

Index

- Addison, Joseph, 53, 72, 74–78
 Aiken, Henry Thomas, 18
 Alexander, J. H., 141
 Allan, David, 130
 amateur caricature drawing, 12–14, 16–17, 35, 95, 114–15
 and the elite, 12–15, 21, 35
 and professional graphic satirists, 14–15
 Andrews, Richard, 145
 anti-caricature, 27–32, 34, 49, 73–77, 81, 93, 97–98, 103, 106–8, 125, 131, 204, 206
 and Englishness, 93, 101, 107
 and femininity, 93, 98–100
 and *troppo caricato*, 23–25, 27–28, 169
Anti-Jacobin Magazine, 17–18
 anti-Semitism, 127, 162–67
 Armstrong, Nancy, 129
 Arthur Parker (character in *Sanditon*), 117–19, 121–22
 Austen, Cassandra, 95
 Austen, Jane, 61, 86, 93–101, 155
 Emma, 8, 97, 105, 108, 117
 free indirect style, 107
 History of England, 95
 juvenilia, 108, 120
 Mansfield Park, 97, 105, 117–18, 120
 Northanger Abbey, 52, 86, 102–3
 ‘Opinions of Mansfield Park and Opinions of Emma’ (BL Add. MSS. 41253A), 96–98
 Persuasion, 108, 112, 115–16, 119–20, 122–23
 Pride and Prejudice, 48, 61, 76–77, 97, 105, 110
 Sanditon, 105, 107–9, 112–13, 115, 120–22
 Sense and Sensibility, 16, 101–4, 117–18, 157
 and satirical prints, 94–95
 Austen-Leigh, James Edward, 57, 100
 autobiography, 39–41
 Bacon, Francis, 155, 193
 Baker, James, 9, 15
 Barbauld, Anna Letitia, 99, 137
 Barrett, Eaton Stannard, 46
 Baretti, Giuseppe
 Dictionary of the English and Italian Languages, 3–7, 23, 25, 111–12
 Barrell, John, 20
 Beattie, James, 28, 71, 74–75, 77
 Beauclerk, Diana, 114
 beauty, 186–88, 171–73, 176–79
 Bell, Vanessa, 14
 Berguer, Lionel Thomas, 72, 74, 76
 Berlioz, Hector, 25
 Blackburn, Jemima, 14
 Blackwood, William, 37
Blackwood’s Magazine, 36–42
 Bonaparte, Napoleon, 10–11, 195, 205–6
 Brontë, Charlotte, 105
 Brougham, Henry, 39
 Browne, Thomas, 4, 201
 Brownstein, Rachel, 95–96, 117, 123
 Brunton, Mary, 16–17, 45
 Buchan, William, 198–99
 Budgell, Eustace, 77, 78
 Burke, Edmund, 171, 175–76, 178, 185, 190
 Burney, Fanny, 8, 99, 107
 Burns, Robert, 71
 Burrows, J. F., 106
 Butler, Marilyn, 42–43, 45, 106
 Butler, Samuel, 27
 Byron, 18, 25, 30, 39, 44, 198, 206
 Cadogan, William, 197
 Campbell, Timothy, 150
 Canning, George, 15, 17
 caricature
 the ‘Age of’, 8–9, 20, 94–96, 114, 204–6
 and animals, 180, 184
 and contrast, 7, 16, 21, 50, 126, 131–34, 173, 186–88
 and cooking, 101, 138, 147
 and intimacy, 14, 35, 114
 belaboured, 133–35

- caricature (cont.)
 editorial, 5
 ephemerality, topicality of, 20–21, 52, 107, 144–45, 167–68
 and the literary canon, vii, 107, 139
 of lower-class people, 42–43, 99–101, 105, 136
 and novelty, 30, 133, 147
 not pictorial, 5–7, 8, 25–26, 111
 not satirical prints, 8, 10–11, 19, 204
 of oneself, 39, 109–12, 115, 117, 156, 162–64
 oral, 6–7, 42
 and realism, 29, 34–35, 125, 130, 133, 146
 and size, 7, 25, 77, 111–13
 and superaddition, 30, 39, 133
 and violation, 7, 15, 35, 47–48, 56, 58
 and weight, 4, 111–13
 taste for, 101, 136, 204–6
 textual styling of, 121–23
 verisimilitude of, 34, 129–30, 139, 143
 caricature studies, 9–10, 94–96
 caricature talk, 32–34, 49, 60–62, 65, 69, 71–77, 91, 96, 105, 112, 125, 169, 202, 206
 in cooperation with characterisation
 technique, 50–87, 109, 124–25, 169–83
 caricature, term
 coincidental resemblance to *character*, 24
 and *caricatura*, 3–8, 11–12, 111
 earliest usage in English, 4
 and *overcharged*, 7–8, 26, 28, 97, 99, 107, 136–37
 Carlyle, Thomas, 149
 Carr, John, 43
 Carracci family, 11–12, 24
 celebrity, 15, 17–18, 35, 114
 Chalmers, Alexander, 71, 77, 84
 Chambers, Robert, 141–42, 155
 Chambers, William, 141
 Chandler, James, 204
 Chapman, R. W., 108
 character sketch, 53, 63, 66, 69
 characters, fictive, 30–32, 34, 135
 identifiable as portraits of real ‘originals’, 42–48, 69, 73, 139
 non-protagonist (‘minor’), 32, 50–52, 63, 71, 74–77, 80–82, 105–8, 124, 131, 133–36, 141–42
 originality of, 58, 62, 69, 72–73, 85–86
 and parasociality, 74, 80–81
 as the property of authors and readers, 58, 72, 77, 84
 as real people, 32–34, 49
 Clarke, Mary Cowden, 33
 Clery, E. J., 205
 clothing, 148–50, 155, 186–87
 Coleridge, Samuel Taylor, 17, 43, 65, 80, 82
 commedia dell’arte, 145
 Conder, Josiah, 30
 Constable, Archibald, 37, 141
 Cooke, Thomas, 201
 Cooper, James Fenimore, 137
 Cowan, Brian, 55
 critical character studies, 32–35, 52–53
 and character appreciation, 51, 71–72, 74–76, 82, 93, 110
 and character talk, 32, 91, 124–25
 and formal realism, 169
 Croker, John Wilson, 47
 Cruikshank, George, 10, 15, 20
 Cruikshank, Isaac, 20
 Cruikshank, Robert Isaac, 18, 20
 Cunningham, Allan, 137
 Daryl, Mary, 12–14
 De Cervantes, Miguel, 18, 51, 78, 140
 De la Bruyère, Jean, 67
 De Quincey, Thomas, 40
 Defoe, Daniel, 136, 148
 deformity, concept of, 155, 169–71, 173–76, 184, 193–94, 199
 Dickens, Charles, 117
 Dickinson, H. T., 15
 disproportion, 31, 115, 122, 152–53, 169–76, 180, 182, 184, 199
 Dissenters, 27
 Donald, Diana, 9
 Doyle, John, 18
 Drake, Nathan, 71–72
 Dunlop, John, 136
 dwarfs and dwarfism, 24, 31, 47–48, 127, 150–55, 169–70, 176–80, 183–86, 195, 199
 Dyer, Gary, 43
 eating, 112, 117–19, 122
 Edgeworth, Maria, 17, 42–43, 46–47, 99, 164–66
 Esterhammer, Angela, 140
 Euphuism, 143–45, 148
 fatness, 94–95, 112–16, 121–23
 fat-hating, 113–16, 123–24
 femininity, 27
 Fergusson, Adam, 47
 Fergusson, Robert, 128
 Ferrier, Susan, 99, 142
 Fielding, Henry, 65, 107, 136, 138
 Amelia, 115
 Joseph Andrews, 60
 Tom Jones, 82

- flesh-caricature, 22–23, 26–27, 164, 169, 195,
200, 202–3
Forster, E. M., 100
Franklin, Benjamin, 10
French Revolution, 205
Frow, John, 32–33
Fuseli, Henri, 16, 30
- George III, 15
George IV, 15, 38, 113
George, Mary Dorothy, 9
Gibbon, Edward, 114
Gigante, Denise, 170–71
gigantism, 24–25, 28, 127, 152, 154, 172–73,
175–80, 184, 186
Gillray, James, 11, 18–19, 95–96, 123, 195
Godwin, William, 197
Goethe, Johann Wolfgang von, 125, 149
Gombrich, E. H., 11, 12
Gothic, 103
Graglia, Giuspano
 *New Pocket Dictionary of the English and
 Italian Languages*, 4
Greene, Donald, 95, 107
Grose, Francis, 7–8, 13
grotesque portraiture
 pre-caricatura, 11
- Harding, D. W., 109
Harris, Walter, 200
Haywood, Ian, 10–11
Hazlitt, William, 20, 25, 45, 132–33, 160, 162
Hippocratic face, 201–2
historical character, 127, 129, 167
Hogarth, William, 95, 177
Hogg, James, 37, 40–42, 45
Holcroft, Thomas, 22
Home, Henry (Lord Kames), 63–64, 188
Hood, Thomas, 18
horror, 8, 30, 169–70, 177, 181–84, 186, 190,
196, 198, 202–3
Hudson, Jeffrey (inspiration for character in
 Peveril of the Peak), 152–55, 178
Hugo, Victor, 182, 202–3
humours, 146
Hunt, Leigh, 37–38
Hutton, R. H., 100
- imagination, 30, 56–57, 72–73, 108, 133, 178,
181–82, 188, 190
- Jameson, Anna Murphy, 32
Jameson, Fredric, 33
Jeffrey, Francis, 25, 61, 145, 149
Johnson, Samuel, 74–75, 77
- Jonson, Ben, 144, 146
Joshua, Essaka, 171, 183
- Kavanagh, Julia, 98–99
Kay, John, 114, 127–31, 138
Keats, John, 38
Knights, L. C., 33
- Lamb, Caroline, 45
Lamb, Charles, 17
landscape, 132–33, 134, 135
Langan, John (inspiration for *Castle Rackrent*),
42–43
Lascelles, Mary, 106
Lavater, Johann Caspar, 22–23
Le Brun, Charles, 25
Lear, Edward, 14
Lee, Michael Parrish, 117
Levine, George, 29, 183
Levy, Michelle, 108
Lewes, George Henry, 98, 116–17
Lewis, Matthew G.
 The Monk, 103, 181
libel, 38, 56, 58–60
Locke, John, 196–98
Lockhart, John Gibson, 37–38, 134
Lukács, Georg, 125
Lynch, Deidre, 23, 32–33, 74–75
- Macaulay, Thomas Babington, 8, 99, 107
Mackenzie, Henry, 33
Malcolm, James Peller, 199–201
Martin, John, 133
masculinity, 135
McKeon, Michael, 125
Medwin, Thomas, 44
Meek, Joseph, 79–80
Mendelssohn, Felix, 25
Mercutio (character in *Romeo and Juliet*), 83, 144
Michelangelo, 25
mimicry, 42
Miss Bates (character in *Emma*), 8, 74, 85, 97
Mitchell, David, 194
Moers, Ellen, 200
Moi, Toril, 32, 61
Moore, Thomas, 44
Morgann, Maurice, 33, 75
Mr Collins (character in *Pride and Prejudice*), 34,
74, 76, 85, 97, 107, 110, 117, 124–25
Mudrick, Marvin, 120, 123
Mulvihill, James, 44
- Napier, Macvey, 37
national character, 136, 139, 141, 155–67
Nicholson, Eirwen E. C., 9, 15

- O'Neill, Michael, 9
 Odumosu, Temi, 10
 Oliphant, Margaret, 98
 Ovid, 66–67
 Owenson, Sydney, 46
- Paton, Hugh, 129
 Patten, Robert, 11, 20
 Peacock, Thomas Love, 20, 43–46, 145–46
 Pepys, Samuel, 135
 personality (OED n. 6b), 36
 physiognomy, 44, 115, 163–64, 170, 192–94
 moral, 163, 192–94, 201
 prognostic, 4, 200–2
 picturesque, 101–2, 131, 133, 134, 149
 Pollock, W. F., 106
 Pope, Alexander, 3
 Porterfield, Todd, 10
 Posner, Donald, 12
- Quakers, 199–200
- Radcliffe, Ann, 103, 181
 Randolph, Thomas, 59–60
 Rauser, Amelia, 10
 reading public, 44
 of women, 52
 realism, 12, 28–29, 32, 34–35, 49, 51, 61–63,
 65, 69, 74, 77, 80–82, 86, 91, 93–94, 98,
 104, 106–7, 124–25, 127, 134, 148–49,
 167–69, 177, 182, 188, 203–4, 206
 compendious, 126–27, 131, 135, 150, 167
 and elision, redaction, 146
 horrid, 86, 169–77, 182–92, 194–95, 200–3
 at odds with pictorial caricature, 21
 pseudo-sensory enjoyment of, 63–64, 66, 203
- Richardson, Samuel, 107
 Richardson, William, 33
 Ritchie, David (inspiration for *The Black Dwarf*),
 47–48, 141, 153, 155, 179, 202
ritratti carichi, 11–14, 35–36, 114, 129
 Robertson, Thomas, 75
 roman à clef, 46
 Romanticism, 8–9, 11, 33, 39, 57, 131
 Rousseau, Jean Jacques, 197–98
- Saintsbury, George, 76, 85
 satire, 48, 53, 55–56, 59, 60, 91, 93, 113–14,
 144
 satirical prints, 8–11, 95, 113–14, 129, 195
 and the elite, 11–18
 literary figures represented in, 17–18
 referenced in literature of the Romantic
 period, 18–19
 Scottishness, 19–20
- Scott, Walter, 41–42, 61, 65, 76, 86, 104, 130,
 176, 202, 205–6
The Black Dwarf, 31, 42, 47–48, 151, 153,
 155, 179–80, 184–85, 187
The Bride of Lammermoor, 134, 146
Guy Mannering, 25, 132–33, 135, 141
The Heart of Mid-Lothian, 127–29, 159–62,
 167
Ivanhoe, 142, 147–48, 162–64,
 166–67
Kenilworth, 150–51, 154
A Legend of Montrose, 148
 Magnum Opus, 30, 47–48, 140–48, 153–55,
 167, 184
The Monastery, 140–45, 148, 150
Peveril of the Peak, 151–55, 178, 184
The Pirate, 151, 179, 184, 188
Redgauntlet, 129
Rob Roy, 4–5, 31, 130, 135, 153, 156–60,
 162, 179–80
Saint Roman's Well, 132, 136
The Talisman, 148, 151–52, 155, 180, 185,
 187
Waverley, 61, 141
- Senior, Nassau, 134, 139, 141
 Seward, Anna, 39
 Shaftesbury, 10, 148, 188
 Shakespeare, William, 76, 205
 and character criticism, 33
 in character criticism, 75, 82–83
Henry V, 201
Romeo and Juliet, 82–83, 144
 Sharpe, Charles Kirkpatrick, 14
 Shelley, Mary, 45, 86
Falkner, 193
Frankenstein, 10, 30, 170–76, 180–96, 200–3,
 205
Lodore, 193
 'Transformation', 176, 179–82,
 190–92
- Shelley, Percy, 43, 45, 173–76
 Shön, Theresa, 53
 silver-fork novels, 45–46
 Simpson, Richard, 100, 107
 Sir Piercie Shafton (character in *The Monastery*),
 134, 145, 151
 Sir Roger de Coverley (character in the *Spectator*),
 34, 50–51, 71, 76–81, 83–85, 87
 Skirving, Archibald, 130
 Smollett, Tobias, 136–39, 146
 Snyder, Sharon, 194
 Southam, B. C., 108
 Southey, Robert, 17–18, 43
 speech, 143, 148
 and dialect, 145–46, 166

- Spencer, Lavinia, 114
 Stabler, Jane, 95, 109
 Steele, Richard, 72–73, 77
 Stephens, Frederic George, 9
 Sterrenburg, Lee, 194
 sublime, 30, 102–5, 133, 177–78, 181, 185,
 187
 Sutherland, Kathryn, 108
 Swift, Jonathan, 60, 174

 Taylor, David, 10, 15, 204
 Taylor, Ella, 14
 Thackeray, William Makepeace, 14
 Thaden, Barbara, 107
The Spectator, 50–57, 62–63, 71–73, 77–81,
 83–86
 Theophrastus, 53, 62, 67–68, 70
 Toner, Anne, 108
 Trollope, Anthony, 49, 143
 Turner, David, 200

 uncanny, 22, 110, 153, 180

 Walker, George, 130
 Walker, Joseph, 145
 Ward, Mary, 99
 Watt, Ian, 65, 104, 188
 Wellington, 17, 129
 Wells, H. G., 202–3
 Whately, Richard, 98
 Williams, Charles, 18
 Wilson, John, 36, 40, 44
 Winchester, C. T., 81
 Wollstonecraft, Mary
 Vindication of the Rights of Woman, 5, 8,
 26–27, 164, 198
 Woloch, Alex, 124
 Woolf, Virginia, 14
 Wordsworth, William, 39

 Youngquist, Paul, 194