# CONTENTS

## ACKNOWLEDGEMENTS

<table>
<thead>
<tr>
<th>CONTENTS</th>
</tr>
</thead>
</table>

## ABBREVIATIONS

<table>
<thead>
<tr>
<th>CONTENTS</th>
</tr>
</thead>
</table>

## CONTENTS

### SECTION 1: INTRODUCTION

1. The communications of the dead 1

### SECTION 2: GRAPHIC LIBERTY

#### 2.1 Prints and method 7

- Print Culture 11
- Identity 21
- Visual Culture 27
- Conclusion 32

#### 2.2 Prints and their makers 34

- London 35
- Trade 47
- Isaac Cruikshank 67
- Conclusion 74

#### 2.3 Prints and customary liberty 76

- Reaction and Progress Considered 76
- The Customary Ideal 80
- Beyond Custom 86
SECTION 3: CHARACTERS AND STEREOTYPES

3.1 Scandal

George Augustus Frederick

Public Affairs

Universality

Warnings

Mary Anne Clarke

Rumours

Exposition

Blame

The House that Jack Built

Faro

OP

Conclusion

3.2 Otherness

OP revisited: the allegoric Other
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abstract to Innocent: anonymous others</td>
<td>246</td>
</tr>
<tr>
<td>Foreignness</td>
<td>262</td>
</tr>
<tr>
<td>Ignorant Othering</td>
<td>262</td>
</tr>
<tr>
<td>The Fop</td>
<td>270</td>
</tr>
<tr>
<td>Inversion</td>
<td>282</td>
</tr>
<tr>
<td>Scots</td>
<td>284</td>
</tr>
<tr>
<td>Highlanders</td>
<td>288</td>
</tr>
<tr>
<td>Dundas</td>
<td>302</td>
</tr>
<tr>
<td>Towards a Scotch heterogeneity?</td>
<td>306</td>
</tr>
<tr>
<td>Ephemerality and the rehabilitated other</td>
<td>309</td>
</tr>
<tr>
<td>Conclusion</td>
<td>320</td>
</tr>
</tbody>
</table>

### Section 4: Conclusion

4 A Triumph for Bacchus? 325

### Appendix

**Graphs** 329

Additional graphic material 331

### Bibliography

340