

# BRITAIN ON THE HIGH SEAS

*Trafalgar, Trophies and Trade*



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The Battle of Trafalgar on 21 October 1805 is the most famous event in British naval history. It represented not only the frustration of Napoleon Bonaparte's plans to invade England but also the culmination of forty years of conflict, principally with France, for worldwide ascendancy over the oceans, colonies and their trade routes. The death of Admiral Nelson, since 1798 the national hero of the Nile victory and the popular consort of the seductive Emma Hamilton, secured his place indelibly in history and admiration. The man and his actions have generated a profusion of tributes and memorabilia of every type. Trafalgar itself was one of the largest and most complex naval battles ever fought and each participant, person or ship, has been researched and commemorated in every medium over ensuing years. The story of HMS *Bellerophon*, and Captain William Pryce Cumby, is a prime example of these broad-ranging studies.

But the naval battle was not the end of Napoleon's ambition. For a further ten years he ruled a large part of the Continent and fought to dominate the remainder. His final demise was the result of the long campaign in Portugal, Spain and France conducted by Britain's acclaimed military leader, Arthur Wellesley, Duke of Wellington, and brought to a successful conclusion at Waterloo in 1815. The statuettes commemorate the protagonists while a pair of cannon from that engagement reappear, afloat, in a later more peaceful era.

Patriotic pride was strong in the reign of George III, as demonstrated by the arresting monolithic royal coat of arms. Those years, from 1760 until 1820, saw a remarkable burgeoning in every phase of national enterprise and

achievement. While maintaining the overriding wartime commitment to build, commission, man and supply its Navy, an army on the Continent, and financing European alliances, a revolution was taking place in industrial practices and production at home. At the same time, challenging intellectual and political life was also being reflected in the cultural, literary and artistic worlds. Much of this was due to foreign influences in style and taste. Orientalism, sophisticated design, the use of exotic tropical woods and materials were readily welcomed in decoration and furnishing, by such as Gillows, to meet the growing demands of the more affluent.

After 1815 Britain enjoyed decades of progress, prosperity and world leadership. This was evident nowhere more vividly than in the pursuit of leisure yachting and cruising by the wealthy. The foundation of the Royal Yacht Squadron provided the social milieu and competitive challenges that appealed to this elite. Elaborate trophies and decorations were a requisite for owners and yachts – silver cups and shining brass cannon. Meanwhile the merchant shipping fleet under the British flag, soon the largest in the world, was the commercial manifestation of this preoccupation with all things maritime. The Great Exhibition of 1851 epitomised this achievement and progress. It also demonstrated how comprehensively materials and designs from abroad had been accepted and absorbed into British life and living.

#### Alan Russett

Author of *George Chambers: The Sailor's Eye and the Artist's Hand*, *Dominic Serres: War Artist to the Navy* and *John Thomas Serres: The Tireless Enterprise of a Marine Artist*.

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## A MONUMENTAL ROYAL COAT OF ARMS BY JOHN STEELL



Height: 59in (150cm)

Width: 93in (236cm)

Depth: 21in (53cm)

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

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

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

#### The discovery in context

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



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

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

#### The Steell family and their significance

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

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



Leith Customs House Photo credit M J Richardson.

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

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

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





Height of mount:  
1½in (4cm)  
Width:  
1in (2.5cm)

The openwork gold pendent mount supports a three sided faceted quartz, each side seal engraved respectively with the crest of Hood within the motto 'Tria Juncta in Uno' for the Order of the Bath; the crest of Hood within the motto for the Order of the Bath and surmounted by a viscount's coronet, and the coat of arms of Hood impaled with West for Alexander Hood, Viscount Bridport (1726-1814) who married Mary (c.1706-1786), daughter of Richard West, prebendary of Winchester. English, circa 1788.

**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.



Height of mount:  
1½in (4cm)

The openwork gold fluted pendent mount is channel set with an oval cornelian seal engraved with the coat of arms and crest of Hood with the arms of Periam in pretence for Captain Alexander Hood RN (1758-1798) who married Elizabeth Periam of Butleigh. English, circa 1790.

**Captain Hood** (1758-1798) was a cousin of Samuel Hood, Viscount Hood, and of Alexander Hood, Viscount Bridport. His younger brother was Sir Samuel Hood who captained *Zealous* at the Battle of the Nile. As a

midshipman, Hood served in *Resolution* on Captain James Cook's second voyage of exploration. After seeing action in the American War, he was appointed to *Mars*, 74 guns, in which, on 21 April 1798, he engaged and defeated *L'Hercule*, 74 guns, in a celebrated single ship fight. Wounded during the engagement, Hood was carried below and died shortly after receiving the sword of the defeated French captain, who was also killed in the action.



This jug is moulded in high relief on both sides with a battle scene depicting Sir Sidney Smith, with turbaned Ottomans, defending the breach at Acre against Napoleon's French invaders intent on reaching Jerusalem in 1799, the handle with a central cresting and acanthus leaves. Attributed to Meigh and Son, English, circa 1845.

**Admiral Sir William Sidney Smith** (1764-1840) was a British naval officer. Serving in the American and French revolutionary wars, he later rose to the rank of admiral. Napoleon Bonaparte, reminiscing later in his life, said of him: *"That man made me miss my destiny."* This image of the action was taken from an engraving by artist and illustrator, William Hamilton RA (1751-1801) *'Defence of the Breach at St. Jean D'Acre by Sir William Sidney Smith'*

which was reproduced and published by Anthony Fogg, 7 April 1802. A copy of the print now at the National Portrait Gallery, London, accompanies this piece. The National Maritime Museum, (object ID AAA4417), has a very similar jug made by Meigh circa 1799, which was originally painted gold.

**Job Meigh** worked out of Old Hall Pottery, Hanley, Staffordshire from 1805, producing high quality stoneware and earthenware. His son Charles continued this business from 1834. His most well-known and popular works were stoneware jugs with relief decoration formed as part of the mould before pieces were cast. The Meigh company exhibited at the Great Exhibition of 1851 and in 1886 won a medal.



Height: 15in (38cm)  
Width: 10in (25.5cm)



Credit: Martyn Downer

This curved octagonal board from a carriage door is painted in oils with the armorial bearing of Admiral Lord Nelson following his elevation to the peerage in November 1798 after the Battle of the Nile, when his coat of arms was augmented with the stern of a ship, palm tree and disabled fort *in chief*. Above the shield an additional crest of the Sultan of Turkey's chelengk, or Plume of Triumph, on a naval crown; and the stern of the 'San Josef', his captured Spanish prize, are depicted below a baron's coronet. On his supporters, the sailor holds a palm branch and a French tricolor, clearly visible below the victorious red ensign, unfurls from mouth of the lion, while a new motto 'Palmam Qui Meruit Ferat' (let him who has earned it bear the palm) is inscribed on a ribbon beneath. 1799.

In January 1799, Nelson wrote to his wife from Sicily asking her to order 'a neat carriage' for 'The King has elevated me and I must support my station'. By November

that year the carriage was ready with Lady Nelson reporting that 'it is really elegantly neat'. She also revealed that the new vehicle was a 'chariot', a stylish four-wheel half-body carriage, driven by a coachman and pair of horses, attended by a footman. Lady Nelson also promised not to use the carriage herself until her husband's return, 'that I may have the pleasure of seeing you get into it.' In fact, soon after his eventual return to England in November 1800 the Nelsons separated, their marriage destroyed by his affair with Emma, Lady Hamilton.

On his arrival in London Nelson was feted as a hero and his carriage, adorned with his distinctive coat of arms, was 'buzzard' through the streets by crowds of people. Just five years later, however, the 'private chariot of the deceased Lord—empty—the blinds drawn up' joined the slow procession to St Paul's Cathedral for Nelson's State Funeral following his death at the battle of Trafalgar.



Height: 26in (66cm)  
Width: 21in (53.5cm)

## EMMA, LADY HAMILTON AS ARIADNE BY RICHARD WESTALL R.A.



Mezzotint by W. T. Annis.  
Credit: British Museum

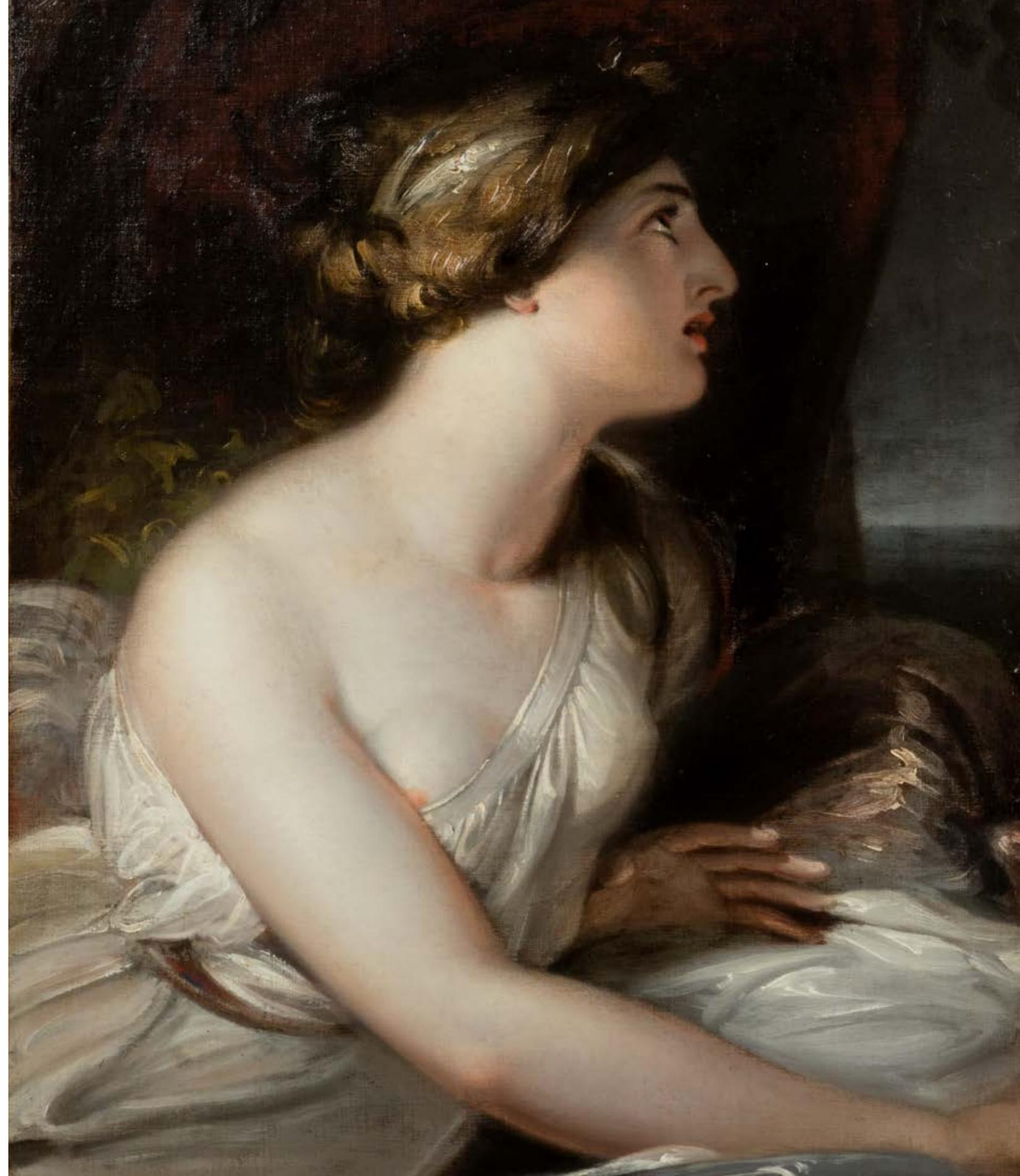
This oil on canvas shows Lady Hamilton half-length on a couch, turning to gaze over her left shoulder and looking up, wearing a loose gown in the classical style, which partially reveals her breast; with dawn breaking over the horizon and rocks with foliage in the background. In an ornate gilt frame. English, circa 1802.

**Published:** Mezzotint engraved by W.T. Annis (active 1798-1812)

**Exhibited:** Probably Royal Academy, 1805 as *'Richard Westall... 190. Ariadne'*

This newly re-discovered representation of Emma Hamilton as Ariadne completes a quartet of known portraits by Richard Westall of Nelson's mistress posing as subjects taken from mythology and Classical history. The companion portraits show Emma as Sappho (National Museums of Liverpool), Saint Cecilia (National Maritime Museum, Greenwich) and as a bacchante (Private

Collection). They were all likely to have been completed following Emma's return to England in company with Nelson in 1800 and before the death of her husband Sir William Hamilton in 1803. A notable art collector who had previously encouraged and actively promoted portraits of his beautiful younger wife, Hamilton would have tolerated and welcomed images of Emma which, despite their classical staging, were highly sexualised with Emma displaying a naked breast in two of the four portraits. This daring feature by such a celebrated and scandalous sitter would have titillated the contemporary viewer and was a detail denied to the other many other well-known artists who portrayed Emma, notably George Romney. At the time of the sittings, Sir William was aware of the sexual relationship between his wife and his friend Nelson and so the otherwise reticent ambassador may have allowed his wife to be portrayed in a manner more familiar to a courtesan.





Height: 31½in (80cm)  
Width: 22in (56cm)  
Framed height:  
42in (107cm)  
Width: 34¼in (87cm)  
Depth: 4½in (11.5cm)

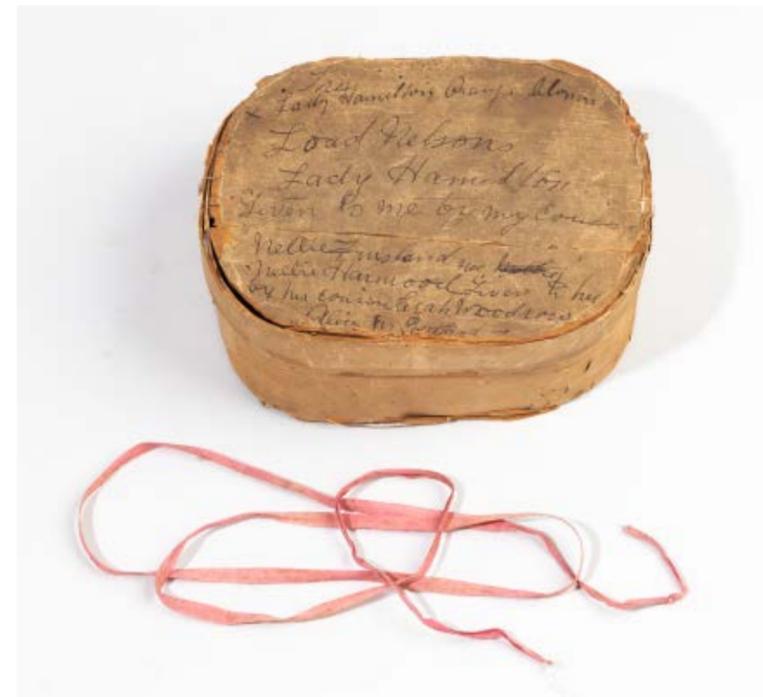
Norfolk-born like Nelson, Richard Westall may have gained access to Emma Hamilton through kinship links. The artist was also a close friend of Sir Thomas Lawrence (1769-1830) who was engaged by Sir William Hamilton to paint Emma as *La Penserosa* in 1791-2. In addition, Westall's most generous patron and collector was the connoisseur Richard Payne Knight (1751-1824), a close associate of Sir William Hamilton at whose house Lawrence had sketched Emma. Westall's portraits of Emma as Sappho and as Saint Cecilia were later copied, circa 1815, by artist and porcelain decorator Thomas Baxter onto a pair of vases for the Worcester porcelain maker Flight, Barr & Barr. Baxter visited Merton Place on several occasions between 1802 and 1805 making a series of sketches (National Maritime Museum, London) and striking up a close personal friendship with Emma

Hamilton. His reproduction on porcelain of Westall's paintings suggests a relationship between the two artists and supports a dating of Westall's portraits of Emma to this same period.

The artist's close ties with Nelson's circle are also evident when Westall was commissioned to prepare a series of illustrations for John M'Arthur and James Clarke's 'official' biography of the admiral published after his death. Admired as a history painter who contributed to Boydell's Shakespeare Gallery, Westall supplied several striking oils (all NMM, London) for reproduction notably 'Nelson and the Bear' which has come to represent this unlikely episode in the admiral's youthful career.

We are indebted to Martyn Downer for his research into this piece

## EMMA, LADY HAMILTON'S 'ORANGE BLOSSOM' BOX FOR HER WEDDING FLOWERS



Height: 2½in (6.5cm)  
Width: 7¼in (18.5cm)  
Depth: 5¼in (14.5cm)  
In glass dome  
Height: (28cm)

This charming keepsake comprises an oval paper lined wooden box and lid, formally a pill or pantry box, held together with a pink ribbon, inscribed on the lid *The Lady Hamilton's Orange blossom. Lord Nelsons. Lady Hamilton. Given to me by my cousin Nellies husband, nee Nellie Harwood. Given to her by her cousin Sarah Woodrow. Alice M. Eastwood.* In a domed glass case with later fabric wedding favours. With a letter of further provenance dated 1834 and three later wedding favours circa 1840. English, circa 1795.

"7, Baronsmere Road. East Finchley. N.2.

Oct 16th. 1934. "I know that the sprig of orange blossom, contained in a small oval glass domed case, in the possession of my cousin Sydney Harvey, to be a portion of that worn by Lady Hamilton, upon the occasion of her Marriage to Sir William Hamilton, at Marylebone Parish Church in 1791. A slightly larger portion, together with the rosette worn by the coach man, is in my possession, in the thin wooden box in which Lady Hamilton had preserved them. They came to us indirectly from our aunt, Mrs William Harwood, nee Ann Woodrow, of Merton to whom they had been given by Sarah Woodrow, Mrs

Harwood's niece, whose mother, also named Sarah Woodrow, had been maid to Lady Hamilton, when she was living at Merton Place."

This box reputedly contained the orange blossom worn by Emma Hart when she married Sir William Hamilton at St Marylebone Church, London on 6 September 1791. It was preserved by a servant called Sarah Troy, (1791-1859) who married Thomas Woodrow, a book binder, in 1810. Thence by descent to her daughter Sarah Woodrow (born 1816) then to her cousin Eliza (Nellie) Harwood (nee Woodrow, born 1835) then, by 1934 to Alice Eastwood. Probably in Victorian times the original blossom was replaced by artificial flowers.

We are indebted to Martyn Downer for his research into this piece.



A WHITE VITREOUS PASTE COMEYO OF EMMA, LADY HAMILTON  
A COMMEMORATIVE MEDALLION OF ADMIRAL LORD NELSON



Height: approx. 2in (5cm)

This cameo is attributed to William Tassie after Filippo Rega, of oval form depicting Emma facing right with her hair in a Grecian style, English, circa 1800.

**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 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. Filippo



Diameter: 6in (15in)

Rega (1761-1833) was an Italian gem-engraver and medallist. He was a pupil of Giovanni Pichler in Rome from 1776 but returned in 1787 to Naples, where he gained commissions from the Bourbon and later the Napoleonic court and was no doubt introduced to Sir William and Lady Hamilton.

**This circular commemorative medallion** shows the head of Admiral Lord Nelson in profile in gilt within a victor's oak wreath embellished with acorns, on a blue ground stating *Admiral Lord Nelson*, in an ebony frame with an oak backboard. English, circa 1806.

MRS THOMASINE GOULTY'S NELSON MEMORIAL RING



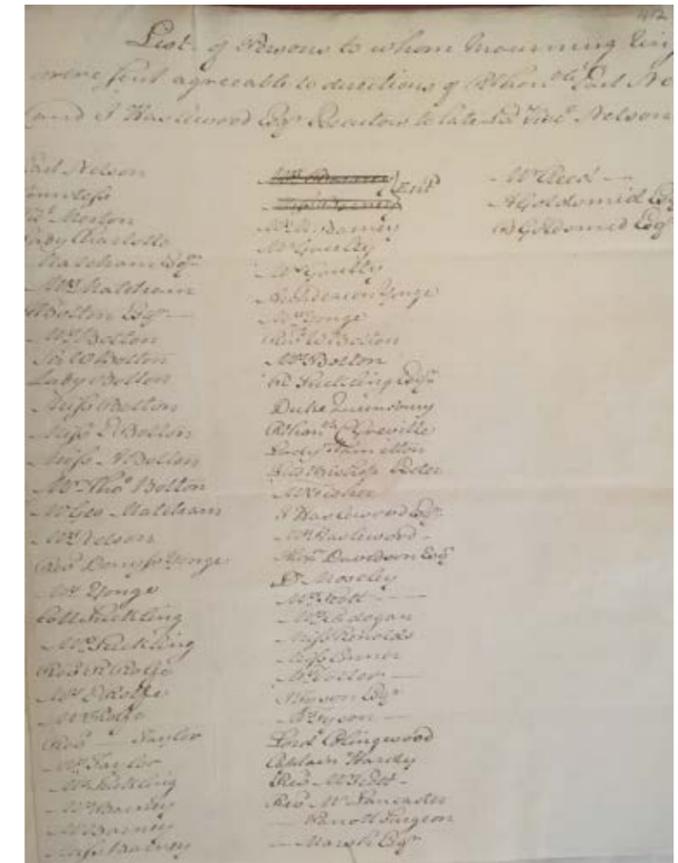
This ring was made for Mrs Thomasine Goult. Her name appears at No. 31 in the *List of Persons to whom mourning rings were sent agreeable to directions of Rt. Hon,ble Earl Nelson and J Haslewood Esq and Executor to late Ld Visc, Nelson of Bronté.* (British Library Add. Mss 34988). It has suffered some damage to the plaque. 1805.

**Provenance:**

Mrs Thomasine Goult  
Mrs Thomasine Cleeve  
Mrs Eliza Radcliffe  
Thence by descent

**Mrs Thomasine Goult** (1732-1821) nee Nelson was the daughter of the Revd. Edmund Nelson, Rector of Hilborough. She was baptised on the 4th September 1732 and married John Goult, a prosperous cordwainer, in 1757. On her death, aged 88 in Norwich, she bequeathed *'the ring Lord Nelson to my granddaughter Thomasine Cleeve'*. This was presumably because her own son, John Goult, as the admiral's cousin, also owned a ring. Thomasine had married Charles Cleeve from Fakenham, Norfolk, in 1810 and she, in turn, gave the ring to her sister Eliza, the wife of Charles Radcliffe. It then continued through the family.

We are indebted to Martyn Downer for his research into this piece.



Credit: Martyn Downer



Height: 10½ in (27cm)  
Width: 8½ (21.5cm)  
Depth: 7in (18cm)

This naval surgeon's medicine cabinet is of rectangular form with two doors, each fitted with two rows of bottle racks, which open to reveal two long drawers and four racks, the reverse with a disguised sliding panel which has to be opened by a secret catch, concealing four further bottle racks, the top inset with a brass plaque stating 'William Beatty Warranted Surgeon RN 1803.' English.

Born in Ireland, Sir William Beatty FRS (1773 - 1842) joined the Royal Navy as surgeon's mate in 1793 and saw service through the French war. In December 1804, he was appointed naval surgeon to *Victory* famously attending to Admiral Lord Nelson after he received his mortal wound at the Battle of Trafalgar. On return to England,

Beatty performed the autopsy on board *Victory* and published his bestselling *Authentic Narrative of the Death of Lord Nelson* (1807). He subsequently bequeathed the ball which killed the admiral to Queen Victoria.



Credit: Wellcome Library, London.





Height: 3¼in (9.5cm) Length: 7in (18cm) Depth: 2in (5cm)

This double snuffbox shows a French Océan-class battleship. Constructed of walnut, the hinged bow and the poop sections opening to reveal compartments in her mid-ships and applied with incised brass bands below the gun ports and around the stern, bearing the name 'L'Océan'. French, circa 1788-1830.

The Océan battleships were 118-gun, three decker ships of the line designed by Jacques-Noël Sané. Fifteen were completed, one of which, the *Dauphin-Royal* (begun May 1790, launched 20 July 1791 and completed August 1793 at Toulon) was the most famous in Nelson's campaigns. Renamed *Sans Culottes* in 1792 she was captured by the British at Toulon in August 1793 and retaken there by the French in December 1793. In 1795 she was again renamed, this time *Orient* and served as the French flagship at the Battle of the Nile. In the course of the battle her



Height: 8in (20cm) Length: 11in (28cm)

magazines caught fire and the subsequent devastating explosion is often credited with being the pivotal moment in Admiral Lord Nelson's victory. Shortly after the battle, Nelson was presented with a coffin carved from a piece of the main mast of *Orient*, in which he was duly buried after his death at the Battle of Trafalgar in 1805.

#### A commemorative naval crown from *Victory* copper and oak

This 19th century naval crown is constructed from timber and copper recovered from *H.M.S. Victory*, carved in black oak with two warships' sterns, one divided in half to accommodate two ship's sails in lighter oak, all set above a black band with rope twist edges and paler 'jewels' and trimmed with pale 'ermine' with black 'tails', secured to a copper sheathing inscribed '*Victory copper and wood*'. English, circa 1880.



Top: 4½in (11.5cm) square

A silver mounted commemorative box made from *Victory* oak, the hinged lid bearing a silver plaque on the outside stating '*HMS Victory, Trafalgar, 1805*' and another on the inside reading '*J.E.B. Gordon Highlanders from G.T.H.B. HMS Alexandra, Malta 1888.*'

John Edward Boyes obtained the rank of Major General of the Gordon Highlanders in 1882 while Sir George Thomas Henry Boyes was appointed captain of *HMS Alexandra* on 16th January 1888.



Diameter: 6½in (16cm)

An oak wine coaster made from *Victory* timber, of circular form with carved rope twist sides enclosing a solid base set with a silver roundel inscribed '*Nelson Victory Trafalgar 21 October 1805*' encircling a crest of a raised arm and cutlass and '*Fortier I D B*'. English, circa 1810.



“Bugbear” coconut shell powder flasks, were reputedly carved by sailors or marines who visited the East or West Indies in the late 18th/early 19th centuries, and had access to green coconut shells which were easier to carve than dried ones. There are examples of goblets and treen of similar workmanship attributed to French, English, Portuguese and Spanish sailors. Some, like the one above, are undoubtedly French, but others are harder to attribute. These bugbears served the double purpose of filling the long hours away from home, and creating curios and keepsakes for loved ones or even for sale. Other popular activities included incising scrimshaw, collecting shells (see page 30), creating Valentines and making ships’ models from carved bone nor even cut straw. (see page 22).

The typical ‘bugbear’ was carved with a central decorative frieze and a human face or animal mask centred round the drainage hole which formed the mouth. On more expensive examples this was applied with a silver collar and stopper attached with a chain. Some had plaited carrying

straps. Designs varied from ships and naval officers, often Admiral Nelson, romantic scenes of lovers, *memento mori* with graves and skulls, nostalgic views of home, flowers and musical trophies. The example above has a central frieze depicting fashionable men in a plantation of exotic trees and a ‘masonic’ trophy of carpenters’ tools, inscribed “UVGT: Parisien La Couronne des Amours Compagnon Passant Charpentier”.

‘Compagnons-Passants Charpentiers’ are a French guild of journeymen carpenters similar to freemasons. Such guilds were first formed in medieval times and part of their training included (as it does today) travelling to deploy their skills in other communities. The first mention of this particular group occurs in 1480, when they were received in Rhodes by the Grand Master of the Knights Hospitaller of St. John of Jerusalem. Their motto, UVGT, stands for ‘Union Vertu Genie Travail’ and they were recognisable by their long staffs, brightly coloured ribbons and tall hats.





On the following pages there is a capsule collection of items related to the famous Trafalgar battleship *H.M.S. Bellerophon*, known to her sailors as 'Billy Ruffian' because they could not pronounce her classical Greek name. The following shortened excerpt from David Cordingly's enthralling history *Billy Ruffian: The Bellerophon and the Downfall of Napoleon. The Biography of a Ship of the Line, 1782-1836* (Introduction pp 1-2) outlines her exceptional career.

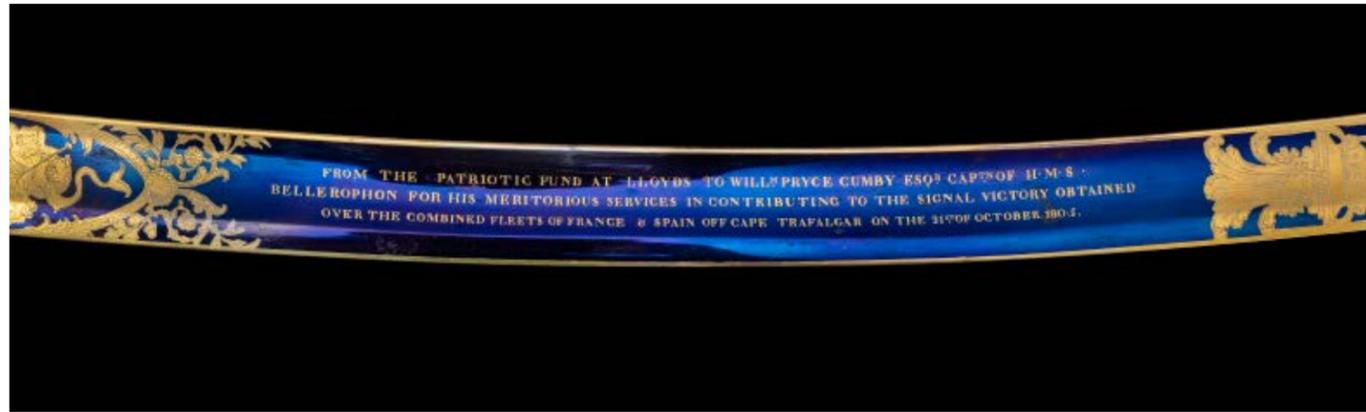
*'More than any other ship of her day the Bellerophon reflected the history of her times and in particular the long conflict between Britain and France which began in 1793 and ended at Waterloo. She was in at the beginning, she was in at the end, and she played a crucial role in the years in between. She was the first ship to engage the enemy in the opening moves of the Battle of the Glorious First of June, the first fleet action of the naval war against Revolutionary France. She was with the squadron commanded by Nelson which hunted down the French fleet in the Mediterranean and destroyed it at the*

*Battle of the Nile: In that action she was totally dismantled and suffered the highest casualties of any British ship when she engaged the huge French flagship L'Orient. At Trafalgar her captain was shot dead by a musket ball shortly before Nelson was fatally wounded. Her first lieutenant took over command, fought off four enemy ships and went on to capture a prize and tow her into Gibraltar. In the intervening years she basked in the tropical sun on the Jamaica station defending the West India colonies. She spent many months being battered by winter storms off Ushant, in the Bay of Biscay and escorting Atlantic convoys. She was a crucial link in the Wooden Walls of England, that extended line of British ships which finally put an end to Napoleon's ambitious plans to invade England and march on London. But the most famous episode in the life of this extraordinary ship took place...early on the morning of 15th July 1815. [Captain] Maitland wrote in his log-book*

***'At 7 received on board Napoleon Bonaparte late Emperor of France and his suite'.'***



THE LLOYD'S PATRIOTIC FUND £100 TRAFALGAR SWORD AND BELT AWARDED TO WILLIAM PRYCE CUMBY ESQ. OF H.M.S. BELLEROPHON, 21ST OCTOBER 1805.



Length of blade: 30½in (78cm). Overall length: 39in (99cm)  
Case length: 40in. (102cm). Width: 16in. (41cm)

The presentation inscription on this sword reads: *'From The Patriotic Fund at Lloyds to Willm Pryce Cumby Esqr. Captn. of H.M.S. Bellerophon for His Meritorious Services in Contributing to the Signal Victory Obtained Over the Combined Fleets of France and Spain Off Cape Trafalgar on the 21st October 1805.'*

The curved single-edged blade richly etched and gilt against a blued ground with flowers, foliage, entwined dolphins, naval and martial trophies, figures of Britannia and Victory, crowned arms and cypher of George III, the recipient's initials in a starburst above a phoenix, and the presentation inscription, stirrup hilt of ormolu, the quillons formed as a fasces, the knuckle-guard as a Hercules club entwined by a snake and retaining its original gilt bullion and blue silk sword-knot, the langets cast with acanthus foliage and naval trophies, the back-piece of the partly chequered ivory grip (minor chip) cast as the skin of the Nemean Lion, in its original foliate engraved scabbard of ormolu decorated with naval medallions on each side cast and chased with the figures of Britannia framed by the inscription *'Bellerophon Nelson Trafalgar 21st Octr. 1805'*, and Hercules with the Hydra, and the Nemean Lion, the

open panels with cast, pierced and chased naval trophies on navy blue velvet grounds, the two suspension loops in the form of coiled serpents, the chape with a border of graduated beads, the top edge of the locket engraved *'R. Teed Sword Cutler Lancaster Court Strand'*, and retaining virtually all its original blued and gilt finish; the belt of blue leather faced in navy blue velvet embroidered with foliage in silver-gilt threads and spangles, the gilt mounts including lion-mask bosses, the interlocking circular buckle cast and chased with Britannia fighting the Hydra above *'Patriot Fund 1803'*, the sword and scabbard are now displayed in a later glazed mahogany box.

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 four ranks, £100, £50, £40, 23 £100 Trafalgar Captains' swords, and 66 Patriotic Fund silver vases, designed by John Flaxman and supplied by royal goldsmiths, Rundell, Bridge and Rundell.

SILVER SALVER OF A HERO OF TRAFALGAR: CAPTAIN PRYCE CUMBY



Diameter: 16¼in (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 David Pryce Cumby R.N. to his Son Capt 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 *Babama*. 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.



Height: 43in (109cm)  
Width: 26in (66cm)  
Depth: 30in (76cm)

This oak chair was commissioned by Captain Cumby from the timbers of his famous ship *Bellerophon*. It is of rectangular form with an upright back with four spindles, the cresting rail carved with the ship's name 'Bellerophon 1805' flanked by two scrolls, the arms with further bobbin turned spindles and scrolling terminals, all raised upon turned legs with the original brass castors. A most striking feature is the gros-point needlework of the upholstery. The arm rests and seat cushion show vivid coral branches, seaweeds and exotic shells including nautilus, scallops, alphabet cones, Junonia, spiny jewel box and argonauta, while the back cushion depicts the ship from the stern, under full sail on port tack and with her flags streaming from the masthead and stern. English, 1807.

The very realistic depiction of the shells in this embroidery can no doubt be attributed to the custom of sailors to collect shells for their loved ones. Many were made into pictures or glued into frames as 'shell valentines'. One of Captain Cumby's life-long friends (see Hilary Jackson in *A Country Durham Man at Trafalgar, Cumby of the Bellerophon*) Lieutenant Thomas Symonds, of the sloop

*Tweed*, rescued an 11-year old French twin called Lucinde who subsequently wrote a charming book *Les Jumelles* in which she describes going 'to the bay of Honduras ... collecting shells and other curiosities for Captain S., who was making a collection for one of his sisters'. Lucinde and her twin Zébée were orphaned during the siege of San Domingo (Haiti), adopted by Symonds, brought to England and committed to the care of his aunt, Theresa Whitby, at the home of Admiral Sir William Cornwallis (see page 35). Thomas and Lucinde were married in Boldre where he built her a house named *Tweed*, they called their youngest son Cumby and the two families corresponded and visited each other in the years after retirement. Around this time Pryce Cumby commissioned two chairs, the present one made from the timbers of the *Bellerophon* and another from the timbers of *Hyperion*. Both were exhibited in the Bowes Museum, County Durham until acquired by a private collector, who later sold the *Hyperion* chair. In his will Cumby left to his wife his Patriotic Fund Sword, all silver and plate marked 'C' and 'his cabinet of shells.'





[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'

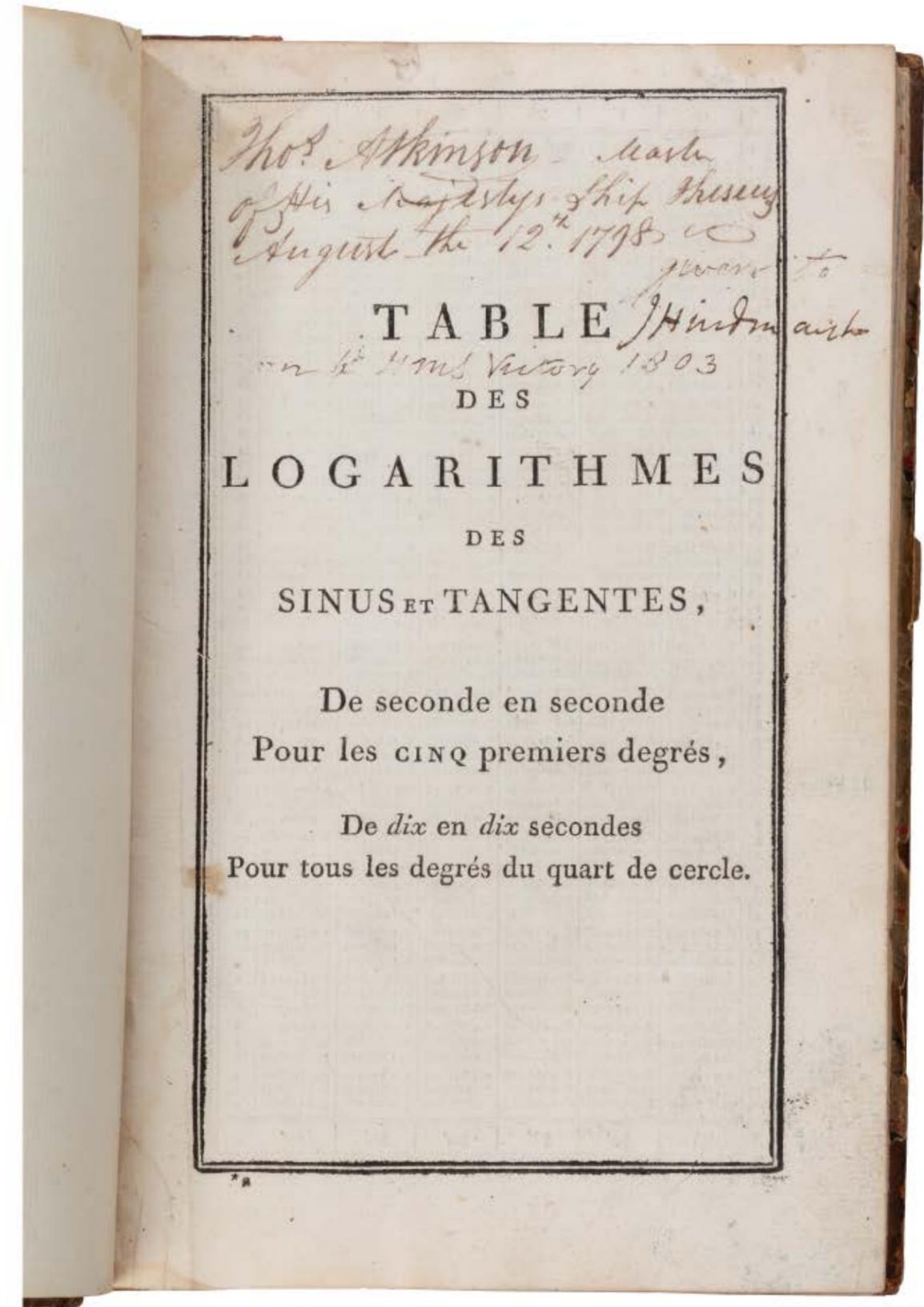
French, 1798

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. *Theseus* sailed from Aboukir Bay in convoy three days later. Subsequently Atkinson witnessed the siege of Acre (see page 10), 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', he transferred to Nelson's flagship *San Josef* in 1801. 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 for the first time soon afterwards at the Battles of the 'Glorious First of June' and Nile where he distinguished himself as a thirteen-year-old midshipman fighting in *Bellerophon*, 74 guns, in which his father was also a gunner. According to *Bellerophon*'s logbook, at 9pm, when all the senior officers were either killed or being tended to below, he was briefly the senior officer on deck. 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.





Height: 22in (57cm)  
 Width: 19in (48cm)  
 Framed height: 28in (71cm)  
 Width: 23½in (60cm)

This head and shoulders portrait shows a man with a black cravat and top coat with a buttoned camel coloured waistcoat and white shirt below, oil on canvas, inscribed on the back 'Robert [sic] Nicholson of Blyth, Chief Carpenter, aboard H.M.S. Bellerophon at Trafalgar [with] Nelson', in a later oak frame. British Provincial School, 19th Century.

Although portraits of naval officers and merchant captains abound, it is unusual to find a portrait of the lower ranks on board battleships. Originally from Northumberland, Richard Nicholson (not Robert as labelled on his portrait) was rated carpenter crew in *Bellerophon* at the time of the Battle of Trafalgar, when he was aged 36. According to a history of his home town of Blyth (John Wallace *The History of Blyth*, 1869), Nicholson used to boast that his ship fought two battles that day as, after the action closed and the carpenters were repairing the shot holes, *Bellerophon* was re-engaged by the French requiring them

all to return to quarters. In acting Captain Pryce Cumby's words, by the close of the day the ship was 'so unmanageable that the remaining seaworthy ship's boats had to be lowered to tow her clear of the prizes *L'Aigle* and *Monarca*.' The fact that she managed to survive the four-day storm which followed the battle, then limp slowly to Gibraltar is testament to the skills of her exhausted carpenters who set up jury topmasts and repaired rigging in terrible conditions. Nicholson remained in the Royal Navy after the battle, eventually retiring to Blyth where he became celebrated and 'fought his battles o'er again' with a pot of rum.

Ship's carpenters were also excellent cabinet makers. In *'Britain on the High Seas: From Nelson to Churchill'*, (Wick Antiques, 2019, pp80-81) there is a fine satinwood and ebony naval cabinet made for Admiral Bingham, by carpenter James Carter, while crossing the Indian Ocean on *Sceptre*.



Height: 40in (102cm)  
 Max width: 28½in (72cm)

This mahogany chair was made by Gillows of Lancaster and London. It has a slender, shaped scroll back integral with the acanthus-carved scroll arms, the panelled seat rail set upon turned and reeded front legs and outswept square-section back legs, all with brass castors, re-upholstered in distressed blue leather, inscribed in pencil 'Cornwallis'. English, circa 1815.

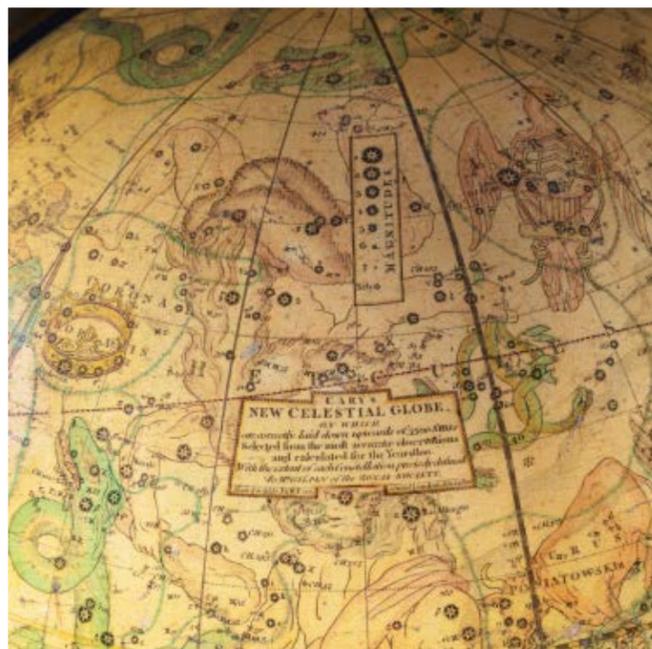
Susan E Stuart in her book, *Gillows of Lancaster and London, 1730-1840*, Antique Collectors' Club, Woodbridge, 2008 Vol I, pp.215-6, pls 192 and 193 illustrates 'one of nine chairs c1810-26 from a set of eighteen to twenty. None of the chairs is stamped by the firm but all nine have a label 'Lord Cornwallis'. She proposes 'Admiral Sir William Cornwallis (1744-1819) who purchased a pedestal from Gillows of Lancaster via Ferguson & Co in 1818' as the recipient.

**Admiral Sir William Cornwallis, GCB** (10 February 1744 – 5 July 1819) was a Royal Navy officer with a long and distinguished career. He was the brother of Charles Cornwallis, the 1st Marquess Cornwallis. He served in North America, the Mediterranean, West Africa, the West Indies and the English Channel. His affectionate contemporary nickname from the ranks was 'Billy Blue' and a sea shanty was written about him, reflecting the admiration of his men. His career and that of the *Bellerophon* were entwined at the synonymous Cornwallis's Retreat when, being overhauled by a superior French fleet, he ordered the warship to take position at the head of his line, explaining later that "I considered that ship a treasure in store, having heard of her former accomplishments, and observing the spirit manifested by all on board when she passed me, joined to the zeal and activity shewed by Lord Cranstoun during the whole cruize."



Height: 23¾in (60.5cm) Diameter: 17in (18cm)

These library table globes are set into mahogany stands, each on a reeded baluster stem with a central gadrooned boss and three arched legs with pointed toes and stretchers centred on a fitted compass, the terrestrial with a label stating '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 1812' 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. Made and sold by J & W Cary, Strand, London, Jan. y 1st 1800'. 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.

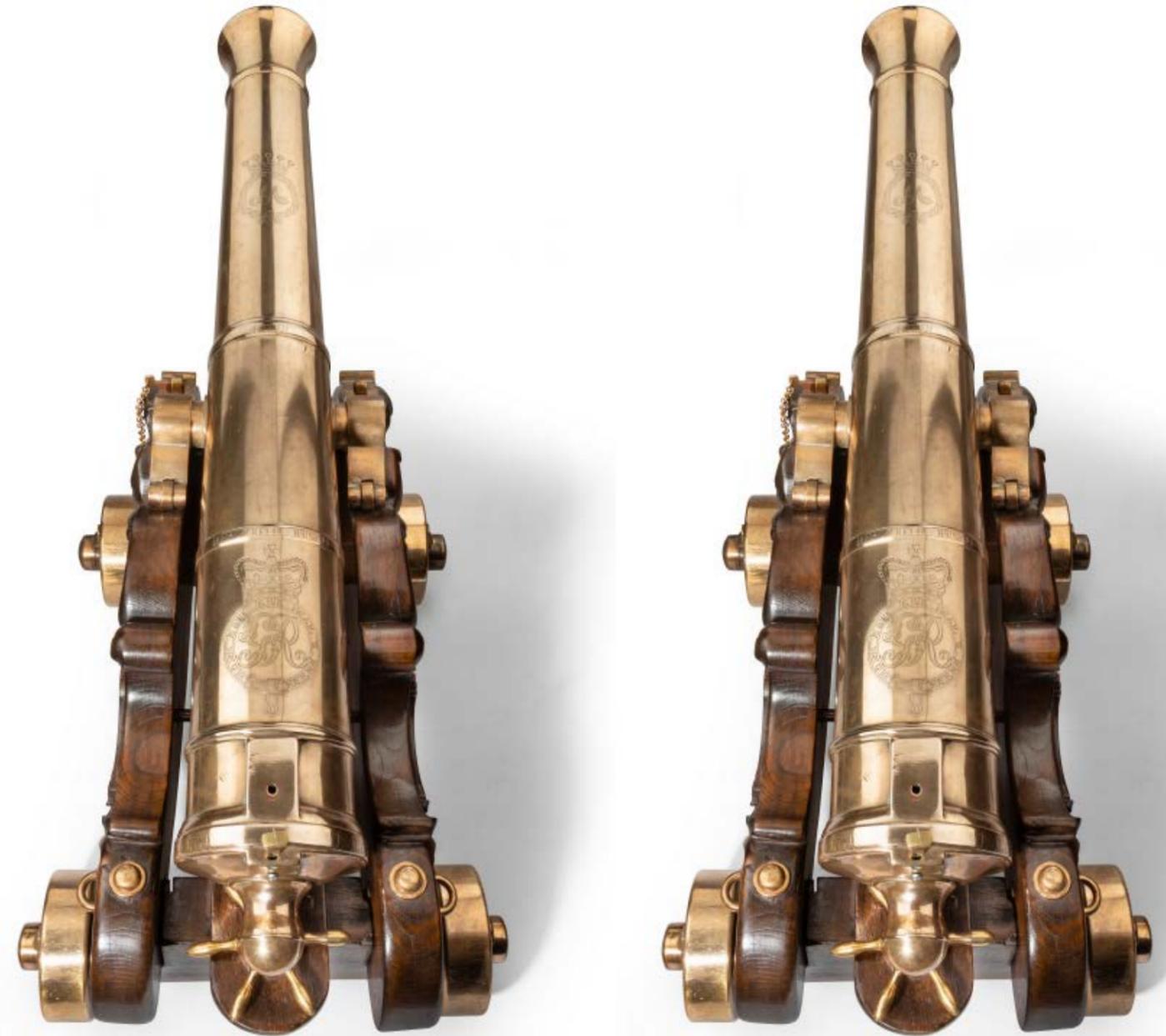




Two alabaster figures showing Napoleon Bonaparte, Emperor of France and Arthur Wellesley, Duke of Wellington, each powerfully modelled in full military attire

with orders, Napoleon with his arms folded across his chest and Wellington with one arm across his chest holding a scroll and the other behind his back. English, circa 1840.

Each height:  
19½in (49.5cm)



Barrel length: 52in (132cm) Carriage length: 32in (81cm) Width: 22in (56cm) Overall height: 25in (63.5cm)



These 3-pounder cannon were cast at the Royal Woolwich Brass Foundry, by I.H. King. Each is engraved on the first reinforce with the royal monogram of King George III and the chase with the cipher of Francis, 2nd Earl of Moira, Master General of the Ordnance, 1806-1807. The first reinforce ring is also engraved with the names of the founders and date, *I & H King, 1807*. One is numbered CXC 144, the other CXC 190. The cascabel is drilled for a centre rear sight and is marked with the weight 3-0-0. There are loops for an elevating screw below the button and an elevation scale is engraved on both sides of the breech. Originally mounted on a field carriage for battle, together with a limber and other accoutrement, the guns were later remounted on naval ships' carriages made of carved teak showing a crest containing bees, pole-arms and a yacht as they were purchased by Robert Ashton with his yacht, *Minerva*. Carriages later. English, 1807.

**Provenance:**

The Marquess of Anglesey and Earl of Uxbridge  
 The Marquis of Conyngham. (on board SY *Minerva*)  
 The Duke of Pembroke  
 The Marquess of Ormonde  
 Col. Robert Ashton of Croughton, Cheshire  
 The Wellesley family

These rare guns are two of only a handful of 3-pounder guns cast during the short months when Francis Rawdon Hasting, 2nd Earl of Moira, held the office of Master of the Ordnance, 1806-1807. The Royal Armouries at the Tower of London, holds two similar guns from the same period (5 guns later) see H.L. Blackmore's book *The Armouries of the Tower of London* page 84. Original documents from 1807 located at The National Archives, London, and listed in the Order Book from The Board of Ordnance to the Royal Woolwich Brass Foundry, show that the cannon were commissioned either (as per entry on 12th January 1807) for The Royal Artillery (Field Train at Woolwich) - present at the Battle of Waterloo or (as per entry 11th June 1807) for the King's German Legion - Hanoverian Regiment - using 3- pounders also at the Battle of Waterloo. 3-pounder guns were also used as light artillery in the Peninsular War (in which The Duke of Wellington took part). Given the recorded movements of both of the regiments concerned, and the fact that both were involved in the battle at Waterloo, it is likely that the cannon would have been present.

Even with such important and expensive guns such as these, there was no established method for disposal after decommissioning. Examples of provenanced field ordnance in public collections are known to have been given to the families who sponsored their production and, likewise, there are recorded examples of such pieces having been given as a reward to the commanding officers of the regiments concerned. Although not definitively established, it is possible, given the recorded later history of the cannon, that they were gifted to Henry William Paget, 1st Marquess of Anglesey and Earl of Uxbridge (17 May 1768 - 29 April 1854). Paget was commander of cavalry at Waterloo where he famously lost a leg to a cannon blast on the 16th of June 1815. Remarkably he survived his amputation and his leg was exhibited as a grisly tourist attraction in the village of Waterloo for some time afterwards. Although Paget's will, preserved in the National Archives, does not mention the cannon specifically, it is probable that they descended to his daughter Lady Jane Paget, the wife of the 2nd Marquis of Conyngham (see pages 44 and 48).

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





Credit: Beken of Cowes

**Steam Yacht Minerva**, a 3 masted sail and steam schooner was built in 1875 in Cowes by C Hansen as a private yacht. Rigged as a screw barquentine, she measured 150 feet in length. Her first owner, Thomas Broadwood, was followed by the Marquess of Conyngham (Vice Commodore of the Royal Yacht Squadron 1862-75), the Marquess of Ormonde and the Earl of Pembroke. In 1885 Robert Ashton, of Queen's Park Mansions, St. James's Park, London purchased her together with most of her fittings, including the cannon, and apparently kept her until 1900. In 1916 she was converted to a cargo ship for Norwegian owners and finally wrecked carrying coal in 1920.

**Robert Ashton**, second cousin to the 1st Baron Ashton of Hyde, was an English gentleman from a family of wealthy cotton manufacturers married to (Lucy) Cecilia Dunn-Gardner (later Countess of Scarbrough). He was an elected member of the Royal Thames Yacht Club from 1881 until

1888. His daughter Dorothy Violet Ashton married Lord General Wellesley 7th Duke of Wellington. According to Lady Jane Wellesley (Dorothy's granddaughter) in her book *A Journey Through my Family*, Robert Ashton was a "natural eccentric, uneasy in normal social company, happiest when at sea on his yacht Minerva". Meanwhile Lady Dorothy had vivid memories of the cannon on board the Minerva when she recalls "there were brass cannon on board which had been used at \*Trafalgar and whenever the weather was rough these cannon would start trundling slowly up and down the deck to my infinite delight until some stupid grown up person lashed them to something solid."

\*We believe Dorothy meant the Battle of Waterloo rather than the Battle of Trafalgar which pre-dated these guns. The fact that these field guns were adapted for nautical use, with their ships' teak carriages and Ashton's crest, makes it credible that these were the guns she was describing.



This large racing flag was made from pieced wool bunting with machine stitching, of rectangular form with the Prince of Wales feathers enclosed in a ducal coronet and the motto *Ich Dien* on a halved blue and red ground, fitted with a rope and toggle, later framed and glazed, the frame with a plaque stating 'Racing Flag of the Royal Yacht Britannia, 1893-1935. From the Collection of the Duke and Duchess of Windsor.' English, circa 1930.

**Provenance:** Collection of the Duke and Duchess of Windsor, Sotheby's February 20-28 1998. Lot 356 (size miscatalogued.)

This ensign is a rare royal memento of the racing yacht *Britannia*, commissioned by Albert Edward, Prince of Wales (later Edward VII), the Duke of Windsor's grandfather. Designed by George Lennox Watson, *Britannia* had a long and illustrious career, remaining in commission until 1935, winning 231 races and taking 129 flags in the process. She was scuttled off the Isle of Wight at the dying request of George V.

Height: 50¾in (128.9cm) Width: 71½in (182cm) Framed height: 56in (142.5cm) Width: 77in (195.5cm)



Credit: Wick Antiques



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

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

The Earl of Yarborough, later first commodore of the club, welcomed the Prince Regent as a member in 1817, in 1820, when the Prince Regent became George IV, it was

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

Rundells was Royal Goldsmith from 1797 until 1843. The firm was responsible for the Crown Jewels used at the coronations of George IV (1762–1830), William IV (1765–1837) and Queen Victoria (1819–1901), as well as for a wide range of banqueting plate and jewellery now in the Royal Collection.





Height on stand: 54½in (138cm)  
Width: 59in (150cm) Depth: 14½in (37cm)

This fine shipyard model of the steam schooner *'Helen'* has two masts, a funnel and a finely detailed superstructure with silvered metal fittings, the hull painted pink with black topsides, with a plaque stating "Built: *Thomas B Seath & Co Glasgow. Length: 162' Beam: 28'6" Draft: 11'5"*. All set within a glass case on a tall stand. Scottish, 1872.

**Provenance:** Formerly in the collection of London socialite, Mark Birley, founder of Annabel's Club, Berkeley Square, Mayfair

The *Helen* was built in Glasgow in 1872 during the halcyon days of private steam yachting for the 2nd Marquess Conyngham, vice commodore of the Royal Yacht Squadron from 1862-1875. Another of his yachts, the *Minerva* is featured on page 44. He was educated at Eton and was returned to parliament in 1818 for

Westbury and later Donegal. He served under Lord Liverpool as Under Secretary of State for Foreign Affairs and later under Canning and the Duke of Wellington as Lord of the Treasury, entering the Lords after succeeding his father. His positions in government included Postmaster General, Grand Knight of the Hanoverian Order and Knight of St Michael.

As well as his political career he held senior military rank becoming major general in 1858, Lieutenant General in 1866 and full General in 1874.

As a courtier he was Page of Honour to The Prince Regent and later Groom of the Bedchamber and Master of the Robes when the Prince became King George IV. Upon the death of William IV in 1837 he went to Kensington Palace to inform Princess Victoria that she was now monarch and was the first to address her as *'Your Majesty'*.





Height: 9¾in (25cm)  
Diameter: 4¼in (13.5cm)

This silver-gilt presentation wine goblet has chased and repoussé decoration of two finely detailed large classic gaff-rigged yachts racing, the reverse inscribed *Windermere Sailing Club. Won by the Meteor, J.R. Bridson, July 1864*, all within scrolls, acanthus leaves, trees and sprays of roses and set on a knopped stem with a victor's laurel wreath round the foot, the interior gilt. English.

**Joseph Ridgway Bridson** (1831-1901) was well-known local figure Lancashire and the Lake District. Son of the mayor of Bolton, Thomas Ridgway Bridson, Joseph described himself as a master bleacher and finisher of calicoes. In 1881 he leased the whole island of Belle Isle

in the centre of lake Windemere and while living there is credited with several innovations including the launch of a boat *'driven by electricity...and intended to be used to keep up communication between his island residence and the mainland... the power which supplies the motor is derived from twenty secondary batteries or accumulators, charged primarily by the dynamo machine used at a Bolton bleach works'* and apparently Mr JR Bridson held the first sheep dog trials on Belle Isle as far back as 1877 and those who were invited to the gathering had to travel by boat. In addition, he was a founder member and president of the Bolton Photographic Society and of the Windemere Yacht Club which was founded in 1860.



Height: 11½in (29cm)  
Width: 8¾in (22.5cm)

A Victorian double steering-wheel desk clock and barometer racing trophy inscribed *Beaumaris Regatta July 30 1877 – won by 'Coral' Charles H Beloe*, comprising two brass steering wheels, one enclosing a clock and the other a barometer, set upon a rotating capstan with arms flanked by cannonballs, surmounted by a gimballed compass, the clock face inscribed *Jones & Sons*. English.

**Charles H Beloe** was the author of *'Liverpool Waterworks'* published in 1875. The Beaumaris Club and News Room

was founded as a social institution in 1802, counting most of the principal nobility and gentry in Anglesey amongst its original members. In 1885 Queen Victoria granted a Royal Warrant allowing the club to convert to a yacht club called the Royal Anglesey Yacht Club. The first officials were Sir R. H. Williams Bulkeley, Bart., Commodore; who served until his death in 1942 and was also commodore of the Royal Yacht Squadron and Henry, Marquis of Anglesey, Vice-Commodore (see page 41).



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

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

**Capt. thence Lt Col Ronald F A Sloane-Stanley of the Hampshire Regiment (1867 – 1948)** served as Deputy Lord Lieutenant of Hampshire. As a close friend of Edward VII, he reputedly procured two billiard tables from Osborne House (East Cowes, Isle of Wight) for Lee-on-the-Solent Yacht Club, of which he was the founding Commodore in 1907. He was also a member of the Royal Yacht Squadron from 1907 until his death, owning seven yachts during that period. He served on the Yachting Committee between 1935 and 1946.

**George Hillyard Swinstead (1860-1926)** was born in Chelsea, London, son of Charles Swinstead (1816-1890), headmaster of North London School of Art, and his second wife Jane née Hillyard (1826-1891). He studied under his father and at the Royal Academy Schools. He was elected to the Royal Society of British Artists in 1893 and the Royal Institute of Painters in Water Colour in 1907, excelling in both landscapes and portraits. Although based in London he was a frequent visitor to Suffolk, exhibiting several paintings of Walberswick and its environs.





Height: 29½in (75cm) Width: 22½in (57cm) Depth: 12in (30.5cm)

This oak cabinet is of rectangular form surmounted by a triangular pediment enclosing a small central drawer, above two doors which open to reveal four short and six longer drawers arranged around a central cupboard. The whole, as described by the Victoria and Albert Museum, London, is painted black and 'mordant gilded, silvered and varnished' with landscapes and figures within wide borders profusely painted with scrolling vegetation. The principal panels on the doors, top and sides, show Dutch figures and animals of the hunt in landscapes set before fortified towns with mountainous landscapes behind, all beneath a sky of stylized cloud scrolls, the interior of the drawers painted red. There are five secret compartments hidden behind the upper drawers and within the triangular pediment.

**Provenance:** A private collection

**Literature:** Victor Chinnery, *'Oak Furniture: The British Tradition'* Figs. 2.238 & 2.238a

Directly related cabinets which have been used to authenticate and date the present cabinet are in the following collections:

Victoria & Albert Museum, London W.9-1936, English circa 1620 (see page 56)

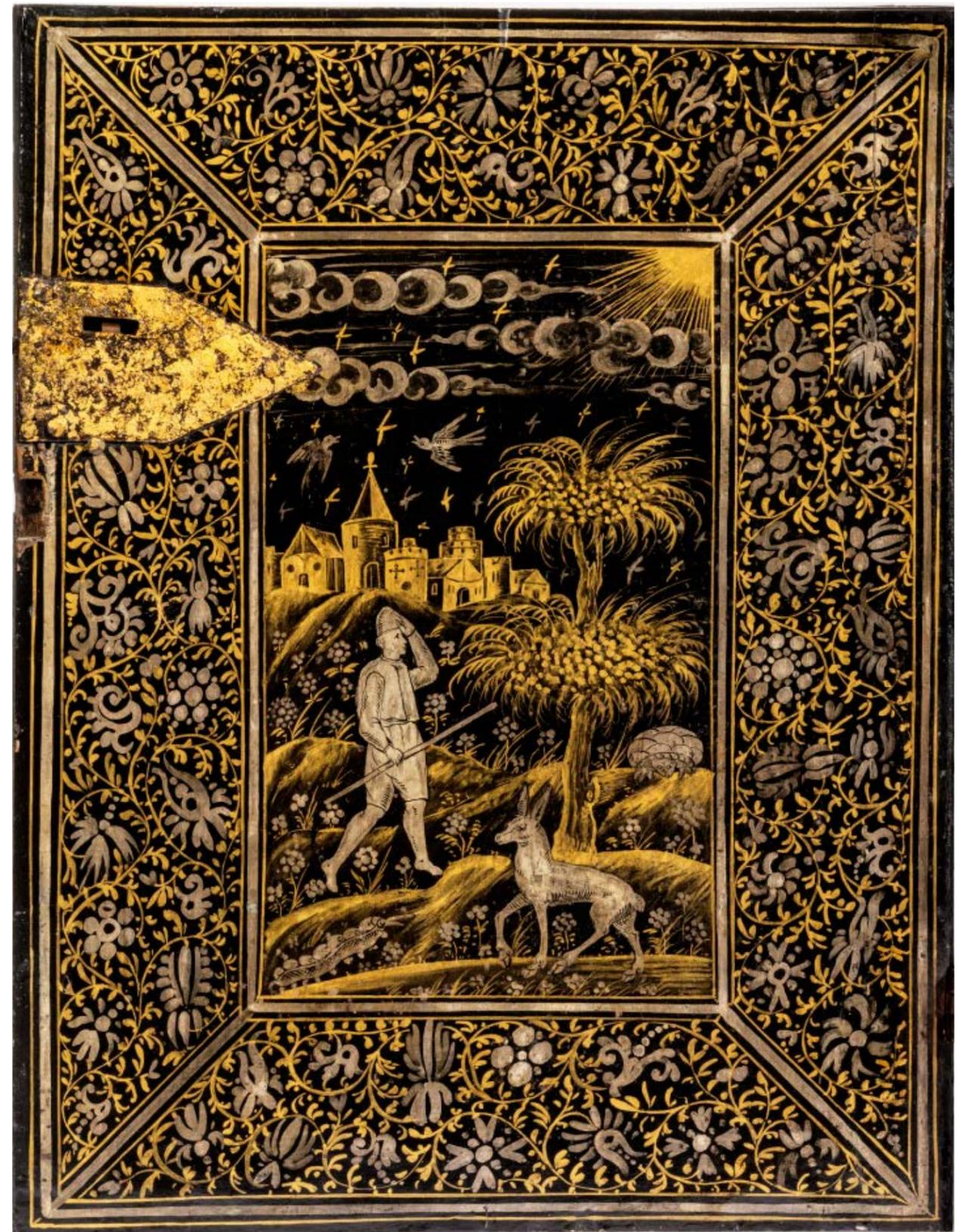
Leeds Museums & Galleries; Temple Newsam, no.1971.00 34 dated 1620

National Gallery of Victoria, Melbourne, Australia, V&A, W.37-1927 c1620

Private Collection, shown at the Stuart Legacy Exhibition, Birmingham Museum of Art, Alabama USA,

Private Collection ex John Fardon Collection, sold Christies South Kensington 06/07/1994, lot 337 and again CSK 01/05/1996, lot 300.

Ballot Box dated 1619 made for the East India Company now in the collection of The Worshipful Company of Saddlers.





© Victoria and Albert Museum, London

Articles in the Burlington Magazine in 1934 and 1936 show there was some debate regarding the origin of these cabinets. Firstly, Vilhelm Slomann averred that pieces related to the ballot box dated 1619, made for the Honourable East India Company now in the collection of The Worshipful Company of Saddlers, were of Indian manufacture only to be refuted by Ralph Edwards who claimed they were made in London. Likewise, Peter Thornton in 1972 writes that these table cabinets 'constitute the earliest recorded manifestation of Chinoiserie taste in this country'. Indeed, both the Victorian and Albert Museum, London and the National Gallery of Victoria, Melbourne, catalogue their cabinets as English. The present cabinet has many obvious similarities to the rest of the group but the decoration of the figural panels definitely depicts Dutch figures and European landscapes and there is some attempt at perspective whereas the others also show turbaned Orientals, dragons and stylised landscapes reminiscent of Chinoiserie decorative schemes. In 'Oak Furniture, The British Tradition', Victor Chinnery gives an Anglo-Dutch attribution under the illustration of this cabinet but in the text on p120 he suggests that if a Dutchman did make this piece he could have done so in this county. As explained by Slomann the arabesque borders undoubtedly draw inspiration from Indian and Islamic sources. The most intriguing image is that of a lady and gentleman in the centre of the pediment – could they have commissioned the cabinet?

#### Bibliography:

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Burlington Magazine No 68 May 1936 (R. Edwards) 'The Master of the Saddler's Ballot Box', p. 232-5.

Burlington Magazine No 31 1917 (H. Clifford-Smith), pp.234-40.

Cains, Carol and Matthew Martin, *A Cabinet of Curiosity: An Early English Japanned Cabinet in The Collection of the National Gallery of Victoria* website.

'Chinese Whispers, Chinoiserie in Britain' Exhibition Catalogue, C2

Chinnery, Victor, 'Oak Furniture: The British Tradition', Figs. 2.238 & 2.238a

Edwards, Ralph, 'Dictionary of English Furniture'. p 162, figure 1.

Gilbert, Christopher, *Furniture at Temple Newsam House & Lotherton Hall*. Leeds, 1978, Vol 1 p.47 no. 35

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Irwin, J *Art & the East India Trade*, V& A 1970.

Mercer, Eric 'The Social History of the Decorative Arts – Furniture 700-1700', figs. 175-6.

Thornton, Peter, 'English Cabinets,' Victoria and Albert Museum, London 1972. Pls 1 & 2

#### A JAPANESE EDO PERIOD EXPORT PORCELAIN CHARGER



Diameter: 22in (55.8cm)

A large Arita charger of circular form painted in rich cobalt blue under thick glossy glaze with a central vase of three peony sprays on a platform, the everted rim with panels of alternating floral motifs. Circa 1700.

Once the Dutch and English East India companies had been granted their charters around 1600, the demand for Chinese export porcelain in Europe knew no bounds. With the fall of the Ming Dynasty in 1644 Chinese supplies dried up so the enterprising potters of Japan

stepped up their production and copied many Chinese designs. Nevertheless, according to Soane Jenyns in *Japanese Porcelain* (London, 1965 pp29-30) Dutch orders in 1663 for large fine dishes 'made flat and with such flowerwork as the Chinese used to have', like this one, were greeted with 'reluctance' and turned out 'rather dear' as the Japanese kilns were small family-run businesses and lacked finance and space for such large commissions.



Diameter: 6in (15cm)

Each of these decagonal saucer-dishes is painted in underglaze-blue with a landscape of two Dutchmen and a boy warmly wrapped up and wearing large hats, two appear to be skating and one has a cow on a rope, in front of a hill fort flying a flag and the roofs of a town showing below the water line, possibly indicating the presence of dykes, the rims painted chocolate brown, the reverse with an underglaze seal mark and a paper sticker *'Du Boulay Collection, P 297'*, one with a minor restoration. Japanese, circa 1700.

**Provenance:** Anthony du Boulay Collection

**Anthony du Boulay** was at Christie's from 1949 to 1980 and Honorary Adviser on Ceramics to the National Trust, on the council of the Oriental Ceramic Society, chairman of the French Porcelain Society and of the DNHAS (Dorset County Museum).

In one of his numerous publications there is an illustration of a very similar dish from the Ashmolean Museum (John Ayers, J.V.G. Mallet, Oliver Impey, Anthony du Boulay and Lawrence Smith, catalogue, *'Porcelain for Palaces: The Fashion for Japan in Europe 1650-1750'*, 1990. p113, fig. 67. An exhibition organised jointly with the British Museum in the New Japanese Galleries, 6 July to 4 November 1990). There is another in the Dr and Mrs. Roger G. Gerry Collection in the Metropolitan Museum, New York described as *'Arita ware, Kakiemon type'*. Both these dishes have bracketed rims, probably influenced by silver dishes, whereas these examples have decagonal rims more in keeping with Kakiemon production. This design has traditionally been called *'Scheveningen'* after a popular drawing by Frederick van Frijtom (1652-1702) of a fishing village on the Dutch coast near The Hague.



A JAMAICAN MARQUETRY TEA CADDY IN CARIBBEAN WOODS BY RALPH TURNBULL  
A PAIR OF ANGLO-INDIAN SPECIMEN TOP OCCASIONAL TABLES



Height: 8¼in (21cm)  
Width: 12in (31cm)  
Depth: 6¼in (16cm)

This tea caddy is of rectangular form with a stepped hinged lid, set on bun feet and worked in Caribbean timbers and wooden nails with compass roses and a central starburst roundel on the front, the sides and lid with diamonds, triangles and four hearts, the velvet-lined interior fitted with two caddies with diamond-shaped lids and a cut glass mixing bowl (later), the underside with an indistinct maker's label *'From Ralph Turnbull's Cabinet and Upholstery Manufactory, Kingston, Jamaica'*. Circa 1835.

**Ralph Turnbull (b.1788 – d.1865)** is credited with the development of veneered pieces which are synonymous with colonial Jamaica. His output is easily recognisable, not only because he labelled his work, but also because his method of making and decorating furniture using the local woods of the Caribbean in dramatic geometric, often circular, patterns, was unique. It was very much admired at the time, by patrons and fellow cabinet makers

alike, and is still sought after today. Unlike many of his competitors, it seems that Ralph Turnbull did not use slaves prior to emancipation, preferring to employ and train both black and white apprentices. When slaves were emancipated in the British Empire during the 1830s Turnbull applied to the Jamaican Parliament to fund sixty apprentices who had been former slaves. He was unusual in this, and it brought his work to the attention of the Marquis of Sligo, the Governor of Jamaica, who commissioned Turnbull to make a games table for his family seat in Ireland.

**A pair of Anglo-Indian specimen top occasional tables,** each with an octagonal top inlaid with hexagons of exotic and petrified woods cut across the grain, within an ebony border, set upon a walnut baluster support carved with strapwork, acanthus, scrolls and palmettes, reduced in height. English, circa 1850.



Height: 25in (63.5cm)  
Diameter: 23in (58.5cm)

The four-foot-six circular tilt top with bone, pewter and specimen wood inlays of large swirling, radiating petals in 32 native Ceylonese timbers within feathered bands centred on a flowerhead roundel, the frieze with a stylised leaf-carved and gadrooned ebony edge, raised upon a solid ebony, lobed baluster with four S-scroll and leaf-carved legs, with the original disguised castors. Ceylonese (Sri Lankan), circa 1840.

Tables such as this are as identifiable with Ceylonese export furniture of the mid 19th century as specimen marble tops are with Italian Grand Tours and, in very many ways, they served a similar purpose—they were imposing pieces of furniture, clearly demonstrating the status of the owner whilst also suggesting an interest in travel and in the culture and craftsmanship of other countries. As a result, they were very desirable items.

The first documentary reference to a centre table of this sort is in an 1833 inventory of the contents of the Governor's House in Colombo (preserved in the records of the Colonial Office in the National Archives at Kew). The inventory noted: 'One Table with different woods of Ceylon, ebony feet'. There are also various references in the diaries of English visitors to Ceylon. In 'Ceylon and the Ceylonese' (London, 1850), vol.II, pp.226-7) Sir Henry Charles wrote that craftsmen at Galle 'manufactured those exquisite inlaid articles, which far surpass any specimen of Tunbridge ware that has yet been produced - ivory and various native coloured woods are inlaid upon ebony and as the designs are well defined, the effect produced is magnificent'.

What is particularly fascinating about these tables is that they were regularly exhibited at the various international exhibitions of the 19th century and, from surviving accounts and catalogues, this particular style seems to have formed a centrepiece to the Ceylon Courts. Dr Robin Jones, in his article *Furniture from Ceylon at International Exhibitions and World's Fairs 1851-1904* (Furniture History Society 40, 2004) comments that, at the Universal Exposition in Paris in 1855, the top of a similar table to ours "laid out for visitors to the exhibition an all-encompassing view of the most visually-striking and useful cabinet-woods which the island yielded". Accompanying the catalogue for the 1855 Exposition was a document titled *The Catalogue of the Natural and Artificial Products of Ceylon* and, on p.26, this document describes the 25 different woods inlaid into a specimen table top exhibited there. Half have native names and the others include the following English translations: Cocanut, Calamander, Ceylon Teak, Palmira, Bastard Ebony, Sappan, Iron-wood, Persian, Sattin, Nepera, Bengal Quince, Tamarind and Bombay black-wood. Calamander was apparently the most prized of all woods and that can clearly be identified on our table, along with Gabon ebony, teak and mahogany. When it comes to some of the more esoteric native woods, however, it is very difficult to make precise judgements.

Clearly, then, these tables were to be seen both as works of art and as representing the variety of fine furniture timbers available in the colony. They were, in effect, the calling cards of superior joiners and masters of inlay-in both wood and metal.



Height: 31in (79cm)  
Diameter: 54in (137cm)



The popularity of these tables is clearly demonstrated by the references to them in other exhibition catalogues. One was exhibited in the 1862 London International Exhibition, another at the 1886 Colonial and Indian Exhibition and an example was also exhibited at the Paris Exposition Universelle of 1900 (see Dr Robin Jones *19th Century Carved Ebony Furniture from Sri Lanka: Suggested Methods of Interpretation*, Regional Furniture Society, Volume X, 1996). That these tables were able to enjoy sustained popularity at a time when tastes in Victorian England were changing so quickly is a testament to their fine design and timeless appeal, something that is still evident today.

As Dr Jones demonstrates so well in both of his aforementioned articles, these tables, and indeed all

export furniture, are additionally fascinating precisely because it is impossible to know what the craftsmen who made them thought of their work. Did they feel that they were a source of national pride, or did they see them as entirely removed from their own native furniture making traditions—pieces made for those who had no concept of true Sri Lankan taste? There is simply no way of knowing, but what is certain is that these well-proportioned and attractive pieces are instantly recognisable to connoisseurs and collectors and, as a result, the hard work and talent of the craftspeople who produced them will continue to be admired for generations to come.

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



Height: 45in (104cm) Width: 24in (61cm) Seat height: 18in (46cm)

Each of these chairs is carved from solid ebony with a baluster splat, an elaborate cresting rail, upholstered seat and scrolling cabriole front legs, boldly carved with floral

arabesques, fleshy acanthus leaves and palmettes, castor wheels replaced, re-upholstered. Ceylonese (Sri Lankan), circa 1850.



Height: 25in (63.5cm)  
Diameter: 23in (58.5cm)

Each of this pair of hardwood side tables has a circular top raised upon three double C-scroll legs carved with acanthus leaves and patera, set on circular bases with three shallow scroll feet. Ceylonese (Sri Lankan), circa 1840.

A Galle district hexagonal table with a pair of double C-scroll legs like these is illustrated in Amin Jaffer *'Furniture from British India and Ceylon,'* London, 2001, pp. 372-3.



Height: 31in (79cm)  
Width: 17in (43cm)  
Length: 36in (91.5cm)

This hardwood stool is in the form of a caparisoned Indian elephant with wooden tusks, shown walking forwards with a curled trunk, the ceremonial trappings comprising a triangular head piece tapering to a large tassel and knee

rolls beside the ears, the back cloth profusely carved with a central flowerhead, Indian gods, land and sea animals, vegetal scrolls and a tasselled fringe. Indian, circa 1880.



Height: 75in (109.5cm) Width: 39in (99cm) Depth: 21in (53.5cm)

This amboyna secretaire bookcase is in two sections. The lower section has a fully fitted secretaire drawer with pigeon holes, small drawers and a central cupboard, all above three long drawers with flush brass handles raised upon carved hairy paw feet and the original castors. The upper section with a pair of cupboard doors which open to reveal two shelves, all below a cornice decorated with carved classical motifs in ebony, decorated overall with

bone stringing and ebony edging, both sections with carrying handles to the sides. Circa 1840.

It is interesting to note that this bookcase is in two separate pieces, has carrying handles to the sides and rectangular counter-sunk drawer handles, more usually found on 'military chests' and campaign furniture, yet its size, ornate decoration, elaborate secretaire drawer and protruding feet would suggest it was made for a domestic interior.





Height: 125in (317.5cm) Width: 58in (147.5cm)

This large and impressive Chinese embroidered silk hanging is of upright rectangular form worked in coloured silks with gold thread edging on an eau-de-nil ground with an overall design of a large vase of flowers centred on a crown imperial flowerhead, flanked by putti and raised

on two acanthus scrolls centred on a scallop shell, the whole set under an orientalist tasselled canopy with a *ho-ho* bird finial and swan-headed serpent eaves all supported by female terms, scrolls and strapwork, the ground filled with further trees, floral scrolls and garlands. Circa 1875.





Each of these early Victorian carved giltwood mirrors has a shaped mirror plate below a reverse glass painted cartouche showing stylised oriental gardens with figures and pavilions. These are surrounded by S- and C-scrolls, waves and rocailles, all surmounted by a carved and gilt *ho-ho* bird, the reverse with a paper label stating 'George Godley, Ecclesiastical and Architectural Carver and Gilder by ye bridge Winchester', English, circa 1840.

The Victorians revived many popular styles and designs from the previous century including 'chinoiseries' originally presented by the great Thomas Chippendale, in his book of designs, *The Gentleman and Cabinet Maker's Director*, 1754



Height: 65in (165cm)  
Width: 26in (66cm)



Height: 34in (86cm) Width: 42in (107cm) Depth: 22in (56cm)

This early serpentine chest of drawers is constructed in oak veneered in coromandel with two short drawers above a brushing slide and three long drawers, the canted corners with stop fluting, original gilt brass castors and handles, all on ogee feet. English, circa 1785.

The defeat of Napoleon at the Battle of Waterloo (see pages 38-44) ushered in an unprecedented century of peace between the European nations. Now, at last,

imports could flow unimpeded into Britain from all corners of the globe, both from her extensive colonies and also from her trading partners. From 1730 craftsmen in Britain had made fine furniture, for those who could afford it, in mahogany, rosewood, satinwood and amboyna, while traditional pieces made from our native oak and pine were often relegated to the servants' quarters. With the wealth generated in the 19th century from industrialisation, demand for fine furniture in imported woods surged.



Height: 29½in (74cm)  
Width: 22¾in (58cm)  
Depth: 15¼in (39cm)

Each of these four tables has a rectangular top and rosewood edge, the largest decorated with an amboyna field within rosewood banding, the second rosewood within amboyna, the third bird's eye maple within amboyna and the smallest with a chess board of all the above woods and a small drawer, all on rosewood turned

baluster spindle legs joined by stretchers, the smallest with a concave satinwood stretcher. English, circa 1815.

A very similar set of tables, reputedly supplied by Gillows to the Senhouse family of Lancashire, c.1810, is illustrated in Geoffrey Beard and Judith Goodison *English Furniture 1500-1840*, 1987, p.254, fig.3.



Height: 28in (71cm)  
 Width: 56in (142cm)  
 Depth: 28¼in (72cm)

The rectangular top is inlaid with a dramatic central panel of figured coromandel within a border of naturalistic floral garlands in a variety of timbers, including amboyna and walnut, the frieze with two drawers on one side, lined in

English oak, and two dummy drawers on the other, raised on rectangular end supports joined by a turned stretcher with solid amboyna edging, corbels and feet. English, circa 1820.



A GEORGE IV PADOUK CARLTON HOUSE DESK  
A VICTORIAN CABINET IN THE ORIENTALIST STYLE, ATTRIBUTED TO COLLINSON & LOCK



Height: 35in (89cm) Width: 44in (112cm) Depth: 27in (68.5cm)

**This Colonial hardwood Carlton House desk** has a shaped top with an arrangement of small drawers, including a pen tray, on three sides, surmounted by a brass fretwork gallery, the shaped frieze with two disguised drawers, all raised upon cabriole legs with gilt oriental masks on the knees and terminating in sabots above barrel castors. English, circa 1825.

**This rosewood cabinet** has a glazed upper section with two doors and disguised frieze drawers both above and below, the lower section with two shaped open shelves, finely inlaid in mother of pearl with floral scenes and a battle scene on the frieze drawer, later lined in figured green silk. English, circa 1870.

The company of Collinson & Lock was founded in the 1860s. They achieved early success, employing some of the leading designers of the Aesthetic Art Movement who experimented with new materials and designs, becoming especially renowned for their distinctive combinations of rosewood and ivory and their intricate Italianate arabesques, whimsical figures and scrolling foliage. They showed an ebonised antique cabinet at the London International Exhibition in 1871, which was immediately purchased for the Victoria and Albert Museum, other versions being shown in Vienna and America and at the 1878 Paris Exposition, they exhibited a number of Anglo-Japanese pieces by E.W Godwin, their most important designer. The company was merged with Gillows in 1897.



Height: 61in (155cm) Width: 33½in (85cm) Depth: 13in (33cm)



Height: 28in (71cm) Diameter: 50in (127cm)

This early Victorian table has a circular top set on a gadrooned baluster support terminating in petals with an ebony collar, all on a circular base with three bun feet, decorated with ebony inlays comprising a chain design within slender borders, bead and reel edging, further gadrooning and rosettes. English, circa 1840.

Stephen Taprell set up as a cabinet maker, upholsterer, chair and sofa manufacturer in 1803. In 1835 his partner, William Holland, a relative of the famous Regency

architect Henry Holland, took over and traded until 1843 as Taprell, Holland and Sons. After 1846, as Holland and Sons, the company became one of the greatest furnishing firms of the Victorian period. Queen Victoria commissioned them to supply Osborne House, Windsor Castle, Balmoral and also the new Houses of Parliament. Granted the Royal Warrant in 1846, they exhibited at the Great Exhibition of 1851 and were represented at all the major exhibitions thereafter.





Measures: Barrel Length: 33½in (85cm) Width of bore: 2½in (6.5cm)

These cannon are set on their original brass-bound black-painted oak carriages with brass spider wheels, also with a powder measure and swab, each stamped 'McAndrew & Woore, gun founders, Liverpool.' English, circa 1850.

**McAndrew and Woore** were recorded as gun founders and brass coppersmith engineers, from 1827 to 1855, at 69 Paradise St, Liverpool.





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

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

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

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





Height: 5in (13cm) Width: 7in (18cm)

This aneroid desk barometer has a 4-inch silvered dial with blued indicator and gilt recorder needles divided to 32 millibars, with curved bar Fahrenheit thermometer, the gilt brass case engraved 'Sold by C. W. Dixey, Optician to the Queen, New Bond St, London', and set behind a glass viewing port into a sloping birds-eye maple box with ebony stringing and a similar inscription set into the top, with the original key, English, circa 1850.



Height: 13½in (34.5cm) Width: 11in (28cm)

This ebony and brass navigational octant has an 11-inch frame incorporating a central T-shaped hand-piece inset with a bone signature plate inscribed 'Spencer, Browning & Rust, London', in fitted wooden case with two paper trade labels. London, circa 1830.



Height: 37in (94cm)  
Width: 17in (43cm)

The 10 ½-inch silvered dial of this walnut barometer is set within the arms of an anchor and coil of knotted rope which passes through a ring handle, the trunk inset with

a thermometer, signed 'Gray & Keen, Liverpool'. English, circa 1860.



Height: 7in (18cm)  
 Width: 14½in (37cm)  
 Depth: 5½in (14cm)

These scale models of brass smooth-bore 68-pounder shell guns are on traversing stepped mahogany slide carriages. English, circa 1860.

The originals of these guns were principally used in coastal defence and a similar one was identified as gun No. 3 of

the Portland battery. The timber slide carriage permitted the upper mount to recoil up an incline, being checked by gravity, friction and breach tackle. The barrels were 3.30 meters long and had an effective range of 900 meters. Each gun was operated by a 10-man crew.



Height at lowest elevation: 7¼in (18.5cm)  
 Width: 8¼in (21cm)  
 Depth: 12in (30.5cm)

A novelty desk clock in the form of a gilt brass mortar which can be raised and lowered in its coromandel carriage, all on a stepped and shaped base. The barrel engraved with a military trophy including standards, a wheel, cannon and helmet centred on a drum. The clock as a cannonball fitted into in the muzzle with a 2 ¾-in silvered dial, painted Roman chapter ring and 8-day spring barrel movement. Inscribed *Thomas Cole, London, no. 1658*, and retailed by London & Ryder. English, circa 1840.



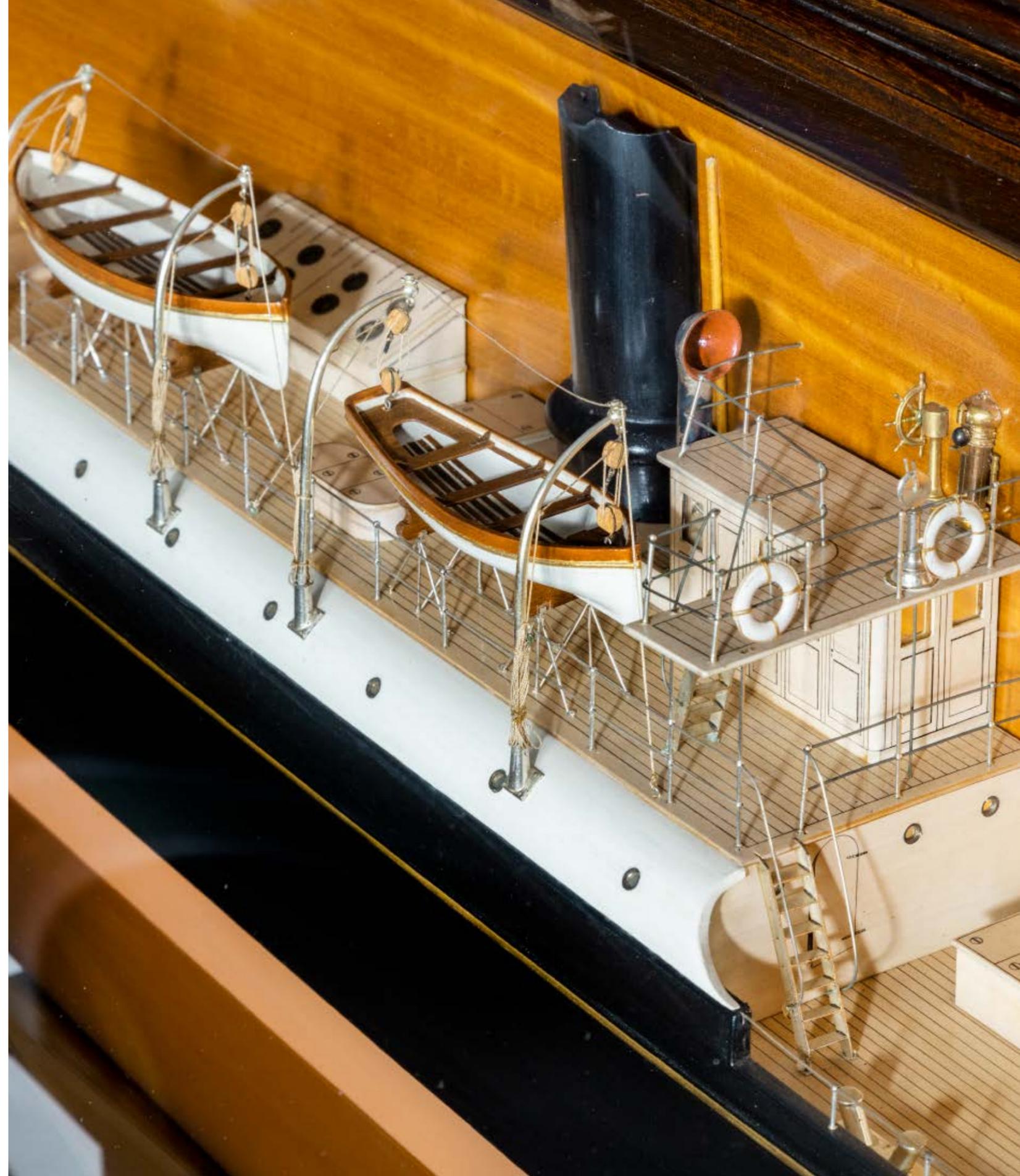


Height: 19¾in (50cm) Width: 80¾in (205cm) Depth: 10¼in (26cm)

This shipyard model shows the wooden steam ship *S.S. F.W. Harris*, the hull painted rust-red with black top sides and a black funnel, finely detailed with nickel-plated deck fittings, all on a satinwood backboard and protected by a curved glass cover. English, circa 1877.

Ship brokers James Dixon and Francis William Harris began to build up a fleet of steam colliers from 1863 to run coal from the North East coast to the Thames. The total of their fleet numbered over a dozen colliers by 1873 and ships such as *Richmond*, 1871 and *Wimbledon*,

1872 were by then taking coal from the Tyne to Gibraltar and Mediterranean ports and from Cardiff to Black Sea ports and returning with grain from the Black Sea on the 'Eternal Triangle' route. Larger tramp ships such as the *Joseph Pease*, 1876 and the *F. W. Harris*, 1877 were completed to the order of Dixon & Harris at Stockton-on-Tees. The partners' names were reversed to Harris & Dixon a couple of years later and their first new steel tramp ship, *Shagbrook*, was completed by William Gray at Hartlepool in October 1884.





Height: 21in (53cm) Width: 99in (251.5cm) Depth: 8in (20cm)



Height: 14in (36cm) Width: 92½in (235cm)

**The Northern Light**, a boxed model finely detailed with a black funnel and three masts, deck fittings and life boats, the plaque stating 'The Naval Construction and Armaments Co Ltd., Barrow-in-Furness. No 215, 1910'. English, 1910.

The Naval Construction and Armaments Co was initially called the Barrow Shipbuilding Co (1867) and launched the SS *City of Rome* for the Inman line in 1881, the largest ship in the world at this time after the *Great Eastern*. In 1886 they constructed the pioneer submarine *Nordenfolt*, the first of many naval vessels. Vickers bought out the Barrow-in-Furness shipbuilder in 1897, acquiring its subsidiary the Maxim Nordenfolt Guns and Ammunition Company in the process.

**The steam ship Glamis Castle**, shown with two truncated masts, a funnel and a boxwood hull with the original painted black top-sides, all set on a fiddle-back maple and walnut backboard. The reverse stamped 'Glamis Castle.' Scottish, circa 1874.

Our research suggests this is a model of the steamer *Glamis Castle* launched in 1874 by Aitken & Mansel, Glasgow and first owned by Thomas Skinner & Co. London & Glasgow. In 1888 her name was changed to *Circe* and she sailed for another three years until being wrecked in the Gulf of St Lawrence, Canada.



Height: 13in (33cm) Width: 67in (170cm)



Height: 17½in (44cm) Width: 91in (232cm)

**The barques Firth of Dornoch and Firth of Cromarty**, the single hull with a dog house, three truncated masts and a bowsprit with a classical female figure head, the black-painted topsides with gilt detailing and six tiers of herringbone planking in a pale fruitwood below, all on a maple and mahogany back board, inscribed *Firth of Dornoch and Firth of Cromarty*. Scottish, circa 1890.

*Firth of Dornoch* (1880-1917) and *Firth of Cromarty* (1888-98) were built at Port Glasgow by Russell & Co, of Greenock. This shipbuilding company was established by Joseph Russell and his partners Anderson Rodger and William Lithgow who leased the Bay Yard in Port Glasgow from Cunliffe & Dunlop and started trading as Russell & Co. in 1874.

**The steam ship Dunbrody**, with a detailed superstructure including three masts, a cream funnel and various cabins, on a polished mahogany backboard, with a blue and gilt enamelled plaque stating 'Built and engined by The London & Glasgow Engineering & Iron Shipbuilding Co. Ltd, Glasgow.' Scottish, circa 1898.

The London and Glasgow Engineering and Iron Shipbuilding Company, was established in 1864 by a consortium of London bankers, including the Glasgow engineer James Rodger. They acquired the Middleton Yard in Govan in 1864. The company was very successful, building numerous ships for the Cunard Line, such as the SS *Carinthia* and SS *Sylvania*, both launched in 1895 and the 10,000-ton armoured cruiser HMS *Roxburgh* (1904) and HMS *Cumberland* (1902) for the Royal Navy. In 1912 Harland and Wolff Limited bought out both the Middleton and Govan East Yards.



Height: 46½in (118cm) Diameter: 36in (91.5cm)

This unusually large globe is held within four brass arms screwed onto a brass plate, all supported on an unusual walnut stand with a single tapering column carved with overlapping laurel leaves on four stroll feet, with a label stating 'By W. & A.K. Johnston Limited. Geographers, Engravers and Printers, Edinburgh & London'. English, circa 1890.

Brothers William Johnston (1802-1888) and Andrew Keith (1804-1871) began as apprentices to the leading Scottish globe-maker, James Kirkwood, until a fire destroyed his workshops in 1824. Setting out on their own, they acquired the established publishing house

of William Lizars and began printing maps, atlases, gazetteers, guide books, globes and much more. Following their development of the first 12-inch geo-physical globe the Johnstons became the leaders of their field throughout Great Britain in the second half of the nineteenth century and were awarded a Royal Appointment by Queen Victoria. Their imposing and exceptionally large 30-inch terrestrial globe, similar to this example, the first of its size to be produced in England, was exhibited at the Great Exhibition of 1851 in Hyde Park London, where it won numerous medals.



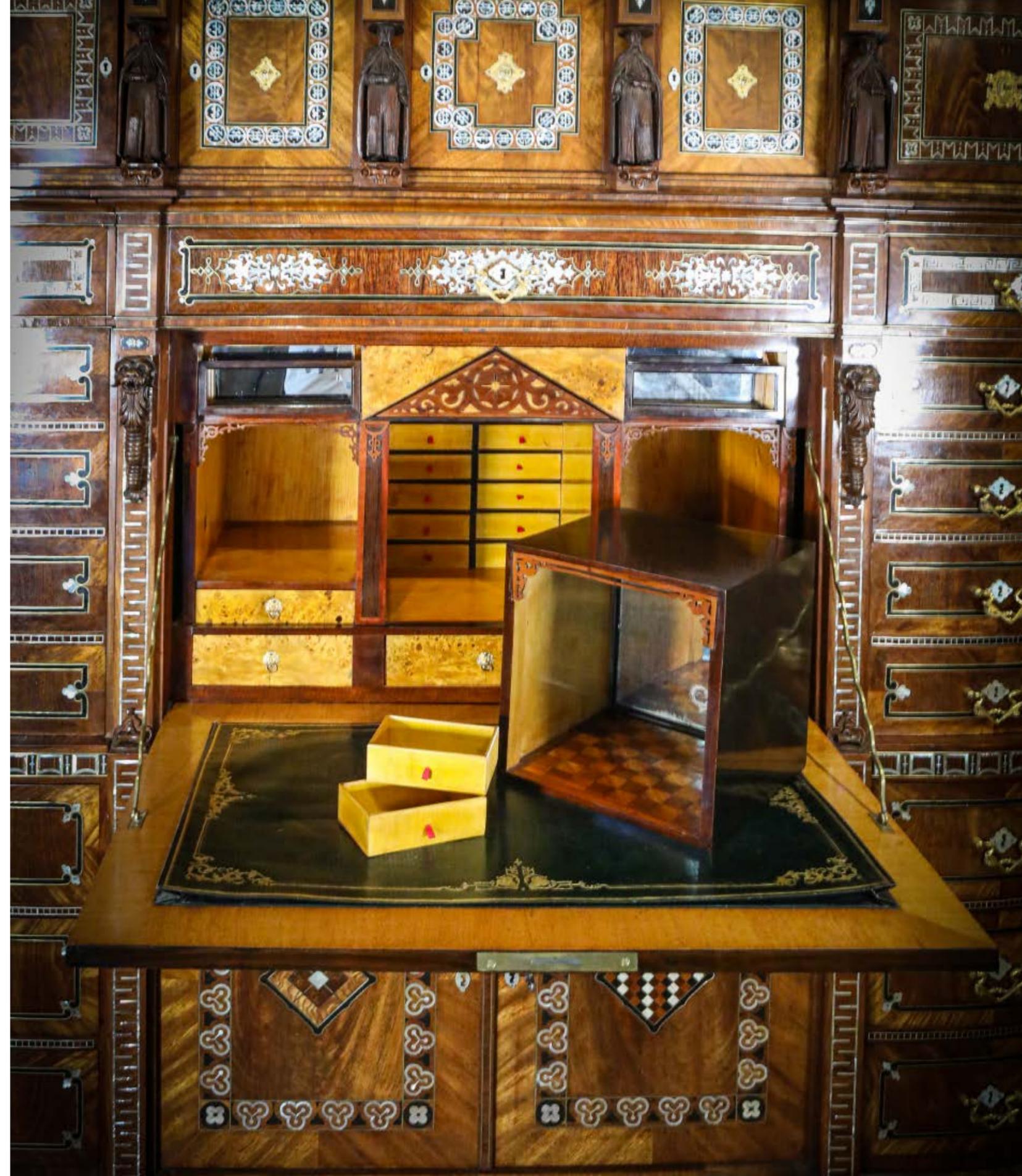


Height: 170in (297cm)  
Width: 108in (275cm)  
Depth: 19in (48cm)

This spectacular cabinet in the Orientalist taste is made from padouk, mahogany and rosewood inlaid in mother-of-pearl and ebony with brass stringing. The main body has two banks of cupboards, drawers and dummy drawers on either side of a wide disguised drawer which pulls out to reveal a baize-lined reading slope. Below this is fall-front secretaire compartment in a variety of striking North European burr-cut and plain birch woods, fitted with a central glass-fronted box below a triangular pediment, two pigeon holes and various small drawers, two with mirrored fronts. The central box pulls out to reveal two banks of six secret drawers, the fall is lined with a tooled leather folio wallet. The whole is surmounted by five small cupboards and three disguised drawers topped by a stepped pagoda hung with bells and guarded by crouching dragons, all

raised on a plinth with grotesque lion-dog feet. The ornate decoration comprises a pair of swans and a vase of flowers above a bell dated 1860, high relief carved figures of Chinese deities, auspicious birds, a variety of formal geometric borders, strapwork and ogee lock escutcheons, the drawers and cupboards are lined in a variety of different woods. European.

The provenance of this extraordinary piece is proving elusive to establish. Its size, complexity and superb craftsmanship would suggest a royal commission or an international exhibition entry. It has been variously described as French, produced by the great Orientalist Gabriel Viardot, Viennese and North German. Our researches are continuing, but whatever the outcome there is no denying that this a unique and magnificent masterpiece.



All items are available for purchase at the time of publication.  
Any items containing ivory will require a CITES licence for export.

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