

HENRY WILLIAM BUNBURY, GENTLEMAN CARTOONIST

by MARILYN CLEMENTS

HENRY WILLIAM BUNBURY, baptised in Mildenhall Church on 25 July 1750, was the fifth child and third son¹ of the Reverend Sir William Bunbury, baronet, Vicar of Mildenhall, and his wife Eleanor, daughter and co-heiress of Colonel Vere Graham of Wix Abbey, Essex and Holbrook Hall, Suffolk. The Bunbury family,² originally from Bunbury and Stanney in Cheshire, moved to Suffolk in 1746 when Sir William Bunbury inherited from his uncle, Sir Thomas Hanmer, estates in Mildenhall, Fressingfield and Great Barton.³ Sir William and his family lived for much of the time at the Manor House, Mildenhall. In 1762 Eleanor Bunbury died to be followed two years later, when Henry was fourteen, by her husband, who left as heir his elder son, Thomas Charles.

Thomas preferred Barton Hall and his London houses to Mildenhall.⁴ His young brother moved with him, but in spite of losing his parents at an early age,⁵ Henry seems to have been brought up in an atmosphere of comfort and security which no doubt contributed to the amiability of his nature, so frequently remarked upon by his contemporaries and so apparent in his drawings.

Both Henry and his older brother had attended Westminster School⁶ and St Catherine's Hall, Cambridge, although Henry does not appear to have graduated. His sketching habits were contracted early in life, and one of the earliest known drawings, 'Boy riding upon a pig', dates from his schooldays in the early 1760s.⁷ Similar sketches for the amusement of his friends were produced at Cambridge, several of them (for example, 'A College gate—divines going upon duty'⁸ and 'The hopes of the family—an admission at the University'⁹) being published when Bunbury's reputation as an artist was established. Meanwhile youthful travels to the Continent gave rise to many entertaining pieces produced as souvenirs of visits to France and Italy. One such trip inspired 'Englishmen at Paris, 1767' and other humorous glimpses of the English tourist abroad, while a later journey, in 1770-1, to France and Italy resulted in a series of sketches which took as subjects the local characters he encountered—'Peasant of the Alps' and 'French lemonade merchant', for example.

In 1771, when 21, Henry Bunbury married Catherine, sister of his friend Charles Horneck, an officer in the Third Regiment of Foot Guards,¹⁰ descended from a family which, according to Henry's son (Bunbury, C., 1868, 239-40) came to England from Baccarach, on the Rhine, in the 17th century. Catherine's father, Kane William Horneck, a Captain in the Royal Engineers, died young, leaving three children in the care of his wife, Hannah Mangles, the daughter of a Devonshire gentleman. The Horneck sisters, Mary and Catherine, were in great demand socially and counted among their friends and admirers Sir Joshua Reynolds, Oliver Goldsmith and Edmund Burke. Sir Joshua, who painted the sisters,¹¹ was spurned by Mary in favour of one Colonel Gwyn, a Welshman who distinguished himself by his courage in the American War of Independence but who, when peace was made, was taken out of active service and put on half pay. The Gwyns lived frugally at Mildenhall until 1787 when the Colonel was appointed equerry to George III.

The apparent success of Henry's marriage to Catherine contrasts with the marital fate of two others of Sir William Bunbury's children. Thomas Charles, the sixth baronet,¹² married Lady Sarah Lennox, daughter of the Duke of Richmond, who, quickly alienated by his consuming passion for horse racing, left him and divorced him in 1776 (Strangways, 1901). Annabella,¹³ Sir William's third surviving child, similarly, two years later, ended an unhappy marriage to Sir Patrick Blake of Langham, Suffolk (Strangways, 1901, 253), and later

married George Boscawen of Thanet, Kent.

Henry's marriage produced two children. Charles John, born in 1772, was painted by Sir Joshua Reynolds in 1780.¹⁴ Little is known of Charles Bunbury, who seems to have been his parents' favourite (Bunbury, C., 1868, 10). He joined the army after a wild youth and died at the Cape of Good Hope in May 1798, leaving a wife but no children.¹⁵ His younger brother, Henry Edward, was born in London in 1778. He succeeded his uncle to the baronetcy in 1821 and died in 1860, having led a highly successful career in the army. His childhood upbringing was at Mildenhall in the hands of Colonel and Mrs Gwyn and from his memoirs, published in 1868, it is clear that, as a child, he had not known his parents very well. Indeed, the Bunburys seem to have preferred the pleasures of fashionable society and the company of such friends as Reynolds, Goldsmith,¹⁶ Garrick (Bunbury, H., 1838, 375-9) and Walpole to the rigours of parenthood.¹⁷ For a time after their marriage they occupied a small house in the grounds of brother Thomas's residence, Barton Hall, but the quietness of Suffolk life failed to satisfy their social appetites and some time before 1778 they moved to Whitehall, where their second child was born. Here Catherine remained, enjoying a lively social life, during the periods when her husband was away at military camps for, at some time about 1778, Bunbury had joined the West Suffolk Militia as a Lieutenant, eventually rising to the rank of Lieutenant Colonel in 1788 (*Militia*, 1797). He served with the militia, mainly at camps on the south coast, until at least 1798 and probably until his retirement in the following year.¹⁸

Apart from his militia service, Bunbury held few official positions and took no active part in local or national politics. For a time he held the post of Comptroller of Army Accounts (*Sp. Mag.*, Dec. 1812, 93), a position which seems to have helped only slightly the weak financial position of the family later recalled by his son: 'My father embarrassed his circumstances by the generosity of his nature and a carelessness about money which did not befit a younger brother' (Bunbury, C., 1868, 7). What little money Bunbury gained from his published works was quickly spent and his finances cannot have been improved by his friendship with the extravagant Duke of York to whom he was appointed equerry in 1787.

In 1792 financial difficulties finally forced the Duke and Duchess to move from London to Weybridge in Surrey. The Bunburys followed and remained there until 1799. Although they never again lived in the county, they made frequent visits to Suffolk to stay with Henry's brother and sisters¹⁹ and with Colonel and Mrs Gwyn at Mildenhall.

Henry Bunbury's life changed drastically in July 1799 when Catherine died suddenly, aged only 45.²⁰ Her death followed hard upon that, in the previous year, of Charles John, their eldest son and favourite child. Soon after her funeral Henry, devastated by the loss of his wife, retired to Keswick in Cumberland. He had spent several spells in the Lake District and the contrast between the rugged landscape and that of the Surrey and Suffolk of his married life may have been an element in the choice of this as a setting for his retirement. For twelve years he lived a quiet and, for him, secluded life. He died at Keswick on 7 May 1811. At his death his estate amounted to less than £2,000 possibly suggesting that his retirement had been no more frugal than his earlier life.²¹ His death provoked many affectionate and admiring obituaries. 'Henry William Bunbury, Esq., the celebrated caricaturist, doubtless the greatest genius in that line of his day' was how one Cumberland paper described him,²² while a friend of fifty years wrote 'No ribaldry, no profaneness, no ill natured censure ever flowed from his lips but his conversation abounded in humour and pleasantry . . . He was void of all affectation, alive to praise but not obtrusively courting it'.²³

Bunbury's drawings ranged wide in their subjects and themes though, unlike many of his artistic contemporaries, he rarely interested himself in the fields of social comment or

political satire. Freed by his private income from the need to make a living from his work, the amusement of a small circle of friends could remain his sole object and he was thus never obliged to work in these commercially attractive fields unless it pleased him to do so. Although some of the humorous sketches ('A militia meeting'²⁴ and 'A barber shop in Assize time', for example) use public figures and affairs as a subject for their humour, none of Bunbury's pictures are overtly political in their stance. Even 'The Anti Cadoganists'²⁵ is not a political statement but merely an amusing representation of three men involved in a heated discussion. 'Misery', published in 1788, is one of very few compositions where Bunbury uses his art to make a serious point. The tragic scene of a girl put on the street by her parents to sell her honour in order to save her family from starvation is portrayed with great sensitivity but there is none of the excessive mawkishness or drama which a lesser artist would have employed.

As a rule, however, those compositions in which Bunbury sought to make social comment were of a different nature; he picked up and gently ridiculed the faults, weaknesses and excesses of the various social groups with which he came into contact. Gossip, for example, is brilliantly lampooned in 'Propagation of a lie'. Dickinson's print of 1787, in sepia stipple, is a long narrow strip showing a series of characters each reacting in his own way to an item of news. Their attitudes range from honest sympathy and angry disbelief to foppish amusement, feigned sorrow, shock and satisfaction.

'A long minuet as danced at Bath' is Bunbury's best known piece. He is shown at work on the composition in Ryder's portrait (Pl. XIIIa). Again the extended format is employed; the print of the 'Minuet' by Dickinson (pub. 1787) was framed from four plates joined together to make a continuous strip seven feet long. Extravagantly fashionable couples are depicted in a complicated dance. Their manner and expressions give the composition an air of burlesque. Surprisingly, it was not one of the 46 pieces exhibited at the Royal Academy by Bunbury between 1770 and 1808 but it did have the distinction of inspiring an entertainment for the stage. It was enacted as part of the performance in 'The Lord Mayor's Day: or, a flight from Lapland', given on 9 November 1795 at the Theatre Royal, Covent Garden.²⁶

Bunbury returned to the theme of the dance for 'Lumps of pudding', a brilliant work published by Robinson in 1811, a few months after his death. Like 'A long minuet' the print is formed from a long strip, but whereas the 'Minuet' was based upon a ball in fashionable Bath, 'Lumps of pudding' shows a country ball similar to many Bunbury must have attended in Suffolk. The ladies' fashionable flimsy dresses and fanciful headgear look incongruous on the large, hearty country women. Again Bunbury's characterisation is superb. The dance floor, where the outrageous and the conventional collide so dramatically and where inhibitions tend to slide, is the perfect location for a study of the variety of human nature. A wild-eyed young man is shown demonstrating a highly energetic step to a reluctant group of on-lookers. A tall, hideous woman, fashionably dressed and with a ridiculous headdress shaped like a windmill, holds out her hands to her partner who appears utterly appalled at the prospect of dancing with this creature and keeps his hands resolutely behind his back. To one side of the seething mass of frenzied activity stand two dull figures (Pl. XIVb). The discomfort and gloom of the mismatched pair is evident as they stare dismally at the cheerful crowd.

Not all Bunbury's humorous sketches sought to make a subtle examination of human nature. Many were simply 'situation comedies'. 'Feeling queer' depicts the chaotic progress down Highgate Hill of a runaway horse and trap with its two inmates. 'The breakfast: symptoms of drowsiness', published by Dickinson in 1794, shows a weary group making an early start to their hunting; the jaw-cracking yawns of the figures are almost infectious. A cartoon of the Earl of Derby,²⁷ a small man, pursuing the coach of the elegant actress Miss Farren is worthy of note as one of very few caricatures Bunbury made of public figures.

Characteristically, the composition succeeds in amusing without the offensive or malicious touch of many contemporary caricatures of prominent people.

'A barber's shop' (Pl. XV), published 9 January 1811, was one of several similar scenes by Bunbury. The idea of solemn and dignified men sitting helpless and ridiculous, wigless and with chins liberally lathered, clearly appealed to Bunbury. The version illustrated here is of particular interest as it was the last plate engraved by James Gillray before he became hopelessly insane.

Humorous drawings form the majority of Bunbury's output although he experimented with many genres. He never attempted serious portraiture but some of his more romantic compositions, like 'Love and Hope',²⁸ are thought to include representations of his wife. Like many other successful artists Bunbury's designs were in demand as book illustrations. Eight of the sketches he produced for an edition of *The Arabian Nights* were exhibited at the Royal Academy in 1785. Between 1803 and 1805 he contributed several illustrations to Boydell's *Shakespeare* and he also illustrated a few scenes from Sterne's *Tristram Shandy* (D.N.B., 1885, III, 267). He is thought to have planned to publish a book of his own called *Familiar letters, or morsels for merry and melancholy mortals*.²⁹ The project was begun in 1795 when he was in Ipswich with the West Suffolk Militia but abandoned when he returned to Surrey.

In 1787 he had published a series of humorous equestrian scenes called 'An academy for grown horsemen, by Geoffrey Gambado' which was followed in 1791 by a sequel, 'Annals of horsemanship'. In the 19th century the Reverend Richard Cobbold, rector of Wortham, used the 'Academy' drawings as the basis for his book *Geoffrey Gambado: or, a simple remedy for hypochondriacism*.³⁰ This book reproduced Bunbury's drawings alongside Cobbold's text, a sequence of light-hearted stories about poor horsemanship. In his preface Cobbold stressed the characteristic lack of spite in Bunbury's caricatures, 'though some persons might see in them nothing more than ridicule upon the 'Annals of good horsemanship', yet those who knew the man and knew the disposition he always entertained, namely, a desire to do evil to no man, but good to all, thought that his intention was to cure some oversensitive minds of morbid and melancholy feelings'.

In 1801 G. Ingram, a Bury St Edmunds printer, published *Tales of the Devil, from the original gibberish by Professor Lumpwitz*, a book of comic verse illustrated by five cartoons signed 'W.H.B.' and 'H.W.B.'. These lively sketches are almost certainly Bunbury's work and the text could well be his too. Similar verses accompany several of his prints and he is known to have had some ability as a poet (*Sp. Mag.*, Dec. 1812, 95).

During his very full life Henry Bunbury was able to draw inspiration from a remarkably wide range of people and places. He portrayed brothel keepers and Earls, the kitchen of a post house and the gardens of Carlton House. Wherever he went he encountered new subjects for his pencil. His service in the militia brought him into contact with all sections of society and he was quick to seize any opportunity to exercise his skills. His grandson recorded an interesting example of Bunbury's spontaneity (Bunbury, C., 1868, 3). 'When he was in command of the Suffolk militia, a young private came to him one day, as I have heard, to ask for a pass that he might visit his sweetheart; Mr Bunbury signed the pass and on the same paper drew a comical sketch of the young man walking with his beloved; to the great amusement of the authorities and others to whom the paper was shown'.

Bunbury's military compositions include many of the best demonstrations of his ability. A series of eight watercolours illustrative of military costume were exquisitely engraved in coloured stipple by F. D. Soiron in 1791, while his painting of a Light Infantryman (Pl. XIIIb) is a well executed 'documentary' picture. The figure, well proportioned and realistic except for the impossible manner in which he holds his gun, stands out effectively against an atmospheric background.

Camp life also provided the subject for many humorous compositions. 'A visit to the camp', published in 1779 by Watson and Dickinson a year after Bunbury entered the militia, shows a group of mirthful visitors being shown round a military encampment by two polite but disdainful grenadiers. That the grotesque and unpleasant visitors are portrayed more unsympathetically than usual might be an indication that Bunbury himself had, as a junior officer, had similar duties inflicted upon him.

Another military piece, 'Recruits', is one of Bunbury's finest efforts, a well balanced and lively composition depicting a recruiting officer and a non-commissioned officer lining up three new and very reluctant recruits outside 'The Old Fortune' inn. The inn sign, a picture of an old soldier with only one arm, leg and eye, hangs like an omen over the figures. The main group is balanced by a giggling drunkard who watches the party from the alehouse and a sad young girl, seated beneath the inn sign. A light, airy, impressionistic background completes the composition. The original drawing is sketchier and more spontaneous than the print but Dickinson, an excellent engraver, has captured the superb characterisation of the original.³¹ The harrassed non-commissioned officer is caught (Pl. XIVa) irritably keeping in line the three miserable recruits, each an immediately recognizable type. A large, slow-witted, rather bovine rustic gazes blankly ahead, not really understanding what is happening. Next to him slouches a small, foxy, sharp featured fellow and at the end of the line is the old soldier, shoulders back and head erect, a man of some personal dignity in spite of his down-at-heel appearance.

Bunbury's subtle powers of characterisation are seen to great effect in his sketches of local people, hastily dashed off, like those on his Continental tours. They depict single figures against little or no background and are clearly the results of chance encounters with individuals whose appearance or manner caught his attention. One of the many Suffolk people drawn by Bunbury was Letitia Rookes, proprietress of the licentious Widow's Coffee House, built between St James' Church and the Norman Tower in Bury St Edmunds (Gibbs, 1947). This notorious brothel keeper is depicted as a stooping old woman with a leering grin, wicked but without malice. The temptation to represent her as a hideous manifestation of unmitigated evil would certainly have proved too strong for a less sensitive artist than Bunbury, whose mild form of caricature brought humour without spite to such characters. He never reduced his subjects to loathsome grotesques.

Bunbury's compositions are, on the whole, less polished than the work of a professional but they are also fresher and more spontaneous, as a good joke should be. Technically he was not as skilled a draughtsman as Hogarth but his characterisation and insight into human nature were on a par with the skills of his great contemporary. Bunbury was able to capture an expression, a glance or a pose which could bring his characters to life as individuals. The three recruits (Pl. XIVa) and the mismatched dancing partners (Pl. XIVb) are excellent examples of this. In contrast, Gillray and Cruikshank and their imitators produced figures which seem stereotyped and unreal. Where it is possible to believe that Bunbury's characters, however ridiculous, were real, the people in Gillray's political satires, for example, although actually based on real, well known figures, often seem like grotesque and hideous figments of his imagination.

That Bunbury was also capable of portraying the human form with grace and polish is borne out by his military watercolours (Pl. XIIIb) and romantic compositions such as 'Love and Hope' and 'Nancy', a delicate sepia stipple published by Watson and Dickinson in 1780. He was, however, less happy when depicting animals. Horses seem to have caused him few problems but he had considerable difficulty in drawing dogs although they frequently occur in his pictures. The dog in 'A country club'³² is particularly unfortunate; the plump, shapeless creature is seated in an impossible position, a foolish expression on its face. Such a dog is

also to be found in the foreground of 'A barber's shop' (Pl. XV) together with a much more successful representation of a lively and mischievous mongrel.

Bunbury continued to draw during his retirement in Keswick but his work now seems more thoughtful and less spontaneously humorous than before. He began too to work in oils and several landscape paintings of the Lake District survive in private collections.³³ They are usually finely coloured and atmospheric but lack the vitality of his studies of people. Until his retirement Bunbury produced few landscapes. He was always more interested in people than places and in his original drawings the scenery is often very sketchy, its lightness lending weight and immediacy to his excellent characterisation. It is significant, perhaps, that his best humorous scenes contain little or no background. His romantic and pastoral pieces and the watercolours illustrative of military costume carry a rather more solid background and engravers who worked on Bunbury's designs often added heavier backgrounds which tended to absorb some of the power of his figures.

Bunbury's drawings were used by all the great engravers of the age (*vide* Stanley, 1849, 241-3). Gillray and Rowlandson, the two most celebrated caricaturists of the period, were friends of Bunbury and both engraved his designs. Rowlandson portrayed him as one of the card players in his own 'Countryman and sharpers', published in 1787. Some engravers tended to smother Bunbury's lively style; 'A barber's shop in Assize time' reflects more of Gillray's character than Bunbury's. On the other hand, William Dickinson, the London mezzotint engraver, reproduced Bunbury's drawings with more sensitivity and many of Bunbury's most satisfying published pieces were engraved by him or his partner Thomas Watson.

There is no evidence that Bunbury ever engraved his own work. For him the flexibility of materials such as pencil and chalk were to be preferred. The few chalk strokes needed to form an image particularly suited his quick, sketchy style. The pencil drawings are crisper but, needing more strokes to complete the composition, have a heavier quality.

The comparison between Bunbury's work and that of Gillray, Rowlandson and even Hogarth is one that has often been made. Although influenced by their work, he never developed the urgency of Rowlandson or the asperity of Gillray, both born of the need to derive an income from their work, a need never shared by Bunbury. James Gillray's work is distinguished by its high technical quality and the bitterness of its humour. Just as Bunbury's good-natured cartoons reflect the security and happiness of his life, so the disappointments and frustrations which finally drove Gillray to insanity can be felt in the intense ferocity of his satires, remarkable even in a period of such political and social unrest. In contrast Rowlandson's humour bears little malice. His characters are often grotesque and sometimes vulgar, but the vulgarity springs from commercial motives rather than bitterness.

Bunbury's sociable manner and amiable nature were, with his amateur status, the key factors in the development of his style as an artist. 'Work' is not the most appropriate word to use when referring to Henry Bunbury's drawings and paintings. He was essentially an amateur in the true and best sense of the word. He drew because he found it pleasant to do so and because it amused his friends, not because he sought social or financial advancement.

The author of Bunbury's obituary in the *Bury and Norwich Post*, 15 May 1811, wrote 'this gentleman is still better known as an artist, in which he approached nearer to Hogarth, in his representations of life and manners, than any existing painter; and had he been under the necessity of pursuing the profession for profit instead of amusement and pleasure only, he would probably have made a great fortune by the produce of his extraordinary genius'. While the estimate of his ability as an artist is indisputable, the speculation is less surely grounded; it seems doubtful that Bunbury would have been particularly successful if circumstances had forced him to make a career of his art. His charming individual style, with its

lazy amiability and lack of urgency born of a secure and leisurely life, would have been lost if his livelihood had depended on his drawings. It is indeed in his amateur status that much of Bunbury's value and interest as an artist lie. By the time of his death in 1811 the age of the gentleman cartoonist was over and although Bunbury's work was greatly admired both by contemporary and later connoisseurs, his rough sketchy style seems to have inspired no imitators, the call for highly polished productions by professionals in the field of humorous drawing and political satire becoming greater as the 19th century developed. Bunbury thus represents one of the last amateur cartoonists in the formative period of English caricature, one, furthermore, whose individuality and sensitivity as an artist remain, if largely unrecognised, beyond dispute and worthy now of as wide an attention as they enjoyed during his lifetime.

NOTES

- ¹ William, the second son, was buried at Mildenhall on 28 May 1748.
- ² An old family tradition, related in Bunbury, C., 1868, 229, suggests that the Bunbury family, originally known by the name of St Pierre, owned property in the neighbourhood of Saint Lo, Normandy and came to England in the retinue of Hugh Lupus, Earl of Chester and grandson of William I. No documentary evidence has been found to support this. The origins of the family are examined in depth in *The early history of the Bunburys of Bunbury and Stanney* by Sir Henry N. Bunbury, typescript, 1965 (copy at S.R.O., Bury St Edmunds).
- ³ The records of the Bunbury and Hamner families and their estates are in the custody of Suffolk Record Office (Bury St Edmunds), ref. E 18.
- ⁴ Mildenhall Manor House, the home of Sir William Bunbury and probable birthplace of Henry William, was demolished in 1934. Barton Hall was burned down in 1914. A photograph of it appears in Barker, 1907, 17. They were both buried at Mildenhall.
- ⁵ *Sp. Mag.*, Dec. 1812, 93; there is no documentary evidence to support the suggestion made by H. J. M. Maltby and other writers that Bunbury also attended King Edward VI School, Bury St Edmunds.
- ⁷ An undated print of the scene is in the British Museum Dept. of Prints.
- ⁸ Published by Watson and Dickinson, 1780.
- ⁹ Published 1774; the original drawing was exhibited at a Bunbury Bicentenary Exhibition at the Athenaeum, Bury St Edmunds, 3-15 July 1950.
- ¹⁰ *Army List*, 1779, 63. Before his death, c. 1803-4, Charles Horneck rose to the rank of General. See Bunbury, C., 1868, 240.
- ¹¹ The painting was sold by Sir Henry Bunbury in 1907 and is reproduced in the catalogue of the sale *Important works of the Early English School* by Christie, Manson and Woods, 5 July 1907. A copy of the catalogue is in the library at Suffolk Record Office, Bury St Edmunds.
- ¹² Baptised at Mildenhall in 1740 and buried there in 1821.
- ¹³ Baptised at Mildenhall in 1746.
- ¹⁴ The painting is reproduced in the sale catalogue *Important works of the Early English School* (see note 11).
- ¹⁵ An account of his life is given in Bunbury, C., 1868, 3-5.
- ¹⁶ A letter to the Bunburys from Goldsmith is reproduced in Bunbury, H., 1838, 379-83.
- ¹⁷ Bunbury's original drawing of 'Richmond Hill', exhibited at the Royal Academy in 1781, was presented to Walpole, who wrote to Bunbury: 'I am just come from the Royal Academy, where I have been struck, as I always am by your drawings, by a most capital drawing of Richmond Hill—but what was my surprise and pleasure—for I fear that the latter preceded my modesty when I found your note, and read that so very fine a performance was destined for me' (Bunbury, H., 1838, 397).
- ¹⁸ He was with the regiment at Brighton in November 1794 according to an order book in the National Army Museum, ref. 7409-1. Bunbury's signature is to be found on a document, dated 1798, concerning a substitute serving in the militia (Suffolk Record Office, Bury St Edmunds, FL5017/69).
- ¹⁹ Henry's elder sister, Susannah, wife of the Reverend Henry Soame, lived at Great Thurlow.
- ²⁰ Died 8 July 1799 and buried at Weybridge (Brayley, 1841-8, 396).
- ²¹ Bunbury died intestate but in June 1811 the administration of the estate was granted in the Prerogative Court of Canterbury to his son. A record of the grant is to be found among the records of the Kentwell Hall Estate in Suffolk Record Office (Bury St Edmunds) (ref. Acc. 2456), among the papers of Richard Moore of Kentwell Hall, to whom Bunbury had acted as trustee for his marriage settlement.
- ²² *Cumberland Packet*, 14 May 1811.
- ²³ *Bury and Norwich Post*, 22 May 1811.

- ²⁴ Published by Bretherton, 1773.
²⁵ A pencil drawing exhibited at the Bunbury Bicentenary Exhibition (see note 9).
²⁶ See playbill G.E. 3317 in the Victoria and Albert Museum.
²⁷ Published by J. R. Smith, 1781.
²⁸ A sepia stipple by Knight was published c. 1780. A coloured print of the scene is in the Victoria and Albert Museum.
²⁹ Most of Bunbury's prints were published as single sheets, although sets of his designs were made into booklets.
³⁰ Privately printed, c. 1850.
³¹ Published 1780; another version, etched by Rowlandson, was published in 1803 and reissued in 1811; the original was exhibited at Bury St Edmunds in 1950 (see note 9).
³² Etched by Rowlandson and published in 1803. A note on a copy of the print (Suffolk Record Office, Bury St Edmunds, 1511/208/5) suggests that the scene is set in the Bell, Saxmundham.
³³ Three were exhibited in Bury St Edmunds in 1950 (see note 9).

REFERENCES

- Army List*, 1779. *List of all the officers of the Army*. War Office.
 Barker, H. R., 1907. *West Suffolk illustrated*.
 Brayley, E. W. *et al.*, 1841-8. *A topographical history of Surrey*. 5 vols. London.
 Bunbury, Sir C. J. F. (ed.), 1868. *Memoir and literary remains of Sir Henry Edward Bunbury, Bart.*
 Bunbury, Sir H. (ed.), 1838. *The correspondence of Sir Thomas Hanmer . . . with a memoir of his life . . .*
 Cobbold, R., c. 1850. *Geoffrey Gambado: or, a simple remedy for hypochondriacism*. Pr. pr.
D.N.B., 1885. Stephen, L. (ed.), *Dictionary of national biography*. London.
 Gibbs, D. M. C., 1947. 'The Widow's Coffee House', *East Anglian Magazine*, VIII, 128-30.
Militia, 1797. *Officers of the Militia*. War Office.
Sp. Mag., Dec. 1812. 'Memoirs of the late Henry William Bunbury Esq.' (anon.), *Sporting Magazine*, XLI, No. 243, 93.
 Stanley, G., 1849. *Bryant's dictionary of painters and engravers*. London.
 Strangways, M. E. A., Countess of Ilchester *et al.*, 1901. *The life and letters of Lady Sarah Lennox*.