

BRITAIN ON THE HIGH SEAS

Wars and Wealth



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FOREWORD

Britain on the High Seas: Wars and Wealth is the fourth in our series of catalogues showcasing the advances in both domestic and international trade arising from the relative world peace afforded by the defeat of Napoleon by Admiral Lord Nelson at Trafalgar in 1805 and by Arthur Wellesley, Duke of Wellington at Waterloo in 1815.

Our journey takes us from Georgian warships to luxury yachting in the early 20th century, including participation by the Royal Family on Royal Yachts *Osborne*, *Victoria* and *Albert* and both the racing yacht and the motor yacht *Britannia*. Along the way we will look at merchandise imported by our rapidly expanding merchant navy. Advances in maritime technology are represented by navigational instruments from pocket globes to inclinometers and from spectacular ships' models such as American sloop-of-war steamer USS *Hartford* to *Vimiera* the largest cargo ship ever launched from the Deptford shipyard in Sunderland. From the age of opulence and the pursuit of speed we have several silver trophies for sailing yacht races and a series of prizes awarded for early motor boat racing in Monaco.

However, the lion's share of this catalogue is dedicated to arguably the greatest military leader of the 19th century - Arthur Wellesley, Duke of Wellington. We have been fortunate to acquire a collection of portrait busts and equestrian statues of the Iron Duke from Viscount Kemsley whose mother was Pamela Wellesley, a direct descendant of the great man. We finish with bronze portraits of the greatest leaders of the 20th and 21st centuries - Sir Winston Churchill and Queen Elizabeth II.

Caroline Wallrock.

*Britain on the High Seas series -
From Nelson to Churchill
Trafalgar, Trophies and Trade
Merchants and Mariners, and
Jubilee, 2022.*

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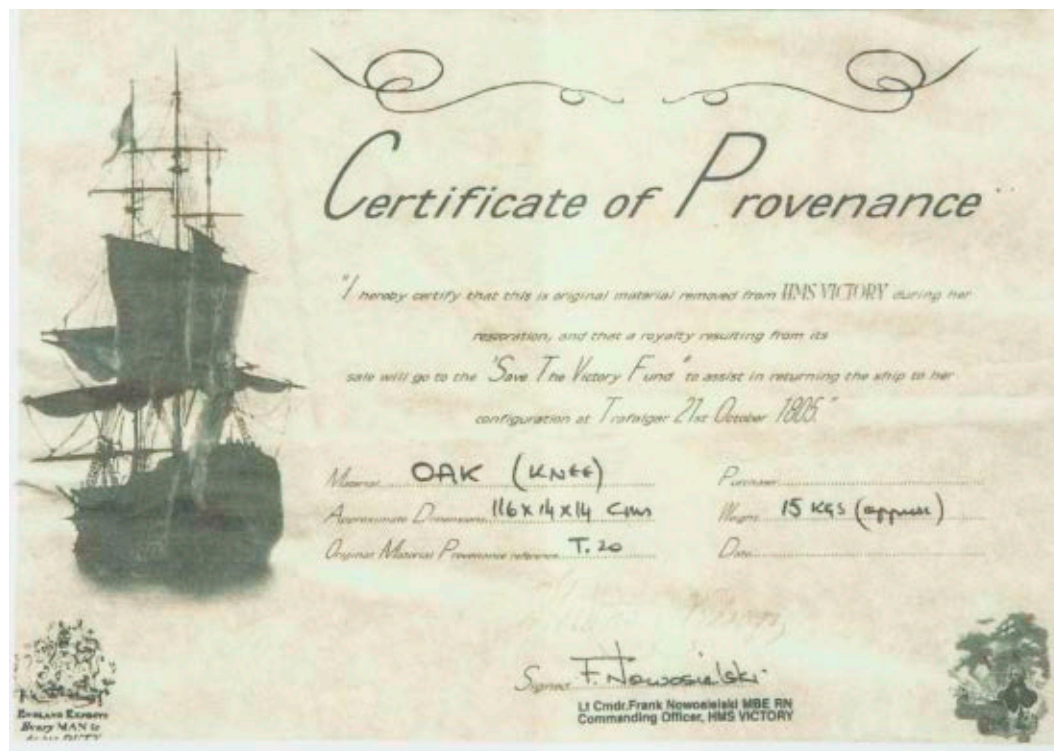
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A PORT SIDE CATHEAD KNEE BRACE FROM HMS VICTORY, 1759



This solid piece of oak with traces of white and red paint is part of the anchor windlass mechanism. It is set on a plank with a metal plate reading "HMS *Victory*" and was one of the timbers replaced during the ship's repairs for the Trafalgar Bicentenary celebrations in 2005. English, circa 1759.

The accompanying document is embellished with a stern view of *Victory* carrying very limited sail and the coat of arms of Admiral Lord Nelson above the legend '*England Expects Every Man to do his Duty*' taken from his famous signal preparing his sailors for battle against the combined fleets of France and Spain at Trafalgar. Under the heading '*Certificate of Provenance*', Lt Cmdr Frank Nowosielski, her Commanding Officer, states that "*I hereby certify that this is original material removed from HMS *Victory* during her restoration and that a royalty resulting from its sale will go to the 'Save The Victory Fund' to assist in returning the ship to her configuration at Trafalgar 21st October 1805*" followed by some dimensions and his signature. Nowosielski was the longest serving Commanding Officer of *Victory*. Extremely enthusiastic and well-informed, he is credited with finding

Victory's original foretopsail of 1805 beneath mats in a Portsmouth gymnasium. Apparently "*the bicentenary of the Battle of Trafalgar in 2005 was particularly busy: he signed first-day covers and certificates of authenticity for items made from *Victory's* oak, and the actual day finished with a grand dinner in Nelson's cabin*".

HMS *Victory* is arguably the most famous ship in British naval history. She is a 104-gun first-rate ship of the line of the Royal Navy, ordered in 1758, laid down in 1759 and launched in 1765. With 245 years of service as of 2023, she is the world's oldest naval vessel still in commission. Her most famous role was as Lord Nelson's flagship at the Battle of Trafalgar on 21 October 1805. She additionally served as Keppel's flagship at Ushant, Howe's flagship at Cape Spartel and Jervis's flagship at Cape St Vincent. From 1824 her condition was too poor for active service and by 1922 she had been moved to a dry dock in Portsmouth and preserved as a museum ship. She has been the flagship of the First Sea Lord since October 2012 and attracts over 350,000 visitors a year.



Height overall: 45³/₄in (116cm)
Width: 122in (56cm)
Depth: 11¹/₂in (29.5cm)

A GEORGE III CARVED PINE CHIMNEYPIECE FROM THE MARINE SOCIETY BY TOUSEY, 1775



Fireplace in The Marine Society Council Chamber, brought from its previous office in Bishopsgate.

This pine chimneypiece has a swan-neck pediment supporting three pedestals, with dentil and leaf borders. There is a central limewood oval portrait of Robert Marsham, 2nd Baron Romney carved in relief and suspended by acanthus and tied ribbons. The frieze below is also applied with limewood carving of naval trophies, emblematic of seamanship and learning, flanking a central tablet depicting a reclining Marine Society boy. The supports are composed of large fluted columns with Ionic capitals and edged with egg and dart borders and leaf-carved mouldings. English, 1775.

Provenance: Supplied by Mr. Tousey for the Committee Room of the Marine Society at No. 54 Bishopsgate Street, London, in April 1775 at a cost of £30.15s 6d removed to Clark's Place, Bishopsgate Street, London, in 1891.

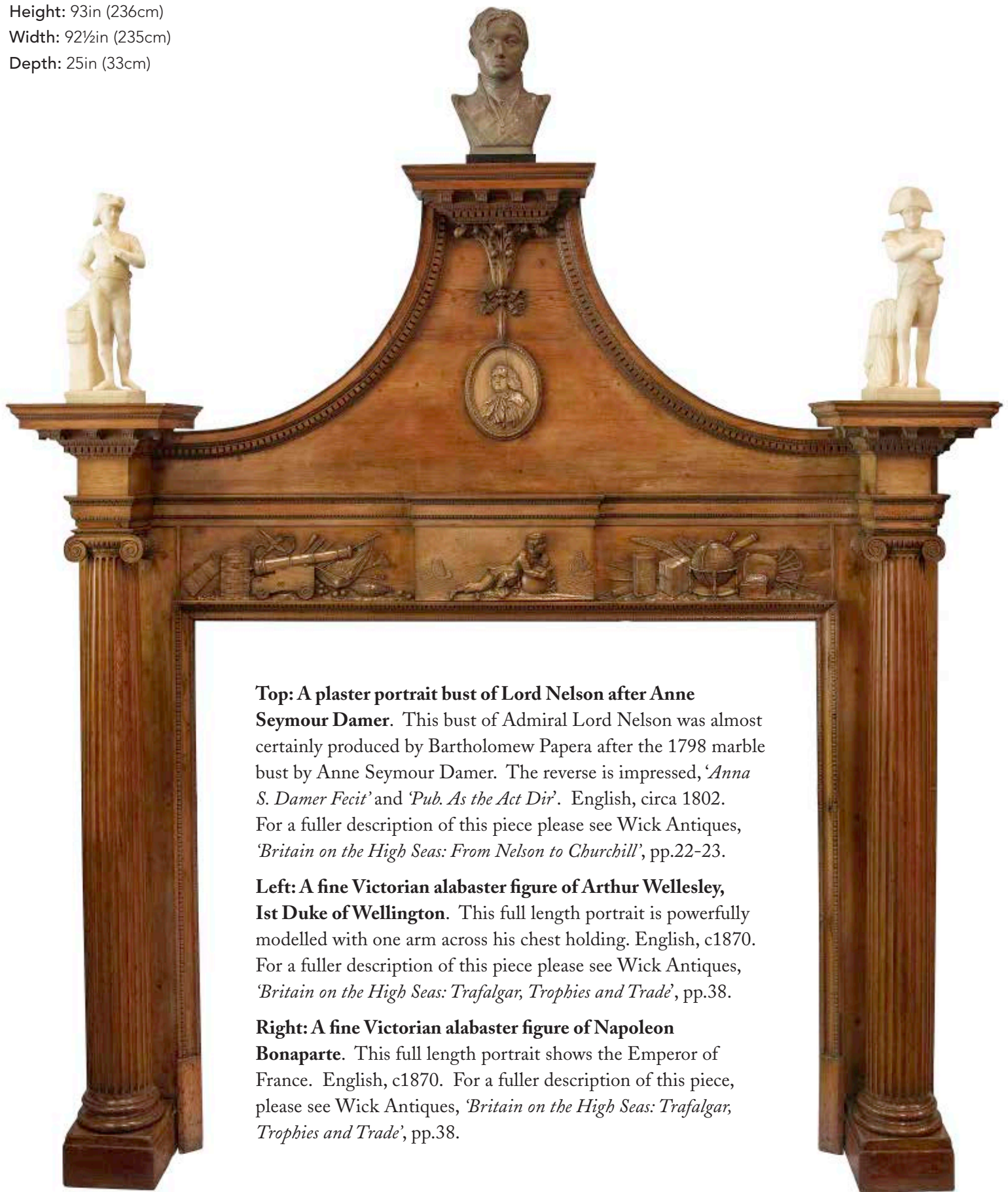
Published: Woodman, Richard '.....of daring temper 250 years of the Marine Society.' London 2006, pp 24-25. Bosanquet, Henry T. A., *The Marine Society, A Catalogue of the Pictures and other Works of Art*, 1905, p. 14.

The Marine Society is the world's oldest public maritime charity and was the brainchild of Jonas Hanway. In 1756, at the beginning of the Seven Years' War, he reflected on Britain's woefully undermanned and ill-equipped navy. His idea was to ensure that young men and boys who wished to '*learn the duty of seaman...shall be handsomely*

clothed and provided with bedding, and their charges born down to the ports where His Majesty's Ships lye with all other proper encouragement.' During the ensuing hostilities the Society equipped 5,140 men and 4,787 boys for the Navy. In 1793 **Admiral Lord Nelson**, a governor of the Society, requested 20 lads to join his 64-gun ship *Agamemnon* at Chatham. By the Battle of Trafalgar in 1805, at least 15% of British naval manpower was being supplied, trained and equipped by the Marine Society. By 1774, the Society had outgrown its offices in the Royal Exchange and moved to 54 Bishopsgate Street. Detailed minutes of the weekly Committee meetings describe the furnishing of the Society's new Committee Room, including '*a carved chimneypiece*', '*the cost not to exceed £36*'. The final sum paid to a Mr Tousey was £30. 15s. 6d. This was probably the Huguenot carver and gilder **John Tousey**, or Touzey, of The Golden Head, Bow Street (1763-1781).

Robert Marsham, 2nd Baron Romney was the Society's president from 1756 to 1793. The Society's objectives to facilitate and to provide practical and financial support for the education, training and well-being of all professional seafarers continues to this day, and in 2004 it merged with Sea Cadet Corps and remains the UK's largest not for profit maritime organisation.

Height: 93in (236cm)
Width: 92½in (235cm)
Depth: 25in (33cm)



Top: A plaster portrait bust of Lord Nelson after Anne Seymour Damer. This bust of Admiral Lord Nelson was almost certainly produced by Bartholomew Papera after the 1798 marble bust by Anne Seymour Damer. The reverse is impressed, 'Anna S. Damer Fecit' and 'Pub. As the Act Dir'. English, circa 1802. For a fuller description of this piece please see Wick Antiques, *'Britain on the High Seas: From Nelson to Churchill'*, pp.22-23.

Left: A fine Victorian alabaster figure of Arthur Wellesley, 1st Duke of Wellington. This full length portrait is powerfully modelled with one arm across his chest holding. English, c1870. For a fuller description of this piece please see Wick Antiques, *'Britain on the High Seas: Trafalgar, Trophies and Trade'*, pp.38.

Right: A fine Victorian alabaster figure of Napoleon Bonaparte. This full length portrait shows the Emperor of France. English, c1870. For a fuller description of this piece, please see Wick Antiques, *'Britain on the High Seas: Trafalgar, Trophies and Trade'*, pp.38.

PAIR OF GEORGE III 3 INCH POCKET GLOBES BY J & W CARY



Diameter of globes: 3in (78 mm)

The terrestrial globe is applied with 12 engraved and hand-coloured gores and signed in a circular cartouche '*Cary's Pocket Globe, Agreeable to the Latest Discoveries. Pubd. by J. & W. Cary, Strand, April 1791*'. It is housed in a hinged shagreen case closed by a brass hook and lined with a hand-coloured engraved map of the 'world as known in *CÆSAR's Time agreeable to D'Anville*' and '*A Table of Latitudes & Longitudes of Places not given on this globe*'. The celestial globe also has 12 hand-painted gores and is signed in a rectangular panel '*New Celestial Globe by J. & W. Cary Strand*'. Its hinged shagreen case (cracked) is fitted with two hooks and eyes and has a lacquered orange interior.

Literature: E. Dekker, *Globes at Greenwich, Oxford and Greenwich*, 1999, GLB0001 describes a similar globe thus "*Cook's three voyages are extensively documented. The track of Constantine Phipp's voyage to the north (with young Horatio Nelson on board, though of course not mentioned) is labelled: Phipps 1773*".

The celebrated **Cary family** of cartographers and globe makers produced some of the greatest late Georgian globes. The firm was started in London in the late 18th century by John Cary (c1754-1835), an engraver and dealer in maps who often worked in partnership with his brother, William Cary (c1760-1825), a scientific instrument maker. John Cary concentrated on geographical excellence rather than on decoration. In about 1820 the Cary brothers moved their business to 86 St. James's Street, leaving the premises at 181 Strand to John Cary's son, George (c1788-1859) and John Jr. (1791-1852) who traded as G. & J. Cary until about 1850. Please see pages 75 and 77 for other items made by the Cary firm.



AN OAK INKWELL CARVED FROM LUTINE TIMBER, DATED 1799



Height: 8 ¾in (22cm) Diameter: 13in (33cm)

This large and historically interesting inkwell, or standish, is carved from timber recovered from the wreck of HMS *Lutine*. It has a central inkwell, with a bud and oakleaf cover, supported by three dolphins in a circular dish within a ribbon tied wreath. The inkwell is carved with two escutcheons bearing the arms of Lloyds of London and the dish with '1799 La Lutine'. English, circa 1860.

The Lutine, a prize taken in 1793, was a 5th rate battleship of 32-guns. She was wrecked on a bank near Vlieland, Holland in 1799 with a vast fortune in gold on board. Much of this was subsequently recovered in 1860, along with artefacts including her famous bell, which now hangs at Lloyds of London, and is still rung every time a ship insured by them is lost.

AN ANGLO-INDIAN TEAK CARVING OF ARTHUR WELLESLEY, LATER THE DUKE OF WELLINGTON, CIRCA 1803



Height: 29½in (75cm) Width: 8¼in (21cm) Depth: 7in (18cm)

This naïve likeness is carved from a solid teak block. The head has deep set eyes and a distinctive beaked nose. He is wearing a tailcoat with seven rows of frogging and tasselled epaulettes, calf-length boots and carries a sword and bicorne. The figure is integral with the shaped rough-hewn wooden base. Indian, circa 1803.

Arthur Wellesley. Between 1797 and 1805, whilst serving in India as governor of Mysore, Wellesley won many notable battles, including against an insurgent, Dhondia Wagh, whose troops numbered 50,000 as opposed to Wellesley's 8,000. He was promoted to major-general on 29 April 1802 and faced his hardest test at the Battle of

Assaye, 23 September 1803. With about 4,500 troops, only 1,300 of whom were Europeans, he routed the opposing forces of over 30,000 after a desperate struggle. Wellington considered this the bloodiest action, for the numbers of men engaged, that he ever fought and it is considered the first of his great victories.

The provenance of this piece is intriguing. The shape of the original block, the fact that it is drilled in a couple of places and its honest but unsophisticated appearance would raise the possibility that it was carved from a ship's timber, possibly by a sailor or a marine on board ship.

AN IMPORTANT PORCELAIN CUP AND SAUCER FROM ADMIRAL LORD NELSON'S 'BALTIC SERVICE'



Both pieces are delicately painted in underglaze blues and greens with over glaze hand gilding. Each has a border of oak leaves and gilded acorns, a central fouled anchor within a victor's laurel wreath and gilt borders. The gilt inscriptions state *'Nelson 2nd April Baltic'*, *'15th Febry'*, *'San Joseph'*, and *'Glorious 1st August'*. The saucer has two additional oak leaf reserves with banderols inscribed *'Nelson San Joseph'* and *'Nelson Aboukir'*. Circa 1802.

Provenance: Contents of Bixley Manor by instruction of the executors of Sir Timothy Colman KG.

With a copy of the purchase receipt from Mortlock's Ltd., dated August 1895.

The various Baltic and Nelson Services were presumably created in some haste ahead of the Lord Mayor's inauguration, and it is likely that the London decorating workshop responsible used the only blank porcelain available to them, a mixture of Coalport and Paris porcelain. The assemblage must have been very large as Nelson divided the amount between various relatives almost immediately. One Baltic Set tea service was

delivered to Merton, the house Nelson shared with Emma and is listed in the 1805 inventory. Another, slightly larger, set belonged to Nelson's sister, Catherine 'Kitty' Matcham, and this featured in Sotheby's sale of *'Nelson and the Napoleonic Wars, including The Matcham Collection'*, 5 October 2005, lot 22. It is conceivable her Baltic tea set had also been passed on to her by her brother because it was surplus to Nelson's needs. More of the set was given to Nelson's brother, William. William married Hilare Barlow, the daughter of Admiral Sir Robert Barlow GBC, in March 1829.

Porcelain from both the Nelson and the Baltic Services was inherited by Nelson's niece, Charlotte Nelson, Duchess of Bronte. Her son Alexander, from her marriage to Samuel Hood, Baron Bridport, inherited the majority of these pieces, many of which appeared in his sale at Christie's in July 1895 and would explain the date of the Mortlock's invoice. Other pieces are in the Nelson-Ward Collection bequeathed to the National Maritime Museum in Greenwich, in 1946 by the grandson of Horatia, Nelson and Emma Hamilton's daughter.



The cup height: 2¼in (5.5cm)
Width: 4in (10cm)
Diameter: 3in (7.6cm)
The saucer diameter: 5in (12.5cm)



Height: 16½in (42cm) Width: 26½in (67.5cm)
 Framed height: 18½in (47cm) Width: 28¾in (73cm)

This watercolour on paper is framed under glass and signed in the left corner. It shows a ship of the line sailing downwind under full canvas. A paper trade label from Harlow, McDonald & Co, 667 Fifth Avenue, New York, on the reverse gives the title as "*Wind Aft, The Repulse, Water color by Montague Dawson*".

Provenance: Private Collection Cushing, Maine

There have been a dozen ships named *Repulse* in the Royal Navy from a 50-gun galleon launched in 1595 to a Resolution-class submarine (1967-1997). There were

four incarnations of HMS *Repulse* active during the service of Lord Nelson but only two could be the one in this painting. The first was a 64-gun third rate launched in 1780 and wrecked in 1800 and the other was a larger 74-gun third rate launched in 1803 and broken up in 1820. She took part in the Battle of Cape Finisterre and later served in the Mediterranean squadron under Vice-Admiral John Thomas Duckworth and Vice-Admiral Harry Riddick.

(Please see pages 118-123 for further paintings by Montague Dawson).



A REGENCY EXTENDING DINING TABLE BY MORGAN & SANDERS, SUPPLIERS TO LORD NELSON

This large mahogany imperial action dining table has rounded ends each housing the telescopic action that extends the table to varying lengths, three extra leaves and eight brass clips. It is supported on six turned tapering and reeded legs with brass caps and castors, each end with large brass handle engraved '*Patent Morgan & Sanders Inventors & Manufacturers, 16 & 17 Catherine Street Strand London*'. English, circa 1815.

Literature: Nicholas A. Brawer, *British Campaign Furniture - Elegance under Canvas, 1740-1914*, New York, 2001, pp.192-193, pls.D50-D52 for a very similar dining table.

Morgan & Sanders was established in 1800 by Thomas Morgan & Joseph Sanders, both of whom had worked for the cabinetmaker Thomas Butler at 13-14 Catherine Street, London. Initially, they produced campaign furniture, that is, furniture which could be easily knocked down and packed fairly flat, for the use of officers in military service. The Napoleonic War required an ever-expanding British Army and Navy, thus also increasing the demand for all types of campaign furniture, from collapsible beds and



chairs to portable camp chests and dining tables. The latter were dining tables which, when closed, might seat only four to six people, but could accommodate up to twenty people when fully extended. Admiral Lord Nelson purchased some of this collapsible furniture for his cabin aboard HMS *Victory* as can be seen in the photograph below. Morgan & Sanders designed an imperial action dining table and

matching sideboard for Merton Place, Nelson's country house in Surrey. Two of their best sellers were the 'Nelson Sideboard' and the 'Trafalgar Chair' a metamorphic library chair. After the autumn of 1805, Morgan & Sanders renamed their premises Trafalgar House, in honour of that resounding victory.



Height: 28¾in (73cm)
Length closed: 74in (188cm)
Extended: 13ft 4in (406cm)
Width: 59½in (151cm)



A GEORGE IV CAMPAIGN DINING TABLE BY CHARLES STEWART

This mahogany dining table is of rectangular form with rare hinged D-ends, swivel top and a reeded edge. It extends on an ingenious and complex action, with various levers and locks, which accommodates five additional leaves. The frieze has outline mouldings raised upon four removable reeded, turned and tapering legs with the original brass caps and castors. A brass plaque inscribed 'Stewart, Inventor and Patentee, 115 St. Martin's Lane, Charing Cross, London' is attached to the cross bearer. English, circa 1820.

Literature: A. Brawer, *British Campaign Furniture - Elegance under Canvas, 1740-1914*, New York, 2001, p.30 pls. 19-21 for a very similar dining table by Stewart. Here it is described as having '*the elegance and strength that would have made it ideal for an officers' mess about the time of the Battle of Waterloo*'. When fully dismantled with the legs stowed away inside the D-ends, it would have been

Charles Stewart's '*cabinet making and upholding*' business was located in 115, St Martin's Lane from 1816 to 1820, when he moved to Regents Street. Although he clearly had a general cabinetmaking business, there is no doubt that Stewart's contemporary fame rested on the designs of his dining tables. He was granted a patent in 1810 for '*certain improvements in the construction of dining and other tables*' (patent number 3339) and his advertising in 1813 stated that '*a great variety of the most fashionable articles may be seen at Stewart's Cabinet Warehouse, 115 St Martin's Lane, particularly his much approved Patent Dining Tables, which far surpass any thing of the kind ever offered to public notice*'.



only a few inches in height and 54 inches in length. A very similar example from Norman Adams Ltd featured in Christopher Gilbert's *Pictorial Dictionary of Marked London Furniture 1700-1840*, figs. 883-885. Another was advertised by John Bell of Aberdeen in *Country Life*, 10th July 1958 p.94.



Height: 28¼in (71.8cm)
Length closed: 54in (137.2cm) square
Extended: 11ft 1in (338cm)

A PATENTED MECHANICAL INVALID ARMCHAIR BY CHAPMAN



Height: 47in (120cm) Width: 33in (84cm) Length upright: 39in (100cm) Reclined: 82in (208cm)

This mahogany wheelchair has a padded back, arms and seat, reupholstered in deep buttoned blue leather. The brass-bound wheels have a secondary outer wheel, and a pair of smaller brass wheels which enable the chair to be reclined almost to the horizontal. The leg rest has a hinged foot plate and can be raised on ratchet arms. One wheel is stamped 'T Chapman, Manufacturer, 22 Edwards St, Portman Sq & 8 Denmark St, Soho'. English, circa 1850.

Literature: Nicholas A. Brawer, *British Campaign Furniture - Elegance under Canvas, 1740-1914*, New York, 2001, p.105, pl. 103 shows a very similar invalid chair by J Alderman and there is further information on pages 159-160.

Thomas Chapman established his furniture making business in New Bond St but moved to Denmark St., Soho in 1838. Within 10 years he had opened his second premises in Portman Square. An advert in the London

and Liverpool Advertiser in 1847 is headed 'Comfort for the Afflicted' and 'solicits an inspection of improved Bath, Brighton and invalid chairs, sofas, spinal carriages, etc.' There is also a second-hand Hydrostatic bed to be sold very reasonably'. He catered for two very different sorts of clientele, the gentry and nobility on the one hand and 'hospitals and all public institutions' on the other. Decades of war, and the continuing presence of armies in India and Africa, inevitably created numerous casualties with varying degrees of injury. The sheer range of specialist furniture available from Chapman's workshop is made clear by another advert offering 'shifting dining tables for the couch, self-acting invalid chairs, spinal carriages and couches, spring mattresses, new Archimedean and Merlin chairs, and inclined planes. He employed John Alderman (see Literature above) who became a partner in the renamed, Chapman & Alderman, in 1855.



A LARGE NELSON COMMEMORATIVE ARMORIAL PIER GLASS



Height approx: 52in (132cm) Width: 36½in (93cm)

This George III giltwood mirror has a rectangular glass plate below a shaped cornice with a central coat of arms for Admiral Lord Nelson (1758-1805) flanked by foliate tendrils on a painted black ground. The sides consist of paired tied-reed columns with palm frond capitals enclosing similar black painted panels of fruiting vine tendrils rising from classical vases. English, circa 1805.

Please see Wick Antiques, *Britain on the High Seas: From Nelson to Churchill*, pp.76-77, for a very similar giltwood mirror from a group at Merton Place, the house in Surrey which the Admiral shared with his mistress Emma, Lady

Hamilton (1765-1815). They all featured his coat of arms surmounted by a baron's coronet within a garter and motto, *Palman Qui Meruit Ferat*, beneath a naval coronet, displayed on a trophy representing naval victory with palm fronds, an anchor, piles of cannon balls, a Union flag and a pair of cannon. This mirror is more likely have been made after Lord Nelson's death at the Battle of Trafalgar in 1805, due to the black background. The whole country went into a frenzy of mourning and there was huge demand for pieces edged in black or made from trusty heart of British oak.



ADMIRAL LORD NELSON AND LADY EMMA HAMILTON IN THE STUDIO OF GEORGE ROMNEY BY WILLIAM ARTHUR BREAKSPEARE, 1883



Height: 36in (91cm)
 Width: 28in (71cm)
 Framed height: 46in (117cm)
 Width: 36in (91cm)

This oil painting shows the fictional scene of Emma, Lady Hamilton meeting Lord Nelson in Romney's studio. She is seated for her portrait wearing a full pink skirt under a tightly fitted blue jacket trimmed with pink ribbons and draped in a matching filmy blue stole. Her face, under a large black hat, is turned away from Romney as she gazes up at Lord Nelson, who stands by her. The artist Romney waits patiently in the background with his brush poised in front of his canvas. Signed 'W Breakspeare'. In the original gilt frame. English, 1883.

Provenance: Samuel Aronoff Gallery, Cincinnati, Ohio
 A private American collection

Published: *Nelson: An Illustrated History*. National Maritime Museum, Greenwich, 1995. Chapter 6.
 Stephen Deucher, *The Immortal Memory*, p. 160.
 Roger King, *The Pursuit of Victory: The Life and Achievements of Horatio Nelson*, London, 2005, p.544.

This painting depicts Lady Hamilton sitting for her portrait and the proceedings being interrupted by a conversation with Lord Nelson. The meeting

would never have happened as Emma's last sitting for Romney was in 1786, but the subject gripped the public imagination, particularly in the late Victorian period after a successful play, which hinged around this very scenario. The play, titled variously *The Enchantress* or *Nelson's Enchantress* was penned by Risden Home. It was based on an earlier Neapolitan play which, in typical 19th century moralising fashion, depicted Nelson and Emma Hamilton as the "bad" characters. The play opened in London in 1897 and then toured the country.

William Arthur Breakspeare (1856-1914) began formal training at the Birmingham School of Art in 1877 and later in London, Paris and Belgium, studying with Charles Verlat in Antwerp in the process. He was a founding member of the Birmingham Art Circle and regularly exhibited there and at the Royal Academy in London, at the Royal Institute of Painters in Oils, the Royal Society of British Artists and the Birmingham Museums Trust. His self-portrait is in the Ashmolean Museum, Oxford.



AN HMS FOU德罗YANT COPPER AND OAK SHIELD, 1897



Height: 15in (38cm)
Width: 12in (30.5cm)

This embossed copper plaque has a central roundel showing the bow of the famous battleship being beached by heavy seas at Blackpool. The roundel is surmounted by the coat of arms of Great Britain flanked by two shields reading 'Launched Plymouth 1789' and 'Wrecked Blackpool 1897'. There are four ribbons below incised 'Made from the Old Foudroyant' all against a field of flowers. The rectangular frame is constructed from *Foudroyant* oak with reserved oak leaves to the spandrels. The reverse with a statement of authenticity from 'Fletcher's Antique Furniture & the Foudroyant Company Limited'. English, circa 1898.

Fletcher's Antique Furnishing and The Foudroyant Company Ltd. was incorporated in 1898, probably in response to the huge demand for furniture and souvenirs made from oak and copper, salvaged from the hulk which lay on the beach for a considerable time. Wrecked on 16 June 1897 during a violent storm, she lay at Blackpool Sands until she broke up completely in a December storm. The company was short lived having been dissolved by 1916. Please see the following pages for other *Foudroyant* related articles.



Height: 23in (58.5cm) Width: 32in (81cm)

This reverse glass painting shows the silhouettes of three British naval ships of the line within a ropework border, their outlines inside the glass casting shadows on the cream ground behind. It is in the original bird's eye maple frame. Inscribed '*HMSs Foudroyant, Marlborough and Lee G.B.*' The reverse with a paper label from Trollope & Sons (London) Ltd., West Halkin Street, London S.W.1. English, circa 1860.

Provenance: Mrs Mann, Park Lane, from Trollope and Sons.

Trollope & Sons were amongst the largest and best-known furniture makers in the reign of Queen Victoria.

The company was founded in 1778 by Joseph Trollope, a specialist hanger of exotic Chinese painted wall paper, carver and gilder, who undertook commissions at Lullingstone Castle, The Vyne (Hampshire) and Burghley House. In 1830 his sons, J & G Trollope, became paper hangers to King George IV. By 1849, under the guidance of George Trollope, they were also trading as an estate agency, letting and controlling property for the Grosvenor Estates and making furniture at West Halkin Street. 1851 saw them at the Great Exhibition. According to contemporary reports, however, it was at the 1862 Exhibition and Paris International Exhibition of 1867 that the company enjoyed its greatest acclaim.

A HALL BENCH MADE FROM THE TIMBERS OF HMS FOU德罗YANT, 1897



Height: 42in (107cm) Width: 44in (112cm) Depth: 17in (43cm)

This ornate oak hall bench is by Goodall, Lamb & Heighway. It is of rectangular form with a solid back surmounted by a broken pediment enclosing a copper roundel showing *Foudroyant* being beached by heavy seas at Blackpool. The solid base has a hinged seat and two scroll arms. The back has '1798 *Foudroyant* 1897' carved above three panels with lozenges carved with lifebuoys or a wheel and capstan, all with oak leaf and acorn spandrels. The base has three further panels carved with foliate designs. English, 1897.

HMS *Foudroyant* (meaning 'lightning') was the 80-gun flagship of Admiral Lord Nelson from 1799 to 1801. Although a relatively short command, this was the period when he was involved with the King and Queen of the Two Sicilies against the French and when he met Emma, Lady Hamilton. The *Foudroyant* later served in many capacities, including four years in Rio de Janeiro. In 1892 she was due to be broken up, but instead was saved and restored at considerable cost to the Nation. In an attempt to recoup some of this expense, she toured the country

as a maritime attraction. On 16th June 1897, while at Blackpool, she was wrecked by a hurricane-force gale. Enterprising companies quickly created souvenirs from oak and copper salvaged from the hulk which lay on the beach for a considerable time. Please see the previous page for a plaque made by Fletchers Antique Furnishing and The Foudroyant Company Ltd.

Goodall, Lamb & Heighway were manufacturers of high-quality furniture, upholsterers and carpet warehousemen in Manchester. The company was formed in 1899 by the merger of three independent cabinet making businesses; E. Goodall & Co., Heighway & Co. and James Lamb. The firm was situated at 13-17 King Street and 16 Dalton Street in Manchester and continued trading at least into the 1950s. A newspaper advertisement from 1901 claims '*Goodall, Lamb & Heighway have a wonderful show of Works of Art and furniture reproduced from Historic Examples in English Oak and Copper salvaged from the Wreck of the "Foudroyant"*'.



AN EQUESTRIAN BRONZE OF THE DUKE OF WELLINGTON BY EDWARD BAILY, 1844



Height: 20¼in (52cm) Width: 17¾in (45cm) Depth: 10in (25.5cm)

This bronze statuette shows Arthur Wellesley, Duke of Wellington riding his warhorse, Copenhagen. He is dressed in civilian clothes with the reins in one hand and his top hat in the other. The engraving on the bottom of the horse's underbelly reads: '*Published as the act directs by Hunt & Roskell, late Storr Mortimer & Hunt 156 New Bond Street, Nr 1951 June 1844*'.

Edward Hodges Baily (1788- 1867) was born in Bristol to a family of ships' figurehead carvers. At 16 he moved to the studio of John Flaxman in London and also enrolled into the Royal Academy. Baily went on to become one of the most celebrated Neoclassical sculptors of 19th century Britain, winning a gold medal at the Royal Academy and multiple commissions for public monuments. These included the bas-reliefs on the south side of Marble Arch in Hyde Park and the statue of Nelson on Nelson's Column in Trafalgar Square. He worked for Hunt & Roskell as one of their chief designers, having previously worked for the goldsmiths Rundell & Bridge. His work was so admired by Paul Storr, that he asked him to join his new venture in 1819.

In the 1851 Great Exhibition, the stand of Hunt & Roskell was one of the main attractions of the entire

event and according to the official exhibition catalogue, it presented '*an equestrian statuette of the Duke of Wellington, in bronze. Modelled by E.H. Bailey, Esq., R.A*' (Royal Commission, 1851, p.687). In the 1862 Exhibition, Hunt & Roskell seem to have shown the piece again with the British antiquary John Timbs noting: '*[...] but not only have the models been carefully executed by the artists themselves, but they have been thoroughly well finished and chased afterwards [...]* An equestrian statuette in bronze of the Duke of Wellington is a good and graceful work, very much better than half of our public statues.' (Timbs, 1863, p. 229).

Other works by Edward Hodges Baily are currently exhibited in the Victoria & Albert Museum, the Bristol Museum & Art Gallery and Tate Britain.

Literature: John Timbs, *The Industry, Science, & Art of the Age: or The International Exhibition of 1862*, (London: 1863), p. 229. Michael Forrest, *Art Bronzes* (Pittsburgh: 1988), illus. p. 366. Philippa Glanville, *Silver in England* (London: 1987), p. 255. *The Royal Commission, Great Exhibition of the Works of Industry of All Nations 1851 – Official Descriptive and Illustrated Catalogue*, Vol. II (London: 1851), p. 687.



AN OUTSTANDING AND IMPORTANT REGENCY WRITING TABLE BY WILLIAM JAMAR, CIRCA 1815



Height: 29¼in (74.5cm) Width: 50¼in (127.5cm) Depth: 26in (66cm)

This outstanding and important writing table has a rectangular top above two cedar-lined frieze drawers. It is raised on rectangular section flared end supports with parcel gilt and ebonised scroll spandrels and feet joined by a flat stretcher. The decoration comprises superb quality amboyna, ebony and calamander veneers. The top has a central amboyna field within a Boule work border of inlaid ormolu foliate sprays, while the sides have further amboyna panels within ormolu stringing and calamander crossbanding. With a copy of the invoice stating it was from the Wellington Collection and probably sold by the 8th Duke. English, circa 1815.

Provenance: Lord Gerald Wellesley, 7th Duke of Wellington, possibly 11 Titchfield St, London
Temple Williams Ltd 1963
Philip Duncan Ltd, sold in 1969
A distinguished American private collection

Published: M. Jourdain and R. Fastnedge *Regency Furniture 1795-1830*, London, 1965 p.77 fig. 179
Country Life "Summer Calendar" 1963, p.51

Lord Gerald Wellesley, 7th Duke of Wellington (1885-1972) was an Anglo-Irish diplomat who served as a Lieutenant-Colonel in the Grenadier Guards during World War II and then became an architect. His collection at 11 Titchfield Terrace was one of the first major Regency furniture collections in Britain. In 1947, he gave Apsley House and its important contents (the Wellington Collection) to the nation with the proviso that he and his family were able to occupy a large portion of it. He married Dorothy Violet Ashton in 1914, daughter of Robert Ashton of Croughton. Please see Wick Antiques, *Britain on the High Seas: Trafalgar, Trophies and Trade*, pp. 39-44, for a pair of cannons from the Battle of Waterloo owned by Robert Ashton.



A REGENCY FIGURED POLLARD OAK END SUPPORT WRITING TABLE



Height: 28¼in (72cm)
 Width: 54¼in (138cm)
 Depth: 26½in (67.5cm)

This free-standing table is of unusually slender proportions with a shaped rectangular top above two frieze drawers on one side and dummy drawers on the other. It is raised on end supports with short, splayed legs terminating in foliate brass feet and castors. The decoration relies largely on the superb pollard oak veneers, but there are also restrained ebony bead borders and stringing. The lock plates are stamped *London England/ Lever*. English, circa 1815.

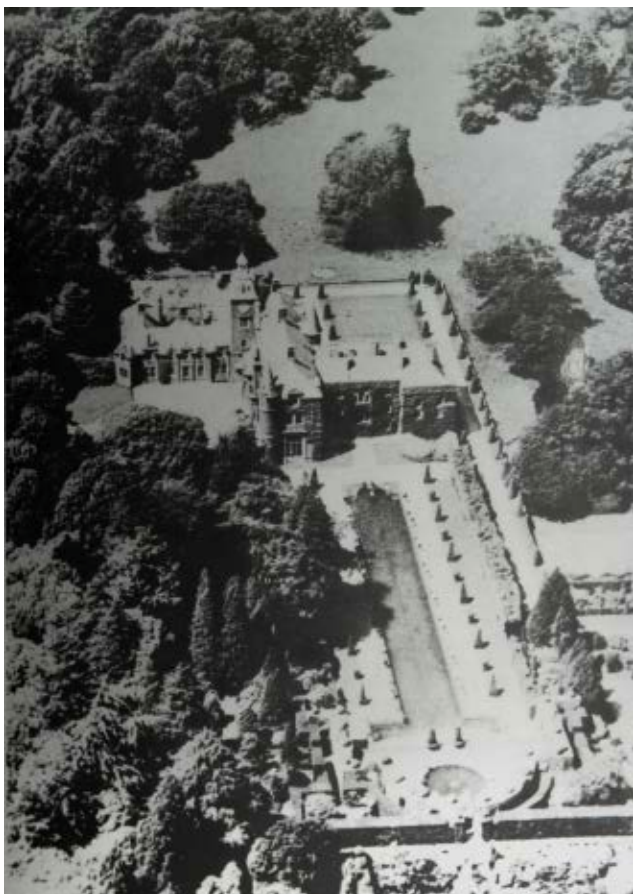
Provenance: Asprey 1969

A distinguished American Private Collection

During the Regency period there was a shift towards the use of native British woods led by the designer and cabinetmaker George Bullock, who championed the use of pollard oak. This fine table is veneered in pollard oak of quite exceptional figure and colour and has faded and mellowed wonderfully with age.

Asprey & Co Ltd was established in 1781 by William Asprey and was instantly recognized as a luxury brand supplying jewellery, silverware and gifts for '*people of refinement and discernment*'. In 1862, Asprey's received a royal warrant from Queen Victoria and has, in its illustrious 240 years, crafted crowns, coronets and sceptres for numerous royal families. However, it is important to remember that for many years Asprey was one of the finest places in Britain in which to purchase antiques of the highest quality. The firm exhibited at the Grosvenor House Antiques Fair for many years, having one of the largest stands there, and many dealers who began their careers at Asprey went on to become renowned independent dealers once the firm closed its antiques department.





Aerial view of Brockenhurst Park (Berry family)



Lord George Wellesley & Louise Nesta Pamela Fitzgerald. (Wikicommons)

The Viscounts Kemsley and the Berry family.

Born in Merthyr Tydfil in Wales, **Sir James Gomer Berry**, 1st Viscount Kemsley, (1883–1968) and his two brothers Henry, 1st Baron Buckland and William, 1st Viscount Camrose, made a formidable trio. James and William were both newspaper barons whilst Henry made his fortune as an industrialist. Together the brothers were part of the wave of extremely rich and successful entrepreneurs who began to take over from the “old money” aristocratic families during the social upheaval caused by the world wars and economic changes, affecting Europe during the first half of the 20th century.

Sir James founded Kemsley Newspapers, which at one stage owned *The Sunday Times*, *The Daily Sketch* and *The Sunday Graphic* and Berry himself also co-owned *The Daily Telegraph* with his brother William. This

domination of the British print media by one family was unprecedented up to this point, especially as Berry would later become chairman of Reuters News Agency in 1951, further cementing his grip. As one might expect, he became something of a society figure, his wealth opening many doors for him.

He and Lady Kemsley had six sons and a daughter. **(Geoffrey) Lionel Berry, 2nd Viscount Kemsley** (1909–1999) died without issue, his brother **Major Hon Denis Gomer Berry** (1911–1983) having predeceased him, the title passed to **Richard Berry, 3rd Viscount Kemsley**. **Hon John Douglas Berry** (1916–1944) was killed in action, while the youngest, **Hon Sir Anthony George Berry** (1925–1984), a Conservative politician, was killed in the bombing of a Brighton hotel by the Provisional IRA.



Pamela Berry (née Wellesley) painted by Captain Julian Orde (private collection)

Major Hon Denis Gomer Berry married **Pamela Wellesley** (1912-1987), daughter of **Lord George Wellesley** (great grandson of the Duke of Wellington) and Louise Nesta Pamela Fitzgerald (left). It may be that Pamela inherited some of the superb collection of Wellington portrait sculptures featured in the following pages. Others she bought, as evidenced by a sales catalogue from the Eslington Park Sale in 1951. In 1955, the Berry's purchased Brockenhurst Park from the Morant family and demolished it to make way for a more manageable modern building in 1959. Brockenhurst Park was famous for its extensive Italianate gardens.

The Duke of Wellington (1769-1852) was a renowned military general and statesman who quickly rose through the ranks in the various military campaigns in India, Africa and the Iberian Peninsula. A brilliant tactician, he is most famous for his victory against Napoleon at the

Battle of Waterloo in 1815, but was also an important politician, serving twice as Prime Minister. As a civilian he was honoured with a state funeral in 1852, where he was buried at St. Paul's Cathedral in London. The Kemsley Collection contains copies and maquettes of several nationally famous monuments to the Iron Duke.

Captain Cuthbert Julian Orde (1888 - 1968) was an artist and World War I pilot. He is best known for his war art, especially his portraits of Allied Battle of Britain World War II pilots. He was secretary of the Automobile Car Club of Britain and Ireland and started the TT races on the Isle of Man. He was awarded the 1914 Star and gave his home address for delivery of the medal as Apsley House, Piccadilly, his father-in-law's house on Hyde Park Corner; Orde had married **Lady Eileen Wellesley** (1887-1952), daughter of **Arthur Wellesley, 4th Duke of Wellington**, in 1916.

THE DUKE OF WELLINGTON AFTER THE LAWRENCE GAHAGAN COMMISSION FOR STRATFIELD SAYE, 1811



This impressive bronze table bust of the Duke of Wellington is in the form of a classical tribute. He is portrayed wearing Roman leather armour, the breastplate with a central lion's mask radiating lightning bolts. The bust is set on a turned socle and square plinth which in turn is raised on a curved simulated marble pedestal, with two recumbent lions above superb quality borders of classical motifs and flowerhead arabesques. The reverse states 'Wellington L. Gahagan Fecit & Pub'd June 12. 1811'.

Provenance: Major Hon Denis Gomer Berry and Lady Pamela Wellesley Berry Richard Gomer Berry, 3rd Viscount Kemsley

Lawrence Gahagan (1735-1820) was born in Dublin to a family of talented stone masons and sculptors. He was based in London from around 1757 and exhibited regularly at the Royal Academy between 1798 and 1817. He was involved in a major project to help

update the interiors of Castle Howard from 1801-1811 but he is most famous for his portrait busts. In addition to the Wellington busts, Gahagan sculpted such notables as Nelson, William Pitt, George III, George IV, Admiral Blucher and Lord Byron. His artistic talent continued through the family line as at least five of his children pursued careers as sculptors.

The Duke of Wellington was one of the most popular subjects for portraits of all kinds during the late 18th and 19th centuries and there are numerous paintings, bronzes and marbles of him in existence. However only a few of the present composition are known to exist. Lawrence Gahagan executed the original of this bust for the Duke of Wellington's country seat at Stratfield Saye in Hampshire in 1811. *Ackermann's Repository of Arts* Vol 6 (1811) illustrates "a portrait of Lord Wellington from a bust for which he sat to Mr Gahagan".



Ackermann's Repository of Arts



Height: 22in (56cm)
Width: 25in (63cm)
Depth: 11in (28cm)

AN EQUESTRIAN STATUETTE OF THE DUKE OF WELLINGTON BY MOREL AFTER MAROCHETTI



Credit: Wikicommons

This bronze shows Arthur Wellesley, 1st Duke of Wellington, astride his famous horse, Copenhagen. He is in uniform and regalia including the Order of the Golden Fleece, the star of the Order of the Garter and other decorations, but bare headed with his bicorne held by his side. The whole study is set on a stepped rectangular double plinth made from simulated porphyry marble and applied with four bronze bas-reliefs showing a son taking his leave of his parents, a man ploughing with two horses and two battle scenes, one including a caparisoned elephant. Signed 'CM' and 'Fondu par Morel et Cie, Londres'. English, circa 1844.

Provenance: Eslington Park Sale, seat of Baron Ravensworth, Anderson & Garland, 6 November 1951 lot 213

Major Hon Denis Gomer Berry and Lady Pamela Wellesley Berry

Richard Gomer Berry, 3rd Viscount Kemsley

The full size statue by Italian artist **Carlo (Baron) Marochetti** (1805-1867), was unveiled in Royal Exchange Square, Glasgow, in 1844. Despite being funded by public subscription, the decision to award him this commission of Wellington proved controversial as he was also competing (unsuccessfully as it transpired) to execute Napoleon's tomb at Les Invalides. In 1848, he moved to

London, following King Louis Philippe into exile, where he produced the funerary effigies for the tomb of Queen Victoria and Prince Albert at Frogmore, Windsor and Richard Coeur de Lion for the entrance of the Great Exhibition of 1851. The footnotes for a similar statuette, sold at Sotheby's in 2022, declare that *'the present bronze is one of only a handful, made either as a limited run for a select clientele, or, perhaps, as part of an edition which was never fully exploited'*. The present version appears to be the only one from this select group (all made by Morel et Cie) which includes the base complete with its bronze panels.

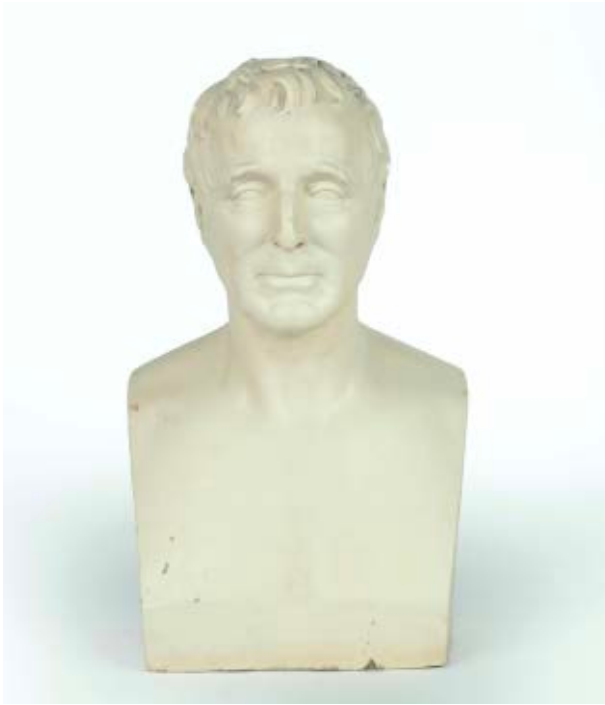
Morel et Cie, Londres. Jean-Valentin Morel (1794-1860) was an extremely important French jeweller and goldsmith who, like Marochetti, fled France in the wake of the 1848 revolution, setting up workshops in Mayfair with over 50 staff. He had trained under Adrien Maximilian who made gold boxes for both King Louis XVI and Napoleon.

Since the 1980s adorning the statue with traffic cones has become a 'tradition', which apparently inspired **Banksy**, the renowned street artist, to choose Glasgow as the venue for his 2023 Exhibition *'Cut and Run'*. He said the traffic cone on the head of the Duke of Wellington statue outside the gallery was what drew him to exhibit there, adding, *'It's my favourite work of art in the UK'*.

Height of bronze: 17¼in (44cm)
Width: 13¼in (33.5cm)
Depth: 5in (13cm)
Height overall: 31½in (79 cm)
Width: 22¼in (62.5cm)
Depth: 14½in (37cm)



A PAINTED PLASTER HERM BUST OF THE DUKE OF WELLINGTON BY GEORGE GAMMON ADAMS



Height: 24in (60cm) Width: 13¾in (35cm) Depth: 8in (20cm)

This plaster bust of Arthur Wellesley, 1st Duke of Wellington, is a replica of the original marble portrait bust commissioned in 1852, by the Duke's heir for Stratfield Saye, Hampshire, the family seat. It is based on his death mask, which was also made by Adams, and depicts the Duke bare-chested with contemporary forward brushed hair. The reverse signed and dated "G. G. ADAMS. Sc. 1852". English, circa 1852.

Provenance: Major Hon Denis Gomer Berry and Lady Pamela Wellesley Berry
Richard Gomer Berry, 3rd Viscount Kemsley

George Gammon Adams (1821-1898) attended the Royal Academy Schools in 1840 on the recommendation of William Wyon, chief engraver to the Royal Mint. He studied there, both as a sculptor and medallist, and finally with the sculptor John Gibson in Rome in 1846. Amongst his numerous commissions, Adams was chosen to take the death mask of the Duke of Wellington in 1852. From this mask he produced a bust of the Duke which the second Duke described as "...considered by myself and those

gentlemen he [sic] knew him best, as well as by his servants, as the best by far that has appeared, and we are obliged to you for thus making a likeness which hereafter will be considered authentic".

It was so admired that Adams made several more marble versions. He exhibited two at the Royal Academy (1854 and 1859). Another was purchased by Queen Victoria in 1853 for £105 (Royal Collection reference number RCIN 2060), the 2nd Duke of Wellington presented one to Saint Joseph's Church, Waterloo and another was acquired by J. Cambell-Methuen for Corsham Court, Wiltshire.

The George Gammon Adams bequest of objects given to the Victoria and Albert Museum by his daughter, I. D. Adams, in 1980, includes both a marble copy and the only known bronze example.

Plaster busts of this model are rare with one notable example in the Duke of Northumberland's collections at Syon House reputedly being the original plaster mock-up for the Corsham Court sculpture and another in the National Gallery, London.



A WELLINGTON COMMEMORATIVE BAROMETER RETAILED BY WEHRLE AND STEUERT



This carved giltwood barometer is in the form of a military trophy of arms surmounted by a coronet. It comprises a sword hilt, cannon barrel, spearhead and standard above a portrait medallion of Arthur, 1st Duke of Wellington, in profile, and flanked by roundels naming his famous battles including Vimeiro, Vittoria, Assaye and Waterloo. The dial is inscribed 'Wehrle and Steuert' and '82 Whitechapel' and the reverse has a pencil inscription *Jan Somalvico 4*. English and German, circa 1852.

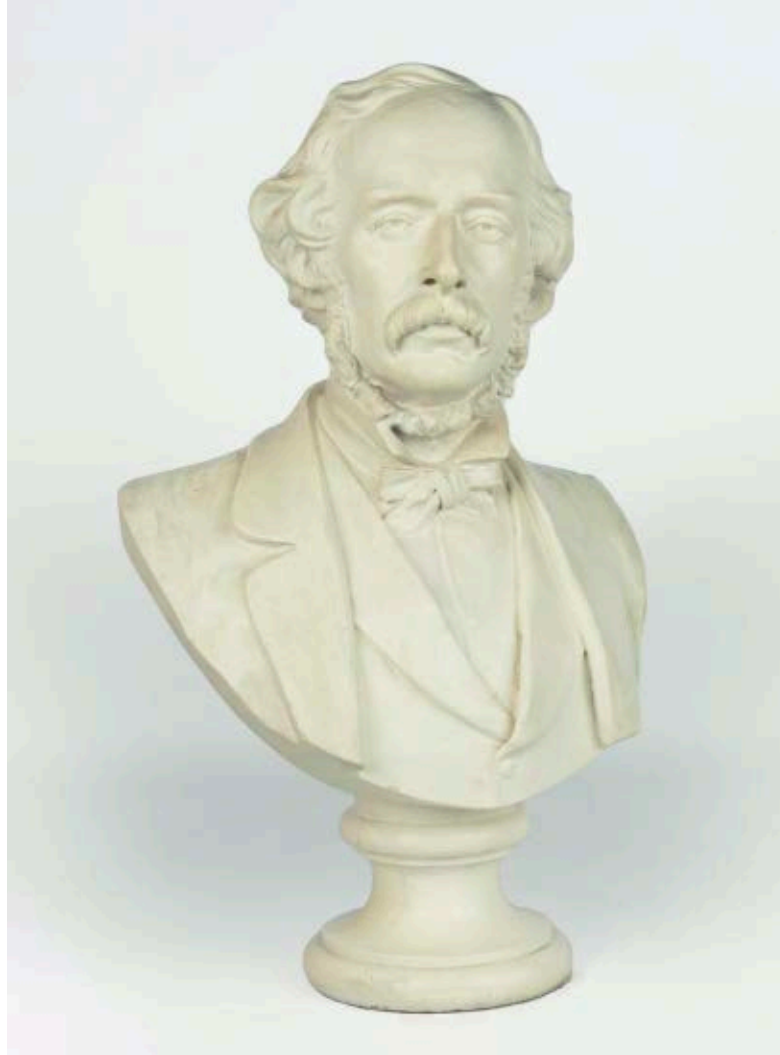
Provenance: Major Hon Denis Gomer Berry and Lady Pamela Wellesley Berry
Richard Gomer Berry, 3rd Viscount Kemsley

Commemorative pieces of this sort are rare survivals and there is a companion model celebrating Nelson's victories. The case was carved in Wehrle's workshops in Baden, Black Forest, Germany and the movement was made by the Somalvico family, barometer and scientific instrument makers from Holborn, London. **Wehrle and Steuert** made clocks, barometers and self-playing organs. The London branch of the firm, based at 82 Whitechapel, retailed pieces made in the German workshops. They exhibited at the Great Exhibition of 1851 in the Automatic Instruments category as "*Wehrle and Steuert, London (for a self-acting organ, manufactured by F. Wehrle, Black Forest, Baden)*".



Height: 47in (119.5cm)
Width: 20in (50.5cm)
Depth: 3½in (9cm)

A PLASTER BUST OF A VICTORIAN GENTLEMAN BY BOEHM



Height: 28½in (72.5cm)

Width: 17in (43cm)

This white plaster bust shows an authoritative gentleman with a moustache and whiskers wearing a high collar and bow tie with a waistcoat and jacket. It is signed inside one shoulder *'Boehm fecit'*. English, circa 1865.

Provenance: Major Hon Denis Gomer Berry and Lady Pamela Wellesley Berry
Richard Gomer Berry, 3rd Viscount Kemsley

Sir Joseph Edgar Boehm (1834-1890) was born in Vienna and came to London in 1848. After three years he went to Italy, Paris and Vienna, where he won the First Imperial Prize. On his return to London, in 1862, he exhibited at the Royal Academy where he became a favourite of Queen Victoria. He received a constant flow of commissions for

public monuments, portrait statues and busts, including the Wellington Memorial, Hyde Park Corner, Carlyle on Chelsea Embankment, a stone figure of Queen Victoria and the Prince of Wales on Temple Bar Memorial, Fleet St and a portrait head of Queen Victoria for 1887 coinage.

According to Lindsay Duguid, Boehm, who enjoyed a good deal of royal patronage, was the lover of Queen Victoria's artistically-inclined daughter, Princess Louise, who studied sculpture with him. Their *"affair ... ended with his dying of a burst blood vessel, alone with her in the studio,"* says Duguid. Mark Stoker says simply that he *"died suddenly on 12 December 1890 at his home, The Avenue, 76 Fulham Road, London."*



Height: 21in (53.5cm) Width: 17¾in (45cm) Depth: 10¼in (26cm)

This bronze group shows Hercules wearing a laurel wreath, propped up on one elbow lying on the back of a lion. He has a wooden club in his right hand and supports a small figure of Cupid on his knee with his left. Cupid is kneeling in supplication and offering Hercules his hand pierced by thorn. The bronze is set on a rectangular bronze base which in turn is on a stepped red plinth and slate slab. The club and cupid are detachable. French or Italian, circa 1860.

Provenance: Major Hon Denis Gomer Berry and Lady Pamela Wellesley Berry
Richard Gomer Berry, 3rd Viscount Kemsley

It seems most unusual that a bronze of this superb quality was not signed. It appears, also, to be a rare depiction of Hercules but the club and association with a lion, albeit one he has tamed rather than slaughtered, confirm his identity.

A 10TH ROYAL HUSSARS (PRINCE OF WALES'S OWN) SILVER GILT BUSBY INKWELL, 1874



Height: 9in (23cm) Overall height: 11½in (29cm) Diameter: 10½in (27cm)

This superb silver gilt regimental piece is modelled as an officer's busby, sabretache, belt and sword rendered in exquisite detail. All the textures; from the feathers in the plume, the fur on the busby, the weave of the belt, the links of the chinstrap to the plaiting of the aiguillettes, are precise. The busby opens to reveal a large glass inkwell and the pouch opens as a box. The pouch is applied with a border of laurel leaves enclosing the royal cipher, crown, three feathers and motto *Ich Dien* of the Prince of Wales. The sabretache has similar insignia with the addition of three battle honours; *Peninsula*, *Waterloo* and *Sevastopol*. All set on a turned black wooden plinth. Assay marks for E.H. Stockwell, London, 1874.

The 10th Royal Hussars (Prince of Wales's Own) was a Cavalry regiment of the British Army and was active from 1715 to 1969; the regimental Colonel in 1874 was Prince Edward, the Prince of Wales. It became known for elaborate and expensive uniforms, so much so that the Regency dandy, Beau Brummell, secured a commission in 1794. The busby was introduced in 1809 and that of the 10th regiment bore a black lower plume and white upper plume. One of the regiment's nicknames was "The Chainy 10th" due to the distinctive pattern of criss-crossed gilt metal decoration on the officers' pouch-belts, which can clearly be seen on this piece.





A HIGHLY IMPORTANT MUGHAL INDIAN CANNON CAPTURED AT COPAL DROOG, 1858



Length: 94in (239cm) **Width:** 16in (41cm) **Diameter:** 10in (25.5cm)

This remarkable cannon is cast overall with a zig-zag design representative of ripples in water. The central cannon shown on the top left of the illuminated manuscript on page 50 has a similar ripple pattern in gilt on bronze (described as a “Vandyke pattern” by the 1908 Royal United Service Museum catalogue) with additional floral decoration towards the end of the tapering barrel. The diameter of the bore is 2 ½ inches according to the 1908 museum catalogue (see opposite). The mouth is painted with numbers *H04* and accession *C.20708*. Indian Mughal Empire 1526-1761.

Provenance: Captured by Major J. E. Hughes and his troops at Copal Droog, 1858

Presented by Major General Donald Macleod to the United Service Institute Museum, Whitehall,

Literature: *Journal of the United Service Institute 1864*: Vol. 7 appendix p. V

Official Catalogue Royal United Service Museum Whitehall, 1908, p.182, item 2689

Old and New London, 1878, vol. 3. p.325 (in the United Service Museum)

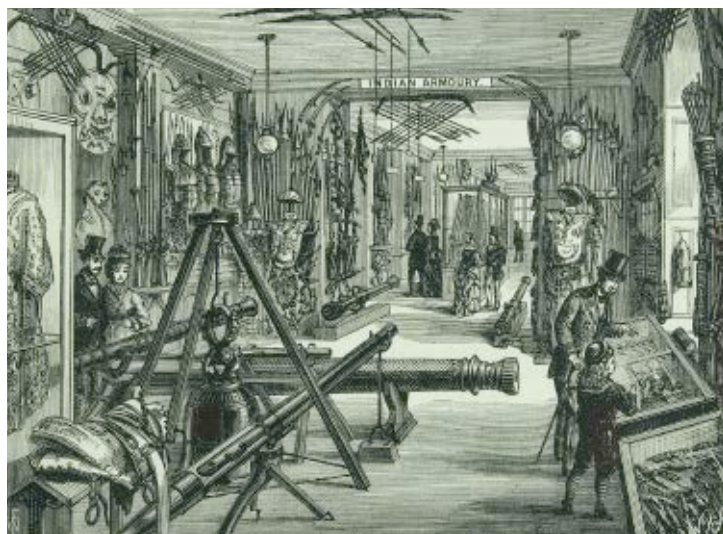
At some 3,500ft in elevation, **Copal Droog** had long been an important strategic site in India. It was notoriously the site of the execution of several British army officers in 1783 during the Mysore Wars, the Indian forces at this stage being commanded by **Tipu Sultan**. In May of 1819, the fort was captured by British forces after a long siege and then lost again resulting in another assault in 1858. The United Service Museum 1908 catalogue states that the piece came from “Copiddroog”, something which has led to certain amounts of speculation about the true location of the piece when captured in 1858. An added complication can be seen in *The Families in British India Society* lists which have 9 different spellings for this one place. The 1819 siege was a protracted affair but the 1858 attack was a much more straightforward from the British perspective. The *Homeward Mail* newspaper reported on 19th July 1858 that the siege had taken no more than three hours of fighting with 100 of the defending forces killed, including the two leaders of the rebellion, and 150 taken prisoner. Only seven British troops were injured. However, a reference in the *Journal of the United Service Institute for 1864* confirms the capture at the siege of the



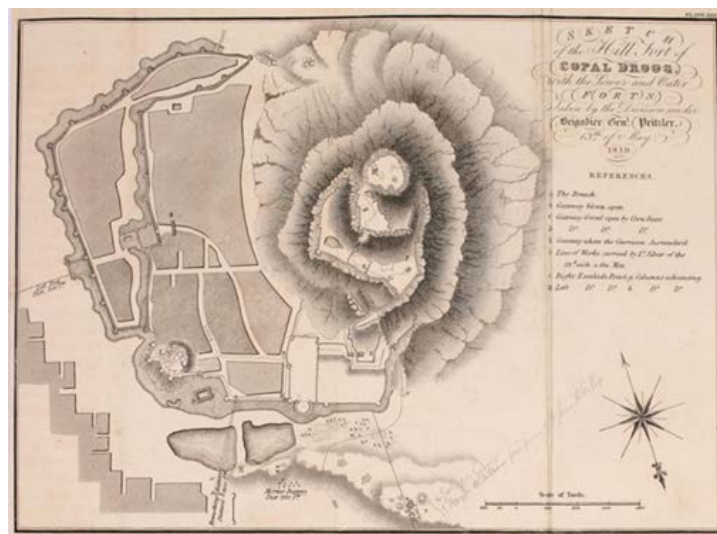
important Copal Droog Hill located to the southwest of Bangalore on 2nd June 1858.

Despite the sources mentioned in our literature, attributing this military success at Copal Droog to Major General Macleod, it is clear from contemporary sources that he played little to no part in the operation. He was in charge of the “ceded districts” in India and the

battle itself was conducted by a column of troops under Major J. E. Hughes. The crushing of the rebellion led to swift promotions for Hughes and Macleod, both of whom enjoyed long and successful careers. Macleod was promoted to Lieutenant-Colonel of the Madras Army in 1862 and Hughes became Brevet-Lieutenant Colonel of the Madras Native Infantry in 1859.



Official Catalogue Royal United Services Museum, Whitehall, 1908



Copal Droog Forts, 1819

A MASSIVE JAPANESE HAND CANNON 'OZUTSU TEPPŌ' OF THE TAZUKE-RYU SCHOOL



Length: 40³/₄in (103.5cm) Weight approx. 26 lb (11.8kg)

This Edo Period (1615-1868) 26mm bore or 30 'monme' matchlock carbine is intricately inlaid with gold and silver wires showing the Immortal Tekkai Senin blowing his soul out of his body in order to meet his master on Mount Hu. The lower section has the mon of the Maru Ni Kuginuki clan and the signature 'Tomioka Sabaiji Yoshihisa'. The stock is carved out of Japanese oak. Circa 1840.

Literature: see *C Sinclair, Samurai, The weapons and spirit of the Japanese warrior*, pp130-131, and I Bottomley & A P Hopson, *Arms & Armour of the Samurai*, pp.124-125, for other examples of Japanese inlaid hand cannon as well as the National Gallery of Victoria, Melbourne, access. no.2892-D3.

This type of gun resembles the Portuguese arquebus, the first matchlock gun to be seen in Japan. Tradition relates that after the accidental arrival of three Portuguese mariners on Tanegashima Island in 1543, the swordsmith Kiyosada gave his daughter to their captain, in order to learn the secrets of musket manufacture.

Large carbines such as this were known as 'ozutsu' or cannon and were mounted on castle walls, used on merchant ships to repel pirates, on horseback in war or as assault weapons to blast through door hinges. Ammunition consisted of heavy round lead balls of differing sizes described as 'monme'. Made to take 30 'monme' shots, this carbine is one of the largest examples of Japanese Edo Period handheld firearms but was most probably made as an exhibition piece.

Yoshihisa was a gunsmith from the Musashi Province, an area stretching today from Tokyo to the Prefectures of Saitama and Kanagawa. He is recorded working around Tenpo 14 (1843) and was an official supplier to the Shogun. By the end of the 19th century these massive guns were still used, but only to call the Buddhist monks to prayer, to signal the end of the working day or to begin official festivals.







Height: 43¼in (110cm) Width: 38½in (98cm) Depth: 19in (48cm)

This padouk chest is made in two parts with inset campaign handles for easy transportation. It has a rectangular top above two short and three long drawers all raised on turned feet. The drawer fronts are elaborately carved with figures in a landscape with pagodas, bridges and a dragon ship, all relating to an old Chinese legend about the Eight Immortals crossing the sea. Anglo-Chinese, dated 1868.

The legend of the Eight Immortals has been popular since the Ming period. There are many versions, but the basics remain the same. The Eight Immortals have to travel to another land and encounter an ocean, the realm of the Dragon King, which they must cross. They each decide to use their special skills or attributes to succeed in this endeavour. In some versions they begin to vie for power and start fighting amongst themselves. In other stories they combine their resources for the good of the world and achieve their goal.



AN ANGLO-CHINESE PADOUK METAMORPHIC ARCHITECT'S TABLE



This apparently simple table is an infinitely versatile desk. The rectangular top has a moulded edge. It opens to create a large reading slope and encloses two candle arms. The front section has split legs so that the entire frieze pulls out to reveal a baize covered writing slope which can be used flat or tilted up on a ratchet. Concealed under the slope is a drawer fitted with one large and several smaller compartments. Anglo-Chinese, circa 1780.

Height closed: 30½in (77.5cm)

Width: 29¾in (75.5cm)

Depth: 20¾in (52.5cm)

Max height: 47¼in (120cm)

Max depth: 31½in (80cm)







This opulent gold thread and silk cloth has a repeating design of octagonal and square panels enclosing confronting phoenix and flowerheads on a densely patterned geometric ground. The bolt is wrapped in brown paper secured with 'Tate and Lyle Ltd Granulated Sugar' tape and inscribed '*Navy and Gold Chinese material brought back by Ad. Robert Coote*'. Chinese, circa 1880.

Provenance: Admiral Robert Coote and thence by descent.

Admiral Robert Coote CB (1820 - 1898) was born in Geneva and educated at Eton College. He enlisted in the Royal Navy in 1833 and served on Royal Yachts *Royal George* and *Victoria and Albert*. By 1851 he was Commander of *Volcano*, West Africa Squadron. He served on *Victory* (1860), *Gibraltar* (1864) and *Arethusa* (1867)

as Captain. Between 1874-1878 he was Commander-in-Chief, Queenstown and his final rank was Commander-in-Chief, China Station. He retired in 1885.

The China Station, established in 1865, had bases in Singapore, Hong Kong and Wei Hai, and was responsible for overseeing the coast of China and its navigable rivers, the western part of the Pacific Ocean and the waters surrounding the Dutch West Indies.

During his time at the China Station, Admiral Coote amassed a considerable collection of Chinese works of art which he sent back to his wife Lucy, daughter of the Arctic explorer Admiral Sir William Parry. These items were then indexed and placed on display at Shales House, Admiral Coote's residence in Southampton.



Length: 16ft (493cm)
Width: 27¼in (69cm)



Height: 20½in (52cm) Diameter: 35½in (90cm)

This table has a circular black marble top with a large central micro mosaic roundel depicting St Peter's Square, Rome, surrounded by eight smaller oval and circular vignettes of Roman ruins, within a band of hexagonal beads strung on lapis lazuli links and an outer specimen border of semi-precious agates and marbles including Blue John, all with malachite borders. It is set on a parcel gilt base with a frieze of stars, acanthus buds and rosettes raised on four male terms of Hercules wearing the skin of the Nemean Lion. The legs are joined with a cruciform stretcher and terminate in cloven hoof feet. Italian, 1850.

Italian micro mosaics and the Grand Tour. Throughout the 18th and 19th centuries the affluent sons of the

aristocracy were routinely despatched to Europe on a 'grand tour' to educate them in the refined arts of Renaissance architecture, sculpture, and painting. This resulted in a steady flow of treasures, some genuine antiquities, and some revival pieces like this one, filling the great country houses of this country. In addition to the objects themselves they created a vogue for similar pieces amongst those not in a position to undertake such expensive travels. In other instances, the table tops alone were transported home and local craftsmen were employed to make suitable tables to support them. Please see Wick Antiques *'Britain on the High Seas: Merchants and Mariners'* pp 56-57 for a William IV giltwood example and others by Gillows of Lancaster and London.



A MALTESE PIETRA DURA TABLE TOP ATTRIBUTED TO JOSEPH DARMANIN & SONS



This circular top is intricately inlaid with a central scene depicting a saddled chestnut horse tethered to a date palm tree on a black ground. It is bordered by concentric bands of grey and Nero Portoro marble and a broad floral border of flowers and butterflies in specimen marbles inlaid onto a white ground. It is set on a vintage chrome eight-legged English base. Top Maltese, circa 1880, base English, circa 1950.

Maltese Pietra Dura. From the 16th century there was a strong tradition of work in marble mosaics, especially in the elaborate tombstones of the Knights Hospitallers of St John, Valletta. Under British rule from 1800, the workshops began making marble table tops for British visitors similar to those sought by the original Grand Tourists in Italy (see previous pages).

J. Darmanin and Sons were the best-known marble-working firm and traded from the 1800s to the 1880s. They exhibited at several international exhibitions including the Great Exhibition in London in 1851. A superb table by J Darmanin with a very similar horse and palm tree decoration can be found in The Royal Collection. Other examples include the pair of 'Londonderry' pietra dura table tops stamped *J Darmanin* which also feature the horse and palm tree motif. The following pages showcase English versions of pietra dura tables championed by the 6th Duke of Devonshire and culminating in a stand at the Great Exhibition of 1851 sponsored by Prince Albert.



Height: 29in (74cm)
Diameter: 36½in (93cm)

AN OCTAGONAL DERBYSHIRE BLACK MARBLE CENTRE TABLE WITH LAPIS LAZULI INLAYS



Height: 30½in (77.5cm) Diameter: 34¼in (87cm)

The top of this table is inlaid with a large wreath of British garden flowers, including predominately white stephanotis, lilac, carnations, lilies, roses, lilies of the valley, fuchsias and two sprays of bright blue forget-me-nots, all against a profusion of leaves, raised on a turned and gadrooned baluster support with a tripod base. English, circa 1850.

Literature: John Michael Tomlinson, *Derbyshire Black Marble*, Ashbourne, 1996, p.61, shows a very similar table with a circular top exhibited at the Great Exhibition of 1851. (See the following pages.)

Ashford marble, as it is sometimes called, is in fact a type of limestone rather than a marble, which turns a deep glossy black when polished. Produced from only two quarries near Ashford-in-the-Water, Derbyshire, it was primarily used for expensive commissions. Bess of Hardwick installed a chimney piece at Chatsworth as early as 1580 and William Spencer Cavendish, 6th Duke of Devonshire (1790-1858) encouraged its revival after admiring Florentine work in Italy. The stone became fashionable as a material for both ornaments and furniture after featuring at the Great Exhibition of 1851 in an exhibit sponsored by Prince Albert, consort of Queen Victoria.

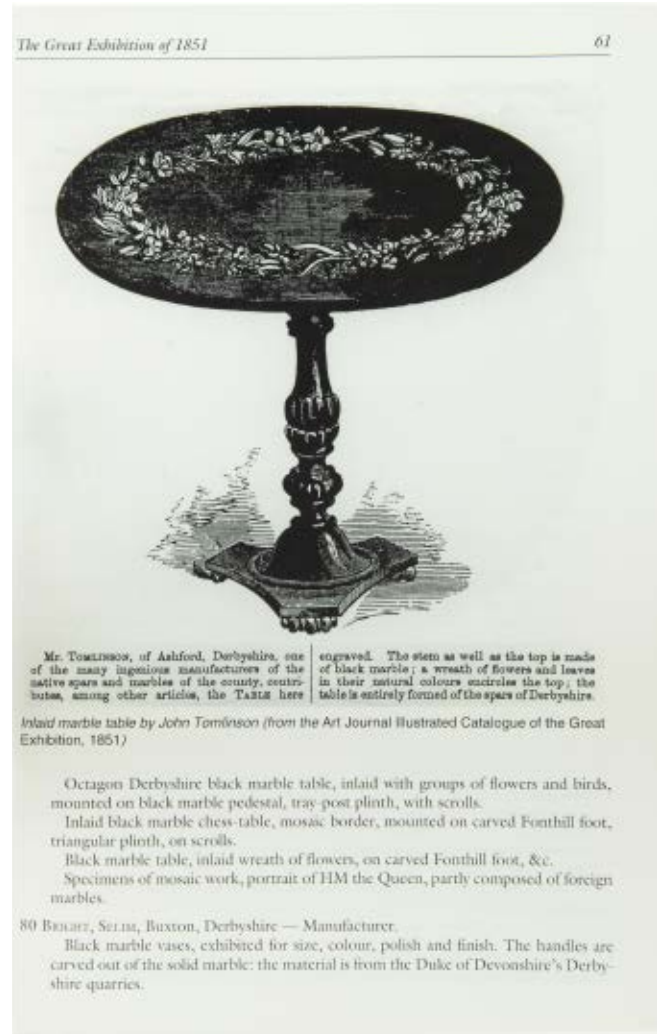


A CIRCULAR DERBYSHIRE BLACK MARBLE PIETRA DURA TABLE, ATTRIBUTED TO TOMLINSON



The circular top is inlaid in pietra dura with three delicate butterflies and a cirlet of British spring flowers, these include white periwinkles, convolvulus, lily of the valley, fuchsia and forsythia, against a profusion of green leaves, all raised on a turned and gadrooned baluster support with a tripod base. English, circa 1850.

Chapter 10 of John Michael Tomlinson's book *Derbyshire Black Marble*, Ashbourne, 1996, covers the Ashbourne marble entries from the *Art Journal Illustrated Catalogue of the Great Exhibition of 1851*. The listing for John



Tomlinson, the author's ancestor, describes a mosaic portrait of Queen Victoria and numerous oblong, circular or octagonal tables. The one illustrated (above right) had the following caption 'Mr. Tomlinson, of Ashford, Derbyshire, one of the many ingenious manufacturers of the native spars and marbles of the county, contributes, among other articles, the Table here engraved. The stem as well as the top is made of black marble; a wreath of flowers and leaves in their natural colours encircles the top; the table is entirely formed of the spars of Derbyshire.'



Height: 30in (76.5cm)
Diameter: 26in (66cm)

AN UNUSUAL GEORGE IV SPECIMEN MARBLE BACKGAMMON TABLE ATTRIBUTED TO GILLOWS



Height: 32¼in (82.5cm) Width: 30in (67cm) Depth: 18in (46cm)

This rectangular table is strongly attributed to Gillows. It has a rectangular top inlaid with a central chessboard flanked by two backgammon fields, all inlaid with a multitude of specimen marbles on a Derbyshire Black Marble ground. One edge is carved and gilded with the Latin motto '*Turpe est in patria vivere et patriam ignorare*'. The oak base has a drawer for cards and playing pieces, all raised on a square section support with four splayed legs and the original brass castors. English, circa 1830.

Provenance: Geoffrey Bennison Ltd, London, November 1983

The Mermaid House Collection, St. John's Wood, London

Property of a gentleman

Private American collection

The Latin text on the edge of this table, '*Turpe est in patria vivere et patriam ignorare*', translates as '*it is shameful to live in your homeland and not know it*'. It dates back to antiquity but rose to prominence once again in the mid-18th century when used by the botanist and key Enlightenment figure Carl Linnaeus in his work on the native flora of Sweden. Interestingly, the combination of this phrase and the use of native English timbers and marbles was promoting English raw materials and craftsmanship, at a time when the noble and the wealthy were focussed on European imports.

Mermaid House in St John's Wood was re-designed by Chester Jones, at Colefax and Fowler, the famous firm of interior decorators, from 1980 onwards and the table appears in an artist's impression of the library. It was purchased from the highly respected decorative dealer Geoffrey Bennison in 1983.



A LARGE GEORGE IV BRASS INLAID ROSEWOOD CENTRE TABLE ATTRIBUTED TO GILLOWS



Height: 30in (76cm)

Diameter: 57½in (146cm)

The circular tilt top has a central field of book-matched, figured rosewood within a broad band of cut brass inlay. The edge is boldly carved with an acanthus and dart border. The central support is hexagonal in section with a broad central flange, raised on three powerful and ornately carved legs. The knees are presented as bold acanthus carved and gadrooned volutes. The lions' paw feet have clearly defined knuckles and claws and enclose the original brass castors. English, circa 1825.

See also S. Stuart, *Gillows of Lancaster and London, 1730-1840*, Antique Collectors' Club, Woodbridge, 2008, Vol II, pl. E.5, which shows a pattern for this table in a drawing room layout designed for G. Bamford about 1820-30. The drawing also shows a pair of bergères and a sofa which correspond to a suite supplied by Gillow & Co. in 1824 to Thomas Wynn (d.1832), 2nd Baron Newborough, for Glynllifon, Caernarvonshire, Wales. Parallels to the cut-brass work and anthemion carved edging on a long table are shown *ibid.*, Vol. I, p.291, pls 308 and 309.



A VICTORIAN ANCHOR AND ROPE BAROMETER BY GRAY AND KEEN, LIVERPOOL



Height: 37in (94cm)

Width: 17in (43cm)

The 10 $\frac{3}{4}$ -inch silvered dial of this walnut barometer is set within the arms of an anchor and a coil of double twisted rope which passes over a ring handle. The dial is inscribed in Spanish and the scale in both Fahrenheit and 'Beaumur'. The trunk is inset with a thermometer. Inscribed 'Gray & Keen, Liverpool' on the dial. English and Italian, circa 1860.

Gray and Keen from Liverpool exhibited in the Designers and Manufacturers Hall of the Great Exhibition of 1851. The official catalogue entry reads '*Wheel barometer, designed for use in naval establishments*' and '*Gothic wheel barometers*'. For a similar rope twist barometer by Gray & Keen, see Wick Antiques *Trafalgar, Trophies and Trade*, p87.

A LARGE BOXED SHIP'S INCLINOMETER BY CARY, LONDON



Height of box: 22 $\frac{1}{4}$ in (56.5cm)
Max. width: 12in (30cm)

This large pendulum inclinometer is attached to a mahogany back board and has a counterbalance. It is marked to 30 degrees in either direction and the pendulum arm has a central boss above an arrow shaped pointer.

The whole is contained within a glazed mahogany case. Stamped on the curved scale '*Cary. 181 Strand London.*' English, circa 1820. Please see page 8-9 for further details on the Cary family.

A 2½ INCH REFLECTING TELESCOPE BY JOHN CUTHBERT, LONDON, CIRCA 1852



Assembled height: 9in (23in)

Length: 11in (28cm)

This Gregorian cylindrical brass telescope retains the original mahogany box. There is also a tripod stand with levelling screws which allows the telescope to be used on a table while focussing is achieved by moving the tiny mirror at the top of the tube. Signed on the back plate *'John Cuthbert, London'*. English, circa 1852.

Provenance: Richard Gomer Berry, 3rd Viscount Kemsley (see pp. 36-37)

Gregorian telescopes were reflecting telescopes which used the Gregorian optical configuration, first proposed by the Scottish mathematician James Gregory (1638-1675) in 1663, to produce upright images. This is a convenience for a telescope that could be used for both terrestrial viewing as well as for looking at objects in the sky. Apart from mirrored glass rather than polished metal mirrors the design and efficiency of these instruments altered little over 100 years.

A LATE GEORGIAN OCTANT BY CARY, LONDON



Octant height: 12in (30cm)

Width: 9¾in (24.5cm)

Box height: 12½in (32cm)

Width: 11½in (29cm)

This octant has an ebony frame and limb with a brass indexing arm and fittings. The inset bone scale is marked to 100 degrees and the nameplate '*Cary London*'. There is a small turned finial which unscrews to become a pencil. It is housed within its original oak case. English, circa 1820.

Isaac Newton invented the reflecting quadrant around 1699 and he gave a detailed description to Edmond Halley,

but this was not published until after Halley's death in 1742. Octants, quadrants, and sextants are closely related and measure the angle between objects. They can be used vertically, such as to find the angle between the horizon and the sun, which determines latitude, or they can be used horizontally to determine distance from the shore. Please see page 8-9 for further details on the Cary family.

A PAIR OF 'NEW & IMPROVED' 15 INCH GLOBES BY NEWTON AND SON



Height: 40in (102cm) Diameter: 21½in (53.5cm)

Each of these globes is set into a walnut stand with burr walnut veneers to the frieze and a solid turned and gadrooned walnut bluster support. This is raised on three acanthus carved C-scroll legs centred on a compass rose (replaced). The sharply carved lion's paw feet enclose the original brass castors. The terrestrial globe label reads *'Newton's new and improved terrestrial globe accurately delineated from the observations of the most esteemed Navigators and Travellers to the Present Time, manufactured by Newton and Son. No. 66, Chancery Lane - 3 Fleet Street, Temple Bar, London, Published Febry Ist 1864'*. The celestial globe label reads: *'Newton's New and Improved Celestial Globe on which all the Stars are taken from the elaborate and most approved Catalogue of Piazzzi, the Nebulas from Bode and the double stars and those with proper motions from South. The Right Ascensions & Declinations of the whole having been recalculated and accurately laid down for the year 1851. By Mr. W. Newton. Manufactured by Newton & Son, Chancery Lane, London, Published, Ist March, 1860. The horizon rings are also signed 'Newton & Son No. 66, Chancery Lane and 3 Fleet Street, Temple Bar, London'. English, dated 1860 and 1864.*

Provenance: Alexander Scrimgeour, Highgate and subsequently Wispers House Ruth Scrimgeour, and thence by descent.

In the 1860s these globes were owned by Alexander Scrimgeour, a stockbroker, who lived with his seven children lived at Woodside, Highgate. He bought the Stedham Estate in 1875 and had Wispers House built in the mock Tudor style, as his main residence, by Richard Norman Shaw. Woolhouse Farm on the estate lay directly below Wispers and in 1897, Mr Scrimgeour gifted this to his daughter Ruth, with the globes and other antiques. Ruth Scrimgeour kept a schoolroom in her farm until the 1930s, and established a pony and horse-breeding establishment and children's riding school on her marshland on Selsey Bill.

The Newton family are ranked among the leading English globe makers. John Newton (1759-1844) trained under Thomas Bateman before founding his own company in 1780. In the early 1800s John, and his second son William (1786-1861), relocated to 97 Chancery Lane and traded under the name J & W Newton. From 1831 to 1841 another partner was added, civil engineer Miles Berry, and the company became Newton, Son and Berry. After 1841 ownership passed to the eldest son William Edward Newton (1818-1879). It was customary to update globes with the latest discoveries and stars by applying new papers as soon as they were published, hence the varying dates on these globes.





This box, most probably made by Gillows, is of rectangular form with a hinged top. Constructed in fine quality mahogany with the T-square and straight-edge also executed in mahogany, it has a single drawer, with two original inset brass handles which can be opened at either end of the box. The interior retains the original brass locking pin for the drawer, the inkwell (glass slightly damaged), a pen and stick of old sealing wax (which appear to be of the period), together with approximately 150 superb quality small and large shears, two of them inscribed. One stating 'October the 15 1820 The small moulds 56 Wilson Chilton' and the other 'Number of shear moulds 27 1820 October the 15'. English, circa 1820.

Provenance: Formerly the property of Wilson Chilton shipwright.

Wilson Chilton (1797-1881) was the son of Richard Chilton and Elizabeth Wilson of 2 Low Street, Sunderland, on the Bishop Wearmouth shore, Co. Durham. Although evidently a highly skilled and respected shipwright, the career of even such a talented craftsman in the 19th century was not a straight road to business success and personal wealth, as shown by the brief synopsis of his career given below.

1828 One of ten partners in Leithead & Co. Shipbuilders, later dissolved.

1829 Establishes his own shipyard in Sunderland and 24 marries Isabel(la) Kirton.

1833 Forms a new company trading as Wilson Chilton & Co with 6 others, later dissolved.

1838 A new William Chilton & Co. formed with three other partners, later dissolved.

1841 Census describes him as a shipbuilder living in Brougham Street, Bishop Wearmouth with his wife, two sons, Wilson Jr and William, a daughter and his widowed mother. He may well have owned property in that street.

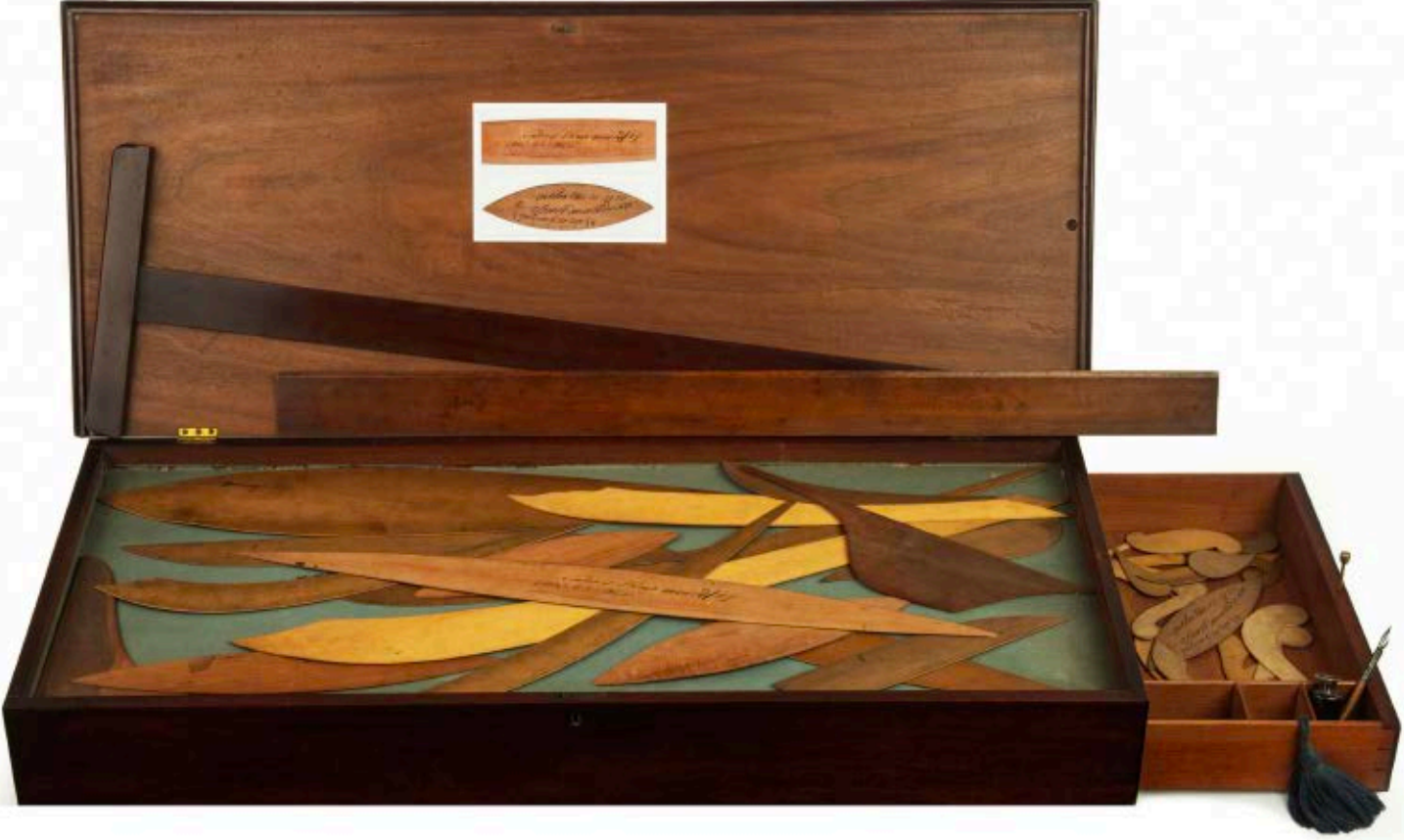
1851 Census has him as shipbuilder employing six hands and nine apprentices. A third son, Thomas born, and oldest son becomes an apprentice, presumably under his father.

1861 Census, now aged 63, declares him bankrupt and now employed as a foreman shipwright. At that time his eldest son, Wilson Jr, was partner in a shipbuilding firm called Spowers and Co., which was dissolved in 1868, and from which a new Wilson Chilton & Co. was formed.

1871 Census lists him as having no occupation.

1881 Census describes him as a landlord but living at 50 Brougham Street owned by his son Thomas.

1881 Dies and probate of his personal estate worth £10 is granted to his four children. He had most likely already conveyed property to his children. (His son, Willian Jr dies 30 years later as a working shipwright.)



Dimensions of box: Height closed: 5½in (14cm) Width: 39in (99cm) Depth: 16¾in (42.5cm)

A RARE NAVAL ARCHITECT'S MODEL OF USS HARTFORD, 1858



Overall height: 13in (33cm) Width: 65¾in (167cm) Depth: 10½in (27cm)

This solid Oregon pine model is marked, with black ink, in minute detail. There are hull gun ports and hull construction measurements, scuppers, boarding ladders, fender positions and rigging anchor points. The decks show plating lines, placings for companion ways, ventilation shafts, the funnel, etc. There are three stub masts, a rudder and decorative painted billetheads under the bowsprit. It is raised on a cradle with two plaques stating *U.S.S. Hartford, 1858 2,900t* and *Screw Sloop 1.225' b.44' dr 172' Cr..302 Armament 20-9 Dalb.smooth bore 2-20pdr parrot rifle 2-12pdrs. American, 1858.*

USS Hartford, a sloop-of-war steamer, was built at the Boston Navy Yard in 1858. She marks the transition from sail to steam power in the American Navy. Her first tour of duty was as flagship with the East India Squadron. At the outbreak of the American Civil War (1861–1865) she was recalled to Philadelphia and refitted to serve as the flagship of David G. Farragut, initially to prevent New Orleans and the strategically important Mississippi River falling to the Confederate River Defense Fleet. Hostilities continued for the next few years with the surrender of Baton Rouge and Natchez, and the Vicksburg Campaign (1862–1863). Vicksburg eventually capitulated on 4th July, having been caught in a pincer movement by the Union Mississippi Squadron on the water and the troops of General Ulysses S. Grant on land. *Hartford's* final and most decisive action of the War was the Battle of Mobile

Bay on 5th August 1864. After only three hours of fighting the Confederate flagship *Tennessee* surrendered, but at great human cost. Twelve sailors from the *Hartford* were awarded the Medal of Honor.

For the following 60 years after numerous repairs and recommissions, she was recalled to duty in the Asiatic Squadron, the North Atlantic and the Pacific. *Hartford* was such an iconic American ship that President Franklin Roosevelt wanted to build a naval museum featuring her and *USS Olympia*, a four-stack destroyer from World War I. Unfortunately, when he died, these plans were abandoned and *Hartford* was allowed to deteriorate. She sank at her berth at the Norfolk Navy Yard, Virginia, on 20 November 1956.



Credit: Gift of Navy Members of The Army and Navy Club



A FINE MODEL OF SAILING SHIP *VIMIERA* BUILT FOR DUNCAN DUNBAR, 1851

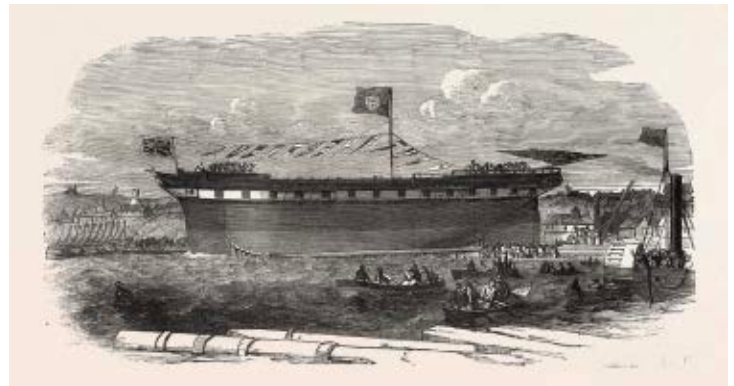


This wooden model is painted in both light and dark grey with a white gunport band and faux gunports, a golden lion figurehead and the name *Vimiera* in applied gold lettering on the bow. There are three masts, sparse deck fittings and mahogany rails. The boxwood decks and coach houses are painted with planking and portholes. Set on a mahogany plinth with a plaque stating, 'Owned by Mr. Duncan Dunbar, London'. Three letters between an ancestor of Sir James Laing's cousin and the Manager of Deptford Shipyard, Sunderland from 1937 accompany this piece. English, 1851.

Vimiera, built for Duncan Dunbar (1804-1862) by prominent Sunderland ship builder Sir James Laing (1823-1901), was intended to trade between London and Sydney. She was launched on June 16th 1851. At 165 feet and 1037 tons she was the largest ship ever built in that port. Newspaper reports from the time were fulsome in their praise. 'The arrangements on board for a passenger ship, tire of the most superb description, and she being expressly built for this trade is the largest vessel in the line' and 'The *Vimiera* presents one of the most magnificent and exquisitely finished specimens of naval architecture ever produced by the shipwrights of the Wear, and one which will serve to keep up and extend their reputation as shipbuilders; whilst, it is enough to say that the model, so ably designed by Mr. Laing, has been completed with equal ability by his workmen.' Numerous other accounts of the ship's history mention a scale model commissioned by James Laing to be sent to the Crystal Palace Exhibition of the same year. One of the letters accompanying this model assert that the family believed this to be that very model, however, the ship's original figurehead was described as 'a graceful representation

of Fame blowing a trumpet carved by Mr. Brooks, of Maryport' and the Crystal Palace Official Catalogue describes the model as being finished on one side and open on the other side to reveal the interior.

There have been several ships, including a World War I Royal Navy destroyer, called *Vimiera* or *Vimeira* after the **Duke of Wellington's** victory at Vimeiro on 21 August 1808. In fact, both spellings of the name were used for the Dunbar ship, causing some confusion with her registration. That aside, her career is very well-recorded. She had the registered number 806 and the signal HFKR and was sold on at least four occasions, being one of the first two full-rigged ships owned by Devitt and Moore, another famous shipping company concentrating on the Australian trade. In 1865 she acted as a convict ship, transporting 280 convicts to Australia. The vessel was converted to a smaller three-masted barque in 1872 and then, after a long period of distinguished service, broken up in 1903.



The launch the *Vimiera*, June 16th 1851



Height: 22in (56cm)
Width: 54in (137cm)
Depth: 10in (25.5cm)

A LARGE AND IMPRESSIVE HALF HULL MODEL OF LINDFIELD, 1891



Backboard height: 15in (38cm) Width: 82½in (210cm)

This builder's half hull model of a four-masted barque is made from maple and mahogany. The hull is finished in natural wood and the topsides are painted black with a white gunport band and faux gunports. There is a delicate classical female figurehead carved in walnut at the bow and painted acanthus decoration on the trailboards. The deck has four stump masts, and the details include cat heads, capstan, deck houses, wheel box and railings. The split back board is half mahogany and half bird's-eye maple. The maker's plate reads "*Lindfield*" Register Dimensions 277.5 x 42.0 x 24.2, Russell & Co, Shipbuilders, Port Glasgow & Greenock'. Scottish, 1891.

Russell & Co, of Greenock and Port Glasgow, was established by Joseph Russell and his partners Anderson Rodger and William Lithgow who leased the Bay Yard in Port Glasgow from Cunliffe & Dunlop and started trading as Russell & Co. in 1874. In their first year they turned out 2,000 tons of shipping. Five years later they took over a yard at Greenock and the lease of a dry dock for repairing ship too. By 1890 their output was a staggering 70,000 tons.

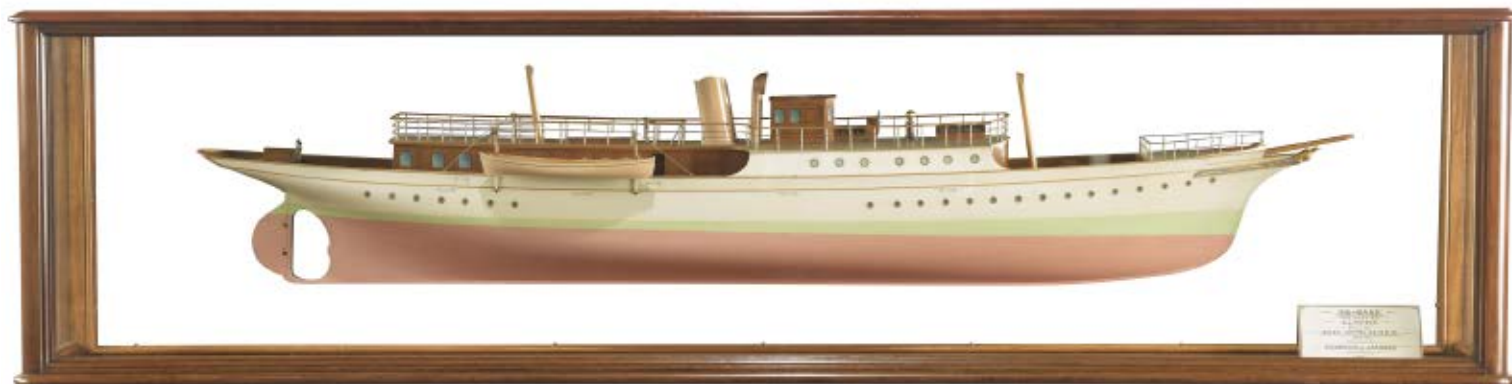
Lindfield was a four-masted steel barque built in 1891 by Russell & Co., Greenock (yard No 282) for Shaw, Savill & Co., Glasgow. She was sold in 1911 to A/S Skib Lindfield (H. Jeremiassen), Porsgrund, Norway and sunk on March 17 1916 by the German submarine *U 70* some 70 miles SW off Fastnet with a cargo of wheat.



Credit: Wikicommons



A MODEL OF EGYPTIAN COAST GUARD CUTTER AB-BASS, BY G.L. WATSON, 1891

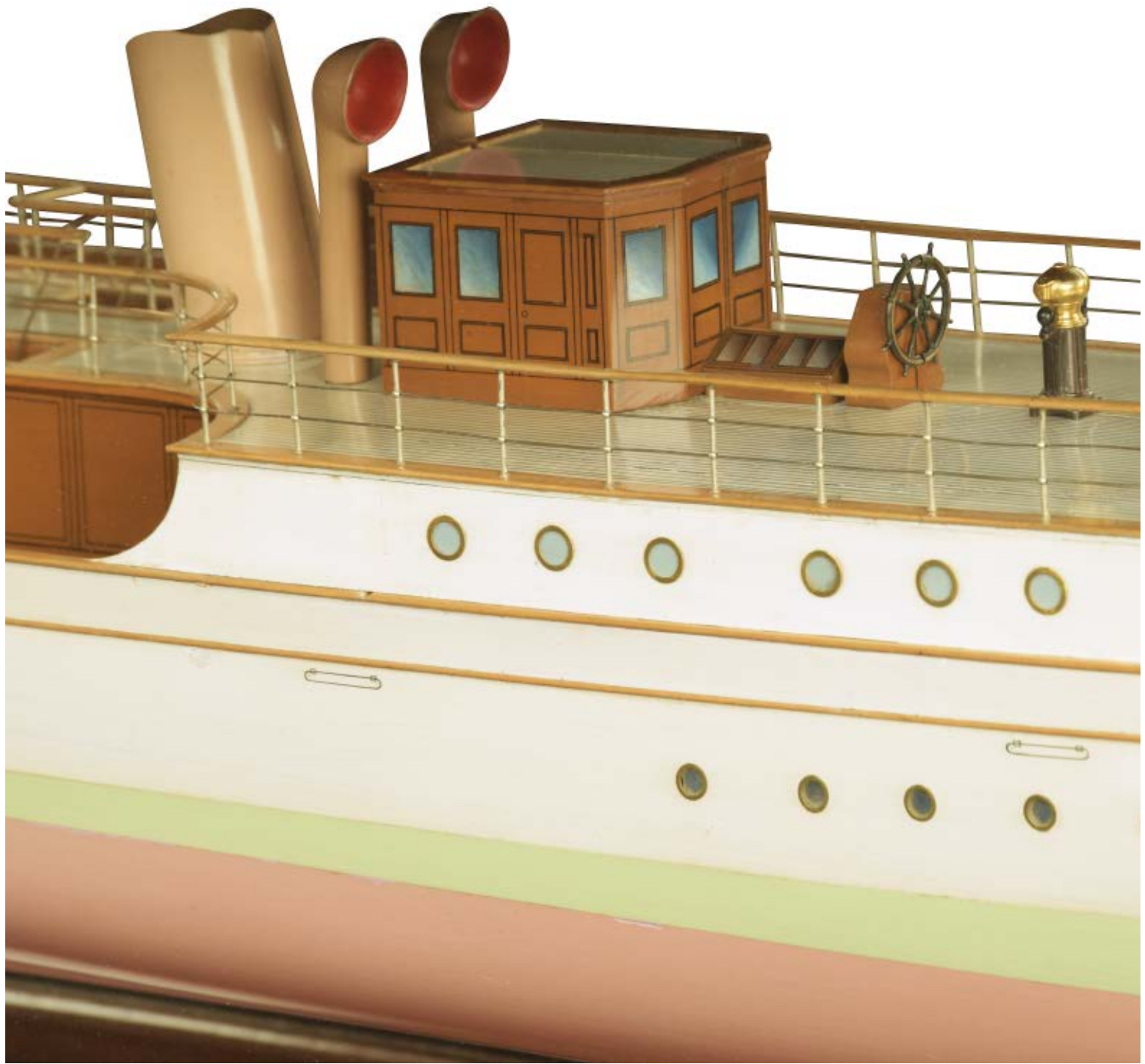


Case height: 13½in (34cm) Length: 54in (137cm) Depth: 6½in (16.5cm)

This fine half-hull shipyard model has a painted pink hull with a pale green waterline and white topsides with a line of portholes. There are two truncated masts, a funnel and a bowsprit above an eagle figurehead. The decks have a coach house and bridge with painted windows, a gilt-top binnacle, steering wheel, capstan and railings. Pencil markings on the deck fittings and guard rail state 'Ab-Bass'. The name plate reads 'Ab-Bass, Designed by G.L. Watson built by Ailsa shipbuilding Co., Troon, Engined by Dunsmuir & Jackson, Glasgow, 1891'. Scottish.

Ab-Bass was designed by the renowned G.L. Watson and built at the Ailsa Shipyard alongside 'May', a slightly larger steam yacht commissioned by repeat Watson client Ninian B. Stewart, an agent for the Egyptian government. However, she was not a gentleman's yacht but instead a Revenue, or in more modern terminology, a Coast Guard Cutter. Commissioned by the Egyptian government, her finesse is a testament to Egyptian frustration at

being banned from maintaining any kind of navy after the Anglo-Egyptian war of 1882. Nonetheless, during World War I, as British dominion continued in the area and the vital Suez Canal became a target for the Germans and their Ottoman allies, Egyptian government vessels were at risk. In early November 1915 German submarine U-35 delivered supplies and Ottoman personnel to the Senussi insurgents in Libya, then cruised east looking for targets. First it sank HMS *Tara*, an armed steamer and former ferry and next entered the Egyptian port of Sollum and bombarded it for 45 minutes. *Ab-bass* was sunk and another Coast Guard Cutter *Nour al-Bahr* was damaged. The lesson of *Ab-Bass*' sinking was clear; the back door to Egypt was wide open and despite being hard pressed on the Western Front, in the Dardanelles, Sinai and the Persian Gulf, the British would now have to find troops to guard the Western Desert. (Please see pp. 98-99) for further information on G.L. Watson, builder of RSY *Britannia*.)



A BUILDER'S MODEL OF PADDLE STEAMER CAXIAS BY HEPPLE, SOUTH SHIELDS, 1912



Overall height: 17in (43cm) Width: 38½in (98cm) Depth: 17in (43cm)

This builder's model shows the Brazilian passenger paddle steamer *Caxias* with a 24 inch laminated and carved hull. She is finished in pink below the waterline with grey topsides, lined paddle boxes with gilt paddle wheels and white-lined decks with gilt fittings as appropriate. The passenger accommodation has boxwood hatches, anchor winch, companionways and lined top promenade decks with benches and gilt wire railings with lifebuoys. In addition, the exceptional details on the roof include the stayed funnel with logo, whistle, navigation lamps, mast with standing rigging and navigation lights. The whole is mounted on four turned silvered columns on a raised plush-lined display board enclosed in a glazed mahogany case. English, 1912.

Thomas Hepple had a millwright's business at Mitford, Northumberland and came to Coble Dene, North Shields, where he set up in partnership with Richard Landells in the early 1850s. They devoted much of their attention to the building of tugs as ocean going vessels and gained many orders from the Crown Agents for the Colonies. After a while, Hepple recognised the growing market for steam trawlers. He purchased land known as Stainton's Foundry at South Shields and then concentrated on building up a reputation as a steam trawler builder as well as the tugs.



A FINE SHIP BUILDER'S MODEL OF SS FORTHBRIDGE, CIRCA 1928



Height: 21in Length: 60in Width: 15¾in

The hull of this model is built up in lifts (or planks), with a painted dark red bottom and grey and white topsides. It is marked at the bow and stern with draft markings, and at the centre of the topsides with the plimsoll mark. The decks are of maple veneer, with the deck plating seams drawn in Indian ink. The details, mostly gold plated, include anchors, anchor windlass and chain, hawse pipes, bollards, chocks and ventilators, railings, cargo hatches with maple veneer covers and Indian ink details, open bridge with canopy frames, binnacle, wheel, running lights, funnel with vents, boats on davits secured amidships, two masts with cargo booms, many deck structures in varnished maple, a secondary ship's wheel with quadrant at the stern, and aft canopy frame. The model is displayed on four German silver pedestals on a raised plinth within the original mahogany-framed case with the original builder's plaques mounted on the centre of each side.

An extensive article in the Hartlepool Northern Daily Mail dated 19th March 1928 describes the sea trial

for the **Forthbridge** as follows: "*The screw steamer Forthbridge, built to the order of Messrs. Crosby, Magee and Co. West Hartlepool, by Messrs. Wm. Doxford and Sons Ltd. of Sunderland ran a very successful trial on Saturday, an average speed of 11.5 knots being attained. The vessel is of the single-deck type, with poop, long bridge and forecastle. Her dimensions are: Length 390 ft; breadth 54ft 9in; depth 30ft 2in with a deadweight capacity of about 9000 tons. She is built to Lloyd's highest class. The machinery was supplied by Messrs. Richardson, Westgarth and Co. Scotia Engine Works, Sunderland. The owners were represented by Mr T. H. Nevinson, their marine superintendent, and Messrs. H. Gallacher and F. H. Russell represented the builders and engineers respectively.*"

The vessel was the victim of a catastrophic fire off of Tokyo in 1936 which raged for several days. At this point, the ship's complement consisted of: Captain Henry S. Darkins, First Mate A. F. Walsh, First Engineer W. A. Whincop and 23 further crew.



A DEMONSTRATION OR MUSEUM MODEL OF A CIVIL DEFENCE TRAVERSING CANNON



Overall height: 45½in (114.5cm) Width: 36½in (93cm) Depth: 14½in (37cm)

This bronze scale model of a defence cannon rests on a solid ebony carriage with working blocks and tackle to run the barrel out. It is set on a Derbyshire Black Marble base inset with a spoked pivot pin in the centre of a circular rail and a second curved rail for the two pairs of trucks to follow, thus allowing the gun to swivel or 'traverse' from side to side. It is mounted on its original walnut table with quadrant spandrels supported on four sturdy turned and reeded legs. There is a plaque reading 'Model Carriage on Traversing Platform for Heavy Ordnance, Col. Tylden, R.I. Art.ly.' English, circa 1847.

It seems very likely that this model is related to a report by **Colonel Tylden** in 1847 about Archcliffe Fort in Dover

'that the fort was armed with 6 x 32pdr guns mounted on traversing platforms, the masonry walls were in good order having the appearance of being recently restored. To aid the general artillery practice at the fort a 32pdr gun was mounted to fire over the rampart. 3 years later a local builder built an oak target to be used by the 12th Battalion Royal Artillery who were stationed at the Heights, it was moored a mile from shore and the local paper commented "that one shot passed through the mark." Various Royal Artillery Battalions used the forts battery for practice, many of which were reported in the local papers, one such report read "unusually excellent" in 1852 when the 6th Battalion fired 240 rounds at the target, this was anchored 1000 feet away in the bay, the target was hit a total of 6 times'.





HMY Osborne circa 1895. Credit: Wikicommons

An oak photograph frame: This frame is applied in silver with the Prince of Wales feathers tied with ribbons incised *'Ich Dien'* above and *'Royal Yacht Osborne'* below. English, circa 1900.

Height: 19¾ in (50cm) Width: 14in (36in)

A platinoid dinner gong and padded striker: This gong is suspended in a circular, tubular frame on four legs with ball feet. It is inscribed with the crest of the Royal Yacht and the legend *'Presented by Captain Charles Windham on leaving, with deep regret. 28th December 1900'* and with five stamps including H.W.& Co, initials B.P. and *'Platinoid'* within a frame of arrows. English, circa 1900.

Height: 15½in (40cm) Width: 12¼in (31cm)

A silver two handled trophy for Osborne's boat crew's race, engraved *'Presented by Her Royal Highness the Princess of Wales to the winner of Officers boat race "Victoria and Albert" v. "Osborne", Cowes, 20th August 1880'* and the list of the (winning) Osborne boat crew verso. Assayed for London, 1879.

Height: 8½in (22cm)

A silver and cut-glass desk set, comprising a rectangular ebonised pen tray with silver mounts inscribed *'Asprey & Sons, 166 New Bond Street London'* with a central cut glass

inkwell. The hinged silver lid of the inkwell is embossed with three upright feathers and incised *'Captain H Rose RV November 1883'*. Full assay stamps for Asprey, London, 1883.

Height: 4in (10cm) Width: 12¼in (31cm) Depth: 9½in (24cm)

HMY Osborne was a Royal Navy paddle steamer commissioned in 1874. She measured 1,850 tons, and was used for cruises to foreign countries and later on the short run to Osborne House on the Isle of Wight. In 1898, the Prince of Wales (future King Edward VII) opted for a period of convalescence on *'Osborne'* rather than at Osborne House with his mother Queen Victoria. Concerned for his wellbeing, she nonetheless invited Guglielmo Marconi to set up a wireless link between the Royal Yacht and Osborne House. Marconi successfully installed apparatus on the Royal Yacht and in Ladywood Cottage within the grounds of Osborne House, *'which delighted the Royal family so much that they continued to use wireless communication after the Cowes Regatta Week with various Royal Dukes and Cabinet Ministers joining in'*. Only just over a year later, on 22 January 1901, the Queen passed away. Osborne's final commanding officer Charles Eustace Anson, had the onerous task of overseeing her funeral arrangements after less than 30 days in post.



A RACING FLAG FROM ROYAL SAILING YACHT BRITANNIA, CIRCA 1936



Charles Dixon: RSY *Britannia* racing at Cowes. Wick Antiques

This large racing flag was made from pieced wool bunting with machine stitched bunting and a canvas sleeve stamped '5'. It is of rectangular form with the Prince of Wales feathers enclosed in a ducal coronet and the motto *Ich Dien* on a halved blue and red ground, later framed and glazed. It is accompanied by a black edged letter on Buckingham Palace writing paper dated 10th July 1936 saying, 'Dear Sir, I am commanded by the King and Queen Mary to send you these flags which were flown on board "Britannia" at various times during her career, including one of her racing flags. Their Majesties hope you will like to keep these in your club house as souvenirs of the old yacht. Yours Derek Keppell, Master of the Household, The Commodore, Royal Portsmouth Corinthian Yacht Club.' King George died on 20 January 1936 which explains the black edge to the letter. English, circa 1936.

Provenance: Royal Naval Club & Royal Albert Yacht Club, Portsmouth

RSY *Britannia* played an important part in preparing challengers for the America's Cup. She was used as a trial horse for the *Shamrocks* and later, after conversion, for most of the 'J' Class yachts of the 1930s. *Britannia* was built in 1893 according to the plans of G. L. Watson for His Royal Highness the Prince of Wales, a keen and able helmsman. From the beginning, *Britannia* was a successful racing yacht winning races against Kaiser Wilhelm's *Meteors*, among many others. *Britannia* won over two hundred races in her career - a record that has yet to be surpassed. She was beaten by *Navahoe*, one of Herreshoff's boats, but fared better against another America's Cup yacht, *Vigilant*, winning twelve races out of seventeen. When *Britannia* was converted to race in the 'J' Class she was stripped of her bulwarks, given a one-piece mast and a Bermudan mainsail. The transition did not interrupt her run of success, although she performed best in hard weather. She was scuttled off the Isle of Wight at the dying request of George V.



Height: 43in (109cm)
 Width: 60in (152.5cm)
 Framed height: 57½in (146cm)
 Framed width: 81½in (207cm)

ROYAL SAILING YACHT BRITANNIA'S BURGEE FROM THE ROYAL CORINTHIAN YACHT CLUB



A framed lithograph of George V at the helm of Britannia

This large triangular racing burgee is made from pieced wool bunting with machine stitching with three vertical red, white and red stripes. The white stripe showing a blue shield with a white star and crescent moon motif below a royal crown. The leading edge inscribed in ink 'R. Portsmouth Corin.n'. It is accompanied by a copy of a black edged letter on Buckingham Palace writing paper dated 10th July 1936 saying, 'Dear Sir, I am commanded by the King and Queen Mary to send you these flags which were flown on board "Britannia" at various times during her career, including one of her racing flags. Their Majesties hope you will like to keep these in your club house as souvenirs of the old yacht. Yours Derek Keppell, Master of the Household,

The Commodore, Royal Portsmouth Corinthian Yacht Club." It is offered with a Royal Portsmouth Corinthian Yacht Club printed silk racing programme for the Sixth Regatta in Osborne Bay, 1883, with a gold fringe and a button attached with a red seal to a tag stating 'Seabed Pattern Button Corinthian Yacht Club, jacket and vest, 1880', in an envelope 'On H.M. Service' addressed to 'General His Serene Highness, Prince Edward of Saxe-Weimar, Commodore of the Corinthian Yacht Club, Government House, Portsmouth'. English, circa 1936.

Provenance: Royal Naval Club & Royal Albert Yacht Club, Portsmouth



Height: 47in (120cm)
 Width: 76in (193cm)
 Framed height: 59½in (151cm)
 Framed width: 91in (231cm)

SEVERAL PHOTOGRAPHS OF THE ROYAL FAMILY ON BOARD HMY VICTORIA AND ALBERT III



A framed officer's autographed photograph with King George V and Queen Mary, circa 1934, (17 by 14½in), a framed crew photograph from 1945 (9¾ by 11½in) and

five 2 by 3in photographs of Princesses Elizabeth and Margaret with King George VI and Queen Elizabeth aboard the *Victoria and Albert III*.





Height: 9½in Width: 13½in

Duke of Edinburgh's World tour on HMY Britannia, in 1959, a fascinating photographic record of the Duke's visit to numerous destinations between Rangoon and Nassau including Burma, Singapore, Sandakan and Lanasi Island,

with 74 photographs and an annotated map, all bound in a blue leather album embossed in gilt with the Royal Yacht badge and legend '*H.M. Yacht Britannia*'. English, 1959.



A SILVER GOBLET PRESENTED TO CAPTAIN W. G. HACKSTAFF, 1830



Height: 8¼ in (21cm)
Diameter: 5in (10.5cm)

This flared silver cup has a border of repoussé scrolls and foliage on the lower bulb of the goblet and around the foot. Please see below for the inscription. Partially assayed for maker John Edward Terrey and retailers Wordley & Co, Liverpool, 1830.

Provenance: Captain W. G. Hackstaff
Thence by descent to W. Scott Keith Jr. of Deerfield
Massachusetts
Skinner Inc, Boston, 1997
Hyland Granby Antiques, Massachusetts
The Kelton Collection of Marine Art and Artefacts

The Liverpool Mercury on 5th November 1830, describes this *'rich and handsomely chased piece of plate, manufactured by Mr Wordley, of Lord Street, and presented to Captain Hackstaff, of the New York packet-ship William Byrnes, by the passengers on board that ship on her recent voyage from New York. It bears the following inscription very beautifully engraved-* "Presented to Captain W. G. Hackstaff, as a tribute of respect for his nautical skill, and esteem for his gentlemanly

conduct during a voyage from New York to Liverpool. - Oct, 1830, - by Col. McCombe and A. Graham".

Captain William G. Hackstaff (1795-1869) had a long and illustrious career as a packet ship captain plying the Atlantic. Contemporary accounts record the *William Byrnes* making the crossing from New York to Liverpool in 18 days. Hackstaff was clearly very popular as a group of his passengers took out an advert in Gore's Liverpool General Advisor in 1826 to thank him for the way they had been treated during their "boisterous passage". By the time he retired, in 1851, he had made 54 successful return voyages between New York and Liverpool and three return voyages between New York and Le Havre. He was elected a member of the Marine Society of New York in 1826 and had the distinction of never having lost a ship in his entire career. Hackstaff lived first in New York, before moving to a large house known as *Riverside* in Middletown, Connecticut where he became a successful civic figure, serving as an alderman between 1860 and 1865.

THE LUSKA BAY REGATTA CHALLENGE CUP WON BY SURPRISE, 1878



Height: 10¼in (26cm)
Max width: 7¼in (18.5cm)

This ornate repoussé silver trophy is in the form of a handled cup with an everted rim and tripod dolphin base. The high relief decoration comprises three gaff rigged yachts racing, above a frieze of shells against waves. There is a C-scroll cartouche inscribed 'The Luska Bay Challenge Cup Presented by Captain Waller and Captain Edmund W. Waller 29th July 1878'. The handles are composed of entwined ropes and the rim of frothing waves. Assay marks for London 1876.

The Luska Bay Regatta was first staged in 1878 and the Waller family, prominent yachtsmen from Tipperary, generously presented a Challenge Cup worth £20 for the winner of the race open to all yachts under 10 tons 'the property of gentlemen'. The race was a hard-fought affair, but was won by *Surprise* in 5 hours 58 minutes and 43 seconds, over 10 minutes ahead of the runner-up. *Surprise* was owned by Captain William Waller, and steered by his son Edmond - the two gentlemen who presented the trophy in the first place. The vessel returned and

successfully defended her title in 1879, this time winning by over 25 minutes. *Surprise* had a fine racing record, having also won at the Lough Derg Regatta two years in a row, in 1876 and 1877. The race report of her win on Lough Derg in June 1883 described her as a cutter of 8 tons.

In an article in the *Midland Counties Advertiser*, 17th July 1930, titled 'Capt. Waller's Adventure' the origins of the vessel were discussed. She was apparently built by William Waller himself and was described as a 'famous fresh water yacht...which won many races on Lough Derg' and the Waller family's roots in yachting circles, stretching back over 50 years at that point, were also discussed. The family seat was Priory Park in Tipperary. We are indebted to the Waller family for supplying two photographs of *Surprise* in action, which are featured in a blog on our website.

THE NEW YORK YACHT CLUB REGATTA EWER BY TIFFANY WON BY SLOOP GRACIE, 1872



This sterling silver ewer, based on the ancient Greek Oenochoe form of wine jug, has a bulbous body and a hinged lid. It is applied with a coiled rope and anchor finial. The gadrooned arched handle terminates in a Neptune mask suspended from a twisted rope which encircles the shoulder. A large central garland of oak leaves, denoting triumph and victory, encloses the inscription *'First prize for Sloops without time allowance won by Gracie, New York Yacht Club Regatta, 20th June 1872'*. Fully marked to the base for John C Moore & Son, sterling silver and Tiffany & Co, with their Union Square address.

Provenance: Samuel J. Colgate, owner of *Gracie*.

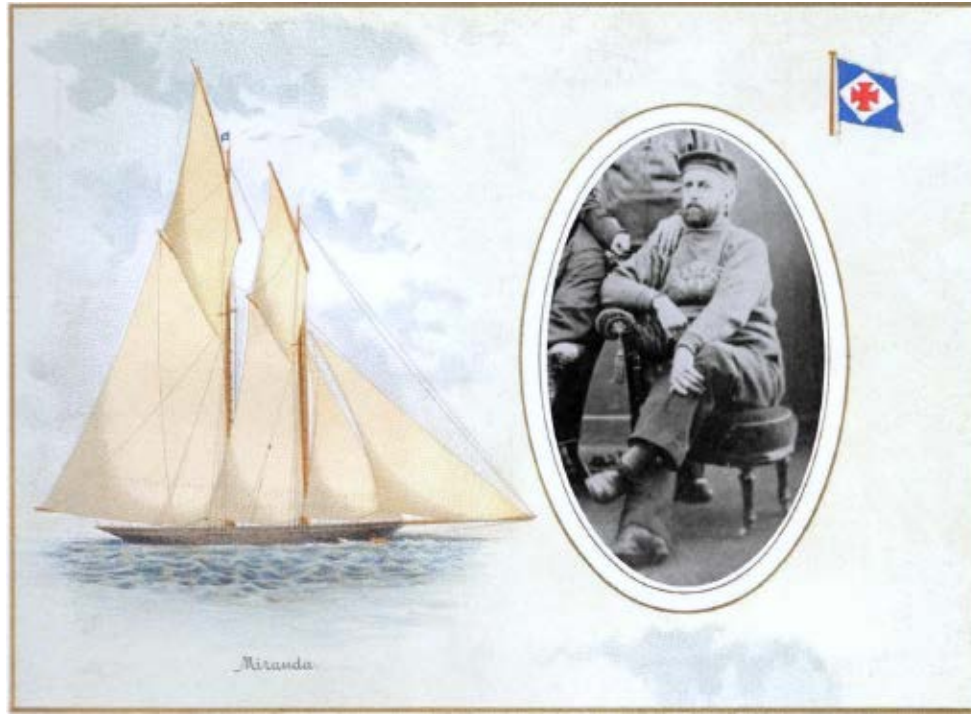
Gracie was built at Nyack on the Hudson river in 1868. Designed by A. G. Polhemus for William Voorhis, she had a stellar career for 42 years and won numerous regattas,

private challenge cups and even races against America's Cup contenders. *Gracie* entered the 1872 NYYC Regatta sloop class against *Vixen*, *Addie* and *Ariadne*; and won by 5 minutes, 12 seconds. In 1881 she beat both the selected defender of the America's Cup and the challenger in a three way contest and the fact that she was never selected to compete in the Cup race itself was a source of considerable controversy in the racing world. *Gracie's* owners over the years included William Voorhis, William Krebs, John R. Waller and Joseph P. Earls, in addition to Samuel Colgate. She was rebuilt in 1878, her length being increased to some 69 feet and was described by *Brentano's Aquatic Monthly and Sporting Gazetteer* in the following glowing terms *'No yacht at the present day is better known, or more appreciated, or more successful, than the sloop-yacht Gracie, which has been selected by the New York Yacht Club to carry the Rear-Commodore's pennant for 1879'*.



Height: 11½in (29cm)
Width: 8in (20cm)
Depth: 7in (18cm)
Weight: 59.12oz

THE ROYAL SQUADRON SCHOONER PRIZE WON BY MIRANDA, 1877



Miranda and Capt. Lemon Cranfield ©2020 Daniel Simons

This impressive trophy is a small replica of the classical Roman 'Warwick Vase'. The body is cast and chased with fruiting vines below the rim. The central field has a continuous band with bearded Bacchic heads floating above a lion's mask and pelt. The applied handles comprise gnarled twisted vine stems. The spreading stem is set on a square foot which is incised 'Royal Squadron Schooner Prize 10th August 1877 "Miranda"'. Raised on a later black wooden plinth. Assay stamps for Stephen Smith and Son, London, 1977.

Provenance: Presented to George C. Lampson, 1877

Built in Wivenhoe, Essex, *Miranda* was owned by George C. Lampson, the son of the deputy-chairman of the Atlantic Telegraph Company. His passion was for sailing and *Miranda* was a success on an almost unprecedented scale. In the four years between 1880 and 1884, Lampson and skipper Lemon Cranfield, won over 100 prizes, leading to widespread celebrity.

When presented on the 10th of August 1877, this trophy was said to have a value of £100. Five yachts started the

race with *Miranda* by far the lightest, giving over 30 tons in weight to her nearest competitor *Corinne*. According to the race report in the *Shipping and Mercantile Gazette* published on 11th August 1877 'Miranda finished second, 43 seconds behind Corinne, but won the race by virtue of her time allowance'. A week later *Miranda* won the Vice Commodore's prize at the Royal Victoria Regatta.

The Warwick Vase, a colossal Roman marble vase measuring nearly six feet high, dating from the 2nd century A.D, was found in fragments in 1770 at the bottom of a lake at Hadrian's Villa near Rome and acquired by Sir William Hamilton, at the time Ambassador to Naples and married to Emma, future mistress of Admiral Lord Nelson. Hamilton in turn sold it, now restored, to his kinsman, Charles (Greville), 2nd Earl of Warwick, who set it up in the grounds of Warwick Castle. The vase had been engraved by Piranesi in 1778, and these prints provided the inspiration for versions of the vase in silver and silver-gilt during the Regency period. Rundell, Bridge and Rundell, the royal goldsmiths, appear to have supplied most of the Warwick Vases.



Height: 9in (23cm)
Height overall: 16in (41cm)
Diameter: 10¼in (26cm)
Width: 13in (34.3cm)
Weight: 92oz. (2dwt) (2865 gr)

A SILVER GILT NEWPORT YACHT RACING ASSOCIATION TROPHY WON BY COLUMBIA, 1901



Columbia and Shamrock in 1899. Credit: Wikicommons

This silver-gilt trophy is a two-handled loving cup with a gilded interior and flowerhead adorned scroll handles. The lower body and foot have repoussé spiral gadrooning and rocailles. Inscribed on one side '*Newport Yacht Racing Association, August 1st 1901 won by Columbia*'. Stamped '*1899 Sterling Howard & Co and William B Durgin*'. American.

Provenance: John Pierpont Morgan (1837-1915) - the financier, to his son

John Pierpont Morgan Jr. (1867-1943) - 'Jack', to his son

Junius Spencer Morgan (1892-1960) - to his son

John P. Morgan II (1918-2006)

Columbia, built by the Herreshoff Company, Rhode Island, was a legendary yacht, one of a tiny number of vessels to successfully defend the America's Cup. Her first victory was in 1899, and her second victory against *Independence* on 1st August 1901, commemorated by this trophy, is viewed as an unofficial trial for the forthcoming race which she also won. Thomas W. Lawson, the owner of *Independence*, desperate to beat his rival Morgan, reputedly made the extraordinary offer of \$100,000 to his

crew in the event of their beating *Columbia* and securing their own chance to race in the America's Cup. The race was organised by the Newport Yacht Racing Association and *Columbia* began as favourite. The race started two hours later than expected due to a lack of wind and *Columbia* quickly established a considerable lead. She won by as much as a mile. Lawson was so disgusted by the performance of his yacht that she was entirely stripped down after the race. *Columbia*, however, won the right to defend the America's Cup and, as mentioned above, was victorious in that race as well, a few weeks later.

Howard and Co established their silverware division in New York in 1881 but were forced to close in 1902. As a result, this trophy may well have been one of their last major commissions. Meanwhile **William B Durgin**, New Hampshire, was founded in 1853 and continued independently until 1924 when they were merged in to the Gorham company. The firm made flatware and hollowware of all sorts and one of its most famous commissions was Davis Cup tennis trophy.



Weight: 58oz.
Height: 10½in (27cm)
Width: 11¾in (30cm)
Diameter of goblet: 6¼in (16cm)

THE 'ENTENTE CORDIAL' CHAMPAGNE COOLER FOR THE BRITISH MOTOR BOAT CLUB, 1905



Dorothy Levitt on *Napier* in 1903. Credit: Wikicommons

This deep cylindrical bowl by Charles Townley and John Thomas is of heavy gauge with a raised circular foot, two acanthus scroll handles and cut-card acanthus leaves around the base. The inscription reads *'The "Entente Cordial" Cup Presented to the British Motor Boat Club by Mrs Walker Munro, 1905, won by 1905 Aug 7 'Napier II' J. Scott Montagu, Lionel de Rothschild, 1906 Aug 6 'Yarrow Napier' Lionel de Rothschild.'* Assayed for Charles Townley and John Thomas, London 1904, retailed by F B Thomas & Co.

Provenance: Lionel de Rothschild, Exbury and J Scott Montagu, 2nd Baron Montagu of Beaulieu
By descent Edmund de Rothschild, Exbury.

The *'Entente Cordiale Cup'* was the prize at the club's race meeting at Burnham on Crouch in August 1905 in honour of a visit from the French Navy. Lionel and John had great success in the new *Napier II* and *Achillée millefeuille* Napier motor boats. *Napier II* was fitted with the largest six-cylinder engine ever built by Selwyn Edge. In 1905 the pair won a 35 mile race across the Arcachon basin, France, in a time of 2 hours, 2 minutes, 26 seconds. The following year they broke Dorothy Levitt's water speed record at 28.8 knots and in 1907 won the prestigious 'Perla del Mediterraneo' on Lionel's boat, *Flying Fish*.

Selwyn Francis Edge (1868–1940) was a British entrepreneur who successfully became *'a motor car, cycle, launch, and flying machine manufacturer'*. He built and raced de Dion-Bouton, Gladiator, Clément-Panhard, Napier and AC cars. Realising the publicity available to a woman driver, he supplied Dorothy Levitt (above) with both motor cars and racing motor boats. She set the first water speed record of 19.3mph in *Napier* in Cork in 1903.

Rhinefield House in the New Forest, Hampshire passed into the hands of the Walker family, who owned Eastwood Colliery, (immortalised in the novels of D.H.Lawrence). In 1885 their only daughter became engaged to a Lieutenant Munro RN, and her father's engagement present was £250,000 with which to build a family home at Rhinefield. After their marriage in 1887, the couple adopted the name Walker-Munro and supervised the construction of an impressive country seat comprising the Great House, a hunting lodge, stables, gardener's bothy, a gate lodge and an impressive beach house which is known today as the White House at Milford on Sea.



Height: 13in (32cm)
Width overall: 20in (51cm)
Diameter: 12in (30cm)
Weight: 150oz.

THE 1908 MONACO MOTOR BOAT 'CHAMPIONNAT DE LA MER' TROPHY BY
DOMENICO MASTROIANNI



This large, finely cast bronze group depicts two early racing motor boats in choppy seas. They are racing around the finishing mark which is almost lost in the froth of waves around the base and has two naked Nereids (sea nymphs) clinging to the top. One of them holds a winner's laurel wreath aloft. Signed in the waves by the second boat '*D Mastroianni*' and on the reverse '*Erwann Editeur, Paris*'. All secured to an oval granite plinth.

Provenance: Presented to Chevalier Rene de Knyff

Le Championnat de la Mer (The Championship of The Sea) was a 200 km motor boat race held off the coast of Monaco annually between 1908 and 1912. It was awarded to the Panhard-Levassor team at the 1908 Monaco race meeting. Although it was open to all competitors, there were, in fact only four real contenders, two from France comprising Panhard-Levassor and Grand Trefle, the Italian team with a Fiat-Gallinari and the British team with a Wolseley-Siddeley which was tipped as the favourite. In the event, the Wolseley-Siddeley broke down, the Fiat-Gallinari caught fire and the second French team lost control ramming a photographer's boat with the loss of one life in the process which left the Panhard-Levassor to complete the course in 3h 45m

2s. Nevertheless, this splendid art-nouveau sculpture was presented to the winning team and, because it is understood to have been produced using the lost wax process, is considered unique.

Although Italian by birth **Domenico Mastroianni** (1876-1962) enjoyed most of his success in Paris. Evidently a talented sculptor Mastroianni is best known today for his *sculptobromure* or *sculpture éphémère* which involved modelling images on sheets of clay which were then photographed as postcards and advertising ephemera, the clay plates being destroyed immediately afterwards.





Height: 13in (33cm) Width: 29in (73.5cm) Depth: 9½in (24cm)

A SILVER BRITISH MOTOR BOAT CLUB PRESENTATION TROPHY, 1903



Height: 8¼in (21cm) Width overall: 14½in (36cm) Diameter: 10in (25.5cm) Weight: approx. 29.7oz

This bowl is of shallow circular form with a central frieze inscribed 'Presented to British Motor Club by Mr Edward Kenealy' on one side and on the other 'Won by Napier II J Scott Montagu, Lionel de Rothschild.' It has scrolled handles and a stepped foot and is assayed for William Mammatt & Son, Sheffield, 1903.

Provenance: Lionel de Rothschild and J Scott Montagu Edmund de Rothschild

Lionel Nathan de Rothschild, OBE (1882 - 1942) was part of the famous de Rothschild banking family. However, he described himself as 'a banker by hobby - a gardener by profession' and is best remembered as the creator of Exbury Gardens in the New Forest, Hampshire.

In 1910, he was elected to the House of Commons and co-founded the anti-Zionist League of British Jews in 1917. His eldest child, Rosemary (1913–2013), was the first wife of Major Hon Denis Gomer Berry, (see pages 36-37).

John Scott Montagu, 2nd Baron Montagu of Beaulieu, (1866-1929) was an MP who campaigned tirelessly to promote motoring. He was the first to drive a car into the yard of the House of Commons, was instrumental in the introduction of vehicle registration plates and launched the weekly journal: *The Car Illustrated* subtitled *A Journal of Travel by Land, Sea and Air*. His son Edward Douglas-Scott-Montagu, 3rd Baron, founded the National Motor Museum, Beaulieu in his memory.



Height: 13in (33cm) Width: 29in (73.5cm) Depth: 9½in (24cm)

This wide two handled silver cup by Mappin and Webb was created as a gift for Lionel de Rothschild as stated in the inscription *'Presented by Members of the Royal Motor Yacht Club to Lionel de Rothschild MP in grateful recognition of his services as Hon Treasurer of the Club. 1912.'* Assayed for Mappin & Webb, London, 1912.

Provenance: Lionel de Rothschild, by descent Edmund de Rothschild

The British Motor Boat Club was formed in December 1904 from gentlemen already members of the New

Automobile Club on Pall Mall (now the RAC Club). The club's founders included Lionel de Rothschild (of Exbury), John Scott-Montagu (of Beaulieu), Bernard Redwood and Basil Joy. By the end of the racing season in 1905, the Club had already offered 15 challenge cups as well as around £225 in cash prizes. It eventually combined with the Royal Motor Yacht Club and, known simply as the RMYC, continues to this day in Sandbanks, Dorset.

MONTAGUE DAWSON: RACING SIX-METRE YACHTS, CIRCA 1920



Height: 15½in (39.5cm) Width: 24½in (62cm)
 Framed height: 27½in (70cm) Framed width: 36½in (93cm)

This gouache on paper shows yacht number 6/18, running before the wind with 'goosewinged' sails as she leads three other Six-metre yachts. Signed 'Montague Dawson.' Framed in a gilt frame with a plaque reading '1895 Montague Dawson 1975 Racing six Metres'. English, circa 1920.

The yacht in this painting was built by **Camper & Nicholsons**. She is their Six-metre called *Patience*, sail no. K18. George Nicholson commissioned Montague Dawson to paint some of their yachts, although the majority of recorded examples are in oil (please see pages 14-15 and 120-123). *Patience* was built in 1922, raced under Rule 2 and was first recorded as K18 in 1926. From 1962 she was known as *Cindy Lou*.

The International Six Metre Class of racing yachts was chosen for the Olympics from 1908 until 1952 in Helsinki. The second iteration of the International Rule was introduced for the 1920 Olympics. This is therefore the first year where race committees had to resolve the

problem of uneven competition between boats built to different rules.

The series of races were held annually over four years, with each year alternating between the UK and America. The British team won the first set of races in Cowes in 1921, with the Americans beating the British team in Oyster Bay near New York in 1922. The British team won the following two years, however, qualifying them as the victors and ending the series. The cup was presented to the British Team to keep permanently and is now in the Royal Thames Yacht Club, Knightsbridge, London.

In their heyday, Sixes were the most important international yacht racing class, and they are still raced around the world with active fleets in Europe, North America and Scandinavia. Performance differences between classic and modern era Sixes are usually small thus they can be raced together.

(Please see pages 14-15 and 120-123 for further paintings by Montague Dawson).



MONTAGUE DAWSON: UNDER SPINNAKER, CIRCA 1930



Height: 14in (36cm) Width: 21in (53.5cm) Framed height: 23in (58.5cm) Framed width: 30in (76cm)

This oil on canvas shows two West Wight One Design day boats racing under spinnaker on starboard tack, with two further yachts on the horizon. It is in a gilt frame, canvas lined, with a plaque reading 'Under Spinnaker, Montague Dawson 1890-1973'. English, circa 1930.

Montague Dawson RMSA, FRSA (1890-1973) was the son of a keen yachtsman and the grandson of the marine painter Henry Dawson (1811-1878). He served in the Dazzle Painting Section at Leith in WWI and in 1924 was the official artist for an Expedition to the South Seas by the steam yacht 'St. George'. He was present at the final surrender of the German High Seas Fleet and many of his illustrations depicting the event were published in

The Sphere. After the war, Dawson established himself as a professional marine artist, concentrating on historical subjects and portraits of deep-water sailing ships often in a stiff breeze or on high seas. During WWII he was once again employed as a war artist and again worked for *The Sphere*. He exhibited regularly at the Royal Society of Marine Artists, of which he was a member, from 1946 to 1964, and occasionally at the Royal Academy between 1917 and 1936. He was considered one of the greatest living marine artists, whose patrons included two American Presidents, Dwight Eisenhower and Lyndon Johnson, as well as the British Royal Family. (Please see pages 14-15 and the adjacent pages for further examples of his skill).



MONTAGUE DAWSON: GLIDING ALONG, THE DEB, CIRCA 1949



Height: 23½in (60cm) Width: 35½in (90cm) Framed height: 30¼in (77cm) Framed width: 42½in (108cm)

This is a framed oil painting on canvas and shows the first 5.5 metre day boat built by George Nicholson sailing past Newtown Creek in the Solent. The softwood decks are probably covered in canvas, and then painted eggshell turquoise. Signed in the left corner and inscribed on the reverse of the frame in pencil '*The new 5.5 metre yacht, by Nicholsons, Copyright reserved by Artist*' and with a paper label for '*The Cooling Galleries 92, New Bond Street London, Association Member, 5 Temperance St. Toronto*'. English, circa 1949.

Provenance: Private Collection Portland, Maine

Published: L.G.G. Ramsey, F.S.A., *Montague Dawson, R.S.M.A., F.R.S.A.* Leigh-on-Sea, England, 1970 edition. Catalogue No.80, illus. p.23.

Charles Nicholson (1868-1954) was a yacht designer and a member of the famous Camper & Nicholson family. He initiated a new 5.5 class in 1949 and produced the Prototype 5.5 *K-1 The Deb* (debutante). By 1950 the IYRU had acknowledged the International status of the Class and 5.5 Metres participated in the Olympic Sailing regattas from 1952 until 1968. Another prominent sailing family involved with the 5.5 Metre Class were the Aishers. Owen was president and Robin secretary for numerous years. Both families united when Charles Nicholson's son, George, competed, with Robin at the helm, in the 1960 Olympics. Robin subsequently won the Bronze Medal in 1968. (Please see pages 14-15 and 118-121 for further paintings by Montague Dawson).



A RARE LATE GEORGIAN MAHOGANY NOVELTY DECANTER STAND



Length of hull: 17in (43cm)
 Overall length: 30in (51cm)

The stand for two decanters is modelled in the form of a Royal Naval ship with the original gilt gun ports. It has two circular apertures cut into the deck for a pair

of cut glass decanters and is set on dockyard building blocks. The mahogany plinth base has with four bun feet. English, circa 1800 (decanters later).



Height: 10½in (27cm) Width: 6in (15cm)

These lead crystal decanters are numbers 28 and 29 in a limited edition of 100 Churchill decanters made by Orrefors for Garrard & Co. Each is oviform and gilt-engraved with a depiction of Churchill as a Knight of the Garter, flanked by four heralds on one side and the legend 'To commemorate the centenary of the birth of Sir Winston Spencer Churchill 1874-1974' on the other. The base is etched 'Garrard & Co. Ltd. The Crown Jewellers, 112 Regent Street, London W1', 'No. 28' and 'No 29'. The removable circular stoppers bear the Churchill coat of arms. Both decanters are in their original brown presentation cases.

Provenance: Sir James Gomer Berry, 1st Viscount Kemsley, thence by descent
Major Hon Denis Gomer Berry
Richard Gomer Berry, 3rd Viscount Kemsley

Kemsley and Churchill. Churchill's financial situation was often unstable and in 1938 he was almost forced to sell his home, Chartwell, Kent. The house had five reception rooms, nineteen bed and dressing rooms, eight bathrooms and eighty acres of land. Wealthy friends, including Viscount Kemsley, bought Chartwell for the National Trust in 1946, on the condition that Churchill and his family could continue to live there. It was presented to the public in 1966, one year after Churchill's death.

Please see pages 36-37 for further information on the Berry family and the Viscounts Kemsley.

A BRONZE PORTRAIT OF SIR WINSTON CHURCHILL BY RUFUS MARTIN, 2023

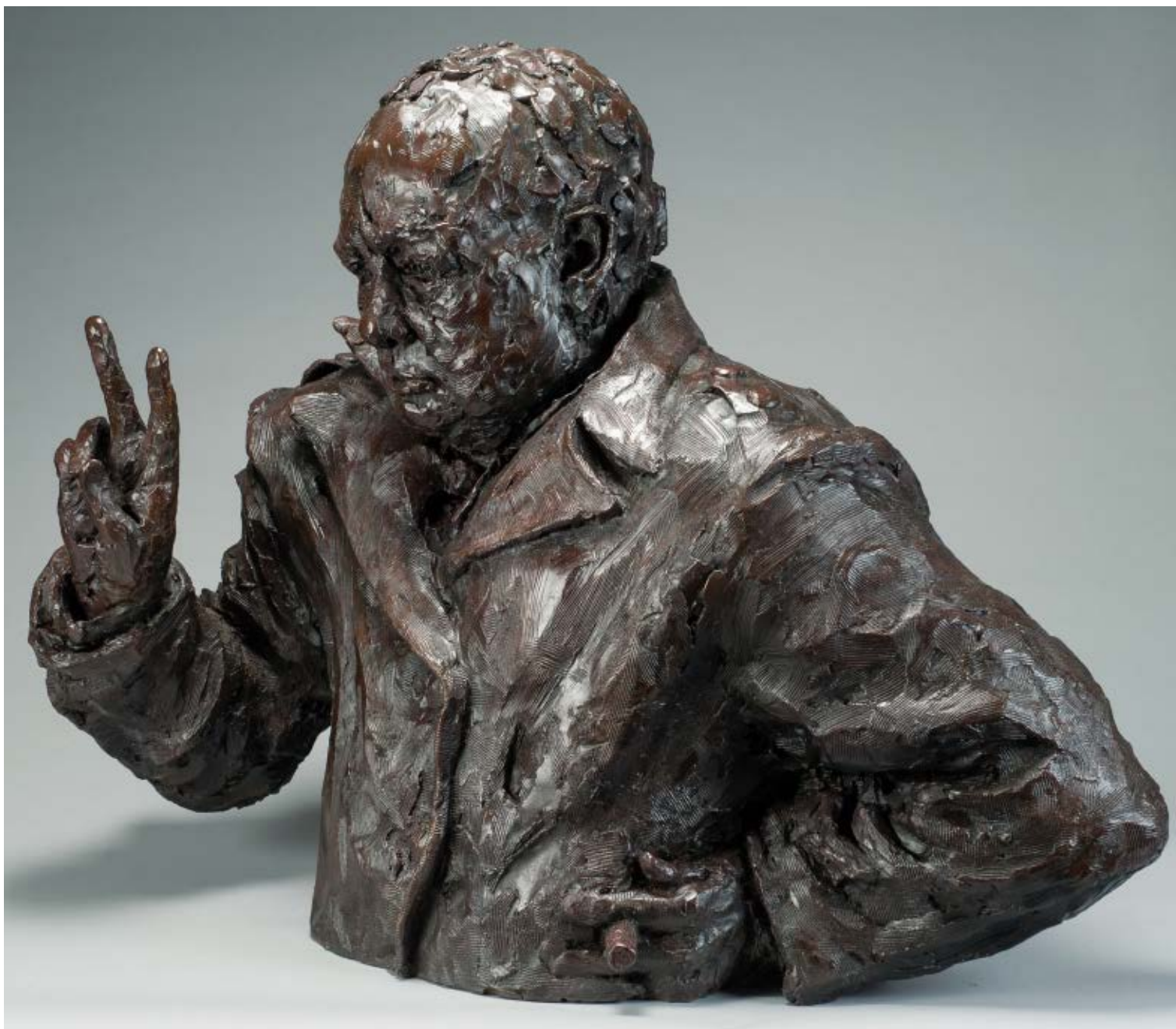


Height: 24½in (62cm) Width: 32¾in (83cm) Depth: 17¼in (44cm)

This head and shoulders bronze bust is instantly recognizable as Sir Winston Churchill. He is wearing a British Warm greatcoat with epaulettes and has a half-smoked cigar in the left hand resting on his hip. His right hand is raised in his trade mark V-for-Victory salute. Signed *Rufus Martin 1/12*.

Sir Winston Churchill (1874 –1965) was a British politician, army officer and writer. He was the Prime Minister of the United Kingdom from 1940 to 1945, when he led Britain to victory in the Second World War, and again from 1951 to 1955. Churchill represented five constituencies during his career as a Member of Parliament. Ideologically an economic liberal and imperialist, for most of his career he was a member of the

Conservative Party, which he led from 1940 to 1955, but from 1904 to 1924 was a member of the Liberal Party. This portrait of Churchill by Rufus Martin is striking for its juxtaposition of this famous historical subject and the free and contemporary choice of presentation. Churchill's tenure during the Second World War infused the nation with calm and confidence, providing the British people with strong leadership during its darkest hours. Martin succeeds in portraying Churchill's unshakeable belief in a successful outcome for the Allies through his defiant stance, unwavering gaze and Victory V gesture. Together with the recognizable "Bulldog" facial features and broad shoulders, this bust captures the subject in terms of character as well as being an accurate physical portrait.



Rufus Martin trained at Wimbledon College of the Arts, London, though his aptitude for 3D design and sculpture was apparent from a very young age. His mother, a portrait painter, showed him the portrait sculptures of Augusta Savage, Jacob Epstein and Augustine Rodin, which inspired him to create a bust of his late mentor, Michael Howells. He sculpts *'intriguing individuals, always hoping to capture some element of their past or current struggles and to create something for the good of the community they inhabit and wherever possible for posterity'* – an ambition he has most successfully fulfilled with this powerful portrait.

After leaving college in 2017, with first class honours, Martin has won many prestigious prizes including the Tiranti Prize at the FACE, the Signature Art Award, the Chelsea Arts Club show for *'Amy'*, the True Blue Show, the Salmagundi Open Show, New York, Green & Stone Summer Show, the Chelsea Arts Society Summer Show, RBA Rising Stars, the Royal Cambrian Academy Open, the Binny Mathews & Sons joint show, The Next Big Thing and has been published in the Kings House Art Magazine.

A CARVED FIRE SURROUND FROM SIR WINSTON CHURCHILL'S DRAWING ROOM



Height: 53½in (136cm) Width: 67in (170cm) Depth: 6¾in (16.5cm)

This carved pine fire surround combines elements of both Rococo and Palladian designs. It has a shaped cornice above a frieze of foliate arabesques and floral garlands centred on a raised panel of confronting C-scrolls, leaves and flowerheads. The supports have recesses at the corners and the whole inner edge is decorated with a gadrooned border. English, circa 1910.

Provenance: 28 Hyde Park Gate, London, home of Sir Winston and Baroness Churchill from 1945 until Sir Winston's death in 1965

Literature: Knight, Frank and Rutley *The London Home of the late Sir Winston Churchill, K.G., O.M., C.M., and of Baroness Spencer-Churchill G.B.E., 28 Hyde Park Gate together with 27 Hyde Park Gate* auctioned 28th October 1965 (the fire surround pictured in situ in the drawing room of number 28).

Country Life, 2nd September 1965 illustrated in an advert for the above sale.

Illustrated London News, 5th December 1959 cover featured the Churchills in the drawing room at No. 28 to celebrate Sir Winston's 85th birthday.



The Drawing Room

This fine room measures about 24ft. by 17ft. 6in. and has two large windows facing East and West, the latter overlooking the garden. The walls are panelled and above the coved cornice there is concealed lighting. Two walls are lined with bookshelves, having cupboards under. The open fireplace has a marble hearth, kerb and jambs and is enclosed by a handsomely carved mantel. The floor is laid in oak parquet.



28 Hyde Park Gate was built in 1842 and described, by the *Bayswater Chronicle* in 1945, as 'a pleasant red-brick house, which has three reception rooms and nine or ten bedrooms' on which 'a lot of money has been spent'. However, after losing the general election of 1945, Churchill bought 28 Hyde Park Gate as a London base (his other home being Chartwell, in Kent see page 125) and immediately had it redecorated. One room was assigned as what he

called his 'snob library' of beautifully bound books. The walls were hung with pictures of his aristocratic ancestors, who included the 1st Duke of Marlborough, victor of the Battle of Blenheim. The following year he also purchased number 27, next door, for £7,000, originally for use as office accommodation. He later had the two houses combined and they formed his longest standing London residence. (English Heritage.)

A BRONZE OF QUEEN ELIZABETH II TROOPING THE COLOUR BY AMY GOODMAN
AND VIVIEN MALLOCK, 2022



Height: 23¾in (60cm)
Length: 27in (70cm)
Width: 8in (20cm)

This equestrian statuette was created for Queen Elizabeth II's Platinum Jubilee. Riding the famous mare Burmese, side saddle, she is shown as Colonel-in-Chief of the Grenadier Guards, with a specially designed cap and hackle. Signed *1/12 A.R. Goodman Vivien Mallock*. English 2022.

Trooping the Colour has marked the official birthday of the British Sovereign for over 260 years. The Monarch leads other members of the Royal Family and a cavalcade of over 200 horses to inspect 1,400 parading foot soldiers and 400 uniformed musicians. Queen Elizabeth attended the ceremony on horseback from 1947 (as Princess Elizabeth) until 1986. Initially, she rode her father, George VI's horses. However, her most loyal partner was the black mare, Burmese, a gift from the Royal Canadian Mounted Police. The Queen rode Burmese for eighteen consecutive years until the mare's eventual retirement. From then onwards she attended in a carriage.

Amy Goodman, S.E.A, is a sculptor and portrait artist based in Hampshire. Twice winner of the prestigious B.S.A.T. Best Sculpture Award, she has sculpted notable and varied public commissions, including the Romsey War Horse, the Arborfield Horses, Pegasus & Bellerophon for the 16 Air Assault Brigade, The Aldershot Airborne Soldier, Florence Nightingale, the Gurkha Memorial Project and the brave military dog, Treo 63DM.

Vivian Mallock is familiar with commissions for royal events, having created pieces for a hat trick of Jubilees. Her 12 foot high bronze of the prow of the Royal Yacht Britannia, with the future represented by a small boy seated at its base, was installed by Portsmouth City Council to commemorate the Golden Jubilee in 2002, while a portrait roundel for Winchester was created for the 2012 Diamond Jubilee. Please note that a solid silver version of this sculpture, assayed for the Jubilee, is also available.



All measurements are approximate.

Any items containing ivory will have a registration number.

Further information on many items in this catalogue can be found at www.wickantiques.co.uk

Very important pieces may also feature in our blogs in the media section.

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