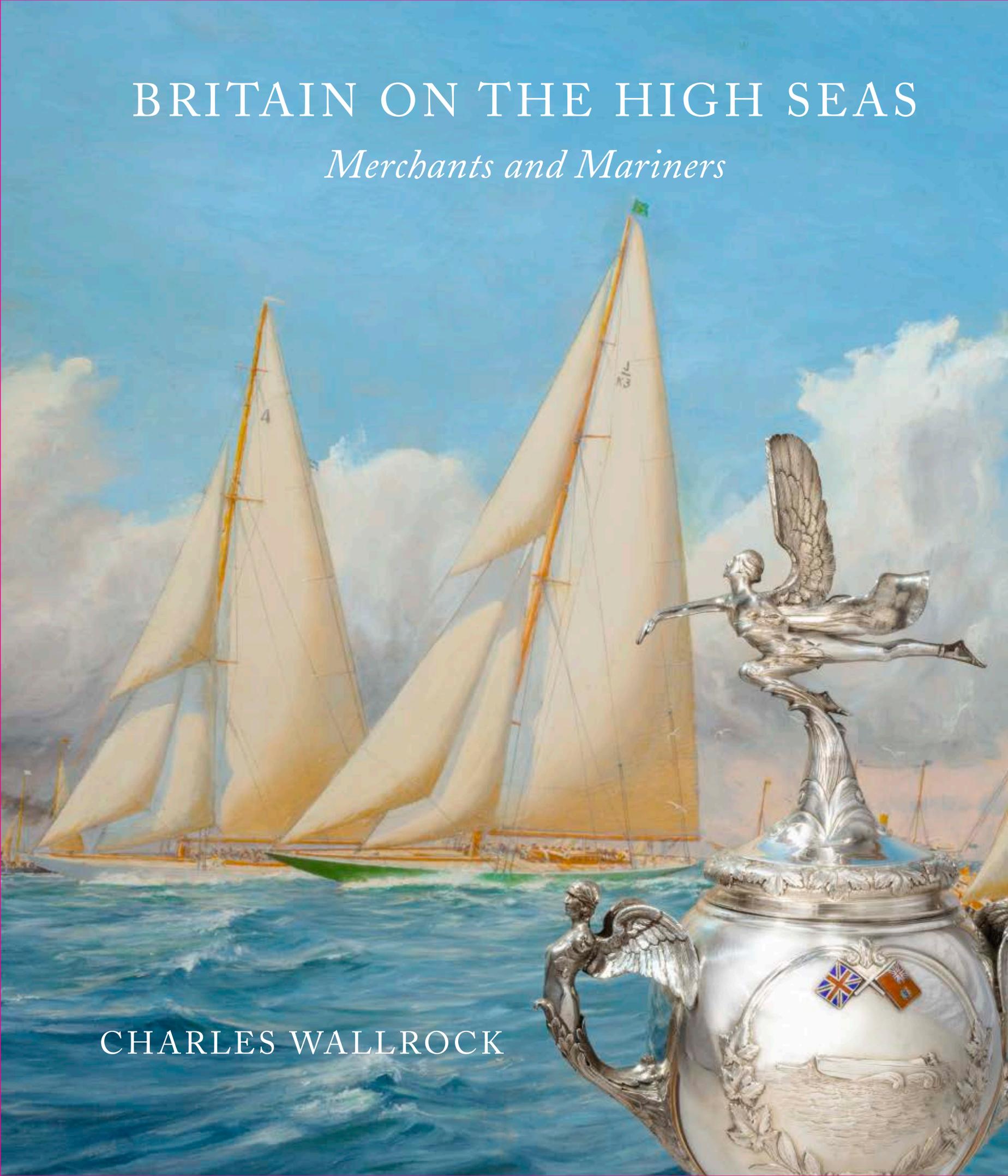


BRITAIN ON THE HIGH SEAS

Merchants and Mariners

CHARLES WALLROCK







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The victorious battles of Trafalgar in 1805 and Waterloo in 1815, ushered in an unprecedented period of world stability. Our series *'Britain on the High Seas'* presents an insight into these times through a variety of paintings, models, antiques and nautical artefacts.

Once trading routes were secure, imports flooded in. Such was the variety of raw materials, novelties and curiosities, not to mention the exposure to new cultures, religions and lifestyles, that innovation in all areas was sure to follow. Prince Albert, Queen Victoria's consort, proposed an exhibition *'as a celebration of modern industrial technology and design'*. The result was the spectacular *'Great Exhibition of the Works of Industry of All Nations'* in 1851; a platform on which countries from around the world could display their achievements. A contemporary account stated that *'large, piled-up exhibits in the central avenue revealed the organisers' priorities; they generally put art or colonial raw materials in the most prestigious place'*. In our case these raw materials were exotic timbers, shown in their full glory by Gillows of Lancaster and London. This firm drew on an astounding inventory of at least 72 different woods, sourced from every corner of the world.

Finally, a spin-off from the Great Exhibition, which generates major sporting headlines to this day, is the America's Cup. A British merchant suggested to Mr Stevens, commodore of the recently-founded New York Yacht Club, that he use the exhibition to showcase his country's boat building skills and demonstrate the superior performance of New York pilot boats. Mr Stevens immediately commissioned the schooner, *America*. The Challenge Cup was donated by Queen Victoria, won by *America* and has never returned to these shores. Evidently, not all Britain's encounters on the high seas ended in victory, but it is certainly true that the nautical prowess of both our merchants and mariners lead to extraordinary innovation and wealth throughout the 19th century.

Caroline Wallrock. *'Britain on the High Seas: From Nelson to Churchill'* and *'Britain on the High Seas: Trafalgar, Trophies and Trade'*.

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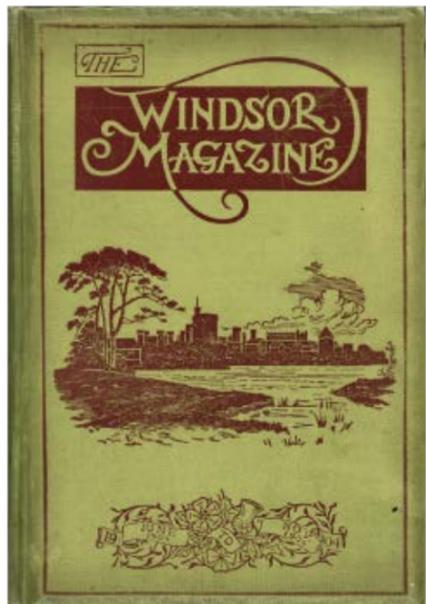
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This 17th-century single edge, steel blade bears faint armourer marks of a fleur and imperial orb. It is mounted into a later silver hilt and scabbard (hallmarked London 1752) and signed *Nixon, Strand*. The guard is pierced and chased with scrollwork and foliate decoration and with the cypher *CC*, which is repeated on the quillon and pommel. The leather scabbard is worn and has the tip missing.

Provenance:
 Admiral Lord Horatio Nelson (1758-1805)
 Lieutenant Maurice William Suckling (1761-1820) thence by descent
 Sotheby's London, Olympia, 2003, Arms & Armour, lot 80 Sotheby' Treasures Sale

Literature:
 Horatio, Third Earl Nelson, *Nelson Relics and Relic Hunters*, in *The Windsor Magazine Vol. XX*, London, 1904, pp. 513-21.
 Sim Comfort, *Lord Nelson's Swords*, London 2014, pp. 43-48 and 68-69.

Commander W.E.May, R.N. & P.G.W. Annis, *The Galfridus Walpole - Suckling sword*, in, *Swords for Sea Service, National Maritime Museum, Greenwich, London* 1970, vol. I, pp.103-105,

The history of this sword is contradictory and confusing. In 1904, Horatio, third Earl Nelson (1823-1913) identified this sword as having been *'given by the then Captain Nelson of the Agamemnon to William Maurice Suckling, R.N. 1796, when he was returning home on the paying off of the Agamemnon'*. He describes it as *'a most suitable wedding present for a Suckling as Wooton was full of Stuart relics'*. The Earl had discovered at Trafalgar House in Wiltshire - the property granted to the Nelson family by the Government after the Battle of Trafalgar - a manuscript in the hand of Hilare, second Countess Nelson (1791-1857), wife of Admiral Lord Nelson's elder brother William, first Earl Nelson, relating the story behind the royal gift. The countess's document was either a transcript or the original version of a story which was circulated in the British press in January



Blade length: 23¾in (60cm)

1823. It described how Cardinal Henry Stuart of York (1725-1807), brother of 'Bonnie' Prince Charles Edward Stuart, the Young Pretender, was forced to flee, destitute, from the armies of Napoleon Bonaparte. Meanwhile *Agamemnon* was cruising off the Italian coast and Nelson 'forgetting all those antipathies called up by the name of Stuart, and the Cardinal being an heir-presumptive to the British Crown, determined to assist the last of the Stuarts. He went onshore himself and invited him on board his ship, and found the illustrious unfortunate in rags'. The Cardinal remained on board for seven weeks, witnessing three actions. Six months later Cardinal York's fortunes were reversed and he welcomed Agamemnon into Genoa 'with fruit, bread, wine and meat sufficient for several days, and kept open house on shore for all the officers. When taking his final leave, he presented Nelson with a sword or dirk and a cane which the Pretender had used all his life. They were plainly mounted in silver, and highly valued by Nelson'. Unfortunately, the death of Maurice Suckling in 1820 preceded the 1823 publication of this story so there is no additional corroboration of its veracity from that quarter.

Alternatively, Nelson recalled meeting a Father McCormick at the Palazzo Sessa in September 1798. The priest had praised his victory and predicted that



the admiral would retake Rome with his ships. This was either James McCormick (died 1818) or his brother Michael McCormick (died 1820), Irish priests who had attended as confessors at the death beds of both Cardinal York's father, Prince James, the 'Old Pretender' in 1766; and of his brother, Prince Charles Edward Stuart, in 1788. It seems likely that Father McCormick had also fled Rome and was visiting the Palazzo Sessa with Cardinal York at the personal invitation of Sir William Hamilton. This offered opportunity for the Cardinal to present the sword to Nelson, although coming from a traitor to the British crown; it was not a gift the admiral would wish to publicise. According to the Cardinal's biographer, Bernard Kelly: 'Considering Lord Nelson's long sojourn in Naples, a stay extending to some twenty months, it is in every way likely that he must have met his titular Sovereign at the Court and in general society many times'.

It is suggested that William Nixon may have cut down and remounted, in silver, a broadsword blade once belonging to Prince Charles Edward Stuart and abandoned after the collapse of the 1745 Jacobite rebellion or, as it was stated in 1922: 'The silversmith Nixon, in 1752, would not have used a second-hand blade for a costly mounting of the highest art unless there was a special value attached to it'. Sir Guy Laking (1875-1919), Keeper of the King's Armoury at Windsor, was 'much interested' by the sword: 'The name Nixon is familiar to me as a sword cutler of the latter part of the eighteenth century. Several weapons mounted by him are to be seen in the Armoury at Windsor Castle. The blade is considerably earlier than its hilt, and may possibly be of the first half of the seventeenth century'. The orb marks, associated with the cutlers of Solingen, are present on a seventeenth century basket-hilted broadsword in the V&A Museum (M.472-1936) and on a blade dated 1617 in a sword associated with King James I in the Royal Collection (RCIN 67123). William Nixon's premises were recorded in 1745 as being 'next the Church, over the sewer, Strand'.

Sim Comfort entirely dismisses this provenance. The French, led by General Bonaparte, invaded Italy in May 1796, and whilst Nelson commanded *Agamemnon* off the coast of Italy until June 1796, there is no record of his meeting the Cardinal, who remained at his residence at Frascati until he fled south to Naples following the capture of Rome in February 1798. The Cardinal remained in Naples for several months until fleeing again in December 1798 ahead of the French advance. Although there is no documented record of a meeting with Nelson, the Cardinal knew Hamilton and is known to have publicly congratulated him on the British victory before Nelson's arrival in the city. Comfort refers to this as the Galfridus Walpole sword. Captain Galfridus Walpole (1683-1726) was a noted naval officer from the Suckling (maternal) side of Nelson's family. The Suckling family of Roos Hall, Suffolk, preserved 'a silver hilted hunting sword, hall-marked 1752, but with a cut down German blade', until 2003. 'This is believed to be the Galfridus Walpole sword'. How this sword then passed down the family to Captain Maurice Suckling (1726-28) is unclear as there is no mention of it in his will.

Whatever its antecedents, three facts are not in dispute. This sword belonged to Admiral Lord Horatio Nelson, was subsequently given to his nephew Maurice William Suckling, a lieutenant in the Royal Navy who had served in *Agamemnon*, and remained in that family until sold by Sotheby's in 2003.





Each of these rectangular entrée dishes and covers was made by Richard Cooke and has a gadroon border and detachable vine twist handle. The covers are engraved: 'Presented by the Old Madras Insurance Company to Capt'n. Collier, Commander of His Majestys Sloop 'Victor', for his persevering & gallant conduct in chasing for two days, partially engaging & ultimately sinking the French National Corvette 'La Fleche' of superior force while advantageously anchored at the Mahé Islands.'

These silver dishes were presented to **Captain Sir George Collier, KCB** (1774-1824), for destroying the 22-gun French corvette *La Flèche* whilst commanding *Victor*, 18 guns, in the Seychelles on 5 September 1801. After escorting troop transports into the Red Sea ahead of the British invasion of Egypt, *Victor* fell in with *La Flèche* off Diego Garcia. After an initial engagement, the corvette escaped to windward only to be found again four days later. A short but fierce action ensued during which the corvette caught fire, grounded on a coral reef and sank before a prize crew could secure the ship. As reward, the Admiralty made Collier post-captain and gave him command of *Leopard*, 50 guns.

Born in London, Collier entered the Royal Navy in 1784. As a midshipman, he was wrecked off Madagascar in 1792 surviving among the natives of that island for six

months before being rescued by a passing Portuguese brig. Unfortunately, the brig was immediately captured by a French privateer and for two more years, Collier was confined as a prisoner of war on Mauritius. Returning to service in 1795, he was given his first command in *Suffolk Tender*. Following the Peace of Amiens, Collier commanded the Sea Fencibles at Liverpool. After accompanying the expedition to Copenhagen in 1808, for which he was knighted for delivering the admiral's dispatches, he saw action, and was wounded, supporting the military campaign in Spain.

After the war, Collier was made commodore on the African station where he was employed suppressing the slave trade with such rigour that he was elected an honorary member of the African Institution, founded by William Wilberforce.

In 1814, Collier had been given command of the 50-gun *Leander* to lead a squadron with specific orders to engage American super-frigates, specifically the much-feared USS *Constitution*. However, in 1823 Collier was heavily criticised, and accused of cowardice, in William James's Naval History for allowing *Constitution* to escape from Boston harbour then failing to bring her to action in the pursuit. Unable to clear his name, Collier committed suicide on 24 March 1824.



Height: 6in (15cm)
Width: 11½in (29cm)
Depth: 8in (20cm)
Total weight approx.:
3513 grams / 112 oz troy



Height: 16in (41cm) Length overall: 43in (109cm) Depth: 26in (66cm)

Each of these George III naval bronze cannon has a tapering three stage-barrel flanked by plain trunnions, with a knob-shaped cascabel button before a shaped rectangular raised vent and ending in a 3½ in. bore muzzle, enclosing a removable conforming wood plug. They are set upon naval type bronze-mounted four-wheeled wooden carriages with wedge shaped quoin and knob handles. English, circa 1800.

Provenance: By repute, formerly the property of Hugh Lowther (1857-1944), 5th Earl of Lonsdale, Lowther Castle, sold by his heir and brother, Lancelot, 6th Earl on April 17th, 1947, as part of the contents of Lowther Castle, Maple & Co. Ltd./Thomas Wyatt, Tuesday 14 April 1947 and two following days, lot 558: 'A pair of Old Gun Metal Cannons on teakwood carriages, 3ft. 6in. long'.

These cannon later sold again at a Christie's auction, May 29, 1970, with the following catalogue entry: *Lowther Castle was a castellated mansion built by Robert Smirke between 1806 and 1814 for William Lowther, 1st Earl of Lonsdale (1757-1844). It was constructed on the foundations of the former 17th century family seat, Lowther Hall, but*

it was only in the early 19th century that it was afforded the name 'castle' in keeping with the Europe-wide fashion for romanticism and which was promoted by influential characters such as William Beckford at Fonthill Abbey, Wiltshire in England and by the writer Sir Walter Scott at Abbotsford, Roxburghshire, Scotland. While it is not known when these naval cannon were acquired for Lowther, they would have been entirely fitting in the castle or its approaches and it is likely that they were in place soon after the castle was completed, or perhaps acquired later by the 5th Earl. A tantalising possibility is that the cannon were originally aboard the East Indiaman Lowther Castle which was active in the early 19th century. Damaged during the war by 'tank development exercises' and too large (with a room for every day of the year) and expensive to maintain, the contents were dispersed in what proved to be one of the largest English country house sales of the 20th century, and the huge castle was demolished in 1957.

Hugh Cecil Lowther, 5th Earl of Lonsdale, (1857-1944), was a British aristocrat and sportsman, also known as the Yellow Earl and "England's greatest sporting gentleman".



He explored the Arctic regions of Canada as far north as Melville Island, nearly dying in the attempt, and later gifted his considerable collection of Inuit artefacts to the British Museum. With great energy and foresight, he founded and presided over many institutions including the Automobile Association, which adopted his yellow livery, and the National Sporting Club. During the First World War he formed his own pals battalion, the

Lonsdales (11th Battalion, Border Regiment) and a charity for the horses, Our Dumb Friends League (now the Blue Cross). He donated the Lonsdale Belts for Boxing and served as Master of both the Quorn and Cottesmore Hunts, chairman of Arsenal Football Club, senior steward of the Jockey Club and first president of the International Horse Show at Olympia.



Height: 12in (30.5cm) Max. Width: 18½in (21.5cm) Weight: approx. 32 oz. troy

This George III silver and silver-gilt vase, made by Samuel Hennell, is of Adam design. The cover has a knob finial above angled swept handles. The cup is chased and embossed with a victor's laurel wreath cartouche inscribed 'This cup is presented by the underwriters of Lloyd's Coffee House to Captain George Keyzar of The Ship Irlam as a testimony of his gallant conduct in beating a French privateer of superior force on his voyage to Barbadoes [sic] July 1804'. The spreading embossed circular foot is hall-marked for London 1804.

The ship *Irlam* was launched in 1800 from Liverpool as a West Indiaman sailing between Liverpool and Barbados.

Although a merchantman, not a privateer, she made an unusually aggressive use of her letter of marque, capturing or re-capturing four vessels. She sank from a dramatic wrecking in 1812. **Captain Keyzar** is mentioned as one of several captains of the 24-gun vessel, and was involved in the manumission (setting free) of slaves on behalf of free coloureds and others in Barbados. He is mentioned on nine deeds in relation to manumission (see Pedro L. V. Welch, *Unhappy and Afflicted Women? Free Coloured Women on Barbados*: 1780-1834, Inter American University Press 1999).



THE LLOYD'S PATRIOTIC FUND £100 TRAFALGAR SWORD AWARDED TO JOHN PILFORD ESQ
CAPTAIN OF H.M.S. AJAX, 21ST OCTOBER 1805



Overall length: 39in (99cm) Blade length: 30½in (78cm) Case length: 40in (102cm) Width: 16in (41cm)

The presentation inscription on this sword reads: *“From the Patriotic Fund at Lloyds to John Pilford Esq Captain of HMS Ajax 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 of 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 languets 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 ‘*Ajax 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 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*’, in the original mahogany presentation case inset with a brass plaque, *“From the Patriotic Fund Lloyd’s London to Lieut. John Pilford R.N. of HMS Ajax 1805”*. A secondary inscription on scabbard throat reads, *“Presented to Movis D’Omer Jac Aberle Prop Tivoli Theatre March 1st 1878”*.

Provenance: Lieutenant John Pilford 1805.
Tivoli Theatre 1878.
Collection of W. Scott Ferris.





Published: *American Society of Arms Collectors Journal* #86 in an article “*British Naval Edged Weapons*” by Peter Tuite.

John Pilford joined the Royal Navy at the age of thirteen in 1782. He was promoted through the ranks and was distinguished in battle at the “Glorious 1st of June” in 1794, when he was promoted to lieutenant. He served gallantly on his first assignment on HMS *Russell* where three enemy ships were taken during the battle of Groix, June 23, 1795. As a reward he was posted to the 18-gun sloop HMS *Kingfisher*, capturing prizes off the Spanish and Portuguese coasts. He was instrumental in quelling a mutiny in 1797 and in 1798 was transferred to the 74-gun HMS *Impetueux*. He gained notoriety in 1800 when leading a raiding party into the Morbihan River he destroyed a dozen French ships and wrecked port facilities in the river. Pilford met and married during the “Peace of Amiens” but war soon intervened and he was aboard HMS *Hindustan* by 1803, then HMS *Dragon* and finally HMS *Ajax*, commanded by Capt. William Brown.

Captain Brown was involved in a scandal which resulted in a court martial back in London, so Pilford was placed

in charge of the *Ajax* during Nelson’s blockade of Cadiz. HMS *Ajax*, still under Pilford, was sixth in Nelson’s line at the Battle of Trafalgar on October 21, 1805. Lord Nelson’s 27 ships of the line defeated 33 French and Spanish ships. The Franco-Spanish fleet lost 22 ships, without a single British vessel being lost, but Admiral Nelson was mortally wounded. The grateful nation awarded the captain of each British vessel a special Trafalgar edition £100 Lloyd’s Patriotic Fund Sword for Valour. HMS *Ajax* was the only vessel commanded throughout the battle by a lower ranking officer (Lt. Pryce Cumby assumed command of HMS *Bellerophon* after the death of Captain Cooke during the fighting) but was nevertheless given a captain’s £100 sword.

John Pilford never commanded at sea again. With his wealth from prize money in his glorious naval career, he spent his time as a gentleman farmer and funding the lifestyle of his nephew Percy Bysshe Shelley, who is regarded among the finest poets of the English language. Pilford died in 1834 and was buried at St. George’s Church in Plymouth.



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

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

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

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

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



Height: 6¼in (16cm)
Diameter: 7in (18cm)

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

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



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

A SILVER-INLAID CADDY COMMEMORATING THE DEATH OF ADMIRAL LORD NELSON



Height: 5in (13cm) Width: 5in (13cm) Depth: 4in (10cm)

This octagonal walnut box has a lid with a silver hinge, and a close-fitting inner tea cover. It is decorated with delicate silver wire inlay embellished with incised shading. The front shows a commander's panoply including cannon, a drum, standards and a range of weapons with floral stems growing from classical urns on the cut corners. In the centre is Nelson's tomb surmounted by Britannia seated on a recumbent lion and inscribed 'To the memory of Ad. Ld. Nelson slain Oct 21 1805'.

The death of Admiral Lord Nelson during the victory at Trafalgar cast the general population into a frenzy of grief. It was estimated that every household in the land had something marking the event; mourning ribbons, commemorative prints, trinket boxes, ceramic items and, later, souvenirs made of HMS *Victory* copper and oak.



TWO OAK RELICS FROM H.M.S. VICTORY



Height: 9½in (24cm) Width: 19in (48cm) Depth: 2¼in (6cm)

A piece of planking with a copper plaque stating 'H.M.S. Victory 1765 Hull Planking 1923 Save the Victory' and two copper rivets. English.

An oak post and pin with a ring through the end set on a further piece of oak impressed 'Victory'. The base incised 'HMS Victory 1765' and 'Safety for Nautical Research'.

Admiral Lord Nelson's aptly named flagship, HMS *Victory*, became the most tangible symbol of Britain's naval success following the Battle of Trafalgar, on 21 October 1805. *Victory* oak and copper from repairs and refits were highly sought after. Some timbers, like these two pieces, and the 'knee' in our catalogue 'Britain on the High Seas: from Nelson to Churchill', p. 58, were recognisable as portions of the ship herself. Others were made into useful and ornamental items like the oak leaf picture frame on page 17.

Height: 9in (23cm)
Base: 5¼in (13.5cm) square



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



The pipe length: 5½in (14cm).
The box: Height: 3½in (9cm) Width: 10in (25.5cm) Depth: 7½in (19cm)

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

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



BACK

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

This terracotta cooler is relief moulded with a portrait of Admiral Viscount Nelson, in full uniform and medals, between two acorn-bearing oak boughs on one side and a naval panoply on the reverse. The rim comprises tied reeds and twin dolphin-mask handles are attached to the sides. English, circa 1815.

Two very similar examples from the collection of Horatio, third Lord Nelson, are illustrated in an article titled *'Nelson Relics and Relic Hunters'* in *The Windsor Magazine*, Vol. XX. June–November 1904, p.519. (See also page 4.) A third with a paper label stating *'Exceedingly rare (Lockett)'* was exhibited at the Hanley Museum, item No.1721 (see *Britain on the High Seas, from Nelson to Churchill*, p.71, Wick Antiques, 2019).

John Davenport (1765–1848) trained as a potter with Thomas Wolfe of Stoke, Staffordshire in 1785. By 1794 he had founded his own pottery factory counting the Prince of Wales among his customers. After Davenport's



FRONT

retirement in 1830, his firm carried on under various family members until it was acquired by Burleigh Pottery in 1887.



Photo by] [T. Temple.
CUP PRESENTED BY THE ENGLISH MERCHANTS TRADING IN THE LEVANT,
TO THE ADMIRAL, AFTER THE BATTLE OF THE NILE; OTHER VASES
MODELLED FROM PICTURES AT THE TIME; AT THE BACK, THE PATENTS
OF NOBILITY—BARON, VISCOUNT, AND EARL.



Height: 14½in (37cm)
Width: 23in (58.5cm)
Depth: 16in (40.5cm)

This large ornamental casket is made from the oak and copper of HMS *Foudroyant*, Nelson's flagship from 1799 until 1801. It is of rectangular form with a central compartment with a fall front, surmounted by a recumbent copper lion. This is flanked by two compartments with hinged lids and each corner has a copper term of crowned Neptune forming the feet of the casket, the "secret" opening front and back panels showing *Foudroyant* under full sail (front) and as a hulk (reverse). At each end there is a copper oval embossed with the head and shoulders of Nelson (right) and Hardy (left). Inside the front panel a copper plate reads "Manufactured from the oak and copper salvaged from Nelson's *Foudroyant*" and the name of the firm "Woodall, Long & Heighway Ltd, Manchester". English, circa 1900.

H.M.S. *Foudroyant* (meaning 'lightening') was the 80-gun flagship of Admiral Lord Nelson from 1799–1801. Although a relatively short command, this was the period

when he was involved with the King and Queen of the Two Sicilies against the French and when he met Emma, Lady Hamilton. The *Foudroyant* later served in many capacities, including four years in Rio de Janeiro. In 1892 she was due to be broken up, but instead was saved and restored at considerable cost to the Nation. In an attempt to recoup some of these expenses, she toured the country as a maritime attraction. On 16th June 1897, while at Blackpool, she was wrecked by an unseasonal hurricane-force gale.

Goodall, Lamb & Heighway were manufacturers of high-quality furniture, upholsterers and carpet warehousemen in Manchester. The company was formed in 1899 by the merger of three independent cabinet making businesses; E. Goodall & Co., Heighway & Co. and James Lamb. The firm was situated at 13–17 King Street and 16 Dalton Street in Manchester and continued trading at least into the 1950s.



Respectively approx: 15 by 11in, 17 by 13in, 19 by 14in, and 20 by 15in.
Total weight approx.: 6602 grams, 212 oz troy.

This set of four graduated George III silver meat dishes by William Stroud, London 1811, is decorated with the coat of arms and crest of Captain Philip Broke RN (1776-1841), commander of HMS *Shannon* in the famous action with USS *Chesapeake* in 1813. Each plain oval dish has gadroon edging. English, 1811.

These dishes belonged to the celebrated frigate captain **Philip Broke** and were designed for use at sea in his great cabin. Appointed to command HMS *Shannon* in 1806, Broke remained largely in home waters until ordered to America on the outbreak of war with the United States in 1812. On 1 June 1813, *Shannon* scored a spectacular single-ship victory against the heavier armed USS *Chesapeake* for which Broke was awarded the Naval Gold Medal. Broke received a serious head wound during the action forcing his retirement from the Service. William

Stroud, silversmith of Burleigh Street, Covent Garden, supplied similar silver meat dishes for seagoing use to Admiral Sir John Duckworth (Sotheby's London, 13 November 2020, Lot 120) and shell-shaped silver salts to Admiral Sir Edward Pellew (Christies London, 28 October 2014, Lot 106). Admiral Duckworth purchased his meat dishes by Stroud through the royal goldsmith Rundell, Bridge & Rundell, retailers of Ludgate Hill, and it is likely Broke did so too. Their plain design with a gadroon or rope work border was popular with naval officers and was the pattern selected by Admiral Lord Nelson for a service presented to him by Lloyd's Coffee House, again completed by Rundells. The coat of arms on these dishes has been confirmed by John J. Tunesi, MSc, FSA Scot, Hon FHS, QG. (Report available.)





Credit: National Maritime Museum

This oil painting on canvas shows HMS *Emerald* under full sail with HMS *Amethyst* on the same tack in the background. The gilt frame bears a plaque reading, 'H.M. Frigate Emerald 36 guns (Capt. F. L. Maitland) and H.M. Frigate Amethyst 36 guns (Capt. M. Seymour) chasing the French frigate Niemen 46 guns in the evening of 5th April 1809. Resulting in her capture on the following day. Nicholas Pocock 1811, relined. English, circa 1811.

This is sold together with a carved and painted model of HMS *Emerald*, 1811. She is finely modelled and painted with a white hull, black Plimsoll line, yellow topsides and red cannon ports, raised on the original mahogany stand with turned feet and a plaque reading 'HMS *Emerald*, 36 Gun Frigate. Launched on the Thames in 1795. A scale model 1/2"-1' made for Captain F. L. Maitland, her Commander 1806-1911 together with a painting of H.M.S. *Emerald* by Nicholas Pocock 1811'. English.

Norman Napier Boyd, 'The Model Ship: Her Role in History', Woodbridge, 1988, p.48, pl.33 illustrates a very similar model of HMS *Centurion* from the National Maritime Museum, Greenwich.

HMS *Emerald* was a 36-gun Amazon-class frigate designed by Sir William Rule, 1794 and completed on 12 October 1795. She joined Admiral John Jervis's fleet in the Mediterranean and later sent to hunt down

and capture the crippled *Santisima Trinidad*, which had escaped from the British at the Battle of Cape St Vincent. *Emerald* was supposed to have been present at the Battle of the Nile, but in May 1798 a storm separated her from Horatio Nelson's squadron and she arrived in Aboukir Bay nine days too late. She was part of Rear-Admiral John Thomas Duckworth's squadron during the action of 7 April 1800 off Cádiz, served in the Caribbean under Samuel Hood and returned to home waters by 1806, finally being broken up in January 1836.

Nicholas Pocock, (2 March 1740 – 9 March 1821), followed his father's profession and was master of a merchant ship by the age of 26. During his time at sea, he became a skilled artist by making ink and wash sketches of ships and coastal scenes for his log books. In 1778 he gave up the sea and devoted himself to painting. The first of his works were exhibited by the Royal Academy in 1782 and he was then commissioned to produce a series of paintings illustrating George Rodney's victory at the Battle of the Saintes. In 1789, he moved to London, where his reputation and contacts continued to grow. He was a favourite of Samuel Hood (who commanded *Emerald* in the Caribbean) and was appointed Marine Painter to King George. He was also present at the *Battle of the Glorious First of June* in 1794, on board the frigate *Pegasus*.



H.M. FRIGATE EMERALD 36 GUNS (CAPTAIN F. L. MAITLAND) AND H.M. FRIGATE AMETHYST 36 GUNS (CAPTAIN SEYMOUR) CHASING THE FRENCH FRIGATE NIEMEN 46 GUNS IN THE EVENING OF 5th APRIL 1809. RESULTING IN HER CAPTURE ON THE FOLLOWING DAY. NICHOLAS POCOCK 1811

Framed Height: 19½in (49.5cm) Width: 27in (68.5cm)
Canvas Height: 15½in (39cm) Width: 23in (58.5cm)

Model length: 43in (109cm)
Beam 10in (25.5cm)



Height: 11½in (29cm)
 Width: 15½in (39.5cm)
 Framed Height: 19½in (49.5cm)
 Width: 23in (58.5cm)

This oil on panel by Thomas Luny (1759-1837) shows *Bellerophon* leaving Torbay with the defeated Emperor Napoleon aboard, 26th July 1815. Her crew are manning the yards to unfurl the sails, prior to weighing anchor, with another battleship anchored astern and a further ship under sail in the distance. The foreground has rowing boats approaching. Signed and dated 'Luny 1827' (lower left). In the original giltwood frame.

Provenance: Private collection, UK.

Despite a service career as illustrious as any fighting ship in the Royal Navy, *Bellerophon* is principally remembered as the vessel to whose captain Emperor Napoleon surrendered after Waterloo and which then conveyed him to Plymouth, via Torbay, on the first stage of his long journey into exile. One of the fourteen 'Arrogant' class 74-gun Third Rates designed by Surveyor Slade in 1758, *Bellerophon* was on the Medway. Launched on 17th October 1786, she was measured by her builder at 1,613 tons and was 168 feet in length, with a 47-foot beam. Fitted for sea in August 1790 and commissioned under Rear-Admiral Thomas Pasley, *Bellerophon* acted as his flagship at the battle of the 'Glorious First of June' in 1794, where she engaged the

huge 110-gun *Révolutionnaire* alone for an hour and a half before *Russell* and *Marlborough* came to her assistance.

By the time Nelson located the French fleet anchored in Aboukir Bay on 1st August 1798, *Bellerophon* was commanded by Captain Henry Derby and she found herself pitted against Admiral Bruey's 120-gun flagship *L'Orient*. In a fierce action exactly reminiscent of what had happened at the 'Glorious First of June', *Bellerophon* pounded her greatly superior adversary and was completely demasted in so doing. Despite heavy casualties, including Captain Derby, she remained at her station and was the nearest vessel to *L'Orient* when the latter finally blew up during the night. At Trafalgar, under Captain John Cooke, she fought nobly, first against the combined fire of four enemy vessels, then in a spectacular duel with *L'Aigle* and, finally, with the Spanish *Monarca* which surrendered to her. Her gallant fight cost her the second highest casualty list at the Battle and amongst the dead was Captain Cooke himself. After extensive repairs at Plymouth, she returned to sea and, by the War's end, it was said that "during the period 1793-1815, she saw more action than any other ship."





Her enduring claim to fame however came when, after fleeing the field at Waterloo, the defeated Emperor Napoleon made his way to Rochefort where, on 15th July 1815, he surrendered to Captain Maitland of the *Bellerophon*. Maitland had been sent to Rochefort when intelligence reached the Admiralty that Napoleon was planning to embark there for America; in the event, the Emperor chose to place himself under the protection of British law, whereupon Maitland sailed for England, Napoleon catching his final glimpse of the French coast (off Ushant) on 23rd July. The English coast was sighted the same evening and, early the next morning, *Bellerophon* anchored in Torbay where Maitland awaited his orders. As soon as news of the former Emperor's arrival became

known, presumably by means of a careless word ashore from one of the ship's officers, large numbers of small craft packed with curious spectators made for the ship and provided a carnival atmosphere all around her. Two days later, on the 26th, Maitland weighed anchor for Plymouth where he and his celebrated passenger arrived within hours. Napoleon remained aboard *Bellerophon* for twelve days whilst the government decided what to do with him and, on 7th August, he transferred onto HMS *Northumberland* and embarked for St. Helena and exile. With the war over and the need for warships sharply decreased, *Bellerophon* was afterwards fitted out as a convict hulk and served thus for the remainder of her career, being renamed *Captivity* in 1824, until broken up in 1836.

A RARE PAIR OF 9-INCH TABLE GLOBES BY CARY, EACH DATED 1816



Height: 20in (51cm) Diameter: 13in (33cm)

These globes are by John and William Cary, and show the geographical and political borders drawn up following the Congress of Vienna, 1815. Each one is surmounted by a brass hour circle, within a calibrated full brass meridian, and a horizon band with an engraved paper calendar and zodiac. Each turned mahogany stand has three legs joined by the original compass rose. The terrestrial globe shows geographic entities shaded in faded tones of blue, pink, olive, green, some with red or green outlines, and dark green coastlines. The celestial globe is cream coloured, with constellations shown by curved boundaries rather than as mythological or astrological figures. Stars are shown to the fifth magnitude. Both are dated August 1816.

The Congress of Vienna was an international diplomatic conference to reconstitute the European political order

after the downfall of Napoleon I. The objective was to provide a long-term peace plan for Europe by settling critical issues arising from the French Revolutionary Wars and the Napoleonic Wars.

The celebrated Cary family of cartographers and globe makers produced some of the best 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.



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

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



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



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



These recumbent lions are unusually grand in scale and are raised upon the original Rouge Griotte marble bases. Each is modelled with a long nose, deeply set eyes with pronounced lids, abundant mane and the tail curled over the left hip. These bronzes are after the well-known model produced in terracotta by Louis-Simon Boizot for a pair of chenets in the Salon de la Paix, Versailles, in 1786. This pair probably circa 1786 and circa 1790.

Provenance:

The Huggins family (probably purchased by Albert Edward Huggins around 1860)

Major Tom Bird DSO, MC and bar (1918-2017). Turville Heath House.

Louis-Simon Boizot (1743-1809) was the son of a designer at the Gobelins Manufactory and rose to become a sculptor of international repute, working for both the Bourbon Royal family and the Imperial family that succeeded them. In addition to his works, both public and private, in marble and bronze, Boizot worked from 1773-1800 as director of sculpture at the Royal Sevres porcelain manufactory. He is also known to have worked on terracotta models that formed the basis of bronze and ormolu decorative objects and his work was frequently then chased by Thomire. The surviving records in the Garde-Meuble at Versailles for the lion chenets are quite detailed. The artists Bureau, Pigal and Bourette received payment for design drawings and wax models and then Boizot received a considerably larger sum for producing

a model in terracotta. It is therefore impossible to state, with certainty, that Boizot was responsible for the original design, but the treatment of certain features of the lions, in particular the very distinctive finishing of the eyes, is echoed in a marble self-portrait by the bronzier Thomire. Rouge Griotte marble was in particular favour with the Bourbon monarchy. Examination of these bases suggests that this marble would have been quarried in the 18th century which gives additional weight to the dating of the pieces. The fact that these valuable French works of art found their way into the home of a wealthy British entrepreneur is testament to the cordial trading relations evident in Europe following the peace of 1815.

The Huggins family owned a brewery in Golden Square (Soho), London, known as the Lion Brewhouse. As can be seen from a surviving trademark application, presumably from 1875, the particular style of the "lion couchant" on the advert bears distinct similarities to the Boizot lion.

Major Thomas Archer Bird, DSO, MC & Bar

(1918-2017) was a distinguished British soldier whose inspirational command of the anti-tank 'S' Company, at Outpost Snipe during the Second Battle of El Alamein, helped destroy the armoured counter-attack of General Erwin Rommel's Afrika Korps. He was High Sheriff of Buckinghamshire in 1989.

We are indebted to Christopher Coles for his research into these lions.



Height: 14in (36cm)
Width: 20¼in (54cm)

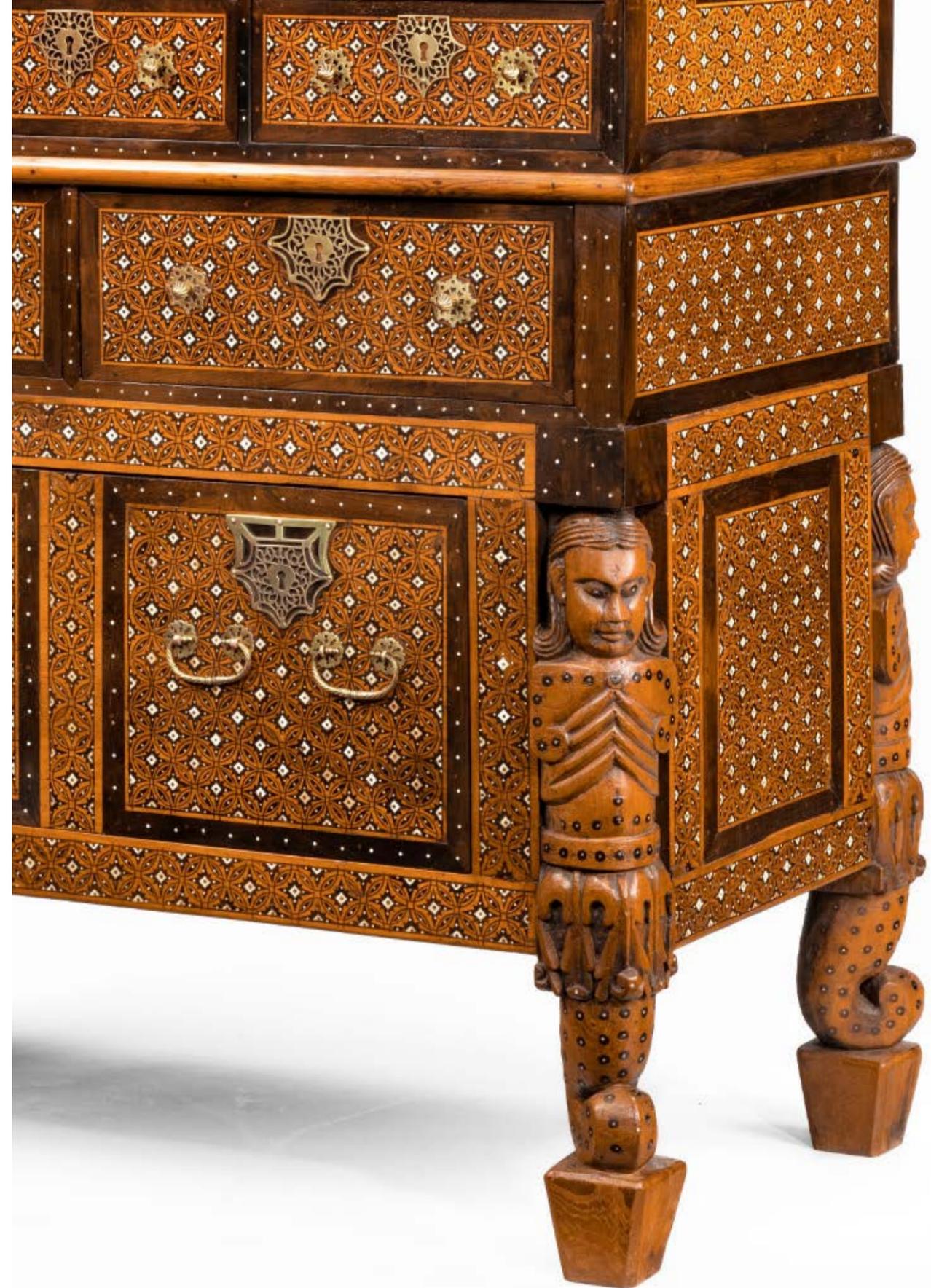


This chest on chest is of rectangular form in two sections. The upper section has twelve similar drawers in four registers and carrying handles on the sides. The base has a pair of frieze drawers above a single deep drawer, disguised as a pair, with four handles and flanked by carved *Nagini* whose monopodia scroll supports are raised on blocks to form the feet. The whole piece is decorated with an overall pattern of interlaced stars and circles embellished with ebony and ivory dots and is applied with brass handles and lock escutcheons. Goanese, circa 1800.

This contador blends the traditional form of Western cabinets on stands with the influence of the exotic East with abstract scrolling inlay and the distinctive carved supporting figures. Scholars have identified these caryatid supports with *Nagas* and *Naginis* which are Hindu snake divinities considered auspicious and are believed to provide protection, especially from snake bites. These

exotic cabinets were produced for Portuguese merchants and traders at Indian and Goanese ports in the 17th century. Goa, the Indian state, was part of the Portuguese overseas empire from the 16th century until 1961. The attribution to Goa is based on closely related church furniture which exists in the sacristy of the Basilica of Bom Jesus in Old Goa.

There are similar examples in museum collections in Portugal and the United Kingdom in the Palacio Nacional de Sintra, the Museu Nacional de Arte Antiga, Lisbon and the Victoria & Albert Museum, London (museum no.777-1865). See Amin Jaffer, *Luxury Goods From India: the Art of the Indian Cabinet-Maker*, London, V&A, 2002, pp. 58-59 and Maria Helena Mendes Pinto, *Indo-Portuguese Museum: Bishop's House, Cochim, Lisbon*, Fundação Calouste Gulbenkian, 2008.



Height: 48in (122cm)
Width: 34¼in (88.5cm)
Depth: 19¼in (49.5cm)



This portable table separates into three sections, with a securing boss. The circular top is inlaid with six rouge marble segments centred on a roundel. Each panel is framed in hardwood inlaid in brass with delicate leafy scrolls. The six reeded legs fold flat and are centred on a

carved knot boss when opened. They, in turn, slot into a further base joined by serpentine stretchers and raised on six scroll feet, with the original English castors disguised in the feet. Chinese, circa 1840.



Height: 30in (76cm)
Diameter: 45in (114cm)



Height: 34in (86.5cm)
 Length open: 72in (183cm)
 Width: 27in (68.5cm)

This bamboo recliner comprises several adjustable rectangular sections. The angled back has a shaped headrest above a caned seat flanked by armrests and the base incorporates a pull-out foot well on wheels. The side panels are composed of bamboo trellis in rectangles and octagons and the seat and footwell are inset with panels decorated in black penwork with oriental motifs including a central mandala and celestial bats. Chinese (probably Canton), circa 1815.

This type of furniture is often associated with a suite of seat furniture present in the Long Gallery of the Royal Pavilion, Brighton, see Frances Collard, *Regency Furniture*, Antique Collectors Club, 1985, p. 202. The Prince of Wales first favoured this style around 1790, when he commissioned a Chinese Drawing Room at Carlton House. Meanwhile bamboo furniture imported directly from China was also fashionable across the Atlantic. There is a very similar 'extension' chair, now in the Rhode Island Historical Society, which was brought back from Canton by Edward Carrington after his term as consul there, and illustrated in Carl L. Crossman, *The Decorative Arts of the China Trade*, Suffolk, 1991, pp. 255-257, pl. 139.



CHAPTER 9: THE EXPORT FURNITURE

Carrington chairs explains the stylistic differences. However, the extension chair seen in the Chinoiserie painting of Deni's Veranda at Macao,¹⁵ painted in the 1830s, closely relates to the Carrington extension. That these extremely comfortable and cool pieces of furniture were used extensively in the Macao colony and by the traders at Canton is clear from visual material and written references of the period. The seat and roll-out extender of the Carrington chair are covered with bamboo slats that are painted with a Chinese decoration in black. A superb example of this type of chair, in perfect condition and probably of a similar period, is in the Treacy collection, Boston. The form was so popular that the chairs were made throughout the 19th century, with some stylistic variations according to period.

Examples of the long bamboo settees (or sofas, according to Tiffany)¹⁶ exist and a particularly fine one, very close in design to that illustrated in the shop, is in the Peabody Museum. Another example may be seen in the watercolour of the interior of Tsungpa's studio (Colour Plate 64), conclusively showing these were made for local consumption at Canton as well as for export. The use of a contrasting colour of bamboo (probably painted or stained), as seen on the sofa and tables in the bamboo shop interior, add considerable style and excitement to the form. The chairs are known in a variety of shapes, but are usually barrel-backed like those at Brighton, or straight-backed with curving



PLATE 139 Extension chair. Bamboo and cane with black Chinese decoration. Circa 1810-1825. Length 40 1/2 in (102.5 cm) closed, 63 in (160 cm) extended. Known to have been brought to Providence, Rhode Island, by Edward Carrington. This form of chair was popular in China throughout the 19th century. Collection of the Rhode Island Historical Society.





Credit: National Maritime Museum



This chest (probably padouk) is of typical rectangular form, in two brass-bound sections with black-painted carrying handles on the sides. The top section has a fitted secretaire drawer above a single long drawer in rosewood or hardwood with mahogany drawer linings. The front opens to reveal pigeon holes and small drawers, including a hidden drawer behind a small door with a single hinge. The lower section has been adapted so the two drawer fronts disguise a single drawer deep enough to accommodate a naval officer's hat. The drawers have flush handles and English locks stamped 'Chubb's New Patent A1845D, 27. St Paul's Churchyard, London'. Together with three tobacco pouches found in the secretaire, one inscribed in pencil, 'S E Lark, Lieu Paymaster R.N, 11 Woodland Terrace, Plymouth'. Chinese, circa 1820.

According to handwritten notes accompanying the pouches, S. E. Lark, aged 34, was assistant paymaster on HMS Royal Adelaide in 1881 in Davenport. Subsequently, according to the *Annals of Tristan da Cunha*, he was paymaster, under Captain R J Fortescue, on HMS Swallow (1885-1904) when she visited Tristan da Cunha on 31st

January 1890. However, the entry in the *Navy List of Pursers and Paymasters* has a differing history for

'Surname: Lark, First Names: Samuel Edmond, Date promoted to: Assist Paymaster: 20/01/1868, Date of Navy List - Appointment and date: June 1870: 062 - Bellerophon 2 Jun 68 June 1879: 205 - Frolic 7 Dec 75.'

Carl L. Crossman, *The Decorative Arts of the China Trade*, Suffolk, 1991, p. 227, pl. 80 shows an earlier chest, with a similar secretaire drawer, but made as one piece, which 'is replaced by the more practical two part campaign chest/desk' in the 19th century.

Charles Chubb (1779 – 1845) opened a hardware business in Winchester before moving, with his brother, Jeremiah, to Portsea, in 1804. He opened the company's London Office at 57 St. Paul's Churchyard in 1820 and by 1923 had been awarded a special licence by George IV and had become the sole supplier of locks to the General Post Office and to Her Majesty's Prison Service. In 1851, he designed a special secure display case for the Koh-I-Noor diamond for its appearance at The Great Exhibition, London.



Height: 36in
Width: 32½in
Depth: 14¾in



The shelves: Height: 36¾in (95.5cm) Width: 36in (91.5cm) Depth: 13¾in (33.5cm)
The box: Length: 39½in (100cm) Depth: 16½in (42cm)

This unusual set of shelves comprises four graduated rectangular shelves and a cresting carved with scrolls centred on a shell. Each shelf is made of a different wood, including satinwood, nedun, kadumberiya and sappoo, all with gadrooned edges. They are supported on turned spindles with finials also in differing woods including: palm, panolo and hora. The majority of the woods are identified in pencil and the whole can be dismantled and packed into the original nedun wood box. Ceylon (Sri Lanka), circa 1870.



Height: 73in (185.5cm)
Width: 38½in (98cm)
Depth: 19½in (49.5cm)

This bookcase is of rectangular form in two sections, each with carrying handles. The upper section has cupboard doors which open to reveal two adjustable shelves. The lower section has a secretaire drawer fitted with letter racks, pigeon holes, small drawers and an unfolding

extension to the fall, all above two short and two long drawers. The whole piece is raised on detachable lion's paw feet and decorated throughout with solid ebony mouldings, bone stringing and applied with superb quality cut brass flush handles. Chinese, circa 1820.

The next few pages focus on our collection of furniture made by Gillows of Lancaster and London. This firm was arguably the furniture manufacturing company that took maximum advantage of the trade routes kept secure by the Royal Navy, both in times of conflict and peace. The firm was founded in 1728 by Robert Gillow (1704-1772) who was not only a joiner and cabinet maker, but a jack of all trades; architect, house-carpenter and contractor, funeral director and West Indies merchant. He laid the foundations of a successful firm which retained the Gillows family name for over two hundred and fifty years, and was the only firm of its kind to maintain branches both in the provinces and the capital city. The firm is unique in two other respects: firstly, a high proportion of the Gillow Archives has survived, including estimate sketch books, letter books and other business ledgers spanning 1730-1930. Secondly, the Gillows stamp was used on some pieces from around 1790, creating a physical inventory of the range and quality of their output.

In 1757 Robert Gillow's eldest son Richard Gillow (1734-1811) joined his father as an equal partner. He further developed the firm by favouring new London designs, searching out foreign markets, widening apprenticeships and using only the best timber and other materials. Sourcing fine quality woods was essential to sustain the firm's reputation for 'good workmanship, good wood and good value.' To ensure the supply of best quality timber the Gillows firm engaged in international trade from the outset. The varieties and countries of origin were incredible. A 'work box of various woods made for Miss Giffard of Nerquis Hall' in 1808 by 'Robert Gillow and Brothers, together with a numbered key and pencil sketch, identified 72 'Specimens of Curious wood (English and Foreign)' used in the Gillow workshops. Many woods, unrecognised today, were labelled simply by place of origin; Angola, Botany Bay, Brazil, Gambia, Guiana, Kangaroo, Mexico, Manilla, Nova Scotia, Parama, Palmaletta, St John (Antigua) and Savacue. Other more familiar woods, like ebony (Mauritius, Ceylon, Indian Islands, South Africa), walnut (North America, Italy, Spain) and mahogany (Honduras, Havana, Hispaniola, Jamaica) could be sourced in many countries resulting in different colours and textures. The West Indies also provided satinwood, purple wood

and cedar; while North America supplied a different cedar, maples, white and red oak, white pine and hickory. Southern America, especially Brazil, along with the Canary Islands and Azores supplied rosewood, kingwood, canary wood and orange wood. Heading east and north merchants bought oak and deal from Riga and Danzig, elm from the Netherlands, Albuera wood (Goncalo Alves) from Spain and greywood (Harewood) from France. Even further afield they found calamander and coromandel in Ceylon and tulip wood in the East Indies. Gillows was the first company to use Botany Bay wood (also called Casuarina, Beefwood or She-Oak) listed as No. 20 on the work box.

However, buying and importing raw materials was only half the story. The Gillow family worked tirelessly to export finished furniture and commissions across the globe. As early as the 1730s Robert Gillow sold his goods to sea captains and merchants who exported them to foreign shores. In 1757 Richard Gillow was promoting pieces in walnut and mahogany in St. Petersburg and trade with the Canary Islands, in exchange for wine, was established in 1769. At the same time a large consignment sent to North America was recorded in 1750 and Gillows furnished a house for Mr Thomas English in Boston in 1785. When wars on and around the Atlantic disrupted trade to the west the firm turned to Northern Europe, Turkey, the East Indies, Shanghai, Australia and New Zealand – one Thomas Archer emigrated to Tasmania in 1839 with a complete household of furniture commissioned from the London shop. Richard's sons ran the firm until 1814 when it was taken over by Redmayne, Whiteside, and Ferguson, who continued to use the Gillow name. Gillows furniture is mentioned by Jane Austen, Thackeray and in one of Gilbert and Sullivan's comic operas. It became a byword for high quality furniture. In the 20th century Gillows merged with Waring's of Liverpool (1903) and with Maple & Co. (1980) to become Maple, Waring and Gillow.

We are most grateful to Susan E. Stuart for her extensive work *Gillows of Lancaster and London 1730-1840*, Volumes I & II, Antique Collectors' Club, Woodbridge, 2008, for the information contained in the paragraphs above and the footnotes for the following items of Gillows furniture.



Height: 31¾in (80cm)
Width: 27in (68.5cm)
Depth: 22in (56cm)

This oval wine cooler has gently tapering sides applied with two brass bands below a delicate border of floral garlands and with goat's mask-and-ring handles. The four cabriole legs are mounted with satyr masks above cloven-hoofed feet and the original castors. The hinged oval top has radial fluting centred on a turned, hatched knob. English, circa 1860.

The oval wine cistern embellished in the Grecian or Pompeian manner was frequently supplied, both with and without a hinged cover, by Gillows, whose earliest sketch for an oval lead-lined cistern features in their 1787

Estimate Sketch Book (see: L. Boynton, *Gillow Furniture Designs 1760-1800*, Royston, 1995, fig. 178). A similar wine cooler with a fluted cover, was formerly in the collection of the Earls of Stradbroke at Henham Hall, Suffolk, a house designed by James Wyatt in the 1790s. The Wyatt family were closely associated with the Gillows firm and James Wyatt supplied designs to the firm as early as 1774. Other related examples are illustrated in R. Edwards and P. Macquoid, *The Dictionary of English Furniture*, London, rev. ed., 1954, Vol. I, p. 223, fig. 9; and P. Macquoid, *The Age of Satinwood*, London, 1908, fig. 66.



Plate 403. A mahogany japanned bed c.1790 with reeded foot pillars and brass bolt covers. Both foot posts are impressed GILLOWS LANCASTER. The canopy cornice and lapped frieze, now painted in ochre, brown and green, have traces of the original turquoise and white paint colour scheme. H. 98in. (249cm), w. 66in. (167.5cm), l. 80in. (203cm). CHRISTEN IMAGES LTD.

Height: 91in (231cm)
Width: 60in (152.5cm)
Depth: 80in (203cm)

This tall four poster bed has faux rosewood front posts turned and reeded above urn supports and square section legs. The cornice is parcel-gilded and applied with imitation lacquer plaques depicting Oriental landscapes including a bridge, pavilions and classical urns. English, circa 1800.

Susan Stuart, *Gillows of Lancaster and London, 1730-1840*, (ibid) Vol. I, pp.345, pl. 403, illustrates a bed with a painted cornice, which she describes as 'japanned', and with similar posts, stamped Gillows Lancaster (above).





Height overall: 67in (170cm) Pedestals: 17 1/4in square (44cm square)

These cisterns are in the form of a fluted vase on a rectangular pedestal. The lead-lined vases have brass handles, removable lids with pineapple finials and taps. The left- and right-handed pedestals have cupboard doors enclosing slatted shelves for warming plates in one and a lead-lined slops drawer, a tambour fronted shelf and a cellaret in the other. They are decorated with cross-banding on the doors. English, circa 1800.

Provenance: Damick House, Scotland

Susan Stuart, *Gillow of Lancaster and London*, (ibid) Vol. 1, pp. 308-315 illustrates many pedestal urns including

the drawings for Workington Hall, Cumbria, dated 1788. Plates 348 and 349 (above) show pedestals with a similar arrangement of shelves and drawers. Thomas Sheraton explained the functions of dining room pedestals in his *'Drawing Book'* of 1793: *'In spacious dining rooms the sideboards are often made without drawers of any sort, having simply a rail, a little ornament and a pedestal with vases at each end which produces a grand effect. One pedestal is used as a plate warmer and is lined with tin, the other as a pot cupboard, and sometimes it contains a cellaret for wine. They are sometimes made of copper japanned, but generally of mahogany.'*



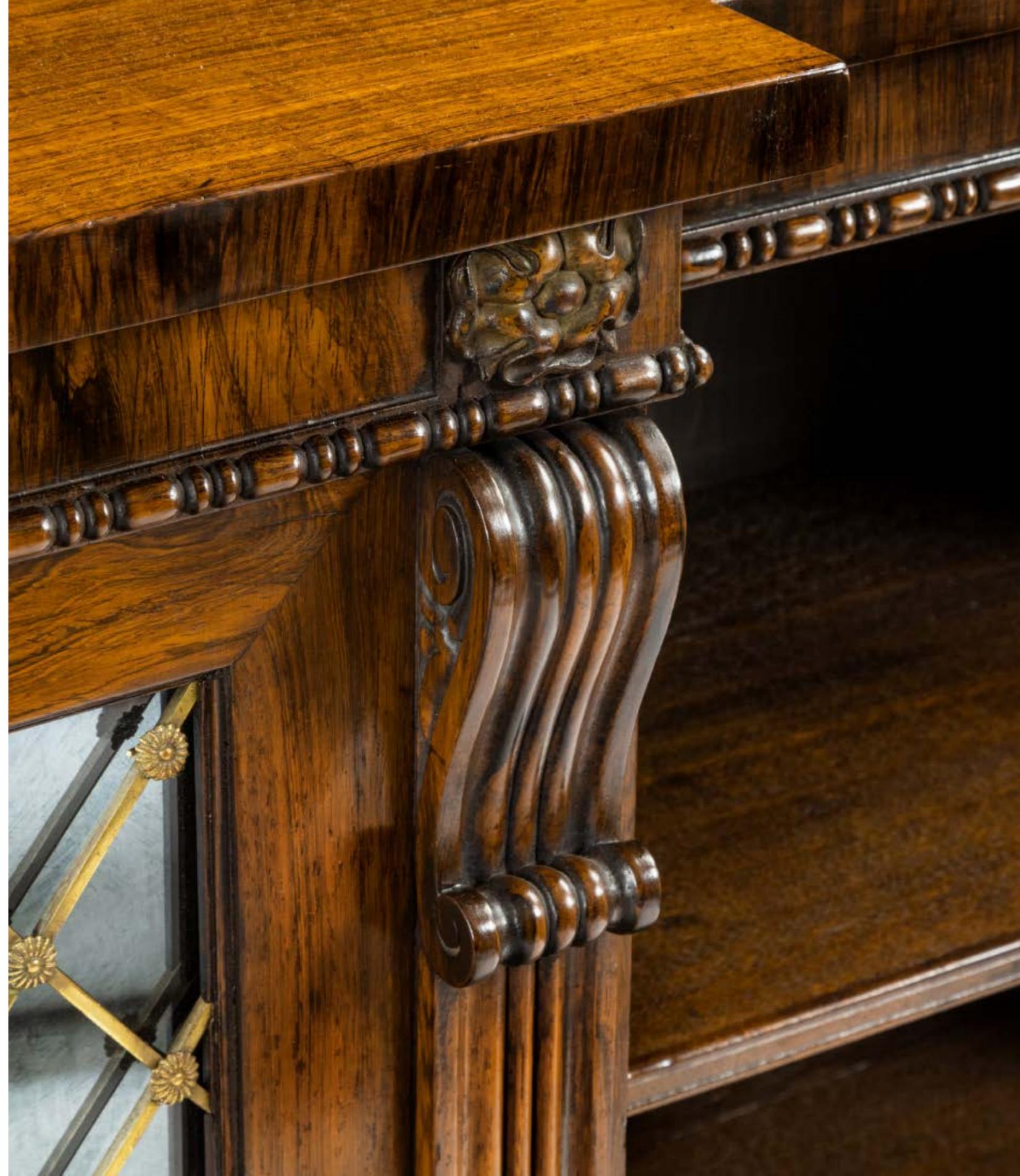
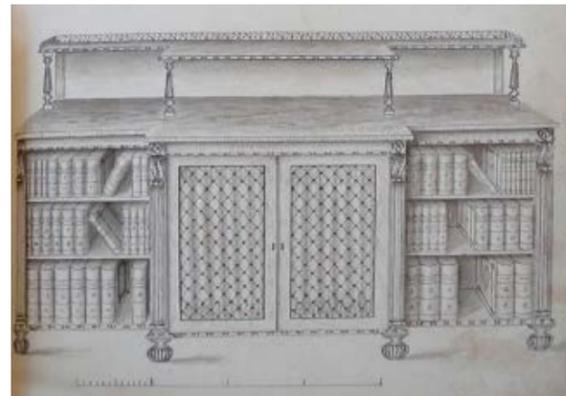
A REGENCY COMBINATION SIDE CABINET AND OPEN BOOKCASE



Height: 37in (94cm) Width: 86in (218.5cm) Depth: 16in (40.5cm)

This very large rosewood breakfront side cabinet/open bookcase is attributed to Gillows. It is of long rectangular form with two central glazed cupboard doors with brass trellis-and-rosette grilles, flanked by open bookcases, each enclosing two adjustable shelves. The top retains the original openwork brass gallery while the uprights are surmounted by corbels. The whole piece is set upon squat gadrooned feet. English, circa 1815.

The attached drawing from Gillows' *The Cabinetmaker's General Sketch Book*, circa 1820, currently in the City of Westminster Archives, shows a very similar piece with the gallery on a shelf supported by four turned legs and a backplate.





Height: 35in (89cm) Width: 23in (58cm) Depth unfolded: 43in (109cm)



This sturdy armchair unfolds to reveal four leather-inset steps which rest on the cresting rail. It has a generous seat with a fitted, re-upholstered, leather seat cushion. The shaped rail, scroll arms and front legs are reeded. The splat and corners have carved fan-shaped elements. English, circa 1815.

Susan Stuart (ibid.), discusses '*ladders for libraries and 'step' or metamorphic chairs*' in Vol. II, pp. 106-108. Two versions of Plate 654 shows the design drawings made for Ferguson & Co. in 1834. Meanwhile the design for a side chair with similar decorative elements, from 1813, is illustrated in Vol. I, p. 221, pl. 204.





This giltwood table has a wide gadrooned edge enclosing a black marble top with a central still life of a Grecian vase, a string of pearls, shells, a branch of coral and some flowers, within a blue band, surrounded by four cornucopia and an additional laurel border. The variety of Italian stones includes semi-precious agates, some translucent, malachite and lapis lazuli. The whole is raised on a central turned baluster support and three legs, carved in high relief with acanthus leaves and deep scrolls. English, circa 1830.

This centre table is attributed to Gillows because the carved bosses on the curling acanthus leaves wrapping around the feet and the gadrooned edge around the top are typical of Gillows features. For a comparison see Susan Stuart, *Gillows of Lancaster and London 1730-1840*, (ibid), Vol 1, p.268. For other pietra dura tops see Anna Maria Massinelli, 'The Gilbert Collection, hard stones,' 2000, pp.109-110. It was common practice for wealthy travellers and young aristocrats to bring back pietra dura panels from their 'Grand Tours' and have them set into tables by English cabinet makers.



Height: 28¾in (73cm)
Diameter: 31in (79cm)



This large brass-inlaid rosewood sofa is attributed to Gillows because of the superb quality Boulle-work. The serpentine back has gadrooned terminals at either end above carved scrolling arms which continue, seamlessly, to form the panelled seat rail. The anthemion-inlaid legs terminate in reeded feet. The decoration comprises panels of *première-* and *contre-partie* brass work featuring scrolling foliate arabesques. English, circa 1825.

André-Charles Boulle (1642 – 1732), became the most famous French cabinetmaker and preeminent artist in the field of marquetry after Jean-Baptiste Colbert recommended him to Louis XIV of France, the "Sun King" (r. 1643–1715), as "*the most skilled craftsman in his profession*". Over the centuries, the Boulle name has become synonymous with the art of inlaying tortoiseshell,

brass, animal horn or pewter into contrasting woods including rosewood, ebony, kingwood, and other dense, dark-toned tropical species. Boulle's unique marquetry technique was to make two contrasting sheets of intricate designs that were cut from a single sandwich of materials. The result would be two identical but contrasting sheets of pattern. One sheet would have been considered the primary pattern, or *première-artie*. The opposite pattern was called the counterpart, or *contre-partie*. Boulle made cabinets with both patterns in a single piece, or pairs of contrasting cabinets. For examples of similar *première-* and *contre-partie* panels used by Gillows see Susan Stuart, '*Gillows of Lancaster and London, 1730-1840,*' (*ibid*), Vol. I, pp. 290-1, pls. 307-310. Two other examples of brass Boulle-work are illustrated on the following pages.



Height: 37½in (95cm)
Width: 99in (250cm)
Depth: 35½in (90cm)



Height: 30in (76cm) Diameter: 48in (122cm)

The circular tilt-top of this table has beautifully matched veneers, while the frieze is decorated with a continuous inlaid brass band of repeated anthemions and leaf scrolls in *contre-partie*. The deeply gadrooned solid rosewood support is set on a tripod base with powerful ormolu lion's paw and scallop-shell feet, with the original castors. English, circa 1820.

For a library table inlaid with *premier-partie* of the same leaf and anthemion Boulle design see Susan Stuart, 'Gillows of Lancaster and London, 1730-1840,' (ibid), Vol. I pp. 291, pls. 308 and 310. This style of table appears in Thomas Hope's 'Household Furniture and Interior Decoration', 1807, and a closely related 1822 design for one of this pattern features in Gillows' 'Estimate Sketch

Books', no. 3146. Sketches of related tables also feature in room plans made in the studios of Gillow & Co., 176 Oxford Street, London. The first, circa 1817, is housed in the Victoria & Albert Museum (Museum no. E.390-1955). Another appears in a design dated 1830 for a library layout for H.J. Thomp[son]. (Stuart, *ibid*, Volume II, p. 352, pls. E9 and E10). A sketch for a remarkably similar table appears in an anonymous coloured drawing of a drawing room which was also produced in the Oxford Street shop (Stuart, *ibid*, Volume II, p. 353, plate E12). The circular table in this sketch has the same ribbed edge, faceted shaft with waisted gadrooned socle, and is also set on a tri-form plinth with foliate scrolled paw feet. Two other examples of brass Boulle-work are illustrated on the adjacent pages.





Height: 28½in (72.5cm) Width: 36in (91.5cm) Depth: 28in (71cm)

The rectangular leather-inset top is inlaid with a wide band of paired ivy leaves and double borders in brass Boulle-work inlaid into ebony, probably by George Bullock, all above two frieze drawers. The two end supports have turned and gadrooned upper sections above twin columns, all raised on acanthus carved cabriole legs joined by a turned stretcher and with their original castors.

Literature: Susan Stuart, *Gillows of Lancaster and London, 1730-1840*, Antique Collectors' Club, Woodbridge, 2008, Vol. I, pp.267-268, pls. 274, 275 and 276.

In describing this table (plate 275 above) Susan Stuart attributes it to Gillow & Co because of its similarity to a rosewood writing table in the Estimate Sketch Book of June 1825 (plate 274). She also writes '*the most intriguing thing about this piece is the brass inlay or boule (buhl) work which forms a border on the table top*'. She then confirms that it was a *pattern commonly used by George Bullock of Birmingham and later London*, and that there had been a long history of co-operation between the two firms dating from the 18th century. Two other pieces of furniture with brass Boulle-work are illustrated on the preceding pages.





Height: 31½ in (80cm)
Width: 19in (48.5cm)
Depth: 14in (36.5cm)

The sarcophagus-shaped top section has a hinged lid and is richly carved throughout in high relief. The everted sides have fleshy palmettes and paired acanthus leaves, while the top has four pairs of leaves which are joined by a carved rib in the centre and scroll outwards to up-curved edges. It is raised on a gadrooned and turned pedestal set on a quatrefoil base with reeded bun feet disguising the original castors. The interior, without fittings, is relined in crushed blue velvet. English, circa 1835.

Susan Stuart, in *Gillows of Lancaster and London 1730-1840*, (ibid), p.110, pl.658, (above) illustrates a rosewood teapoy which is stamped *Gillows, Lancaster*. This version has a plain box but the pedestal and feet are very similar.

Teapoy were originally delicate tables, with three legs, placed by a lady's chair for her teacup and saucer. As tea was extremely expensive in the 18th century, afternoon tea was a novelty amongst only the richest and most fashionable hostesses. The small containers, or caddies, holding the precious leaves, would be placed in full view of the guests as a status symbol and also carefully locked. By about 1785, tea prices had begun to fall and those who enjoyed drinking tea purchased their tea leaves in larger and larger quantities, thus driving the need for larger containers in which to store them. Around 1810, the tea caddy and the teapoy were merged into a single unit. Thus was born a piece of furniture which was functional, but also so elegant that it could remain in the drawing room at all times and rapidly became *de rigueur* in the best homes.





Height: 37in (94cm) Width: 24½in (62cm) Depth: 24in (61cm)

Each chair has a shaped hooped back continuous with scrolling open arms with half acanthus terminals. The shaped front rails, centred on an anthemion, sweep down to form the carved cabriole legs which terminate in scroll feet and the original castors. The backs, seats and armrests are upholstered with the original plush needlework showing tea roses and other flowers, retaining much of their vibrant colours. Both chairs stencilled on the bottom covers 'Gillow and Co, 176 Oxford St. London.' English, circa 1850.

Plushwork, also known as Amish Stumpwork, chenille work or German tufted wool embroidery, is an opulent variety of needlework which adds height, colour and texture to cross-stitch or gros point. It is typically made with wool or thick silks which are stitched tightly over a template and then snipped open so that the cut ends form a thick pile. On these chairs the bright flowers are worked in plush wool against flatter and more muted leaves.





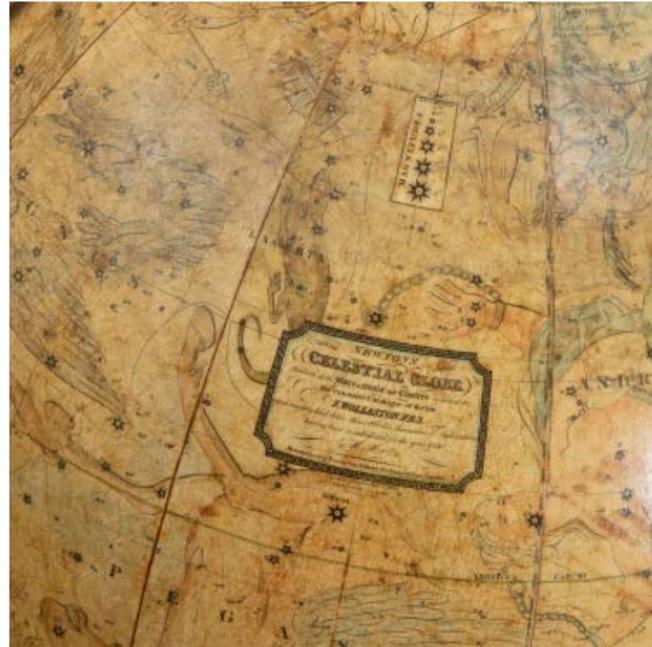
Height: 29in (74cm) Width: 51½in (131cm) Depth: 28in (71cm).

This fine quality kidney-shaped desk has a leather-inset top above three drawers in the frieze and four graduated drawers in each pedestal. The drawers all have their original gilt brass handles and the sides lock by means of a winged pilaster with a sliding panel at the capital which marks the keyhole. The back has an adjustable shelf. The whole is decorated with kingwood banding. Stamped *Gillows* inside the top drawer, the locks stamped 'Bramah 124 Piccadilly'. English, circa 1860.

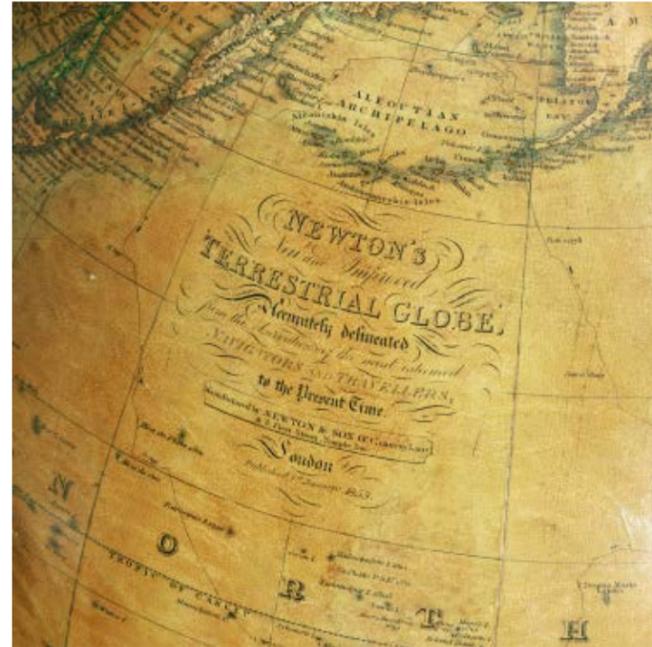
The kidney-shaped desk first appeared as a writing or dressing-table during the Louis XV period (1715-1774)

in France before being introduced into England in the late 18th century. It evolved to incorporate drawers and often small shelves in the Sheraton period, see *'The Cabinet Directory'* of 1803. The finest Victorian examples were made by Gillows following the design for 'An Oak Pedestal and Kidney Table supplied to Ferguson & Co.' in the *'Gillows Estimate Sketch Books'* (1840). See Susan E Stuart *'Gillows of Lancaster and London, 1730-1840,'* (*ibid*), Vol. I, p.339, pl. 393 for a similar walnut desk also stamped and with Bramah locks, which once belonged to the cricket writer Brian Johnston (1912-1994).





Each globe is set in a mahogany stand with a spirally carved reeded knop above three scrolling legs joined by slender turned stretchers centred on a later compass rose. The terrestrial gores are updated with maps from 1853 and the celestial ones from 1830. The terrestrial globe label reads 'Newton's new and improved terrestrial globe accurately delineated from the observations of the most esteemed navigators and travellers to the Present Time, manufactured by Newton and Son 66 Chancery Lane and 3 Fleet Street, Temple Bar, London, Published 1st January 1853'. The celestial globe label reads: 'Newton's Celestial Globe on which all the Stars, Nebulae and Clusters contained in the extensive catalogue of the late F. Wollaston F.R.S. are accurately laid down their Right Ascensions & Declinations having been recalculated for the year 1830. By W. Newton. Manufactured



by Newton, Son & Berry, 66 Chancery Lane, London.' English, the stands circa 1830.

The Newton family were ranked among the leading English globe makers in the early 19th century. John Newton (1759-1844) trained under Thomas Bateman before founding his own company in 1780. In the early 1800s John, and his second son William (1786-1861), relocated to 97 Chancery Lane and traded under the name J & W Newton. From 1831 to 1841 another partner was added, civil engineer Miles Berry, and the company became Newton, Son and Berry. After 1841 ownership passed to the eldest son William Edward Newton (1818-1879). It was customary to update globes with the latest discoveries and stars by applying new papers as soon as they were published, hence the varying dates on these globes.



Height: 43in (109cm)
Diameter: 26in (66cm)



Height approx.: 17½in (44.5cm) Diameter approx.: 16½in (14cm)

Each globe is set into a fruitwood stand with four baluster turned legs and stretchers, the terrestrial globe with a label reading *'Loring's Terrestrial Globe containing all the late discoveries and geographical Improvements, also the tracks of the most celebrated circumnavigators, compiled from Smith's New English Globe, with additions and improvements by Annin & South, Boston, Josiah Loring, 136 Washington Street, 1844'* and the celestial globe with a similar label relating to Smith's New English Globes and dated 1841.

Josiah Loring (1775 - 1840) began selling globes in Boston in 1832. Many of his early globes were imported from the British globemaker C. Smith & Sons or, like these, were re-engraved copies of Smith & Sons globes. Nevertheless, Loring advertised that his globes were superior to British globes of the period. His business

was taken over by Gilman Joslin, the maker of the globe opposite in 1839.

Gilman Joslin (1804-1886) trained as a wood turner and looking glass maker. He went to work for Josiah Loring in 1837 and had taken over the business by 1839. That year, he issued the first globes under his own name, a terrestrial and celestial pair 6 inches in diameter. By the mid-century he was employing three men and two women and boasted a 3 horsepower steam engine for his production. Joslin was eventually succeeded by his son, William, and their firm produced globes of various sizes until the end of the 19th century. Joslin worked in many other fields, including shipbuilding, and he was one of the first Americans to make a daguerreotype.



Height: 42in (106.5cm) Diameter: 21in (53.5cm)

Each of these globes is set into a cast iron tripod base with an acanthus leaf baluster support on three bracket feet and a revolving horizon ring. The terrestrial globe

is inscribed *'Manufactured by Gilman Joslin'* and *'Improved Globe Boston'*. American, circa 1870.

A Regency flame mahogany stick barometer by Cary.

The ogee pediment is set over a glazed, finely engraved silvered brass register plate incised with a scale from 27 to 31 degrees and 'Fair, Change and Rain'. The trunk has ebonized stringing and terminates with the original concealed barometer cistern tube within the turned cistern cover. Signed 'Cary London'. English, circa 1820.

William Cary (1759-1825) was an English instrument maker who trained under Jesse Ramsden. Working from premises in The Strand from 1789, he produced mechanical calculators, measuring instruments, telescopes, microscopes, navigation and survey equipment, which were used as far afield as Russia and India. He often collaborated with his brother John, the renowned cartographer, to make some of the most exceptional globes of the late 18th and early 19th centuries.

Height: 37 ½ in (95cm)

Width: 5 ¼ in (13.5cm)

A George III mahogany thermometer by John Dollond.

It is of slender rectangular form, the top of the frame is removable to aid the cleaning of the glass. The silvered register is engraved with the temperature to 220 degrees (rather than the usual 110) and 'Temperate, Spits, Summer Heat, Blood Heat, Boil and Water Boil', signed 'Dollond London'. English, circa 1790.

Height: 23in (58cm)

Width: 2¼in (6.5cm)

A bow-front marine barometer by John Dollond.

It is of slender cylindrical form with a silvered register plate enclosed by a hinged thermometer flap and mounted on a plain shaft. The brass gimbal weighted reservoir has pierced sides on the mounting. The plate engraved 'Very dry, Set Fair, Fair, Rain, Stormy, Dollond London'. English, circa 1820.

Peter Dollond (1731-1820), the son of the Huguenot silk weaver John Dollond, set up as an optician at the age of 20 and became the most eminent optical instrument maker of the late 18th century. Such was his success that his father gave up the silk industry and joined him in 1752. The Dollonds became notable for the quality of their optical products. John Dollond was appointed optician to King George III and the Duke of York and Albany, who granted him 'His Majesty's Royal Letters' for his refracting telescope. Other customers included Captain Cook, Vice-Admiral Lord Nelson, Frederick the Great and Thomas Jefferson. At the Great Exhibition of 1851, the Dollonds were awarded a medal for excellence. In 1763, Peter invented the achromat and began the manufacture of bifocal spectacles in 1781. Dollond & Co merged with Aitchison & Co in 1927 to form Dollond & Aitchison, the well-known British chain of opticians.

Height: 35in (89cm)

Width: 2½in (6.5cm)

Max depth of gimbal: 8½in (21.5cm)





Max. Height: 10¼in (27cm) Width 7in (18cm) Depth 4in (10cm)

This brass clock is in the form of a ship's wheel set against an anchor and crossed cannon, all on cannonball feet. It is set on a wood and brass base, inset with a silver plaque reading; '*Presented to Tynte F. Hammill RN on his marriage by Captain Lord Charles Beresford CB, Frederick R Broadman CB, Commander Charles Reeve, Lieutenant George Tyler, Lieutenant Hon. S C Colville, Lieutenant Colin Keppel, Paymaster William H F Kay, Surgeon George Bell.* The dial inscribed *Seafle & Soe(?)*, Paris'. English and French, circa 1885.

Captain Tynte Ford Hammill, C.B., Royal Navy (1851 – 1894) was an exceptional navigator which won him the Beaufort Testimonial Prize for the year of 1871 when he took his Lieutenant's exams. Due to his services on the Nile Expeditionary force in 1885 he was promoted captain, this was also the year in which he married Mary Schomberg on 22nd December at Blackheath. By 1892 he was in command of the battleship HMS *Royal Sovereign* and awarded Companion of the Order of the Bath. His final posting was to command HMS *Camperdown* but he died just eleven days later.

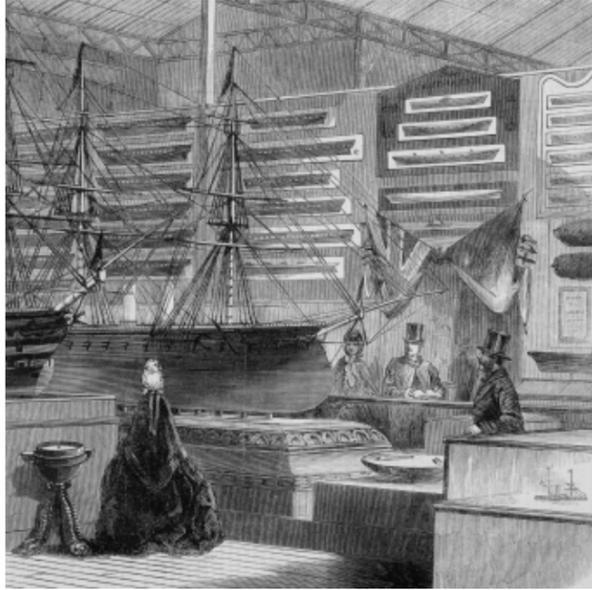


Height: 11½in (29cm) Width: 11¼in (28.5cm) Depth: 8¾in (22cm)

This gilt brass and steel mantel clock has an eight-day gong striking movement with anchor escapement and a circular gilt Roman numeral dial with steel spade hands. The case resembles the upper poop deck of a ship applied with a binnacle compass in front of a sailor at the helm who rocks from side to side with the motion of the pendulum. The lower deck is accessed via a ladder to the left and has another mariner coiling a rope on the right.

The moulded gilt base is raised upon a black marble plinth with gilt block feet. French, circa 1880.

The Parisian maker **Andre Romain Guilmet** is best known for his 'mystery' clocks, which hide the movement, and 'industrial' clocks in which the technique is used in timepieces representing, for instance, his famous animated pieces such as the *Foundryman* and *Lighthouse* clocks.



Credit: The Illustrated London News

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

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

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

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



just £780. As Paxton's innovative 'Crystal Palace' had been removed to the suburbs, the 1862 exhibition was housed on the site of what is now the Natural History Museum. According to the catalogue *The National Lifeboat Institution* exhibited some interesting models of boats for improving this humane branch of the naval service, and indeed, lists a number of lifeboat models, many with extraordinary claims for being indestructible or unsinkable. This lifeboat was designed by Twyman to have "air-tight compartments" sealed within the structure. These, combined with scupper pipes running through the floor the length of the craft, must have meant it was nearly always swamped with water. It would have been a costly alternative to the simpler cork-ended sailing and pulling type selected and used successfully for several decades. The quality of the model provides a tantalising glimpse at what would have been a very interesting stand, as shown in the illustration above of The Admiralty Department of the Naval Court.



Case height: 48in (122cm)
Width: 50½in (128cm)
Depth: 20¼in (51.5cm)



Case height: 11½in (29cm) Width: 21½in (54.5cm) Depth: 10in (25.5cm)

This 1:32 scale presentation model has a carved hull finished in white and blue with a red wale and RNLI pennant on the bow. The deck is painted blue-grey and fitted with grab rails, deck rails, bitts, a folding mast with navigation lights, a fitted cockpit and other details. It is mounted on four plated columns above a stepped wooden display base with a brass plate engraved '41ft Watson class motor lifeboat. Length 41ft, Beam 11ft8", Displmt 14.5t, crew 8, draught 3'8", twin screw, spd 7.5kts, blt 1931-52' and later hinged oak and plexiglass case.

The 41ft Watson-class was a non-self-righting displacement hull lifeboat built between 1931 and 1952 and operated by the Royal National Lifeboat Institution between 1931 and 1981. It was designed for service at stations that required a larger and more powerful boat than the standard carriage-launched types, but which could not accommodate the larger Watson types through boathouse or slipway constraints. In all 18 boats were completed. It had an aft cockpit with a cabin ahead of

it, containing the engine controls, and a separate forward shelter with room in the two for 16 people. The boats carried two sails as an auxiliary to the twin Weyburn AE6 6-cylinder petrol engines.



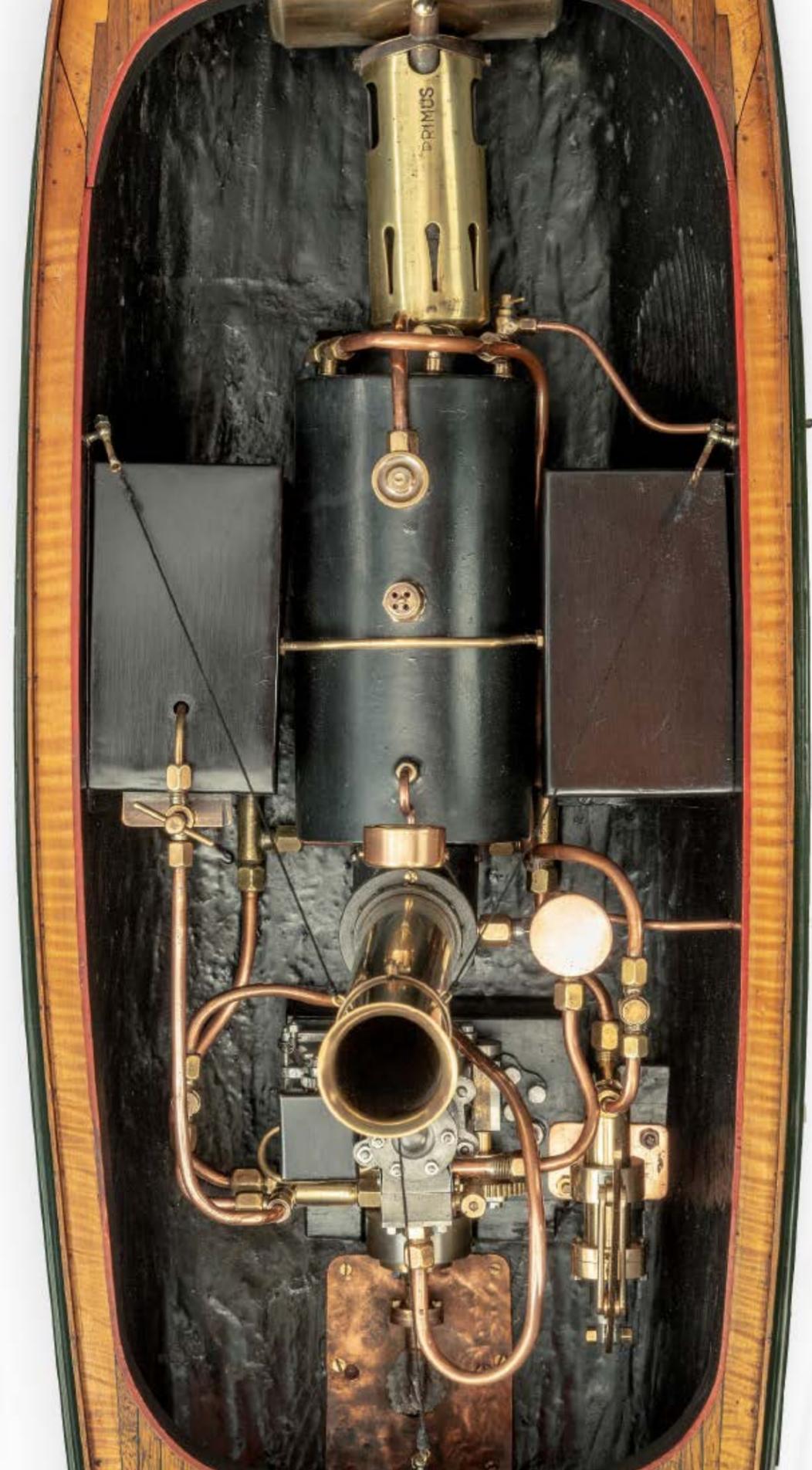


Height: 9¼in (23.5cm) Length: 40in (102cm) Beam: 10in (25.5cm)

This owner's model of a steam launch is painted with green topsides and a red bottom, and has planked and pinned mahogany decks with fiddleback maple thwarts. The decks have many authentic details including a mahogany coach house and brass funnel. It is in working order with a brass wheel to operate the chains which control the rudder. The water tanks, which create the steam, are heated by a boiler marked *Primus* and have the original brass and copper pipes. (Please note: the boiler must be tested before use.) English, circa 1920.

Steamboats were pioneered in Britain as early as 1788. Initially used on rivers and lakes, the first commercially successful steamboat was Henry Bell's *Comet* of 1812.

Within 10 years there were nearly fifty steamers on the Clyde, others on Lake Windermere, the Thames and Scottish Lochs. By the early 20th century there were model steamboat clubs. One of these, founded in 1909, was the Portsmouth Model Steam Boat Club. Their boats *'were mostly steam with a few electric or petrol powered, the steam boats using petrol blowlamps to heat the boilers. Speed Competitions were held with boats timed over a measured distance. The steam boats were usually fastest. Steering competitions were also held where boats were aimed at a set of six flags on the far side of the lake, the boats getting closest to the middle pair scoring the highest points.'*





Height: 19in (49cm) Width: 35in (89cm) Depth: 11½in (29cm)

This model shows an early example of the transitional sail to steam-screw ship with detailed deck fittings including hatches, a helm, windlass and ship's boats. There are

two masts with rigging, booms, gaffs and pennants. The ensign flies from the mizzen gaff. It is protected by a later glazed mahogany case. English, circa 1850.



Height approx.: 100in (254cm) Length overall: 95in (241.5cm)

This model has a tan-painted bottom and black topsides. The rig includes a mast, topmast, gaff, boom and extremely long bowsprit, together with most of the

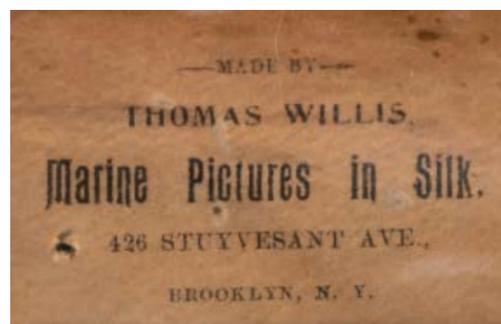
original rigging and sails, (the rudder is replaced). It is set on a wooden stand. English, circa 1880.



Framed height: 27in (69cm) Width: 43in (109cm)

This oil and silk/velvet collage on canvas shows a three-masted ship in full sail, inscribed, signed and dated, 'T. Willis, N.Y. 1900'. The reverse has the paper labels of the artist and the Paul Mason Gallery, London. In the original bird's eye maple frame with a gilt slip. American.

Thomas Willis (1850 - 1917 or 1925) was renowned for his unusual ship's portraits with silk and velvet applications. The quality of works from his studio varies because some were created by apprentices. The present example is of the best quality and bears his signature so is undoubtedly the work of his own hand.



Frame height: 18in (71cm) Width: 37in (94cm) Canvas height: 20in (51cm) Width: 29in (74cm)

This watercolour shows a bustling port scene with lorries and porters loading a white ship with a yellow funnel, while passengers watch from the deck. A label on the back reads 'World Commerce, L.A. Wilcox per Rogers & Co. 1950, 7898'. English, circa 1950.

Lesley Arthur Wilcox (1904-1982) was an English artist known as a watercolourist, illustrator, poster artist, marine model-maker and author. He wrote and illustrated two books on maritime history: *Mr Pepys' Navy and Anson's Voyage*. Initially an illustrator for adverts and comic books, he painted the triumphal return of HM Queen Elizabeth from the Commonwealth Tour of 1953, showing the Royal Yacht *Britannia* passing under Tower Bridge. This

painting was subsequently hung in the drawing-room of the Royal Yacht and led to worldwide recognition and commissions from, among others, Aristotle Onassis, the Union-Castle Line, the Clan Line, Fortnum & Mason and Liberty of London. Two of his works hang in King's House, Jamaica, and countless others in Italy, USA, Canada, Japan, Hong Kong, Australia, etc. in addition to several in the National Maritime Museum, Greenwich.

T. Rogers and Company Limited was incorporated in 1947, and had an international reputation for packing and transporting works of art from the Royal Collection, art dealers, museums, galleries and private collectors.



Length: 107in (272cm.)

This mahogany tiller has a square section rudder head with three inset brass S-shaped banners flanked by a carved castle roundel, the top banner inscribed 'Petrel R.Y.S.'. The shaft is carved throughout with finely observed ropework and terminates in a brass cuff and Turk's head knot. English, circa 1852.

In the long and glamorous history of the Royal Yacht Squadron, there were several yachts named *Petrel*, but only one whose size would require a tiller as large and handsome as this example. Designed and built by George & Thomas Inman Bros. at Lymington in 1852, this *Petrel* was a big schooner registered at 110 tons gross (57 net) and measuring 70 feet in length. She was owned by R.Y.S. member Philip Perceval from 1858 to 1866 and then again from 1867 to 1869. (Incidentally, his son, who became Sir Philip Hunloke, was generally regarded as one of the 20th century's greatest helmsman; he won a bronze medal for Great Britain at the 1908 Olympics, was King George V's Sailing Master on Royal Yacht *Britannia*

from 1920 and commodore of the R. Y. S. from 1943 until 1947.) *Petrel* was extended to 84 feet in 1866. Her next owner, Lord Richard Grosvenor of 76 Brook Street, Mayfair. Despite being elected to the R. Y.S., Cowes, in May 1870, it would seem he kept *Petrel* primarily for cruising from Dartmouth, as there is no record of her taking part in any racing activity.

Lord Richard de Aquila Grosvenor, 1st Baron Stalbridge (1837 – 1912), was the second surviving son of Richard Grosvenor, 2nd Marquess of Westminster, educated at Westminster School and Trinity College, Cambridge and, during an adventurous youth, toured the western United States and was present at the sack of the Summer Palace in Peking in 1860. Elected a Liberal M.P. in 1861, he became a Privy Counsellor in 1872 and was made Vice-Chamberlain of the Royal Household by Mr. Gladstone, a post he held until the government fell in 1874. Back in office in 1880, he served as Chief Whip until 1885, but then quarrelled with Gladstone

over Irish Home Rule and resigned his seat the next year. After standing down from Parliament in 1886, he was created Baron Stalbridge and became leader of the Liberal Unionists in the House of Lords. He became a director of the London & North Western Railway in 1870 and promoted its business so energetically that he became its Chairman in 1891; he was also an early exponent of Channel [Railway] Tunnel. He was twice married and

died in his London home in May 1912, a little over a year after his second wife.

Petrel was finally bought by George Marvin of West Cowes at the end of the 1892 Season. After flying Marvin's colours for barely a year, however, she was broken up in 1894, possibly deemed not worth refitting due to her age.





This silver cup was made by John Smyth of Dublin (d. 1881). It is embossed and chased with foliate, laurel and rocaille decoration surrounding the badge of the “*Shannon Yacht Club*” [sic] and dated 1859 on one side. The other shows gaff-rigged cutters racing. The handles are designed as downward-facing dolphins with looped tails. The domed cover is surmounted by a finial in the form of a sailor and pennant with a winner’s laurel wreath round the shoulder. Irish, 1859.

The crown and castle depict the emblem of the **Shannon Yacht Club** - the arms of Limerick (the castle) surmounted by the Royal crown. Permission to use this emblem was granted by the Lord of the Admiralty in the year of the club’s foundation, 1859. On Tuesday the 26th of July there was a race ‘for a piece of plate presented to the club by the Honourable Secretary’ open to members of any ‘established Yacht Club holding an Admiralty warrant’ and under 10 tons. Another followed on the Thursday. On the Saturday the flagship race took place - the Shannon Challenge Cup (valued at £30 10s). This race was only open to members of the Shannon Yacht Club and was to

be contested by yachts of 10 tons and upwards. Newspaper reports survive and allow us to build a vivid picture of this event. The Honorary Secretary, Mr Ambrose Hall, entered his 7-ton yacht *Gem* into the first race and finished 3rd out of four entries. For some reason, however, he was also able to enter into the race for the Shannon Challenge Cup, despite his yacht weighing less than the 10-ton entry limit. According to a report of the time, *Gem* ‘was allowed a certain additional time in proportion to her weight’ and she was successful, winning the race and beating the 12-ton *Esk* and 10-ton *Pet* in the process. The subsequent glowing newspaper report described *Gem* as “*beautifully constructed and well-formed for beauty and swiftness*”. There seems to have only been one further Regatta contested in 1860 and then, for some reason, the Club evidently ceased to exist.

Ambrose Hall (1824-1908) was an influential local Limerick man, eventually rising to become Mayor for a year in 1875. He was a magistrate of some repute and lived at Mignon North Strand (now Clancy Strand). He was a member of the Limerick Corporation for many years from the early 1860s onwards and a successful businessman.



Height: 13in (33cm)
Width: 9½in (24cm)
Weight: 1327 grams



Case height: 11in (28cm) Length: 31in (79cm) Depth: 5in (12.5cm)

This cased presentation half hull model is of the first winner of the America's Cup, the schooner *America*. The copper coloured bottom is painted with black topsides and has a finely carved garland around the bow. There are two stump masts, a caprail and bowsprit. It is set on a mahogany backboard with a Bakelite name plaque engraved 'Schooner Yacht *America* Scale $\frac{1}{4} = 1$ foot to W.G.J. from G.L.W'. A label identifies the case maker as 'Lambert Picture Frame Manufacturer, 34 Albert Gate, Hyde Park, S.W.' and another describes the model, including the fact that the case was added in 1903. It then explains the initials W.G.J. and G.L.W. 'This model was presented by G.L.Watson to W.G.Jameson. George L.Watson was one of England's leading yacht designers. He designed four America's Cup Challengers which included: *Thistle*, *Valkyrie*, *Valkyrie II* and *Shamrock II*. He also designed the *King's Britannia*, and the *Kaiser's Meteor*. William G.Jameson was probably the most successful amateur helmsman in the UK in the 1880's and the 1890's. Jameson introduced Lord Dunraven to yacht racing in 1887. Dunraven was to build three challengers for the America's Cup, all designed by G.L.Watson. Jameson in 1892 acted as an adviser to the Prince of Wales and introduced him to Watson who designed his *Britannia*. Jameson also advised Thomas Lipton in his *Shamrock II* challenge. Clearly, Watson and Jameson worked closely throughout their careers. Scottish, 1887.



Provenance: 1887 William G. Jameson
The Glen Foster Collection
1999 Hyland Granby Antiques, Mass.
2002 The Kelton Collection

Probably the most famous racing yacht ever built, and the first winner of the America's Cup, this schooner, designed by James and George Steers, was built by a syndicate of New York Yacht Club members to sail to England. The purpose of this visit was twofold: to show off U.S. shipbuilding skills and make money through competing in regattas. Only launched on 3rd May 1851, she had crossed the Atlantic and won the 53-mile race around the Isle of Wight by 22nd August that same year. *America* was captained by Richard Brown, who was a skilled member of the Sandy Hook Pilots group, renowned worldwide for their expertise and speed in manoeuvring schooner-rigged pilot boats. These vessels and crews had to be fast, for harbour pilots competed with each other for business. After a repeated cycle of successful competition followed by neglect, she was donated to the U.S. Naval Academy and became one of only three ships in commission in the U.S. Navy in both the Civil War and World War II.

This particular model was made by G. L. Watson and presented to William Jameson. Watson designed HMY *Britannia* for the Prince of Wales, but details of the

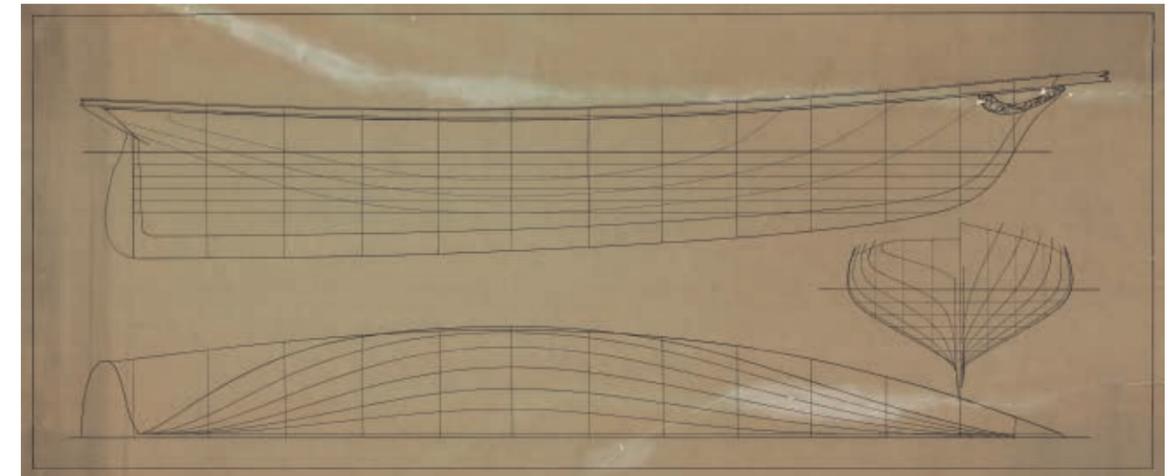


Image courtesy of G. L. Watson & Co. Ltd / Scottish Yachting Archives.

commission were arranged on the Prince's behalf by William Jameson who liaised closely with Watson. *Britannia* was the most famous and successful British racing yacht of her time, and sister-ship *Valkyrie II*, was Challenger for the 1893 America's Cup (featured on the next page).

We are indebted to Dr William Collier, Managing Director of G. L. Watson & Co. Ltd, whose research has unearthed both this drawing of plans of *America's* hull

and Watson's own notebook on *Britannia*, or design No. 270, as she was then. The first entry reads 'Racing Cutter 87ft [waterline length] per W G Jameson' followed by 'Note of costs as given to the Prince of Wales', the total was 8,300. The drawing is one of a series that were made for models and there is at least one other of *America* made at the same time and given as a thank you present in connection with the *Valkyrie II* challenge.



Height: 14¼in (36.5cm) Length 67in (170cm)

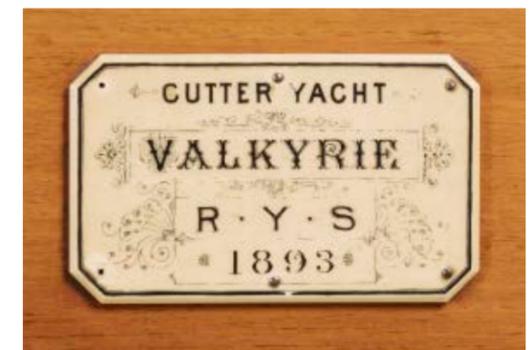
This half hull model of *Valkyrie II* was built by the G. L. Watson for Lord Dunraven, Royal Yacht Squadron, and presented to *Valkyrie's* racing skipper William Cranfield. The bronze-coloured bottom is painted with black topsides and has a maple stump mast, bowsprit, caprail and original painted decks. It is set on a mahogany backboard with a moulded edge and Bakelite name plaque engraved 'Cutter Yacht *Valkyrie*, R.Y.S. 1893'. Scottish.

Provenance:

William Cranfield and thence by descent until Sotheby's Marine Sale, London, April 1999
Hyland Granby Antiques, Hyannis Port, Massachusetts
2002 The Kelton Collection of Maritime Art & Artifacts

Notwithstanding the name plate, this hull shows the second of three yachts named *Valkyrie* by the Earl of Dunraven. She was built in composite construction and was a close sister to the Royal Yacht *Britannia*. Both yachts were designed by George Lennox Watson

(see previous page) and built at the D&W Henderson shipyard at Meadowside, Partick, on the River Clyde. She sailed to the U.S. to compete in the 8th America's Cup against *Vigilant*. The best-of-five races took place off Sandy Hook, New Jersey. Trailing 2-0, *Valkyrie II* lead for the whole of the vital third race, apparently the winner, until her spinnaker shredded at the last mark, handing *Vigilant* the series. *Valkyrie II* returned to Great Britain, where she maintained an active racing career until 1904, when, with George Watson himself on board, she was rammed by *Satanita*, ironically another Watson designed yacht, and sank off Holy Loch.





Height: 25½in (65cm) Width: 11½in (29cm) Depth: 7in (18cm)
Weight: 82 oz troy

This tall Art Deco silver trophy was made by Goldsmiths and Silversmiths in London for the Canadian National Exhibition Regatta of 1929. The spherical bowl is raised on a tapering baluster base with repoussé acanthus leaves on a radiating gadrooned and scalloped foot. The cover is surmounted by the winged, draped and sandal-shod figure of the goddess Nike launching into flight from the crest of a wave. The handles are formed by similar winged female figures. Each side is embossed and chased with a victor's wreath enclosing, on one side, a motorboat carving through waves below the crossed enamel flags of Great Britain and Canada, and a burgee of The Royal Harwich Yacht Club above the legend 'Presented by Sir Thomas J. Lipton Bart. KVCO to the National Yacht Club of Toronto for competition outboard hydroplane races Canadian National Exhibition Regatta 1929' on the other. Hallmarked.



The Royal Harwich Yacht Club had a proud tradition of supporting international 'big class' racing. In 1869 Commodore James Ashbury enjoyed a fruitful racing season with his schooner *Cambria* including winning a race around the Isle of Wight against two of America's fastest schooners. This prompted him to challenge for the America's Cup in 1870. Ashbury raced across the Atlantic in a duel against his American arch-rival, James Gordon Bennett, under Royal Harwich colours, unexpectedly winning the boat-for-boat match against Bennett's larger and faster schooner. Pitted against the entire New York Yacht Club fleet, Ashbury failed to win the Cup, but tried again in 1870 with a new schooner, *Livonia*. The RHYC was more happily involved in the America's Cup in 1920 when their Vice Commodore, Sir William Burton, helmed Lipton's fourth *Shamrock*, coming within one race of winning the famous trophy.





Canvas height: 28in (71cm)
 Width: 36in (91.5cm)
 Framed height: 34in (86.5cm)
 Width: 42in (106.5cm)

The race between J-class yachts *Enterprise* (white hull, sail number 4) pulling ahead of *Shamrock V* (green hull, sail number J/K3) amongst a flotilla of boats probably including the private steam yacht of Harold Vanderbilt *Corsaire*, a passenger ferry crowded with spectators and other day boats. Oil on canvas, signed 'Harold Wyllie', in a moulded giltwood frame. English, circa 1930.

Provenance:

Deaccessioned from the Ulster Museum, Belfast.

The 1930 America's Cup was the first to be held off Newport, Rhode Island. It was also the first Cup to be raced with the new and incredibly expensive J-Class yachts. The previous year Sir Thomas Lipton had offered his fifth and final challenge on behalf of the Royal Ulster Yacht Club, and like all his other contenders, he named his yacht *Shamrock*. Four American J-Class yachts were launched in preparation for defence of the cup; *Whirlwind*, *Yankee*, *Weetamoe*, and *Enterprise*. The last was eventually selected after a very competitive and hard-fought set of three trial races. Built of Tobin bronze by Nathaniel Herreshoff, *Enterprise* had a mast made of duralumin which was over a third lighter than *Shamrock V*'s heavy wooden mast. However, *Shamrock V* had had an outstanding racing season during the summer of 1930, winning 15 races and coming second in four more, and she crossed the Atlantic with a great deal of expectation. Built mostly of steel by Camper

& Nicholson, she was 81.1 feet on the waterline. One major disadvantage was that her rigging and gear were not the same quality as that of *Enterprise*. In addition, the crew of *Shamrock V* was a combination of professionals and amateurs, compared with the all-professional crew of *Enterprise*. The competition was organized as a best of seven races event. It began in hazy conditions off Newport, and *Enterprise*, skippered by Harold Vanderbilt, won the first two races, particularly the second, easily, but in the third race *Shamrock V* was leading until she lost her main halyard and had to be towed back to port. In the fourth race *Enterprise* won by nearly six minutes and so retained the Cup.

Harold Wyllie (1880-1973) was the eldest son of William Lionel Wyllie. He studied under his father and shared his fascination with naval history. Harold Wyllie was particularly interested in the development of the sailing ship and devoted himself to in-depth research eventually becoming a recognised expert on the subject. He exhibited at the Royal Institute, at the Royal Academy from 1905-1924, and was a founding member of the Royal Society of Marine Artists, of which he was vice-president in 1858. He served as Honourable Marine Painter to the Royal Yacht Squadron, Cowes, from 1934-1946, although only a handful of his yachting paintings in oil are known to exist. This is the only one of the America's Cup as far as we are aware.



MONTAGUE DAWSON: 'AMATEUR YACHTSWOMEN'



Height: 16¼in (41.5cm) Width: 25¾in (65.5cm)
 Framed Height: 24¾in (63cm) Width: 30½in (77.5cm)

This charming gouache on paper shows a dayboat with a triangular blue pennant painted on her bow and flying two burgees. She is sailing in a fresh breeze with two women in the cockpit, one helming with an unusual rudder-yoke tiller with port and starboard ropes coming over her shoulders, and a man in white holding the shrouds by the mast, signed Montague Dawson. Framed with a cutout title in the mount stating 'Montague Dawson' and two pencilled notes on the reverse '8077, 7660 *Amateur Yachtswomen*' and 'Mr WH ??, Bank of Commerce Bldg, Windsor, Ontario, Transport to .. picture, £,1,309, Name plate, Deliver sure 10th October'. English, circa 1930.

Montague Dawson RMSA, FRSA (1890–1973) was the son of a keen yachtsman and the grandson of the marine painter Henry Dawson (1811–1878). He served in the Dazzle Painting Section at Leith in WWI and 1924 was the official artist for an Expedition to the South Seas by

the steam yacht *St. George*. He was present at the final surrender of the German High Seas Fleet and many of his illustrations depicting the event were published in *The Sphere*. After the war, Dawson established himself as a professional marine artist, concentrating on historical subjects and portraits of deep-water sailing ships often in a stiff breeze or on high seas. During WWII he was once again employed as a war artist and again worked for *The Sphere*. He exhibited regularly at the Royal Society of Marine Artists, of which he became a member, from 1946 to 1964, and occasionally at the Royal Academy between 1917 and 1936. He was considered one of the greatest living marine artists, whose patrons included two American Presidents, Dwight Eisenhower and Lyndon Johnson, as well as the British Royal Family. A further painting by Montague Dawson is featured on the following pages.



MONTAGUE DAWSON: 'COHOE', THE 1950 TRANSATLANTIC RACE WINNING YACHT OF K. ADLARD COLES



Height: 28in (71cm)
Width: 35in (89cm)

This oil on canvas shows 'Cohoe', sail number 339, on port tack with three figures in the cockpit and two further yachts sailing in the distance. The reverse with a paper label from the Roberts Art Gallery, 139 Yonge Street, Toronto, Canada stating 'Montague Dawson, "Down Solent." The Yacht Cohoe. Height. 24 Width 36in Number 5025. Price 950.' Framed. English, circa 1950.

Knud Hjelmberg Reimers was born in Århus, Denmark but educated as a shipwright in Germany; first at the Friedrich Krupp Germaniawerft, a yard building large sailing and motor yachts and then as an apprentice at Abeking & Rasmussen. His first employment was in Stockholm at the design studio of the famous naval architect Gustaf Estlander. When Estlander suddenly died at the age of 54 in 1930, the 25-year-old Reimers bought his design practice. He promptly sold six 22m Skerry cruisers to the Detroit Yacht Club. He later drew plans for the great 75m Skerry cruiser Bacchant (II) that furthered his reputation as a designer of fast cruisers and racers. He argued that in offshore race sailing, the final test is to create boats that can travel at sea in any weather, and said (loosely translated): "The boat is the means to reach the treasure beyond

the horizon". His drawing archives are at the Maritime Museum in Stockholm. Reimers' most celebrated construction is the 'Tumlare(n)' which was designed in the early 1930s, specifically for cruising round the Swedish archipelago, but also became a popular class worldwide and is credited with having considerable influence on the development of yacht racing in Australia.

Adlard Coles, O.B.E (1901-1985) was a renowned ocean cruiser, racer, author and publisher. Adlard Coles wrote of his first Tumlare(n) 'Zara' that he had 'never owned a boat with more endearing manners, which was such a delight to sail'. He won the 1950 Transatlantic Race in his larger 32ft Tumlare(n) 'Cohoe'. His publishing career began with magazines 'The Yachtsman' and 'Yachtsman's Annual' but rapidly expanded into nautical books with the founding of Adlard Coles Ltd in 1947. The company became the foremost publisher of sailing narratives, cruising guides, almanacs, pilots and manuals, many of which were written by Coles himself. The most famous of these is 'Heavy Weather Sailing' which has become the standard work on seamanship under gale conditions.



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