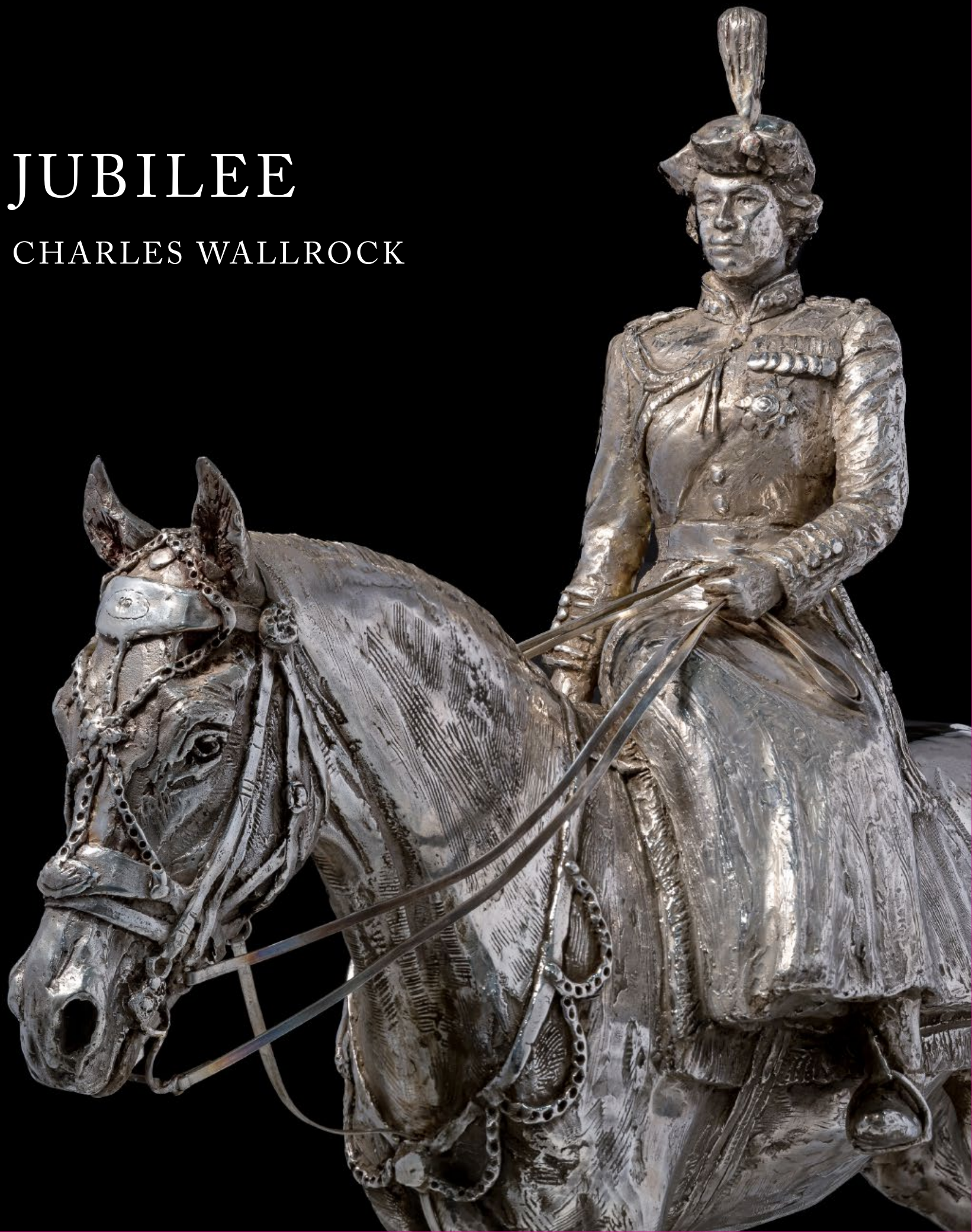


JUBILEE

CHARLES WALLROCK





Dedicated to
ALAN RUSSETT

JUBILEE

CHARLES WALLROCK



Wick Antiques Ltd, Riverside Business Park.
Gosport Street, Lymington, Hampshire SO41 9BB
Mobile: 07768 877069 Showroom: 01590 677558
Email: charles@wickantiques.co.uk
Website: www.wickantiques.co.uk





In celebration of Queen Elizabeth II’s Platinum Jubilee, we have dedicated this catalogue to items with links to royalty through the centuries. The monarch presides over the main structures of the realm; the armed forces, the Church of England, the Court and previously, the Government. This latter role has diminished over time so royal leadership in the sciences and patronage of many charities has become increasingly important.

Historically, kings and queens defended their territories on the battlefield. Great warrior kings like Alfred the Great, William the Conqueror and Richard the Lionheart are represented in these pages. Later, professional soldiers and sailors, such as the Duke of Wellington and Admiral Lord Nelson, came to prominence.

The Court was the apogee of fashion and a royal warrant commanded great prestige. Arguably, the greatest impetus for excellence and innovation came from the enormously successful Great Exhibition, often referred to as the Crystal Palace Exhibition, of 1851. The brainchild of Prince Albert, it spawned a series of shows worldwide and we have items from both the 1857 Manchester and 1862 London Exhibitions.

Equally, royal initiatives made an enormous contribution to endeavours such as Queen Mary’s Hospital for Sailors at Greenwich and the 800 charities, including the RNLI, supported by our present Queen. The world of science advanced through the Royal Society, the Royal Geographical Society and the Royal Observatory at Greenwich, to name just a few, while the Royal Academy promoted fine art. ‘Royal’ sports from horse racing to yachting flourish to this day, with many clubs enjoying special privileges.

Our tribute to Her Majesty, who has so successfully held these multiple stands of monarchy in her hands for 70 years, is the solid silver portrait of her riding the magnificent Burmese. As Commander-in-Chief of the armed forces, she is attending her annual birthday celebration – Trooping the Colour.

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Height to oil lamp: 27½in (67cm) Diameter: 11in (28cm) Height to top of fitting: 33in (84cm)

These mid-Victorian parcel gilt bronze table lamps were made by James Hinks. Each is modelled as a bearded warrior dressed in the style of a Saxon king with a crowned helmet, broadsword and double-headed battle axe, mail tunic and cross-gartered leggings. The oil lamp reservoir is supported on a slender scroll and set on a shaped ormolu socle encircled with a victor's wreath of oak leaves raised on an octagonal bronze base. Converted to electricity, stamped 'Hinks' on the fitting. English, circa 1860.

James Hinks (1816-1905) left home at 16 and tried many trades including wood turning, japanning, brush making, die sinking, medal making and even being a



pub landlord, before manufacturing oil lamps. Working from the Crystal Lamp Works, Great Hampton Street, Birmingham, he was joined by his son Joseph and renamed the company 'James Hinks and Son in 1862'. They won a patent for 'improvements in lamps' the following year and swiftly launched the 'Patent Duplex Lamp', which, using two wicks instead of one, gave out twice the light of other contemporary lamps. By the turn of the century, the company had bases in London and Birmingham, supplying railway companies for trains, stations and signals. To the domestic market, Hinks lamps were 'a byword for domestic beauty'.





These extraordinary 'paintings' were created using coloured grains of sand rather than paints. Each is after an original painting by Philip James de Loutherbourg. The first scene shows the Battle of Hastings with a central mounted figure, presumably William the Conqueror, with a red plume in his helmet, raising his sword against a fighter on foot. A printed version of this image, shown above, was made by William Bromley. (See the British Museum registration number 1858,1009.115 for a fine impression.) The second scene, composed with a similar central mounted knight with a raised axe (sword in the original) represents Richard the Lionheart in combat against Saladin at the Battle of Acre. In this case the print was made by Anker Smith (ibid. number 1858,1009.117). In the original giltwood frames. English, circa 1800.

Benjamin Zobel (1762-1830) began his career in Bavaria (Swabia) in the family confectionery business. This apprenticeship became crucial to his career as a sand painter. When he turned eighteen he moved to Amsterdam where he studied miniature painting before moving to London, where he was employed by Ecchard Brothers of Chelsea for whom he designed patterned wallpapers, linens and silks. Three years later he was employed by the Prince Regent's chef Louis Weltje, and became a 'Table Decker' at **Windsor Castle**. The custom of 'table decking' had been introduced into England by **George III**, where the tablecloth at dinner was elaborately decorated with designs of coloured sands, marble dust, powdered glass or breadcrumbs. Zobel



became a skilled confectioner and was entrusted with the pictures made in coloured sugars that decorated the huge tarts served at banquets. The method he employed for making sugar patterns was identical to that which he used to make his sand pictures; the sugar, or sand, was shaken through a cut and pleated playing card. Having converted the ephemeral process of sugar pattern to a permanent form of picture making, and believing that there was a future in it, he continued to make his sand pictures in his spare time. The ancient Japanese skill of *bonkei* or 'tray picture' was known, but Zobel has the reputation of being the inventor of the sand painting technique, and he was certainly the first to introduce the art to England. The subject matter of Zobel's sand-pictures ranges from battles and biblical scenes to landscapes and flowers, although animals, particularly horses, sheep and pigs held a particular fascination for him. His compositions were often taken from the paintings of his dear friend, George Morland. Zobel constructed his images with painstaking precision and was careful to describe every detail and texture, from the soft fur of a tiger to the rough, dusty ground of the battlefield. His works are extremely rare, not least due to the fragile nature of their construction.

Philip de Loutherbourg was born into a family of painters in France and won great acclaim in England as a history painter in particular. He was elected a Fellow of the **Royal Academy** in 1801 and in 1807 was titled "*Historical Painter to the Duke of Gloucester*".



Height: 20in (51cm) Width: 26½in (67cm)



Leon Delagrange at work in his studio in 1908.

This sculpture is created from ivory, gilt bronze, grey, white and polished black marble. It depicts a Knight Templar, standing, holding his sword in both hands with its tip resting on the ground between his feet. The expressive ivory face is carved in fine detail. His body and head are covered in gilt chainmail under a white surcoat and a highly polished black cloak, both incised with a cross. The grey plinth is incised ‘*Delagrange*’. French, circa 1900. (Ivory licence D5JM6EZH.)

Leon Delagrange was a talented sculptor born in France in 1872. Commended by the Society of French Artists for his entry in the exhibition of 1901, his two most famous works are *Le Page Royal* (usually known in English as the Florentine Page) and the present work, *Le Templier*, representing a member of the Knights Templar. Delagrange's bronze work was cast at the famous Arthur Goldscheider Foundry in Paris, a foundry particularly renowned for its production of exceptional mixed method sculptures of which this is a prime example. Although such productions remained very popular throughout the Art Deco period, Delagrange himself abandoned sculpture in 1908 to devote himself entirely to his passion for aviation. In 1907, Delagrange ordered a biplane from

the Voisin Brothers and he was elected president of the Aviation Club of France later that same year. Delagrange was an aviation pioneer and set several early world records for flight speed and distance flown, including flying 6 miles in 7 minutes and 36 seconds (approximately 52 miles per hour) in Doncaster, England in 1909 in conditions that were windy and far from ideal for the planes of the period. Tragically Delagrange's career was cut short when he was killed in an air accident in 1910, the fourth pilot to be killed in this early period in the development of aviation. However, rather appropriately for the subject of the present sculpture, Delagrange was made a Knight of the Légion d'honneur in July 1909, a significant national honour for a multi-talented artist and daredevil pioneer.

Richard I, The Lionheart, (1157-1199) unlike the leaders of the First Crusade, did not embark on the Third Crusade to win new lands but to re-capture the Holy Land for Christendom. However, by a twist of fate, he conquered Cyprus on his way to Acre (see the sand picture on the previous page). Unwilling to delay his quest and always in need of funds for his armies, Richard seized the contents of the treasury and sold the island to the Knights Templar.



Height: 19in (47cm)

Base: 8in² (20cm²)



Height: 26½ in (67.5cm)
Width: 20in (51cm)

This prisoner of war bone wall panel has a central roundel depicting Charles I and four of his closest advisors, William Laud, Archbishop of Canterbury, George Villiers, Duke of Buckingham, Thomas Wentworth, Earl of Strafford and Lord Stratford (more likely Richard Weston, Earl of Portland), on a brown velvet ground. In addition, there is a large coat of arms flanked by banners and dolphins above and royal crown and the arms of the Dauphin of France below, all in a border of confronting dragons and pendent bellflowers. The date 1632 is written across the centre in roman numerals and the frame is surmounted by crown. English, circa 1850.

This work is centred around a portrait of Charles I after a painting by Van Dyck which was later copied by a variety of printmakers in the 17th century and beyond. Comparison with an early 18th century print after the Van Dyck painting by the celebrated John Faber shows that the carver has copied the way that the King's hair falls across his ruff, the Garter Star on his shoulder and the distinctive

curl of his moustache. The carver's use of the date 1632 on the plaque is somewhat mysterious. It may refer to Van Dyck's appointment as Charles I's court painter in this year - all of those depicted on this plaque were painted at some stage by the great artist.

The figure labelled "Stratford" is probably a confusion between 'Stratford' and 'Stafford' as the later title was not created until some centuries later. The portrait is almost certainly a likeness of Richard Weston, Earl of Portland, who served as Chancellor of the Exchequer under both James I and his son Charles I. The addition of the arms of the French Dauphin, marks a brief period in the 17th century when England and France were allies. The wood and ivory carvers of Dieppe were considered experts in their craft and, gradually, the term became synonymous with the large variety of carved bone and marine ivory artefacts produced by French prisoners of war and then sold to augment their meagre rations.





Length: 2¾in (7cm)

Width: 2in (5cm)

This oval gold snuff box is inscribed with a crest of ‘a stag trippant’ within mantling of upright ostrich plumes tied with a bow, all below a ducal coronet and above a cypher of the entwined initials ‘B.A.B.’ for Anne of Buccleuch. English, circa 1670.

Provenance: Anne, 1st Duchess of Buccleuch

Anne Scott, 1st Duchess of Buccleuch (1651-1732) was a wealthy Scottish peeress. After her father died when she was a few months old, and her sisters by the time she was 10, she inherited the family's titles. She was married, at 12 years old, to James, 1st Duke of Monmouth, the eldest illegitimate son of **Charles II**, then 14. Following the king's death in February 1685, James spearheaded an anti-Catholic revolt to depose the new king, **James II**, and claim the throne from his uncle. The brief Monmouth Rebellion ended in defeat and James, by then Duke of Monmouth and Buccleuch, was executed for treason. The Duchess had six children by Monmouth, and a further three by her second husband, Charles, 3rd

Baron Cornwallis, whom she married in 1688. She died in 1732 and was succeeded by her grandson, Francis, Earl of Dalkeith.

The style of chasing used on this box is very reminiscent of a signed piece in the Gilbert Collection, currently on loan to the Victoria and Albert Museum, London. The Gilbert piece, English from around 1720, is signed by the chaser known only by his surname, Burel. The Gilbert example also incorporates a similar hunting scene and, perhaps more significantly, very similar strapwork framing the hunting scene in the frieze. As a result of this, it is appropriate to attribute our piece to the Burel workshop although this box dates to some time earlier when Anne of Buccleuch came of age and gave birth to her first child.

We are very grateful to Angela Howard for her work on the heraldry on this box and her full research, including references to other examples featuring similar mantling and of a contemporary date, is available upon request.



A GEORGE II SETTEE, MADE FOR ANNE BASSET, DAUGHTER OF EDMUND PRIDEAUX,
5TH BARONET OF NETHERTON, ATTRIBUTED TO WILLIAM HALLETT



Height: 38½in (97cm)
Width: 48½in (122cm)
Depth: 23in (58.5cm)

This mahogany settee has a double scallop-shell back centred on a carved, scrolled lozenge enclosing the arms of Anne Basset, néé Prideaux (1718-1760). The scrolling arms and solid shell-carved seat are raised on shaped and moulded cabriole legs joined by an X-shaped stretcher. English, circa 1756.

This fine settee is part of a set of hall furniture made for Anne Basset (1718-1760), the daughter of Edmund Prideaux, 5th Baronet of Netherton. The arms on the bench are presented on a lozenge and this signifies, in heraldic terms, that the arms blazoned upon it are those of a widow, Anne's husband John Prideaux having died in 1739. The Basset family were wealthy Cornish landowners who made their fortune through the abundance of tin and copper mined on their lands.

This seat is closely related to a famous and widely-published set of ten hall chairs and two settees with shell backs made for Tehidy Park in Cornwall, Anne Basset's home until the death of her husband. As she was pregnant at the time, Anne was allowed to continue to live in the house until the premature death of her son, and heir to the Prideaux titles, John in 1756. At this stage Anne moved to Haldon House and it is likely that this bench was part of a commissioned set of hall furniture for her new

home. Given the similarities in design and construction between the Haldon House and Tehidy Park suites, it is most probable that both were produced by the same workshop. Surviving suites of shell backed hall furniture are rare and this settee is particularly interesting, given that it was commissioned by a wealthy lady patron, making it fascinating as a piece of social history.

William Hallett: Although the present bench and the Tehidy suite both relate to a design from Thomas Chippendale's *'Director'* pl. XXIV, fig. C, a design for shell-backed "*grotto furniture*" that was also proper for "*Halls, Passages and Summer-Houses*", it is likely that the furniture was produced by the eminent London maker William Hallett. Cabinetmaker to **George II**, Hallett was one of the leading craftsmen of his time. He became a silent partner to his apprentice William Vile and later also to John Cobb, and they frequently worked in collaboration. His many commissions included furniture for Badminton House, Holkham Hall, Gothic furnishings for Horace Walpole at Strawberry Hill, and large quantities of furniture for St Giles House in Dorset. Indeed, a suite of padouk furniture in that house, which is extremely similar in its overall quality, carving and design to this settee, is believed to have been supplied by Hallett around 1750.



Tehidy Park



Haldon House



Height: 59in (150cm)
Width: 93in (236cm)
Depth: 21in (53cm)

This late Georgian carved and painted wood coat of arms is of exceptional scale and quality. Depicting the royal coat of arms surmounted by an armed lion, royal crown and visor flanked by fleshy acanthus leaves and supported by the head, chest and front legs of a recumbent lion and unicorn, both reclining on a banner partially inscribed *Dieu* and *Droit*, signed on the front *J Steell, Edin.* Scottish, circa 1790.

This royal coat of arms is one of four now known to survive by John Steell. One is in the collection of the National Galleries of Scotland and the other two are still in place, adorning the pediment of Leith Customs House and the interior of the County Hall in Cupar. Both of these latter pieces have been later gilded and, in the case of the Leith example, later painted as well. The piece in the NGS is partially constructed from plaster, with the remaining part being of gilded pine.

The academic appeal of all of these pieces is sizeable. The Steell family were certainly Scotland's most notable carvers and sculptors during the 19th century and commissions like these for important municipal buildings would have been extremely prestigious.

The discovery in context

It is extremely instructive to view these carvings together and assess them as a unified group though, unfortunately, measurements for the two carvings still in situ are not in the public domain. The piece in the National Galleries of Scotland is an altogether smaller piece, measuring 48 inches by 72 inches by 15 inches. It is also likely to be the latest in date as the first three figures forming the date are visible to the reverse and they are 184. John Steel Snr.'s trade card survives and advertises "*house and ship carving on moderate terms*". It is thus tempting to conclude that this smaller carving might have been produced for a ship. All of the surviving pieces are signed.



It was during restoration in 1983 that the royal coat of arms on the pediment of Leith Customs House was discovered to have been carved by the Steell family. Intriguingly, this is also the only one of the known examples to have a date, that of 1813, carved into the reverse adjacent to the signature. Thanks to the work of Charles J Burnett we know that the piece appears to have originally been painted in a monochromatic colour scheme.

A simple visual examination of these three images reveals a surprising amount. Rather than keeping to a standard design and scaling the motifs up and down, Steell tailored each coat of arms precisely. The poses of the lion and unicorn supporters are quite different in each case. In the Leith Customs House example, to overcome the difficulty of a relatively shallow pediment, the supporters are depicted stretched out on the ground, whereas in the other two examples they are much more upright, suggesting that such space constraints were not a consideration when they were carved. If our example was also designed for display on the pediment of a building then, it has been suggested that that pediment would have had to have been very steep indeed given the shape of the composition. The second known example was also published in the *Heraldry Society of Scotland's* journal *Double Tressure*, by David M Bertie.

The Steell family and their significance

John Steell Snr. (1770-1848) was an extremely talented wood carver with known works including Corinthian capitals in the Signet Library in Edinburgh (still in place today) and an exceptional series of carvings depicting scenes from the life of Mary Queen of Scots for Duns Castle which also survive. He seems to have made something of a specialism out of creating exquisite decorative feature pieces. In addition, he seems to have been heavily involved in the production of shop sign figures, one of which is in the collection of the National Museum of Scotland. It was carved in 1835 and depicts a smoking figure used to advertise various tobacconists in a single premises in Princes Street over a number of years.

Steell's son, also John (1804-1891), would rise to become Scotland's most famous sculptor, winning royal commissions and near-universal critical acclaim along the way. It is, however, extremely difficult to gauge the extent of his involvement in his father's business in the



Leith Customs House Photo credit M J Richardson.

early years of his career. Certainly, as he was apprenticed to his father from the age of 14 (in 1818), he would have played some part in the production of some of these wood carvings and it is the opinion of some experts that both men would have been involved in carving the surviving coats of arms. One other coat of arms by the Steell family is known in photographs but sadly does not survive. This was executed for the pediment of the Theatre Royal in Edinburgh and a photograph from 1858 showing the carving in some detail does exist. The photograph is of sufficient quality to be able to make out the words *'I Steel'* and *'Edin'* underneath the carving on the front of the piece. The Theatre Royal was built in 1811 and there is some debate as to whether the carving would have been executed at that date, meaning it was purely the work of Steell Snr., or whether it might have dated from the 1830 refurbishment of the theatre, thus raising the possibility of John Steell Jnr's involvement.

John Steell Snr. was declared bankrupt in 1819 and his belongings were inventoried and seized in part payment of his debts. One entry in this inventory is especially relevant as it reveals *"a carved achievement of the 'kings arms in their present state' was valued at £24. It's not clear if this refers to an unfinished carving or the currency of the achievement."* A set of carving tools belonging to John Steell Snr. is preserved in the collection of the National Museum of Scotland.

We are indebted to Christopher Coles for his research into this piece.



THE 1802 RICHMOND “GOLD CUP”, BY ROBERT ADAM, PAUL STORR AND ROBERT MAKEPEACE



This exceptional silver-gilt trophy was made by Paul Storr in 1802, by arrangement with the London retailer Robert Makepeace. It is in the form of a classical footed cup with squared handles and separate shaped cover. It is embossed, chased and engraved with a fluted frieze enclosing two rectangular panels, one showing two horses racing under the words ‘*Richmond 1802*’ and a horse and groom under the names ‘*Charles Brandling and Timothy Hutton Esq.rs Stewards*’. The arms of Richmond appear under one handle and a roundel with a Tudor rose encircled by the motto ‘*St Guillem Burgi Richmond*’ under the other. There is a vacant reed-framed cartouche on each side above gadrooning and a knopped stem. The foot is encircled by a victor’s laurel wreath and fits onto a separate wooden socle. The cup has been preserved in the original velvet-lined shaped leather case which has a brass lock plate, closures and carrying handle, and a paper label reading ‘*Robt. Makepeace, Goldsmith and Jeweller, Serle St. Lincoln Inn Fields*’ inside the hinged lid. English, 1802.

Provenance: Anna Maria Stapleton and thence by descent.

Published: Professor Mike Huggins, ‘A Short History of Richmond Racecourse and its Grandstand’, 2021, p.27.

The ‘Gold Cup’ was an early example of a prize race where the trophy was paid for by subscription and, due to the importance of Richmond, Yorkshire, as a racing centre in the 18th and early 19th centuries, it is indicative that no less



than Robert Adam was employed to design a new version of the cup in 1757 and, in 1802, no less a silversmith than the outstanding Paul Storr, was chosen to make the present example. By repute, the silversmith chosen to make the trophy each year was told to make the best they possibly could for a budget of 100 Guineas.

The cup is not engraved with the details of the winning horse or its owner, merely the names of the two stewards, Charles Brandling and Timothy Hutton. Research has revealed that Charles Brandling, of Gosforth Hall in Northumberland and a very well-known sportsman of his day, died in 1802. Hutton was a wealthy Yorkshire landowner and racehorse owner, his seat being Clifton Castle. Although Richmond Racecourse has long ceased to exist and its records seem to have disappeared, an 1804 publication *The Sporting Calendar* (Vol. 24) includes a complete list of winners of the Richmond Gold Cup. The winner of the race in 1802 was Sir William Gerard with his horse Asheton. Asheton was sired by the famous stallion Beningborough. Sir William Gerard (1773-1826) of Garswood Hall in Ashton-in-Makerfield married Anna Maria Stapleton and it is through the female line of the family that the cup descended to the present. Horse racing had been active in Richmond from 1576, and the grandstand, paid for by public subscription in 1775, is believed to have been designed by John Carr and is now the oldest surviving stone-built public grandstand in the world.



Height: 18¾in (48cm)
 Max width: 12½in (32cm)
 Case height: 21in (53.5cm)
 Max width: 14in (36cm)
 Weight: 124.1 oz troy (3,860g)



Overall height: 14¾ in (37.5cm)

Width: 9½ in (24cm)

Depth: 6 in (15cm)

This bust of Admiral Lord Nelson was probably 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.*' Incomplete paper label on the integral black base. English, circa 1802.

The Hon. Anne Seymour Damer (1748-1828) was a sculptor and author who later inherited Strawberry Hill, Horace Walpole's famed Gothic villa in Twickenham. A friend of Sir William and Lady Hamilton, she probably met Nelson in Naples in 1798, afterwards offering a bust of the Hero to the City of London. On his return to London in 1800, Nelson gave Damer a sitting, during which he presented her with his uniform coat worn at the



Battle of the Nile. Although Damer's monumental bust in marble was only delivered to the City in 1803 artist-authorised copies in plaster, probably by the plaster figure maker Bartholomew Papera (c.1749-1815), were already circulating. Damer presented Napoleon Bonaparte in person with an example in plaster on her visit to Paris in 1802, whilst another reached the **Royal Collection** at Windsor Castle. The Wedgwood factory purchased a plaster copy of Damer's bust from Papera in 1802 (for 12 shillings), possibly for an unrealised scheme to reproduce it in basalt pottery as a companion to their popular portrait medallion of Nelson.





Height: 47½in (121cm)

Width: 13in (33cm)

This superbly crafted wheel barometer and thermometer has a mahogany case surrounded by twisted brass stringing and central panels of foliate tendrils above Russell's signature thistle motif in black and gilt verre églomisé. It is surmounted by a brass Prince of Wales feather finial. The long, rectangular thermometer plate is inscribed 'Thermometers: Beaumar, Fahrenheit, Royal Society of London', the latter being an early attempt to standardise temperature measurement. The circular dial is inscribed 'Changeable, Fair, Settled Fair, Much Rain' and 'Rain' and signed across the centre 'J Russell, Falkirk, Inv't et Fecit, Watch Maker to his R.H. the Prince Regent'. The reverse has a paper label 'Russell, Iden Collection Inventory 1896'. Scottish, circa 1815.

Provenance: Mr Walter Iden.

Published: Percy G. Dawson, *The Iden Clock Collection*, Woodbridge, 1987. No.125, p.280.

These 'royal barometers' were so named because John Russell of Falkirk gave one each to **George III** and the Prince Regent (later **George IV**). A contemporary

account in *The Edinburgh Evening Courant* of 6 July 1812 states 'On Monday, Mr. Russell of Falkirk, waited on his Royal Highness at Carlton House, when he had the honour of delivering a superb gold chronometer of his making, according to H.R.H. gracious order. His Royal Highness, with his usual condescension, was pleased to declare his satisfaction with this specimen of Mr. Russell's workmanship' [sic].

There is an invoice from Russell in the Royal Archives for a chronometer and two barometers for £153 6s. John Russell (1745-1817) was one of the best Scottish clock and watchmakers of his time. He was appointed Watchmaker to the Prince of Wales in 1811 and is also famous for his wheel barometers. Other examples can be found in the Victoria and Albert Museum, London, and the National Museum of Scotland.

An interesting modern footnote is that Garrard, the Crown Jewellers at the time, commissioned O. Comitti & Son to reproduce this barometer, as a limited edition of 200, to commemorate the Royal marriage of **Charles, Prince of Wales** to **Lady Diana Spencer** in 1981.





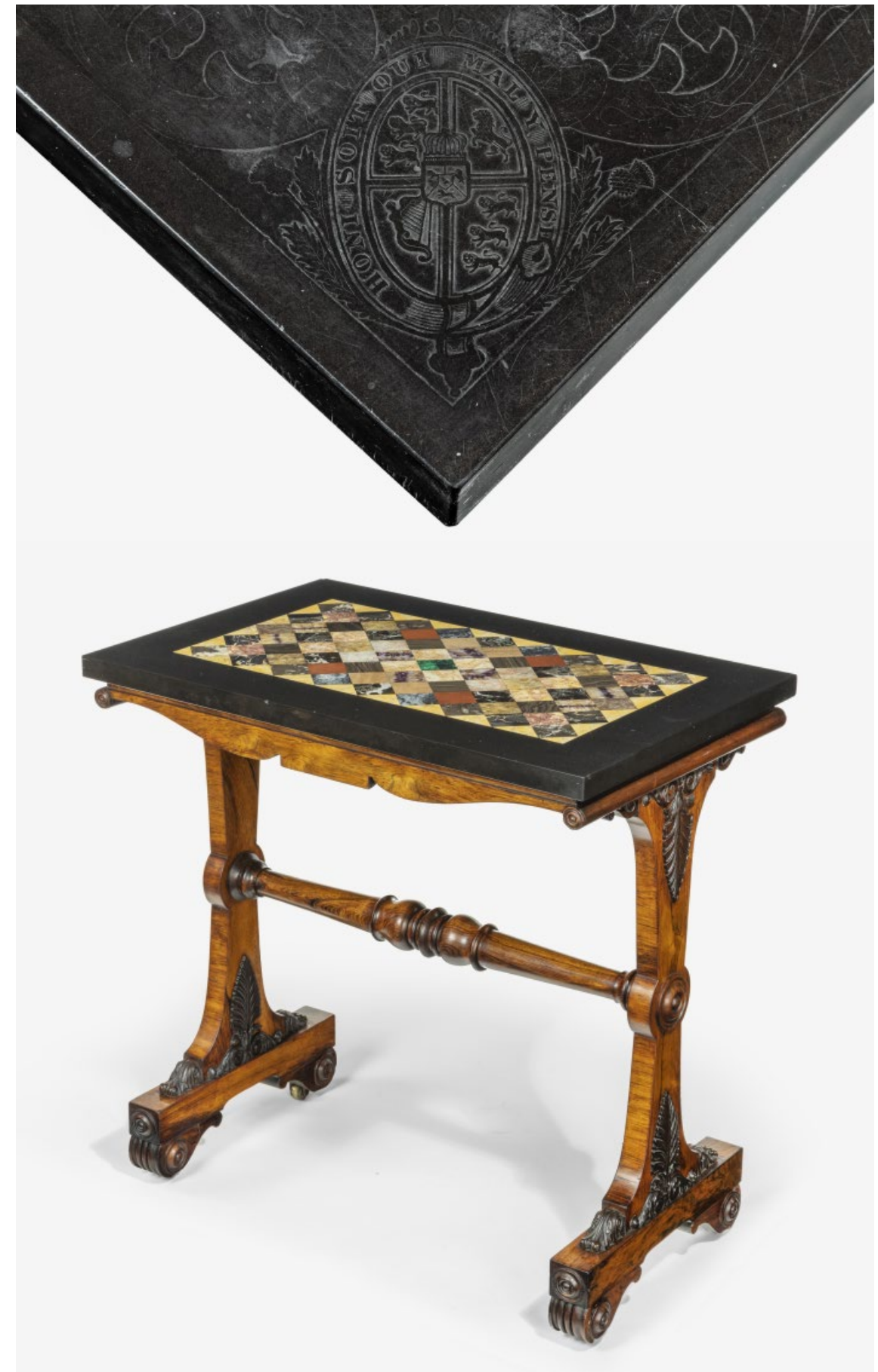
Height: 28¾in (73cm) Width: 28¼in (73cm) Depth: 18½in (47cm)

This rectangular end support table has a chequerboard pietra dura panel of giallo antico, portoro, brocatelle d'Espagne, Blue John, malachite and other marbles, all set into Ashford black marble carved with floral and foliate borders. The corners are carved with the arms and motto '*Honi Soit Qui Mal y Pense*' of the Order of the Garter. This top is set on a mahogany table with a shaped frieze and end supports boldly carved with palmettes, scrolls and circular bosses and joined with a turned stretcher. There are the original castors disguised in the feet. English, circa 1822.

The Most Noble Order of the Garter is the world's oldest order of knighthood in continuous existence, founded by **Edward III** in 1348. It is the most senior order of knighthood, outranked in precedence only by the Victoria Cross and the George Cross. It is dedicated to the image and arms of Saint George and the honour is conferred solely at the discretion of the monarch. Membership is limited to 24 Companions and includes members of the British Royal Family, foreign sovereigns and individuals who have

made an exceptional contribution in public service. Male members are known as Knights Companion, whilst female members are known as Ladies Companion.

The particular form of the arms used on this table, incorporating the Hanoverian arms in escutcheon, means that it must have been produced between 1816 and 1837. The use of thistles surrounding the garter on both sides is also potentially significant. Usually, a thistle would be used on one side and a rose on the other. This suggests that the table might have Scottish links. Given that **George IV** made his celebrated visit to Scotland in 1822, staying in Dalkeith Palace, it is quite possible that the table was commissioned at this time. The quality of the Ashford marble top and the pietra dura inlay suggests it might have been made by the Westmacott family of sculptors - who supplied a number of other inlaid stone table tops to the **Royal Collection** at this period. (Please see the following page for further information on Ashford marble.)





Height: 33in (84cm)
Width: 60in (152.5cm)
Depth: 36½in (92.5cm)

The rectangular black marble and pietra dura top is set above a walnut base naturalistically carved with C-scrolls, lilies and foliage on a central lily support with outswept dolphin feet. At the back are two cabriole legs headed by shells. The inlaid decoration comprises a central sunburst within a patchwork border of specimen marbles and fossils including: madrepore, Petworth, portoro, brocatelle, Sicilian jasper and 'Duke's Red'. The top of the base is stamped *'Artist R. Tudsbury Edwinstowe. Notsh.'* English, circa 1840.

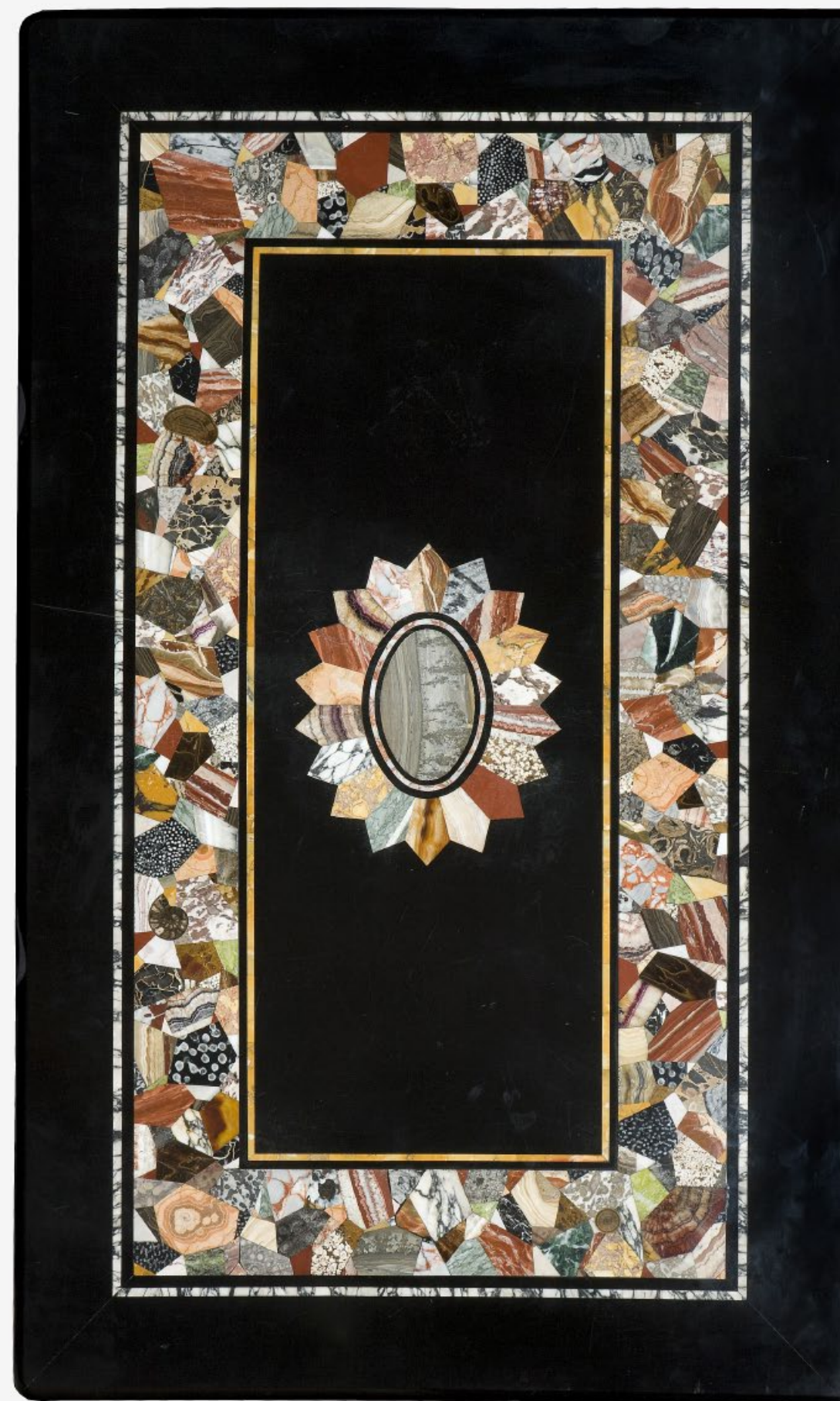
Provenance: The Foljambe Family of Osberton Hall near Worksop.

"The Grecian-black marble top, with its ribbon-banded tablet and polychromed pietre dure compartment is a masterpiece of the Derbyshire Black Marble Works at Ashford and Old Royal Museum, Matlock. It was probably designed by William Adam (d.1873) who succeeded to the Works in 1831. A trade sheet illustration of the Museum featured a related table, where the Museum was noted as being 'under the Especial Patronage of his Grace the Duke of Devonshire.'"

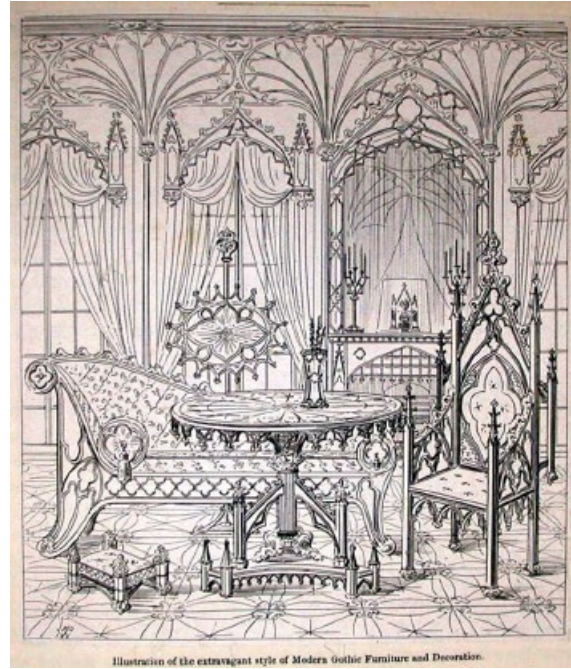
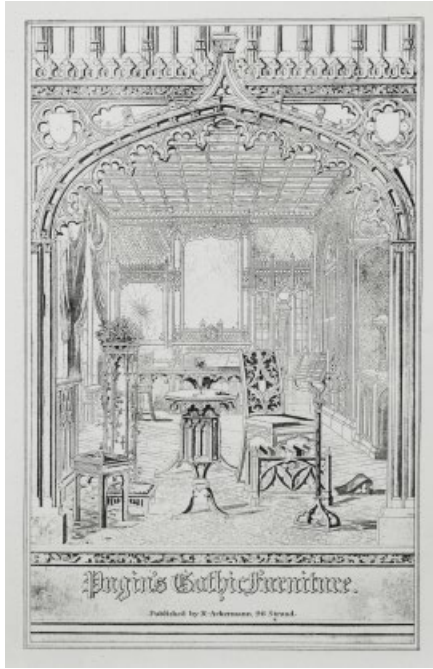
Ashford marble is a type of limestone which can be polished to a glossy black finish. It is quarried in only two sites in Derbyshire and has been used as a decorative building material since Bess of Hardwick commissioned

a chimney piece of Ashford stone for Chatsworth. In the 18th century Henry Watson of Bakewell began to produce ornaments and William Spencer Cavendish, the 6th Duke of Devonshire, (1790-1858) commissioned high quality pieces after admiring Florentine micro mosaics during his Grand Tour of Italy. By the 19th century Ashford marble was in vogue, with numerous outstanding pieces displayed at the 1851 Great Exhibition by such manufacturers as J. Tomlinson, Thos. Woodruff (exhibited by **Prince Albert**) and G Redfern (awarded a prize medal).

Richard Tudsbury of Edwinstowe was part of a generation of fine woodcarvers in the Nottinghamshire area. As well as work at Osberton, the family is known to have supplied woodwork for Edwinstowe Church and Thoresby Hall, Nottinghamshire, including a fine fireplace in the Great Hall with similar use of a large-scale tree of life motif. Tudsbury, entirely self-taught, seems to have particularly liked using walnut as mentioned in both the *Sheffield Iris* (January 1842) in the *Retford and Worksop Herald and North Notts Advertiser* (July 1892). He exhibited at the 1862 International Exhibition, and the firm *"exhibited works of great beauty and admirable execution, showing that in this branch of art a fair amount of real talent is not wanting in our artists"*.



A PUGIN TABLE COMMISSIONED BY KING GEORGE IV FOR WINDSOR CASTLE FROM MOREL AND SEDDON



This Gothic Revival parcel gilt oak centre table was designed by A.W.N. Pugin for Morel & Seddon as part of their commission to refurbish Windsor Castle. The table is recorded in the firm's account books as follows: *No. 1071. 'To a large Gothic circular table of very fine dark oak highly polished with a richly inlaid border of various woods on a frame ornamented with string course carved bosses, perforated tracery and pendants, supported by a sexagon pillar, and triangular plinths with feet and improved castors, ornamented with tracery, the whole of the tracery, bosses &c gilt in the best manner in mat and burnished gold.'* The frieze ornament is replaced after the original and the underside has fanned ribs in imitation of a Gothic vaulted ceiling. Inscribed 'No. 240' and stamped '617'. Together with a protective tablecloth embroidered with the Royal coat of arms. English, 1828.

Provenance: Delivered to Windsor Castle by Morel & Seddon, July 1828.

Height: 30in (76.5cm)
Diameter: 48in (122cm)

Published:

Manuscript Account Book of Morel & Seddon, n.d. [1830], Royal Collection, Stable Yard House, St James's Palace, London (RCIN 1114843).

Windsor Castle Interiors, Illustrated Manuscript, State Apartments and Private Apartments, vols I & II, n.d. [c. 1880], Royal Collection, Stable Yard House, St James's Palace, London.

Cooper, Jeremy. *Victorian and Edwardian Furniture and Interiors: From the Gothic Revival to Art Nouveau*. New York: Thames and Hudson, 2007, p. 48 (illus. fig. 91).

Roberts, Hugh. *For the King's Pleasure: The Furnishing and Decoration of George IV's Apartments at Windsor Castle*. London: Royal Collection, 2001, pp. 339-343, 345, 347, 349 (illus. fig. 426, 432-433).

De Bellaigue, Geoffrey, and Pat Kirkham. *George IV And The Furnishing Of Windsor Castle*. Furniture History 8 (1972): 1-34, esp. 19-20.

Atterbury, Paul, and Clive Wainwright. *Pugin: A Gothic Passion*. New Haven [etc.]: Yale University Press, 1994.





The royal coat of arms embroidered on the protective table cloth

Seddon and Morel and the Windsor Castle Commission.

The partnership of Nicholas Morel and George Seddon was noted as the largest furnishing company in London in the eighteenth century, thus having the capacity to process large orders. Morel had already worked for the Prince of Wales, later George IV, on his residences at Carlton House and the Brighton Pavilion, but the refurbishment of Windsor Castle was an enormous undertaking which included the furnishing of 59 rooms with a budget of £203,963 6s 8d. This was the largest sum ever devoted to a single furnishing scheme in this country, equivalent to nearly £250 million in today's currency, and, maybe inevitably, Seddon had great difficulty in extracting the £200,000 from the Crown - which led to a near bankruptcy in 1840. Morel & Seddon collaborated with some of the finest craftsmen and designers of the day including the Parisian cabinetmaker F.H.G. Jacob-Desmalter and A.W.N. Pugin who designed the present table. The designs for The Drawing Room (Room 240), then called 'The Coffee Room', were endorsed and initialled by the King and A.W.N. Pugin was responsible for the Gothic forms of the furniture. All of these pieces were delivered in July 1828, according to Morel & Seddon's account books. The bill supplied to George IV for the decorations of Room 240 alone amounted to £3,071.15s, equivalent to roughly £3.7 million today.

Augustus Welby Northmore Pugin (1812-1852) was an architect, artist and designer, who, in his short but eventful life, is principally remembered for his Gothic Revival style of architecture. He learnt drawing from his father, Auguste Pugin, a French draughtsman, forced to flee France as a result of the French Revolution. His first commissions were for the goldsmiths Rundell and Bridge, and for Seddon and Morel for the furniture for **Windsor Castle**, having designed this table, amongst other pieces at the age of 14 or 15. He is best known for the interior of the Palace of Westminster (the British Houses of Parliament) and its iconic clock tower, which houses the bell known as Big Ben. He attended to all the fixtures and fittings from the enormous stained glass windows to desks and sofas and from the doorknobs to the encaustic tiles. Pugin believed in his "*True Principles*" of architecture and design (see illustrations previous page), that everything should suit the setting it was designed for and that items should be honest in their construction and avoid any frivolousness which served no function. A prodigious worker, having designed multiple parish churches with all their decorations, furniture and accoutrements, written several books and created over 20 different types of desk and over 100 different types of table for Westminster alone, Pugin died in 1852 aged just 40.





Queen Elizabeth II after she recorded her annual Christmas Day message, in the White Drawing Room of Buckingham Palace in 2018. Photo credit: Alamy

We are delighted to offer four pieces of furniture (two illustrated) attributed to Morel and Seddon, one of the most important makers of the 19th century. Three of these pieces are library or writing tables and the fourth is a console table. **Her Majesty Queen Elizabeth II** has been filmed behind an almost identical table in Buckingham Palace during several of her annual Christmas messages to the Nation (see image above and inside the front cover).

Opposite top: A Regency amboyna and gilt library table attributed to Seddon and Morel, with a rectangular top set upon solid end supports with a turned, reeded and gilded stretcher and gilded foliate bun feet. It is decorated throughout with rich amboyna veneers and gilt gesso edging to the top and end supports. Inscribed in pencil in a drawer with a sale date and '*...Duke of Rutland*'. English, circa 1815.

Provenance: The Duke of Rutland, St Katherine's, Regents Park. Sold Knight Frank and Rutley, 10 January, 1913, lot 7.

This first example is nearly identical to pieces supplied by Morel and Seddon, now located in Buckingham Palace. The inscription records that it was purchased from the Duke of Rutland's sale 10/1/1913, however the Knight, Frank and Rutley catalogue erroneously describes it as burr maple. Although it was sold from the Duke's London house in Regents Park, it is entirely possible that the table was originally supplied to the Duke's country home, Belvoir Castle.

Below: A very similar Regency Amboyna and gilt library table attributed to Seddon and Morel, but with scroll feet. English, circa 1815.



Height: 28½in (73cm) Width: 54in (137cm) Depth: 27in (68.5cm)



Height: 28½in (73cm) Width: 60in (152.5cm) Depth: 28in (71cm)



Height: 6½in (16.5cm)
Maximum width: 16½in (42cm)
Diameter: 11½in (29cm)

This large circular silver-gilt footed bowl has two handles on either side in the form of a ship's prow, one with a crowned lion, the other with a unicorn wearing a chain of office. The sides have four acanthus flower forms interleaved with acorn bearing oak sprays flanking, on the obverse the royal coat of arms surmounted by a crown, oak and laurel branches, and on the reverse a shield stating *'The Gift of His Most Gracious Majesty William the Fourth to the Royal Yacht Squadron, 1835'*, below an anchor, chain and buoy. The foot is incised *'Rundell Bridge et Co, Aurifices Regis Londoni'* and the interior has a radiating sunburst. Assay stamped for William Bateman, London, 1835.

The Earl of Yarborough, later first commodore of the club, welcomed the **Prince Regent** as a member in 1817.

In 1820, when the Prince Regent became **George IV**, it was renamed the **Royal Yacht Club**. However, **William IV** could be considered the first Admiral of the **Royal Yacht Squadron** as it was he who renamed the club in 1833, and he constituted himself its head. Its association with the Royal Navy began early and Nelson's captain at Trafalgar, Admiral Sir Thomas Hardy, headed the list of naval members. In 1829 the Admiralty issued a warrant to wear what is now the navy's White Ensign.

Rundells were **Royal Goldsmiths** from 1797 until 1843. The firm was responsible for the Crown Jewels used at the coronations of George IV, William IV and **Queen Victoria**, as well as for a wide range of banqueting plate and jewellery now in the **Royal Collection**.





Height: 19½in (49.5cm) Width: 25in (63.5cm) and 21¼in (54cm) by 24¼in (61.5cm)

These two wood panels are of rectangular form, one with rounded corners. Each is painted with a large Royal coat of arms flanked by a lion and a unicorn surmounted by a queen's crown and red velvet mantling trimmed with ermine, gold fringes and tassels. English, circa 1840.

Adelaide of Saxe-Meiningen (Adelaide Amelia Louise Theresa Caroline; 1792-1849) was Queen of the United Kingdom and Hanover from 26 June 1830 to 20 June 1837 as the wife of **William IV**. Adelaide, the capital city of South Australia, is named after her. Her marriage to William Duke of Clarence, third son of **George III**, 27 years her senior, was arranged as a result of the death of the Prince Regent's only daughter, Princess Charlotte of Wales in 1817, which left no heir to the throne in the third generation. By the end of 1811, King George III was mad and his eldest son George was Prince Regent. In

an attempt to secure the succession to the throne, William was informed that Parliament would guarantee his large gambling debts should he marry and produce an heir. William, who had ten illegitimate children by his mistress, the actress Dorothea Jordan, agreed to do so. The couple were married on 11 July, 1818, in a double wedding at Kew Palace, shared with William's brother, Prince Edward, Duke of Kent, and Victoria, Dowager Princess of Leiningen. The marriage proved a happy one and the couple soon became devoted to each other, but sadly, despite several pregnancies, they produced no surviving children. In 1827, William's elder brother, Frederick, Duke of York died, his death was followed a few years later, in 1830 by that of **George IV**. Thus William became William IV (see the previous page). The couple were crowned on 8 September, 1831 at Westminster Abbey.



This silver presentation vase 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 in turn sits on an ebonised wooden plinth base. The plinth is applied with two vacant laurel wreath cartouches and two rectangular plaques, one finely engraved with the Royal Coat of Arms and the other inscribed "*Plymouth, Devonport and Cornwall Races 1845, the gift of her Most Gracious Majesty Queen Victoria, Augustus Coryton Esqr, W. R. Fortescue Esqr, Stewards*" and "*Her Majesty's Vase, value 100gs., for three-year-old and upwards – Heats, about two miles, starting at the T.Y.C. Starting-post, once round, to the Grand Stand Winning-post.*" Fully marked and stamped on the side of the foot '*Hunt & Roskell Late Storr & Mortimer 2225*'. English, assayed for London 1845.

Provenance:

Her Majesty Queen Victoria.

Sir John Barker-Mill, Baronet of Mottisfont.
Thence by descent.

John Barker (1803-1860) was created 1st Baronet 'of Mottisfont in the County of Southampton' on 16 March 1836. A noted racehorse owner, Barker won numerous prestigious trophies with Giantess, Cymba, Miss Ellis and Pugilist. His most prestigious horse, Leviathan, sire of Giantess, won 16 of 21 starts and was sold to **George IV** for 2,000 guineas.

Plymouth, Devonport and Cornwall Races were held from 1828 until 1930. The racecourse was a flat, oval course of 12 furlongs with a straight run-in of 2 ½ furlongs. 'Royal Plates' were first introduced during the reign of **Charles I** and typically offered a prize of 100 guineas. By 1845 there were 910 Royal Plates spread across 45 different racecourses, three of which, Brighton, Plymouth and Down Royal, hosted a Queens's Plate for the first time in Victoria's reign, at a cost of £91,000 to the Crown, equivalent to £11.8 million today.

The Warwick Vase was 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, the most notable being the set of twelve commissioned by the **Prince Regent** and struck with the mark of Paul Storr, now at **Windsor Castle**. The **Duke of York**, second son of **George III**, owned a set of four which were included in the sale of his silver at Christie's in 1827.



Cup height: 9¾in (25cm)
Diameter: 10½in (26.5 cm)
Overall height: 16½in (42cm)
Maximum width: 14¾ in (37.5cm)
Weight: 138.476 oz troy (4,316g)



These impressive ormolu and patinated bronze nine-light candelabra are raised on ormolu mounted griotte rouge marble pedestals. They comprise the figures of female and male Bacchic figures after the original model known as "les grands faunes" by Claude Michel Clodion. Each sinuous figure is lightly draped, with a gilt tambourine tied at the waist, holding a large cornucopia overflowing with grapes and supporting eight foliate branches. One is a bacchante with flowing hair and a gilt pitcher tumbled at her feet, the other a youth with a pelt and gilt thyrsus. Signed on the base, "Clodion." French, circa 1850.

Provenance: The collection of Mr and Mrs James Judd of Baltimore.

Illustrated: 'For the Love of Art', *Southern Accents Magazine*, October 1990 P.84.

Claude Michael Clodion (1738-1814), was the son-in-law of sculptor Augustin Pajou. He trained in Paris in the workshops of his uncle, Adam Lambert-Sigisbert and Jean-Baptiste Pigalle, the most successful sculptor of the time. After winning the Prix de Rome, he moved to Italy, sharing a studio with Jean-Antoine Houdon and studying antique, Renaissance, and Baroque sculpture. In 1771 Clodion returned to Paris, where he continued to produce mostly in terracotta. Drawing primarily from pagan antiquity, he created light-hearted terracotta sculptures

that epitomized the Rococo. Late in his life, when Neoclassical works were more popular, Clodion adjusted his style and worked on major public monuments in Paris.

During the Empire period similar candelabra were supplied to both the **Emperor Napoleon III** and **Empress Eugenie** at Fontainebleau. In 1852 these were displayed in the Apollo salon at the Tuileries (see D. Alcouffe, et. al., *Gilt bronzes in the Louvre*, Dijon, 2004, no. 95). One pair is currently on display in the Napoleon III apartments in the Louvre (see H. Ottomeyer, P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, p. 283, cat. 4.14.5). Two other pairs, both dating from the late 18th century, were purchased by **George IV** for Carlton House and are now at **Buckingham Palace** (see J. Harris, G de Bellaigue, O. Millar, *Buckingham Palace*, London 1968, pp. 154 and 194), while a further pair dating from the 19th century, like the ones offered here, can be found in the Red Drawing Room at Waddesdon Manor, Buckinghamshire (see Sir A. Blunt, *The James A. de Rothschild Collection at Waddesdon Manor*, London, 1974, pp. 688-9) and others in the Great Hall, Highclere Castle (and thus appear in the television series *Downton Abbey*.) Please see the image inside the front cover for one of the pairs at Buckingham Palace on tripod pedestals by Tatham, Bailey and Saunders, on either side of the fire place.



Height: 49in (124.5cm)
Width: 21¼in (54cm)
Height on pedestals:
95in (241cm)



Height: 21½in (54.5cm) and 22in (56cm)

These bronze figures show Edward, Prince of Wales, standing in a nonchalant pose with one leg crossed over the other, a cigar in his left hand, his hat at his feet and a shotgun slung over his right arm. The elegant Princess of Wales is depicted skating, with feathers in her hat, and wearing a fur-trimmed coat and muff as the wind catches her three-quarter length skirt. Each stamped *Elkington & Co Founders and G 1870*. English, dated 1870.

Provenance: Prince Victor of Hohenlohe-Langenburg, Count Gleichen.

Prince Victor of Hohenlohe-Langenburg, **Count Gleichen**, was the son of Prince Ernst of Hohenlohe-Langenburg and Princess Feodore of Leiningen, half-sister to **Queen Victoria**. He ran away from school to England in 1848 and was sponsored to enter the Royal Navy by Queen Victoria. In 1854 he attained the rank

of Lieutenant after serving as mate on the flagship *Cumberland*, where his future brother-in-law was captain and his future father-in-law was admiral. In 1866 he retired from the navy and trained with the British sculptor William Theed. As a sculptor, he carried out several portrait commissions for Queen Victoria including a statuette of **Prince Alfred**, her second son, and another of **Prince Albert Victor**, Duke of Clarence and **Prince George** (the future **George V**) when cadets on Britannia and most probably these statuettes. There are numerous examples of his public works in marble displayed in prominent locations throughout Britain including; Alfred the Great, Mary Seacole, Queen Victoria, Benjamin Disraeli, Florence Nightingale and Thomas Holloway with his wife Jane, founder of Royal Holloway College. He was awarded a Knight Grand Cross of the Bath in 1867.





Height: 30in (76cm) Width: 23½in (63cm)



This large and ornate silver table mirror has a pointed arch above the original plate. The openwork chased and repoussé silver frame is applied to a matte royal blue velvet ground and comprises an abundance of classical motifs couched in leafy scrolls. Centred at the top is the coat of arms of Princess Beatrice flanked by putti supporting floral swags, while the arms of Prince Henry of Battenberg are centred on the lower border. The sides have entwined initial roundels under a crown and suspended from ribbons with bunches of fruit, cuirasses and masks. The reverse has a silver easel support and a plaque inscribed '*Presented to H.R.H. Princess Beatrice on her marriage by the Town of West Cowes 23rd July 1885 Benzie Fecit*'.

Prince Henry of Battenberg and Princess Beatrice, Queen Victoria's youngest child were married on 22 July 1885 on the condition that the couple make their home with her at Osborne House. The Queen made Prince Henry a Knight of the Garter, and granted him the style Royal Highness and Honorary Colonel of the 5th (Isle of Wight, Princess Beatrice's) Volunteer Battalion, the Hampshire Regiment. He was subsequently made

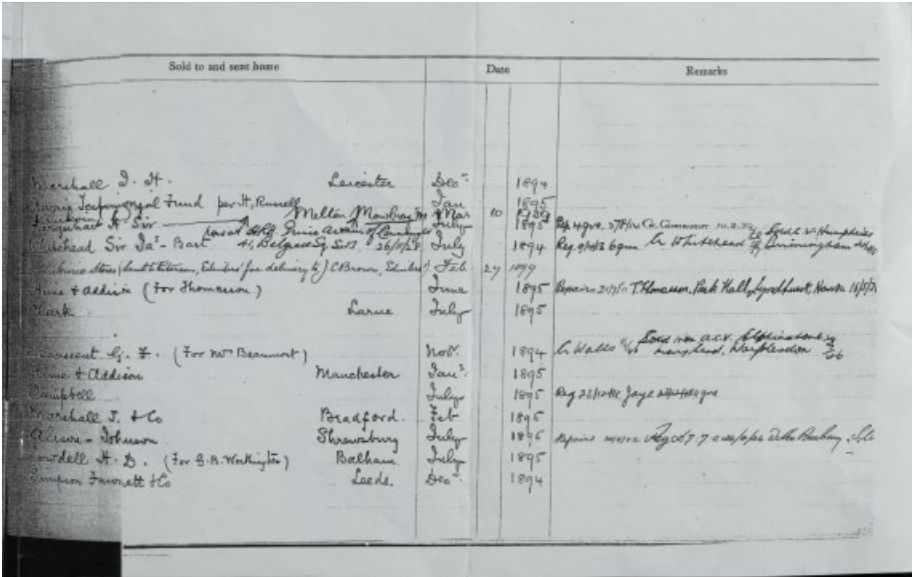
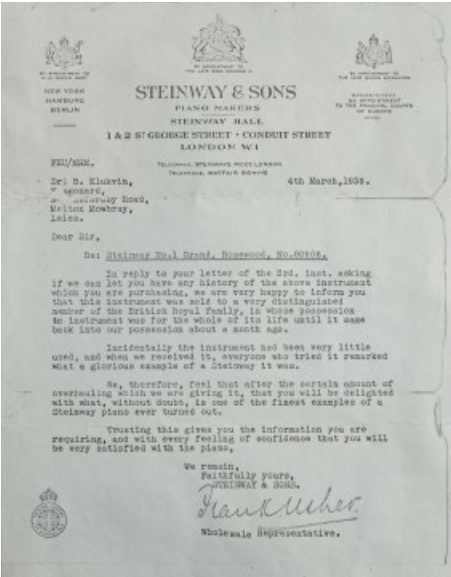
Governor of Carisbrooke Castle and Captain-General of the Isle of Wight. The Prince and Princess had four children, but 10 years into their marriage, on 20 January 1896, Prince Henry died of malaria in Africa. Beatrice remained at her mother's side until Queen Victoria died on 22 January 1901 and devoted the next 30 years to editing Queen Victoria's journals as her designated literary executor. She died in 1944 aged 87, outliving all her siblings, all of her siblings' spouses, two of her children, and several nieces and nephews including Kaiser Wilhelm II of Germany and **George V** of the United Kingdom.

Simpson Benzie established his jewellery and clockmaking business in 1862 and, succeeded by his son, they supplied the cream of society for more than 130 years. The firm held no fewer than eight Royal Warrants and a Benzie clock hung on a bulkhead on the Royal Yacht *Britannia*.

The Royal Warrants held by the establishment were: King George V., in 1910; King Edward, 1901; Queen Alexandra, 1901; Queen Victoria, 1885; Prince of Wales, 1884; King of Greece, 1886."



PRINCE ARTHUR OF CONNAUGHT’S STEINWAY & SONS GRAND PIANO



This wonderful example of a Steinway ‘Parlour’ grand piano, Serial Number 80906, was produced by the world famous makers in 1894 and is in remarkably preserved authentic condition with perfect original ivory keytops and solid ebony sharps. The external patent design bead moulded cabinet is crafted and veneered in the finest rosewood, the turned and fluted pedal lyre and legs with handsomely executed ornamental scroll and rosette engravings resting upon their patented console with smoothly sliding fine fretwork music desk. Painted in gilt ‘*Steinway & Sons, Patent Grand, New York & Hamburg*’ and stamped on the frame *80906*. English, circa 1894.

Provenance:
H.R.H. Prince Arthur of Connaught 1894-1939.
Dr B Klukvin, Melton Mowbray, March 1939.

This piano is accompanied by a copy of the original Steinway sales ledger and a series of letters regarding its history after it was sold from Clarence House in 1939. The ledger states that No. 80906 was a grand pianoforte in rosewood and received from Hamburg in March 1894. In the ‘*Sold to and sent home*’ column it says ‘*Sir H Farquhar H.R.H. Prince Arthur of Connaught 1895*’. According to the ‘*Remarks*’ the instrument was repaired for 4 guineas on 5 March 1914 and collected from ‘*Cmdr Connaught*’ at 41 Belgrave Square on 10 February 1939. The first of

the letters, dated 4 March 1939, reassures the prospective buyer, Dr. B Klukvin, that ‘*this instrument was sold to a very distinguished member of the British Royal Family, in whose possession the instrument was for the whole of its life until it came back into our possession about a month ago*’ and that it is ‘*without doubt one of the finest examples of a Steinway piano ever turned out.*’

Prince Arthur, Duke of Connaught and Strathearn (1850-1942), seventh child and third son of **Queen Victoria**, was born at Buckingham Palace. During a distinguished 40 year military career he served in South Africa, Canada, Ireland, Egypt and India, culminating as Commander-in-Chief of the British Army in Ireland. One of his many titles was Chief of the Six Nations of Iroquois of the Grand River Reserve in Ontario. As he became the 51st chief on the council, his appointment broke the centuries-old tradition that there should only be 50 chiefs of the Six Nations. In 1911 he served as Governor General of Canada from 1911-1916, the only British prince to do so. His residences in Britain were Clarence House, London and Bagshot Park near Windsor.

Earl Farquhar was a financier and Conservative politician who held several positions in the Royal Households of both **Edward VII** and **George V**.



Length: 72in (183cm)



Height: 57in (145cm)
Width: 37½in (95cm)
Framed height: 67in (170cm)
Width: 46in (107cm)

This three-quarter length oil on canvas portrait shows Major Sloane-Stanley in a landscape by the sea, probably Stokes Bay, Isle of Wight. He is smoking a cigar and wearing a Royal Yacht Squadron cap. Signed lower left 'G Hillyard Swinstead 1916' the reverse inscribed in pencil 'Major R Sloane Stanley, Hants Yeomanry 1916.' English.

Lt. Col. Ronald F.A. Sloane-Stanley of the Hampshire Regiment (1867 – 1948) served as Deputy Lord Lieutenant of Hampshire. He was also a member of the Royal Yacht Squadron from 1907 until his death, owning seven yachts during that period. He served on the Yachting Committee between 1935 and 1946.

In 1892 Francis Sloane-Stanley, Ronald's father, acquired Ashburton House, Stoke's Bay, Gosport, directly opposite the Palace of Osborne on the Isle of Wight. The house had previously been a college for naval cadets, whose

alumni included Queen Victoria's second son **Prince Alfred**. Sloane-Stanley, a competitive yachtsman, sold his very successful 103 ton racing cutter *Formosa* to the **Prince of Wales** in 1880. This kindled a close friendship between the pair and the Prince won the 1882 Queen's Cup in *Formosa*. There are stories of 'Bertie' coming across from Osborne House and being carried up the beach on piggy-back by his staff. No doubt the young Ronald was well acquainted with his father's great friend. Indeed, the Major reputedly procured two billiard tables from Osborne House for Lee-on-the-Solent Yacht Club, of which he was the founding Commodore in 1907. As Prince of Wales, Edward VII contributed greatly to the development of British yacht racing by being an active participant. His purchase of the splendid *Britannia* in 1893 galvanised first class racing prompting the statement 'a better class was never seen than that in which *Britannia* competed'.





Wiki Commons. Isabella (Ella) Christie

Height: 75¼in (191cm)
Width: 47½in (121cm)
Depth: 17¾in (454cm)

This glazed breakfront display cabinet is in two sections. The upper section has a single door enclosing two shelves framed by stop-fluted pilasters and surmounted by a plinth with a brass gallery. The lower section is similar, but with a single shelf. The frieze is stamped '6' and a brass plaque stating '*Made from Douglas fir blown down in 1887, Laburnum in 1889 and tennis ground Guigne [sweet cherry] tree struck by lightning in 1889 all grown at Cowden*' is applied in the central frieze.

Provenance: Cowden Castle, Clackmannanshire.

Cowden Castle, originally known as Castleton, was built around the remains of a much earlier house dating from approximately 1320. It was acquired by John Christie (1824-1902), a wealthy Lanarkshire coalowner, in 1865 and its principal attraction was the quality of the soil in the gardens as Mr Christie was a keen arborist. This interest in trees explains the use of the estate timber in the construction of this cabinet, which would have been produced for Mr Christie around 1890, judging by the dates of the storms mentioned on the plaque attached to the piece.

Interestingly, the artistic taste of the Christies is demonstrated by the fact that they employed the architects John Honeyman and Keppie to make alterations to the

property between 1893 and 1894. This firm later became Honeyman, Keppie and Mackintosh and a young Charles Rennie Mackintosh was actively involved in the firm's commissions during the 1890s, though there is no direct evidence that he ever worked at Cowden.

After John Christie's death, his daughter Isabella (known as Ella) inherited the castle. She was a keen traveller, fluent in four languages, and toured extensively throughout Europe and Asia. A visit to Japan proved particularly formative and she took the extremely unusual step of employing a female Japanese garden designer, Taki Handa, a graduate of the Imperial School of Garden Design in Nagoya, to create a Japanese landscape garden at Cowden. Ella was one of the first women to be elected Fellows of the **Royal Geographical Society**. During a trip to China, Korea (for her maid to be treated for a head injury in an American hospital), and Japan between 1907 and 1908, Ella became inspired to create a Japanese garden at Cowden and to employ Taki Handa to fulfil her dream. This garden has been described as the "*best garden in the Western world*" by Japanese horticulturalists and was visited by **Queen Mary** in 1932. Following the death of Isabella, Dowell's of Edinburgh sold the contents of the castle at a three day auction in May 1950 and the house was demolished in 1952.





Credit: Bidston Hill

This ebony and silver-plated ceremonial spade commemorates tree planting at Bidston Hill during a visit by their Majesties King George V and Queen Mary. The carved ebony handle features a spiral garland entwined around a fluted shaft. The silver-plated blade is incised ‘*County & Borough of Birkenhead, presented to the Worshipful the Mayor and the Mayoress of Birkenhead, Mr and Mrs James Moon, to commemorate the planting by them of two Cedar trees at Bidston Hill, on the occasion of the visit to Birkenhead of their Majesties King George V and Queen Mary, March 25th, 1914.*

George V and **Queen Mary** visited Birkenhead in 1914. The King opened the Hill by pressing a button at the town hall and a ribbon was cut at the beginning of ‘King George’s Way’. He was then driven up to Bidston Hill, where he waved to the waiting crowd, and carried on to Wallasey to open a hospital.

Bidston Hill was home to more than 100 flagpoles from 1763. Speed was of the essence when merchant vessels

with valuable cargoes were due into port. High above Birkenhead the Hill was the ideal spot for flag runners to identify their company’s ships. They had just 11 minutes to raise the correct company and cargo flags, on the right pole, which warned the workforces waiting in the docks to prepare for action.

By the time of this visit, however, the main focus of royal interest, particularly for Queen Mary, would have been the multitude of rhododendrons. The “*Chronicles of Bidston*” (1407-1892) state that Robert Vyner planted the Rhododendron Gardens at Bidston in 1855/56. By 1894, according to Edward Quaile in *Bidston Hill Preserved*, “*the rhododendrons, self-sown, and growing naturally, are in flower, and their abundant blooms are seen crowding and covering the dell side for fully a hundred feet high, then it is a remarkable sight, rare in England, but which enables us to realise better than any description, the effect of the rhododendrons when first they were seen by travellers.*”



Overall length: 37in (94cm)



Overall height: 23½in (60 cm)
Width: 8½in (21.5cm)

This bronze is the maquette for a sculpture of Lord Louis Mountbatten wearing a naval duffel coat, peaked cap and sea boots and holding a pair of binoculars. It is set on a highly polished black stone base and inscribed on the back 'Mountbatten Study, G. Berlin no. 3 of 3'. English, 1989.

We are indebted to Ms Berlin for her kind help in supplying the following information. *"I made this piece as a working model, maquette, to show, along with another image, to the clients who were offering the commission for the nine-foot bronze of Lord Mountbatten that now stands in Southampton's Grosvenor Square. I had very much wanted them to choose the image you have to be scaled up, almost in the manner of that marvelous sculpture of Churchill in Parliament Square by Ivor Roberts-Jones. But, since Lord Mountbatten lost the Kelly, the client thought it inappropriate to have him in naval attire. They chose the other image I did where he is*

in British Army tropical uniform as they wanted to reflect his time in Burma. I think the date of that commission was 1989. Greta Berlin".

Admiral of the Fleet Lord Louis Mountbatten, 1st Earl Mountbatten of Burma (1900-1979) was an uncle of **Prince Philip, Duke of Edinburgh**, and second cousin once removed of **Queen Elizabeth II**. He first went to sea on the battlecruiser *Lion* in July 1916 and continued his naval career from the final days of WWI right through to VJ Day in 1945, by which time he had achieved the rank of Supreme Allied Commander, South East Asia Command. Afterwards, he was the last Viceroy of India (1947) and the first Governor-General of independent India (1947-1948). From 1954 to 1959, Mountbatten was First Sea Lord. He was assassinated by the Provisional IRA in 1979.





Height: 29in (74cm) Diameter: 52in (132cm)

This exceptional table has a circular top decorated with six radiating amboyna veneers with a border of concentric marquetry rings. The decoration comprising kingwood bands within boxwood stringing, a continuous boxwood laurel wreath with ivory berries on a satinwood ground and further amboyna borders. The frieze has amboyna crossbanding and applied ormolu sunburst medallions. The support is composed of purpleheart columns inlaid with kingwood, terminating in low splayed feet, which encircle a classical urn on a plinth. The superb ormolu mounts include acanthus leaves, classical masks and patera. English, circa 1860.

A table with a similar base and particularly fine ormolu mounts was exhibited by Holland and Sons in the International Exhibition in 1862 and illustrated as plate

40 in J. B. Waring's book (see pages 100-103 for further references to this exhibition). A further closely related piece was in the collection of the late **Queen Elizabeth the Queen Mother** and is shown in the Morning Room in Clarence House in the Daily Mail's article *'Inside the private world of Prince Charles'*, November 2018. Originally founded by Stephen Taprell and William Holland, a relation of the architect Henry Holland, the firm worked extensively for the Royal Family, being granted a Royal Warrant by **Queen Victoria** for the decoration and furnishing of Osborne House, Sandringham and Marlborough House. They exhibited at all the major international exhibitions from 1851 to 1878 and produced over 300 separate commissions for the British government, including work at the Palace of Westminster and the Victoria and Albert Museum.



The Morning Room at Clarence House.
Credit: Google/Arts & Culture



Holland and Sons design taken from
J. B. Waring plate 40



Credit: Solent News and Photos: Chris Balcombe

This charming bronze portrait bust of Her Majesty Queen Elizabeth the Queen Mother was commissioned by St Mary's Hospital Paddington. It shows her looking at us with a gentle smile. She is wearing one of her familiar hats with an upswept brim and curling feather, a three-strand pearl necklace and one of her favourite brooches, The Palm Leaf Brooch. Raised on a marble base, signed 'VM 3'. (Number 3 of a limited edition of 12). English, 2002.

The Palm Leaf Brooch was created for the then Queen Elizabeth by Cartier in 1938, using stones already in her collection. This may have been a particular favourite because the motif was a reference to her Scottish ancestry. The *boteh*, a curved teardrop shape, is known in Britain as 'paisley' because it was made famous by the Scottish textile weavers of that town. In fact, one of the French translations for the word paisley is *palme*. In the Middle East, especially in Ancient Persia, and in India where it is called a *buta*, this symbol represents long life and eternity, fertility, strength in adversity and sovereignty. This brooch is the prominent item of jewellery in the iconic "*Three Queens in Mourning*" photograph taken by Ron Case after the death of

George VI. In '*The Queen's Diamonds*' Hugh Roberts informs us that, since she inherited the brooch in 2002, our present Queen has worn it for least 30 public engagements.

Vivien Mallock became an Associate of the **Royal Society of British Sculptors** in 1998. Her memorial to the Royal Tank Regiment, unveiled by **the Queen** in 2000, stands in Whitehall Court and depicts the five-man crew of a Comet tank. In 2002 she was commissioned by St Mary's Hospital, Paddington, to create a life-size model of the Queen Mother for the foyer of the Queen Elizabeth The Queen Mother wing. This was the last time the Queen Mother sat for a portrait. Sittings were conducted at Clarence House over a series of visits, where Her Majesty made it clear that she wanted to be wearing one of her signature hats. Vivi remembers the Queen Mother was '*wonderful and very, very friendly, at one point she asked me to sit down and put my arm around her as we went through my portfolio*'. Sadly, her Royal Highness did not live long enough to see the finished piece. A second bust was installed at The Goring Hotel, one of her favourite places to take afternoon tea.



Height: 23½in (60cm)
Width: 13in (33cm)
Depth: 11in (28cm)



Photo credit: Nick Carter

This is the bronze maquette for a bas-relief portrait commissioned by the City of Winchester in honour of **Her Majesty Queen Elizabeth II's Diamond Jubilee**. The final roundel is six feet in diameter and is shaped as a Winchester Rose with Her Majesty in the centre. She is wearing a three-strand diamond necklace and the Girls of Great Britain and Ireland tiara. Signed 'VM 1'. English, 2012.

The Girls of Great Britain and Ireland tiara was made by the House of Garrard as a wedding present from the 'Girls of Great Britain and Ireland' to the Duchess of York, later Queen Mary, in 1893. Lady Eva Greville, who became one of Queen Mary's ladies-in-waiting, chaired a committee to raise the funds. Queen Mary, in her turn, gave the tiara as a wedding present to her granddaughter, Princess Elizabeth, in November 1947. This tiara is instantly recognisable from certain issues of stamps and currency around the Commonwealth.

The Great Hall unveiling. *'His Royal Highness The Earl of Wessex, unveiled a specially commissioned bronze in honour of the Queen's Diamond Jubilee in Winchester on Tuesday January 29. The Lord-Lieutenant of Hampshire, Dame Mary Fagan DCVO JP, commissioned the bronze of Her Majesty The Queen for future generations to enjoy. It was installed in the Great Hall in Winchester. The bronze sculpture is six feet in diameter. The bas-relief portrait projects approximately nine inches from the background and The Queen is shown wearing a necklace and diamond tiara. The surround for the bronze is a representation of the Hampshire Rose which provides an informal frame to Her Majesty's face. The plans for the bronze received approval from Buckingham Palace, and Dame Mary asked Vivien Mallock to design and sculpt it. Vivien Mallock has completed a number of public sculptures in Hampshire. There are three in Portsmouth: Field Marshal Montgomery and the Soldier of WW11 outside the D Day Museum in Southsea and the Golden Jubilee sculpture unveiled by HM The Queen in Gunwharf Keys.'*



Diameter: 15¾in (40cm)



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

This equestrian statuette shows Queen Elizabeth II attending the annual Trooping of the Colour ceremony on her famous horse, Burmese. She is wearing the military uniform of the Colonel-in-Chief of the Grenadier Guards with a specially designed cap and hackle. She rides side-saddle with the reins of the double bridle in her left hand. Signed *Amy Goodman* and *Vivien Mallock* and assay marks for 2022 including the Jubilee mark. (Number 1 of a limited edition.) English.

Trooping the Colour has marked the official birthday of the British Sovereign for over 260 years. The Queen leads other members of her family and a cavalcade of over 200 horses to inspect 1400 parading foot soldiers and 400 musicians, all in ceremonial dress and bearskin caps. After a great display of military precision, horsemanship and fanfare, the celebration ends with an RAF fly-past. From her first appearance as princess in 1947 and throughout her reign as queen until 1986, Queen Elizabeth has attended the ceremony on horseback. Initially, she rode



a bay police horse named Tommy and after the death of her father, **King George VI**, she rode his chestnut horse Winston and later one called Imperial. 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 and since the mare's eventual retirement in 1987, Her Majesty has attended in a carriage.

Amy Goodman, S.E.A., is a sculptor and portrait artist based in Hampshire. Twice winner of the prestigious BSAT Best Sculpture Award, she has sculpted notable public commissions, including the Romsey War Horse, the Arborfield Horses, Pegasus & Bellerophon for the 16 Air Assault Brigade, The Aldershot Airborne Soldier, Florence Nightingale and the brave military dog, Treo 63DM. She has recently completed the Gurkha Memorial Project to 1st Gurkha V.C. recipient, Kulbir Thapa, who carried his injured comrade, a British Tommy from the Leicestershire Regiment, to safety.



The preparatory model in plasticine prior to casting



This George III silver cup and cover were made by Mitchell & Russell, Edinburgh, 1818. The body has a continuous central band of embossed fruit and flowers above the family coat of arms and motto of Hunter on one side and the regimental badge and motto of the Coldstream Guards and the legend ‘*Waterloo 18th June 1815*’ within a laurel wreath on the other. The lower section has a deep gadrooned collar above a turned and flared foot with tied-reed edging. Scottish, 1818.

This cup belonged to **William Hunter**, assistant surgeon to the Coldstream Guards at the Battle of Waterloo. William Hunter was born in Glasgow in 1794 where his father was a merchant. Related to the famous surgeon John Hunter FRS (1728-1793) and physician William Hunter FRS (1718-1783), William studied medicine at Glasgow University where he qualified in 1813. The following year he joined the Coldstream Guards as Assistant Surgeon to William Whympers serving with his regiment in the Peninsula. On 16 June 1815, the Coldstream Guards saw action at Quatre Bras and two days later, under the command of Lieutenant Colonel James Macdonnell, defended the chateau of Hougoumont on Wellington’s right flank during the battle of Waterloo. Early that morning Wellington had ridden over to Hougoumont to tell Macdonnell that he



might expect to be attacked and to “*defend the post to the last extremity*”. Hunter probably attended to the wounded at Hougoumont throughout the day as the Coldstreams resisted repeated assaults by the French 6th Division, led by Prince Jerome. Wellington would later declare that “*the success of the battle...turned upon the closing of the gates of Hougoumont*”. Amid horrific scenes Hunter, alongside surgeons from the 3rd Foot Guards, performed amputations and surgery on hundreds of casualties whilst the fighting raged around them. The Coldstream Guards remained in France with the army of occupation after the battle. They returned to Scotland in November 1818 when it is possible Hunter ordered this silver trophy cup as a memento of his experience at Waterloo. His prize money of around £35 may have paid for it. Another Scottish assistant surgeon, 21-year-old Stewart Chisholm, serving with the Ordnance Medical Department at Waterloo, ordered a canteen of silver cutlery (collection of National War Museum, Edinburgh). A founding fellow of the **Royal College of Physicians**, in 1836, Hunter was promoted Surgeon Major of the Coldstreams and, two years later, Surgeon Extraordinary to the **Duke of Cambridge**. On 18 June 1844, the anniversary of Waterloo, Hunter married Helen Wilkie, the sister of Sir David Wilkie, the famous artist. He died in 1871.



Height approx.: 13in (33cm)
Width: 9½in (24cm)
Weight: 10.61 oz troy (330g)

A SOLID SILVER WEDDING PRESENT FOR LIEUT. FOWLER,
THE QUEEN'S OWN CAMERON HIGHLANDERS



Credit: The Men of Lock Broom

The officer is standing in full dress with medals, Lee Enfield rifle and tall feathered bonnet, on a large mounted and ebonised plinth with battle honours on each side and a plaque on the front inscribed 'Presented to Lieut A. A. Fowler, The Queen's Own Cameron Highlanders by his Brother Officers on the occasion of his marriage Dec 14th 1912, by the Goldsmiths and Silversmiths Co Ltd. London 1912.'

The Queen's Own Cameron Highlanders regiment was raised as the 79th Regiment of Foot (Cameronian Volunteers) on 17 August 1793 at Fort William from among the members of the Clan Cameron by Sir Alan Cameron of Erracht as a result of the threat from France during the French Revolutionary and Napoleonic Wars. Serving in theatres as varied as the West Indies, Spain, Egypt (including receiving the surrender of French forces at Cairo), Menorca, Denmark and Portugal for the duration of the Peninsular War. The regiment took part in the final battles of the Napoleonic Wars at Quatre Bras and Waterloo in June 1815. Of the 675 men who

participated, 103 were killed and a further 353 wounded. The 79th were one of only four regiments specifically mentioned by the **Duke of Wellington** in his Waterloo dispatch.

Captain Alan Arthur Fowler, born 1887, was killed in action in 1915. He was the younger son of Sir John Arthur Fowler and grandson of Sir John Fowler, engineer of the Forth Bridge. After Harrow School and The Royal Military Academy Sandhurst, he received his Commission in 1907 and, joining his Battalion in South Africa, served in China and India. When he was transferred to Reserve, he joined the Metropolitan Police. In 1912, he married Alice Mary, youngest daughter of Sir Charles Bayley, Lieutenant Governor of Bihar and Orissa. He was mobilized in August 1914 and killed, in command of "B" Company on 'Hill 60', with his subaltern and several men by a single *minenwerfer* bomb. He is commemorated on the Ypres (Menin Gate) Memorial.



Overall height: 20in (51cm)
Base: 7in² (18cm²)



Height: 35½in (90cm) Width: 59½in (151cm) Framed height: 44¼in (112cm) Width: 68½in (73.5cm)

This oil on canvas painting depicts steam and sailing vessels, including Thames spritty barges, one carrying hay, a two-masted square-rigger, lighters, a small tug and a tramp steamer on the Thames in front of the Naval College at Greenwich. The reverse has a paper label stating '*Top of the Tide off Greenwich, Fred. A. Winkfield, 49 Britannia Rd, Fulham, London.*' English, circa 1890.

Exhibited: Autumn Exhibition, Manchester Art Gallery, 1890

Frederick Winkfield (1843-1923) was born in the Manchester area and was a member of the Manchester Academy of Fine Arts for most of his career. As early as 1864, he won the second prize at the Manchester Mechanics Institution. According to a newspaper article on the Autumn Exhibition of 1890, '*Top of the Tide*' was listed as one of the '*chief pictures of the collection*'. Winkfield was by this time resident in London but continued to exhibit in Manchester as well as at various London venues

including the **Royal Academy** open exhibitions. See the '*Catalogue of the Spread-Eagle Collection*', p.39, by James Taylor, a former curator at the National Maritime Museum, for a very similar view entitled '*Greenwich Hospital from the Isle of Dogs*'.

The Royal Hospital for Seamen at Greenwich was a permanent home for retired sailors of the **Royal Navy**. It was created in 1692 on the instructions of **Queen Mary II**, who had been inspired by the sight of wounded sailors returning from the Battle of La Hogue, as a counterpart to the **Royal Hospital** for army veterans at Chelsea. She ordered the King Charles wing of the palace, originally designed by architect John Webb for Charles II in 1664, to be remodelled by Sir Christopher Wren, Nicholas Hawksmoor and Sir John Vanbrugh. As the original plans for the hospital would have blocked the riverside view from the Queen's House, Queen Mary ordered an avenue to be opened up through the middle.





Each height: 9in (23cm) Width: 8in (20cm)

These charming English School portraits show the subjects half-length by a desk, the surgeon with a skull at his elbow and his wife with an open writing box. Oil on canvas within a gilded frame and accompanied by five related letters. English, circa 1810.

Footnote: Robert Prideaux died aged 36 in 1818 but in his short life he managed to rise rapidly through the ranks as a naval surgeon. The Naval Chronicle Vol. 19 (1808) records his appointment as a surgeon, aged only 26, on the cutter *Sprightly* and that he moved to the *Lily* by the end of the same year. In 1809, a member of the crew of the vessel *Polyphemus* was involved in a drunken incident that culminated in him being sick on the quarter-deck of the *Lily* whilst both vessels were docked at Port Royal in Jamaica. This led to a Court Martial appearance for one Joseph Fountain, the Master at Arms of the *Polyphemus*, for allowing the crewman access to too much alcohol. Prideaux was one of the key witnesses at the trial and so this establishes that he was in Jamaica during that period with the rest of the crew. Next he joined the newly-built

Pyramus, the only ship of her class, a fifth rate 36-gun frigate. A spell on *Cordelia* appears to have been Prideaux's final appointment.

Amongst the small cache of letters preserved with our paintings is one from 1813 written from Plymouth Naval Hospital. Prideaux wrote to his brother that, by 9 December of that year, he had already been in the hospital for a month but was making much faster progress than was expected. He mentions having a “*disease of the bone*” that he hopes to be able to cure by making use of warm salt baths, but also says that there appears no possibility of his “*serving on a sea going ship again*”. Prideaux's brother, William, the recipient of all the letters in our possession, and therefore presumably the owner of the pair of paintings, was a clerk in the Drawing Office of the Bank of England. Robert Prideaux died 12 May 1818 and his will, leaving all his goods to his wife Mary Ann, was proved in 1819. He is buried in Kingsbridge Quaker burying ground in Devon. His tombstone describes him as ‘*Surgeon, late of Salcombe*’.



Height: 12in (30.5cm) Width: 18in (46cm) Depth: 5in (13cm)

This polished steel grate is cast with a profile of Her Majesty Queen Victoria under the legend ‘*Victoria Jubilee*’ and above the Royal Yacht HMY *Victoria and Albert* flanked by a lion and a unicorn.

Queen Victoria's Diamond Jubilee Fleet Review in 1897 involved a total of 165 British warships assembled at Spithead in four lines, each five miles in length. It was a

remarkable display of naval power. As Queen Victoria was too frail to attend, the Prince of Wales, later **Edward VII**, inspected the fleet on board HMY *Victoria and Albert*. As well as emphasising the formidable strength of the Royal Navy, the Review introduced new technology - the world's first steam turbine ship. *Turbina* was reported to have raced down the lines between the ships of the fleet at an unheard-of speed of 34 knots.

A PORTRAIT MEZZOTINT OF ADMIRAL VISCOUNT DUNCAN



Framed height: 29in (75cm)
Width: 22¾in (58cm)

This fine impression of the celebrated print engraved by mezzotint engraver John Raphael Smith after a painting by Henry Danloux shows the subject on the deck of a ship in the heat of the Battle Camperdown. It is framed in an ornate giltwood frame with a paper label on the reverse showing a coat of arms flanked by the inscription *'Admiral Lord Viscount Duncan when Victorious off Camperdown, is by permission most humbly dedicated to the Hon. Miss Jane Duncan by her most obedient Servant H.P.Danloux London. Published by H. P. Danloux No 11 Charles Street, Middlesex Hospital. May 1 1800.'* English, circa 1800.

This image was described in John Chaloner Smith's landmark catalogue of British Mezzotinto Portraits in 1878 as follows:

Admiral Viscount Duncan (1731-1804) was the victor of the Battle of Camperdown. Born into a naval family, he served under Captain Robert Haldane and Admiral Keppel. He was promoted to commander in 1759, having

already been present at many important battles in the mid to late 1750s. He achieved his final rank as Commander-in-Chief of the North Sea by 1795. Duncan's most famous victory was that at Camperdown, which ended in a total defeat of the Dutch fleet, despite heavy losses on both sides. The action was considered to be Britain's most comprehensive naval victory to date, and Duncan returned home as a hero and sat for several portraits in the coming months. He retired from active service in 1800, dying unexpectedly in 1804.

Henry (Henri-Pierre) Danloux was born in France and specialised in royal and aristocratic portraits until forced to flee to England in 1792 as the Revolution took hold. Once settled in Britain, Danloux's studio was in London, but he undertook numerous trips to Edinburgh to see the French Royal family in exile in Holyrood House and continued to paint them and members of the Scottish aristocracy and nobility amongst whom was Admiral Duncan.

A PICTURE FRAME MADE OF OAK FROM H.M.S. VICTORY



Height: 24in (61cm)
Width: 31in (79cm)
Depth: 3½in (9cm)

This rectangular frame is finely carved around the rim with acorns and oak leaves and encloses a mezzotint of Admiral Lord Nelson after John Hoppner R.A., published 9 January 1806 and laid on canvas. The reverse has an indistinct label stating: *'This frame is made of the timbers of the Victory...'*, later annotated: *'The Gift of Lady Puleston to Charles Watkin [Wynne Eyton] Albrighton Hall June 20th 1840'*.

Provenance: Probably Colonel Sir Richard Puleston (1765-1840) of Albrighton Hall, Shropshire. His wife, Emma, Lady Puleston (1781-1849). Her gift to Charles Watkin Wynne Eyton (c.1799-1870), rector of Shocklach in Cheshire and executor to Sir Richard Puleston.

Sir Richard Puleston was an admirer and close friend of Emma, Lady Hamilton. He supported her during her confinement for debt in 1813 and assisted in her subsequent escape to France. In their highly charged correspondence, Puleston described himself to Emma *'as among millions, your bequeathed Guardian and Protector'* (Flora Fraser, *Beloved Emma*, 1986. Puleston's estate was situated near to Emma's birthplace in Cheshire, suggesting an earlier acquaintance. He may have acquired this print of Nelson, published on the day of the Admiral's state funeral and fittingly framed in *Victory* timber, from the sale of Emma's possessions in 1813.

A GEORGE III SILVER BOSUN'S PIPE AND CHAIN ON H.M.S. VICTORY OAK, 1796



The pipe length: 5½in (14cm)

The box: Height: 3½in (9cm) Width: 10in (25.5cm) Depth: 7½in (19cm)

The pipe or whistle is modelled as a tiller and a rum barrel chased with two hearts pierced by crossed arrows. It has a long chain and is mounted on a piece of oak with a silver plaque inscribed 'H.M.S. "Victory"'. In a later oak display case lined in red velvet with a typed card stating *'A George III 1796 Bosun's pipe mounted on a wooden block from the Grand Magazine of HMS Victory Presented to BIA by HMS Bulwark in 1957 to commemorate the commissioning of the ship and the close ties between the UK Insurance Industry and the Royal Navy'*. English, assay marks for 1796.

The bosun's pipe (boatswain's call) is played by opening and closing the hand over the hole in the barrel to change the pitch. It was first used as a badge of rank for the Lord High Admiral of England in 1485. On board it was used to pass commands to the crew when the voice could not be heard over the sounds of the sea. It is now used in traditional ceremonies including piping flag-rank officers on board, marking the final departure of a sailor retiring from active duty and funerals.

A GEORGE III PUNCH BOWL MADE OF OAK FROM H.M.S. ROYAL GEORGE, 1802



Height: 6¼in (16cm)

Diameter: 7in (18cm)

This turned commemorative oak bowl is of deep cylindrical form applied with a silver shield-shaped plaque inscribed 'H.M.S. Royal George. (108 Guns) Capsised 29th Augst. 1782. This Punch Bowl was turned from a beam of Admiral Kempenfelts cabin, by James Gerrard. 1802.'

The *Royal George* was commissioned at the start of the Seven Years War (1756-1763). After serving with distinction, Rear Admiral Richard Kempfenfelt was due to relieve Admiral Howe in Gibraltar, 1782. The 100-gun, first-rate ship of the line anchored at Spithead to carry out essential work on the cistern pipe. Once heeled onto one side, the vessel took on water through the gun ports, capsized and quickly sank in the Solent. This naval disaster holds significant importance in British naval history. Having been denied shore leave, several of the crew's visiting families and dignitaries were among the casualties, which exceeded 900 in total. A controversial court martial acquitted the crew and officers of any wrongdoing and tainted the reputation of the Navy Board. The masts of the wreck remained visible from the shoreline as late as 1794, serving as a macabre reminder of the

tragedy. Prompted by local sailors, a series of pioneering dives by Charles and John Deane recovered much of the *Royal George's* timber and cannons, including a bronze cannon which later formed part of Nelson's column. The masts and beams were reimagined into household items and souvenirs. The wreckage was destroyed in 1840 by the Royal Engineers in a controlled explosion.





Maximum height: 1¼in (3cm) Maximum diameter: 2in (5cm)

These six napkin rings are made from the timbers *Victory*, *Ganges*, *Iron Duke*, *Valiant*, *Warspite* and *Mauritania*. Each is turned and applied with a brass label stating variously: *'From the Bowsprit of HMS Victory (Nelson's Flagship Trafalgar 1805) Purchased 2nd June 1937'*, *'HMS Ganges ... Built at Bombay 1821, Broken up at Plymouth 1930, the last sailing ship to serve as sea going flagship....'*, *'From the Teak of HMS Valiant Jutland 1916'*, *'From the Teak of HMS Iron Duke, Admiral Jellicoe's flagship, Jutland 1916'*, *'From the Teak of HMS Warspite'* and *'From the Decking of the Mauretania, The Old Lady of the Atlantic'*.

HMS *Victory* is a 104-gun first-rate ship of the line and Admiral Lord Nelson's flagship at the Battle of Trafalgar, 1805. She was also Keppel's flagship at Ushant, Howe's flagship at Cape Spartel and Jervis's flagship at Cape St Vincent. One hundred years ago, she was moved to a dry dock at Portsmouth and has been the flagship of the First Sea Lord since October 2012, making her the world's oldest naval ship still in commission, with 244 years' service as of 2022.

HMS *Ganges* was an 84-gun second-rate ship of the line built of teak in 1821 at Bombay Dockyard under master shipbuilder Jamsetjee Bomanjee Wadia. From 1823 until 1865 she served in varied locations from the South America Station to the Mediterranean and was flagship of the Pacific Station. She was converted to a training ship in 1865 and changed name several times. Once broken up

in 1930, the panelling in the captain's cabin was purchased by Thomas Nelson, 4th Earl Nelson, who installed it in the principal top-floor room at Trafalgar Park in Wiltshire and the captain's stern cabin survives in the Burgh Island Hotel in Devon.

HMS *Iron Duke* served as Lord Jellicoe's flagship for the Grand Fleet in World War I, including at the Battle of Jutland in 1916. There, she inflicted significant damage on the German battleship *SMS König* in the main fleet action.

HMS *Valiant* was one of five Queen Elizabeth-class battleships built for the Royal Navy during the early 1910s. She was part of the Grand Fleet in World War I and participated in the Battle of Jutland.

HMS *Warspite* was also a Queen Elizabeth-class ship at the Battle of Jutland and she continued to serve her country into World War II including in the Norwegian Campaign (1940), the Battle of Crete (1941), with the Eastern Fleet in the Indian Ocean (1942) and at the Normandy Landings. These actions earned her the most battle honours ever awarded to an individual ship in the Royal Navy.

RMS *Mauretania*, owned by the British Cunard Line, was the world's largest ship in 1906. She won the Blue Riband eastbound on her maiden voyage in December 1907 and westbound in 1909. She held both speed records for 20 years.



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 four bun feet. The two cut-glass decanters are ten years later in manufacture. English, circa 1800.



The Fighting Temeraire, JMW Turner, National Gallery

This imposing oak chair has a leather upholstered shield-shaped back and seat. The padded arms terminate in S-scroll supports. The square, tapering and panelled front legs and the outswept back legs all enclose the original castors. The seat back is boldly carved with a central cartouche inscribed 'England expects every man to do his duty Oct 21 1805' above another with the name 'Temeraire' and a further name 'Trafalgar' below the seat pad. English, circa 1838.

The Temeraire (1798-1838) was a 98-gun second-rate ship of the line. She served during the French Revolutionary and Napoleonic Wars, mostly on blockades or convoy escort duties. However, as the only fleet action she saw was at the Battle of Trafalgar and because, in that battle, she came to the rescue of Nelson's beleaguered flagship *Victory*, and fought and captured two French ships, she instantly won public acclaim. She was henceforth known

as *The Fighting Temeraire*. J.M.W. Turner's oil painting '*The Fighting Temeraire tugged to her last Berth to be broken up, 1838*', voted Britain's favourite painting in a BBC radio poll in 2005 and appearing on the back of the Bank of England £20 note issued in 2020, has further enhanced her immortality.

John Beatson paid £5,530 (£243,000 in today's money) for HMS *Temeraire* and broke her up at his wharf at Rotherhithe. A contemporary report from the *Morning Herald*, 23 July 1840, states that some of the furniture made from the wood went to the family of her gallant commander at the Battle of Trafalgar, Admiral Sir Eliab Harvey, and an oaken case and an 'elaborately carved armchair' were presented to Rev. Blick of Rotherhithe. Correspondence in response to this article states that furniture and other articles were made for Mr John Beatson by Benjamin Thorn.



Height: 43¾in (111cm)
Width: 24in (61cm)
Depth: 27in (68.5cm)



Height: 53in (134.5cm)
Width: 27in (68.5cm)
Seat height: 21in (53.5cm)

This large and imposing chair has a rectangular leather covered back, padded arms and seat. The cresting is carved in high relief with a shaped central panel showing a three-masted ship in full sail flying a British ensign incised *Alliance*, all within a rope twist border and flanked by two openwork painted iron tridents. The frame and scroll arms are deeply gadrooned and the front legs are shaped as cannons. English, circa 1820.

It is probable that this chair was made for the boardroom of the Alliance Maritime Assurance Company, founded in 1824 by the Rothschilds. Other chairs of a similar sort are known to have been made as presidents' chairs for banking halls etc.



Height: 41in (104cm) Width: 24in (61cm) Depth: 29in (73.5cm)

Each of these oak Glastonbury chairs has a pointed back and a fixed rectangular seat. The shaped arms and X-frame legs are attached with protruding pegs, giving the impression of a collapsible or folding chair. The elaborate coats of arms carved into the back are quartered multiple times and surmounted by a plumed helmet with two arms holding a victor's wreath and flanked by two heraldic beasts, all surrounded by swags and tassels and the motto *'tant que je puis'*. English, circa 1870.

These chairs were made for a member of the Pemberton family of County Durham. The Pembertons made a significant contribution to the university and city of Durham. Ralph, Richard and John all served as High

Sheriff. In addition, John was Member of Parliament for Sunderland, Vice-Chancellor of Durham University, President of the Council of Durham Colleges, Recorder for Durham and chair of the Durham Quarter Sessions.

The Glastonbury chair was possibly based on a chair made for Abbot Richard Beere from a description brought back from Rome in 1504 by John Arthur Thorne, treasurer at the abbey. At the dissolution of the monasteries, Thorne was hung, drawn and quartered on Glastonbury Tor in 1539, alongside his master, Richard Whiting, the last Abbot of Glastonbury. The Abbot sat on a Glastonbury chair during his trial at Bishop's Palace, Wells, where one of the two original chairs survives.



This unusual and versatile Regency mahogany extending dining table is constructed in four sections and has a reeded edge to the rounded rectangular top. The tilt-top end sections are raised on turned pillars with quadruple splayed legs. The two drop-leaf central sections have detachable leaves and 16 tapered and flanged supports which open with a gateleg action. With brass cappings and castors. English, circa 1810.

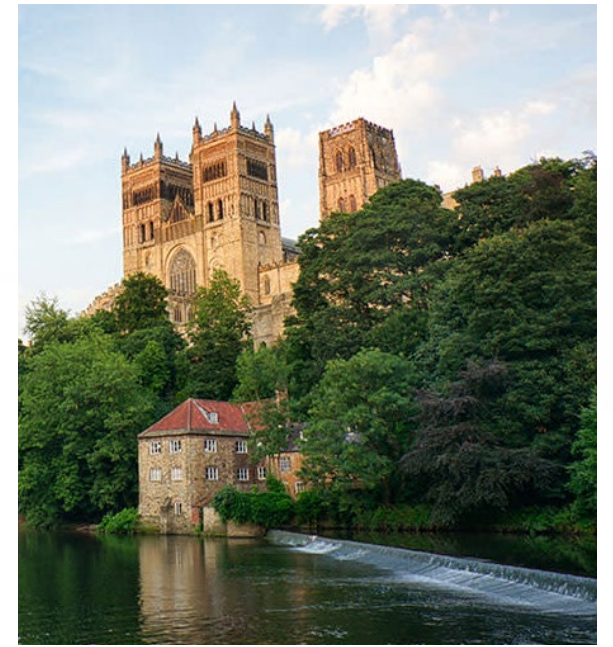
Provenance: The Dean and Chapter of Durham Cathedral

This exceptional dining table was formerly in Durham Cathedral, probably in the Prior's Hall in the Deanery, when it served as dining room. The Prior's Hall is a 19th century room with a medieval ante-room, formed within part of the monastic buildings attached to the Cathedral Church, and is now used for conferences, lectures and meetings. Latterly it was used for meetings of the Trustees of The Lord Crewe Trust. (Lord Crewe was Bishop of Durham from 1674 until 1722.)

Length fully extended: 20ft (6.20m)

Height: 29in (74cm)

Width: 62½in (159cm)



Durham Cathedral. Photo courtesy of Visit County Durham.



Diameter: 10¼in (26cm)

A George III shaped circular silver salver, plain within a shell and scrolling wave border and outer gadrooned edge, engraved with the royal coat of arms, crest and motto (period 1714-1800) of King **George III** and, on the reverse with a presentation inscription: *For the Launching of His Majestys sloop 'Otter' 14 Gunns 305 Tonns 26 October 1767 & His Majestys ship 'Egmont' 74 Gunns 1643 Tonns 29 August 1768 by Mr Adam Hayes Master Shipwright of his Majestys yard at Deptford*; further monogrammed *A*H P A*M*. Hallmarked for Benjamin Cartwright, London, 1769.

Adam Hayes (1710-1785) began his career as ship's carpenter in *Centurion* during Commodore Anson's famous voyage around the world in 1740-1744 when he saw action and shared in the capture of the Spanish treasure galleon *Nuestra Señora de Covadonga*. In 1746, under Anson's patronage, Hayes was appointed master shipwright at Gibraltar before working under the eminent naval architect Thomas Slade - designer of HMS *Victory* - at Plymouth, Sheerness, Woolwich and Chatham. Appointed master shipwright to Deptford in 1755, Hayes specialised in building 74-gun third-rate warships such

as *Magnificent*, *Albion*, *Superb*, *Dragon* and in 1768, as detailed on this small salver, *Egmont* which saw action at the 1797 Battle of Cape St Vincent. Launched a year earlier at a cost of £6,500, *Otter* was a Slade designed 14-gun sloop of war which, during service in North America, was wrecked off Florida in 1778.

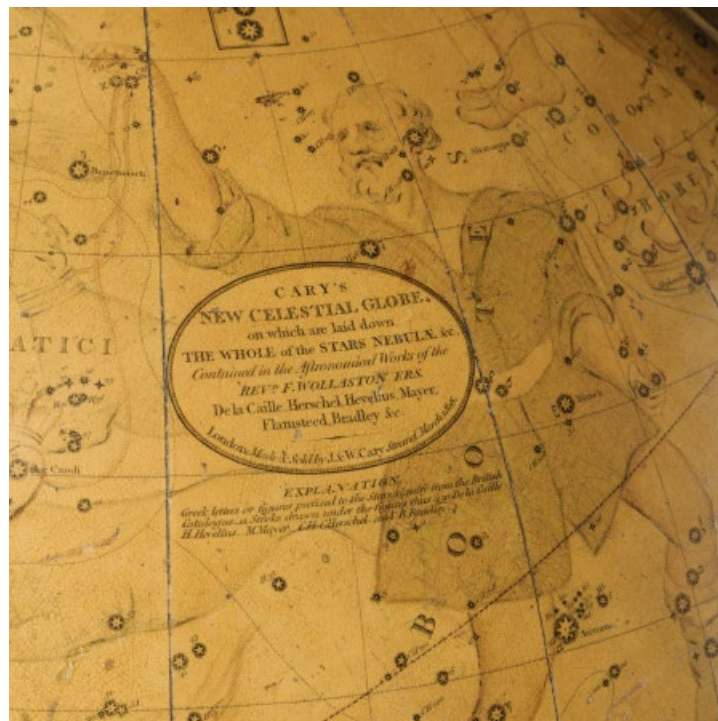
Hayes, however, is best known for selecting and re-fitting the merchant collier *Earl of Pembroke* as a Royal Navy bark for a scientific mission to the Pacific Ocean under the command of Captain James Cook. No doubt Hayes's seafaring experience with Anson selected him for this high-profile task. At a cost of £2,200, he sheathed and caulked *Pembroke's* leaky hull, installing an additional internal deck to provide living quarters for Cook and the scientific members of the **Royal Society** assigned to the voyage. Hayes's original plan for the converted ship is at the National Maritime Museum, Greenwich (ZAZ6587). Commissioned into the Royal Navy as *Endeavour*, the ship left Deptford on 30 July 1768, just a few weeks before the launch of *Egmont*. On 29 April 1770, *Endeavour* became the first European vessel to make landfall on the east coast of Australia.





Height: 45in (114cm) Diameter: 23in (58.5cm)

Each of these globes is set in brass meridian and horizon rings supported by four arms and a central mahogany column terminating in tripod feet. These are joined by a stretcher centered on the original compass and raised on casters. The terrestrial cartouche states "*Cary's New Terrestrial Globe exhibiting the Tracks and Discoveries made by Captain Cook; Also those of Captain Vancouver on the North West Coast of America and M. de La Perouse, on the coast of Tartary, together with every other improvement collected from various Navigators & Travellers to the present time. London. Made and sold by J & W Cary, Strand, March 1st, 1816, with correction & editions to 1826*". The celestial globe says "*Cary's New celestial globe on which are laid down the whole of the stars nebulae &c, contained in the Astronomical works of the Revd. F. Wollaston F.R.S. De la Caille, Herschel, Hevelius Mayer, Flamsteed, Bradley &c. London: Made and sold by J.W. Cary, Strand, March 1816*". English, circa 1790 (the papers up-dated in 1816 and 1826).



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 sons, George (c1788-1859) and John Jr. (1791-1852) who traded as G. & J. Cary until about 1850. **Charles II** founded the **Royal Observatory**, Greenwich, in 1675 and appointed the first **Astronomer Royal** John Flamsteed, mentioned on the celestial globe. He was followed by Edmond Halley and James Bradley.





Height:
16½in (42cm)
Width: 12in (31cm)

This cup is modelled in the classical style with a fluted foot chased with a band of laurel leaves supporting the fluted lower body decorated with a band of fish scale decoration intersected by four foliate bosses. The plain central field is inscribed on one side '*To the Revd. Samuel Glasse, D.D. from the Elder Brethren of the Trinity House, In Testimony of Respect and Affection*', and on the other with the conjoined arms of Trinity House and the Glasse family. The rim has a band of vine leaves and bunches of grapes on a matted ground, with acanthus and guilloche-chased handles. The domed cover is cast and chased with acanthus leaves, the rim with repeated fish scale and boss decoration, and the finial cast as a stylised acorn. Maker's mark: W.H. for William Hall, London, 1795.

Rev. Dr. Samuel Glasse, D.D., F.R.S. (1735-1812) was Chaplain to Trinity House and Chaplain in Ordinary to **George III** from 1772. Regarded as one of the best scholars of Westminster School and of Christ Church, Oxford, his congregations ranged from prison inmates to

George III and the royal family on their annual sojourns at Weymouth. He '*was a very popular Preacher*' whose sermons were often published as he '*frequently employed his talents and eloquence in exciting to charity the congregations of the Metropolis and its vicinity*.' He was an active supporter of the Marine Society and the Royal Humane Society, a fellow of the **Royal Society** and a prebendary of Wells and St Paul's Cathedrals. In a sermon delivered to the Seafarer's Charity in 1778, he told supporters that through their efforts some 1182 '*poor boys*' had been '*clothed and sent to sea in his Majesty's Ships, and also in the Merchants Service*'. Such candidates included those sent by the magistrates of the London and Westminster courts, orphans '*found lurking about the Streets*', failed apprentices and vagabonds '*overwhelmed with Filthiness, and in danger of Perishing thro' Cold and Hunger, Nakedness and Disease*'.

The **Royal Society** (of London for Improving Natural Knowledge) was founded in November 1660 and granted a royal charter by **Charles II**.





Height: 29½in (75cm) Width: 23½in (60cm) Depth: 19in (48cm)

The rectangular top of this table tilts up to display a scagliola landscape scene showing the ruins of the Roman Forum, the Temples of Vespasian and Saturn, the Column of Phocas and a stylised version of one of the triumphal arches in Rome, all within gilt beaded and scrolling foliate borders on a black ground. The panel has a rosewood surround with moulded edges set on a baluster support above an acanthus carved shaft descending to four scroll supports, the quatre form base on four winged volute feet, with recessed castors. English, circa 1825.

The top is almost certainly by Pietro Della Valle. A very similar table in Woolley and Wallis, Salisbury, carried

the paper trade label for *Peter Della Valle & Brothers, Manufactures & Painters of Scagliola, Per Porta Cappuccini, Leghorn*. The Peter della Valle brothers were accomplished Italian artists in scagliola, with workshops in Livorno (or Leghorn as it was known in English) on the Ligurian coast. One famous example of their work is a scagliola top of a table exhibited by the brothers at the Great Exhibition of 1851. Having previously been on loan to the Los Angeles Museum it now forms part of The Gilbert Collection in London. See Anna Maria Massinelli, *'The Gilbert Collection, Hardstones, pub. Philip Wilson, 2000'* exhib. 33 p.103.



A LATE REGENCY MAHOGANY SERVING TABLE ATTRIBUTED TO GILLOWS



Height: 39¾in (101cm) Width: 107in (272 cm) Depth: 29¾in (75.5cm)

The breakfront rectangular top is raised upon four front and two back scroll legs carved with acanthus leaves and raised on hairy-paw feet. The panelled frieze encloses a disguised mahogany-lined central drawer and is decorated with brass stringing and a central foliate mount flanked by an athenion above each leg. English, circa 1820.

Robert Gillow came to Lancaster as a cabinetmaker around 1730 after a stint at sea in the West Indies. He developed first a national and then an international reputation as a supplier of quality furniture. He is credited with being the first person to import and work with mahogany, having his own fleet bringing timber and rum from the colonies. His three sons joined the firm in the 1750s and had

opened a branch in Oxford Street, London, by 1764. The company enjoyed its unique position as a provincial firm with showrooms in the capital for nearly two centuries. Alongside traditional furniture production, Gillows established a reputation for the outfitting of luxury yachts and liners, including the **Royal Yacht** *Victoria and Albert* and liners *Lusitania*, *Heliopolis* and *Cairo*, RMS *Queen Mary* (1934) and *Queen Elizabeth* (1946) for Cunard. To this day “Gillows” is a byword for high-quality cabinet making. There are two pencil drawings for this style of table in the Gillow’s *Estimate Sketch-book*, now in the Westminster City Archive.



A CENTREPIECE PRESENTED TO THOMAS FAIRBAIRN FOR ORGANISING THE 1857 MANCHESTER ART TREASURES EXHIBITION



Height: 31in (79cm) Height overall: 34¾in (88cm) Width overall: 13in (33cm)

J. B. Waring describes this oxidised silver Testimonial as follows: *“The Manchester Art-Treasures Testimonial is surmounted by a figure of genius contending with an eagle, around which are allegorical figures of Painting, Sculpture and Industrial Art. On the columns are the rose, shamrock and thistle and the motto of the Exhibition, from Keats' Hyperion – “a thing of beauty is a joy for ever”. On the vase are the names of the principal artists whose works adorned the Exhibition, and on the angles infantine figures of Fame hold portrait medallions of Michael Angelo, Titian and Cellini”*. On an ebonized stepped plinth. Assay marks, ISH, London, 1859.

Published: J. B. Waring, *Masterpieces of Industrial Art and Sculpture at the International Exhibition 1862*, plate 129.

Provenance: Made for Thomas Fairbairn Esq. in 1859 by the Royal Goldsmiths Hunt & Roskell and subsequently exhibited by the firm on their stand at the 1862 International Exhibition.

The Manchester Art Treasures Exhibition of 1857 was *“of international importance, larger and of higher quality than anything previously staged in Britain”*. Some 1.5 million visitors came to see it, many of them from Continental Europe. It was full of art in all its various forms, of quite astounding quality, with pieces being lent by major private collectors and the Royal family as well as firms displaying masterpieces they had created for the event. Obviously organising an event such as this would have been quite an undertaking, and, as the Exhibition also managed to make a profit – something that many of the other fairs of this sort failed to do – it is perhaps not surprising that the organising committee chose to commission such a generous gift for Fairbairn who was Chairman of the Executive Committee. A pair of watercolours in the Royal Collection and Manchester Art Gallery show Fairbairn at the opening of the Exhibition, presenting Prince Albert with a speech.





Sir Thomas Fairbairn addressing The Prince Consort at the Art Treasures Exhibition at Manchester in May 1857

The International Exhibition of 1862, or The Great London Exposition, was the second ‘world fair’ held in South Kensington, London, on a site that now houses museums including the Natural History Museum and the Science Museum. Over six million visitors came to South Kensington and many, who remembered the first exhibition in 1851, felt it ‘*excelled that great exemplar by the scope and interest of its contents*’. One of the most remarkable features in 1862 was the building itself, a mixed structure of brick, iron, glass, timber and stone, covering some 23½ acres, and the speed of its construction.

Thomas Fairbairn was the son of the famous Manchester engineer William Fairbairn and, after school, took over the running of the family's shipyard in Millwall for some time. His real passion was for art and he was a great collector of the period, as well as being part of the Pre-Raphaelite set. A good friend of William Holman Hunt, Fairbairn commissioned several paintings from the artist, amongst the most well-known being *The Awakening Conscience*, now part of the Tate Britain's collection and *The Children's Holiday*, now owned by Torre Abbey Museum. Fairbairn also patronised the sculptor Thomas Woolner. The present trophy incorporates images of some of the great artists of

the past whose works were exhibited at the 1857 exhibition such as Raphael, Sir Joshua Reynolds and J. M. W. Turner, but it is clear that the idea was also to produce a piece of modern art worthy of the collection of a great contemporary connoisseur, and this was certainly the result. Fairbairn was one of Her Majesty's Commissioners for the 1851 Great Exhibition at Crystal Palace and then again for the 1862 Exhibition at which this piece was displayed.

Hunt and Roskell were the pre-eminent gold and silversmiths of their day, receiving Royal patronage and orders from important collectors and connoisseurs worldwide. Interestingly, the lineage of the firm can be traced back to Paul Storr, the greatest silversmith of the early 19th century (see also pages 22-23 and 42-43). He established the firm of Storr and Co. in 1819 which underwent various changes in partners from Mortimer to Hunt and finally Roskell. Due to John Samuel Hunt being chosen as one of the jurors for the 1862 Exhibition, his firm's work was not eligible for medals on that occasion. Nonetheless, J. B. Waring, *ibid*, describes the firm as “*foremost among our gold and silversmiths, whose works are not to be surpassed by any nation*”.



Height: 27½in (70cm) Diameter: 17¾in (45cm)

This marquetry dodecagonal side table is inlaid with a central stellar of various indigenous woods including kauri, mangeao, towai and rimu on a rewarewa ground, the base in Australian cedar with spirally turned shaft and tripod legs carved with leaves and flowerheads on scroll feet. Southern hemisphere, circa 1860.

Closely related examples by the celebrated cabinet-maker Anton Seuffert (1815-1887) of geometric inlaid tripod tables are illustrated in B. Peet, *The Seuffert Legacy*, pp. 111-114. He intended his similar tables as drawing or sitting room furniture and referred to them as card tables, probably for depositing business or postal cards on rather than for playing cards. Seuffert almost exclusively made circular tables and used concave rather than convex mouldings. The use of well-seasoned cedar as a carcass wood, as in this example, has meant that the top has survived in a better state due to its low moisture content, as opposed to those produced in the sapwood, rimu or kauri.

Anton Seuffert (1815-1887) was born in Bohemia and initially worked as cabinet maker in the court of the Austrian Emperor Francis Joseph I. After working in England for Leistler & Sons of Vienna, who had exhibited at the Great Exhibition of 1851, he moved to New Zealand in 1859. Seuffert established his own business specializing in the production of complex marquetry inlaid furniture and objects using the incredible variety of exotic woods available in New Zealand. In the 1862 London Exhibition, the citizens of Auckland presented his writing desk to **Queen Victoria**. His skill in marquetry and design earned him recognition at the 1873 Vienna Exhibition and a medal at the Paris 1878 Exposition Universelle. His sons joined him in the 1880s and the firm continued for over 80 years, cementing their reputation as New Zealand's premier suppliers of marquetry furniture.



Height: 37½in (95cm) Width: 43½in (110.5cm) Depth: 23in (58cm)

This freestanding writing table has a rectangular leather inset top surmounted by a gallery with an openwork ormolu grille and four columns. The frieze has one long and two short mahogany-lined drawers. It is decorated throughout with figured olivewood panels and ormolu mounts, while the tapering legs have ormolu stop-fluting. Stamped in the middle drawer *‘Wright and Mansfield’* and *‘104 New Bond St.’*. Locks stamped *‘Royal letter patent four levers safety lock’*. English, circa 1860.

Wright and Mansfield, 104 Bond Street, rose to prominence after exhibiting, amongst other things, a painted piano, two bookcases and a fireplace inlaid with

Wedgwood plaques at the 1862 International Exhibition in London. They consolidated this success by winning the only gold medal ever awarded to an English cabinetmaker at the Exposition Universelle Paris, 1867 with a *‘remarkable satinwood, marquetry, bronze and Wedgwood mounted cabinet’*. The gold medal was presented personally to Wright and Mansfield by Napoleon III and the cabinet was subsequently purchased by the Victoria and Albert Museum for the enormous sum, in those days, of £800. Please see the following pages for other tables attributed to Wright and Mansfield.



Height: 39in (99cm) Width: 53½in (135cm) Depth: 21½in (54.5cm)

This pedestal desk has a rectangular leather inset top and supports a small shelf with an openwork ormolu grille and small columns. The kneehole is flanked by three drawers on either side and has a writing slide disguised in the central frieze drawer above. It is decorated throughout with ebonized stringing, which contrasts well with the

figured olivewood, and ormolu mounts. The whole is raised on turned feet. English, circa 1860.

For a very similar desk, but with ormolu edging, see Margaret Jourdain, *Regency Furniture 1795-1830*, London, 1965, p75, fig. 167.

A VICTORIAN SATINWOOD CONSOLE TABLE ATTRIBUTED TO WRIGHT AND MANSFIELD



Height: 36in (91.5cm) Width: 36in (91.5cm) Depth: 15½in (39.5cm)

This satinwood console table has a shaped top inlaid with floral swags centred on a classical urn. The frieze has three disguised drawers and is veneered in harewood with contrasting inlays above a central arch flanked by two small cupboards. Each door has an oval panel painted with a cherub and framed in mahogany. There are six square section tapering legs. English, circa 1880.

A similar table by Wright and Mansfield was exhibited in the Philadelphia Centennial Exhibition of 1876 and illustrated in *The Art Journal* p. 165.

Please see the previous pages for further information on Wright and Mansfield.





A Victorian satinwood cabinet with marquetry decoration and Wedgwood plaques

This breakfront satinwood cabinet has a shaped top above a central door flanked by two glazed doors enclosing shelves. It has unusual stencilled decoration comprising a floral spray within a strapwork arch and spandrels. It is inset with two pale green Wedgwood jasperware plaques, the larger one showing classical maidens consulting an oracle. The whole piece has fine quality ormolu mounts and the cut corners are formed by a single long scroll filled with overlapping ebony discs. Both plaques are stamped on the reverse 'Wedgwood'. English, circa 1860.

The stylised floral stencil decoration strongly suggests Dyer and Watts of Islington. Dyer & Watts (1860-1900) advertised as 'Manufacturers to the Trade of Ornamental Bedroom Furniture in Hard Woods, Plain Pine, Pine Marqueterie, & Japanned'. In 1861 John Dyer patented a process of imitation marquetry by stencilling onto veneers. The firm won a medal at the 1865 Dublin Exhibition and a silver medal at the 1867 Paris

Exhibition, where their stencilled pine bedroom suite was later purchased by **Empress Eugenie**. The wardrobe of the suite is illustrated in Symonds & Whineray (1962), fig. 44 and the stencilled decoration was described in the Art Journal Supplement 1867 'as refreshing to the eye as if the woods had been of the rarest and most costly'. We are indebted to Christopher Payne, one of the world's leading authorities in 19th century furniture, for his research into this cabinet. It is to be included in his forthcoming publication 'British Furniture 1820-1920 The Luxury Market', The Antique Collector's Club, 2022. The cabinet and left hand detail opposite form a good visual comparison between a very similar cabinet (above) with inlaid decoration and the stencilled one opposite.

Height: 42½in (108cm)
Width: 73in (185.5cm)
Depth: 18½in (47cm)



Detail: marquetry panel



Detail: stencilled panel



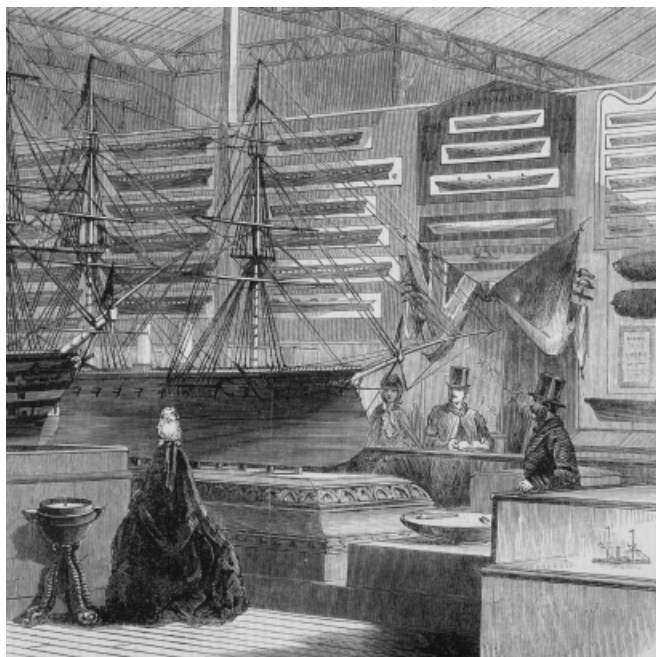
Height: 17¼in (44cm)
Width: 9¼in (23.5cm)

This four-glass table regulator has a rectangular silvered dial with world time indication on the main dial for London with six subsidiary dials for Calcutta (Kolkata), Sydney, Hong Kong, San Francisco, Yeddo (name changed to Tokyo in 1869) and New York. The perpetual calendar displayed with an aperture below XII for the months of the year and subsidiary dials for the day of the week and date of the month, with blued steel hands. The massive chain fusée six pillar movement with dead beat escapement and Harrison's maintaining power. The gilt brass case with bevelled glazed panels and hinged doors to the front and rear. Signed on the backplate *Lund & Blockley, to the Queen, Pall Mall. London, 2/266.* English, circa 1868.

Provenance: Sir Charles Morrison-Bell, 1st Baronet of Otterburn Hall, Northumberland, (1833-1914) and thence by descent through the female line to the Stonborough family at Glendon, Corfe Mullen, Dorset.

Lund & Blockley comprised John Alexander Lund and Herbert Blockley who worked at 42 Pall Mall, London from 1872-1876 (successors to Viner), and had a branch in Bombay, India. They were retailers and manufacturers of house and turret clocks, including for **Queen Victoria**, between 1875 and 1905. In addition, the firm was highly regarded for its specialised travel and expedition watches which were recommended by the **Royal Geographical Society** for all the explorations it sponsored at the time.





Credit: The Illustrated London News

The planked and pinned hull of this lifeboat has a lead keel, bilge keels, a wooden rudder with a yoke, gesso-coated canvas wales and a grab line. It is fitted internally with a forward compartment enclosing a stove and glazed deck lights, seats, covered hatches with copper strapping, a bilge pump with a handle, mast securing points, a metal anchor with a buoy and other details, together with a quantity of furling masts and rigging, a silk flag, and other accessories. The bow has 'Sunbeam/Friend of all Nations' and the stern has 'Ramsgate', painted in gold on a black ground. English, 1862.

Provenance: H. Twyman (designer/modeller) thence by descent.

Exhibited: International Exhibition, London 1862, Vol. 2, object no. 2760.

The 1862 International Exhibition in London hosted a fine array of exhibits from 28,000 exhibitors, and enjoyed a footfall of 6.1 million (about the same as that of the 1851 Great Exhibition) but yielded a cleared profit of just £780.



As Paxton's innovative 'Crystal Palace' had been removed to the suburbs, the 1862 exhibition was housed on the site of what is now the Natural History Museum. According to the catalogue, The National Lifeboat Institution exhibited some interesting models of boats for improving this humane branch of the naval service, and indeed, lists a number of lifeboat models, many with extraordinary claims for being indestructible or unsinkable. This lifeboat was designed by Twyman to have "air-tight compartments" sealed within the structure. These, combined with scupper pipes running through the floor the length of the craft, must have meant it was nearly always swamped with water. It would have been a costly alternative to the simpler cork-ended sailing and pulling type selected and used successfully for several decades. The quality of the model provides a tantalising glimpse at what would have been a very interesting stand, as shown in the illustration above of The Admiralty Department of the Naval Court. Queen Elizabeth II has been patron of the RNLI for the entire duration of her reign.



Case height: 48in (122cm)

Width: 50½in (128cm)

Depth: 20¼in (51.5cm)



Case height: 45½in (116cm) Width: 24¼in (62cm) Depth: 8¼in (21cm)

This carved lime and softwood panel is of asymmetrical form. It is intricately and delicately carved with an abundance of naturalistic autumn fruits and flowers, including, but not exclusively; a corn husk, wheat ears, grapes, grasses, varieties of chrysanthemum, a tiger lily, daisies and roses, all against a rococo style arrangement of C-scrolls and rocailles. It is in the original glazed display case. English, 1895.

James Peake (c.1839-1918) counted **Edward VII** as a friend and admirer. He established his business in Lambeth as a carver, gilder, picture frame maker and mount cutter in 1866 and this carving was produced at 276 Westminster Bridge Road. The National Portrait Gallery's British Picture Frame makers 1600-1950 project files, from c1914, refer to Peake as '*the modern Grinling Gibbons*' and a Kentish Mercury article on his piece in the Catford and District Natural History Society exhibition in March 1899 stated: '*Mr Peake's wood carving, and especially his groups of fruit and flowers, formed an especially attractive feature. Botanists who inspected the work expressed warm admiration of the truthfulness to nature, exquisite delicacy of execution and artistic taste displayed in grouping.*' Following his entry

into the 1900 Exposition Universelle in Paris, the South London Press enthused: '*I was attracted to the window of Mr James Peake, 276 Westminster Bridge Road, by some wood carving of the most delicate and exquisite description, obviously the work of true genius and creative artistic skill of the highest order. Upstairs I found Mr Peake himself beside a mantelpiece which won the prize medal at the Paris Exhibition of 1900*'. Another has Peake's account of the Archbishop of Canterbury's reaction to his work. '*When I showed it to the Archbishop, I was a little nervous, but that was soon dispelled. Never have I seen a man so affected over my work. He stood steadfastly gazing at it for about ten minutes without saying a word, his eyes searching every detail. The first words he spoke were, 'You are the living Grinling Gibbons'. You can imagine my delight at the Archbishop himself telling me that. Mr Fredrick Gilbert R.A. had paid me the same compliment three or four years before, but to hear it repeated by the Archbishop recalled all my childhood's ambitions. But his kindness did not end there. He told me a great man was going to visit him, and asked if he might borrow that piece of work to show what Lambeth could produce. He did not let me into the secret until afterwards. The 'great man' was **King Edward**.*'



All measurements are approximate.
Any items containing ivory will have a registration number.



