

NEW STOCK LISTING for the BRISTOL BOOK FAIR 2015

1. CLIFTON COLLEGE

Clifton College [pencil, artist's hand.]

Original limited edition etching by Wilfred Crawford Appleby (British, b.1889), signed by the artist in pencil. Presented in original black frame, with 'Austin G. Hall' dealer's label to backboard.

School crest etched in plate lower right. Numbered '100/27' by the artist in pencil to lower margin.

[n.d., c.1930s.]

SIZE: 175 x 350mm, 7 x 13¾ ins. (plate).

Clifton College is a Public School in the suburb of Clifton in the city of Bristol, founded in 1862. The school was the scene of the highest ever recorded score in cricket when 13-year-old schoolboy A.E.J. Collins (1885–1914) scored 628 not out over four afternoons in June 1899.

PRICE: £260

Stock number: 323



2. ELEPHANT ON THE RAMPAGE

The Destruction of the Elephant at Exeter Change, March 1st 1826.

From an Original Drawing. Numbered '11' or '11' upper right.

Etching with contemporary colour by hand, after an unknown artist.

Borough, London: W[illiam] Belch [c.1826].

CONDITION: Closed tear into left side of title, with some light soiling and staining to the wide margins. Presented in attractive 19th century dark wooden frame.

SIZE: 200 x 320mm, 8 x 12½ ins. (plate).

Chunee was an Asian bull elephant weighing 5 tons, originally used in theatrical productions. He became a popular exhibit at Edward Cross's menagerie in Exeter Change on the Strand, London. The unfortunate animal was shot in 1826 when threatening to breach his cage. Soldiers had to be called in from nearby Somerset House but failed to kill him with their combined 150 musket balls; Chunee was finished off by his keeper with a harpoon. His mighty corpse was

dissected by more than ten surgeons in front of a large audience.

A lion, tiger and monkeys in cages in the background are witnesses to the gruesome and dramatic spectacle.

A CONTEMPORARY DEPICTION OF THIS NOTORIOUS INCIDENT IN UNFADED ORIGINAL COLOUR.

PRICE: £320

Stock number: 319

3. AMES SKITTLED!

[L.E.G. ('Les') Ames (1905-1990) clean bowled during the Ashes Test at Melbourne, 1932-33.]

Rare real photographic postcard, postally unused, published by the Melbourne Herald Feature Service. Copyright stamp, and photo caption from the Melbourne Sun, pasted to verso.

[Melbourne, Australia: Herald Sun newspaper, c.1933.]

CONDITION: Corner tips a little bumped; one pin hole to lower right corner. Some light finger-soiling to verso. Overall good.

SIZE: 140 x 85mm, 5½ x 3¼ ins.

Action photograph capturing the moments after Ames was dismissed on 4 by a ball from Australia's T.W. Wall during England's first innings in the 2nd Test of the notorious 1932-33 Bodyline series. The match was played at Melbourne Cricket Ground between 30th December 1932 and 3rd January 1933.

The outstanding wicketkeeper-batsman of the 1930s, Ames played for Kent between 1926 and 1951 and in 47 Test matches for England; he later served as a Test Selector, became Kent Secretary, and managed three MCC teams abroad.

A GREAT IMAGE.

PRICE: £75

Stock number: 313

4. CELEBRATING OLD TRAFFORD'S CRICKET CENTENARY

[Signed ephemera from the 1957 Lancashire CCC Dinner celebrating 100 years of Cricket at Old Trafford, Manchester.]

Comprising a menu autographed to rear cover by cricketers including Sir Leonard Hutton; a dinner invitation; admission ticket (with table plan to verso) and place card for a Mr. J. Tuffley; and pp. 32 souvenir brochure recalling historic occasions at the ground (5). [Manchester: Lancs CCC, 1957.]

CONDITION: Menu covers a little finger-soiled; generally excellent.

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SIZE: Menu 230 x 155mm, 9 x 6 ins. Brochure 245 x 185mm, 9¾ x 7¼ ins.

Attendees who have signed clearly in blue ink are Hutton (1916-1990) and Godfrey Evans (1920-1999); also Rupert Howard (1890-1967), an amateur who played for Lancashire and served as Club Secretary 1932-1948; and Roy Tattersall (b.1922), another Lancs player who appeared in 16 Test matches for England 1950-1954.

The upper cover of the menu decorated with picture of the pavilion and the Red Rose symbol of the County; red binding ribbon still present.

A WONDERFUL MOMENTO OF AN IMPORTANT ANNIVERSARY FOR THIS HISTORIC TEST MATCH VENUE.

PRICE: £90
Stock number: 320

5. DEVON CRICKET

Teignmouth. The Den.

Engraving with later hand colouring after Exeter artist G. Townsend.

Exeter: H. Besley, n.d., c.1835.

CONDITION: Unexamined out of mid-20th century hogarth frame.

SIZE: 120 x 180mm, 4¾ x 7 ins. (mount window).

Cricket on The Den at Teignmouth, south Devon. Right on the seafront, it is still a park and recreation area today, though without, it appears, a cricket pitch.

PRICE: £65
Stock number: 211

6. THE COTTAGERS

The Cottagers.

To the Right Honourable John Lord Viscount Spencer, &c...

Engraving by William Woollett (1735-1785) with etching by John Browne (1741-1801), after Cornelis Dusart (Dutch, 1660-1704). Final state printed on thick laid paper.

London: W. Woollett, T. Bradford & J. Boydell, 1765.

CONDITION: Very light soiling to the wide margins.

SIZE: 505 x 380mm, 20 x 15 ins. (plate).

Dutch peasants outside a cottage in a landscape, surrounded by various domesticated animals; one man leans over the door from the inside, smoking his pipe. It seems that Browne etched the building, landscape and outline of the figures; Woollett has added the almost exquisite detail using his characteristic skill with the graver or burin. In so doing he has given depth and tonality to this very pleasing rustic composition.

Dedicated to politician John Spencer, 1st Earl Spencer (1734-1783), with his arms to centre of lettering.

Thomas Bradford was a printseller who bought contemporary and Old Master paintings (including *The Cottagers*) and published reproductions. It made sense for a young engraver like Woollett to collaborate with established dealers such as Bradford and Boydell. Woollett could thereby take advantage of sales from the other men's shops and their contacts in foreign markets. He would probably have received a fee while he worked laboriously on the copper plate, and would have shared costs with his two co-publishers - as well as ownership of the plate and impressions printed from it.

A FINE IMPRESSION.

REF: BM 1848,0708.224. See Clayton 'The English Print' pp. 193-4.

PRICE: £280
Stock number: 327



7. JOANNA SOUTHCOTT'S CRIB

A Correct View of the Superb Crib, presented to Joanna Southcott.

Engraved from an actual Drawing of the Crib (or Cott) & Published by John Fairburn, 2, Broadway, Blackfriars, 9th Sept 1814.

Etching with inset stipple portrait of Southcott NOT PRESENT in the impression in the British Museum.

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CONDITION: Trimmed to platemark, with corner tips clipped. One flattened horizontal crease through sheet and one small tear through lettering lower left.

SIZE: 215 x 230mm, 8½ x 9 ins. (paper).

An ornately-decorated crib or cot with a canopy surmounted by the dove of Peace.

Joanna Southcott (1750-1814) was a religious fanatic and self-proclaimed prophetess from Devon who predicted that the Second Coming of Christ was imminent. She attracted thousands of followers across the country through provincial preaching tours, the numerous publications she authored, and through print publicity (such as the present example). She attracted a following among artists in particular, especially the engraver William Sharp. In 1814, she announced herself pregnant by the Holy Spirit and managed to convince several reputable people of her condition. No child was ever born on the predicted date of 19th October 1814 and her death soon after resulted in the fragmentation of her sect.

Above the image is recorded: "Motto on the Rim of the Canopy 'A Free-will offering by Faith to the promised Seed'".

INTERESTING EARLY 19th CENTURY 'CELEBRITY CULTURE'.

REF: See BM 1927,1126.1.23.46.

PRICE: £85

Stock number: 349



8. "JEU DU RENARD"

[Continental Board Game, 'Jeu du Renard' ("Game of the Fox") or 'Renard et Poules' ("Fox and Chickens").] [French(?), publisher unknown, n.d., c.1820.]

Folding board game, hand-coloured etching dissected into four quarters and laid onto patterned paper-covered card. No lettering or attributions.

CONDITION: Some surface soiling and general signs of use. Extremities bumped and rubbed.

SIZE: 375 x 330mm, 14.75 x 13 ins. (open).

A charming and decorative gaming board with animal vignettes to the four corners, surmounted by a fox peering down a well at a ram or sheep. The game has a long history in France, the Netherlands and Germany. A game of hunting strategy, one player representing the fox must eliminate seven of the 13 'hen' pawns to win, while the opponent aims to surround and trap the fox before this can happen. The two types of token move differently, as prescribed by the rules.

This may be a copy in reverse of a sheet published in Paris by Basset, which is lettered with a history and rules of the game below the playing area. Good early colour.

REF: with thanks to Mr. Adrian Seville. See Joconde (French museum database) inventory no. 990.39.4 D.

PRICE: £95

Stock number: 334

9. TWO ROMAN PILLARS

The Pillar of Antonine at Rome. Trajan's Pillar at Rome.

Engraved for Bankes's New System of Geography Published by Royal Authority.

Engraving by William Grainger (fl.1784-1793), two designs printed from one plate on a single sheet of laid paper. For Thomas Bankes' 'A new, royal, and authentic system of universal geography, ancient and modern...'. [London: C. Cooke, c.1792.]

CONDITION: Good, with full margins.

SIZE: 325 x 215mm, 12¾ x 8½ ins. (plate).

View of the Column of Marcus Aurelius, or the Antonine Column, above a view of Trajan's Column (showing the Church of SS. Nome di Maria on the right).

The images are based on Giovanni Battista Piranesi's 'Vedute di Roma'.

These sheets of multiple illustrations were often cut up.

REF: Hammelmann & Boase: p.38.

PRICE: £65

Stock number: 322

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10. LUCASIAN PROFESSOR OF MATHEMATICS

Edvardus Waring, M.D, F.R.S.

Olim Matheseos Professor Lucasianus apud Cantabrigienses; et Collegii Sanctae Mariae Magdalenae Socius.

Drawn by Ts. Kerrich. Engraved by Facius.

Stipple by George Sigmund Facius and/or Johann Gottlieb Facius (b. 1750), after Thomas Kerrich (1748-1828). Wove paper.

[London, n.d., c.1810.]

CONDITION: Unexamined out of modern black frame. A fairly clean impression, with wide visible margins. Small closed tear to left margin.

SIZE: 320 x 225mm, 12½ x 9 ins. (plate).

Portrait of Edward Waring (1734-1798), English mathematician. He graduated from Magdalene College, Cambridge in 1757 and was elected the University's Lucasian Professor of Mathematics in 1760. He received an MD from Cambridge in 1770 but is believed to have practised medicine only briefly. He was elected a fellow of the Royal Society in 1763 but apparently resigned in 1795.

With possible sitter's signature 'Ed. Waring M.D.' on a clipping attached to frame backboard.

Thomas Kerrich was a Cambridge University librarian, antiquary and talented amateur draughtsman who left his fine collection of early historical portraits to the Society of Antiquaries. The 'Facius' attribution refers to either or both of the twin brothers, both stipple engravers, who worked in partnership. The sons of the Russian consul at Brussels, they came to London in 1776 to work for John Boydell.

REF: Unrecorded on BM and NPG websites. Burgess 'Portraits in the Wellcome Institute' (1973) 3113-1. Clayton 'The English Print' pp. 268-9.

PRICE: £95

Stock number: 353

11. JANE DUCHESS OF GORDON, ARTIST'S MODEL

Jane Duchess of Gordon.

From a Drawing in Possession of Her Grace the Duchess of Bedford, to whom this Plate is (with permission) Dedicated by Her Grace's most devoted & obliged humble Servt. W. Lane.

Stipple by William Evans (fl. c.1797-1812) after William Lane (c.1747-1819), on wove paper.

London: W. Lane, 1806.

SIZE: 365 x 440mm, 14¼ x 17¼ ins. (plate).

Impressive portrait study of Jane, Duchess of Gordon (née Maxwell) (1748/9-1812), political hostess and agricultural reformer. She is seated in an armchair,

holding a book in her left hand, in flowing Roman dress with a headscarf. The detail to the face and left hand is impressively rendered by Evans. A classical bust and the suggestion of books on shelves can be glimpsed beyond the drapery in the background.

Jane married Alexander, 4th Duke of Gordon in 1767. She was a supporter of William Pitt and a close friend of Henry Dundas, Lord Melville; some believed they were lovers.

REF: BM 1895,1015.57. NPG D34638.

PRICE: £95

Stock number: 335

12. A FISHY DEPICTION OF NEW YORK DURING THE AMERICAN REVOLUTION

L'Arrive du Prince Ouillaume Henry a Nouvelle York [in reverse above image]. Die Ankrufft des Koniglichen Prinzen William Henry von Engelland zu Neuyork in Amerika 1781. Den 16. October.

Peint par Richard Wright a Londra. Grave par Balth. Friederic Leizel.

Etching with contemporary hand colouring by Balthasar Friedrich Leizel or Leizelt (fl. 1760 - 1799), after Richard Wright (c. 1720-1775). Laid paper.

Se vend á Augsbouurg au Negoce comun. de l'Academie Imperiale d'Empire des Arts libereaux avec Privilege de Sa Majesté Imperiale et avec Defense ni d'en faire ni de vendre les Copies [Augsburg, Germany, c.1782.]

CONDITION: Vertical printer's crease; some soiling and staining to wide margins. Generally good.

SIZE: 290 x 410mm, 11½ x 16 ins. (plate).



This contemporary print purports to depict the arrival of the ship carrying a young Prince William Henry (the future King William IV) into New York on the 16th October 1781. The 16-year-old Prince served as a naval officer during the American War of Independence.

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The image is in fact a copy (in reverse) of William Woollett's (1735 - 1785) engraving 'The Fishery', after a painting by Richard Wright, which was first published in London in 1768. It has absolutely no connection to events in North America more than a decade later. Woollett was one of the first English engravers to gain a following amongst print collectors on the Continent, and his work was widely circulated in eighteenth century Germany. Contemporary German arts periodicals enthusiastically reviewed his latest works.

Richard Wright was a Liverpool-born marine artist best known for the picture that came to be known - through Woollett's print - as 'The Fishery'. In 1764 Wright obtained the premium (prize) of the Society of Arts, Manufactures and Commerce for his highly detailed and technically accomplished composition, for the best sea view. The ship is identifiable, from its figurehead, as HMS Neptune.

The title arises from a foreground detail in the painting showing beached boats and fishermen unloading and sorting their catch. The rear of the slightly strange horse-drawn cart approaching the boats was lettered 'Fish Machine' by Woollett in his engraving, where in the present Leizel etching simply 'Fish' is inscribed. This may refer to the offer by the Society of Arts of a separate prize for a successful commercial scheme for supplying the metropolis with fresh fish - a pressing problem at the time.

Published for a 'Collection des Prospects' in the important print-producing town of Augsburg, Bavaria. Sometimes called a 'vue d'optique', this print was intended to be viewed through an optical device known as a zograscope, a popular entertainment for polite society in the late 18th and early 19th centuries.

ORIGINAL BOLD BODYCOLOUR TYPICAL OF THE 18TH CENTURY. A STRIKING AND, UNDERNEATH THE COLOUR, VERY DETAILED MARINE COMPOSITION.

Historical note: British forces held New York City and Long Island from 1776 until the war ended in 1783, and the city became something of a haven for Loyalists; nevertheless personal security was hastily increased for the royal visitor when a kidnap plot approved by George Washington was discovered.

REF: Gilder Lehrman Collection # GLC07436. For discussion of the painting and Woollett's print see the Walker Gallery Collection, Liverpool. Archibald 'British Sea Painters' p.203. Not in Library of Congress online.

PRICE: £720
Stock number: 65

13. LINGELBACH LANDSCAPE WITH DECORATIVE BORDER
Jean Linglebach (sic).

Etching by L. Zentner (German, fl. c.1780-1804) after Johannes Lingelbach (Dutch, 1622-1674) on wove paper.
London: J. Thane, 1794.

CONDITION: Good.

SIZE: 170 x 210mm, 6¾ x 8¼ ins. (plate).

Landscape composition featuring a shepherd and animals in the left foreground, a river with sailing boats, and a ruined bridge and building in the background.

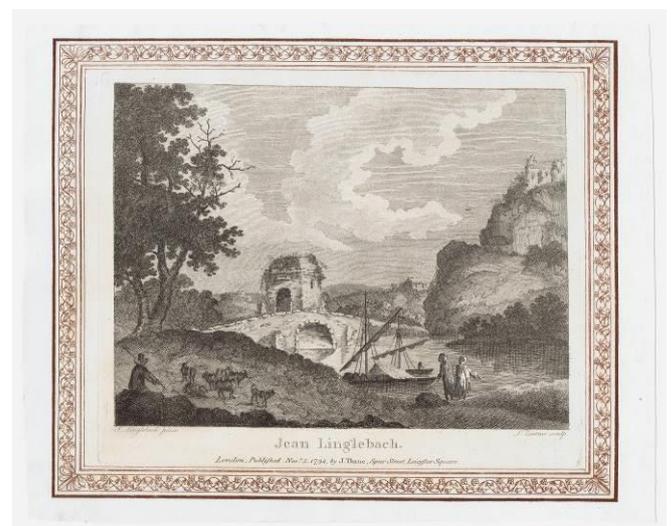
THE PLATE FRAMED BY A DECORATIVE BORDER, PRINTED IN BROWN, FROM A SEPARATE PLATE. THE ETCHING HAS BEEN OVERPRINTED WITH A PINKISH WASH to create a very pleasing effect overall.

John Thane (1748-1818) was an important London dealer in prints and drawings as well as coins, medals, manuscripts and autographs. He published contemporary stipple pictures and other engravings as a side line.

Little is recorded about Zentner, who etched a series of 50 plates of landscapes after old masters (BM 1859,0611.202-251), including the present print. Several impressions have the same border as here present.

REF: See BM 1859,0611.235 for an untitled (proof?) impression without the border. For Thane see Antony Griffiths (Ed), 'Landmarks in Print Collecting' (1996) pp.48-9.

PRICE: £110
Stock number: 351



14. THE "NAUMACHIA" IN HYDE PARK, 1814
The Naumachia in Hyde Park, in celebration of the Peace of 1814.
Etching by an unknown printmaker, probably an illustration to a magazine.

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[London: R. Martin, c.1814-1815.]

CONDITION: Trimmed within platemark, and (almost) to image on three sides (so lacking imprint). Glue and album paper residue to verso.

SIZE: 123 x 220mm, 4¾ x 8¾ ins. (image).

Crowds gathered by the edge of the Serpentine in Hyde Park admiring the flotilla that re-enacted British naval triumphs during the Peace celebrations of 1814. A great 'Jubilee Fair' was held in the park after the Treaty of Paris exiled Napoleon to the Island of Elba; the 'Naumachia' was a principal attraction. With deer in the left foreground and a distant view of Westminster.

REF: Crace IX.97. London Metropolitan Archives Catalogue: p 5417153.

PRICE: £55
Stock number: 347

15. FIDELITY REWARDED

Fidelity rewarded.

Stipple by John Osborne (1755-1837) after Francis Wheatley (1747-1801).

Published state on wove paper, before date.
London: J. Osborne, n.d., 1793.

CONDITION: Some signs of handling and faint soiling; generally good.

SIZE: 230 x 185mm, 9 x 7¼ ins. (plate).

A young woman at a well in profile, holding a bucket in which a dog (a pointer or sight hound?) sticks its nose. Born in Chelmsford, Osborne was the son of the painter David Osborne and a pupil of the master stippler Bartolozzi.

AN INTERESTING EXERCISE IN PURE STIPPLE, WITH THE APPEARANCE OF AN UNFINISHED PROOF. Even the lettering is solely in stipple, the publication line in particular very faint.

REF: BM 1865,0114.730. For another state with date see BM 1876,0708.2607.

PRICE: £85
Stock number: 331

16. THE OLD PRETENDER IN HIS COT

Der junge Prinz von Wallis.

Continental engraving on laid paper by an anonymous printmaker.

[Germany, n.d., c.1688.]

CONDITION: Small holes to upper left corner of image expertly filled. Some light staining to the untrimmed margins. Framed to museum standard.

SIZE: 180 x 135mm, 7 x 5¼ ins. (plate).



Portrait of Prince James Francis Edward Stuart (1688-1766), called 'The Old Pretender', when an infant, lying in an ornate cot in a lavish interior. He wears a bonnet decorated with flowers and the feathers of the Prince of Wales. The elegantly dressed lady seated in a chair beside him may be his mother, Mary of Modena (1658-1718), or the Prince's governess, Lady Powis. The roses and thistles in the vase to the left are symbolic.

The only son of James II, James Francis Edward was raised in exile in France after his father was deposed in 1688 in favour of the Protestant William of Orange. He became the focus of Jacobite resistance and mounted unsuccessful campaigns to reclaim the throne in 1706, 1708 and 1715. He married the Polish Princess Maria Clementina Sobieska in 1719 and spent most of the rest of his life in Rome.

The image appears to derive from an official mezzotint by Bernard Lens. The elaborate German lettering proclaims the legitimacy of the royal child. It is understandable that the publisher of this print (a British sponsor with Jacobite sympathies?) would not have wished to be identified.

A RARE, CHARMING AND INTIMATE PORTRAIT that served as pictorial propaganda for the Stuart cause on the Continent and in Britain.

NEW STOCK LISTING for the BRISTOL BOOK FAIR 2015

REF: BM 1875,0814.717. NPG D34720. SNPG
Blaikie Collection 13.6. Sharp 69 (with thanks to
Richard Sharp).

PRICE: £320
Stock number: 348

17. BRIDGE OF SIGHS, VENICE

Ponte Dei Sospiri [Bridge of Sighs]
Lithograph by Lefevre after Giovanni Pivdor; 19th
century colour by hand with gum arabic. Image with
ruled border in blue ink; attractively framed in gilt.
Venice: G. Testolini, n.d., c.1850. Publisher's
blindstamp below title.

SIZE: 270 x 190mm, 10¾ x 7½ ins. (image border).

A charming view of the iconic Venetian bridge, in
attractive colour; two gondolas passing on the canal
underneath.
For 'Vedute dei principali monumenti di Venezia', a
folio of 12 plates by Lefevre after Cecchini, Pivdor and
Viola.

PRICE: £240
Stock number: 317

18. CLIFTON

View of Clifton and the Hot-Wells.
Lithograph by Day & Haghe after T. Rowbotham.
Bristol: G. Davey, n.d., c.1835.

CONDITION: Small closed tear to lower paper edge.

SIZE: 280 x 385mm, 11 x 15 ins. (paper).

An attractive prospect of the Avon Gorge by a local
artist, showing portions of the Bristol suburbs of Clifton
and Hotwells. It was published in a folio 'Views in the
Vicinity of Bristol and Chepstow'.

REF: Not in Abbey Scenery.

PRICE: £120
Stock number: 279

**19. A FASCINATING PICTORIAL RECORD OF
TWO VANISHED CENTRAL LONDON
BUILDINGS**

*Back View of the Maidenhead. Maidenhead. Front
View. Tottenhall.*
Drawn on Stone by G. Scharf.
Three lithographs on one sheet by George Scharf
(1788 - 1860).
[London, n.d., c.1817.]

CONDITION: Good (signs of some handling).

SIZE: 220 x 205mm, 8¾ x 8 ins. (paper).

Two views of the Maidenhead Inn which stood on
Dyott Street WC1, in the notorious St. Giles slum; and
the remains of the Manor of Totten Hall, otherwise
known as Tottenham Court, at the present junction of
Euston, Hampstead and Tottenham Court Roads.

According to Rowland Dobie's 'History of the United
Parishes of St Giles in the Fields and St George
Bloomsbury' (1829) by the early nineteenth century the
Maidenhead had become established as a "liquor-shop
and public-house of the vilest description, and the
haunt of beggars and desperate characters". By the
time Dobie was writing, the inn and its immediate
surroundings had been demolished and the land
turned into a stone yard under the control of the parish.
It seems that the Totten Hall, identified as 'King John's
Palace' in some contemporary book plates, was also
pulled down around this time, i.e. both buildings
disappeared shortly after Scharf made this print.

Scharf was a Bavarian-born watercolourist and
lithographer of topographical views, natural history
subjects and contemporary London life. He fought with
the British Army at Waterloo and settled in London in
1816.

The date of the print is assumed from a number of
other London lithographs in a similar style by Scharf,
from the Crace Collection now in the British Museum;
they may have formed a series. Crace lists the two
views of the Maidenhead separately, and does not
record the image of Totten Hall; perhaps the sheet was
frequently cut up?

REF: BM 1880,1113.4445 (Crace XXVIII.108) &
1880,1113.4446 (Crace XXVIII.109). London
Metropolitan Archives Catalogue: p5382325. Not in
Abbey.

PRICE: £110
Stock number: 314

20. BLACK LABRADOR WORKING

[Black Labrador retrieving a mallard from water.]
Drypoint and etching with hand colouring by George
Vernon Stokes (British, 1873-1954). From a limited
edition, numbered '27/75' and signed by the artist in
pencil; printed on laid paper.
[n.d., c.1930.]

CONDITION: Good; presented in contemporary
wooden frame.

SIZE: 245 x 290mm, 9¾ x 11½ ins. (plate).

Stokes was a sporting and animal painter who
specialized in dogs and exhibited at the RA. He
contributed illustrations to several well-known
publications. Signed additionally (in reverse) in plate.

PRICE: £320

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Stock number: 316

21. THE SHADOW OF WELLINGTON

A Celebrated Commander on the retir'd list [The Duke of Wellington].

Aquatint with etching by John Bruce (fl. c. 1815-1840) on india paper.

[London: J. Bruce(?), c. 1830.]



CONDITION: Some creasing. Crudely trimmed close to traces of the plate mark. Possibly this was done before printing, and perhaps after the fine paper was laid onto a backing?

SIZE: c. 140 x 180mm, 5½ x 7 ins. (paper).

The silhouette of Arthur Wellesley, First Duke of Wellington (1769-1852), printed in black with white highlights. He wears a top hat and frock coat and reclines across two chairs with his arms folded across his chest.

This plate was first published around November 1830 when the Duke lost a vote of no confidence and his Ministry fell. A lithograph published around the same time by Thomas McLean shows Wellington in a similar pose on a park bench, as here in profile to the left, though dressed in the uniform of a Chelsea pensioner (BM 1868,0808.9288). McLean's Wellington is dejected, but his attitude in the present print appears much more upbeat and relaxed, almost contented?

Bruce was a printmaker and publisher who operated around the Clerkenwell/Farringdon area of London. An impression of this print in the BM (1871,0812.1882) has his imprint; it is not clear whether the present print is a proof of some kind or perhaps a later impression with Bruce's imprint erased.

A QUIRKY POLITICAL SATIRE.

PRICE: £110

Stock number: 352

22. POLITICAL DEBATE AT THE GUILDHALL, CANTERBURY

Interior of the Guildhall, Canterbury.

Taken on the 10th December, 1832, during the nomination of the Candidates for the representation of this City in Parliament.

Lithograph with original colour by hand by Nathaniel Whittock (1791-1860).

Canterbury: Henry Ward, c.1833.

CONDITION: Good. Presented in a fine contemporary maple frame.

SIZE: 280 x 225mm, 11 x 9 ins (image border); 425 x 350mm, 16¾ x 13¾ ins (framed).



INTERIOR OF THE GUILDHALL, CANTERBURY.

Taken on the 10th December 1832, during the nomination of the Candidates for the representation of this City in Parliament.

Published by Henry Ward, 28, Strand, Canterbury.

A view inside a packed Guildhall, Canterbury, Kent. Voters are gathered to hear debates over nominations for the general election to the first reformed Westminster Parliament, summoned to meet on 29 January 1833.

The eccentrically-dressed figure in red on the stage is John Nichols Thom (1799–1838), who stood as a radical independent candidate for the borough under the name of Sir William Courtenay. He would later spend three years in a Kent Lunatic Asylum, and, following his release, be killed with several supporters in a confrontation with soldiers in Bossenden Wood. Nevertheless, a colourful and popular figure in Canterbury, Thom polled a creditable 375 votes in the election.

NEW STOCK LISTING for the BRISTOL BOOK FAIR 2015

Some of those in attendance would have been newly enfranchised by the Reform Act passed earlier in 1832. The Act created a uniform franchise in the boroughs, giving the vote to all householders who paid a yearly rental of £10 or more. The Whigs Richard Watson and George Augustus Frederick Cowper, Viscount Fordwich, were returned after a short contest. The parliamentary borough of Canterbury elected two MPs until 1885.

The Guildhall, a building with medieval origins, was demolished in 1950.

Whittock was lithographic draughtsman, engraver and printer who worked in London and Oxford. He created a large number of topographical prints and illustrated several publications, and produced some drawing books.

Henry Ward was a printer, printseller and antiquarian bookseller at 14 Sun Street, Canterbury, between 1822 and 1837. He was also the owner of a circulating library in the town.

REF: BBTI

PRICE: £320

Stock number: 338