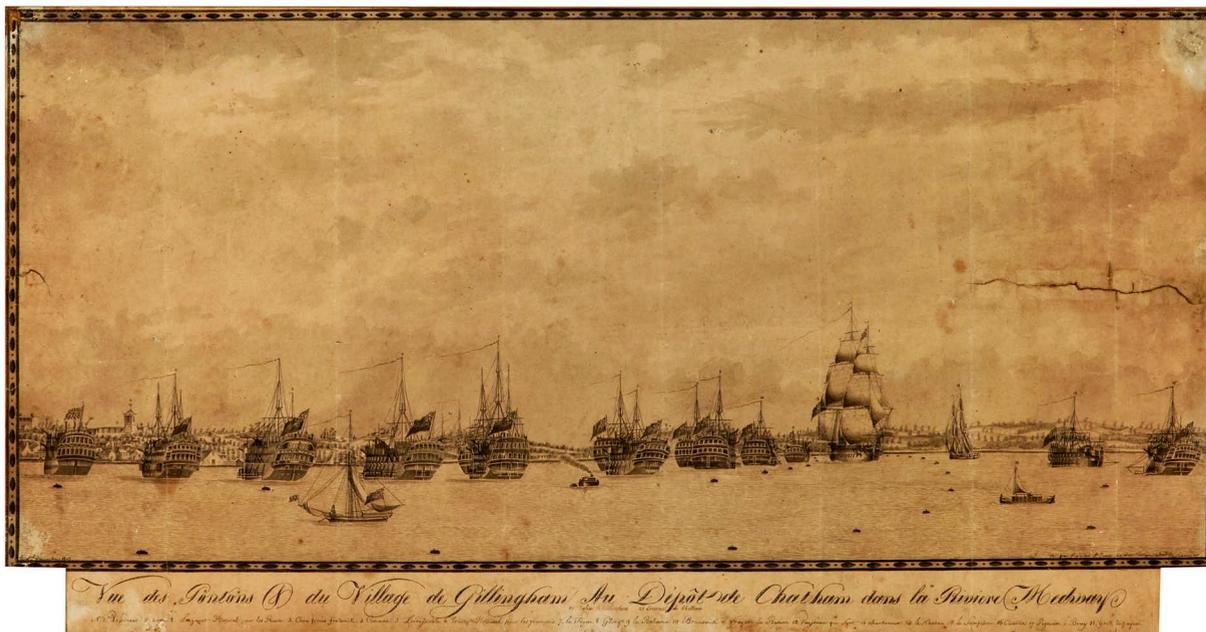


# French PoW's extraordinary guide to his captors' position



**Above:** A view of Prison and hospital Hulks off Gillingham & Chatham, December 1813 – £5500 at Charles Miller.

WHAT he admits was a 'come and get me' estimate for a very rare picture drawn by a French prisoner of war certainly paid off at **Charles Miller (20% buyer's premium)** in West Kensington on May 1.

A view of Prison and hospital Hulks off Gillingham & Chatham, December 1813 was sold to a Canadian collector who took it to nearly five times the top estimate at £5500.

"I put it in at £800-1200 because the condition was against it," said Mr Miller, but this tempting guide simply brought more attention to the pen, ink and grey wash measuring 13½in x 2ft 2in (34 x 66cm). Signed *François Jean de Dunth... abord du Canada* (lower right), *le ..December 1813* (lower left), it was also inscribed under the title with a 20-point key to image reference numbers including all ships' names,

vessel occupations, such as the Russian Hospital, and key landmarks like the Chatham arsenal.

"That is one of the rarest things – a signed work from 1813 with this really attractive panorama," added Mr Miller. "It came down to a battle between a couple of phones. It was certainly worth the price paid for it.

"The original was laid on card in the terrible 1960s when they did this sort of thing, but with modern paper restoration techniques that could be taken off and you'll end with a really beautiful picture – you actually know the name of the officer who painted it and the prisoner ship he was on.

"To find something from a prison ship like that is amazing."

It seems surprising that the artist was allowed to draw this during a war.

"The fact that he is an officer is

interesting because he is allowed off the hulk to paint this vista," said Mr Miller.

"And consider what he has got there – don't forget we were still at war – he told us not only the position of the prison hulks but also important sites on the land such as the arsenal and the shipyard. This is intelligence. It is extraordinary."

The marine oil paintings Mr Miller thought would do well in the maritime and scientific models, instruments and art sale disappointed, such as the catalogue cover lot, a view of *The Retreat of the Spanish Squadron After Admiral Knowles' Action off Havana, 1st October 1748*, by Thomas Craskell (f.1748-50), estimated at £8000-12,000, but the principal ones have been sold since the sale.

"I would have liked to have seen those go in the room because I thought they were great paintings, but you know the art market is fairly fickle – there was a collection there from The Institute of Marine Engineering, Science & Technology (IMarEst), a little collection, which did very well. I don't know why, but they roared away," added Mr Miller.

"But then you have the fantastic oils I thought were great, by very rare artists, not the best but rare – they have gone since the sale so that's the main thing."

The best performer of the nine ImarEst lots was *A Battle Between Ships of the Line (An Engagement at Trafalgar)* by **Frank Henry Mason (1876-1965)**, a 12½ x 18½in (32 x 47cm) watercolour heightened with white which doubled top estimate to take £2400.

## Hemy proves a great catch, and Dewes pays his dues at £50,000 hammer

ANOTHER broad selection of seascapes appeared at **Bonhams' (25/20/12% buyer's premium)** specialist marine sale in Knightsbridge, London on April 24.

It included a large and atmospheric painting by **Charles Napier Hemy (1841-1917)**. *Hauling the Trammel Net* was a 2ft 9in x 4ft

(83cm x 1.23m) oil on canvas which was signed with the artist's initials and dated 1892.

Produced not too long after he settled in Falmouth, Cornwall, in 1881, the scene of fishermen at work hauling in their catch was a typical

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**Above:** *Lamp & Dumbbells* by Stephen McKenna (b.1939), oil on canvas, 3 x 2ft (90 x 60cm) – £19,000 from Waterhouse & Dodd.

## Still life without the sickly flowers



**Anna Brady**  
reports

IT is the perfect model – it turns up on time, you don't have to make conversation with it, it doesn't move and, blissfully, has no opinions. So it's easy to see why the still life as a subject has appealed to artists for centuries.

Those put off the genre by saccharine flower paintings should pay a visit to **Waterhouse & Dodd's** final exhibition in Cork Street, Mayfair, before they have to move to nearby 47 Albemarle Street on June 23 due to the redevelopment of their gallery (and others adjoining it) at number 26.

*Still Life*, which opened last week and runs until June 7, includes 20 works by eight contemporary painters and studiously avoids flower paintings, with the exception of two by the American artist Karen Gunderson which unusually are executed entirely in thick black paint.

Alongside Gunderson, the show includes work by Edmund Chamberlain, Claire Jarvis, Stephen McKenna, Jemimah Patterson, Brian Sayers, Michael Taylor and Jennifer Trouton.

"I liked the fact that the artists were wildly divergent in terms of age but they employed traditional media in the main which allowed the exhibition to hold together," said Jamie Dodd, who curated the show. "If we had opened the exhibition to new media the show would have become too loose. I was keen that each artist could display considerable draughtsmanship skills."

Prices range from £1500 to £30,000, although prices for the selection of secondary market works by 20th century artists such as Ben Nicholson, Fernand Leger and Roger de la Fresnaye, which hang in the downstairs gallery, go up to £260,000.

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