

# BRITAIN ON THE HIGH SEAS

*from Nelson to Churchill*

CHARLES WALLROCK

Curated by Martyn Downer



## FOREWORD

The history of an island is defined by the sea and for a nation like Britain it has shaped its people, and their art. For centuries, the Royal Navy has been at the heart of that story, inspiring painters and creating an extraordinary legacy of relics, artefacts, weapons and precious objects. With impressive scope, this catalogue offers a glimpse of the many maritime treasures still available to collectors. Inevitably, the richest seam is presented by the Georgian era when the Royal Navy reached its apogee of influence in the nation's life. The wooden world of Nelson's navy was a microcosm of the eighteenth-century society - with its elegant manners of living - which produced it. In such a culture, Nelson could dine in his cabin on the beautiful porcelain and silver shown here before stepping out into the horrific maelstrom of naval battle. From jewels to furniture, books to musical instruments - remarkably, many owned by Nelson himself, or by his close associates - this collection propels us back to those distant seas once populated by remarkable and resilient men. Two centuries on, their possessions provide vivid physical contact with those lives. This is the real world which the fictional Jack Aubrey roamed within, brought vigorously forward to our own day.

If Britain's greatest naval hero towers over the collection, it is bookended by that greatest of Britons: Sir Winston Churchill, included here as First Lord of the Admiralty during both world wars. Gazing into the pugnaciously familiar features of Churchill's bronze mask brings us literally face to face with the great man, replicating, as only art can, the thrilling experience of meeting him in person. More so than paintings, objects, with their lingering touch of former owners, have this transporting effect, of conveying us into the past. So, enjoy the ride offered by the many treasures in this catalogue and, if you dare, become part of their story yourself.

**Martyn Downer**

Author of *Nelson's Purse* and *Nelson's Lost Jewel: The Extraordinary Story of the Lost Diamond Chelengk*

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## PRESENTATION SILVER TO THE MASTER SHIPWRIGHT OF CAPTAIN COOK'S ENDEAVOUR



Diameter: 10 ¼ in (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 1740-44 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, HMS *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.



## TWELVE DINNER PLATES FROM ADMIRAL LORD BRIDPORT'S SEAGOING SILVER SERVICE, 1785-7



**Diameter:**

approx. 9 ¾ in (25cm);

**Total weight:**

approx. 200 oz. troy / 6200grams

Each of these twelve George III circular silver dinner plates, by Andrew Fogelberg & Stephen Gilbert, London 1785-7, has a shaped and gadrooned rim. Seven plates are dated 1785 with incuse duty marks and five plates are dated 1787. The set was later engraved, between 1794 and 1800, with the heraldic family crest of Hood for Admiral Alexander Hood, first Baron Bridport K.B., later Viscount Bridport, within a garter inscribed *Tria Juncta in Uno* for the Order of the Bath, surmounted by a baron's coronet.

**Alexander Hood**, Viscount Bridport (1726-1814) entered the Royal Navy in 1741, a few weeks before his elder brother Samuel, later Admiral Viscount Hood (1724-1816). Made post captain in 1756, Hood served through the Seven Years War commanding *Minerva*, 32 guns, at the Battle of Quiberon Bay on 20 November 1759. In 1761, *Minerva* joined the squadron which escorted Princess Charlotte of Mecklenburg to England for her marriage to King George III. In a further sign of royal favour, Hood was then given command of the royal yacht *Katherine III*. In 1780, he was made rear-admiral and, with peace, turned his attention to politics as member of parliament for Bridgwater in Somerset. In 1782, he joined the relief of Gibraltar in *Queen*, 90 guns. On 7 May 1788 he was made Knight of the Bath and, with the outbreak of war with France in 1793, hoisted his flag in *Royal George*, 100 guns. In April 1794, Hood was made admiral shortly before he fought at the Battle of the First of June for which he received a naval gold medal and was created Baron Bridport in the Irish peerage (matched in the British peerage two years later). In 1796, Bridport was placed in command of the Channel Fleet in which

position he was soon thrust into the Spithead Mutiny when he adopted a sympathetic approach to the seamen's grievances, earning their gratitude and respect. Until April 1800 Bridport maintained the blockade of Brest with never less than 28 warships, a highly complex and stressful task which, now in his seventies and after nearly sixty years of service, took a heavy toll on his health. Made Viscount Bridport in 1801, he retired to Cricket St Thomas, his home in Somerset, where he died in 1814. On his death, Bridport's viscountcy lapsed, but he was succeeded as second Baron Bridport by his great nephew Samuel Hood, who married Charlotte Mary Nelson (1787-1873), only daughter of first Earl Nelson and niece of Admiral Viscount Nelson.

Admiral Lord Bridport's set of silver plates was decorated following his introduction to the Order of the Bath in 1794, but before his elevation in the peerage as Viscount Bridport in 1800. Of plain design with rope-like gadrooned borders - a pattern popular among naval officers, including Admiral Viscount Nelson - the service was designed for entertaining at sea and may have been in *Royal George* at the time of the Battle of the First of June. As Bridport's barony, his collections and Cricket St Thomas passed to Samuel and Charlotte Hood after his death, this set of plates would eventually be joined by silver, medals and relics belonging to Admiral Viscount Nelson inherited by Charlotte from her father Earl Nelson in 1835. In 1868, the Bridport viscountcy was revived by Queen Victoria for the Hoods' son Alexander (1814-1904), named for his great, great uncle. In 1895 the Bridport and Nelson silver was sold at Christies.



## CAPTAIN COGHLAN'S DUELLING PISTOLS BY TWIGG



The barrels: Length: 10in (25.5cm)

A pair of flintlock duelling pistols by Twigg of London, with octagonal barrels inlaid with gold, walnut stocks and chequered butts. All in the original fitted mahogany case with a steel bullet mould, oil can and cleaning rod. The cover is mounted with a plaque engraved *Captain Coghlan Royal Navy*.

English, circa 1785.

The 'Intrepid' **Jeremiah Coghlan** (1774-1844) was famed for his extraordinary daring in a succession of sea-fights. After going to sea in the merchant service, Coghlan caught the eye of Captain Pellew (see Pellew Sword page 82) in securing a line to the troop transport *Dutton* before the ship foundered off Plymouth in 1796. Like the fictional Hornblower, for whom he was a real-life inspiration, Coghlan was taken by Pellew as midshipman into *Indefatigable* where he continued to impress in a series of daring boat-actions. Rapidly promoted lieutenant, Coghlan was given command of the cutter *Viper* from which he led the cutting out, against almost impossible odds, of *Cerbère* at Port Louis in Brittany. He then exceeded this exploit when, heavily outnumbered and

outgunned on both occasions, he destroyed *General Ernouf* off San Domingo and captured *Diligent* off Puerto Rico. Equally effective ashore, in 1813 Coghlan led 200 marines in the capture of the citadel battery at Cassis in the South of France before capping an extraordinary career by forcing the surrender of Joachim Murat, King of Naples, in May 1815, securing the city and its treasures for the restoration of the Bourbon royal family. Having dined with Nelson in 1800, Coghlan then claimed the double distinction of eating with Napoleon during the emperor's transportation to Elba for his short-lived exile.

Coghlan received a number of presentation weapons during his career, including a 100-guinea sword from Admiral Earl St Vincent. Given their date and nature, it seems likely his duelling pistols were also a gift, possibly from his patron Admiral Edward Pellew, Viscount Exmouth.

**John Fox Twigg** (1732-90) is recorded as gun-maker in Charing Cross 1755-60, 132 the Strand 1760-76 and Piccadilly circa 1776-9. He was in partnership with his nephew John Bass from 1788 until his death.





## A TRINITY HOUSE SILVER PRESENTATION CUP AND COVER, 1795



Height:  
16 ½ in (42cm)  
Width:  
approx. 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'.



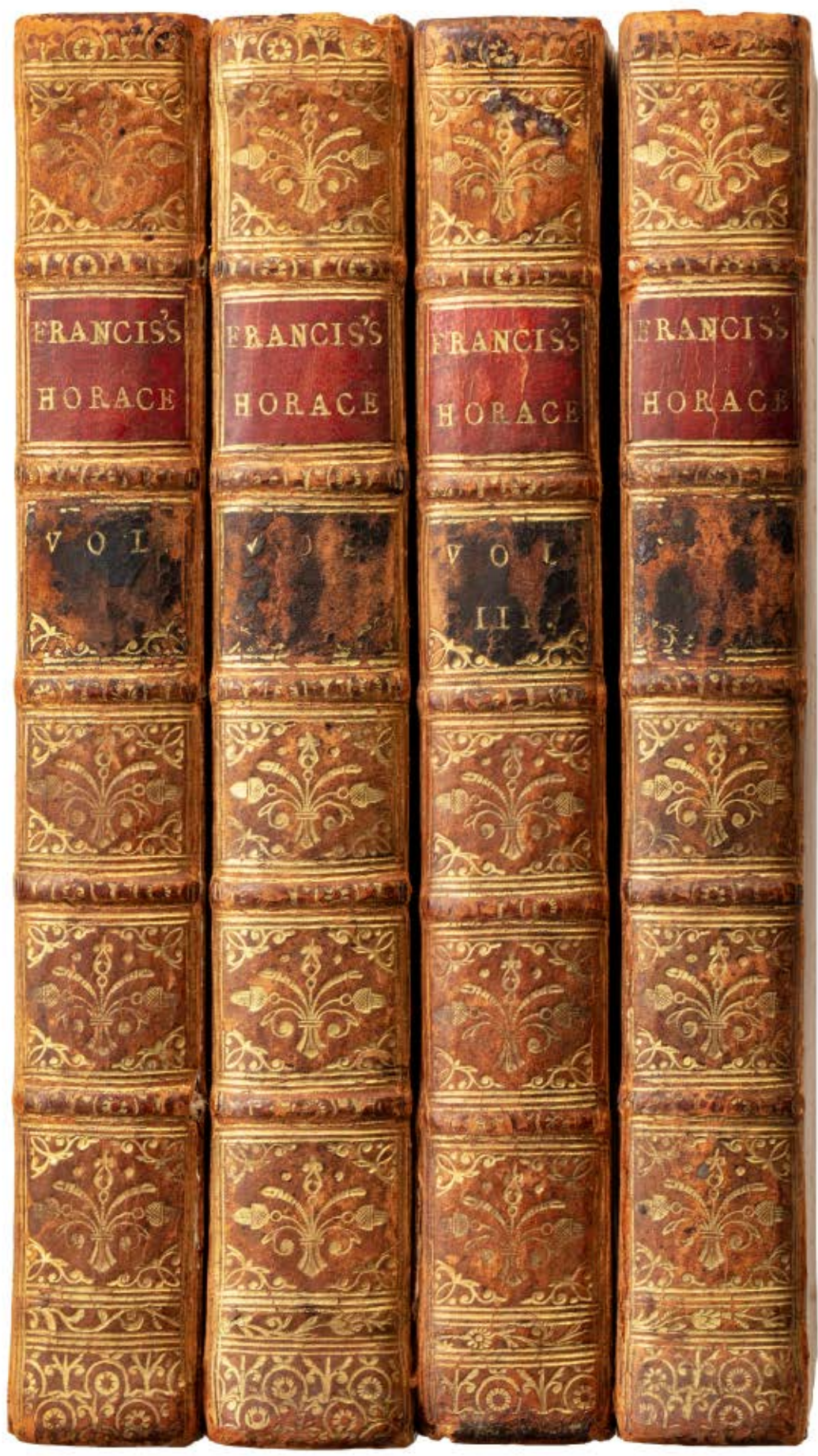


*A Poetical Translation of the Works of Horace, with the original text, and critical notes, collected from his best Latin and French commentators. By Philip Francis, D.D. In four volumes. The seventh edition, revised and corrected.*

Printed for A. Millar in the Strand, published in London, 1765; 4 vols., 16mo., contemporary binding in full tan calf, with gilt titles on spines, raised bands. Each volume with armorial bookplate of Rear Admiral Sir Horatio Nelson and signed 'Horatio Nelson' in the hand of William, later first Earl Nelson (1757-1835).

**Philip Francis** (c. 1708-1773) was an Anglo-Irish clergyman and writer, now remembered as a translator of Horace. Recent research has identified about seventy volumes once belonging to Nelson's library of which seventeen are known in private libraries and public collections such as the National Maritime Museum, Greenwich and the National Museum of the Royal Navy, Portsmouth. The titles range across subjects from religion, including several bibles and prayer books, through professional texts such as signal books and atlases, to

travel, politics and history. Many of the surviving volumes display Nelson's armorial bookplate which was printed in two versions. These copies show the Admiral's earliest known bookplate designed following the Battle of Cape St Vincent in 1797 when Nelson adopted the stern view of *San Josef* - the Spanish warship he captured at the action in a daring boarding manoeuvre - as his heraldic crest (see *San Josef* page 16). Following the Battle of the Nile, when Nelson was raised to the peerage, his coat of arms was re-designed in vogueish landscape style and augmented with an additional crest designed as the Sultan's Chelengk (see Nelson's Chelengk page 32). In addition to the bookplates, each volume has been named for Horatio Nelson by his brother the Reverend William, later first Earl Nelson. As a child Horatio Nelson was known familiarly as Horace, after his godfather Horace, second Lord Walpole of Wolterton (1723-1809). Published when he was seven years old, this edition of the works of his namesake, the Roman poet Horace may have been a family gift to Nelson before he attended school at Norwich.



FRANCISS  
HORACE

FRANCISS  
HORACE

FRANCISS  
HORACE

FRANCISS  
HORACE

VOL I

VOL II

VOL III

VOL IV

## CHARLES DIXON'S WATERCOLOUR 'CAMPERDOWN'



Framed: Height: 42 ½ in (108cm) Width: 62 ½ in (159cm)

This large watercolour shows the action between the British and Dutch navies during the Battle of Camperdown on 11th October 1797. In its original giltwood frame, the reverse with a paper exhibition label from The Royal Institute of Painters in Water Colours, 1909.

**Exhibited:** The Royal Institute of Painters in Water Colours, 1909. Priced £70.

**The Battle of Camperdown** was a major naval action fought on 11 October 1797 between the British North Sea Fleet under Admiral Adam Duncan (see page 65) and a Batavian Navy fleet under Vice-Admiral Jan de Winter. The battle was the most significant action between British and Dutch forces during the French Revolutionary Wars and resulted in a complete victory for the Royal Navy which captured eleven Dutch ships without loss.

**Charles Dixon** (1872-1934) was acclaimed as an outstanding early 20th century artist, especially in watercolour; first exhibiting at the Royal Academy at the age of 16. He was the son of the genre and history painter Alfred Dixon and he himself developed a taste for historical subjects, though always of naval interest. His most noted works were of famous battle scenes, views of the Port of London and estuary scenes with steam and sailing vessels. He drew illustrations for the *Sphere*, the *Illustrated London News* and *the Graphic*. In addition, he was a friend of Sir Thomas Lipton and went out with all five of Lipton's "Shamrocks" to record the America's Cup races off Sandy Hook. In 1908 Dixon's battle picture of "The Glorious First of June" was exhibited at the Royal Academy to great acclaim which may have encouraged him to paint this related work.



## AN OAK WATER KEG FROM SAN JOSEF CAPTURED AT THE BATTLE OF CAPE ST. VINCENT



**Height:**  
12 ¼ in (32cm)  
**Length:**  
11 in (28cm)  
**Diameter:**  
10 ½ in (28 cm)

This iron-bound oak water keg has a twisted iron suspension handle and, at one end, a brass plaque stating: *'Spanish gunner's water keg from San Josef, 1797 R.S. Pridie, Devonport, 1849.'*

Spanish, circa 1783

Launched in 1783, *San José* was a Spanish First-Rate carrying 114 guns. The ship was captured by Commodore Horatio Nelson on February 14th, 1797 at the Battle of Cape St. Vincent. Recommissioned into the Royal Navy, *San Josef* served as Nelson's flagship in 1802. Eventually berthed at Devonport as guard ship to the Gunnery School, *San Josef* was broken up in May 1849 when this keg was secured as a souvenir.







Paper size: 24 x 36 ¼ in (61 x 91.8 cm.)

Neapolitan School, 19th century. Bodycolour on paper, feigned black mount, framed.

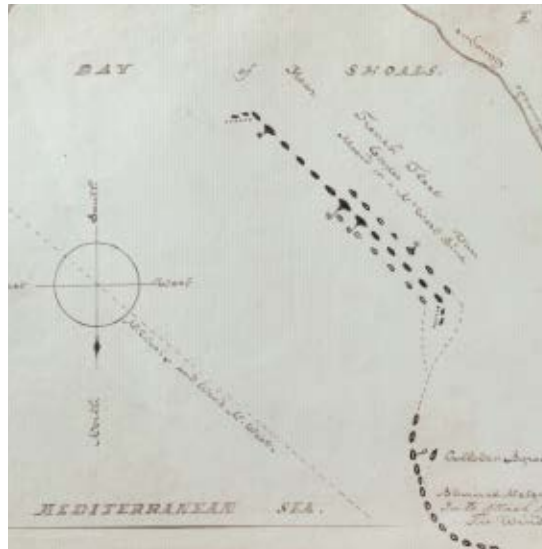
**Provenance:** Private Collection, Naples.

Reports of Admiral Sir Horatio Nelson's crushing victory over the French fleet at the mouth of the Nile on 1/2 August 1798 reached Naples on 4 September, a month before the news was received in London. This view of the battle shows the cataclysmic climax of the action when the French flagship *L'Orient* exploded. The detonation is treated in a similar way to the many views of the eruption of Vesuvius produced by Neapolitan artists such

as Camillo de Vito and Pietro Fabris for wealthy Grand Tourists and for residents like British Ambassador Sir William Hamilton. The size of the painting, unusually large for its medium, indicates a commission or gift.

Nelson evacuated the Neapolitan Royal Family from Naples in December 1798 following an uprising and revolt by Jacobin sympathisers aided by the French. The violent circumstances of the King of Naples' restoration in 1799 implicated Nelson in war crimes and cast the Admiral as a villain in Italian popular culture to this day. For this reason, depictions of Nelson's victory in Neapolitan art are very rare.

## HMS ZEALOUS: PLAN OF THE BATTLE OF THE NILE



Paper:

Height: 8 ½ in (21.5cm)

Width: 13 in (33cm)

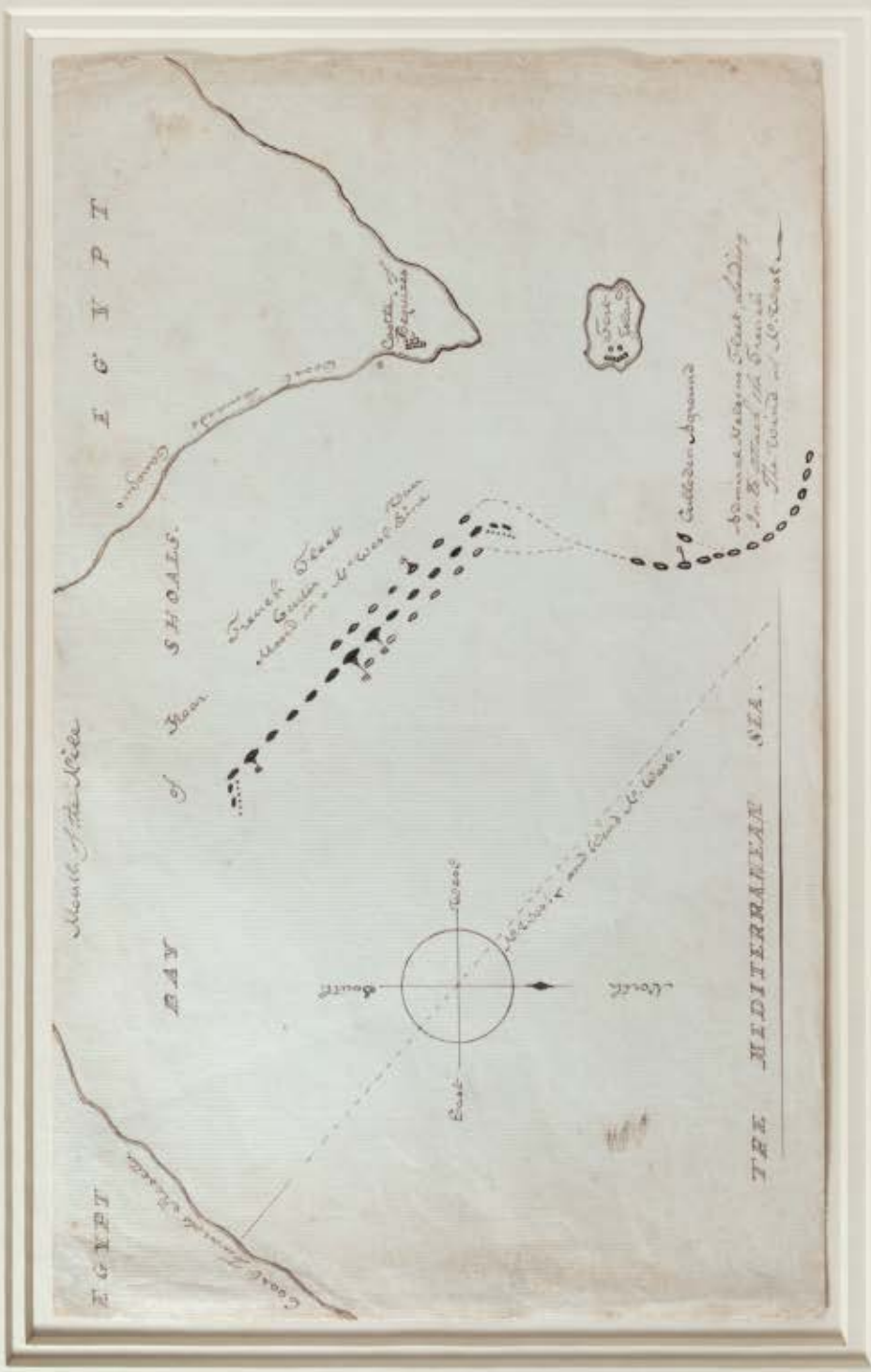
1 page, foolscap, [undated 1798], ink on paper, apparently unpublished. Later mounted, in fitted leather case. Prepared on board HMS *Zealous* for Captain Samuel Hood following the battle of the Nile and depicting the 'Bay of Shoals' at the mouth of the Nile with coastal fortifications and batteries including the 'Castle of Bequires' [Aboukir] and 'Fort Island' (now Nelson's Island). A compass describes the wind position during the action. The plan shows the British squadron in two positions: 'Admiral Nelson's Fleet, leading in to attack the French' who are 'Moor'd in a line', and then the initial engagement. The ships are shown in detail with the British and French flagships clearly identified. *Culloden*, Captain Troubridge, is seen heading for the shoals where the ship was grounded at the outset.

**Provenance:** Collection of Admiral of the Fleet Roger Keyes (1872-1945).

With two older brothers in the Royal Navy and related to two admirals - Samuel Hood, Viscount Hood (1724-1816) and Alexander Hood, Viscount Bridport (1726-1814) - Samuel Hood (1762-1814) was destined for a life at sea. During a 38-year naval career, he spent only three years not on active service. Commanding *Zealous*, 74 guns, at the Battle of the Nile, Hood led Nelson's squadron into Aboukir Bay taking soundings as he went.

During the action, *Zealous* overcame the French *Guerrier* before pursuing two undamaged enemy ships as they escaped. Hood was subsequently charged by Nelson with maintaining the blockade of the Egyptian coast, difficult and stressful work which nevertheless cut off Napoleon's army and ensured the re-conquest of Egypt in 1801. Hood later served in the West Indies and at the Battle of Algeciras in September 1805 during which he was struck by a musket ball necessitating the amputation of his right arm. In 1811 Hood, by now vice-admiral and a baronet, was made Governor of Madras where he died of fever on Christmas Eve 1814.

The annotations on this plan match the clerk's hand used for the muster book in *Zealous* from August to September 1798; as well as for a number of letters sent by Samuel Hood to Nelson following the Battle of the Nile (see, for example, British Library Add Mss 34909 f32). Similar plans are known to have been prepared for Captain Alexander Ball of HMS *Alexander* (see Lot 62, *Trafalgar: Nelson And The Napoleonic Wars*, Sotheby's London, 5 October 2005; plan published 1812), for Captain R.W.Miller of HMS *Theseus* (published, 1802) and for Captain Edward Berry of HMS *Vanguard* (published, 1798). The newly-discovered plan for *Zealous*, however, is unknown and offers a fresh eye-witness insight into Nelson's famous victory.



EGYPT

SHOALS of Suez

Mouth of the Nile

BAY

THE MEDITERRANEAN SEA

GULF OF SYDRA

French Fleet  
Under the Command of  
M. de Brueys

EGYPT

SHOALS of Suez

Mouth of the Nile

BAY

THE MEDITERRANEAN SEA

GULF OF SYDRA

French Fleet  
Under the Command of  
M. de Brueys

EGYPT

SHOALS of Suez

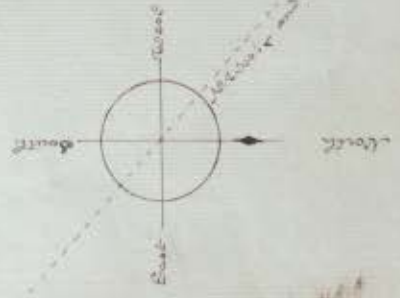
Mouth of the Nile

BAY

THE MEDITERRANEAN SEA

GULF OF SYDRA

French Fleet  
Under the Command of  
M. de Brueys



Some of the Ships in the Fleet, including  
The French and British



[CALLET, Jean-François] *Table des Logarithmes des Sinus et Tangentes, De seconde en seconde Pour les cinq premiers degrés, De dix en dix seconds pour tous les degrés du quart de cercle*. Circa 1795. Octavo, half-calf, re-backed. Inscribed on the title page: 'Thos. Atkinson Master of His Majesty's Ship *Theseus* August the 12th 1798' and, later, in a different hand: 'given to J Hindmarsh on the HMS *Victory* 1803'

French, 1798

This volume of logarithms was seized as booty by Thomas Atkinson, sailing master of *Theseus*, 74 guns, following the Battle of the Nile. Designed to assist in navigation and recently published by French mathematician Jean-François Callet, the volume was a valuable item of enemy intelligence for a Royal Navy sailing master. Atkinson subsequently gifted the book to John Hindmarsh, probably on Hindmarsh's promotion to lieutenant on board *Victory* on 1 August 1803.

**Thomas Atkinson** (1767-1836) entered the Navy in 1793 as an able seaman, suggesting previous experience at sea. Qualified as master in 1795, he joined *Emerald*, 36 guns, seeing action at the Battle of Cape St Vincent on 14 February 1797, following which he transferred to *Theseus*. At the Battle of the Nile, *Theseus* took the surrender of the French ship *Artimise* and, in the days afterwards, assisted in taking under tow the prizes *Heureux* and *Mercure* during which

this book was likely secured by Atkinson on 12 August 1798 (the same day Cooper Willyams was also sketching in the bay, see his watercolour on page 30). *Theseus* sailed from Aboukir Bay in convoy three days later. Subsequently Atkinson witnessed the siege of Acre, during which he was wounded - and his captain, Ralph Miller killed - in an accidental explosion of powder in the ship. Known and admired by Admiral Lord Nelson, who described him as 'one of the best Masters I have seen in the Royal Navy', in 1801 Atkinson transferred to Nelson's flagship *San Josef* (see page 16). Two years later he followed the Admiral into *Victory* steering the ship into immortality at the Battle of Trafalgar.

**John Hindmarsh** (1785-1860) entered the Navy as a boy in 1793, seeing action at the battles of the 'Glorious First of June' and the Nile where he distinguished himself as a thirteen-year-old midshipman fighting in *Bellerophon*, 74 guns, in which his father was also a gunner. Nelson referred to Hindmarsh's 'conduct this day five years' when he promoted him in person on board *Victory* on the anniversary of the battle. Hindmarsh's action-packed career continued long after Trafalgar - which he experienced in *Phoebe* - so much so that he was one of only two recipients of the Naval General Service medal entitled to seven clasps. In 1836, Hindmarsh was appointed first governor of South Australia then, in 1840, lieutenant-governor of Heligoland.

Thos. Atkinson - Master  
of His Majesty's Ship *Hussey*  
August the 12<sup>th</sup> 1798

TABLE

*given to*  
*Hindmarsh*  
*on the HMS Victory 1803*

DES

LOGARITHMES

DES

SINUS ET TANGENTES,

De seconde en seconde

Pour les CINQ premiers degrés,

De dix en dix secondes

Pour tous les degrés du quart de cercle.

## A PLASTER PORTRAIT BUST OF LORD NELSON AFTER ANNE SEYMOUR DAMER



Overall height: 14  $\frac{3}{4}$  in (37.5 cm)

Width: 9  $\frac{1}{2}$  in (24 cm)

Depth: 6 in (15 cm)

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-authorized 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, (see page 66).



## CAPTAIN SIR ANDREW SNAPE HAMMOND'S NAVY OFFICE DOCUMENT BOX



Height: 4in (10cm) Width: 13 ½ in (34cm) Depth: 6in (15.5cm)

This hinged rectangular leather box has a brass carrying handle and a Gascoigne lock with the original key. The top is stamped 'S. Andrew Hammond, Navy Office' with the interior lined in marbled paper and green velvet. With paper label for 'T Powell Messengers Trunk Maker, No 341 Oxford St London.'

English, circa 1815.

**Captain Sir Andrew Snape Hammond**, 1st Baronet (1738-1828) was Lieutenant Governor of Nova Scotia from 1781 to 1782 and Comptroller of the Navy from 1794-1828. He joined the Royal Navy in 1753 and served

during the Seven Years War and the American Revolution. He made commander within 12 years of entry and captain by 1770. This document box evidently dates from his final role as Comptroller of the Navy between 1794 and his death in 1828. He also sat on the court-martial for the crew members involved in the Mutiny on the Bounty.

**Thomas Powell** was a trunk and messenger box maker listed in the 1815 London Directory at the above address. Some of his trade labels bear the statement '*Original Maker to His Majesty*'.





Overall Length: 14 ¼ in (36cm)

This partial full hull model of a French two-decker warship of 80-gun ports is made from fruitwood, whale baleen, bone and brass nails. The upper deck and bulwark screens are decorated with baleen; complete with intricately carved stern and quarter galleries, the bow adorned with a classical warrior figurehead in bone. English, circa 1800.

During the Revolutionary and Napoleonic Wars (1793-1815), large numbers of French prisoners were housed in open prisons throughout Britain. To help pass the time and generate a small income, they would make a variety of objects - including ship models - from simple, easily-sourced materials such as bone and wood for sale at local markets. Typically, the models were not made to scale as accurate scale plans were not available and tools were limited. To realise a good price at market, the models were often named after famous ships of the time. The present model appears to represent *Canopus* a French-built 80-gun battleship of the *Tonnant* class with the horse-shoe, or half-moon, shaped stern typical of the design. The British had very few 80-gun ships in this period, preferring the 74-gun for being almost as good and rather cheaper. All but one of the eight French *Tonnant* class ships were either captured or destroyed by the Royal Navy. One captured ship, the synonymous HMS *Tonnant*, was commanded by Sir Edward Pellew in 1803 (see the Pellew Sword page 82).

The classical warrior figurehead with Athenian helmet, sword and shield echo the attributes of Canopus, the pilot of the ship of King Menelaus of Sparta during the Trojan War. The figurehead also takes the full figure form of the French style, rather than the truncated British style of figurehead. *Canopus* was built at Toulon in 1797, and originally named *Franklin*, for the American polymath and Founding Father Benjamin Franklin. *Franklin* was the flagship of the French second-in-command at the Battle of the Nile, where the ship distinguished itself in the action against Nelson's fleet with fierce resistance before being forced to surrender with over half the crew dead or wounded. Refitted and re-commissioned into the Royal Navy as HMS *Canopus*, the ship was captained by Francis Austen (1774-1865), the elder brother of the novelist Jane Austen. In February 1806, Austen commanded *Canopus* at the Battle of San Domingo (see Duckworth Silver pages 44-46). After the war, *Canopus* was laid up for many years at Devonport, and eventually broken up in 1887.

As a celebrated ship and veteran of the Battle of the Nile which had served in both the French and Royal navies, *Canopus* was an obvious and commercial inspiration for a French prisoner-of-war looking to make and sell a model. His familiarity with the ship's unusual design suggests he may have served in *Franklin* before capture, possibly at the Battle of the Nile.

## ADMIRAL LORD NELSON'S BIRTHDAY SERVICE, 1798



The comport: Height: 4in (10cm) Width: 12 ¼ in (32cm) Depth: 8in (20cm)  
 The plates: Diameter: 8in (20cm)

This outstanding dinner service was a gift to Admiral Lord Nelson from Sir William and Lady Hamilton. It is of English, probably Coalport, manufacture decorated in Naples for Nelson's 40th birthday on 29 September 1798. Each of the twenty-seven pieces is painted in the centre, after designs by Baron de Fages Vaumale (see page 29), with a fouled anchor between palm branches surmounted by a naval coronet and initials *HN*, the border further painted with trailing oak leaves and with occasional sepia panels depicting views of Alexandria, Aboukir Bay and other Mediterranean scenes, probably after sketches by Cooper Willyams (see page 31). Some of the dishes are painted on the reverse with a black initial *H* or gilt *M*.

**Comprising:**

- a shaped oval footed bowl or comport
- a sauce tureen, cover and stand
- four shaped oval dishes
- four shell-shaped dishes
- three octagonal dessert plates
- fourteen circular dessert plates

**Provenance:**

1798: Vice-Admiral Lord Nelson (1758-1805)

1802: By gift to his sister, Catherine Matcham (1767-1842) (*'my thanks for the very elegant sett of china'*)

By direct family descent until sold in The Matcham Collection, Sotheby's London 5 October 2005, Lot 32, 'The Matcham Service'.

**Exhibited:**

On loan at the National Maritime Museum, Greenwich until 2005.

**Literature:**

Rina Prentice, *The Authentic Nelson* (2005), p.144 as 'The Matcham Set'.





Believed lost, this part-dessert service comprises all the known surviving pieces of porcelain decorated expressly for the ball held in honour of Nelson's fortieth birthday at the Palazzo Sessa in Naples on 29 September 1798. Arranged in haste by British Ambassador Sir William Hamilton and his wife Emma, the ball took place just one week after Nelson's triumphant return to Naples following the Battle of the Nile on 1 August. Writing to his wife the day before the fête, Nelson described how *'The preparations of Lady Hamilton for celebrating my birthday tomorrow are enough to fill me with vanity. Every ribbon every button has 'Nelson' etc., the whole service are 'H.N. Glorious 1st August'*". Originally in the white, the service may have been stored in the ambassadorial collection at the Palazzo Sessa for decorating in just this manner for visiting dignitaries.

Over 1700 people attended the ball which cost Sir William almost a thousand pounds. *'Such a style of elegance as I never saw or shall again'*, an overawed Nelson reported. The entertainment began with a private dinner

for 80 for which this dessert service was painted locally, and hurriedly; probably at the royal porcelain factory at the Capodimonte Palace which Nelson would visit a few days after the event. The distinctive designs on the service are directly derived from a drawing presented to Nelson by Baron de Fages Vaumale, a French émigré officer resident at Naples (see illustration opposite). Titled *An Emblematical Drawing of Large Proportions*, the picture was arranged with a series of images symbolising Nelson's victory at the Nile including the repeated use of fouled anchors surmounted by the initials *HN*, tied bows and naval coronets between palm branches: all motifs duplicated on the birthday service. (Nelson ceased using the monogram *HN* after his elevation to the peerage as Baron Nelson of the Nile in October 1798, then Duke of Bronte in 1800 when he adopted the monogram *NB*.) It seems likely that a monumental version of the baron's drawing was then used as a painted backdrop for the entertainment at the Palazzo Sessa.



**Size:**  
 18 ¼ in (47cm) x  
 21 ¼ in (54cm)  
 (See also the end  
 papers for larger  
 images)

The landscape and shipping vignettes on the borders of the service closely resemble sketches completed by Cooper Willyams (1762-1816) who served as chaplain in Swiftsure at the Battle of the Nile. Willyams's drawings of his *Voyage up the Mediterranean* (see page 31) would be published in 1802 and, as an eyewitness account of the battle and its aftermath, proved an instant success. A copy of Willyam's book was later found in Nelson's library. It appears Nelson returned to England with this part of his 'Birthday Service' as a souvenir of his eventful stay in Naples. No other pieces from the service are known to survive. It was then used by Nelson as the pattern for his subsequent services known as the 'Nelson set', a dessert service of Paris porcelain and a tea service of Coalport decorated with Nelson's arms; and his 'Baltic Set', a tea service and a dessert set in Paris porcelain, with a dinner set in creamware. Both these celebrated sets display the same oak-leaf border as the original Birthday Service, with the 'Baltic Set' also repeating the fouled anchor motif.

In 1802, following receipt of his 'Baltic Set', Nelson gifted the original 'Birthday Service' to his sister Catherine Matcham, sending it to her at Clifton in the care of their elderly father, the Reverend Edmund Nelson. On 14 February, she wrote a letter of thanks: *for the very elegant sett of china. Be assur'd, my dear brother, I need not this proof of your affection, or any present that money can bestow, although I shall, if possible, set a double value upon it, as I had considered it a present from our dear father.*

In the twentieth century, Catherine's descendants loaned the service to the National Maritime Museum, Greenwich before selling it at Sotheby's in 2005. Its recent re-identification as the precursor to all the other known sets now provides vivid contact with a critical moment in the Admiral's life: in the aftermath of his great victory at the Nile, and at the outset of his affair with Emma, Lady Hamilton.



Framed:  
16 in (41cm) x 20 ½ in (52cm)

*'Aboukir Castle when occupied by Napoleon's Army Aug. 12th 1798'* watercolour by Cooper Willyams.

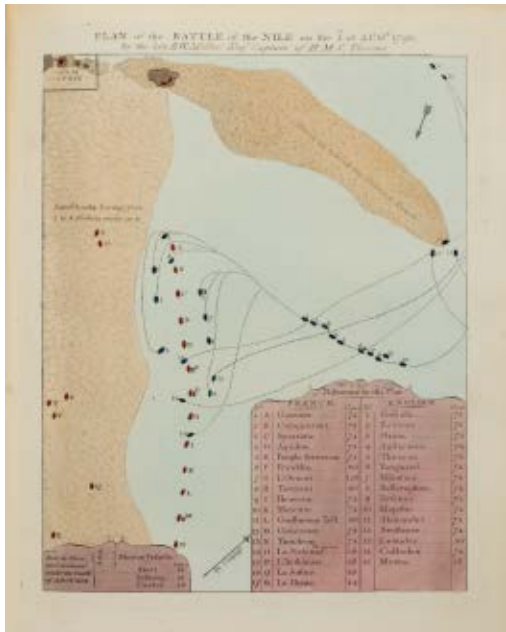
*'A voyage up the Mediterranean in his Majesty's ship the Swiftsure, one of the squadron under the command of Rear-Admiral Sir Horatio Nelson with a description of the battle of the Nile, on the first of August 1798.'* Dedicated on the second page *'To the Right Honourable John, Earl of Saint Vincent, Viscount Saint Vincent and Baron Jervis, First Lord Commissioner of the Admiralty ... this work is with the greatest respect dedicated and inscribed by his Lordship's most humble and obedient servant Cooper Willyams.'*

Printed by T. Bensley, Bolt Court, for J. White, Horace's Head, Fleet Street. 1st ed., 1802. Quarto. Xxiv + 309 pp., with 43 aquatint plates including a plan of the Battle of the Nile, a map of the voyage, *The Tower of Marabou, Egypt* and *The Pharos at Alexandria*, all shown opposite.

**Cooper Willyams** (1762-1816) entered the church in 1784 as a curate in Suffolk. His father had been commander in the Royal Navy and in 1793 Willyams followed him to sea sailing to the West Indies as chaplain in *Boyne*. In 1797, he was made domestic chaplain to Admiral Earl St Vincent, commander-in-chief of the Mediterranean. The following year he joined *Swiftsure*,

under Captain Hallowell, in which he witnessed the Battle of the Nile on 1 August 1798. He took no part in the action but as an accomplished artist and topographer, who had already published views of Suffolk and the West Indies, Willyams recorded the battle, and its aftermath, in a series of evocative images. With an eye to publication, he continued to capture images of the Eastern Mediterranean, and British dealings with their Turkish allies, until returning to London in September 1800. Published two years later, *A voyage up the Mediterranean in his Majesty's ship the Swiftsure*, was an instant popular success, providing rich imagery to accounts of the battle. Nelson owned a copy which was sold by Emma, Lady Hamilton in 1813. A plan of the battle *'made on the following morning'* by Captain Miller in *Theseus* was included in the book which can be compared to the manuscript plan made in *Zealous* in similar circumstances (see page 18).

Many of Willyams's views of Aboukir Bay and Alexandria so closely match the decoration on the service of porcelain prepared by Sir William and Lady Hamilton as a birthday gift for Nelson in September 1798 that it appears likely they were hastily copied by artists in Naples ahead of the presentation.



PRESENTATION DRAWING OF THE CHELENGK JEWEL AWARDED  
TO ADMIRAL LORD NELSON BY SULTAN SELIM III OF TURKEY

Ink and watercolour on toned paper, 357mm x 243mm,  
later mounted in red leather case.

With annotation: *Captain Nisbet requests Mr Stanley will do him the Honor of accepting a drawing of the Chelengh which was given to his Gallant Father Lord Nelson of the Nile by the Grand Seignior 1798.*

Turkish School, 1798.

**Provenance:**

Captain Josiah Nisbet (1780-1830)

By his gift to 'Mr Stanley'

By 1971, Private Collection, Canada.

This drawing is a unique survival of the Sultan of Turkey's original gift to Nelson. On burnished paper it accompanied the presentation of the diamond *Çeleng* ('Chelengk') or 'Plume of Triumph' and an Ottoman Robe of Honour to Admiral Lord Nelson by Kelim Effendi on behalf of Sultan Selim III of Turkey at Naples on 13 December 1798. The presents were sent in tribute of Nelson's recent victory at the Battle of the Nile. With the theft of the Chelengk in 1951 and loss of the robe, this drawing remains the only tangible relic of the Sultan's gift and offers remarkable insight into the jewel's original design.

**Josiah Nisbet** (1780-1830) was Nelson's step-son and served in the Mediterranean Fleet during the Nile Campaign. He joined his step-father in Naples following the Battle of the Nile and probably witnessed the presentation of the Sultan of Turkey's gifts in December 1798. In January 1799, on Nelson's orders Nisbet conveyed the Turkish delegation back to Constantinople in the sloop *Bonne Citoyenne*. He was subsequently given command of the frigate *Thalia* before returning to England in October 1800. Nisbet's conflict with his stepfather over Nelson's affair with Emma, Lady Hamilton, caused their estrangement and may have motivated his giving away the drawing.

'**Mr Stanley**' to whom Nisbet presented the drawing could be Edward Stanley, British Consul at Trieste from 1788 to at least 1819; or a member of the Stanley family of the Island of Nevis where Nisbet was raised on his mother's family plantation before she married Nelson and where they retained strong ties. John Stanley (1740-1799), a lawyer and Attorney General of Nevis, was a neighbour and close family friend later admired by Nelson, whilst his brother Joseph Stanley (will proved 1834) was a merchant on the island.





Captain Mitton requests Mr Stanley will do him the  
 honor of accepting a drawing of this tiki-tiki which  
 was given to him by the late Father Lord Nelson of the Nile  
 by the Grand Sagamore

## A PAIR OF GEORGE III J &amp; W CARY'S 12 INCH FLOOR GLOBES, 1800



**Height:**  
approximately  
36 in (91.5cm)

**Diameter:**  
17in (43cm)

These small globes are set in a mahogany stands with turned urn-shaped supports raised on three outspayed legs with acorn feet, joined by stretchers centred on the original compass roses. The maker's label on the terrestrial globe states '*Cary's New Terrestrial Globe delineated from the best Authorities extant; Exhibiting the different tracks of Captain Cook and the New Discoveries made by him and other Circumnavigators. London: made and sold by J & W Cary, Strand, Jan.y 1st 1800*' while the celestial is inscribed '*Cary's New Celestial Globe, on which are correctly laid down upwards of 3,500 Stars Selected from the most accurate observations and calculated for the Year 1800. With the extent of each Constellation precisely defined by Mr. Gilpin of the Royal Society.*'

English, 1800.

The celebrated Cary family of cartographers and globe makers produced some of the greatest late Georgian globes. The firm was started in London in the late 18th century by John Cary (c1754-1835), an engraver and dealer in maps who often worked in partnership with his brother, William Cary (c1760-1825), a scientific instrument maker. John Cary concentrated on geographical excellence rather than on decoration. In about 1820 the Cary brothers moved their business to 86 St. James's Street, leaving the premises at 181 Strand to John Cary's son George (c1788-1859) and John Jr. (1791-1852) who traded as G. & J. Cary until about 1850. It is interesting to compare these globes with the 21 inch pair on page 80 on which the discoveries of Captain Cook have been augmented by those of Captain Vancouver and M de la Perouse.



CARY'S  
NEW  
TERRESTRIAL GLOBE,  
DELINEATED  
from the best Authorities extant,  
Exhibiting the different Tracks of  
CAPTAIN COOK,  
and other Circumnavigators.  
Sold by J.W. CARY, Strand, London.

TABLE of  
showing the  
Difference of Time  
between the Sun  
& the Clock  
at every Day in the Year.

© Cancer  
Leo.  
AUGUST  
SEPT

## A MARBLE HEAD OF ADMIRAL LORD NELSON FROM A BUST BY OR AFTER THALLER AND RANSON



Height of head: 10 in (26cm)

Overall height: 18 in (46cm)

The antique condition life-size head shown looking forward and mounted on a later bronzed wooden plinth. The nose restored. English, circa 1801

This head is by or after Franz Thaller's and Matthias Ranson's bust, *Horatio Nelson, Viscount Nelson*, 1801. The present fragment was discovered during renovation work in the grounds of Possingworth Park, East Sussex.

In 1800 Nelson and the Hamiltons left Naples for England via Vienna where crowds flocked to see him having his portrait painted by Heinrich Füger. He gave a further sitting to the court sculptor Franz Christian Thaller from which the well-known National Maritime Museum's bust in rear-admiral's uniform was produced. At some time before 1805 Thaller's bust reached Merton House where it stood in the drawing room. Copies were subsequently produced in marble by Turnerelli, Nollekens and Bertolini and others. The present bust is believed to be one of the latter acquired by the banker Louis Huth in the 1860s for his newly built Sussex mansion.

**Louis Huth** (1821-1905), of Hertford Street, Mayfair, was a significant patron of the arts and committee member of the Burlington Fine Arts Club. He was mentor to George Salting and patron of Gabriel Dante Rossetti, James McNeill Whistler, George Frederick Watts, who created the Trafalgar Square Lions at the base of Nelson's Column and sculptor Alexander Munro. He was a major buyer in the London auction rooms where his collecting tastes were wide ranging. He acquired works by some of the greatest British artists of the eighteenth and nineteenth centuries, including Gainsborough, Turner, Hogarth, Reynolds, Stubbs and Constable. In the mid-1860s Huth purchased old Possingworth Manor in East Sussex in order to build '*one of the grandest mansions in the South of England*'. It was built to the designs of Sir Matthew Digby Wyatt in a Tudor-gothic style at a cost of '*more than £60,000*'. A garden of formal terraces, a sunken lawn, pinetum and the extensive lake was laid out from 1866 by Robert Marnock. Squire Huth died without issue in 1905.



Height approx.: 2 ¼ in (60mm);

Dimensions of hardstone approx.: 1 ½ x 1 in (39 x 28mm)

This monumental George III gold and hardstone intaglio fob seal comprises a profile portrait of the head and shoulders of Admiral Viscount Nelson, in uniform displaying the star and ribbon of the Order of the Bath. The seal is engraved into a large cut-corner rectangular carnelian set into an openwork gold pendant mount supported on a split ring.

English, circa 1800.

This portrait seal is based on a pencil drawing of Nelson by Simon de Koster (1767-1831) said by the Admiral to be *'the most like me'*. Taken from life for Emma, Lady



Hamilton, the portrait was completed in December 1800. Published as a popular print soon afterwards, de Koster's *'little outline'* of the Admiral was an instant success appearing in various forms before and after Trafalgar (see also William Tassie's version on page 67)

Nelson sealed many of his letters with a portrait impression of Emma, Lady Hamilton. Other portrait seals of the Admiral are in the collection of the National Maritime Museum, but none on this monumental scale, suggesting its use by a family member or close acquaintance.

## ADMIRAL HAMOND'S MIRRORS FROM HMS BLANCHE AT THE BATTLE OF COPENHAGEN, 1801



Diameter of each: approx.: 18in (46cm)

Each of these mirrors has a circular convex plate within a carved giltwood frame and a hand-written paper label on the reverse which has been transcribed onto a framed card stating '*These Glasses hung in the Captain's Cabin of HMS Blanche (36 guns) Capt'n. Graham E. Hamond, during the Action of the 2nd April 1801, against the Great Crown Battery at Copenhagen fought by Vice Admiral Lord Nelson.*'

English, circa 1800.

**Provenance:**

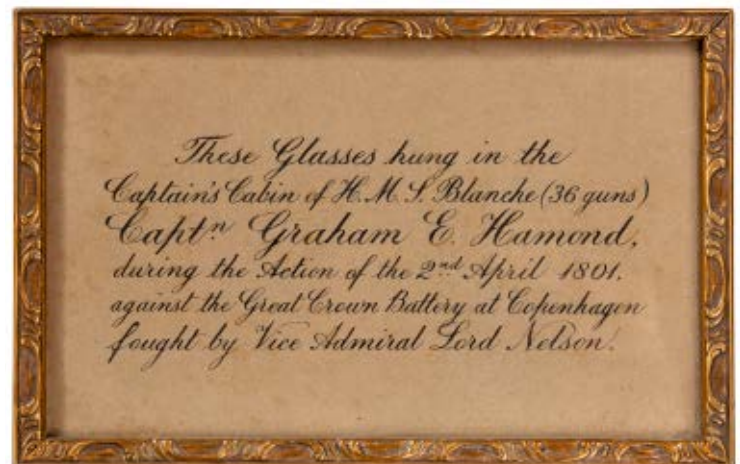
Admiral of the Fleet Sir Graham Eden Hamond, 2nd Baronet. (1779-1862) and thence by direct descent.

**Exhibited:**

*Voyage of Life Exhibition*, April/May 1982. Ferens Art Gallery, Hull.

**Admiral of the Fleet Sir Graham Eden Hamond** (1779-1862) saw action as a junior officer at the Battle of the 'Glorious First of June' and then at the Battle of Toulon. He commanded the fifth-rate *Blanche* at the Battle of Copenhagen on the northern part of the line facing the Tre Kronor Battery, positioned between *Alcmene* and *Amazon* (Captain Edward Riou who was killed at

the action). Obscured by smoke they missed Nelson's celebrated "Blind Eye" signal to pursue the action and were the only part of the fleet to obey Admiral Sir Hyde Parker's order to retreat. After a period of leave from the Navy, Hamond became commanding officer of the third-rate *Wellesley* which conveyed the diplomat Lord Stuart de Rothesay to Brazil to negotiate a commercial treaty with the Emperor Pedro I. Hamond's final position was Commander-in-Chief, South American Station.





Height: 4in (10cm)

Diameter: 2 ¼ in (5.5cm)

This small drinking glass has a faceted stem and bowl and is inscribed in an oval cartouche 'Ld Nelson Copenhagen 2nd April 1801.' Under the circular foot is pasted a handwritten note reading 'One of a set of wine glasses presented to Lord Nelson after the battle of Copenhagen and given to me by his great niece Miss Girdlestone on the 2nd April 1891 - 90 years after the battle. C Berwin Brown'.

English, 1801.

Hard-fought by Nelson in April 1801, souvenirs of the Battle of Copenhagen are rare as the victory came at a politically inopportune moment for the British government. The death of Tsar Paul I on 23 March - news of which failed to reach the fleet in time - broke Russia's aggressive pact with Denmark which was soon being courted again by the British as an ally in the war against Napoleon. To Nelson's disgust, the battle was not

recognised with official medals and, unlike his victory at the Nile just three years before, there was no public appetite for souvenir items. Nevertheless, he recognised the battle on his 'Baltic' pattern service of porcelain and, as evidenced by his niece Frances Girdlestone, with a set of commemorative glasses to toast his own victory, of which this appears to be the sole surviving example.

As a family member, Frances Girdlestone (1858-1939) was custodian of many important Nelson relics. Her mother was Anne Bolton, daughter of Nelson's eldest sister Susannah who had received numerous heirlooms after Trafalgar. In the 1930's Miss Girdlestone sold several items at auction, including other wine glasses from Nelson's collection which were purchased for the newly-established National Maritime Museum at Greenwich. The museum received further objects by bequest after Miss Girdlestone's death in 1939.

## MIDSHIPMAN PROCTOR'S SWORD FOR VALOUR AT THE BATTLE OF COPENHAGEN



Length overall: 37in (94cm)

This curved sword has a blued steel German blade with an ivory cross-hatched grip bearing silver and gilt mounts in the form of a lion's head and mane. The grip is mounted with an oval silver plaque engraved with the coat of arms (1801-1816 pattern) of King George III supporting a medal decorated with a fouled anchor; and the has reverse a similar plaque engraved with the monogram *JP*, probably for Midshipman James Proctor, surmounted by a naval coronet, within a garter inscribed 'Battle of Copenhagen' above the ship's name 'EDGAR'. The top of the blade signed in gilt 'J.J. Runkel Solingen'. With belt and slings in a fitted mahogany box lined in green velvet.

English, c 1800.

**James Proctor** (died before 1814), the likely recipient of this presentation sword, was midshipman in HMS *Edgar*, 74 guns, which led Nelson's division at the Battle of Copenhagen in April 1801. As the first ship to engage the enemy, *Edgar* sustained extensive damage and suffered 142 casualties including one lieutenant killed, another whose arm was shot away, and five midshipmen wounded. Among the wounded was Proctor who, given the officer losses, may have demonstrated outstanding leadership for which he received this sword, possibly from his grateful commanding officer Captain James Murray. Proctor recovered from his wound, was promoted lieutenant and

by March 1805 was serving in *Spencer*, 74 guns, attached to Nelson's fleet in the Mediterranean. However, with many of the crew suffering from scurvy and fever, *Spencer* was sent away to re-victual just days before Trafalgar. The ship subsequently joined Admiral Duckworth's squadron for the Battle of San Domingo in February 1806 (see Duckworth Silver page 44).

Presented before the institution in 1803 of Lloyd's Patriotic Fund, this sword is an example of an unofficial presentation made on an ad hoc basis by a senior officer following an action. To Nelson's dismay, the Battle of Copenhagen was not recognised with a gold medal and, unlike the Nile, it was not widely commemorated making relics connected to the action rare (see Admiral Viscount Nelson's wine glass on the previous page).

**Johann Justus Runkel** (1751-1808) was born in Germany. He emigrated to Britain as an importer of swords and sword blades from Solingen and set up shop at 8 Tookes Court, Castle Street, Holborn where he sold swords to military officers and unmounted blades to other English cutlers including Thomas Gill. Despite fines, court cases and confiscation of blades for undervaluing imports, he was one of the most important merchants involved in the trade of Solingen blades in London and became a freeman of the Cutlers Company in 1796.





## EIGHT SILVER PLATES FROM ADMIRAL VISCOUNT NELSON'S SEAGOING SERVICE, 1801



Diameter of each approx: 10in (25cm)

Each of these silver dishes is of circular form with a gadrooned rim and is incised with Admiral Lord Nelson's coat of arms, surmounted by a Viscount's Coronet. Made to order by the royal goldsmiths Rundell & Bridge, seven of the plates bear the hallmarks for silversmith Paul Storr with one marked for Timothy Renou. Four dishes are numbered on the reverse: *No 34, No. 35, No. 56 and No. 54*. London 1801.

After the Battle of Copenhagen in April 1801, following which he was raised in the peerage to Viscount, Nelson ordered '6 dozen' plates to augment a service of silver presented to him by Lloyd's after the Battle of the Nile in 1798. The plates were paid for with a further grant of £500 from Lloyd's and principally made, like the earlier articles, by silversmith Paul Storr with assistance from Timothy Renou.

Like the rest of his service, the plates were for use at sea when Nelson entertained his officers in his cabin. For this reason, they are quite plain and unadorned except for a rope, or gadroon, border. They are all engraved with Nelson's coat of arms surmounted by a viscount's coronet. The trunk used by Nelson to transport his silver to sea survives at the National Museum of the Royal Navy in Portsmouth.

There is no doubt that these plates were used by Nelson in his flagship *Victory*, and possibly for his final dinner before the Battle of Trafalgar in 1805. After Nelson's death, his service of silver was inherited by his surviving brother William, created first Earl Nelson, and his two sisters Susannah and Catherine. Other pieces went to Emma, Lady Hamilton. The Nile/Copenhagen service was shared between them with the Earl receiving thirty-two plates. The Earl's plates were sold at auction at Christie's in 1895 with Lot 148, possibly the current group, listed as a set of eight.

The current whereabouts of the remaining sixty-four silver plates is believed to be as follows:

- Laskarides Collection, Athens, on loan to the Hellenic Navy's historic cruiser *Georgios Averof* (1)
- National Museum of the Royal Navy, Portsmouth (1)
- Nelson Museum, Monmouth (1)
- Lloyd's Collection, London (13)
- National Maritime Museum, London (9)
- Royal Navy (23, dispersed around the wardrooms of serving warships)
- Private Collection, UK (15)
- Private Collection, Europe (1)



## THE ADMIRAL DUCKWORTH SILVER



Length:  
17in (43cm)  
Width:  
12in (31in)  
Weight:  
57 Troy ounces

This large oval silver dish has a gadrooned border engraved 'Presented in the Year 1804 by the Merchants of Kingston, Jamaica, to the Admiral Sir John Thomas Duckworth K.B. as a Token of their high Respect and Regard for the eminent SERVICES rendered by him to the TRADE of the Island, during his COMMAND on that Station'. Decorated opposite with the arms of Duckworth, within a garter and motto of the Order of the Bath *Tria Juncta in Uno*, the arms supported by a figure of Orion (the hunter) and a seaman, above the motto *Disciplina Fide Perserverantia* (discipline, faith, perseverance). Maker's mark of W.S. for William Stroud, London 1805-06.

Purchased with a gift of money from the merchants of Jamaica at the end of Duckworth's posting as Commander-in-Chief at Kingston between 1803-1805. Jamaica's wealth relied heavily on the Royal Navy for protection. During Duckworth's tenure of command, he captured numerous enemy vessels, blockaded San Domingo and took 5,512 French troops prisoner. For these services he was presented with a gold mounted sword and a grant for the purchase of plate in London. His purchase included a silver tea kettle which, identically inscribed, dated and hallmarked, is now in the collection of the National Maritime Museum in Greenwich.

**John Thomas Duckworth** (1748-1820) witnessed two fleet actions (Lagos and Quiberon Bay) before his twelfth birthday. He passed for lieutenant in 1766 and was thrice tried by court martial during his career. Returning from a cruise in *Diamond*, 32 guns, with her guns loaded, the ship was required to fire a salute. Duckworth had the shot removed from the guns, counted it and found the total correct. But one gun had been double shotted, and the remaining round killed five men in a nearby ship. The ensuing court martial acquitted Duckworth of neglect of duty and commended his counting the shot, but this did not satisfy Lord Howe, who reconvened the court to try Duckworth for murder, of which he was also acquitted. Howe intended the second trial to pre-empt any action in a civil court. Later, on the termination of his Jamaica command in 1805, he brought *Acasta*, 40 guns, into Plymouth with a prodigious cargo of merchandise, including mahogany for improvements to his home Wear House at Topsham, Devon. This led to his third court martial for the supposed contravention of at least two of the articles of war, but the court accepted his assurance that his imports were for personal use.



Presented to the Trustees of the University of Cambridge  
in a Token of their high regard and respect  
by the Hon. the Lords of the Treasury  
in a Necessity arising from the State of the British  
Treasury in the Year 1793.





Length: 10 ½in (26.5cm)

Of ovoid form with gadrooned border and acanthus leaf handles, this spill tray is engraved to the centre with the arms and motto of Admiral Duckworth. Maker's mark of Thomas Robins, London 1807.

(Cont'd) Duckworth was awarded his first Naval Gold Medal for the Battle of 'The Glorious First of June' in 1794. He was made a Knight of the Bath in 1802 and promoted Vice-Admiral in April 1804 when he was selected to relieve Lord Northesk in the Mediterranean as third in command to Nelson. However, Duckworth missed Trafalgar, partly because of Admiralty dithering over his flagship and also because he was prepared to wait for his shipboard band, a quartet of fiddlers (see flute page 86).

He relieved Collingwood off Cadiz on 15 November 1805, and within two weeks lifted the blockade in order to pursue a French force said to have quit Rochefort. He failed to find it, but while returning to his station on 24 December met a French squadron equal to his own. After thirty hours he called off the chase as only his flagship was in sight of the enemy. Like Nelson earlier in the year, Duckworth ran for water to the West Indies. On 1st February 1806 he learnt that a French force was off San Domingo. It comprised five ships of the line (including the 120-gun *L'Imperial*), two frigates, and a corvette; Duckworth had

seven ships of the line and two frigates. He brought the French to action on 6 February, making the signal '*This is glorious*' and '*engage the enemy more closely*'. Duckworth ordered a portrait of Nelson to be suspended from the mizzen stay of his flagship *Superb*, and with his fiddlers playing 'God Save the King' and 'Nelson of the Nile', bore down on the leading French ship *Alexandre*, 84 guns, and engaged her at close quarters. After a severe action of two hours, two of the French ships were driven ashore and burnt with three others captured. Only the French frigates escaped. Following Sir Richard Strachan's victory (4 November 1805), this completed the Trafalgar campaign. It was also the last action for which the Naval Large Gold Medal was awarded.

Duckworth was elected to the Admiralty seat in parliament of New Romney in 1812 and on his return home in 1813 was created a baronet. In January 1815, after a period of unemployment, he became Port Admiral at Plymouth, which soon afterwards became a centre of attention with the visit by *Bellerophon* bearing Napoleon to his final exile. Duckworth refused to receive him officially but was nevertheless the last senior British officer to speak with the former emperor before he departed for St Helena in *Northumberland*.

## VALENTINE MUNDEN'S PRIZE MONEY SILVER SALVER



Height: 1in (2.5cm) Width: 8 ½ in (21.5cm) Depth: 6in (15cm)

This small oval George III silver salver is raised on four scroll feet with a plain field and curvetto within a triple reed border. The reverse is engraved *June 18th 1803 Valentine Munden's Prize Money when on board the Exeter East Indiaman for the Capture of the French Frigate La Medée.* Maker's mark of John Crouch & Thomas Hannam, London 1792.

The naval action took place on the 4th of August 1800 off the coast of Brazil. On that morning, the Royal Navy escort, *Belliqueux* sighted a squadron of French frigates and, giving chase, captured the largest ship *La Concorde* whilst the East Indiamen, *Exeter* and *Bombay Castle* pursued and took the surrender of *La Medée*. The *Coutts* and *Neptune* were unsuccessful in capturing a third frigate *La Franchise*, but the action stands out as the only



occasion during the Napoleonic Wars when a merchant vessel captured a French ship of war.

Unusually, the East Indiamen crews were included in the Admiralty's distribution of prize and head money resulting from the action. In addition, the captains of *Exeter* and *Bombay Castle* received £50 swords from The Patriotic Fund.

**Valentine Munden** (circa 1789-1818) was the adopted son of the famed actor-comedian Joseph Munden. In addition to participating in the capture of *La Medée*, Munden was present at the Battle of Pulo Aura in 1804. Rising to second officer in the East India Company service, Munden died after suffering a stroke at St Helena whilst steering in a storm.

THE LLOYD'S PATRIOTIC FUND £100 SWORD AWARDED TO COMMANDER ARTHUR FARQUHAR UNDER ADMIRAL VISCOUNT NELSON'S COMMAND IN 1805.



Overall Length: 39in (99cm)

This £100 sword is inscribed in gilt on the heavily blued single-edged blade *'From the Patriotic Fund at Lloyds, to Arthur Farquhar Esq Comdr of H M Bomb Acheron, for his noble support of the honor of the British flag & his successful protection of a convoy from the Mediterranean under his care, & that of Captn Vincent in the Arrow sloop, when attacked on the 3rd of Feb 1805 by two large French frigates as recorded in the London Gazette of the 13th March'*. The reverse of the blade is profusely applied with gilt flowers, foliage, martial and naval trophies, mythical figures, cypher for King George III, the Royal Coat of Arms surmounted by a lion and crown, a phoenix and cherubs. The hilt consists of a diamond-knurled ivory grip, with the gilt-metal pommel and back-piece in the form of a lion's pelt. The quillon is in the form of a Roman fasces and the knuckle-guard is the club of Hercules entwined with a snake which attaches to a loop in the lion's mouth. The langets are engraved with triangular floral pendants, below which is a rectangular plaque with a group in relief of a cannon, anchor, trident etc. The scabbard, also of ormolu, features cast and chased scenes set in medallions depicting

Hercules in combat with the Hydra and the Nemean lion, in addition to a seated Britannia presenting a victor's laurel crown before a representation of the battle. This medallion is surrounded by naval trophies and the stern of a British warship with "Acheron 1805" on the surround. Additional cast, pierced, and chased panels on faded blue velvet backing depict martial and naval trophies. The suspension loops are in the form of serpents. There is the maker's name *'R Teed sword cutler Lancaster Court Strand'* engraved around the inside of the scabbard.

The Patriotic Fund was founded at a meeting in Lloyd's Coffee House at the Royal Exchange, London, in 1803. It set up a national subscription used to vote money to those wounded in action, and to the dependants of those killed, and also gave awards of merit in the form of money, silver and presentation swords. Between 1804 and 1809 the fund awarded a total of 165 swords in three ranks, £100, £50 and £40 and 66 Patriotic Fund silver vases, designed by John Flaxman and supplied by royal goldsmiths, Rundell, Bridge and Rundell.







**Arthur Farquhar** (1772-1843) Commander of *Acheron*, lost his ship in the action for which he earned his Patriotic Fund sword but was acquitted of wrongdoing at his ensuing court martial where his actions were praised as ‘*highly meritorious and deserving imitation*’. As Farquhar was under Admiral Viscount Nelson’s command in the Mediterranean at the time, his court martial was attended and signed by several captains from the fleet who would subsequently gain fame at Trafalgar.

Born in 1772, Farquhar joined the Navy at 15. He served as lieutenant on various ships until promoted to commander in 1802 and in January 1804 took command of *Acheron*. At dawn on the 3rd February 1805, in the company of the sloop *Arrow*, he was escorting a convoy of 35 merchant ships from Malta to England when two large ships were sighted. After a series of manoeuvres and signals the ships were identified as two French frigates, the *Hortense*, 40 guns, and *Incorruptible*, 38 guns. After an exchange of fire which considerably damaged *Acheron*’s rigging and sails, night fell. Dawn the following day saw the action continue and by 8.30 a.m. *Arrow*, which had been totally disabled, struck her colours to the *Incorruptible*, twenty minutes later the badly damaged *Acheron* hauled down her colours to the French warship

*Hortense*. The action of these two greatly out-gunned and out-manned ships allowed all but three of the convoy to avoid capture and proceed safely to England.

On the 8th April Farquhar was promoted to post-captain and later awarded this sword by the Patriotic Fund and a piece of plate by the Merchants of Malta. He continued to see active service in the Baltic and North Sea, capturing numerous privateers and commanded naval operations in the Weser, the Ems and the Elbe and at the capture of Glückstadt in 1814. For these services he was made a Knight of the Sword of Sweden and also of the Hanoverian Guelphic Order. In 1815 he was made a Commander of the Bath. From 1830 to 1833 he commanded *Blanche*, 48 guns, in the West Indies as Commodore and for his services there during the slave revolt received the thanks of the House of Assembly of Jamaica and a sword of £150 value. He was knighted on his return to England, attained the rank of Rear-Admiral in 1837 and died in 1843.

**Opposite:** Accompanying the sword is the original Court Martial signed by thirteen captains of the fleet and Admiral Lord Nelson. Water marks of a crowned Britannia medallion and *Fellow 1805*.



Framed Height:  
18 in (46cm)  
Width: 20 in (51cm).

## CAPTAIN ROTHERAM'S SEAGOING 'DUCK'S FOOT' PISTOL



Length: 12 ½ in (32cm) Width: 6in (15cm)

This flintlock volley pistol of 'Duck's Foot' type has four three-stage barrels numbered from '1' to '4', border engraved breech-block, action engraved with rococo ornament, walnut butt inlaid with silver-wire scrollwork and set with an oval escutcheon inscribed *Capt Edw Rotherham*.

English, circa 1800

**Edward Rotheram** (1753-1830) entered the Royal Navy in 1777 seeing action in the early years of his career at the battles of Martinique, St Kitts and Saintes during the American War. After further sporadic postings, lacklustre advancement and periods of unemployment, he benefited from the reluctant patronage of fellow Northumbrian Vice-Admiral Cuthbert Collingwood who made Rotheram his flag-captain in *Dreadnought*, 98 guns, then, just days before the Battle of Trafalgar, in *Royal Sovereign*, 100 guns. *Royal Sovereign* led the lee division at the action, opening the engagement and fighting gallantly, to the approval of Nelson watching from *Victory*. Rotheram's personal, old-school bravery was much commented upon, especially as he chose to fight in dress uniform with gilt epaulettes and an oversized gold laced hat. 'Let me alone', he replied when urged to dress down, 'I have always fought in a cocked hat and I always will'. Immediately following the battle Collingwood, now commander-in-chief following

Nelson's death, appointed Rotheram to *Bellerophon*, 74 guns, whose captain had been killed (see Pryce Cumby *Silver* page 57). He remained in the ship until 1808 when, having survived a court martial for unacceptable behaviour towards his fellow officers, he was retired ashore. Four-shot volley pistols, with their distinctive 'Duck's Foot' shape, were popular among sea officers for close quarter boarding actions or quelling a mutinous crew.





## 'THE DEATH OF NELSON', 1805 BY SAMUEL DRUMMOND



Framed Height: 28 ½ in (72.5cm)

Width: 32 ¼ in (82cm).

This oil on canvas shows the wounded Nelson on his quarterdeck supported in the arms of an officer and two sailors whilst the battle rages around them. Captain Thomas Masterman Hardy brings news of the Battle of Trafalgar, pointing his sword at the stern of a surrendering French ship. In the foreground two gunners continue their bombardment, crouching beside the Admiral's discarded hat and sword. English, 1805.

**Exhibited:** Probably Royal Academy, London, Summer 1806 (catalogue number 505), as *Sketch for a death of Lord Nelson*.

**Provenance:** Private collection, Somerset.

This vivid image might be considered the earliest artistic reaction to the death of Nelson at the Battle of Trafalgar on 21 October 1805, news of which reached London in early November. Aware of its commercial possibilities, painters and their engravers in London had eagerly awaited details of this seismic event. However, it seems none was quicker to his canvas than Samuel Drummond, a seaman turned artist who, familiar with life in a British warship, grabbed the chance to steal a march on his rivals. Drummond would return repeatedly to this profitable subject over the next twenty years, yet it appears that this is his very first and, in many ways, most interesting effort. Urgently sketched in oils, the painting contains telling errors hurriedly discarded as more accurate accounts of the action filtered back to England with returning officers.

Self-taught and from rebellious origins - his father had distinguished himself in the Jacobite cause - Drummond was often at odds with the artistic establishment. John Constable referred to him as '*the king of a Pot House, [with] such low habits & notions that he seemed unfit to be associated with men of rank*'. Yet he carved out a successful reputation in portraiture assisted by a natural facility but also by his speed of working which could see him complete a portrait in oils at one sitting, at low cost to his customers. Prior to Trafalgar, he exhibited many portraits at the Royal Academy including of naval officers such as Captain Sir Sidney Smith (1795) and Admiral Sir John Borlase Warren (1798). In 1813, he would show a portrait of Nelson's daughter Horatia indicating a connection with her mother Emma, Lady Hamilton, who may have accepted this representation of the death of her lover. Notwithstanding modest commercial success in portraiture, it was as a history painter that Drummond wished to be remembered despite having no patrons and lacking a formal education. Trafalgar offered him the perfect opportunity. Aged fourteen, Drummond had gone to sea in the merchant service although it was claimed he also saw action with the Royal Navy during the American War. His experience had already been recalled for a series of dramatic shipwreck paintings, including *The Drowned Sailor* (exhibited 1804), and it gave his depiction of the death of Nelson a vital, visceral credibility lacking in the efforts of his competitors.



## A PRINT FROM 'THE DEATH OF NELSON' BY DRUMMOND



Size: 23 ¼ in (59cm) x 28 ½ in (72.5cm)

Working on patchy intelligence, in this earliest version of his *Death of Nelson*, Drummond places the viewer on the main deck looking aft towards the quarterdeck and over the larboard rail where the stern of an enemy ship can be seen wreathed in smoke as she strikes her colours. This event is hailed by a British sailor on the rail who raises his hat in celebration unaware that behind him his commander has just been struck down by a musket ball. A bloody wound stains Nelson's chest in accordance with the then belief, revealed by First Lord of the Admiralty Lord Barham in his letter of condolence to Lady Nelson, that Nelson 'fell by a musket ball entering his chest'. In a scene deliberately reminiscent of the Pietà, Nelson is shown cradled by an officer and two tars, assisted by an officer of marines. His hat and fallen sword lie at his feet. With his dying look Nelson searches for another officer, identified as Captain Masterman Hardy, who gestures with his sword towards the defeated enemy.

Cleaning and conservation of the painting has revealed numerous re-workings as Drummond pressed on to complete it as quickly as possible before passing it for publication as a coloured mezzotint by the entrepreneurial engraver William Barnard. As his aim was to scoop his rivals, speed was of the essence and it seems Drummond

trusted to the engraver to tidy up his sketchy work. Barnard had issued four other popular portraits of Nelson since 1798, some with Lady Nelson's permission and almost 'official' in nature, so like Drummond, he clearly felt a need to rush out a print now. His involvement is a further indication that Drummond enjoyed special access to Nelson's circle. As hoped, Barnard completed the complicated task of converting Drummond's oil sketch to a mezzotint engraving, with expensive hand-colouring, at breakneck speed publishing the image on 10 December 1805. This was barely a month since news of the battle reached England and just days after Nelson's flagship *Victory* approached the Thames, with the Admiral's decomposing body still stowed aboard. The only significant alteration Barnard made to Drummond's oil sketch was to remove the wound from Nelson's chest as it was now known that the fatal ball had entered his shoulder from above.

*The Times* was fulsome in its praise noting that 'Mr Drummond having himself served in the navy for upwards of seven years may fairly be presumed to be in his own element, and we may follow him with the utmost confidence to the very spot where the catastrophe befell the Heroic Nelson, and which made the nation weep!' *Sketch for a Death of Nelson* was exhibited at the Royal Academy in 1806 - when William Barnard re-issued his popular mezzotint in monochrome - with Drummond returning to the subject at least seven times over the following years, sometimes shifting the perspective and even experimenting with placing the viewer below decks. Today, larger versions and variations of this original *Sketch* are in the collections of the National Maritime Museum, Greenwich (3); The Castle Museum, Norwich and the Government Art Collection (2). The Walker Art Gallery, Liverpool also has a large version exhibited by Drummond at the British Institution as late as 1825. All these later works include the unknown powder boy, his face obscured and who may represent the mute presence of the artist. None, however, shows Nelson's sword by his feet as the original does, as it had since become known that the Admiral had left his weapon in his cabin on the morning of the battle, never to return.





Diameter: 16 ¼ in (41.2cm)

A William IV silver salver with shellwork and scroll border, on four feet, profusely chased and engraved with foliate decoration and inscribed in the centre beneath a widow's coat of arms: *The bequest of Susannah Widow of Capt<sup>r</sup> David Pryce Cumby R.N. to his Son Capt<sup>r</sup> William Pryce Cumby R.N. C.B.* Hallmarked for William Ker Reid, London 1836.

**Captain William Pryce Cumby**, RN, CB, (1771-1837) was the second son of Commander David Pryce Cumby RN (died 1814) and his first wife Eleanor. Following Eleanor's death, Commander Cumby married, secondly, in 1783 Susannah Marsh (c1758-1836) by whom it appears he already had a child. William Pryce Cundy entered the Navy in 1784 serving in a succession of ships before passing as lieutenant in 1793. A less-than-meteoritic rise saw him appointed first lieutenant to Captain John Cooke in *Bellerophon*, 74-guns, in November 1804. Within a year, Cumby took command of the ship when Cooke was mortally wounded at the height of the Battle of Trafalgar.

Before dying on his own quarterdeck, Cooke implored Cumby '*never to strike*'. During the action, *Bellerophon* sustained a ferocious assault by the French ship *L'Aigle* requiring Cumby on one occasion to intercept and throw overboard a grenade with a burning fuse which could have destroyed his ship. When *L'Aigle* eventually limped away, Cumby took possession of two Spanish prizes, *Monarca* then *Bahama*. Cumby received the highest praise for his conduct during the battle being promoted commander and post-captain in quick succession before Nelson's funeral in January 1806, which he attended in official capacity as a follower. He subsequently commanded *Drydon*, 36 guns, and *Polyphemus*, 64-guns, in the West Indies, before transferring to *Hyperion*, 42-guns, in which he captured the American brig *Rattlesnake* after a lengthy chase in the Bay of Biscay. His last appointment was superintendent to Pembroke Dockyard where he died on 27 September 1837, just eighteen months after his step-mother Susannah bequeathed him this silver salver.

## AN OAK BEAM END CHOCK FROM HMS VICTORY



Photograph of the lower gun deck showing a chock, with the Roberts plate in position. Courtesy of Neil Howard Photos

This triangular lower gun deck beam end chock has six copper and muntz fastening pins protruding from the back. The sides have recesses cut during the 1810-1814 re-fit to accept 'Roberts plate' knees.

English, circa 1765

**Provenance:** HMS *Victory* removed from the ship during the 1960's restoration works at Portsmouth naval dockyard

Presented to Malcolm Dunbar in 1966-7 by Admiral Sir Frank Hopkins KCB, DSO, DSC, Commander-in-chief, 1966-67.

Accompanied by a letter from Douglas Dunbar stating that *'the following relics from Lord Nelson's Flagship, HMS Victory, were gifted to my father, Malcolm Dunbar, Command Public Relations Officer by Admiral Frank Hopkins, Commanding Officer of HMS Victory in 1967. I was a boy at the time, and I remember them being delivered to our home at 29 Craneswater Park, Southsea, by a sizeable squad of M.O.D. personnel from Portsmouth Dockyard. The relics include a large 'chock knee' section which weighs circa 250kg'*

The 'chock knee' has also been authenticated by Andrew Baines, Head of Historic Ships at the National Museum of the Royal Navy.



Overall height on stand: 72 in (183cm)  
Width: 15 in (38cm)

## MIDSHIPMAN HERRINGHAM'S GOLD TRAFALGAR WATCH



Diameter of case: 2 1/8 in (59mm)

This gold pair-cased pocket watch has a gilt full plate engraved movement, pierced and engraved balance cock with diamond end-stone, Duplex escapement and silvered regulation. The enamel dial has black Roman numerals and five-minute divisions and gilt spade hands. There are both inner and outer gold cases, the outer engraved with the monogram *WH* and family crest of *A Dove Rising* for Herringham above a ribbon inscribed: 'Trafalgar'. Movement unsigned, case maker's mark *RP* probably for Richard Palmer, London, 1805.

**William Herringham** (1790-1865) entered the Royal Navy in 1803 as Volunteer First Class in *Leopard*, 50 guns, under Captain James Morris. As Midshipman, Herringham followed Captain Morris into *Colossus*, 74 guns, seeing action at Trafalgar when he was severely wounded for which he received a gratuity from the Lloyd's Patriotic Fund. Herringham subsequently served in *Caledonia*, 120 guns, at the storming of the batteries in the

Basque Roads in 1810 then, as second lieutenant, in *Java*, 46, during that frigate's celebrated engagement with the American ship *Constitution*, 44 guns, in 1812. Captured by the enemy at the close of the action, Herringham was mentioned in dispatches for his gallantry and bravery during the fierce fight in defence of his ship. On his release, he resumed his naval career making captain in 1837 and, by his death, retired vice-admiral.

Cased in 1805, William Herringham may have carried this gold pocket watch at the battle of Trafalgar the same year. More likely, he purchased the watch - and had it engraved with his battle honour - following the action, possibly using his prize money or funds granted to him by the Patriotic Fund for his wound. It may then have accompanied him for the remainder of his distinguished naval career which included his eye-catching exploits in *Java* during one of the most celebrated single-ship actions in naval history.



## THE SHAVING MIRROR OF PURSER WARDLAW



Diameter: 9in (23cm)

This concave, circular shaving mirror is set in a moulded ebonized wood frame. The reverse has a printed trade label stating *J Abraham Optician & Mathematical Instrument Maker to his R. H. Duke of Gloucester & His Grace the Duke of Wellington. 7 Bartlett St, Bath & adjoining Mr Thomson's Pump Room, Cheltenham*.

English, c1800.

**Provenance:** William Mark (also known as William Wardlaw) and thence by descent.

**William Mark** (1782-1849) obtained his first seagoing appointment in 1801 as captain clerk in the frigate *Hydra*. In 1803 he transferred to *Amphion* and subsequently served under Admiral Viscount Nelson in *Victory* although he switched to *Halcyon* before Trafalgar which was unable to join the action due to contrary winds. In 1808 he was appointed to *San Juan*, the depot-ship at Gibraltar and finally became H.M. Consul at Malaga.

His life story is documented in his autobiography *'At Sea with Nelson, Being the life of William Mark, A Purser who served under Admiral Nelson,'* edited by Captain William Penrose Mark-Wardlaw, published in 1929.



## THE CASKET CAPTURED BY HMS MINOTAUR AT THE BATTLE OF TRAFALGAR



Height: 7¼ in (18.5cm)

Width: 19 ¼ in (49cm)

Depth: 11 ¼ in (28.5cm)

This sturdy iron-bound fruitwood box is of rectangular form with wide dovetails and a hinged lid applied on the top with an oval silver plaque. There is a silver coin showing King Carlos IV of Spain dated 1803 nailed to the underside of the lid. The plaque reads *'A Prize: Treasure casket of Capt. Don Cayetano Valdes y Flores, Taken from NEPTUNO by The Officers and Men of HMS MINOTAUR 21st Oct. 1805.'*

Spanish, circa 1803

At the Battle of Trafalgar the Royal Navy faced the combined fleets of France and Spain. The 80-gun warship *Neptuno*, with a compliment of 800 men, led the Spanish column but after tacking to join the action the ship was quickly surrounded and lost 37 men with 47 wounded, including Captain Don Cayetano Valdes who was injured by the falling mizzen mast. The ship struck to *Minotaur*,

Captain Charles Mansfield, and was boarded by a prize crew when this chest (and its now lost contents) was taken as booty. Two days later *Neptuno* was lost in the storm which followed the battle.

**Don Cayetano Valdes** (1757-1834) entered the Spanish navy as a *guardia marina* at thirteen. Widely liked and admired he had distinguished himself in *Pelayo* at the Battle of Cape St Vincent when *'el intrépido Valdes'* had gone to the assistance of *Santissima Trinidad*, saving the towering flagship from loss. After the loss of his own ship, Valdes was made a British prisoner of war but, following the French invasion of Spain in 1808, was released and made general in the Spanish army. He was subsequently appointed Governor of Cádiz and, after 1815, Admiral of the Fleet. Later still, he was president of the Spanish Cortes and a Regent of Spain during the infancy of Queen Isabella.



## ADMIRAL SIR THOMAS HARDY'S SILHOUETTE BY JOHN FIELD



Height: 6in (152mm)  
Width: 5 ¼ in (133mm)

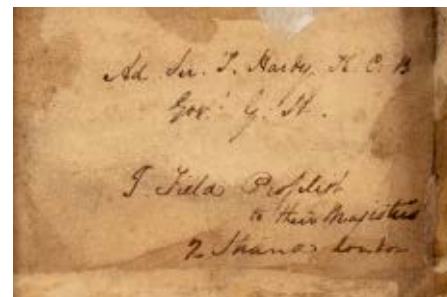
This silhouette shows Admiral Sir Thomas Hardy in dress uniform and facing to the left. The reverse is inscribed in cursive handwriting '*Ad. Sir T Hardy K.C.B. Gov. G H. J Field Profilist to their Majesties, 2 Strand, London.*'

English, circa 1830.

**Vice-Admiral Sir Thomas Masterman Hardy**, 1st Baronet, GCB (1769-1839) fought alongside Nelson at the Battles of Cape St Vincent and the Nile before serving as the Admiral's flag captain in *Elephant* at Copenhagen, then *Victory* at Trafalgar. Nelson was shot as he paced the decks with Hardy, and as he lay dying, Nelson's famous remark of '*Kiss me, Hardy*' was directed at him. Hardy was appointed commodore of the Portuguese Navy in 1811. He was, briefly, first sea lord in 1830 then governor of Greenwich Hospital, from 1834 until his death, during which period he visited the Strand to have his silhouette taken by John Field.

**John Field** (1772-1848) was '*one of the finest and most famous of silhouette artists*' recorded by Emily Jackson in '*The History of Silhouettes*' (The Connoisseur, London,

1911). Field began his career as an assistant to the great silhouette artist John Miers, and rose to be, as he described himself, '*sole profile painter for Mr Miers, of 111, Strand*'. He began sending exhibits to the Royal Academy in 1800. By 1830 he had come to the notice of Queen Adelaide who wrote '*Her Majesty has been pleased, by the following warrant, to appoint Mr. JOHN FIELD, of No. 2 Strand, her Profilist, which distinguished mark of honour has already been conferred on him by H.R.H. the Princess Augusta: as also His Present Majesty's Royal Permission (signified to her Royal Highness) permitting Mr. F. to be his Majesty's Profilist....ADELAIDE R.*'







**Overall height:**  
7in (185mm)  
**Width:**  
5 ½ in (140mm)  
**Cameo:**  
approx. 3 ½ x 2 ½ in  
(90 x 65mm)

This large vitreous enamel cameo shows a head and shoulders portrait of Admiral Lord Duncan in uniform by James Tassie, inscribed on the truncation *Admiral Lord Visc. Duncan 1797* and signed *Tassie F* (worn). It is mounted on a blue coloured glass oval and framed.

English, 1797.

**James Tassie** (1735-99) trained as a classical sculptor and modeller in Glasgow. Moving to London in 1766, he specialised in making glass casts of antique cameos and intaglios. Using an innovative vitreous enamel, he also made celebrated and highly popular cameo portraits of, in his words, *'the first people in the Kingdom'*. These

culminated in this depiction of Admiral Viscount Duncan (1731-1804), victor of the Battle of Camperdown (see page 14) who probably sat to Tassie at the artist's Leicester Fields studio.

His cameo of Duncan was one of the last works completed by James Tassie whose business, at his death, was continued by his nephew William Tassie (1777-1860). He copied his uncle's medallion of Duncan to exhibit at the Royal Academy in 1799. William Tassie referred to this copy after the Battle of Trafalgar when discussing making large and small cameos of Admiral Viscount Nelson (see page 67).



Height: 7in (180mm)

Width: 6in (152mm)

This large oval unglazed white jasper ware cameo on a light blue background shows a head and shoulders portrait of Admiral Lord Nelson after John de Vaere, the Admiral wearing full-dress uniform with a single gold medal for St Vincent and star and riband of the Bath, mounted in a gilt and black oval frame.

English, circa 1798,

**Provenance:** Ex Ransford Collection.

The Wedgwood factory's medallion of Nelson, first produced in 1798 as part of a series which included Admirals Howe, St Vincent and Duncan, was an instant and lasting success. Modelled, like the other profiles, by factory artist John de Vaere (1755-1830) the portrait was applied by Wedgwood to a variety of urns, jugs and vases but it was most popular in blue dip jasper ware medallion form.



Dimensions  
approx.:  
Height:  
1 ½ in (39mm)  
Width:  
1 ¼ in (30mm)

The enamelling on this quatrefoil gold pendant is attributed to Ray & Montague: ‘hiltmakers, goldworkers and enamellers’. The obverse is mounted with a vitreous paste profile portrait cameo of Admiral Viscount Nelson within four navy blue enamel panels with the gilt inscription: *‘H·Nelson·Died·for·His·Country·at·Trafalgar·Oct:21·1805’* all within ropework borders. The reverse is mounted with an oval polychrome enamel plaque representing a blue Royal Navy ensign flying triumphant above the flags of France and Spain superimposed with an anchor and laurel wreath against a red background within four navy blue enamel panels with the gilt inscription: *‘Glory to the Souls of the Brave’*, a line from *The Battle of the Baltic* written in 1801 by Scottish poet Thomas Campbell (1777-1844) to commemorate Nelson’s victory at the Battle of Copenhagen. Cameo with incised signature *Tassie F. 1805*

English, 1805

**John Ray and James Montague** succeeded to the celebrated enamelling and goldsmithing firm of James Morisset (1738-1815) in 1800. Like Morisset, they

specialised in presentation swords and gold boxes, making and decorating in enamel the gold swords awarded to Admirals Collingwood and Northesk after the battle of Trafalgar.

**William Tassie** (1777-1860) was a prolific and highly successful maker of intaglios and cameos, reproduction gems and medals, many cast in a glass paste developed by his uncle James Tassie to whose thriving business he had succeeded in 1799. Like many London firms, Tassie took commercial advantage from the victory at Trafalgar producing large numbers of cameos of Nelson of varying sizes to supply the public appetite for souvenirs. As he wrote in December 1805:

*...respecting Lord Nelson’s Portrait, we have been so busy making small ones for the Jewellers (the size of rings and brooches) that I had no time to finish a large Portrait before this time. But I have got one finished nearly the size of Lord Duncan. It is mostly done from De Koster’s Print and is thought like. Lady Nelson has had three of the small heads on Cornelian brooches...*

## A PAPIER MÂCHÉ 'SMOKING' MODEL OF 'THE LOBSTER &amp; CRAB'



This amusing papier mâché novelty features two pensioners sitting side by side on a bench smoking and drinking. One is a Chelsea pensioner with one arm, wearing a red coat, with a pipe in his mouth and holding a bottle of grog. The other is a Greenwich pensioner with a wooden leg and wearing a tricorn hat. There is a hole cut into the back of each figure for a smoking taper or pastille so that the men appear to be smoking (one pipe missing). English, circa 1800.

These two characters are veterans from the Navy (the crab) and the Army (the red-coated lobster) featured in

a song by Charles Dibdin. In this 'Dick Dock, a tar in Greenwich moor'd' (the 'crab') provokes the 'lobster' but is reconciled on discovering he once saved his life. A coloured etching of the same subject by Robert Dighton in 1801 was used to illustrate the two volumes *Descriptions of Battles by Sea & Land from the King's Library at Greenwich in Chelsea* while another version from 1806 was inspired by Isaac Cruickshank's etching of the same subject normally called 'The Veterans.' Papier mâché versions are extremely rare, not least because of the fragile and combustible nature of the material.



Height: 8 ¼ in (21cm)  
Width: 8 ¾ in (22.5cm)  
Depth: 8in (20cm)

## A 'JOLLY BOAT' TWIN DECANTER STAND



Length approx.: 12  $\frac{3}{4}$  in (32.cm) Width: 4  $\frac{1}{4}$  in (14cm)

This stand is modelled as a clinker-built jolly boat as used for sea work by Royal Navy warships in the age of sail. With wells for holding glass wine decanters and fittings for their stoppers, on a flat base for use at sea. The stern is engraved '*The Jolly Boat*'. Old Sheffield plated silver.

English, circa 1800.

This form of novelty decanter stand, sometimes mounted on wheels, is supposed to be the origin of the phrase: 'Pushing the boat out'. Popular with naval officers,

other documented examples belonged to Captain Henry Blackwood (1770-1832), Captain George Murray (1759-1819) and Captain Frederick Maitland (1777-1839). Further models are in the collections of the Victoria and Albert Museum, the National Maritime Museum Greenwich, and the Nelson Collection at Lloyd's of London which has an example in silver dated 1799, said to have been presented by Nelson to his sailing master Thomas Atkinson (1767-1836) (see page 20).



Height: 10in (25.5cm) Width: 11in (28cm)

Each cooler is relief moulded with a portrait of Admiral Viscount Nelson in full uniform and medals between two acorn bearing oak boughs on one side and a naval panoply on the reverse. The rims comprise tied reeds and twin dolphin-mask handles. Fitted with metal liners and marked on the bases 'Davenport' with an anchor, one with a paper label stating *'Exceedingly rare (Lockett) Hanley Museum, No.1721'*

English, circa 1815.

**John Davenport** (1765-1848) trained as a potter with Thomas Wolfe of Stoke, Staffordshire in 1785. By 1794 he had founded his own pottery factory counting the Prince of Wales among his customers. After Davenport's retirement in 1830, his firm carried on under various family members until it was acquired by Burleigh Pottery in 1887.

## A GEORGE III GOLD RING DEPICTING 'HOPE'



**Height:** approx. 1in (28mm)

**Width:**  $\frac{3}{4}$  in (20mm)

A large George III glazed gold, enamel and ivory ring representing the figure of Hope with her anchor, gazing out to sea and a squadron of warships.

English, circa 1800

Usually portrayed with her anchor attribute, the figure of Hope, one of the three Christian virtues alongside Faith and Charity, was widely adopted in the eighteenth century to safeguard against the perils of life at sea, especially in the Royal Navy. She was depicted in prints, ceramics, jewels and medals: most famously on Davison's Nile medal, privately issued to all the men and officers who survived the Battle of the Nile. Here she is used on a sentimental and precious ring which was possibly a gift to a naval wife or sweetheart.





Commemorating the death of Admiral Viscount Nelson at the Battle of Trafalgar, the shank is engraved with Nelson's heraldic motto: *'Palman Qui Meruit Ferat'* (Let him bear the palm of Victory who has won it), mounted with a rectangular plaque enamelled in black and decorated with the initials in gothic script: *NB* surmounted, respectively, with a viscount's and ducal coronet. The reverse of the plaque is inscribed: *Lost to this Country 21 Oct 1805 aged 47.*

By John Salter, Jeweller & Goldsmith, 35 Strand. English, 1805.

Following the Battle of Trafalgar, Nelson's brother, heir and executor William, first Earl Nelson (1757-1835) ordered some fifty-eight such mourning rings from sword cutler, jeweller and silversmith John Salter. Nelson had been a client and friend of Salter who managed to complete the large order ahead of Nelson's State Funeral on 9 January 1806 at a total cost of £139 10s. A manuscript in the British Library apparently lists the rings' recipients, including thirty-one family members. Today, most of the rings, which were unnamed, survive in public and private collections around the world including three examples at the National Maritime Museum, Greenwich.

SIX GEORGE III REVERSE GLASS PAINTINGS  
 COMMEMORATING THE DEATH AND FUNERAL OF NELSON



Each taken from a mezzotint print, transferred onto glass and hand coloured.

English, circa 1805.

**‘The Death of Lord Nelson, Oct. 21 1805** He Died for his Country. Pub. 21. November 1805 by I Hinton, 44 Well Street. Oxford Street. London.’

**‘This Monumental Tribute of respect to the Memory of Ad. Ld Nelson,** who in the moment of Victory glorious fell fighting for his Country, is Dedicated to the Navy of Great Britain. Published March 1. 1806. By I. Hinton, No. 44 top of Wells Street, Oxford Street, London.’

**‘A Correct Representation of the Funeral Barge** which conveyed the Body of the late Lord Nelson from Greenwich to Whitehall, Jan 8th 1806. London Pub. Sept 1806 by P Barnaschina, 32 Baldwins Gardens.’



**‘A Correct Representation of the Funeral Car** which conveyed the Body of the late Lord Nelson from the Admiralty to St. Paul’s, Jan 9th 1806.’

**‘Lord Nelson’s Funeral Car** Pub. Feb 17 1806 I Hinton, 44 Well Street. Oxford Street. London.’

**‘Britannia lamenting the death of Admiral Lord Nelson,** who after a series of transcendent and heroic Virtues fell gloriously in his 121st Engagement in the Moment of a Brilliant and Decisive Victory, obtained over the Combined Fleets of France and Spain on the 21st. Oct. 1805. Pub. Dec 5 1805. W. B. Walker, Fox & Knot Co., Snow Hill London.’

All these reverse glass paintings are represented in L.P.le Quesne’s comprehensive study *‘Nelson Commemorated in Glass Pictures’*, (Woodbridge, 2001).



Framed approx: 16in (41cm) by 12in (30.5cm)

The method of making reverse glass paintings was described in 1753 by Robert Dossie in *Handmaid to the Arts* (London, 1753). 'The painting on glass, by means of mezzotinto prints,' he wrote, 'is performed by cementing the printed side of the prints to the surface of the glass, by the assistance of some glutinous body which will not dissolve in water and then destroying the texture of the paper by water, so that it may be rubbed interely [sic] off from the glass leaving,

*at the same time, the whole of the ink of the print upon the cement, and glass, [thus] a complete drawing of the picture is obtained on the glass and may be coloured by the use of oil, varnish, or water colours'.*

[As quoted in Ann Massing, "From Print to Painting: The Technique of Glass Transfer Painting." *Print Quarterly*, ed., David Landau. VI: 4: December 1989, 383-393.]

## A NELSON ARMORIAL GILTWOOD MIRROR



Height approx.: 38 ½ in (98cm)

Width: 23 in (58.5 cm)

Depth: 3in (7.5cm)

This George III mirror has a rectangular glass plate flanked by columns surmounted by lion masks below a cornice with fretwork and ball decoration and a central coat of arms for Admiral Viscount Nelson (1758-1805). The arms surmounted by a baron's coronet within a garter and motto *Palman Qui Meruit Ferat* beneath a naval coronet, displayed on a trophy representing naval victory with palm fronds, an anchor, a Union flag and a pair of guns.

English, circa 1800.

This giltwood mirror is from a small group of similar documented mirrors displaying Nelson's coat of arms which may have come from Merton Place, the house in Surrey which the Admiral shared with his mistress Emma, Lady Hamilton (1765-1815). The mirrors vary in the arrangement of the armorial and trophy design with other examples showing the ribbon for Trafalgar. Known mirrors, like this example, depicting the distinctive coat of arms and motto used by Nelson have a claim to have been made during the Admiral's lifetime. Others may have been displayed by close members of the Admiral's family

such as his brother William, 1st Earl Nelson (1757-1835).

Visitors to Merton Place commented, not always favourably, on its richly decorated interiors where Nelson's many trophies and portraits jostled for attention. *'Not only the rooms,'* remarked Lord Minto, *'but the whole house, staircase and all, are covered with nothing but pictures of him and her, of all sizes and sorts, and representations of his naval actions, coats of arms, pieces of plate in his honour, the flagstaff of L'Orient &c., an excess of vanity which counteracts its own purpose.'* Others noted the widespread use of glass and mirrors to fill the house with light and reflect its illustrious inhabitants. Following Trafalgar, facing ruinous debts, Emma was obliged to dispose of Merton and disperse its contents in a series of auctions and private sales making it difficult today to trace the original furnishings. However, period art works decorated with Nelson's unique coat of arms such as this mirror make a compelling case as having been purchased for Merton. A similar giltwood pier glass with Nelson's coat of arms featured in *Emma Hamilton: Seduction & Celebrity* at the National Maritime Museum, Greenwich in 2016-17.





Overall length: 35 ½ in (90 cm)

An ormolu-mounted naval presentation scimitar of Admiral Sir Edward Pellew, 1st Viscount Exmouth. With oriental curved single-edged blade damascened in gold with a Turkish inscription 'pellou...serdümen' against a dotted ground, the hilt with an ivory grip and tapering quillons each terminating as a hand grasping a ball, grip mounted on one side with a gilt plaque engraved 'W to EP', and on the other with a fouled anchor. The inside of the grip is later mounted with a gilt rectangular plaque engraved 'This Sword of Ad.l. Visc.t Exmouth Presented to his Flag Lieut. & attached Friend Captn. J.S.W. Johnson R.N. By F.B.R.P. 1845.' In the original oriental wood-lined ormolu scabbard embossed and chased throughout with scales. Circa 1815

**Admiral Sir Edward Pellew GCB, first Viscount Exmouth (1757-1833)** ran away to sea at the age of fourteen. From a Cornish seafaring family of modest means, he nevertheless enjoyed the local patronage of Lord Falmouth and the Boscawen family securing a position as captain's servant in *Juno*, the first rung in a naval officer's career. In the American War, he served with great distinction at Lake Champlain and, attached ashore, with General John Burgoyne's army. Back in home waters, he would gain a reputation as the outstanding frigate commander of the age, a later model for the fictional Horatio Hornblower. In a series of actions through the 1790's, many in *Indefatigable*, 64-

guns; he secured some remarkable prizes, perhaps most notably, the 74-gun French battleship *Droits de l'homme* which Pellew drove ashore and wrecked in January 1797. On land, too, he earned lasting fame when in the public's full gaze he led the daring rescue of the crew and passengers of *Dutton*, a troopship wrecked at Plymouth.

Fame and promotion brought command of *Impétueux*, 74-guns, an unhappy ship with a mutinous crew and an uncomfortable posting for the daring frigate captain. After an equally undistinguished spell in parliament Pellew, now rear-admiral, was appointed commander-in-chief in the East Indies, another position for which he was ill-suited. To his eternal regret this appointment made Pellew miss Trafalgar in October 1805 although his younger, and less distinguished brother Israel Pellew (1758-1832) fought the battle as captain of *Conqueror*. By the end of the war in 1815, Pellew had been raised to the peerage as Baron Exmouth and made Admiral of the Blue. But his greatest feat still lay ahead. As commander-in-chief of the Mediterranean, his attempts to secure treaties with the Barbary States to end Christian slavery had foundered with the massacre of Christians by the Bey of Algiers in 1816. With the backing of parliament, Exmouth returned with a squadron of warships and bomb vessels and, on 27 August 1816, directed a close and violent bombardment of the heavily-fortified city, forcing its submission and the



Bey's acquiescence to his terms. For this astonishing achievement, Exmouth was raised to viscount and showered with presentations, possibly among them this sword which, of typical Ottoman form and manufacture was commissioned and gifted to 'EP' ('Edward Pellew') by an unidentified but obviously intimate friend 'W'.

Identified on the later presentation inscription as 'F.B.R.P.', **Admiral Sir Fleetwood Broughton Reynolds Pellew CB KCH (1789-1861)** was the second and favoured son of Viscount Exmouth. He joined his father at sea at the age of ten. Benefiting from his father's patronage, but not his talents, Fleetwood Pellew was given his first command at seventeen. He saw action in the invasion of Ile de France in 1810 and at Java a year later, returning to England in 1812. His next command was in the Mediterranean, and although involved in various actions around Italy he was ordered home in 1814 after a mutiny on his ship, believed to be partly due to his harsh style of command. Although he was made a Commander of the Bath and had command of *Revolutionnaire* in the Mediterranean between 1818 and 1822, he was to spend the next thirty years on half-pay. He served as Naval Aide-de-Camp to the Queen, rising

to the rank of rear-admiral in late 1846, before being returned to active service in 1852 as Commander-in-Chief of the East Indies and China station. He reached Hong Kong in 1854 but, facing mutiny, was almost immediately recalled, never to serve at sea again. He was promoted to Vice-Admiral in 1853, and full Admiral five years later.

**John Samuel Willes Johnson (1793-1863)** to whom Admiral Pellew gifted his father's scimitar was a nephew of Admiral Sir Davidge Gould, a veteran of the battle of the Nile and one of Nelson's 'Band of Brothers'. He entered the Navy in 1807, joining Lord Exmouth's flagship *Queen Charlotte*, 100-guns, as lieutenant in 1814. Johnson remained in the ship and fought alongside the Admiral at the Bombardment of Algiers for which gallant service, no doubt, he was subsequently presented with this scimitar. After the action, as detailed on the presentation inscription, he continued as Exmouth's flag-lieutenant (and '*attached Friend*') at Portsmouth until 1821. An accomplished writer and artist, Johnson published a journal of a tour through France, Italy and Switzerland in 1827 and later entered parliament as MP for Montgomery Boroughs.

## ADMIRAL BINGHAM'S NAVAL CABINET FROM HMS SCEPTRE, 1806



Height: 52 ¾ in (134 cm)  
 Width: 36 ¾ in (95.5cm)  
 Depth: 16 ½ in (42cm)

This satinwood and ebony ship's cabinet has an upper section with two cupboard doors opening to reveal eighteen graduated small drawers with ebony handles and stringing. The lower section comprises a chest of three long drawers, similarly edged and with the original brass handles, all raised upon bracket feet. With an undated manuscript note stating: '*Satinwood cabinet made on board Admiral Bingham's ship by the ships carpenter*', later annotated in another hand: '*in 1806 HMS Sceptre - Emma Bingham -her father commanding the ship on the East Indies Station Emma later Lady Burrard, gt gt gt grandmother to Bill Foster*'.

English, 1806.

**Provenance:** Captain (later Admiral) Joseph Bingham (1769-1825) of Grove House, Lyminster.

Thence by family descent

**Captain Joseph Bingham** assumed command of *Sceptre*, 74 guns, in 1804. He joined the ship with several crewmates from his previous posting in the frigate *St Fiorenzo* including ship's carpenter James Carter, the previous carpenter having fallen overboard and drowned. At the outset of 1806, *Sceptre* was moored in Bombay Harbour.

After sailing on 14th January, the ship cruised the Indian coast to Madras where *Sceptre* was stationed until June. On 25 July, the ship rode at single anchor for two days at Trincomalee taking on food, water and supplies including '3 boats of wood' for the long voyage across the Indian Ocean. As Ceylon was then the prime source for both native satinwood and ebony it may have been here that James Carter acquired the timber for this cabinet. Assisted by carpenter's mate George Chism, Carter may then have manufactured the cabinet during the arduous seven-month crossing to the Cape of Good Hope which *Sceptre* reached on 5 March 1807. The small size and design of the cabinet conforms with related naval furniture of the eighteenth century. Family provenance suggests that Carter also crafted a small ebony box (now lost) for Bingham's young daughter Emma (later Lady Burrard).

**SOURCES:**

National Archives ADM 37/63, 64: Admiralty Ships' Musters

National Archives ADM 51/1704: Admiralty: Captains' Logs





## A PAIR OF J &amp; W CARY'S 21 INCH GLOBES



Height: 46 in (117cm)  
Diameter: 27 ½ in (70cm)

The pair comprise a terrestrial and a celestial globe. Each is surmounted by a brass scale in a circular oak stand with four arched supports on a gadrooned and ring-turned column. The tripod S-scroll legs are joined by a large compass. Both are decorated throughout with ebony stringing and bosses. The terrestrial globe is inscribed 'Cary's New Terrestrial Globe exhibiting the tracks and discoveries made by Captain Cook and 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 to the present time', 'London, made and sold by J & W Cary, Strand, March 1st 1815' and the celestial sates 'Cary's New and Improved Celestial Globe on which is carefully laid down the whole of the stars and nebulae...the whole adapted to the year 1800 and the limits of each constellation determined by a boundary line', "made and sold by J & W Cary Strand 1809". With original compasses, papers and needles.

The striking colour scheme of these globes echoes the vogue for oak (representing gallant British battleships) and ebony (black for mourning) which followed the death of Admiral Viscount Nelson in 1805.

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





Height: 70 ½ in (179cm) Width: 28 in (71cm)

This pier glass is of narrow rectangular form comprising three panels within acanthus capped gilt wood columns. The upper panel with a reverse-glass painting of a naval battle, probably the Battle of the Nile. The lower panel showing a representation of Admiral Viscount Nelson's coat of arms with the motto *Palman Qui Meruit Ferat* flanked by scrolling gilt acanthus leaves.

English, circa 1815

This mirror is an example of a Nelson commemorative object manufactured by a furniture maker to fulfil public demand. Other enterprising manufacturers made wine coolers (p.71), cameos, portrait medallions (p.66), jewellery (p.67) or curtain pulls decorated in enamels with Nelson's portrait, designed furniture with brass plates and handles celebrating the Admiral's victories or used timber recovered from Nelson's warships and prizes to create souvenirs (p.92).





## LIEUTENANT RABETT'S SEAGOING SILVER FLUTE, 1823



Length of flute approx.: 28 ⅓ in (72cm) Box. Height: 3 ½ in (8.5cm) Width: 14 ½ in (37cm) Depth: 4 ½ in (11cm)

This rare George IV silver mounted crocus-wood flute was made by Monzani & Co for George William Rabett. It is fitted within a purpose made seagoing campaign box with an applied brass plaque engraved with the coat of arms, crest and motto of *Geo: Wm Rabett*. The silver keys with round covers are stamped with a coronet, while the body is impressed *Monzani & Co. 28 Regent St Piccadilly London* surmounted by a coronet and numbered 2342 and further inlaid with a silver plaque engraved with monogram *G.W.R.* within a garter and motto, surmounted by the family crest of Rabett. There is also the original key and an extra mouthpiece c1825. Hallmarks of Tebaldo Monzani and Henry Hill, London, 1823-4.

English. 1823-4

Born in Verona, **Tebaldo Monzani** (1762-1839) was a professional flautist, composer, music publisher and innovative instrument maker. Appearing in a London concert for the first time in 1785, Monzani formed a partnership with Giambattista Cimador (1761-1805) and founded 'The Opera Music Warehouse' which published, among many others, the operas of Mozart. Following Cimador's early death, Monzani formed a new partnership with Henry Hill (1781-1839) as Monzani & Co. specialising in flute making and music publishing. Following Monzani's retirement in 1829, the firm was continued by his partner as Hill, late Monzani & Co.

**George Rabett** (1795-1858) entered the Royal Navy in December 1810 as midshipman on board *Galatea*, 42 guns. Soon afterwards *Galatea*, in company with two other British frigates, engaged three French ships off Madagascar in a '*long and trying action*' which left 16 of her crew dead and 46 wounded. After further service in the East Indies and Cape of Good Hope, in 1813 Rabett moved to *Cydnus*, 38 guns, participating in the capture of the United States Privateer *Bunker's Hill* and then accompanying the expedition against New Orleans where he joined the army for operations ashore. In the peace, Rabett remained at sea - surviving shipwreck on the coast of Labrador and several months frozen up in the arctic circle - and was made lieutenant in January 1826. He was then appointed to *Musquito*, 10, in which he participated at the Battle of Navarino on 20 October 1827 and in several other operations during the Greek War of Independence. Returning to England he was made supernumerary in Nelson's old flagship *Victory* and given temporary command of the royal tender *Onyx* serving the young Queen Victoria. However, despite good connections and a long, active and distinguished career during which he was said to have been '*severely hurt in the execution of his duty*', Rabett never achieved flag rank demonstrating the difficulty of advancement in peacetime. His reputation today largely rests on his widely admired invention, in 1830, of a 'Substitute Rudder' to replace a lost rudder at sea although it never seems to have been adopted by the Royal Navy.



Music and dancing played a vital role in maintaining morale and whiling away long hours at sea for both men and officers in the Royal Navy of Rabbett's day. Many captains took private bands on board or sought out and hired accomplished fiddlers to entertain their crews (see Duckworth silver page 46). Officers practised their own instruments - as immortalised by Jack Aubrey's efforts to master the violin in the *Master and Commander* series of novels - with the flute being especially popular as it was fashionable and easy to stow.

For his own flute, George Rabbett chose a top-of-the-range model from a leading London maker, further embellishing it in silver with his family coat of arms and having a purpose made box made to take the instrument to sea. The flute's date of manufacture suggests Rabbett carried it with him at the Battle of Navarino in 1827, the last fleet action of the age of sail.



Height: 15 ½ in (39.5cm)  
 Width: 9in (23cm)  
 Weight: 79oz

A George IV silver-gilt cup and cover, vase shaped, heavily embossed and chased with laurel wreath and floral decoration, on circular foot similarly decorated, the cover with finial designed as a sailor with anchor. The obverse is engraved: *This Cup is given by the Ladies residing in the town & neighbourhood of Southampton to be contended for by Yachts of any tonnage at the REGATTA 1828*, and the reverse: *Won by the Menai Cutter The Property of T Assheton-Smith Esq.* Maker's mark of Emes & Barnard, London 1828.

**Thomas Assheton Smith** (1776-1858) was a founding member, in 1815, of The Yacht Club, (from 1833, The Royal Yacht Squadron). Heir to a great fortune founded on Welsh slate, Assheton Smith was able to pursue his passions for hunting, earning the accolade as the 'foremost fox-hunter of his day' and, in his youth, for cricket, appearing on several occasions for the 'Gentlemen against the Players' at Lord's. But the greater part of his fortune was spent at sea, saltwater racing. A younger brother had

fought in *Temeraire* at Trafalgar and Assheton Smith took a close interest in naval architecture and, subsequently, in steam ship building. The keen competitiveness he showed on the hunting field and cricket pitch was quickly apparent on the water. Assheton Smith was among the small group of members of The Yacht Club who encouraged yacht racing rather than cruising, as the club had originally envisaged. His own cutter *Menai*, 163 tons, launched in 1826 and named for the stretch of water overlooked by his Welsh estate, took part in the inaugural Gold Cup Race the same year, coming third. By the 1828 season, with her large size and extended bow, *Menai* was winning races such as this 'Town Cup' which was presented with great ceremony on the green of the club house in the presence of the Duke of Gloucester and *'a great portion of the townsfolk and visitors'*.

A near-identical silver gilt cup by Emes & Barnard which was presented at the 1827 Weymouth Regatta is in the collection of the V&A Museum, London.





## THE ROYAL SOUTHAMPTON YACHT CLUB CANNON



Overall Length: 46in (117cm)

Width: 26in (66cm)

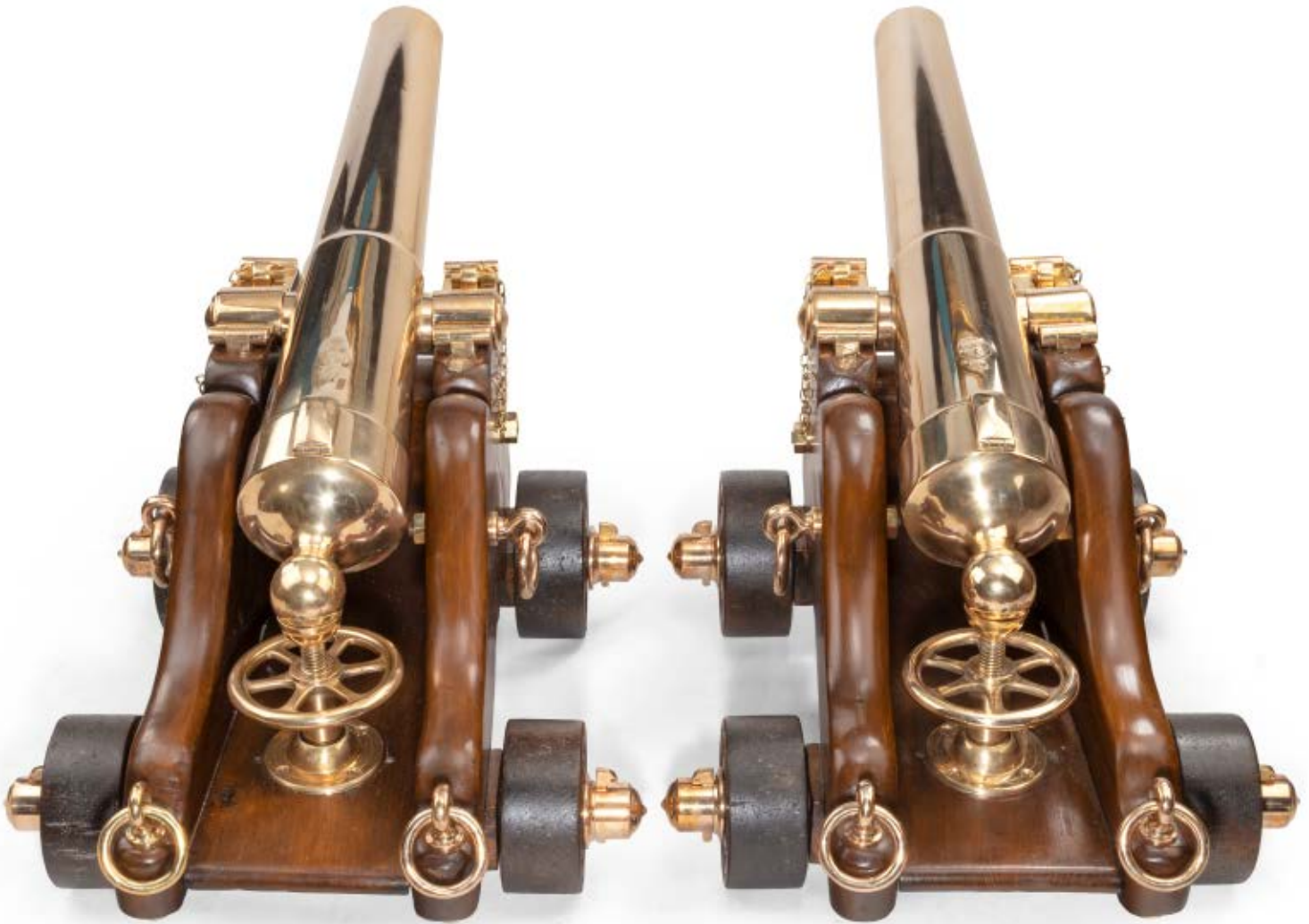
This pair of early Victorian three-stage bronze signal cannons are set on elm carriages with bronze fittings. Each 39 inch tapering barrel has one reduction and a ball cascabel. The trunnions have chain and pin locks and cast bronze trajectory elevation mechanisms to the rear.

English, c1840.

**Provenance:** Royal Southampton Yacht Club until the dispersal of the contents of their Ocean Village Clubhouse in 2018.

The RSYC was originally the 'West Quay Amateur Regatta Club' (founded in 1858) but members voted to change its name to the 'Southampton Yacht Club' in 1875 and the Royal and Admiralty Warrant was granted two years later. In accordance with its new status, an imposing Victorian 'Domestic Gothic' style clubhouse, complete with

a high 'lookout tower' was constructed at 79, Above Bar, Southampton. Angela Rice in her article on the club's history cites *'it was said that the building apparently could, from its external appearance, have been mistaken for the Town Hall, had it not been for the four brass cannon outside'*. It is conceivable that these cannon are two of the four mentioned. Despite miraculously surviving the blitz on Southampton of the night of 30th November, 1940, the building was sold for retail development and demolished in 1947. The clubhouse moved inland to Northlands Road and then again to Ocean Village when the old Princess Alexandra Dock was transformed into the Ocean Village Marina in 1987. Earl Mountbatten of Burma (see page 112) was admiral of the club from 1965 until his assassination in 1979.





Height: 3 ½ in (9cm)

This small trinket box is of rectangular form with a hinged lid and applied with a silver gilt tablet engraved 'Victory' within a foliate border. With fully lined gilt interior. Hallmarked twice for 1819.

After the Battle of Trafalgar *Victory* had been so badly damaged she had to be towed to Gibraltar by *Neptune* for repairs before continuing to England with Nelson's body on board (preserved in a barrel of spirits). Over the next years there were several refits and repairs providing a good source of wood for souvenirs and mementoes. The National Maritime Museum has two small oak boxes with silver-gilt mounts, one of which also has a silver gilt interior.



Width: approx. 29 mm / 1 ¼ inches

This gold and enamel vinaigrette is designed as a sailor's sennit hat with DANAE in gold on the black enamel tally band. The hinged base engraved *H.L.M from M.M Spithead 6. Jan.y 1868* and opening to reveal a pierced and hinged grille designed as a deck grating.

English, 1868.

**Provenance:** The gift of Captain Sir Malcolm Murray-MacGregor RN to his wife Helen Laura MacGregor.

**Malcolm Murray-MacGregor** (1834-1879) succeeded his father as 4th baronet and 21st Chief of Clan MacGregor in 1851. His mother Mary (1813-1896) was daughter and coheir of Admiral Sir Thomas Masterman Hardy, GCB (1769-1839), flag captain of *Victory* at the Battle of Trafalgar (see also Page 64)

A career in the Royal Navy was inevitable. Made lieutenant in 1854, Murray-MacGregor received his first command on the Australian station four years later in *Harrier*. In 1863 he married Lady Helen McDonnell (1837-1922) daughter of 4th Earl of Antrim with whom he had five children. Appointed captain of the newly-constructed sloop *Danae* in 1867, Murray-MacGregor commissioned this gift for his wife before departing on the ship's maiden voyage to the Cape and West African Station.

## 'THE DEATH OF NELSON' COMMEMORATIVE STRIKING MANTELPiece CLOCK



Height: 19in (50cm)

Width: 15in (38cm)

Depth: 9in (23cm)

This oval white marble clock is applied with high quality bronze and ormolu mounts. The base encloses a French 8-day, twin barrel movement with a silk suspension and a count wheel strike on the bell. The ormolu dial has Roman numerals in blue and white enamels and is set within a rope border surrounded by naval panoplies and a coronet. The sides are embellished with putti with double fish-tails holding a long shell horn in each hand. On top of the clock is a bronze group of the dying Nelson

collapsing into the arms of two sailors. With pendulum and key. Stamped on the back plate *René à Paris*.

English, with a French movement, circa 1840.

The bronze group of the falling Nelson being supported by two sailors is reminiscent of the positioning adopted by Samuel Drummond in his original version of *The Death of Nelson* illustrated on page 54.



## THE LEATHER FAMILY CANNON FROM MIDDLETON HALL



Overall length: 47 ¼ in (120 cm) Width: 18 in (46 cm)

Each of these cannon has a tapering 41inch barrel and flared muzzle set on an oak carriage with bronze fittings and brass sheathed wheels. The top of the breech is engraved with the family crest of John Towleron Leather, of Middleton Hall, Northumberland.

English, c1860.

**Provenance:** Formerly *in situ* at Middleton Hall, Northumberland, the family home of John Towleron Leather.

**John Towleron Leather** (1804-1885) was an eminent Victorian civil engineer whose company was heavily involved in the construction of the railway network throughout the North and Midlands of England. His most important contract, however, was with the War Office in 1860s and 1870s, for whom he constructed the Solent Forts at Spitbank, St Helens and Gilkicker and undertook a huge expansion of the Portsmouth Naval dockyard. On his retirement, in 1877, he was appointed High Sheriff of Northumberland. In 1867 Leather had purchased the Middleton Hall estate and immediately set about acquiring the surrounding land and extending the Hall, where he died in 1885. These cannon formed part of his collection and remained at the house until the last resident member of the Leather family left in the 1960s.







## AN ITALIAN WALNUT SCALE MODEL OF A CLIPPER



Height: 22in (56cm) Width: 72in (184cm) Depth: 13in (33cm)

This highly detailed and unusual scale model is partially planked on one side to reveal the interior structure. There are hinged panels in the sides which open to afford a glimpse of the interior. The whole is raised on two supports upon a shaped plinth base.

Italian, c 1880.

**Exhibited:** Rassegna Antiquaria, Sacro Convento di S. Francesco, Assisi, Italy, 1975.

**Provenance:** By repute King Victor Emmanuel III of Italy and gifted to Duke of the Abruzzi thence by descent until sold in 1973 to Arnaldo Ruschioni.

The present model represents a clipper, or fast sailing vessel, first introduced in the early 19th century. The clipper was outfitted with three high masts and a large number of sails, designed to carry small loads of profitable cargo quickly over long distances. The present clipper model was constructed in the third quarter of the 19th century and was formerly owned by collector and naval model-maker Arnaldo Ruschioni. It is reputed to have been in the collection of King Victor Emmanuel III of Italy before being presented as a gift to his cousin Amedeo di Savoia-Aosta, Duke of the Abruzzi, Commander-in-Chief of the Italian navy.



## A BOARDROOM MODEL OF THE KNIGHT OF ST MICHAEL, 1883



Height: 19 ¼ in (49 cm) Width: 90 ½ in (229 cm)

This shipbuilder's half block model of the four masted steel ship *Knight of Saint Michael* was built in 1883 by W B Thompson, Glasgow and set in an unusual convex glass and mahogany case with back and end mirrors. The deck fittings are fashioned from gilt metal. The builder's name and dimensions plaque is written in Dutch and English. Scottish, 1883.

The *Knight of St Michael* was launched at the shipyard of W.B. Thompson, Glasgow, for R.L Greenshields, Cowie & Co., Liverpool. In 1897 she was sold to Ant. Dom. Bordes et fils, Dunkerque, and renamed *Pacifique*. In the

days when ships raced to get their cargoes home before the competition, the crew of the *Pacifique* were proud to announce that on September 24 1899 they left Iquique in company with the German fourmasted barque *Athene* bound for Hamburg and arrived at their destination before their rival had passed Beachy Head. Other noteworthy incidents occurred in 1901 when the captain and five crewmen were washed overboard off Cape Horn and in 1907 when she collided with the her sister ship *Rhone* near the Falkland Islands. Both masters lost their commands on account of the accident. Finally, having been sold for a last time, she disappeared en route to Port Arthur in 1916.



## A BOARDROOM MODEL OF THE PS TANTALLON CASTLE, 1899



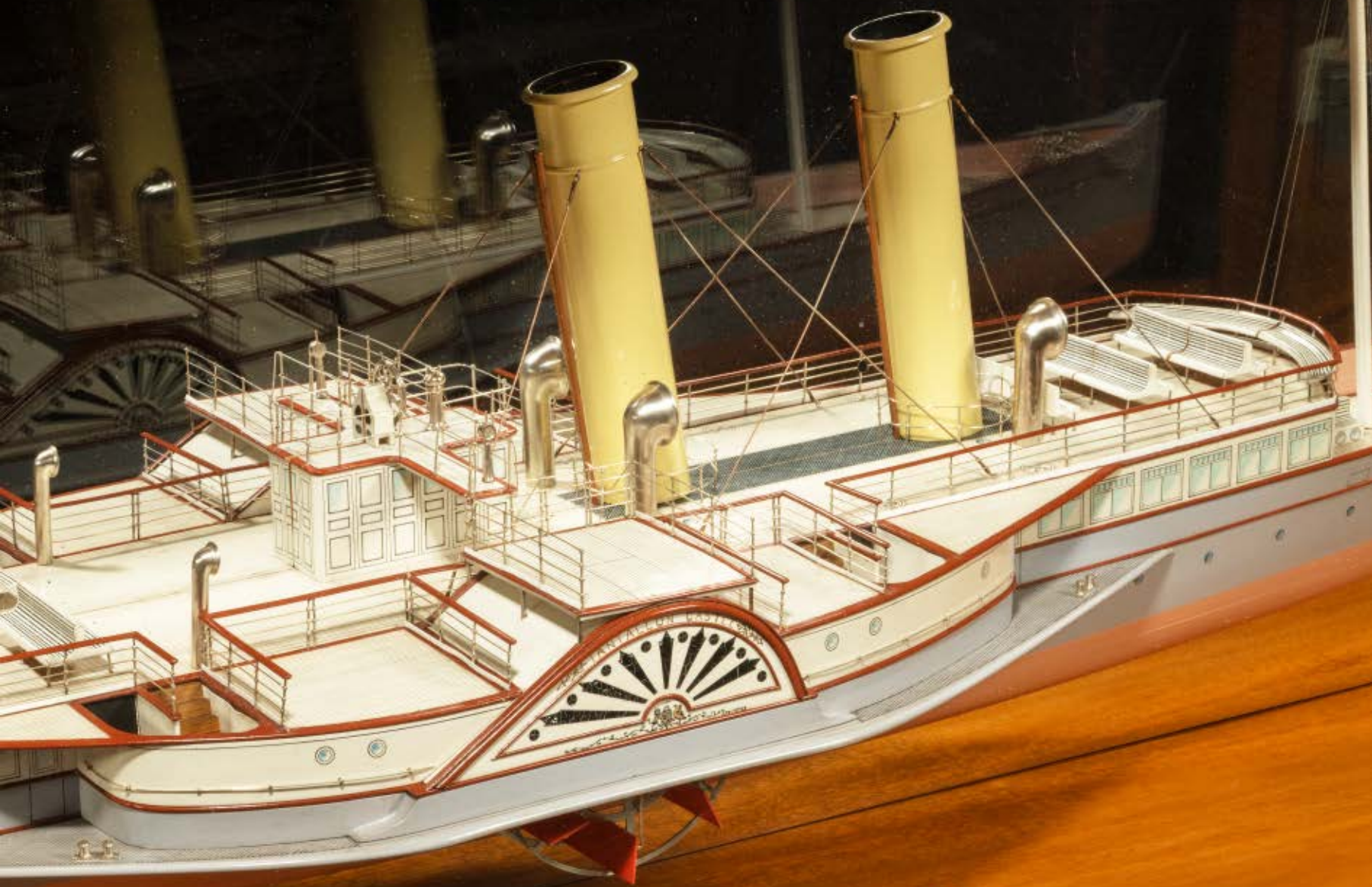
Height: 23in (58.5cm) Length: 78 ¾ in (200 cm) Depth: 11 ½ in (19cm)

This detailed shipbuilder's half-block model of a paddle steamer was built for the Galloway Saloon Steam Packet Co. The ship has a fore mast, two yellow funnels and a central paddle wheel. All the deck fittings are nickel plated and rendered in meticulous detail. The whole is protected in the original mirror-backed mahogany display case and bears a label detailing the ship's dimensions and stating '*P.S. Tantallon Castle, Owners the Galloway Saloon Steam Packet Co, Leith Builders and Engineers Messrs. John Scott & Co., Aberdeen Works, Kinghorn.*'

Scottish 1899.

Paddle steamer excursions blossomed from the mid-19th century. The Galloway Saloon Steam Packet Company

of Leith increased their existing ferry service to Aberdour by running summer excursions down the Forth as far as North Berwick, which, after the advent of the railway in 1850, had developed rapidly as a fishing port and then as a fashionable Victorian summer resort. The ships used were the 130-ton *Lord Aberdour* and 200-ton *Lord Elgin* (which survived into the 1950s as an Isle of Wight ferry). These were augmented for the growing trade during the 1880s by the *Lord Morton*, *Stirling Castle*, *Edinburgh Castle*, *Tantallon Castle* and *Wemyss Castle*. So good was the trade that the North British Steam Packet Company made a successful takeover in 1891. Though Galloways continued to operate under its own name, it effectively became a subsidiary of the North British Railway.



**P.S. TANTALLON CASTLE**

OWNERS.  
The Galloway Salmon  
Steam Packet Co.  
LEITH.

DIMENSIONS.  
Length B.P. 210' 0"  
Breadth M<sup>o</sup> 25' 0"  
Depth M<sup>o</sup> 8' 6"

BUILDERS & ENGINEERS  
Messrs John Scott & Co.  
Athen Works.  
KINGHORN.

## A BOARDROOM MODEL OF TSS DUBLIN, 1912



Height: 18in (46cm) Width: 79in (200cm) Depth: 9in (23cm)

A cased ship's boardroom model for three sister ships, recorded on the label as '*TSS Dublin, Edimburgo and Mexico built and engined by the Caledon Shipbuilding & Engineering Company Ltd, Dundee, for the Argentine Navigation Co. (Nicolas Mihanovich) Ltd., London & Buenos Aires*'. The model is finely detailed with buff hull and grey topsides, brass deck fittings with red painted details and cream cabins. The model is protected in a mirror backed mahogany case.

Scottish, 1912 (all three vessels launched in this year).

The Caledon Shipbuilding & Engineering Company Limited was a major Scottish shipbuilding company based in Dundee, Scotland that traded for more than a century and built more than 500 ships. W.B. Thompson CBE (1837-1923) established the Tay Foundry in 1866 and WB Thompson Shipbuilding in 1874. In 1889 the company took over the Marine Engineering Works at Lilybank Foundry and was restructured in 1896 under the name Caledon Shipbuilding & Engineering Company in honour of the founder's first customer, the Earl of Caledon.







T-S-S "DUBLIN," EDIMBURGO & MEXICO  
BUILT & ENGINEED  
BY  
THE CALEDON SHIPBUILDING & ENGINEERING COY LTD  
DUNDEE  
FOR THE ARGENTINE NAVIGATION CO (NICOLAS MIHANOVICH) LTD  
LONDON & BUENOS AIRES  
DIMENSIONS  
LENGTH S.R 250'-0". BREADTH MLD 40'-0". DEPTH MME 11'-6".

## A MAHOGANY LONG CASE 'TIDE' CLOCK



Height: 89in (226 cm)  
 Width: 17 ¼ in (44cm)  
 Depth: 12 ½ in (32cm)

This long case clock is in the Chippendale taste and probably manufactured by Gillows of Lancaster and London. The flame veneered mahogany case is highly carved with Gothic arches on the door above a floral roundel, corner columns and pendent bell-flowers on the cut corners, all enclosing an eight day, non-striking movement. The hood has two classical columns supporting urn finials flanking a double scroll pediment centred on a gadrooned urn, all above floral arabesques. The arched silver dial incorporates a black and silver moon globe which revolves in conjunction with the waxing and waning of the moon. Beneath this, flanked by incised

coastal scenes highlighted in black ink, is an openwork panel shaped to the contours of a coastal inlet, with a wave-etched plate which rises and falls to reflect the state of the tide. Below this are three dials. The two smaller ones are marked for *Noon, Evening, Night* and *Morning* within a 24 hour dial in roman numerals and for *High Water, Half Ebb, Low Water* and *Half Flood* with a single hand. The largest dial has two blued steel hands and a brass calendar hand within 60 minute, 12 hour and 31 day rings all flanked by two stylized dolphins with arabesque tails.

English, c1900.



## CHARLES DIXON R.A. FOR KING GEORGE V, ROYAL YACHT BRITANNIA



Height:  
11 in (28 cm)  
Width:  
11 ¾ in (30 cm)

This 'en grisaille' watercolour on paper is Charles Dixon's preparatory sketch for a proposed but apparently uncompleted painting of the royal racing yacht *Britannia* to be presented to King George V by the King's Sailing Master, Sir Philip Hunloke. *Britannia* is depicted racing in The Royal Yacht Squadron regatta, rigged like a J class, with the sail number K1 and flying the royal signal flag at the masthead. The Squadron castle and signal mast are visible in the background. Adjacent to *Britannia* is *Shamrock V* with the sail number K3. There are two other J class yachts behind *Britannia* with the royal yacht *Victoria and Albert* observing at the rear, flying the royal standard indicating that the king is on board.

Signed by Charles Dixon and dated 1933.

Accompanied by a letter from J A Gilbert OBE, founder of The Island Sailing Club, stating: *'At the close of the 1933 season, Sir Philip Hunloke, the King's Sailing Master, desired to present H M King George V with a large picture of Britannia sailing through Cowes Roads and commissioned Charles Dixon R.A. in the matter. The arrangement made was that Dixon should in the first instance, paint a black and white sketch of the proposed picture for approval by His Majesty. This is the sketch in question and the interesting part is that it has been handled by H M King George V, Sir Philip Hunloke and Charles Dixon, all of whom are now dead. (?) purchased the sketch from Dixon who was a great friend of mine in 1934.'* Please see page 14 for further information on Charles Dixon.



## VALETTA HARBOUR BY MONTAGUE J DAWSON



Framed Height: 14 in (35.5 cm) Width: 22 inch (56 cm)

This oil on board, in a grisaille palette, shows a British Hunt Class Type II destroyer in Valetta Harbour, Malta with two local boats in the foreground. Signed 'Montague Dawson'.

English, 1940.

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

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



## LORD MOUNTBATTEN BY GRETA BERLIN, 1989



Overall height: 23 ½ in (60 cm) Width: 8 ½ in (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.





## THE BLENHEIM FOUNDATION MASK OF SIR WINSTON CHURCHILL BY CLARE SHERIDAN



Overall height: 17 ½ in (44.5cm)

Width: 8in (20cm)

Depth: 6in (15cm)

This imposing mask of Sir Winston Churchill is number 9 of a set created by his cousin Clare Sheridan. It is set on a rectangular green marble plinth with a brass plaque reading *'Presented to Raphael Djanogly for his generous support to the Blenheim Foundation'*. Stamped (indistinct) with the seal of the Morris Singer Foundry and inscribed *'Mary from Clare Sheridan'*.

English, c1942.

The initial creation remains at Blenheim Palace with a brass plaque stating *'Winston Churchill by Clare Sheridan'* and inscribed *"The Trustees of the Blenheim Foundation record their gratitude to these benefactors"* above a series of further brass name plates.

**Sir Winston Leonard Spencer-Churchill** (1874-1965) was Prime Minister of the United Kingdom from 1940 to 1945 and again from 1951 to 1955. As Prime Minister, Churchill led Britain to victory in Europe in the Second

World War. In addition, he was First Lord of the Admiralty during both world wars.

**Clare Consuelo Sheridan** (née Frewen; 1885-1970), was an English sculptor, journalist and writer known primarily for creating busts for famous sitters and writing diaries recounting her worldly travels. She was a cousin of Sir Winston Churchill, with whom she enjoyed an amicable relationship, though her support for the Russian October Revolution in 1917 caused them to break ranks politically. She later recalled: *"Of all the portraits I have ever done Winston's was the hardest, not because his face was difficult, but because for him a physical impossibility to remain still... I watched, I snatched at times and moments, I did and undid and re-did, at times in despair... Winston would be contrite and promise and say he was sorry and that he knew it was hard on me, and he would sit compassionately for three minutes and then begin to fidget."*



PRESENTED TO  
RAPHAEL DANOGLY  
FOR HIS GENEROUS SUPPORT  
TO THE BLENHEIM FOUNDATION

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