

THE 21<sup>st</sup> CENTURY AUCTION HOUSE

# ART + OBJECT

## **Napoleon's Final Days**

Tuesday 29 June 2010





Senior.

*Lithographed from a sketch taken by Denzil Ibbetson  
during the voyage out to St. Helena in  
A. M. S. Northumberland*

Lot 20.  
Denzil Ibbetson attributed  
Two views of Napoleon leaning on a Cannon and from the Rear  
engraving on paper

# Napoleon's Final Days

## Auction Tuesday 29 June

6.00pm New Zealand time  
 4.00pm Sydney & Melbourne  
 7.00am London  
 8.00am Paris  
 2.00am New York & Washington

### art + object

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## Viewing

### Wellington:

Saturday 12 June by appointment

### Auckland:

Sunday 20 June	11am – 4pm
Monday 21 June	9am – 5pm
Tuesday 22 June	9am – 5pm
Wednesday 23 June	9am – 5pm
Thursday 24 June	9am – 5pm
Friday 25 June	9am – 5pm
Saturday 26 June	12noon – 3pm
Sunday 27 June	12 noon – 3pm
Monday 28 June	9am – 5pm
Tuesday 29 June	9am – 3pm

### Phone and Absentee bids:

Please note that these bids must be registered in writing by 3pm New Zealand time – see page 24 on Tuesday the 29th of June 2010  
 All bidders are requested to read ART+OBJECT conditions of sale on page 23

# Napoleon on St. Helena

## 1815-1821

Napoleon Bonaparte, General, First Consul of France and Emperor of the French is one of history's most famous prisoners, and the world has long been fascinated with all aspects of his life, including his exile on the remote South Atlantic island of St. Helena.



*Napoleon After Death* by Denzil Ibbetson, oil on canvas.  
Based on a sketch made on the morning after Napoleon's death.  
Illustrated pg. 834 *The Century Illustrated Magazine* vol.LXXXIII, April 1912.

After his defeat

at the Battle of Waterloo in June of 1815, Napoleon returned to Paris, hoping to rally the country and keep his throne. His domestic adversaries prevented this from happening, however, and it soon became clear that he would have to leave France. He hoped to go to the United States, but delays and a British blockade of the harbours made this impossible. Rather than attempt a risky escape, Napoleon decided to surrender to the British, hoping to retire to England. Instead, the British sent him to St. Helena.

St. Helena is a small rock of an island, about eighty-five square miles, which had been used by the East India Company. It lies over eleven hundred miles from South Africa, seven hundred from the island of Ascension and over four thousand miles from England.

Napoleon brought with him Grand Marshal of the Palace General Henri-Gatien Bertrand, with his wife Fanny and their three children; Charles Tristan, Comte de Montholon and his wife Albine (with whom Napoleon would eventually have an affair); General Gaspar Gourgaud; Emmanuel August Dieudonné, Marquis de Las Cases (whose command of the English language was invaluable to Napoleon); and Barry Edward O'Meara, a British navy surgeon who had agreed to go as Napoleon's physician. There were also Napoleon's valet Marchand, numerous other valets, servants and other staff members, and some of their families.

The voyage to St. Helena lasted from 8 August until 15 October. It was a long, tedious and sometimes quarrelsome voyage. Napoleon spent a great deal of time playing cards, his favorite being vingt-un [twenty-one], and in discussions with Rear Admiral Sir George Cockburn. He talked with the soldiers on board with him, and met a

young Irish military doctor named James Verling, whose important St Helena diary is reproduced in whole in my book, [Napoleon and Dr. Verling on St Helena](#). Napoleon also met a young soldier named Denzil Ibbertson, who, we now know, kept an important diary of his time on the voyage. It was

the beginning of a relationship that would last until Napoleon's death on 5 May 1821.

One of the most pressing questions facing Napoleon's British 'hosts' was where Napoleon should live. They could have offered him Plantation House, home of the governor, or some of the other nice homes that could have been made available. Instead, they decided to put him in Longwood House, which had previously been the summer residence of the Lieutenant Governor of the island. It was located in a less than desirable area of the island, noted for cold winds for all but the summer season. It was also not in very good shape, so the British began to make significant modifications. When Napoleon first arrived at St. Helena, Longwood was not yet available, and Napoleon had no interest in living in an apartment in Jamestown. Upon a very pleasant visit to William Balcombe's home, known as the Briars, Napoleon was offered, and gratefully accepted, accommodations with the Balcombes in a pavilion on their property. He moved in on 18 October. His two-month stay there was likely the most pleasant portion of his years on the island, and he established good friendships with the Balcombes, especially their daughter Betsy, to whom he became something of an uncle. This relationship ultimately displeased Sir Hudson Lowe, the British officer sent to serve as governor while Napoleon was there, and the Balcombes were forced to leave the island.

It is the arrival of Sir Hudson Lowe on April 4th, 1816, that made Napoleon's time on St Helena very much worse. The British had initially laid the groundwork for an honourable and decent exile. He was allowed to keep his imperial court in miniature, including staff and servants who accompanied him from France. But what started as a promising

relationship between the two men soon deteriorated into a petty feud between two men who would not give an inch in their dispute.

Napoleon initially was given wide latitude in his movements on the island, but Lowe soon instituted restrictions that forbade Napoleon to go very far without British accompaniment. This was unacceptable to Napoleon, but it would soon get worse. Lowe began to demand that a member of his staff make a personal sighting of Napoleon each day, to assure that Napoleon had not escaped. It was virtually impossible to imagine how Napoleon could escape from St Helena, as ships could be seen approaching days before their arrival and it would be an easy matter to prevent any unauthorized person from boarding them. Lowe, however, had developed an obsession with Napoleon's possible escape and was insistent on ever-tightening restrictions on Napoleon's freedom of movement.

Napoleon was rightfully outraged and refused to cooperate. The entire affair became a cat and mouse game, with Napoleon ever more reluctant to even emerge from his home at Longwood. This was detrimental to Napoleon's health, of course, as he got very little exercise. The two sides engaged in a long battle of wills that became embarrassing in its absurdity. One example of the pettiness of the situation was the British insistence on using the original spelling of Napoleon's name, Buonaparte. Another was Lowe's refusal to acknowledge Napoleon's title of Emperor, and his rejection of any mail or packages addressed to the Emperor Napoleon.

Napoleon did what he could to maintain a lifestyle that would keep his spirits up and be similar to his life in France. Strict protocol was maintained, with anyone wishing to visit Napoleon having to go through the proper channels, specifically Count Bertrand. The only exception to this was the young Betsy Balcombe, and that exception irritated those around Napoleon, probably much to his delight. That said, Napoleon's mental and physical health deteriorated over time, especially in the last few years of his life. Deprived of his friends the Balcombes, Napoleon declined to participate in any of the social functions available on St Helena, even though he would have been welcome to all of them, including the amateur theatre productions shown in the book of playbills that are a part of this collection. Indeed, Napoleon got along fine with the British soldiers stationed on St Helena, at least

in the early years. In those early years, Napoleon would take walks or long horse rides, and often engaged in gardening. But the feud with Lowe led Napoleon to become more and more reclusive, a situation that was bad for both his mental and physical health. Near the end, it seemed that Napoleon lost much of his innate optimism and perhaps even his will to live. Many historians believe that he was being slowly poisoned and that this was a major contributor to his bad health as well. He showed little interest in maintaining his health, and in the first months of 1821 suffered from sharp pains in his side and severe vomiting attacks.

Napoleon died on May 5th a little before six in the evening. Even then the pettiness continued. Napoleon's staff wanted the tomb to read 'Emperor Napoleon,' but Lowe would only allow it to read 'Napoleon Buonaparte.' In the end, Napoleon was buried in an unmarked grave. He was, however, buried with full honors, and in 1840 his remains were returned to Paris, and eventually to his current tomb there at Les Invalides.

J.David Markham

J David Markham is President of the International Napoleonic Society ([www.napoleonicsociety.com](http://www.napoleonicsociety.com)) and author of numerous publications including The Road to St. Helena, Napoleon After Waterloo, Napoleon and Doctor Verling on St. Helena and Napoleon for Dummies. In addition to his publications he broadcasts a regular Podcast Napoleon 101 which can be accessed at [www.napoleonichistory.com](http://www.napoleonichistory.com)

# A Life of Service – a portrait of Denzil Ibbetson

The discovery of this important collection of Napoleonic material in the North Island of New Zealand adds another chapter to the legend of Napoleon. The other player in this story is Denzil Ibbetson whose acute eye for detail and artistic skill brings to life Napoleon's final years.

Denzil Ibbetson was born in 1785 and entered the Commissariat Department of the British army as a clerk in June 1808. He served during the Peninsular War (1808 – 1814), receiving decoration at Rolica and Vimeiro in 1808. Lot 4 [Sketches relating to the Battle of Vimeira](#) is a dramatic evocation of the reality of war from the pen and brush of Ibbetson the artist. Lot 3 [Two Lisbon Scenes](#) is a more lighthearted insight into the life of the British serving man in the early 19th century and dates from Ibbetson's time stationed in Portugal. He rose through the ranks to the position of Assistant Commissary General when his path crossed Napoleon's as he sailed to St. Helena on the Northumberland in 1815. Lot 19 demonstrates Ibbetson's ability to capture likeness and caricature in the lithograph '[The Five Heads' Napoleon and his Fellow Exiles of 1815 published in 1817](#)'. The most important document from this period is the vivid diary (lot 7) dated August 3 1815 to October 19 1815 in which Ibbetson recounts the voyage from Torbay in England to St. Helena. The diary is a rare and important unpublished account, including eyewitness reports of conversations with Napoleon including his ruminations on a potential invasion of England. A transcript of this diary is available on request.

Ibbetson was one of only a handful of British officers who remained on St. Helena for the entire duration of Napoleon's incarceration and whilst his primary job was that of the Commissary Officer, a role he performed to the evident satisfaction of St. Helena Governor Hudson Lowe, he was also well recognized as a talented artist and is mentioned in many subsequent publications most notably [A St. Helena Who's Who](#) by Arnold Chaplin published in 1919 which the following extract is taken from.

Ibbetson, Denzil. Commissary in St. Helena from 1815 to 1823. This artist executed more portraits of Napoleon than any other, and his skill was of



A portrait of Denzil Ibbetson from the collection of A. M. Broadley, illustrated pg. 827 [The Century Illustrated Magazine](#) vol.LXXXIII, April 1912.

a higher order than all the rest, with the exception of Vidal. He drew numerous portraits of Napoleon while on board the Northumberland, and when in St. Helena. He also painted the well known portrait of Napoleon after death, and before being dressed in uniform.

Whilst on St. Helena Denzil Ibbetson married Martha Kay, the eldest daughter of Dr. David Kay, the Superintendent of the Medical Establishment in 1819. Lot 22 is a charming view of Dr. Kay's simple abode in 1823.

In December 1819 Denzil and Martha's first son Frederick Henry was born. Both a commitment to service and no small artistic talent

was passed through the line as evidenced by lots 38 & 39, these two charming nautical images are from the hand of a young Frederick Henry Ibbetson in 1838.

Frederick Henry arrived in New Zealand in 1864 and with him came this extraordinary collection which ART+OBJECT is privileged to offer some 165 years after its arrival in New Zealand. Frederick Henry and his descendants are to be thanked for their careful stewardship of these artworks and Napoleonic items for all these years. Together they constitute a unique insight into the world of one of Europe's most charismatic leaders.

The collection also serves as a memorial to the acuity and artistic skill of Denzil Ibbetson, whose position as 'the man on the spot' and whose day to day contact with Napoleon has resulted in this archive collection which speaks to us in such a singular manner after the passage of almost two centuries.

Ibbetson's talent as an artist has long been recognized and perhaps the best account of his life as an artist was written by A.M Broadley in an article in the April 1912 volume of Century Magazine which is available for inspection during the viewing at ART+OBJECT from June 20 until auction day on June 29.

A.M. Broadley was an assiduous collector and archivist of Denzil Ibbetson artwork. This extract from The Sphere magazine of July 1911 (lot 17) proves illuminating in relationship to the collection in this catalogue.

Some three years ago my attention was called to a characteristic portrait of Napoleon leaning against a gun, which according to an autograph inscription written below it by Theodore Hook, who visited St. Helena in 1817, was given to him by Commissary Denzil Ibbetson who had executed it on board the Northumberland.

After some trouble I have succeeded in finding out a great many particulars about Denzil Ibbetson, who at the time of Napoleon's death was "purveyor" to Longwood and resided in a house close by. Ibbetson's official record of service is as follows: Deputy assistant commissary-general, October 5 1810; assistant commissary-general, December 25, 1814; deputy commissary-general, September 10, 1830. His name disappeared from The Army List in 1858. It may be presumed he died in 1857.

Denzil Ibbetson was the eldest son of the Rev. Denzil Ibbetson, B.D., who died at Halstead, of which place he was rector, on June 14, 1821. He was the son of Dr. Ibbetson, Archdeacon of St. Albans, who was an Ibbetson of Denton in Yorkshire. In Bromley Churchyard are buried Arthur, son of Denzil Ibbetson, deputy commissary-general, 1828-43, and his aunt, Charlotte Jane, only daughter of the Rev. Denzil Ibbetson, rector of Halstead, 1791-1851. The widow of the Rev. Denzil Ibbetson died in Bromley College.

Another son of the St. Helena portraitist was also the Rev. Denzil Ibbetson, who held a benefice in Adelaide, South Australia. His younger son, the grandson of the deputy commissary-general, who drew Napoleon both dead and alive, rose to prominence in the Indian Civil service. Sir Denzil C.J. Ibbetson, K.C.S.I., died some three years ago, having filled several high offices. Of all my Ibbetson finds the most curious was that of an oil painting of Napoleon lying on his deathbed. A long manuscript inscription pasted on the canvas tells the story of this picture, which I ran to earth most unexpectedly. It seems that Ibbetson made his original sketch at Longwood immediately after Napoleon's demise.<sup>1</sup> From this sketch he subsequently made two oil paintings. One of these was secured by Sir Hudson Lowe, who gave it to George IV. It would be interesting to know where it now is. It was at Hampton Court forty years ago. The other portrait in my possession is the other.

The note on the picture says that the Hampton Court copy had been quite erroneously ascribed to Madame Bertrand. The writer of the note says, 'The sketch was made on the morning after Napoleon's death... The features had fallen away during his illness, but the fullness of in the throat remained. The countenance was very placid, the colour of the skin very yellow, and there was a redness about the eyes and an appearance as if the head had been beaten and bruised.' While in the possession of a former owner in the "eighteen-fifties" a lithograph was made from it, the head being almost life-size.<sup>2</sup>

Denzil Ibbetson's central role in the final years of Napoleon's life is further confirmed in the 1915 publication Napoleon in Exile by Norwood Young which has lengthy and detailed passages on Napoleon's illness, the ministrations of doctors

and the immediate aftermath of Napoleon's death. This passage from chapter XXVII places Ibbetson amongst the very first British to visit the scene at Longwood house,

At 7a.m. on the 6th of May Sir Hudson Lowe, accompanied by Rear-Admiral Lambert, and Brigadier-General Pincoffin and their staffs, went to Longwood for a formal identification of the remains. Others invited were the Marquis de Montchenu and M. de Gors, his secretary; Messrs. T.H. Brooke and T. Greentree, Members of the Council; Mr. Denzil Ibbetson, of the Commissariat; Captains Browne, Hendry, and Maryat, of the Royal Navy; and six doctors. All the Longwood inmates were present.

In his official capacity Denzil Ibbetson was also responsible for the auction of Napoleon's furniture at Jamestown on St. Helena from March 26 1822 until June 3. The sum of Pounds 2577 7s. 9d. is recorded as the total realization.

With an eye to history Denzil Ibbetson purchased a chair at the auction which is illustrated in the book with the inscription, 'Napoleon's favourite chair at Longwood purchased at the sale at Jamestown in 1822 and now in the possession of his daughter Miss Laura Ibbetson'.

Another insight into the well-rounded character of Denzil Ibbetson is provided by two documents which reveal both the quotidian nature of Ibbetson's role as Commissary Officer and a more fun loving almost bohemian character who was the leading light in the St Helena Theatrical scene.

The Abstract of Supplies from January 1821 (lot 6) is a precise spreadsheet of the consumption of provisions at Longwood House and can only be described as a model of professional exactitude. The Book of Playbills (lot 8) on the other hand records Ibbetson the amateur actor and theatrical manager whose tireless efforts to provide entertainment made him something of an impresario.

The Denzil Ibbetson we discover within the images and pages of this collection was indeed a unique individual, a dedicated professional in service who lived life to the full. Above all he clearly grasped the historic moment he found himself observing from centre stage.

Hamish Coney

1 See lots 11, 15 & 16.

2 See lot 17.



1



2



3



4

**Images attributed to Denzil Ibbetson from the Peninsular war period**

1. Denzil Ibbetson attributed Caricature of Cavalry Officer on Horseback  
ink and watercolour on paper  
110 x 126mm  
\$500 – \$800
2. Denzil Ibbetson attributed Carthorse with Blinkers  
ink and watercolour on paper  
145 x 195mm laid on paper with similar dimensions  
\$300 – \$500

3. Denzil Ibbetson attributed Two Lisbon Scenes  
One of the Police Guards – Lisbon  
ink and watercolour on paper  
230 x 143mm  
Opposite my Quarters at Lisbon  
ink and wash on paper  
240 x 176mm  
circa 1808  
241 x 347mm in total  
\$1200 – \$1800

4. Denzil Ibbetson attributed Sketches relating to the Battle of Vimeira – Peninsular War  
The Scene of Action at Vimiera 21 Aug 1808  
sepia ink and wash on paper  
inscribed 'The Scene of Action at Vimiera 21 Aug 1808'  
145 x 202mm  
Wounded Frenchmen at Vimeira  
Inscribed 'Sketched ashore after the action Wounded Frenchmen at Vimeira' circa 1808  
ink and watercolour on paper  
118 x 203mm  
270 x 212mm in total  
\$1250 – \$2500



5

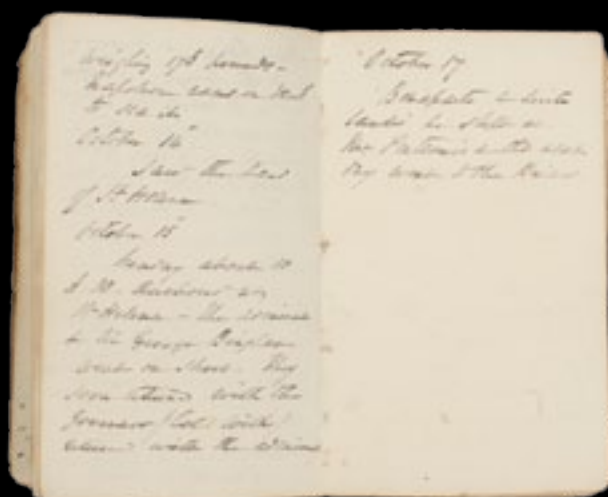
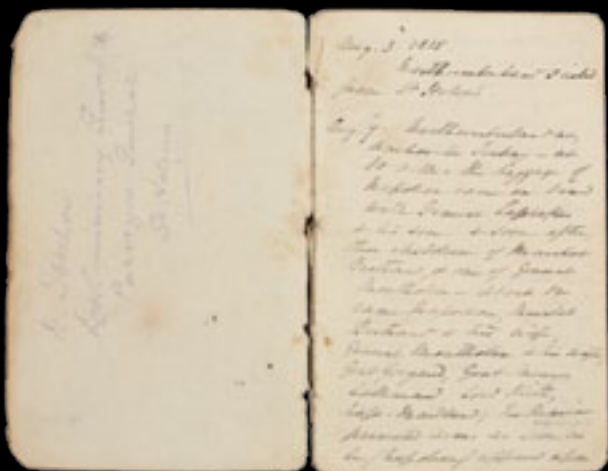


6

6

**Autograph Documents  
by Denzil Ibbetson**

5. Denzil Ibbetson  
Napoleon's Tomb  
ink on paper (fragment)  
Inscribed by Denzil Ibbetson: 'The house in the extreme distance was occupied by the Count & Countess Bertrand – Napoleon was in the habit of visiting them and they usually breakfasted under the trees which now surround his tomb – Napoleon expressed a wish to be buried on this spot?, in the event of the Government refusing to have his remains deposited on the banks of the Seine by the side of Marshal Lannes. This house was afterwards inhabited by Mr Ibbetson, who was apt. Com. Gen? Forces, & Purveyor Napoleon & his establishment'  
160 x 220mm  
\$500 – \$1000
  
6. Document signed by Denzil Ibbetson  
Abstract of Supplies  
ink on paper  
Entitled Abstract of Supplies forwarded for the use of the Establishment at Longwood, by Assistant Commissary General Ibbetson, in the Month of January 1821 – consisting of a tabulated schedule of provisions purchased for consumption at Longwood House. The left hand margin lists the days of the month and the upper margin lists supplies acquired under the headings: Meat; Poultry; Eggs; Milk; Fruit; Vegetables & Fish. The lower margin is a summary of the monthly total of items acquired and consumed at Longwood House. For example, Mutton was a daily part of the menu with a sheep a day being consumed totaling 31 for the month. Fowls were plentiful with 9 a day being consumed, totaling 279 for the month. Rabbit on the other hand was something of a rarity with only 3 being available in the month.  
390 x 500mm  
\$2500 – \$3500



7. Denzil Ibbetson  
Diary of the Voyage of the Northumberland to St. Helena  
 entries dated from August 3, 1815 to October 17, 1815  
 graphite and Ink on paper and card  
 Signed D.Ibbetson Dy. Commissary General & Purveyor General St. Helena

19 diary pages detailing Napoleon and his entourage embarking the Northumberland at Torbay, Ibbetson meeting Napoleon, various conversations about and with Napoleon and observations of the Emperor. One extraordinary passage reads: 'Napoleon talks of invading England with 200 000 Infantry & 6000 Cavalry, but was uncertain of the disposition of the people of England, whether they would be for or against him, as he was induced to believe a great number would join him.' Another passage reports on Napoleon's arrival in Grenoble on his return from Elba; another details inscriptions and designs of Napoleons swords and sabres, in particular a notorious sabre carried by Napoleon in the Battle of Aboukir (Egyptian Campaign July 1799)

A transcript is available upon request  
 155 x 97 x 5mm  
 \$10 000 - \$15 000



8. Book of Theatrical Playbills St. Helena Amateur Theatre and others  
 With extensive annotation by Denzil Ibbetson  
 Inscribed on cover 'St, Helena, Cork, Corfu, Gibraltar Amateur theatres'  
 Inscribed on page 1 'Depy Commissary General Denzil Ibbetson (father of Laura Ibbetson) Manager of Private Theatricals in St. Helena'

The Book consists of approximately 100 amateur theatrical playbill posters for productions such as John Bull, Love A-La-Mode, The Wonder: A Woman keeps a Secret!!, She Stoops to Conquer, Tom Thumb, Bombastes Furioso, King Richard III etc. The vast majority of the playbills cover the period of November 1816 to 1826 with others from Cork, Corfu in 1831 and Gibraltar in 1838. From these playbills it is clear that Denzil Ibbetson was a keen amateur actor appearing regularly in the productions as do the Ibbetson sons including F.H. Ibbetson who appear as actors in later years.  
 Note: Denzil Ibbetson was also the manager and bookkeeper for the St. Helena Amateur Theatre from 1816 to 1823 as a precise set of accounts attests on page 5. The book also contains a list of the initial subscribers to the Amateur Theatre which includes all of the leading figures in the Administration including Sir Hudson Lowe, senior officers from the Navy, Army & Artillery & leading civilians, in total some 70 individuals from whom Denzil Ibbetson was able to industriously raise funds.

The book also includes a list of all the amateur actors who appeared in each production with their rank and theatrical character recorded! It also includes an addendum which lists every theatrical production Ibbetson himself played a part in, a total of 43 plays between 1816 and 1823.  
 370 x 235 x 28mm  
 \$5000 – \$8000



9



10



11



12



13



14

### Images of Napoleon by Denzil Ibbetson

- 9. Denzil Ibbetson  
Napoleon Standing in Profile wearing the Bicorne  
sepia ink sketch on paper  
193 x 92mm  
\$2000 – \$3000
- 10. Denzil Ibbetson  
Napoleon Standing in Profile  
watercolour wash on paper  
268 x 178mm  
\$3000 – \$5000
- 11. Denzil Ibbetson  
Napoleon's Head Taken on his Death Bed  
three graphite sketches on paper laid on two joined sheets  
58 x 84mm  
75 x 92mm  
70 x 70mm  
\$3000 – \$5000
- 12. Denzil Ibbetson  
Nap. Buonaparte's Legs  
graphite sketch on paper with sepia ink inscription across both sheets  
100 x 60mm laid on paper 150 x 160mm  
\$1000 – \$2000
- 13. Denzil Ibbetson  
Napoleon in profile looking through a Telescope  
ink on paper laid on paper inscribed 'Nap. Buonaparte'  
133 x 80mm  
\$2000 – \$3000
- 14. Denzil Ibbetson  
Portrait of Napoleon in Uniform  
lithograph  
182 x 117mm  
\$500 – \$700



15. Denzil Ibbetson  
Napoleon on his Deathbed with  
Measurements of his Facial Dimensions  
85 x 95mm graphite sketch showing two  
profile views of Napoleon in repose  
85 x 140mm graphite and wash sketch  
showing Napoleon in repose  
a third sheet inscribed in ink 'Dimensions of  
the bust of Napoleon Buonaparte taken after  
his death'  
220 x 300mm overall  
\$8000 - \$12 000



16. Denzil Ibbetson  
Napoleon on his Deathbed  
lithograph and watercolour on paper  
inscribed 'Taken the Morning after his death  
at Longwood House, St Helena by Denzil  
Ibbetson'  
182 x 304mm  
\$10 000 - \$15 000



17



17



18



19

## Lithographs and Engravings

17. Napoleon the 1st at St. Helena taken from the Ibbetson original  
lithograph (pub. Manchester 1855)  
315 x 432mm  
Offered with Magazine fragment initialed (A.M.B) from The Sphere July 8, 1911, which details the provenance of this image and a number of others by Ibbetson  
Also offered with The Century Illustrated Magazine volume LXXXIII, 1912 which includes an article entitled Napoleon's St. Helena Portraits (1815-21), pp. 824-835 by A.M. Broadley which describes the provenance of many Denzil Ibbetson's artworks.  
\$500 – \$800
18. Buonaparte's Tomb Island of St. Helena, lithograph Printed by C Hallmandel inscribed 'From a Sketch taken on the Spot by D.Ibbetson.1823'  
278 x 383mm  
\$200 – \$400

19. Denzil Ibbetson  
The Five Heads  
two handcoloured lithographs of Napoleon and his officers published by Hassell, May 1 1817 from sketches by Denzil Ibbetson  
  
inscribed 'published from Sketches Taken by Denzil Ibbetson while on board H.M.S. Northumb. During voyage out to...' also annotated with Napoleon and Officers names: Gourgaud; Bertrand; Las Casas & Montholon  
165 x 328mm  
  
uninscribed & with some damage to sheet.  
230 x 485mm  
  
Note: extensive documentation on this work can be found in the article by A.M. Broadley published in volume LXXXIII of the Century Illustrated Monthly Magazine, April 1912, pages 830 & 831  
\$2500 – \$4000

20. Denzil Ibbetson attributed  
Two views of Napoleon leaning on a Cannon and from the Rear  
engraving on paper  
  
one annotated 'Lithographed from a sketch by Denzil Ibbetson Senior during the voyage out to St.Helena in H.M. S. Northumberland verso annotated for Denzil Charles Je?? Ibbetson lithographed from a sketch by his Grandfather Denzil Ibbetson'  
292 x 246mm  
Note: Sir Denzil Charles Jeffs Ibbetson KCSI (1847 – 1908) to whom this engraving is dedicated was a senior administrator in British India.  
  
Second example laid on larger sheet  
244 x 205mm  
Note: Based on examination of two images from the A.M. Broadley article noted in lot 17 it is clear that this engraved image is an amalgam of two earlier watercolour portraits of Napoleon, one leaning against a cannon and another view from the rear flanked by Las Casas and Bertrand.  
\$1500 – \$2500  
(Illustrated page 2)



**Scenes of St. Helena**

- 21. Denzil Ibbetson  
Napoleon's House on St. Helena (Longwood House)  
 ink and watercolour on four joined pages affixed together on rear partially laid on paper inscribed 'The House in which Napoleon lived at St. Helena, formerly the Residence of the Governor, Napoleon died in this home which is now a granary'  
 additional annotations in the form of a key indicating key locations of the compound  
 230 x 690mm  
 \$12 000 - \$15 000



22



23



24



25



26

22. Denzil Ibbetson  
Dr Kay's House St. Helena. 1822.  
 watercolour on card laid on paper  
 122 x 168mm  
 \$2500 – \$4000

23. Denzil Ibbetson  
St. Helena landscape with Distant Farm Houses  
 watercolour on paper laid on paper  
 155 x 210mm  
 \$1500 – \$2500

24. Denzil Ibbetson  
Sir WM. Doveton's House, Sandy Bay St. Helena. 1822  
 watercolour on card laid on paper  
 inscribed D.I. 1822  
 168 x 272mm  
 \$2500 – \$3500

25. Denzil Ibbetson  
Brigade Major Harrison's House St. Helena. 1822  
 watercolour on card laid on paper  
 extensive annotation to the upper margin of laid paper  
 168 x 247mm  
 \$2500 – \$3500

26. Denzil Ibbetson  
St. Helena Landscape with Homestead – possibly Marshall Bertrand's House  
 watercolour and ink on paper laid on paper with applied grid lines and inscriptions consistent with preparation for a later and larger version.  
 Note: Research indicates that Napoleon used the elevated vantage point of Bertrand's Cottage to watch the horse races on the Deadwood Plains below (see lot 27)  
 270 x 410mm  
 \$2000 – \$3000



27



28



29



29

27. Denzil Ibbetson  
The Racecourse on Dearwood (sic) Plains St. Helena\*, 1821  
 watercolour on card  
 annotated verso  
 240 x 397mm  
 Note: correct placename is Deadwood Plains  
 \$6000 – \$8000

28. Denzil Ibbetson  
Homestead on St Helena – Possibly Marshall Bertrand’s House  
 watercolour on paper laid on sheet of a lithograph entitled Longwood Guard – House St. Helena  
 136 x 240mm  
 \$2500 – \$4000

29. Denzil Ibbetson  
Two sketches of the Ruins of St. Helena Amateur Theatre. 1821  
 graphite on paper  
  
Ruins of the St. Helena Amateur Theatre after the Fire taken from the Side Path  
 210 x 246mm laid on slightly larger sheet  
  
Ruins of the St. Helena Amateur Theatre after the Fire taken from Ladder Hill  
 218 x 265mm laid on a slightly larger sheet  
 \$3000 – \$5000



## Napoleon Bonaparte

30. Lock of Napoleon's hair plaited in original case inscribed Hair of Napoleon the 1st cut off the morning after his death May 1821  
Diameter of case 67mm  
\$12 000 – \$15 000



31



32



33



34



35



36

### Other Denzil and F.H. Ibbetson Images and an Officer's Plume

31. Denzil Ibbetson attributed Traveller or gypsy with Cleft walking stick lithograph (2) one 225 x 145mm one slightly larger \$200 - \$400

32. Denzil Ibbetson Silhouette profile of Julius Ibbetson ink on paper title inscribed in graphite note: Julius Ibbetson (1826 - 1875) was the sixth of nine children of Martha and Denzil and brother to F.H. and Laura 240 x 105mm \$300 - \$500

33. Denzil Ibbetson Standing Caricature Profile of an officer with Plumed hat and Sabre On verso three graphite sketches of a gentleman in profile watercolour on paper 275 x 149mm. \$750 - \$1500

34. Denzil Ibbetson Major Adye R.A. engraving with applied watercolour wash on paper inscribed on verso 'A caricature by Grandfather of an Officer' 295 x 184mm \$200 - \$400

35. Denzil Ibbetson Caricature of an Officer (presumably basis for engraving of Major Adye R.A - lot 35) watercolour on paper 184 x 147mm \$750 - \$1000

36. Denzil Ibbetson Rural Scene watercolour on paper inscribed D.I.sen? 140 x 225mm laid on larger sheet \$400 - \$800



37



38



39

37. F.H. Ibbeston  
The "Terrible" Smuggler of Gibraltar  
 sepia ink sketch on paper  
 inscribed F.H.I. and dated Gibraltar 17th  
 December 1838  
 155 x 225mm laid on a larger sheet with one  
 other smaller pencil sketch affixed, initialed  
 F.H.I.  
 Note: Frederick Henry Ibbeston, 1819 – 1875  
 is the son of Denzil Ibbeston and Martha Kay  
 and was born on the island of St.Helena. The  
 collection arrived in New Zealand in 1864  
 with F.H.  
 \$300 – \$500

38. F.H. Ibbeston  
A small Gaff Rigged Yacht at Anchor  
 watercolour on paper  
 inscribed F.H.I. 1841  
 170 x 220mm laid on a slightly larger sheet  
 \$300 – \$500

39. Feather Plume in Blue and White – Possibly  
 British late 19th century  
 in canister height 190mm  
 \$500 – \$1000



40



49



44



50

40. Field Marshall, the Duke of Wellington  
From the original from Giffords History of the War  
engraving published London, 1814  
198 x 170mm  
\$300 – \$500
41. G. Sidney Hunt  
The Duke of Wellington in Full Regalia  
lithograph published by the Museum Galleries, London, 1921  
Signed  
165 x 130mm  
\$500 – \$800
42. Field Marshall, The Duke of Wellington, K.G.  
inscribed 'Engraved from M. Claudet's Duguerreotype for which his Grace sat May 1st 1844'  
330 x 275mm  
\$500 – \$800
43. Napoleon from the Rear  
engraving  
150 x 120mm  
\$500 – \$800
44. Napoleon  
lithograph, published Paris, 1832  
395 x 255mm  
\$500 – \$800
45. Early 19th century Portrait Miniature of Napoleon  
handpainted on Ivory  
60 x 47mm  
\$1500 – \$2000
46. Combat d'Abou'gyr  
engraving  
190 x 505mm  
\$500 – \$800
47. Bataille de Samanhout  
engraving  
175 x 490mm  
\$500 – \$800
48. Tableau hieroglyphique, extrait d'un manuscrit Egyptien  
engraving  
305 x 650mm  
\$1000 – \$1500
49. Bataille des Pyramides  
engraving  
380 x 740mm  
\$1500 – \$2000
50. After Daniel Maclise R.A.  
Wellington and Blucher meeting after the Battle of Waterloo  
inscribed 'From the Original wall-painting in the Palace of Westminster'  
engraved by Lumb Stocks R.A., published by the Art Union of London, 1875  
475 x 1275mm  
\$1200 – \$1800

# Conditions of sale

Please note: it is assumed that all bidders at auction have read and agreed to the conditions described on this page.  
ART+OBJECT directors are available during the auction viewing to clarify any questions you may have.

1.

**Registration:** Only registered bidders may bid at auction. You are required to complete a bidding card or absentee bidding form prior to the auction giving your correct name, address and telephone contact + supplementary information such as email addresses that you may wish to supply to ART+OBJECT

2.

**Bidding:** The highest bidder will be the purchaser subject to the auctioneer accepting the winning bid and any vendor's reserve having been reached. The auctioneer has the right to refuse any bid. If this takes place or in the event of a dispute the auctioneer may call for bids at the previous lowest bid and proceed from this point. Bids advance at sums decreed by the auctioneer unless signaled otherwise by the auctioneer. No bids may be retracted. The auctioneer retains the right to bid on behalf of the vendor up to the reserve figure.

3.

**Reserve:** Lots are offered and sold subject to the vendor's reserve price being met.

4.

**Lots offered and sold as described and viewed:** ART+OBJECT makes all attempts to accurately describe and catalogue lots offered for sale. Notwithstanding this neither the vendor nor ART+OBJECT accepts any liability for errors of description or faults and imperfections whether described in writing or verbally. This applies to questions of authenticity and quality of the item. Buyers are deemed to have inspected the item thoroughly and proceed on their own judgment. The act of bidding is agreed by the buyer to be an indication that they are satisfied on all counts regarding condition and authenticity.

5.

**Buyers premium:** The purchaser by bidding acknowledges their acceptance of a buyers premium of 15% + Gst on the premium to be added to the hammer price in the event of a successful sale at auction.

6.

**ART+OBJECT is an agent for a vendor:** A+O has the right to conduct the sale of an item on behalf of a vendor. This may include withdrawing an item from sale for any reason.

7.

**Payment:** Successful bidders are required to make full payment immediately post sale – being either the day of the sale or the following day. If for any reason payment is delayed then a 20% deposit is required immediately and the balance to 100% required within 3 working days of the sale date. Payment can be made by Eftpos, bank cheque or cash. Cheques must be cleared before items are available for collection. Credit cards are not accepted.

8.

**Failure to make payment:** If a purchaser fails to make payment as outlined in point 7 above ART+OBJECT may without any advice to the purchaser exercise its right to: a) rescind or stop the sale, b) re offer the lot for sale to an underbidder or at auction. ART+OBJECT reserves the right to pursue the purchaser for any difference in sale proceeds if this course of action is chosen, c) to pursue legal remedy for breach of contract.

9.

**Collection of goods:** Purchased items are to be removed from ART+OBJECT premises immediately after payment or clearance of cheques. Absentee bidders must make provision for the uplifting of purchased items (see instructions on the following page)

10.

**Bidders obligations:** The act of bidding means all bidders acknowledge that they are personally responsible for payment if they are the successful bidder. This includes all registered absentee or telephone bidders. Bidders acting as an agent for a third party must obtain written authority from ART+OBJECT and provide written instructions from any represented party and their express commitment to pay all funds relating to a successful bid by their nominated agent.

11.

**Bids under reserve & highest subject bids:** When the highest bid is below the vendor's reserve this work may be announced by the auctioneer as sold 'subject to vendor's authority' or some similar phrase. The effect of this announcement is to signify that the highest bidder will be the purchaser at the bid price if the vendor accepts this price. If this highest bid is accepted then the purchaser has entered a contract to purchase the item at the bid price plus any relevant buyers premium.

## Important advice for buyers

The following information does not form part of the conditions of sale, however buyers, particularly first time bidders are recommended to read these notes.

A.

**Bidding at auction:** Please ensure your instructions to the auctioneer are clear and easily understood. It is well to understand that during a busy sale with multiple bidders the auctioneer may not be able to see all bids at all times. It is recommended that you raise your bidding number clearly and without hesitation. If your bid is made in error or you have misunderstood the bidding level please advise the auctioneer immediately of your error – prior to the hammer falling. Please note that if you have made a bid and the hammer has fallen and you are the highest bidder you have entered a binding contract to purchase an item at the bid price. New bidders in particular are advised to make themselves known to the sale auctioneer who will assist you with any questions about the conduct of the auction.

B.

**Absentee bidding:** ART+OBJECT welcomes absentee bids once the necessary authority has been completed and lodged with ART+OBJECT. A+O will do all it can to ensure bids are lodged on your behalf but accepts no liability for failure to carry out these bids. See the Absentee bidding form in this catalogue for information on lodging absentee bids. These are accepted up to 2 hours prior to the published auction commencement.

C.

**Telephone bids:** The same conditions apply to telephone bids. It is highly preferable to bid over a landline as the vagaries of cellphone connections may result in disappointment. You will be telephoned prior to your indicated lot arising in the catalogue order. If the phone is engaged or connection impossible the sale will proceed without your bidding. At times during an auction the bidding can be frenetic so you need to be sure you give clear instructions to the person executing your bids. The auctioneer will endeavour to cater to the requirements of phone bidders but cannot wait for a phone bid so your prompt participation is requested.

