Nicola Watson (Bloomington: Indiana University Press, 1994), pp. 207–24; and Kelly E. Battles, 'Bad Taste, Gothic Bodies, and Subversive Aesthetics in Hogg's *Private Memoirs and Confessions of a Justified Sinner*', *Essays in Romanticism*, 19.5 (2012), pp. 49–64.
- 34 'Letter I. On Hogg's Memoirs', *Blackwood's Edinburgh Magazine* (1821), p. 43.
- 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.
- 40 'On the Cockney School of Poetry. No. I.', *Blackwood's Edinburgh Magazine*, 2.7 (October 1817), p. 39.
- 41 Marilyn Butler, *Maria Edgeworth: A Literary Biography* (Oxford: Oxford University Press, 1972), pp. 240, 241.
- 42 Butler and Tim McLoughlin, *The Works of Maria Edgeworth* (London: Routledge), vol. I, pp. vii–iii.
- 43 Butler, *Maria Edgeworth*, p. 241
- 44 *Ibid.*, p. 306
- 45 Quoted in Butler, *Maria Edgeworth*, p. 252.

- 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.
- 53 *Lord Byron and Some of His Contemporaries* (London: Henry Colburn, 1828), pp. 87–8.
- 54 Peacock, *Crotchet Castle*, edited by Freya Johnston and Matthew Bevis (Cambridge: Cambridge University Press, 2016), p. 58.
- 55 *Ibid.*, pp. 43, 132.
- 56 *Ibid.* p. 153.
- 57 Felix Felton, *Thomas Love Peacock* (London: Allen & Unwin, 1973), p. 150.
- 58 Butler, *Peacock Displayed: A Satirist in His Context* (London: Routledge, 1979), p. 17.
- 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.
- 60 William Hazlitt, ‘The Dandy School’, *The Examiner* (18 November, 1827): see *Complete Works*, vol. XX, pp. 143–49.
- 61 Mary Brunton, *Discipline: a Novel* (Edinburgh: Mannors and Miller; London: Longman, Hurst, Rees, Orme, and Brown, 1814), vol. II, p. 51.
- 62 Peacock, *Crotchet Castle*, p. 50.
- 63 See Cheryl A. Wilson, *Fashioning the Silver Fork Novel: Literary Texts and the Popular Marketplace* (London: Routledge, 2012), p. 27.
- 64 Butler, *Peacock Displayed*, p. 258.

- 65 Sydney, Lady Morgan, *Florence Macarthy: An Irish Tale*, 4 vols. (London: Colburn, 1818), vol. IV, p. 144–45.
- 66 Butler, *Peacock Displayed*, p. 257
- 67 *Introductions and Notes from the Magnum Opus: Waverley to a Legend of the Wars of Montrose*, p. 162.
- 68 *Ibid.*, p. 159.
- 69 *Ibid.*
- 70 *Ibid.*, p. 158, 162.
- 71 *Ibid.*, p. 162.
- 72 *Ibid.*, p. 158.
- 73 Anne Toner has argued that the lapse of the Licensing Act in 1695 partly accounts for texts' increased use of dashes, asterisks and blank spaces – 'blanks' – due to 'the loophole in libel laws that innuendo however blatant would not be permitted to constitute a libel'. See Anne Toner, *Ellipsis in English Literature: Signs of Omission* (Cambridge: Cambridge University Press, 2015), p. 58. In *Satire made Easy; or Instructions in the Art of Polite Censure* (1815), John Corry jokes that lawyers 'could measure a dash with mathematical precision, and expound an enigmatical libel with the aids of asterisks, or stars, with [...] astrological exactness'. *Satire made Easy; or Instructions in the Art of Polite Censure* (Manchester: Leigh, 1815), pp. 14–15.
- 74 Jane Austen, *Pride and Prejudice*, edited by Pat Rogers (Cambridge: Cambridge University Press, 2006). 82.
- 75 Anthony Trollope, *The Warden* (London: Longman, Brown, Green, and Longmans, 1855), p. 1.

Chapter 3

- 1 See William St. Clair, *The Reading Nation in the Romantic Period* (Cambridge: Cambridge University Press, 2004), p. 475.
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- 30 *Ibid.*, p. 145, 168.
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- 44 Unsigned review of *Waverley*, *Edinburgh Review* (November 1814), p. 210.
- 45 Referring to long-serving admirals John Benbow (1653–1702), nicknamed 'Brave Benbow' and 'a Brother Tar', and Edward Boscawen (1711–61), nicknamed 'Old Dreadnought' and 'Wry-Necked Dick'. Scott, 'Prefatory Memoir to Smollett', in *The Novels of Tobias Smollett, M. D.* (London: Hurst, Robinson and Co.; Edinburgh: James Ballantyne and Co., 1821), pp. xl–li.
- 46 Scott, 'Prefatory Memoir', p. xlii. Cf. Hazlitt's suggestions that Rubens's paintings possessed 'a certain grossness of expression bordering on caricature' (*Complete Works*, vol. X, p. 72), whereas Michelangelo 'enforced and expanded . . . a preconceived idea [of the human form], till he seems sometimes to tread on the verge of caricature' (vol. XVIII, p. 114).

- 47 Hunt, 'Smollett', *Table-Talk* (London: Smith, Elder and Co., 1870), p. 41.
- 48 Smollett, *The Expedition of Humphry Clinker*, edited by Lewis M. Knapp and Paul-Gabriel Boucé (Oxford: Oxford University Press, 2009), p. 188.
- 49 *Ibid.*, p. 191.
- 50 *Ibid.*, p. 300.
- 51 *Ibid.*, p. 201.
- 52 Lismahago's history, at least, was based on a real individual, Captain Robert Stobo. See George M. Kahrl, 'Captain Robert Stobo', in *Virginia Magazine of History and Biography*, 49 (1941), pp. 254–68; Louis L. Martz, *The Later Career of Tobias Smollett* (New Haven, CT: Yale University Press, 1942); and Lewis M. Knapp, *Tobias Smollett: Doctor of Men and Manners* (Princeton, NJ: Princeton University Press, 1949), pp. 274–75. Scott, 'Prefatory Memoir to Smollett', p. xx.
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- 55 *The Journal of Sir Walter Scott*, pp. 129, 333.
- 56 Angela Esterhammer, '1824: Improvisation, Speculation, and Identity-Construction', in *BRANCH: Britain, Representation and Nineteenth-Century History* (July 2012), n. pag.
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- 59 *Letters*, vol. VII, p. 354.
- 60 *Ibid.*, 364
- 61 J. H. Alexander, P. D. Garside, and Claire Lamont, eds., *Introductions and Notes from the Magnum Opus*, 2 vols. (Edinburgh: Edinburgh University Press, 2012), vol. I, pp. lii–iii.
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- 63 Anthony Trollope, 'On English Prose Fiction as a Rational Amusement', in *An Autobiography and Other Writings*, edited by Nicholas Shrimpton (Oxford University Press, 2014), p. 236.
- 64 The OED's methods of gathering citations have resulted in Scott's works being its third most-cited source, after Shakespeare and the Bible. Of 17,134 quotations from Scott, 444 are taken as first evidence of a word, and 2,104 provide evidence of a particular meaning. See Charlotte Brewer, 'The Use of Literary Quotations in the *Oxford English Dictionary*', *The Review of English Studies* 61.248 (2010), pp. 93–125.
- 65 Wilson, *John Lyly* (New York: Haskell, 1970), p. 11.
- 66 *Introductions and Notes from the Magnum Opus*, vol. I, p. 49.
- 67 *Ibid.*, pp. 49–52.

- 68 *Ibid.*, p. 52.
- 69 Unsigned review of *Tales of My Landlord*, *Edinburgh Review* (March 1817): p. 197.
- 70 See John Walker, *Essay on the Revival of the Drama in Italy* (Edinburgh: Mundell and Son; London: Longman, Hurst, Rees, and Orme, 1805), p. 249.
- 71 Richard Andrews, *The Commedia Dell'Arte of Flaminio Scala: A Translation and Analysis of 30 Scenarios* (Plymouth: Scarecrow, 2008), p. xxiii.
- 72 Smollett, *The Reprisal; or, the Tars of Old England* (London: R. Baldwin, 1757), p. 8.
- 73 Coleridge, *Shorter Works and Fragments*, edited by H. J. Jackson and J. R. de J. Jackson (Princeton, NJ: Princeton University Press, 1995), vol. I, p. 336.
- 74 *Introductions and Notes from the Magnum Opus*, vol. II, pp. 51–2.
- 75 *Introductions and Notes from the Magnum Opus*, vol. I, p. 344.
- 76 *Ibid.*, vol. II, p. 52.
- 77 Homer, *Ars Poetica*, “Quodcumque ostendis mihi sic, incredulus odi.” Alexander, Garside, and Lamont, eds., *Introduction and Notes from the Magnum Opus*, vol. II, p. 52. On *incredulus odi* in criticism of Gothic literature, see E. J. Clery and Robert Miles, *Gothic Documents: A Sourcebook, 1700–1820* (Manchester: Manchester University Press, 2000), p. 173.
- 78 *Introductions and Notes from the Magnum Opus*, vol. II, p. 11.
- 79 *Ivanhoe*, edited by Graham Tulloch (Edinburgh: Edinburgh University Press, 1998), p. 7.
- 80 *Ibid.*, p. 6.
- 81 *The Monastery*, p. 201.
- 82 *Ibid.*, p. 134.
- 83 *Ivanhoe*, p. 52; *Introductions and Notes from the Magnum Opus*, vol. II, p. 394.
- 84 *The Monastery*, p. 134.
- 85 The work’s full title is specific about its historical referents and provenance: *Memoirs of a Cavalier; or A Military Journal of the Wars in Germany, and the Wars in England. From the Years 1632 to 1648. Written threescore years ago, by an English gentleman, who served first in the army of Gustavus Adolphus, the Glorious King of Sweden, till his death, and after that in the Royal Army of King Charles the First, from the beginning of the Rebellion to the end of the War.*
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- 87 Quoted in Watt, *Rise of the Novel*, p. 16.
- 88 Francis Jeffrey, unsigned review of *Waverley*, *Edinburgh Review* (November 1814), p. 210.
- 89 *Retrospective Review*, p. 367.
- 90 Georg Lukács, *The Historical Novel*, translated by Hannah Mitchell and Stanley Mitchell (London: Merlin, 1962), p. 60.
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- 93 Timothy Campbell, *Historical Style: Fashion and the New Mode of History, 1740–1830* (Philadelphia: University of Pennsylvania Press, 2016), p. 2.

- 94 *Ibid.*, p. 208–22.
- 95 *The Black Dwarf*, edited by P. D. Garside (Edinburgh: Edinburgh University Press, 1993) pp. 13, 12; see notes 12.13–15 and 12.19.
- 96 *Ibid.*, pp. 29, 31.
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- 99 Scott, *Peveiril of the Peak*, edited by Alison Lumsden (Edinburgh: Edinburgh University Press, 2007), pp. 359, 363.
- 100 *Talisman*, p. 51.
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- 103 *Ibid.*, p. 363.
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- 105 *Rob Roy*, p. 187.
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- 111 *Introductions and Notes from the Magnum Opus*, vol. II, p. 272.
- 112 *Peveiril*, p. 367; see pp. 366–67.
- 113 *Ibid.*, p. 353.
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- 116 *Peveiril*, p. 350; *Talisman*, p. 51.
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- 119 *Rob Roy*, p. 87.
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- 121 ‘On the Scotch Character. (A Fragment.)’, *The Liberal: Verse and Prose from the South* (London: John Hunt, 1822) pp. 367–68.
- 122 See Gordon Pentland, ‘“We Speak for the Ready”: Images of Scots in Political Prints, 1707–1832’, *The Scottish Historical Review*, 90.1 (2011), p. 78.
- 123 In Exodus, the Israelites plunder gold, silver and clothing after the Egyptians have suffered ten plagues: “It’s a mere spoiling o’ the Egyptians’, says Andrew, ‘[P]uir old Scotland suffers aneugh by thae blackguard lowns o’ excisemen and gaugers, that hae come down on her like locusts since the sad and sorrowfu’ Union”’ (p. 151).

- 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).
- 125 Written during the Seven Years’ War, a period when the British navy grew from approximately 17,000 to 75,000 personnel, *The Reprisal* makes sailors symbolic of a pan-British nationalism.
- 126 Scott, ‘Prefatory Memoir’, p. xx.
- 127 *Reprisal*, p. 19.
- 128 11 June 1821, *Letters*, p. 462; see also pp. 458, 464–65, 479.
- 129 *The Heart of Mid-Lothian*, p. 356.
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- 133 *Ibid.*, p. 61.
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- 138 *Ibid.*, p. 61.
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Chapter 6

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- 65 H. G. Wells, *The Island of Doctor Moreau: A Possibility* (London: William Heinemann, 1896), p. 129 ('disproportion'), pp. 53, 94, 143, 184 ('misshapen'), pp. 38, 49, 91, 130, 143 ('distorted').
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Afterword

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