



An Exhibition of Cartoons in Bath

Cathryn Spence and Dan Brown

As part of the inaugural Bath Comedy Festival (launched April 1st 2009), Cathryn Spence and Dan Brown showed their support for Alex Timms' new venture by curating an exhibition of late-eighteenth and early-nineteenth century cartoons.¹ Working with library staff, especially Julia Ball, the impetus also was to highlight the wealth of historical caricatures and cartoons in public ownership as part of the Special Collections at Bath Central Library.²

The art of caricature has a long tradition, but it is in England during the second half of the eighteenth century that caricatures became phenomenally popular. Caricature allows for a liberty to comment on situations that we find preposterous or corrupt. This freedom to express a radical opinion is something very dear to the British psyche and one that was greatly envied by the rest of the world.³ With his 'modern moral subjects', William Hogarth (1697–1764) provided a visual language for social and political criticism, and proved there was a huge market for graphic satire.⁴ Caricature can be horribly savage, and no public person, or current trend, was or still is, immune from attack.

The politics of the 1750s and 60s (the Seven Years' War, the resignation of William Pitt, and the growing crisis with the American colonies) lent themselves to the quick and responsive medium of the cartoon or caricature.⁵ Advancing printing technology also allowed for the wide assimilation of these prints, which usually were crafted anonymously. Many of the artists represented in the exhibition started their careers as political satirists, and later, when tastes changed, became social satirists. Bath, with its reputation as a resort of frivolous diversions and flamboyant visitors, was a natural source of inspiration. Ironically, at this time, Bath was being ridiculed by the very elite who had once made it popular; Bath was seen as having become too populist and vulgar. Very few of Bath's cartoons are political, with the exception of the well-known *The Knights of Baythe, or the One Headed Corporation* and *A Sequel to the Knights of Baythe, or the One Headed Corporation* [figs. 1 and 2] (both from 1763) which were produced by William Hibbart (1725-1808) a Bathonian printmaker.⁶ As a local, Hibbart had a good understanding of Bath's political tussles, jealousies and rivalries.

In 1763, successful Bath businessman, former Mayor, and Alderman, Ralph Allen (1693-1764) and local MP William Pitt (1708-78) had a public disagreement over an address Allen had sent King George III.⁷ The King had recently ended the Seven Years War with France, by signing the Peace of Paris. As a loyal subject, Allen had congratulated the King on an 'adequate peace'. He was supported by sixteen fellow councillors (shown to his left in the first print). However, Pitt objected to Allen's message as he did not support the end of the war and disliked the term 'adequate'. Allen was also criticised for his motives; wartime economy is notoriously unstable, and few investments were being made towards building projects. Running naval battles with the French in the English Channel also made it more difficult for Allen to transport his stone from the port of Bristol around to London, or to the Continent. Allen was therefore seen to be keen for the war to end to aid his business interests.

The Knights of BAYTHE, or the ONE HEADED CORPORATION.



fig 1: The Knights of Baythe, or the One Headed Corporation, 1753 by William Hibbart (1725-1808)
Bath in Time - Bath Central Library Collection

A Sequel to the Knights of BAYTHE, or the ONE HEADED CORPORATION.



See Liberty's Champions still Loyal and true,
Displaying the Tricks of poor R—h and his Crew;
Who thinking to shew himself Courty and Civil,
Is eagerly riding Post-haste to the Devil.

"My Friends (Hark' he cries) of this wise Corporation,
This adequate Peace, deserves Congratulation.
His Lordship by me too his Complements sends,
And promises shortly to make you amends".

Then to it they go, but ye Gods! such a Thing,
Was never presented before to a ————
For Reason her sentiments wisely expressed,
A Peace that is patch'd should have patch'd-up Addresses

fig 2: A sequel to the Knights of Baythe, or the One Headed Corporation, c.1753 by William Hibbart
Bath in Time - Bath Central Library Collection

The second print shows John Wilkes (1725-97), the radical journalist and politician, drawing aside a curtain to show the antics of the Corporation of Bath, with the words 'I'll shew the King's pro-treaty speech. Wilkes was accused of libel and a warrant was issued for his arrest.⁸ Both prints are signed William O'Gaarth Junior!

Political cartoons can often be hard to understand, with their complicated symbolism and coded language, made more alien if the viewer is unaware of the event to which the cartoon responds.⁹ Social satire is perhaps more accessible, as we can easily understand the extravagance of dress on an ill-fitting subject. George Cruikshank (1792-1878) relies on this in his, *A Bath Ball or Virtue in Danger* (1820) [fig. 3], where he lampoons the latest fashions through the comic art of exaggeration; so successful is Cruikshank that nearly 200 years later we can still appreciate the joke. The new men's fashion of trousers, which had replaced knee breeches, is shown on the gentleman to the right. The wide style of trousers were known as *à la Turque*, and finished above the ankles. He is also wearing silk stockings and pumps. His high upright collar and the exposed frills of his shirt were all characteristic of dandyism. The man dancing behind is also a dandy, but has chosen to wear the fashionable snug-fitting clothes. The ultimate aim was to have clothes that fitted so closely that there were no wrinkles and the cloth could be mistaken for skin.¹⁰

The ladies do no better. Cruikshank illustrates an exaggerated version of the fashionable décolleté dresses, which were armless, but worn with elbow-length gloves. Shockingly these dresses exposed a lot of bosom and ankle - even the statue of Venus looks away, ashamed by the



fig 3: *A Bath Ball or Virtue in Danger*, 1820 by George Cruikshank (1792-1878)
Bath in Time - Bath Central Library Collection

unabashed provocative nature of the scene. The poem: *The Venus, whose statue delights all mankind Shrinks modestly back from the view; / And kindly should seem by the artist design'd / To serve as a model for you* - is encouraging more modest behaviour in ladies; otherwise they will never become wives.

The golden age of caricature or comic 'drolls', is considered to have been from 1780 to 1830, contemporary with the great artistic talents of James Gillray (1757-1815), Thomas Rowlandson (1756-1827) and the Cruikshanks (Isaac (1756-1811, and his sons Robert (1789-1856) and George (1792-1878)) - all of whom are represented in the Library's collection. For instance, Robert Cruikshank chose to illustrate a very local theme - with a national reputation - with his *The Buff Club at the Pig and Whistle, Avon Street Bath* (1825) [fig. 4]. The Pig and Whistle was the colloquial name for the Lord Nelson pub on Avon Street. It had started life as the Crown, and then around 1790 became known as the Crown and Thistle, and with that came its rhyming nickname the 'Pig and Whistle'. According to the Rev. Elwin, everything vile and offensive lived in Avon Street.¹¹ Tobias Smollett had referred to 'the nymphs of Avon Street' in *Humphry Clinker* and we immediately appreciate the true destitution of Anne Elliott's friend, Mrs. Smith, in Jane Austen's *Persuasion* as she lodged in Westgate Buildings, near the river and ominously too close to Avon Street for Anne's father to feel comfortable about her visiting.¹²

The Pig and Whistle was notorious for the depravity of its prostitutes. The pub was frequented by wealthy men, looking for a rollicking good time. Cruikshank's complicated crowd scene shows the full extent of the lurid behaviour with its variety of half-dressed women, excessive drinking, smoking, fighting (strikingly, placed centre stage are two



fig 4: *The Buff Club at the Pig and Whistle, Avon Street, Bath, 1825* by Robert Cruikshank (1789-1856)
Bath in Time - Bath Central Library Collection

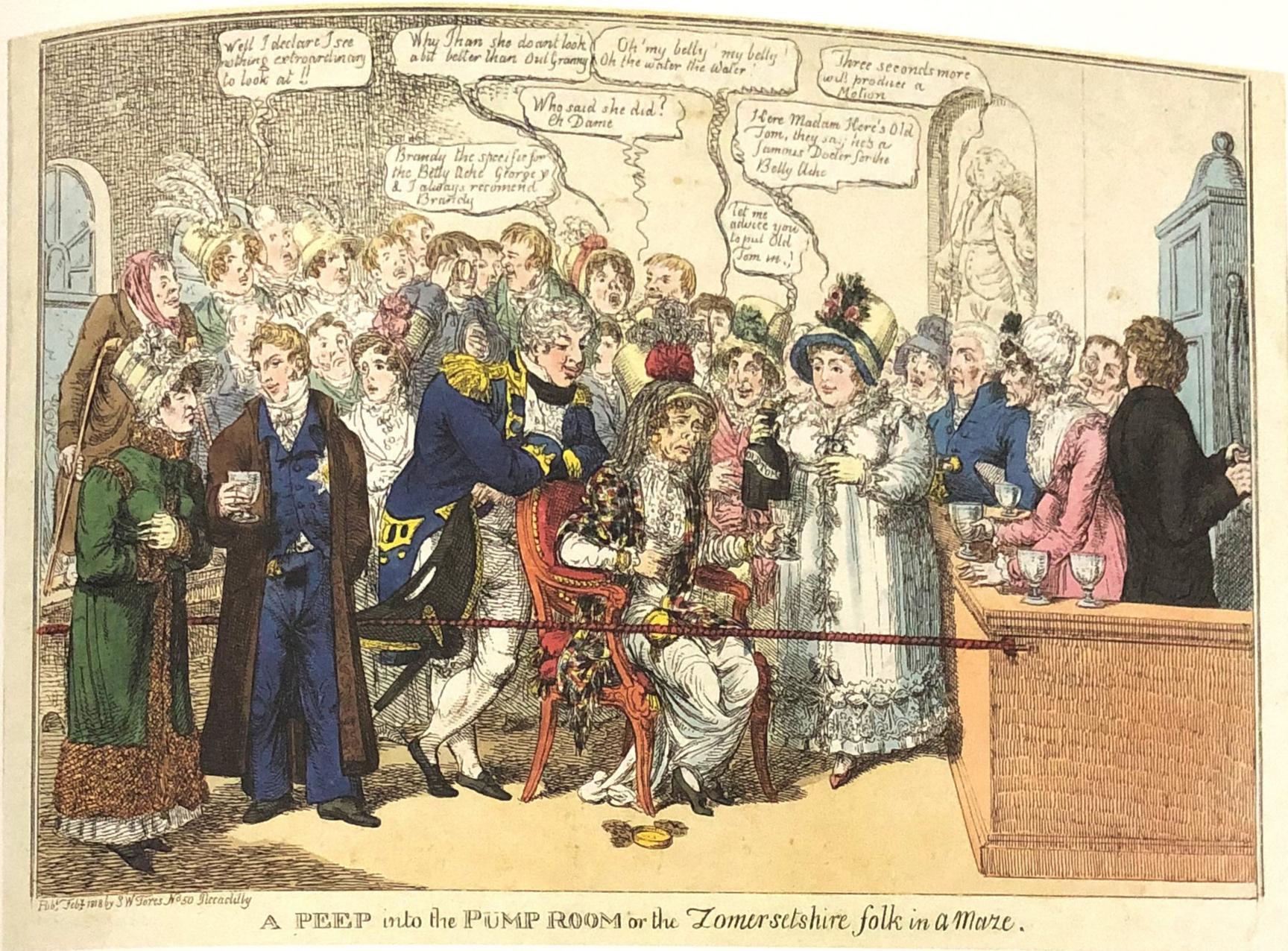


fig 5: *A Peep into the Pump Room, or the Zomersetshire folk in a Maze, 1818* by Charles Williams (ac.1797-1830)

Bath in Time - Bath Central Library Collection

prostitutes engaged in a violent confrontation), spitting, and general free-for-all - all while the band plays on. One nineteenth-century commentator believed that the authorities continued to grant the premises a license as it contained, and therefore controlled the more shameless side of Bath's nightlife. Avon Street was demolished in June 1964, and the site of the Pig and Whistle is now occupied by the City of Bath College.

Cartoons were produced by London publishers as single-sheet prints (either etched or engraved) and later hand-coloured. They did not appear in newspapers as they do today. The most prominent of these publishers and print-sellers are all represented in the Library's collection - the Darlys, Samuel W. Fores and Thomas Tegg. Their shop windows would be entirely covered with cartoons, and a common activity was to visit the shops to view the latest additions. Charles Williams (ac.1797-1830) was the chief caricaturist for S. W. Fores between 1799 and 1815. In his *A Peep into the Pump Room, or the Zomersetshire folk in a Maze* (1818) [fig. 5], Williams captures the boundless excitement experienced in Bath during the visit of Queen Charlotte, who came to take the waters in November 1817. The wife of George III, Charlotte, was 73 years old, and quite infirm at the time of her visit - she died the following year.

According to the author Hester Lynch Piozzi (1741-1821), 'The illumination was more gaudy than I ever saw London exhibit; and a prodigious expense was incurred by subscription to pillars, arches, and I know not what beside. The mayor and corporation put on new dresses



fig 6: *Lady Betty Besom, Bath, 1777* by Matthew Darly (c.1720-78)

Bath in Time - Bath Central Library Collection

the cooks prepared a magnificent repast'.¹³ However, the visit was cut short by the news that the Queen's granddaughter, Princess Charlotte, had died in childbirth.

In Williams' view, the Pump Room is seen crowded with people straining to catch sight of Queen Charlotte, who is sat facing the pump with a glass of Bath water in her hand. The Duke of Clarence (later King William IV), in naval uniform, is seen leaning on the back of her chair. Queen Charlotte is surrounded, mainly by ladies, who were anxious to be received by royalty. Williams shows the company offering different solutions for her stomach ache, including brandy and Old Tom. The Mayor, John Kitson, who had the honour of giving Queen Charlotte her first drink of the Bath waters, is seen saying, "Three seconds more will produce a motion". Williams' audience would have known the Pump Room and so he was careful to remain faithful to the location, including the tall arched windows and statue of Richard 'Beau' Nash.

Matthew Darly (c.1720-78), and his wife Mary (fl.1756-79), worked primarily as publishers, but were also engravers, artists and designers. In c.1762, Mary wrote and illustrated the first manual on how to draw caricatures.¹⁴ Together they owned print shops in London during the 1750s, a period when political cartoons were becoming increasingly popular as a way to pass comment on the Government during the Seven Years' War. In the 1770s, their good business sense meant they concentrated on social satire instead. During the mid-1770s, the Darlys produced a series of prints poking fun at Bath and its fashionable and foolish characters.

Lady Betty Besom, Bath (c.1775) [fig. 6] shows the rear view of a lady riding sidesaddle. The image is dominated by her billowy wig, topped off with a splendid hat and plumes. Significantly, she is seen about to leap, wantonly, over 'The sacred Boundary of Discretion'. Lady Betty Besom was in fact Juliana Popjoy, one of Richard 'Beau' Nash's more notorious mistresses. Popjoy was a dressmaker, but she earned her nickname for her habit of riding out in public carrying a whip with so many thongs on it, that it resembled a fly-whisk. Popjoy, said to be Nash's second mistress, helped him receive such eminent guests as Princess Mary and Princess Caroline at his magnificent house in St. John's Court (now the Garrick's Head). She stood by him after his finances collapsed, and together they lived at Saw Close - until recently their house retained its historic link as Popjoy's Restaurant.

The print shops would also put portfolios together, which were lent out as amusing diversions to guests at a house party.¹⁵ Such prints as, Isaac Cruikshank's, *The Family Party or Prince Bladdud's Man Traps* (1799) [fig. 7], were published by S. W. Fores. Cruikshank was born in Edinburgh and was a successful watercolour artist, but he quickly realised that a better living could be made through the production of prints and caricatures. He had great insight into what the market liked, and was well known for ridiculing Napoleon. He was a contemporary of Gillray and Rowlandson, and it was with Gillray that he developed the jingoistic *John Bull* character.¹⁶



**The FAMILY PARTY or PRINCE BLADDUD'S
MAN TRAPS**

*Skill'd in all Arts that Grace the modish Fair
The Air of Confidence the high bred Stare
In every Trick Cosmetic stores supply*

*To give new luster to a languid Eye
For genuine Profes sport Parisian bloom
Like Plucco plastered in a modern Room*

fig 7: *The Family Party or Prince Bladud's Man Traps*, 1803 by Isaac Cruikshank (1756-1811)
Bath in Time - Bath Central Library Collection

In this scene, Cruikshank showed how distracting modern female fashion has become, and how ladies could so easily take advantage of men's carnal gullibility. The ladies are dressed in décolleté (low-cut) dresses, with natural, tightly curled hair - as opposed to wigs - dressed with ostrich feathers, silk caps and veils. The lady in white is wearing an example of the short-waisted, sprigged muslin gown that, whilst incredibly simple, left nothing to the imagination. Women even dampened these dresses so they clung to the body to imitate the folds on an antique Greek statue.

Whilst the men are diverted by the ladies' charms, they are clearly cheating. The man standing has his hand resting on the lady's cleavage, in his other hand he has a candle-wick cutter (used to trim the wick, which did not burn away) but he is cutting the candle too far down, a terrible waste of an expensive candle. This is obviously a further sign that he is deeply distracted, but it is also perhaps symbolic of his unmaning. A white, good quality candle like this would have been made from spermaceti, oil collected from the sperm whale. Spermaceti was also used in cosmetics, which links further with the poem inscribed:

Skill'd in all Arts that Grace the Modish Fair
The Air of Confidence the high bred Stare
In every Trick Cosmetic stores supply

To give new luster to a languid Eye
For genuine Roses Sport Parisian Bloom
Like Stucco plasiter'd on a modern Room.

Demand for affordable caricatures was such that from 1807 onwards, Thomas Tegg of Cheapside 'mass produced' and reprinted earlier drawings.¹⁷ However, Tegg's were more coarsely printed and crudely coloured. An example is Rowlandson's *Bath Races* (1810), in which the hazard of taking the air on Bath's slopes is juxtaposed with the pun on the name, which refers to the new racecourse at Lansdown.¹⁸ Also, note the name on the side of the building - 'Cripples Corner'.

Christopher Anstey (1724-1805) was one of the greatest inspirations for caricaturists of Bath. An English poet, he wrote both *The New Bath Guide* (1766) and *An Election Ball* (1776). Sometime around 1760, Anstey was advised to take the waters at Bath for his health. This visit surely inspired the series of poetical epistles that make up *The New Bath Guide* - the story of the Blunderhead family who visit Bath from the North. The majority of the letters are from the young and naïve Simkin Blunderhead, a first time visitor. This view allows for an innocent and bewildered response to Bath, resulting in a full, yet satirical, picture of Bath's social life.



fig 8: *Comforts of Bath, Plate 1*, 1798 by Thomas Rowlandson
Bath in Time - Bath Central Library Collection

Tabby Runt setting out for the Bath.



fig 9: *Tabby Runt setting out for the Bath*, c.1790 by George Murgatroyd Woodward (1760-1809)
Bath in Time - Bath Central Library Collection

Rowlandson's *The Comforts of Bath* (1798) [fig. 8] are the most recognisable and iconic satirical prints depicting the social life of Bath during the late Georgian period. Through a series of twelve images, Rowlandson provides a humorous insight into a typical visit to Bath by the fashionable visitor. Adopting one of his trademarks of a gouty older husband, cuckolded by his young wife with a dashing soldier, Rowlandson takes us on a romp through the typical undertakings of a seasonal visit to Bath. Attendance at a ball, taking the waters, having a portrait painted, scaling the heights of Lansdown, listening to a concert, and hearing the recommendations of the local doctors - drink two quarts (about 18 glasses) and bathe twice a day - to cure you of your ills.

Rowlandson's watercolour series (of which there were originally more than the twelve published) was initially known as *Matthew Bramble's Trip to Bath*. This is a reference to Tobias Smollett's picaresque novel *The Expedition of Humphry Clinker* (1771), Bramble being the grumpy and opinionated main character. In turn, Smollett was said to have been greatly influenced by Anstey's hugely successful, *The New Bath Guide*, for which Rowlandson's images were used as illustrations to the 1858 edition.

The Library's collection also includes eight watercolours by George Murgatroyd Woodward (1760-1809) who also chose to illustrate *The New Bath Guide*.¹⁹ Woodward's career was brief, but he collaborated with some of the best known caricaturists of the day, including Rowlandson and Isaac Cruikshank, who etched his designs.²⁰ An amateur artist, his drawings are considered vigorous but crude, marked by heavy outlines and coarse colouring. Woodward's

success essentially lay in his humorous ideas, so much so that between 1807 and 1809, his reputation surpassed even that of Rowlandson. Woodward, later known as Mustard George, was more interested in the humour to be found in everyday life than in high politics, and so Anstey's *The New Bath Guide* was an obvious choice.

In his illustrations to *The New Bath Guide*, Woodward included details that would have been instantly recognisable as being in Bath. For instance, in his, *The B-n-r-ds Family - Arrival at Bath & Tabby Runt Setting out for the Bath* (c.1790) [fig. 9], the Blunderhead family are seen arriving at an inn carrying the sign of the bear. This is surely a reference to Bath's second largest coaching inn - *The Bear* in Cheap Street. However, by the second half of the eighteenth century, *The Bear* was criticised for not having kept up with the times, and only the unsophisticated would stay there. It is for this reason that Woodward has included it and the viewer would immediately smirk at this uncouth mistake.

In 1945, Bath Central Library acquired a book of sixty-three original watercolour drawings by John Sneyd (1763-1835), a friend and collaborator of Gillray.²¹ Bound together as a series of 'clever humorous original watercolour drawings', Sneyd too had chosen to illustrate Anstey's *The New Bath Guide* and *An Election Ball*. A particular favourite is Sneyd's *The fair Jezebella what art can adorn* (c.1815) [fig. 10]. Inscribed with a paraphrased section from *The New Bath Guide*:²²

The fair Jezebella what art can adorn,
Whose cheeks are like roses that blush in y' morn?
Those tresses which Venus might take as a favour,
Fall a victim at once to an outlandish shaver...
'Tis a wig en vergette, that from Paris was brought,
Une tête comme il faut, that the varlet has bought
Of a beggar, whose head he has shav'd for a groat.

The full verse describes Jezebella's discomfort and displeasure at being poked with irons and pins by the hairdresser. Her head has been shaved, as if she were a dog or a horse, which has left her looking like a porcupine. Anstey describes the process of steam, powder, and smoke 'that the devil would choak'. The wig, which may be the most fashionable from Paris, looks like a cow's tail, or a goat's beard.

The finest wigs were made from human hair, so the irony of course is these fashionable ladies paid to have their own beautiful locks shaved off, only for the barber to sell on to a wig maker - who fashioned the hair in the most fanciful ways - which the ladies in turn bought back at exorbitant



fig 10: *The fair Jezebella what Art can adorn*, c.1815 by John Sneyd (1763-1835)
Bath in Time - Bath Central Library Collection

prices. Although Sneyd chose to omit a number of lines from Anstey's original verse, his watercolour illustrates to perfection the porcupine head, and the odd wig, which peculiarly looks a lot like a Davy Crockett trapper's hat.²³ The expression on the hairdresser's face is so characterful, the observer can almost hear his fake French accent!

In 1770, Anstey moved permanently to Bath, and interestingly he described himself as 'one of those unfashionable and tasteless People who think Bath no bad country seat' - even in its heyday, people tired of Bath within six weeks.²⁴

From 1772, until her unexpected death in 1781, Lady (Anna) Miller and her husband Sir John, held fashionable literary soirées fortnightly during the season (October-May), at their home, Batheaston Villa. Anstey was a regular attendee and contributor to these events, which encouraged guests to bring with them poems on a pre-arranged topic. The poems were ceremoniously placed in an ancient Roman vase brought from Frascati. Once judged, the winner was crowned with a wreath of myrtle by Lady Miller.

Horace Walpole famously ridiculed these assemblies for being elitist, vain and unscholarly.²⁵ However, in response to the given subject, 'The Antient and Modern Dress and Manners of the English Nation compared', Anstey penned *An Election Ball. The Imitation Ode*, which serves as an introduction, is dedicated to John Miller. Anstey drew inspiration from the lavish ball held by Sir John Seabright in 1775, as a celebration of his return to Parliament as a member for Bath. Seabright's guest list included people from all walks of life.²⁶



fig 11: *An Election Ball*, c.1835 by George Cruikshank
Bath in Time - Bath Central Library Collection

Anstey's satire was written in the form of poetical letters from Mr Inkle, who has accompanied his daughter Margery (Marge) to Bath, to his wife who remained at home in Gloucester. Following on in style from *The New Bath Guide*, *An Election Ball* is a humorous and affectionate satire on contemporary taste and manners, especially the extravagant male macaroni fashion and the outrageous headdresses of the ladies.

An Election Ball, in Poetical Letters from Mr Inkle at Bath to his Wife at Gloucester (1776) was another favourite source of inspiration for Sneyd. The poem focuses on Margery Inkle who is thrilled that she has been invited to the ball. She is determined to appear like a lady of the highest fashion and so creates an outlandish headdress. To an old ginger wig, Margery adds dripping, flour, jewellery, a cushion, fruit, flowers and all sorts of other things she can find. These did not include the more normal ostrich feathers; instead Madge tops off her headdress with the rump of a live cockerel. It is so big; she finds it difficult to even get in the sedan chair that arrives to take her to the ball. However, once at the ball, her ridiculous headdress is greatly admired by the fashionistas [fig. 11].

Madge is asked to dance by Billy Dasher, a macaroni. A macaroni was a fop or a dandy - a man who was so fashionable, and so affected as to out-do everyone else. Madge's great admirer, Mr. Squirt, becomes jealous and 'accidentally' pours thick soup over Dasher. In the resulting fracas, a candle is knocked over, and sets alight Madge's headdress and completely ruins her outfit. Dasher challenges Squirt to a duel, and Madge retires from the ball embarrassed and deeply disappointed.

Caricatures were produced in their thousands. The British Museum holds 10,000 examples from the reign of George III alone, and although Bath Central Library cannot quite compete with that number, it is custodian to a significant quantity and is truly representative of the type, topics and artists involved. Oftentimes caricatures were collected and pasted into private albums. This is much the case with the collection at Bath Central Library.

Simon Callow, who was in Bath performing in *Waiting for Godot*, kindly agreed to 'open' the exhibition [fig. 12]. As a thank you, he was given a copy of Rowlandson's *The Comforts of Bath*, which he had shown particular interest in during his viewing of the exhibition. He was also given a copy of Tobias Smollett's *The Expedition of Humphry Clinker*. The exhibition was well attended and very well received. It is anticipated that a book will be produced one day showcasing the full wealth of the Library's collection, but in the meantime hopefully this illustrated article will suffice.

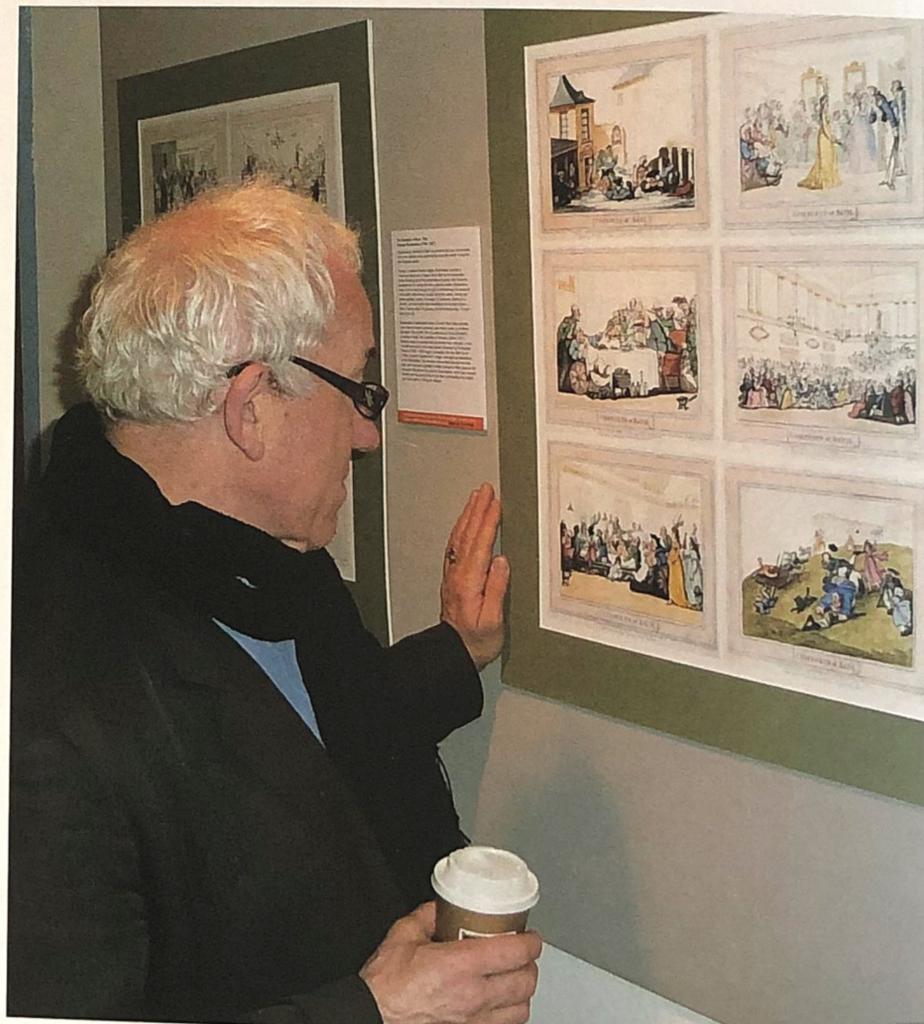


fig 12: Actor Simon Callow at the Cartoon Exhibition, Bath Central Library, April 2009

Photograph - Dan Brown

Notes

1. 1st -12th April 2009
2. Currently over 200 in collection.
3. Diana Donald, *Followers of Fashion: Graphic Satires from the Georgian Period*, (National Touring Exhibitions, Hayward Gallery Publishing, London, 2002), p.7.
4. Ronald Paulson, *Hogarth: The Modern Moral Subject*, (Lutterworth Press, Cambridge, 1992).
5. Tamara L. Hunt, *Defining John Bull: Caricature, Politics and National Identity in Late Georgian England*, (Ashgate Publishing Limited, Aldershot, 2003), p.2.
6. Victoria Art Gallery, Bath. On-line Collection Database, www.victoriagal.org.uk
7. *The Parliamentary History of England*, Vol. XV, 1753-65, 'The Commons' Address on the Preliminary Articles of Peace, Letters between Mr Pitt and Mr Allen', June 2nd 1763, Hansard, London, 1813, pp.1276-8.
8. William Hogarth's portrait of John Wilkes Esq., May 16th 1763, shows Wilkes with a baton inscribed 'Liberty', this engraving dates from when the relationship between Hogarth and Wilkes had soured.
9. Kenneth Baker, *George III: A Life in Caricature*, (Thames and Hudson, London, 2007).
10. Margaret Willes, *Scenes from Georgian Life*, (The National Trust, London, 2001).
11. Rev. Elwin, *Report on the Sanitary Condition of the Labouring Population of Great Britain*, 1842. R. S. Neale, *Bath: A Social History 1680-1850 or A Valley of Pleasure, yet a Sink of Iniquity*, (Routledge & Kegan Paul, London, 1981), p.290.
12. Tobias Smollett, *The Expedition of Humphry Clinker*, (Penguin Books, London, 1985), p.81. Jane Austen, *Persuasion*, (John Murray, London, 1818), p.85.
13. Leonard Benton Seeley (editor), *Mrs Thrale afterwards Mrs Piozzi, A Sketch of Her Life and Passages from her Diaries, Letters, With Other Writings*, (Seeley & Co., London, 1891), p.320.
14. Mark Bryant, 'The Mother of Pictorial Satire', *History Today*, April 2007, Vol. 57, Issue 4, pp.58-9.
15. Hunt, p.9.
16. Robert L. Patten, *George Cruikshank's Life, Times and Art*, (Rutgers University Press, New Jersey, 1992).
17. Diana Donald, *The Age of Caricature: Satirical Prints in the Reign of George III*, (Yale University Press, London, 1996), p.4.
18. Horse races were held at Claverton Down between 1728-96, the first recorded meet at Lansdown was in 1811, although the date of this caricature suggests that races were being held there by at least 1809-10.
19. Purchased by the Library in July 1939 for £17.
20. Derbyshire County Council, www.derbyshire.gov.uk and The National Archives, www.nationalarchives.gov.uk
21. Purchased by the Library in May 1945 for £31.10.0 with the Chivers Fund.
22. Christopher Anstey, *The New Bath Guide*, (Broadcast Books, Bristol, 1994), Letter XII, pp.88-89.
23. The type of hat associated with the Walt Disney depiction of Davy Crockett, in reality Crockett only wore a coonskin cap to make public appearances.
24. Christopher Anstey to Coplestone Warre Bampfylde, July 11th 1785. Gavin Turner, *Christopher Anstey: A Life in Eighteenth Century Bath*, (Broadcast Books, Bristol, 2005), p.55.
25. *The Letters of Horace Walpole, Earl of Orford*, (Samuel Bentley, London, 1840), Vol. V, p.55 & Vol. VI, p.148.
26. Christopher Anstey, *An Election Ball, in Poetical Letters from Mr. Inkle, at Bath, to His Wife at Gloucester: with a Poetical Address to John Miller, Esq. at Batheaston Villa*, (S. Hazard, Bath, 1776).
27. An especial thank you to Simon Callow who has kept in touch with Cathryn and kindly agreed to his photograph appearing here.