

22/14/92

## Policeman praised

Picture: MIKE WATERMAN



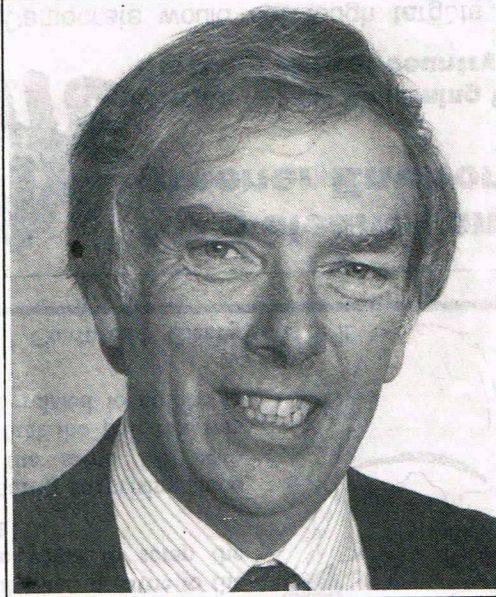
Cllr John Hill (left), chairman of Bridge Parish Council, presents a watercolour by local artist Anne Rooke, to village policeman PC Brian Goodwin, on his retirement after 27 years in the job. PC Goodwin had brought authority in a good-natured way, said Cllr Hill, and had, in Cllr Hill's opinion, demonstrated how the role of the village bobby should be handled.

1992

LIBERAL DEMOCRAT CANDIDATE  
IN THE 1992 GENERAL ELECTION

376

## Focus Special



**Martin Vye**  
- The Best  
Choice for our  
next M.P.

The Dacha, Patrixbourne  
Road, Bridge, Canterbury.

MR VYE POLLED 19022 VOTES

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Cllr David Pentin, leader of the Conservative group on the city council

TOASTING MR JULIAN BRAZIER AT  
THE GENERAL ELECTION COUNT 1992  
MR BRAZIER WON WITH 29,827 VOTES.  
MR PENTIN LIVED AT ASHLEY HOUSE  
BREMERY LAKE BRIDGE.

APRIL 1992

## Old Langtonian weds



AN Old Langtonian, Wing Commander Sylvia Gibson, WRAF, of High Street, Bridge, and Major Ian Fraser, of Cheltenham, were married at St Clement Danes Church, London. The wedding reception was held in the Officers' Mess at the Royal Artillery Barracks at Woolwich.

4/1992

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# DRAWING THE LINE ON LIFE

**WHEN** would-be journalist Edward Pentin puts pen to paper, politicians are brought into line.

But it's not what he writes that has them trembling in their parliamentary seats.

The 21-year-old university student, from Bridge near Canterbury, has taken up cartooning. And although not yet a reporter, he certainly knows how to bring out the best or worst in his targets.

His canvas caricatures would feel quite at home in the columns of *Private Eye* magazine.

Michael Heseltine, for example, is depicted running for Tory party leadership and about to fall down a man-hole (sketched just after Mrs. Thatcher resigned).

Government Chief Whip Richard Ryder, in Edward's

**Report by  
Matthew Presland**

eyes, uses a lasso to keep his team on the straight and narrow.

And John Major's beaming smile presumably reflects his recent election victory.

But it is now not only politicians who face artistic distortion from Edward's pencil.

The Archbishop of Canterbury, Dr. George Carey, with his broad taste in music, becomes a one-man band busker. Aneka Rice and Bruce Forsyth are also framed.

Edward's hilarious hall of fame was inspired by a conversation he had with a strip cartoonist friend three years ago.

"He encouraged me to take it up," said Richard, a former pupil at King's School, Canterbury, who now attends Keele University, Staffordshire, where he is reading international relations.

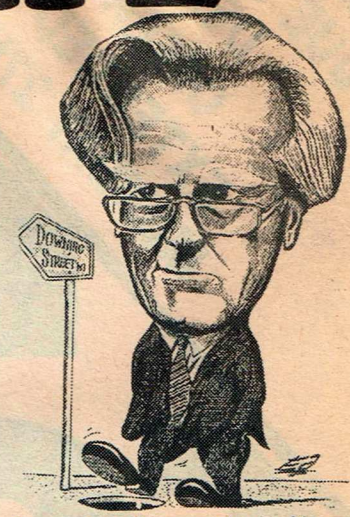
The name Edward Pentin has recently been heard in the corridors of power - but not because he is the son of Canterbury Tory group leader David Pentin.

A drawing showing the Government's Chief Whip and his team has winged its way to Downing Street.

"I persuaded Herne Bay MP Roger Gale to hand this sketch in return for an interview with John Major for the student magazine, which I edit," he said. "I'm still awaiting a reply."

Mr. Gale may have thought that in helping Edward he would have been guaranteed immunity from his wicked pen - not so!

"I drew Mr. Gale and sent the sketch to him for his birthday. I think he liked



*Running for Tory party leadership, Michael Heseltine.*

it." Asked if he is not being a touch too hard on his subjects, Edward replied: "I'm trying to exaggerate more, but it's quite hard."

Before Edward can set pen to paper, he must seize two or three photographs of his victim.

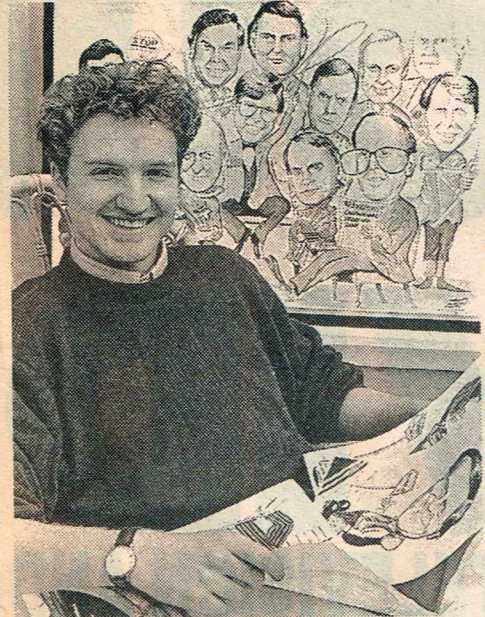
"I study these photos, starting with the basic shape of the face, then adding the peculiarities as I go along.

"I stick to a style all of my own. I don't copy other cartoonists."

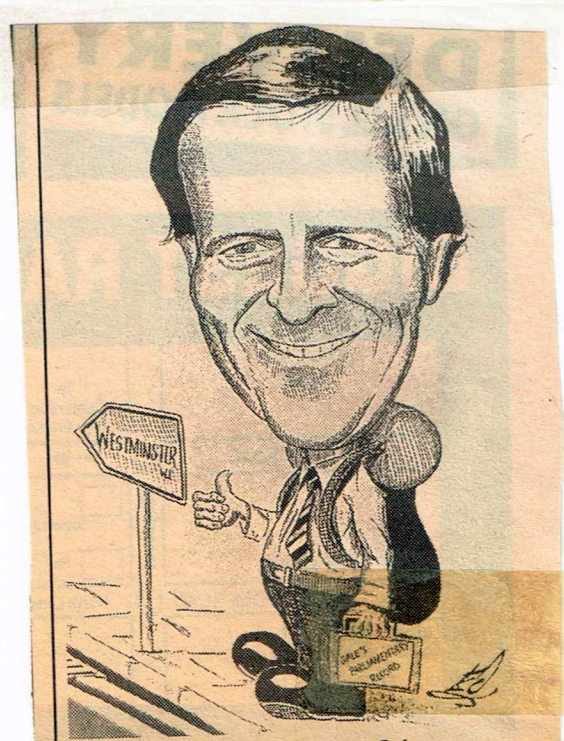
Friends believe Edward's talent could earn him a high-profile career and pots of money, but he remains keen to become a journalist.

"If I were to do this professionally, it would take the hobby out of it," he said.

"I only do this for my own enjoyment. I suppose it's an extension of my interest in politics."



*Cartoonist Edward Pentin.*



*Westminster: Roger Gale.*



*The Archbishop of Canterbury - one man band.*

# Postcard peeps into th

ROAD and water transport as well as a former coaching inn feature in this spread of pictures from our past.

The dapper Mr Frank Clayson and his wife (inset picture, right) welcomed travellers to the Red Lion Inn at Bridge in the early years of the century, when horses as well as motor transport were catered for.

Garaging is offered according to the painted advertisement, as well as livery and bait (food) stabling. F. Clayson offered carriages for hire from the stables, while travellers' thirsts were quenched courtesy of Rigden's, the Faversham brewers.

The boat (far right) is The Pioneer, which worked as a tug on Faversham Creek from 1868 until 1929. The picture is courtesy of the Faversham Society.

Whitstable High Street is featured in the picture below, which judging by the fashions dates from the early 1920s. Bunting flutters in the breeze — perhaps it was regatta week.

The open car making its way merrily up the middle of the road is not locally registered — MC 4159 — and we think it may be a De Dion, judging by the rear axle.

Someone who would have known for sure was the proprietor of Root and Clarke, motor and cycle engineers, of Station Road, Herne Bay, featured in the picture below.

Singer, Raleigh and Humber cycles were sold and the company manufactured its own machines.

One of the wagons passing in St Peter's Street, Canterbury, in the last picture was carrying hop pockets from Stodmarsh, and the other was transporting the finished product — beer from Ash's Dane John Brewery. The date was almost certainly 1901.

All pictures apart from the tug boat Pioneer are from the collection of Neil Mattingly, and are available in the Saunders series of postcard reprints.



A pint of porter and steak and oyster pie — phone the Red Lion Inn on Bridge 20 and book with the bowler-hatted Mr Frank Clayson

Kenneth Baker celebrates the anarchic art of George Cruikshank, master of political caricature

# The scourge of authority

George Cruikshank was the last of a line of brilliantly savage caricaturists who flourished in 1760 to 1820. The greatest of these was Gillray but there was also the rather gentler Rowlandson and most of others including Sayers, Gighton, Darley and George's father, Isaac.

Born 200 years ago, George was brought up in his father's studio — "I was cradled in caricature" — and learnt by finishing some of the drawings started by Gillray. He continued on until the 1870s, but he changed direction and became a book illustrator when the fashion of drawing separate caricatures faded and publishers found it easier to sell books with pictures. The young Dickens was glad that Cruikshank illustrated his first book, *Sketches by Boz*, while his drawings in *Oliver Twist* of Oliver being flogged and Fagin in the death cell are stored in the pictorial memory of millions.

But for me his best work is his funniest: the caricatures that he published from 1810 to 1821. As newspapers in the late 18th century did not have illustrations, a flourishing trade developed of shops selling separately printed caricatures covering the political issues of the day. These were etched by the artist on copper and about 1,000 copies were run off — they were sold for sixpence plain and a shilling coloured in about 20 shops in central London.

Crowds used to gather outside Hannah Humphreys's famous shop in St James's Street to see the latest scurrilous attacks on the King, Napoleon or the leading politicians who came to be recognised by the public through their caricatures.



*"Oh, sure such a pair was never seen so justly formed to meet by nature"*  
*Pub. by S. Humphreys 27 St James's Street London*  
*Dedicated to Old Bags*

An adulterous pair: Cruikshank's scathing commentary on George IV's hypocritical investigation of Queen Caroline's infidelity was relished by the general public

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The artists were all living close to the breadline. They were paid 25 to 30 shillings for one caricature. At the height of his popularity, Cruikshank managed to raise this to three guineas. In order to live, they had to produce a lot of etchings and they were openly for hire by the politicians.

As a boy of 15 during the closing stages of the Napoleonic war, George helped his father with cartoons attacking Napoleon. In the cartoon, Napoleon, who had just been exiled to Elba, sits not upon a throne, but a chamberpot; the crown is made from his old boot; and he has an enema busy under his arm.

Napoleon, too, knew the power of the cartoon because he instructed his minister of police to get caricaturists to lampoon George III and his family. Both Cruikshank and Gillray, at the height of their powers had political influence.

The art of caricature is to hold the subject up to ridicule through distortion and exaggeration: noses are large and overflowing; pouches and bottoms burst through breeches; the royal family is a drunken and immoral gang; and politicians either had their hands in other people's pockets or somebody else's skirt. There is reverence, sometimes anger, always scorn, and all verging into avaricious anarchy. The great caricaturists have to rein in and focus the archaic potential of their art.



An adulterous pair: Cruikshank's scathing commentary on George IV's hypocritical investigation of Queen Caroline's infidelity was relished by the general public

Professor Robert Patten in his excellent new book, *George Cruikshank's Life, Times and Art, Vol I 1792-1835*, (Lutterworth Press, £35) puts it well: "in the caricaturists' theatre each man and woman had a price; the exchange of power, money or sex becomes a quintessential transaction that explains all that goes wrong."

In 1812, Isaac Cruikshank died of drink and by then Gillray had sunk into madness. At the age of 20, it was up to George to continue their great tradition. One of his favourite targets was the Prince Regent. In one cartoon, Cruikshank used the newly invented bicycle in a splendid drawing to depict the Prince of Wales being ridden by his mistress, Lady Hertford. She is clearly in charge and the medallion around her neck is the George and Dragon.

The Prince Regent tried to stop such caricatures by ordering the attorney-general to prosecute the artists. But, to their great credit, London juries did not convict. When he ascended the throne as George IV in 1820, he bought up whole issues of cartoons, including the copper plates, in order to destroy them.

In 1819-20, the country was close to revolution. The government introduced the most draconian measures; Habeas Corpus had been suspended; political meetings were banned; a newspaper tax was



The Freeborn Englishman (left) and the Dandy of Sixty

introduced to put the price of newspapers beyond the reach of ordinary people. Cruikshank responded by producing his cartoon of a free born Englishman: John Bull emaciated, padlocked, manacled and ragged, clutches in his bound hands a paper saying Freedom of the Press, as Magna Carta is trampled upon. The attorney-general said it was "an indecent caricature".

In the same year, Cruikshank joined William Hone, a radical publisher, to produce the first popular political pamphlet called "The Political House that Jack Built". Instead of copper etchings that had to be printed separately, Cruikshank used wooden engravings that could be printed alongside Hone's satirical poem. The pamphlet went to over 20 editions in six months and was called "gunpowder in boxwood". One of the illustrations was the Dandy of Sixty, a man of vain pomposity where the Prince of Wales feathers are replaced by peacock feathers and, hanging among all his Orders is a corkscrew.

King George was so appalled at these attacks that in June he paid Cruikshank £100 (nearly £4,400 today) to secure a pledge "not to caricature His Majesty in any immoral situation". Cruikshank stuck precisely to those terms and

only drew pictures of the king as a drunken debauchee. The situation changed, however, when Caroline, the Queen Consort, decided to return to England to claim her right to be queen. She had an Italian lover, who was her major domo, and she soon became a figure of fun. Cruikshank supported her cause.

In his famous cartoon, George and Caroline are depicted in green bags (the green bags were equivalent to today's red dispatch boxes). A commission had been set up to investigate the alleged adultery of Queen Caroline and the evidence had been submitted to Parliament in green bags. This caught the public's imagination and it was not long before the wags claimed that when it came to adultery the king's bag would be much bigger than the queen's. This superb cartoon of the two bags, with its pear-shaped figures, predates the cartoons of Philippon and Daumier by 30 years.

By this time, Cruikshank was following his own father. Hone urged him not to spend so much time on "blue ruin and the dollies". His successors, Doyle and Leech, didn't have his bite, anger or vulgarity. The great age of caricature had ended, *Punch* was about to take over.

The author, former home secretary, is MP for Mole Valley.



Picture: DEREK STINGEMORE

## Sarah blows in and joins the top brass



YOUNG musician Sarah Field has a busy summer ahead after earning herself a place in the prestigious National Youth Brass Band of Great Britain.

She has scaled such dizzy heights at just 17, but her achievement follows on from years of dedicated playing with the Canterbury Youth Band and the KM Band (Medway).

It was not until she was nine that Sarah (pictured left) from Bekesbourne Road, Bridge, first played a brass instrument, but she soon became principal of the Canterbury Youth Band.

It took six months after replying to an appeal for new members before she was offered an

audition with the national band.

"It was quite exciting and I was a bit nervous," she said.

Sarah was offered a place and is now all set for a week-long course later this month, culminating in concerts at York and Leeds.

The opportunity fits in well with her A-level work at Simon Langton Girls' School, Canterbury, although she may have to give up her place with the Kent Youth Wind Orchestra.

Sarah, who plays cornet and saxophone, is hoping to go on to college to study music.

But her first love is brass bands: "It's such a mellow sound," she said. "A nice, kind sound. There's nothing else quite like it."