

IMPORTANT MARITIME PAINTINGS AND DECORATIVE ARTS

Thursday January 26, 2017

New York



Bonhams

NEW YORK



IMPORTANT MARITIME PAINTINGS & DECORATIVE ARTS

Thursday January 26, 2017 at 1pm

New York

BONHAMS

580 Madison Avenue
New York, New York 10022

bonhams.com

PREVIEW

Saturday January 21, 12pm to 5pm
Sunday January 22, 12pm to 5pm
Monday January 23, 10am to 5pm
Tuesday January 24, 10am to 5pm
Wednesday January 25, 10am to 5pm
Thursday January 26, 10am to 1pm

BIDS

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To bid via the internet please visit

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Please see pages 70 to 73
for bidder information including
Conditions of Sale, after-sale
collection and shipment.

SALE NUMBER: 23844

Lots 1 - 101

CATALOG: \$35

INQUIRIES

Gregg Dietrich
Maritime Art Consultant
+1 (917) 206 1695
+1 (212) 644 9007 (fax)
maritime.us@bonhams.com

Kate Wollman
Administrator
+1 (212) 461 6519
+1 (212) 644 9007 (fax)
kate.wollman@bonhams.com

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ILLUSTRATIONS

Front cover: Lot 24
Back cover: Lot 84

PROPERTY OF VARIOUS OWNERS

- 1
**A GROUP OF SIX DESK-TOP MAGNIFIERS
LATE 19TH & 20TH CENTURIES**
including two (2) in brass with adjustable height and angle on rods; two (2) smaller fixed height adjustable arms; one (1) in chrome with a full length flexible arm; and the largest one (1) on a pair of fixed arms with adjustable height and angle. *15 x 13 in. (38.1 x 33 cm.), height x width the largest. (6)*
- US\$800 - 1,200
- 2
**A GROUP OF TEN HOURGLASSES
LATE 19TH & 20TH CENTURIES**
in various forms with four (4) small hourglasses, four (4) with three support posts in either metal or wood; one (1) with four metal support posts; and the largest one (1) on a gimballed stand and table base. *15-3/4 x 6-1/2 in. (40 x 16.5 cm.), height x width, the largest. (10)*
- US\$1,500 - 2,500
- 3^W
**A PAINTED AND DECORATED COMMEMORATIVE CHEST FOR
CAPTAIN T. DAVIS, RN
BRITISH, EARLY 20TH CENTURY**
with angle straps on each of the four sides, hinged lid, escutcheon (unlocked with no key), and bail handles on either side. Painted burgundy red with painted gold trim, and decorated with images of the H.M.S. *Rodney* on the front and top, further decorated with laurel wreaths surrounding each handle, and inscribed with Capt. Davis' name, ship's name and date. *35 x 24 x 30 in. (88.9 x 60.9 x 76.2 cm.), Width x Depth x Height..*
- US\$1,000 - 1,500
- Probably for the H.M.S. *Rodney* of 1809, a 74-gun third-rate sold in 1836, and commemorating Captain T. Davis service on board the H.M.S. *Rodney*, dated 1834, probably the year he left the ship.
- 4^W
**A SHADOW BOX OF A THREE MASTED COASTAL SCHOONER
AMERICAN, LATE 19TH CENTURY**
the hull in the form of a waterline half model, built up in wood and painted green and black, the deck detailed with deck houses wheel and other fittings, and rigged with standing and running rigging with a full suit of sails. The ship set in a molded sea with a modeled tug boat alongside as she heads out past a light house. The background is painted with a coastal village including churches and other landmarks. Displayed in a simple pine case. *20-1/2 x 33-1/2 x 6-1/2 in. (52 x 85 x 16.5 cm.), H x W x D, cased.*
- US\$800 - 1,200
- 5
**A LATTICE FRAME SEXTANT
C. PLATH, HAMBURG, GERMANY, CIRCA 1960**
[signed] a fine modern sextant, with a black anodized frame, brass radius from 0-120, with gross and fine radius arm adjusters, mirrors, sight and other details. In the original square box with original calibration certificate. *12 x 12 x 7 in. (30.4 x 30.4 x 17.7 cm.)*
- US\$700 - 1,000
- 6
**A 7-1/4 INCH STAR GLOBE
KELVIN & HUGHES, LTD., BRITISH, CIRCA 1975**
[signed] within the cartouche, the gores printed by George Philip & Son, Ltd., with gilt brass meridian rings, pointers, and contained within a fitted box with instructions in the lid. *10-1/2 x 10-1/2 in. (26.6 x 26.6 cm.), the box.*
- US\$700 - 1,000
- 7
**A MODEL OF A FORD TRI-MOTOR AIRPLANE
MODERN, 20TH CENTURY**
a well detailed and near scale model with a ridged aluminum body, wings, and tail; fitted with three model engines and propellers, windshields, lights, windows, wheels on struts, and other details. Displayed on an arched chrome stand. *27 x 40 x 14-1/2 in. (68.5 x 101.6 x 36.8 cm.) on stand. (2)*
- US\$1,000 - 1,500
- 8[□]
**A LARGE CARVED TRANSOM EAGLE
AMERICAN, 20TH CENTURY**
carved in pine in high relief, a spread winged eagle with Federal shield and draped banners, on an oval transom board. *24 x 55 in. (60.9 x 139.7 cm.), height x width.*
- US\$700 - 900



1



2



3



4



5



6



7



8



9



10

9

**A CARVED AND GILT EAGLE
AMERICAN, EARLY 20TH CENTURY**

with spread wings, the talons clutching an Oak branch, the beak holding a ball and chain.
47-1/2 x 12-1/2 in. (120.6 x 31.7 cm.), wingspan x height.

US\$2,500 - 3,500

10

**ELDRIDGE'S CHART OF LONG ISLAND SOUND
FROM NEWPORT TO NEW YORK
GEORGE ELDRIDGE, HYDROGRAPHER., 1877**

Published by S. Thaxter & Son,
125 State St. Boston.
detailing all the principal harbors and points of navigation from Hell's Gate to Block Island.
29 x 110 in. (73.6 x 279.4 cm.), framed.
[not examined out of the frame]

US\$2,000 - 3,000

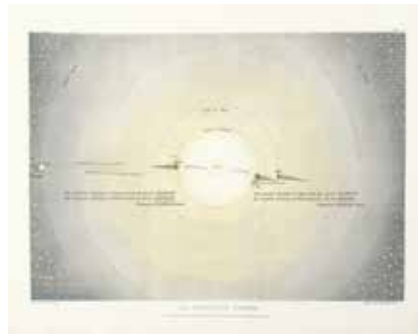
11

**AFTER ISAAC FROST (BRITISH, 19TH CENTURY)
A SET OF SIX MUGGLETONIAN ASTRONOMICAL PRINTS**

engraved by W.P. Clubb & Son and Printed in Oil Colours by G. Baxter Patentee, 11, Northampton Square. Framed in pairs: Plates 1 & 3 (each from the Newtonian System of the Universe); Plates 6 & 7 (one from the Newtonian System of the Universe the other from the System According to the Holy Scriptures); and Plates 9 & 10 (from the System According to the Holy Scriptures).
10 x 12-1/2 in. (25.4 x 31.7 cm.), each print.
29 x 21 in. (73.6 x 53.3 cm.), framed.
[not examined out of the frames] (3 framed pairs)

US\$1,500 - 2,000

Isaac Frost was a scientist and prominent member of the sect in the mid 19th century who was instrumental in the refinement of the Muggletonian's astronomical theory, which rejected Newtonian physics in favor of biblical statements, especially from the Book of Enoch. They were originally published in 1846 under the title Two Systems or Astronomy: First, the Newtonian System, Second, the System in Accordance with the Holy Scriptures and were likely circulated only to members of the sect. Frost and his brother Joseph also edited the three-volume set of The Works of J. Reeve and L. Muggleton (1832).



11 (partial illustration)



12

12

**A TRIPPENSEE TELLURIAN
TRIPPENSEE PLANETARIUM COMPANY, SAGINAW,
MICHIGAN; CIRCA 1908-20**

[signed] on a bakelite maker's label on arm: *THE TRIPPENSEE PLANETARIUM/ PAT. U.S. MAR. 10, '08, CANADA JULY 21, '08, / THE TRIPPENSEE MFG. CO./ DETROIT, MICH., U.S.A.* with a terrestrial globe rotating at the end of a Maple arm with a small round compass inset on top of the arm, a black-and-white painted wood moon revolving the earth, both revolving around a central brass sphere representing the sun, and with a black-and-white painted wood Venus also revolving the sun. The entire assembly is mounted on a turned Maple central standard, set on a round, stepped and weighted brass base, with an inset circular zodiac dial. The three-inch terrestrial globe was manufactured by Rand McNally and copyrighted 1891; oceans are colored blue, the United States pink, Canada yellow, and Mexico green, with similar coloring throughout. *14 x 21 in. (35.5 x 53.3 cm.)*

US\$4,000 - 6,000

The Trippensee Planetarium is a demonstration model of the movement of the earth, moon and Venus relative to each other and to the sun. It shows such phenomena as the succession of seasons, and solar and lunar eclipses. The original models, patented in 1908 have maple arms and central standards. This particular example has a small compass inset in the maple arm, as issued.

Shield-form Cartouche on Globe: The/ Trippensee/ Mfg. Co./ Detroit,/ Mich.

Additional Legend on Globe: Rand, McNally & Co's/ New 3 Inch/ Terrestrial Globe/ Copyright 1891, by/ Rand McNally & Co.



13A

13A
AN EARLY AMERICAN "CELESTIAL INDICATOR" ORRERY AND ARMILLARY SPHERE
HENRY L. BRYANT (1812-1881), HARTFORD, CONNECTICUT: 1872

the celestial indicator is comprised of a series of brass armillary bands forming a spherical frame, surrounding an orrery comprised of the various known planets represented by wooden spheres on wire armatures. A painted wood earth with revolving moon, a rectangular plate representing the asteroid belt, and at the center a brass sphere representing the sun. The orrery is turned by hand using a knob on the outer part of the sphere. The flat brass band encircling the sphere is affixed with an instruction label on the outside, and the ecliptic and constellations in the zodiac belt on the inside. A central front label is mounted on a rounded plate showing part of the northern sky including the serpent constellation. Displayed on a raised, domed cast iron base with gilt-line decoration.

18-1/2 x 11-1/2 in. (46.9 x 29.2 cm.), height x overall diameter.

US\$12,000 - 15,000



13

13
AN ENGLISH 18-INCH TERRESTRIAL LIBRARY GLOBE
THOMAS MALBY & SONS, CIRCA 1870

[signed] within the square cartouche *MALBY'S Terrestrial Globe Compiled from the latest & MOST AUTHENTIC SOURCES, including all the most recent Geographical Discoveries Manufactured and Published under the superintendance of THE SOCIETY FOR THE DIFFUSION OF USEFUL KNOWLEDGE BY THOS. MALBY & SON MAP & GLOBE SELLERS TO THE ADMIRALTY 37 PARKER STREET, LITTLE QUEEN STREET HOLBORN, LONDON. JANY. 1ST 1870*, and sold by optician and scientific instrument dealer Benjamin Pike & Sons (with their label). With a supposed antarctic continent given, a large cartouche within the South Pacific giving the estimated populations of the world; supported in a graduated brass meridian, with a mahogany horizon band with paper zodiac and calendar, on turned mahogany tripod stand in the traditional George III style, with incurved splayed legs, ending in brass casters.

43 x 22 in. (109.2 x 55.8 cm.), height x overall diameter.

US\$12,000 - 15,000



14

14^W

**AN ENGLISH 18-INCH LIBRARY GLOBE
WILLIAM AND THOMAS BARDIN, LONDON, 1823**

[signed] within the cartouche in the Pacific Ocean displays a seated female figure of Britannia, a seated woman holding an astronomical quadrant, and a small portrait of Joseph Banks. The inscription reads: "To the Rt Honorable / SIR JOSEPH BANKS, BART K. B. / This New British Terrestrial Globe / containing all the latest Discoveries and Communications, from the most / correct and authentic Observations and surveys, to the year 1798 / by Captn Cook and more recent Navigators, Engraved on / an accurate Drawing by Mr Arrowsmith Geographer / Is respectfully dedicated / by his most obedient hble servants / W. & T. M. Bardin" Then the text below reads: "Manufactured & Sold Wholesale & Retail by W. & T. M. BARDIN / 16 Salisbury Square Fleet Street London" and made up of 2 sets of 12 hand-colored engraved gores, incorporating the latest discoveries in the Pacific, following the Voyages of Cook and others. The discoveries of the new islands in the Pacific region, a brass graduated meridian circle and north polar hour ring, mounted on a Victorian style tripod stand, with papered horizon circle, spiral turned legs with brass castors, incorporating a compass below with papered label for William Jones, London.
45 x 24 in. (114 x 60.9 cm.), height x width.

US\$15,000 - 20,000

The Bardin's made good quality library globes to compete with those of Cary, Newton and others, each vying with their competition to include all the latest discoveries. Because of the pace of new discoveries, London globe-makers competed to produce larger and more accurate globes. The 18-inch was first made in 1798.

Literature

Elly Dekker, *Globes at Greenwich: A Catalogue of the Globes and Armillary Spheres in the National Maritime Museum*, Oxford University Press, Oxford, 1999, pp 260-270 for information on this globe.



15

15
A 12-INCH AMERICAN TERRESTRIAL TABLE GLOBE
H.B. NIMS & CO., TROY, NY, CIRCA 1880'S

[signed] within a circular cartouche: "THE FRANKLIN/ TERRESTRIAL/ GLOBE/ 12 INCHES IN DIAMETER CONTAINING ALL THE/ Geographical Divisions/ & POLITICAL BOUNDARIES/ to the present date/ Carefully Compiled from the best Authorities/ H.B. NIMS & CO./ TROY N.Y./ Rae Smith Engraver/ N.Y."; the terrestrial globe is surmounted by a brass hour circle, within a calibrated full brass meridian and circular horizon band with engraved paper calendar and zodiac. It is raised on a hardwood stand with four turned legs ending in top-form feet, joined by a turned X-form stretcher. Oklahoma shown in its entirety as an Indian Territory and "Dakota" shown as one territory. "Submarine Telegraph Cable" and "Submarine Telegraph (French)" shown in Atlantic Ocean. 17-1/2 x 17 in. (44.4 x 43.1 cm.), height x diameter.

US\$2,000 - 3,000

Franklin Globes were produced throughout the second half of the 19th Century in Troy, New York by a succession of globe makers, including H.B. Nims & Co.



16

16
A BRASS DOUBLE HANDLED SHIP'S ENGINE TELEGRAPH
BRELCO, 55 VANDAM ST., NEW YORK, CIRCA 1960

with a circular base, tapered column supporting a round dual handled engine telegraph with milk glass face plates marked with engine directions and speeds. Signed on the face. 44 X 12 in. (111.7 x 30.4 cm.), height X diameter of the face.

US\$2,500 - 3,500



17

17 W a

**A SHIP'S BINNACLE
KELVIN & HUGHS, LTD.; BRITISH, LATE 19TH OR EARLY
20TH CENTURY**

with a square mahogany base and staved column, supporting two brass arms holding black compensating balls, the compass housing supporting a 10 in. dry-card compass, brass hood with oil lantern receptacle (lantern missing), maker's plaque, and other details. 57 x 35 in. (144.7 x 88.9 cm.), height x width.

US\$2,000 - 3,000



18

18

**A BUOY LIGHT ON A STAND
CRESHAM & CRAVEN, LTD., MANCHESTER, U.K., CIRCA 1965**

the bronze base rising up to support the light with fresnel lens and brass glass guards, hinged copper top with vent at the top. Rewired to act as a lantern.

[not tested]

75 x 15-1/2 in. (190.5 x 39.3 cm.), overall height x max diameter at base.

US\$5,000 - 7,000



19



21



20



22

PROPERTY FROM THE COLLECTION OF PAUL D. MYERS

19

**A WOOLWORK PICTURE OF THE BRITISH PACKET SHIP UNDER FULL SAIL
BRITISH, 19TH CENTURY**

embroidered in white, black, red, blue and grey, depicting a British packet ship headed out, flying the red duster. Displayed in the original birds-eye Maple frame with gold liner.

14-1/4 x 22 in. (36.1 x 55.8 cm.)

US\$800 - 1,200

20

**A EMBROIDERED AND APPLIQUE COMMEMORATIVE PICTURE FOR HIS MAJESTY KING GEORGE V
BRITISH, 19TH CENTURY**

with a photographic image of King George V at the center, and flanked by applied and stitched British white and red dusters on either side, the masts and sails of a ship in the background, the banner embroidered at the bottom *Dieu Et Mon Droit*, on a black background, framed.

18 x 14-3/4 in. (45.7 x 37.4 cm.)

US\$800 - 1,200

21

**A WOOLWORK PICTURE OF THE BRITISH FRIGATE OF THE WHITE FLEET UNDER FULL SAIL
BRITISH, 19TH CENTURY**

embroidered in white, black, red, and grey, depicting a British frigate of the white fleet headed out past a lighthouse. Displayed in the original birds-eye Maple frame with gold liner.

16-1/4 x 23-1/4 in. (41.2 x 59 cm.)

US\$1,000 - 1,500

22

**A BRITISH WOOLWORK PICTURE OF THE H.M.S. *BLenheim*
LATE 19TH CENTURY**

embroidered in white, green, blue, black and red, depicting a white hulled British battleship at sea with a cutter in the foreground, framed within a mahogany frame with gold liner.

17-1/4 x 17-1/4 in. (43.8 x 43.8 cm.)

US\$1,000 - 1,500



23

PROPERTY OF VARIOUS OWNERS

23

**A HALF BLOCK MODEL OF THE H.M.S. ROYAL GEORGE
BRITISH, 19TH CENTURY**

built up from the solid, and planked and pinned in two different types of wood differentiating between the topsides and bottom. With applied headrails, a figurehead of a man on a horse, chain plates, quarter galleries, and gunports. Displayed within a mahogany framed glass case with silver name plaque.

31-1/4 x 7 x 11 in. (79.3 x 17.7 x 27.9 cm.),
length x depth x height.

US\$1,500 - 2,500

The H.M.S. *Royal George* was a 100-gun first-rate ship of the line of the Royal Navy, built at Woolwich Dockyard and launched on 18 February 1756. She saw service during the Seven Years' War including being Admiral Sir Edward Hawke's flagship at the Battle of Quiberon Bay and later taking part in the Battle of Cape St Vincent. She sank while undergoing routine maintenance off Portsmouth on 29 August 1782 with the loss of more than 800 lives, including numerous civilians.

24

**A FINE CARVED SHIP'S FIGUREHEAD OF ATHENA
PROBABLY AMERICAN, EARLY 19TH CENTURY**

sitting atop a billet head, *Athena*, with a dress under scaled armor, the head turned slightly and wearing a helmet, with finely carved features, hair and other details. With residual polychrome in gold, green, copper and other colors. The back with the inset mount from the ship's stem.

30 x 12-1/2 in. (76.2 x 31.7 cm.), height x width.

US\$5,000 - 7,000



24



25

**PROPERTY FROM THE COLLECTION OF
PAUL D. MYERS**

25

**A WOOLWORK PICTURE OF THE BRITISH PASSENGER
SAIL/STEAM VESSEL R.M.S. VANCOUVER
BRITISH, 19TH CENTURY**

embroidered with great detail, with a pale green sea and light blue sky, dramatic sun and clouds, and depicting the ship under full sail and steam, the ship headed toward the viewer. Displayed in the original birds-eye Maple frame with gold liner.

27 x 19-1/2 in. (68.5 x 49.5 cm.)

US\$2,000 - 3,000



26

PROPERTY OF VARIOUS OWNERS

26

TOMMASO DE SIMONE (ITALIAN, 1805-1888)

An Italian Corvette in the Bay of Naples
signed and dated lower right "De Simone 1863"
oil on canvas

18 x 26 in. (45.7 x 66 cm.)

US\$2,500 - 3,500



27

27

ANTONIO CIRINO (AMERICAN, 1889-1983)

By the Dock
signed lower left with initials "A.C."
oil on board

10 x 12 in. (25.4 x 30.4 cm.)

US\$4,000 - 6,000

28

**ATTRIBUTED TO PETER MONAMY
(LONDON 1681-1749)**

The Morning Gun
a man-of-war with other shipping in a calm.
oil on canvas
14-1/4 x 17-1/4 in. (36.1 x 43.8 cm.)

US\$4,000 - 6,000

Provenance

with Tennant Galleries, Los Angeles, CA.
acquired from the above by Gordon B. Crary,
Jr., June 1983.
and thence by decent to the current owner.



28

29

DOMINIC SERRES (BRITISH 1722-1793)

Coastal shipping in rough seas
oil on panel
12-1/4 x 15 in. (31.1 x 38.1 cm.)

US\$4,000 - 6,000



29

30

THOMAS LYDE HORN BROOK (BRITISH, 1780-1850)

A fresh breeze off the coast
oil on canvas
24 x 36 in. (60.9 x 91.4 cm.)

US\$4,000 - 6,000



30



31

31

**JAMES WILSON CARMICHAEL
(BRITISH, 1799-1868)**

A view of Scarborough Harbour
signed and dated lower left "J.W. Carmichael,
1849"

oil on canvas
12 x 16 in. (30.4 x 40.6 cm.)

US\$4,000 - 6,000

Provenance

with Tennant Galleries, Los Angeles, CA.
acquired from the above by Gordon B. Crary,
Jr., July 1990.
and thence by descent to the current owner.



32

32

ABRAHAM HULK (DUTCH, 1813-1897)

Dutch coastal vessels with windmills in the
distance

signed lower right "A. Hulk"
oil on canvas laid down on panel
18-1/2 x 26-1/4 in. (46.9 x 66.6 cm.)

US\$4,000 - 6,000



33

33

ABRAHAM HULK (DUTCH, 1813-1897)

Dutch Shipping off the coast
signed lower right "A. Hulk"

oil on canvas
11-1/4 x 17-1/4 in. (28.5 x 43.8 cm.)

US\$5,000 - 7,000

34

EMANUEL DE VRIES (DUTCH, 1816-1875)

Dutch Harbor scenes (a pair)
the first off a beach with a British packet ship
in the distance; the other with a windmill and
traditional Dutch ships with lee boards.

signed lower left "E. de Vries", each.
oil on panel
9-1/4 x 13-1/4 in. (23.4 x 33.6 cm.), each.

US\$3,000 - 4,000



34



35



36



35
FRANCIS MOLTINO (BRITISH, 1818-1874)
Daybreak on the River Thames; and Nightfall on the River Thames,
a pair
oil on canvas
12 x 24 in. (30.4 x 60.9 cm.), each.

US\$3,000 - 5,000

36
JOHN CALLOW, R.W.S. (BRITISH, 1822-1878)
Low Tide Gather and Fishermen Gather, a pair
signed and dated lower left "J. Callow - 1869", each.
oil on canvas
12 x 22 in. (30.4 x 55.8 cm.), each.

US\$3,000 - 5,000



37

37

THOMAS LUNY (BRITISH, 1759-1837)

The Old Deptford Shipyard, firing a salute
 circa 1830
 indistinctly signed lower left "T. Luny"
 oil on canvas
 22 x 38 in. (cm.)

US\$10,000 - 15,000

Deptford Dockyard was an important naval dockyard and base at Deptford on the River Thames, operated by the Royal Navy from the sixteenth to the nineteenth centuries. It built and maintained warships for 350 years, and many significant events and ships have been associated with it. The shipyard was founded by Henry VIII in 1513, the dockyard was the most significant royal dockyard of the

Tudor period and remained one of the principal naval yards for three hundred years. The yard expanded rapidly throughout the sixteenth and seventeenth centuries, encompassing a large area and serving for a time as the headquarters of naval administration, and became the Victualling Board's main depot. Tsar Peter the Great visited the yard incognito in 1698 to learn shipbuilding techniques. Reaching its zenith in the eighteenth century, it built and refitted exploration ships used by Cook, Vancouver and Bligh, and warships which fought under Nelson.

The dockyard declined in importance after the Napoleonic Wars. The dockyard was largely inactive after 1830, and though shipbuilding briefly returned in the 1840s the navy closed the yard in 1869. The victualling yard that had been established in the 1740s continued in use until the 1960s, the area now being known as Convoys Wharf.



38

38

JOHN WILSON CARMICHAEL (BRITISH, 1799-1868)

Off Portsmouth Harbor

signed lower left "J.W. Carmichael"

oil on canvas

14 x 21 in. (35.5 x 53.3 cm.)

US\$10,000 - 15,000



39

**PROPERTY FROM A PRIVATE COLLECTION, GREENWICH,
CONNECTICUT**

39

THOMAS BUTTERSWORTH (BRITISH, 1768-1828)

The East Indiaman "Rose" off Portsmouth

signed middle left "T. Buttersworth"

oil on canvas

28 x 42 in. (71.1 x 106.6 cm.)

US\$30,000 - 50,000





40A

PROPERTY OF VARIOUS OWNERS

40

CAPTAIN WILLIAM ELLIOTT, R.N. (FL. 1784-1891)

The battle of the Saintes, a pair each individually titled: *The breaking of the French Line*; and *Lord Rodney's brilliant and decisive victory over the French fleet* the first indistinctly signed on the log lower left "...Elliott"; the second signed on the lower left spar in the water "W. Elliott" oil on canvas
24-1/2 x 36-1/4 in. (62.2 x 92 cm.), each.

US\$25,000 - 35,000

Provenance

with the Parker Gallery, London
purchased from the above
and thence by descent to the current owner

Exhibited

The Royal Academy, 1787

The Battle of the Saintes (known to the French as the Bataille de la Dominique) was an important naval battle that took place over four days, 9 April 1782 – 12 April 1782, during the American Revolutionary War, and was a victory of a British fleet under Admiral Sir George Rodney over a French fleet under the Comte de Grasse, forcing the French and Spanish to abandon a planned invasion of Jamaica. The battle is named after the Saintes, a group of islands between Guadeloupe and Dominica in the West Indies. The French suffered heavy casualties and many were taken prisoner, including the Comte de Grasse. Four French ships of the line were captured (including the flagship) and one was destroyed.



40B



41



42

41

JOHN WILSON CARMICHAEL (BRITISH, 1799-1868)

Shipping off Tantallon Castle, Scotland
signed and indistinctly dated "J.W. Carmichael 18__"
oil on canvas
20 x 30 in. (50.8 x 76.2 cm.)

US\$6,000 - 8,000

42

JOHAN HENDRIK MEIJER (DUTCH, 1809-1866)

The Fisherman's Return
signed and dated lower left "L. Meijer 1860"
oil on panel
15-1/4 x 21-1/4 in. (38.7 x 53.9 cm.)

US\$6,000 - 8,000



43



44

43

ALFRED WILLIAM HUNT (BRITISH, 1830-1896)

Devon Coast After a Storm
signed lower left "A. Hunt"
oil on canvas
20 x 30 in. (50.8 x 76.2 cm.)

US\$5,000 - 7,000

44

BRITISH SCHOOL, 19TH CENTURY

Harbor scene off a castle
Signed with initials on the lower right "TS" with anchor mark.
oil on canvas
27 X 38 in. (68.5 x 96.5 cm.)

US\$5,000 - 7,000

This painting was previously attributed to Thomas Somerscales and may be by his son.



45



45

45

**NICHOLAS MATTHEW CONDY
(BRITISH, 1818-1851)**

*Calling at Portsmouth and Arriving at
Portsmouth, a pair*

circa 1845

oil on board

12 x 10 in. (30.4 x 25.4 cm.), each with slight
variation.

US\$12,000 - 18,000

Provenance

with Antiques and Old Masters, Ltd., New
Bond Street, London

in *Calling at Portsmouth*, we see the ship,
flying the Royal Standard, firing a signal with
the Royal Barges standing by; in *Arriving at
Portsmouth*, we see the Royal Barge, now
flying the Royal Standard approaching with
various other shipping in the distance.



46

46

**JAMES EDWARD BUTTERSWORTH
(BRITISH/AMERICAN, 1817-1894)**

A British Frigate in the Tagus off Belem Castle

signed lower left "J.E. Buttersworth"

oil on canvas

18 x 24 in. (45.7 x 60.9 cm.)

US\$25,000 - 35,000

Provenance

with The Parker Gallery, London

a Private Collection, Tampa, FL.

Journal kept by Commodore Bainbridge U.S. Constitution

Wednesday 30th Dec 1812. Lat 13. 00' S. Long 11. 00' W. 12 hours from the town of Recife - Commodore with other vessels had been from S. P. C. ...

at 12. 00 P.M. being apparently from the land and finding the ...

at 1. 00 P.M. the enemy ...

at 2. 00 P.M. the enemy ...

at 3. 00 P.M. the enemy ...

at 4. 00 P.M. the enemy ...

at 5. 00 P.M. the enemy ...

at 6. 00 P.M. the enemy ...

at 7. 00 P.M. the enemy ...

at 8. 00 P.M. the enemy ...

at 9. 00 P.M. the enemy ...

at 10. 00 P.M. the enemy ...

at 11. 00 P.M. the enemy ...

at 12. 00 P.M. the enemy ...

Thursday 31st Dec. 1812

All these ...

at 1. 00 P.M. the enemy ...

at 2. 00 P.M. the enemy ...

at 3. 00 P.M. the enemy ...

at 4. 00 P.M. the enemy ...

at 5. 00 P.M. the enemy ...

at 6. 00 P.M. the enemy ...

at 7. 00 P.M. the enemy ...

at 8. 00 P.M. the enemy ...

at 9. 00 P.M. the enemy ...

at 10. 00 P.M. the enemy ...

at 11. 00 P.M. the enemy ...

at 12. 00 P.M. the enemy ...

Jan 13th 1813 / Aug 30th 1812

Wm Bainbridge

47

47
**BAINBRIDGE, WILLIAM COMMODORE (1774-1833).
 WAR OF 1812.
 THE ACCOUNT OF THE ENGAGEMENT OF THE U.S.F.
 CONSTITUTION WITH THE BRITISH FRIGATE H.M.S. JAVA,
 ON DECEMBER 29TH 1812, OFF BRAZIL.**

a 3pp secretarial document, folio paper, "Journal kept by Commodore Bainbridge US Constitution", signed at the end by Commodore Bainbridge, with an exaggerated flourish, being an extract from his personal Journal, describing the events of the engagement in great detail, this secretarial copy sent by Bainbridge to the Navy Dept in Washington with accompanying letters as his Report, and subsequently sent on to President Madison, with an annotation on the address leaf in a second hand below the title "Wm Bainbridge private journal of action between the Constitution & Java.."Official copy to James Madison". Each leaf with three horizontal folds torn and carefully restored, some with slight corruption of the handwriting.

US\$6,000 - 8,000

Provenance
 J. Pierpont Morgan Collection (small ink stamp at upper right corner on final leaf, early 20th century);
 Sloans Auctions, Washington, D.C., 1992
 acquired by present owner at the above.

The engagement and capture of H.M.S. Java by the U.S.F. Constitution off the coast of Brazil, was one of a series of successes for the fledgling US Navy against the might of the British Navy in 1812/13. The Java was going out to India with a new Governor, had a new, untrained crew, and was caught off guard when the larger Constitution ran down on her. After a short 2 hour gun battle, the Java was disabled, and the crew and passengers captured, due to damage to the Java, it was then set ablaze and sunk. The damage to the Constitution forced it to return to its home port of Boston, arriving in mid February, there they were feted as heroes as they processed through the town. Bainbridge's report was sent to the Navy Department in Washington, who then forwarded it to President Madison. Madison sent a congratulatory message to Bainbridge and his crew, read to the Senate and House of Representatives on March 3rd 1813. Bainbridge was duly awarded the Congressional Gold medal, and his Officers silver medals, and an act passed giving \$50,000 to the officers and crew of the Constitution as prize money for the capture of the Java, even though the ship had not been brought back to port. The secretarial extract from his journal has one or two changes from the published version of his journal, including the omission, on occasion, of the words "Nautical time", and the drawing of the small colored pennant flag run up by the Java, rather than the words red/yellow/red.



48



49

48

A DOCKYARD STYLE MODEL OF THE AMERICAN FRIGATE CONSTELLATION
MICHAEL COSTIGLIOLA (AMERICAN, 1919-2011)

built in plank-on-frame construction, finished bright with the hull un-planked on either side, showing the details of the hull framing and the gun decks which is pierced for 32 cannons (rigged with 24), carved, painted and gilt detailed head rails, simple quarter galleries, the main deck planked and partially left open, detailed with stump masts, pin and fife rails, open waist with ship's boats lashed above, capstan, hatches, deck grating, gun ports with rigged cannons, double ship's wheel, and other details. Displayed on the "ways" on a mahogany base within a brass framed glass case.
 56-3/4 x 17 x 21-1/2 in. (144.1 x 43.1 x 54.6 cm.), cased.

US\$10,000 - 15,000

U.S.S. *Constellation* was a 38-gun frigate, one of the "Six Original Frigates" authorized for construction by the Naval Act of 1794. She was distinguished as the first U.S. Navy vessel to put to sea and the first U.S. Navy vessel to engage and defeat an enemy vessel. Constructed in 1797, she was modified several times in succeeding decades, and finally rebuilt beginning in 1853 as the sloop of war U.S.S. *Constellation*.

49

GORDON HOPE GRANT
(AMERICAN, 1875-1962)

Old Ironsides
 inscribed, signed and dated lower right
 "To Rear Admiral Phillip Andrews/ with pleasant recollections/ Gordon Grant/ Mar 1927/ A preliminary sketch for Old Ironsides"
 watercolor with gouache on paper
 16-1/2 x 20-1/4 in. (41.9 x 51.4 cm.), sight.
 [not examined out of the frame]

US\$3,000 - 5,000

Provenance

A gift from the Artist
 Admiral Andrews
 and thence by descent to the current owner



50



50

PROPERTY FROM A PRIVATE TEXAS COLLECTOR

50

CHINESE SCHOOL, 19TH CENTURY FOR THE CHINA TRADE

Chinese Junks, a pair
 the first depicting a Junk in a stormy sea; the second depicting
 a Junk with Victoria Peak in the background.
 oil on board
 6-3/4 x 9-3/4 in. (17.1 x 24.7 cm.), each.

US\$3,000 - 5,000

PROPERTY OF VARIOUS OWNERS

51

WILLIAM HOWARD YORKE (AMERICAN, 1847-1921)

The ship *Adorna* of Setauket in a storm oil on canvas
 23 x 33 in.
 signed and inscribed lower right "W.H. Yorke/ Liverpool..."
 oil on canvas
 24 x 34 in. (60.9 x 86.3 cm.)

US\$2,500 - 3,500

Among the many vessels built at Setauket was the *Adorna* in 1870 by David Brewster Bayles. She was built in 1860, for Captain James Davis, and had a capacity of 1460 tons and was almost 200 feet long. She was built for the cotton trade between New Orleans and Liverpool. She sailed for about 10 years in that trade, commanded by Captain Isaac Hawkins. On Christmas Day 1879, *Adorna* was caught in a terrific storm off the coast of Spain and was partly dismasted. Her captain brought her into Liverpool where she was repaired. She was sold in 1880 to German ownership and disappeared from known records. A likeness of the *Adorna* has pride of place today above the main entrance of Setauket's high school.

52

PERCY A. SANBORN (AMERICAN, 1849-1929)

The ship *P.R. Hazeltine* outward bound
 inscribed along the bottom: "Ship P. R. Hazeltine, E.H. Herriman,
 Master. Built at Belfast, Me, 1876."
 signed lower right "Percy Sanborn"
 oil on canvas
 24 x 36 in. (60.9 x 91.4 cm.)

US\$5,000 - 7,000

The ship *P.R. Hazeltine* was commissioned in 1875 by Captain William Herriman of Belfast, Maine. The three-masted ship at 1,836 tons was the largest ever built at the C.P. Carter shipyard. The *P.R. Hazeltine* was launched on May 25, 1876. After the launching the ship was towed to Bangor, where she was stepped and then loaded with deals (pine boards) destined for Liverpool, England. On August 3, 1876 in a dense fog she went aground on Cape Sable at the entrance of the Bay of Fundy. Anchors were set and assistance recruited from shore in throwing off a deck load of lumber. She was finally pulled off by steam tug, but the keel and planking were damaged and the ship began leaking. Nevertheless, she proceeded on her journey and the ship *P.R. Hazeltine* made the trip from Cape Sable to Liverpool in sixteen days, a fast trip by any account.



51



52



53

53

AN EXHIBITION STANDARD MODEL OF THE AMERICAN CLIPPER SHIP SOVEREIGN OF THE SEAS SCOTT MARTIN (AMERICAN, BORN CIRCA 1960), CIRCA 2009

the hull in solid lift construction, with a coppered bottom, black topsides, and the decks planked in basswood, detailed with capstans, anchors, bell, (4) ship's boats (2 on davits), hatches, ship's wheel, and other details. Rigged with a bowsprit and three masts, cross spars, standing and running rigging, turning blocks, and other rigging details. Displayed in a mahogany framed glass case with inlays.

46 x 19 x 33-1/2 in. (116.8 x 48.2 x 85 cm.), cased. (2)

US\$4,000 - 6,000

Built by Donald McKay of East Boston, Massachusetts, the *Sovereign of the Seas* was the first ship to travel more than 400 miles in 24 hours. On the second leg of her maiden voyage, she made a record passage from Honolulu, Hawaii to New York City in 82 days. She then broke the record to Liverpool, England, making the passage in 13 days 13.5 hours. In 1853 she was chartered by James Baines & Co. of the Black Ball Line, Liverpool for the Australia trade.



54

54

CHARLES ROBERT PATTERSON (AMERICAN, 1878-1958)

The ship *Challenger* headed out to sea signed lower right: "Charles Robert Patterson" oil on canvas

32 x 40 in. (81.2 x 101.6 cm.)

US\$4,000 - 6,000

Provenance

with Kennedy Galleries, Inc., New York
Collection of the Colombian Rope Company, New York



55

55

LOUIS LE BRETON (FRENCH, 1818-1866)

New York Harbor and Lower Manhattan

circa 1850

signed center left "Le Breton"

watercolor with gouache highlights on wove paper

7-3/4 x 11-1/2 in. (19.6 x 29.2 cm.)

[not examined out of the frame]

US\$12,000 - 18,000

Provenance

with a label from the collection of Donaldson, Lufkin & Jenrette



56

56

MONTAGUE DAWSON (BRITISH, 1890-1973)

The British clipper ship *Thermopylae*
signed lower left "Montague Dawson."
watercolor and gouache on paper
16-1/4 x 26 in. (41.2 x 66 cm.), sight.
[not examined out of the frame]

US\$15,000 - 25,000

inscribed on the back: "I certify this to be an original drawing
and not a copy - Montague Dawson.", in his hand.

The *Thermopylae* was a composite clipper built in 1868 by Walter Hood & Co. of Aberdeen for George Thompson, who owned the Aberdeen Line. She was launched on the 19th August 1868. *Thermopylae* was designed for the China trade, and set speed records on her maiden voyage to Melbourne in 63 days. She was the great rival of the clipper *Cutty Sark* and in 1872 *Thermopylae* raced the *Cutty Sark* from Shanghai back to London and won by seven days after *Cutty Sark* lost her rudder. Despite other claims she was considered to be the fastest ship of her size ever built and held a number of unbroken records.

57

No lot



58

58

AN EXHIBITION STANDARD MODEL OF THE AMERICAN CLIPPER SHIP *FLYING CLOUD* W. PAUL HITCHCOCK (AMERICAN, 1951-2006)

the hull built up from the solid with an applied copper bottom, painted black topsides and a white waist. The decks are scored to replicate deck planking, and fitted with numerous details which include: anchors, anchor chain, capstans, windlass, ladders, deck houses, pin and fife rails, ships boats, hatches, stove pipe companionway, binnacle, ship's wheel, bollards, and numerous other details. The model is rigged with three masts and a bow sprit with cross spars, standing and running rigging, including ratlines, chain plates, turning blocks, halyards, and other details. The model is mounted on a pair of brass pedestals on a mahogany base with inlaid detail, with a brass framed mahogany case.

41 x 15-1/2 x 28-3/4 in. (104.1 x 39.3 x 73 cm.), cased.

US\$7,000 - 10,000

The clipper ship *Flying Cloud* built by Donald McKay, set the world's sailing record for the fastest passage between New York and San Francisco, 89 days 8 hours. The ship held this record for over 100 years, from 1854 to 1989. She was known for her extremely close race with *Hornet* in 1853; for having a woman navigator, Eleanor Creesy, wife of Josiah Perkins Creesy who skippered *Flying Cloud* on two record-setting voyages from New York to San Francisco; and for sailing in the Australia and timber trades.



59

59

**FRANK VINING SMITH
(AMERICAN, 1879-1967)**

An American clipper crossing the Grand Banks
signed lower right "Frank Vining Smith"
oil on canvas

24 x 30 in. (60.9 x 76.2 cm.)

US\$4,000 - 6,000



60



61

60

ROGER CHAPELET (FRENCH, 1903-1995)

The *Cutty Sark*

signed and inscribed lower right "Roger Chapelet/ 'Cutty Sark'"

oil on canvas

23 x 33 in. (58.4 x 83.8 cm.)

US\$2,500 - 3,500

see Lot 64 for the history of the *Cutty Sark*.

61

ROGER CHAPELET (FRENCH, 1903-1995)

The American clipper ship *Three Brothers*

signed and inscribed lower right "Roger Chapelet/ Three Brothers"

oil on canvas

25-1/2 x 37 in. (64.7 x 93.9 cm.)

US\$3,000 - 4,000



62

**PROPERTY FROM THE ESTATE OF DAPHNE MUNZER,
LONG BEACH, CALIFORNIA**

62

MONTAGUE DAWSON (BRITISH, 1890-1973)

Far Away - The Black Adder

signed lower left "Montague Dawson"

oil on canvas

24 x 36 in. (60.9 x 91.4 cm.)

US\$40,000 - 60,000

Provenance

with Richard Green, London

a West Coast Collector

and thence by descent to the current owners

The *Black Adder* was a clipper ship built in 1870 by Maudslay, Sons & Field at Greenwich for John Willis. On her maiden voyage *Black Adder* was dismasted due to failures in the mast fittings and rigging. She was able to reach the Cape under jury rig 63 days out. John Willis took legal action against the builders which dragged on to such an extent that her sister ship, *Hallowe'en* was not handed over to Willis until nearly 18 months after her launch. After John Willis died in 1900, *Black Adder* was bought by J. Aalborg of Kragerø in Norway. On 5 November 1905 she was wrecked while on passage from Barry to Bahia loaded with coal.





63

PROPERTY OF VARIOUS OWNERS

63 •

LOUIS DODD (BRITISH, 1943-2006)

A view of Manhattan from the Brooklyn Shore
with the clipper *Young America* arriving from San Francisco
on October 6th 1883 and other East River shipping.
Inscribed on the frame with the title.
signed lower right "Louis Dodd"
oil on board
20 x 30 in. (50.8 x 76.2 cm.)

US\$10,000 - 15,000



64

64

JOHN STEVEN DEWS (BRITISH, BORN 1949)

Cutty Sark Entering The Thames River

signed lower left "J. Steven Dewes"

oil on canvas

24 x 36 in. (60.9 x 91.4 cm.)

US\$20,000 - 30,000

Cutty Sark is a British clipper ship built on the Clyde in 1869 for the Jock Willis Shipping Line. She was one of the last tea clippers to be built and one of the fastest, coming at the end of a long period of design development. *Cutty Sark* spent only a few years on the tea trade before turning to the wool trade from Australia, where she held the record time to Britain for ten years. The *Cutty Sark* was sold to the Portuguese company Ferreira and Co. in 1895, and renamed *Ferreira*. She continued as a cargo ship until purchased by retired sea captain Wilfred Downman in 1922, who used her as a training ship operating from Falmouth, Cornwall. In 1938 she became an auxiliary cadet training ship alongside H.M.S. *Worcester*. By 1954 she had ceased to be useful as a cadet ship and was transferred to permanent dry dock at Greenwich, London on public display.



65

65

MORRIS ROSENFELD (AMERICAN, 1885-1968)

Speeding along at Meadowmere

Bromide gelatin print

signed lower right "M. Rosenfeld, N.Y."

29-1/2 x 39-1/2 in. (74.9 x 100.3 cm.), sight.

[not examined out of the frame]

US\$2,000 - 3,000

66

MORRIS ROSENFELD (AMERICAN, 1885-1968), CIRCA 1930

Migrant Headsails

marked lower right with indicia "M. Rosenfeld, N.Y."; and then on the back with Rosenfeld ink stamp and serial number 69978.

Silver gelatin print

20 X 16 in. (50.8 x 40.6 cm.)

US\$1,500 - 2,500

67

MORRIS ROSENFELD (AMERICAN, 1885-1968)

Vanitie

marked lower right with indicia "M. Rosenfeld, N.Y."; and then on the back with Rosenfeld ink stamp and serial number 1357-5.

Silver gelatin print

20 X 16 in. (50.8 x 40.6 cm.)

US\$1,500 - 2,500

68

MORRIS ROSENFELD (AMERICAN, 1885-1968)

Astra racing along the coast under full sail

marked lower right with indicia "M. Rosenfeld, N.Y."; and then on the back with Rosenfeld ink stamp and serial number 180161.

Silver gelatin print

20 X 16 in. (50.8 x 40.6 cm.)

US\$1,500 - 2,500



66



67



68



69

69
**A FINE PERIOD MODEL OF A SLOOP YACHT
 AMERICAN, CIRCA 1930**

the hull built up from the solid, and painted with a bronze bottom, red waterline and white topsides, with a simple veneer deck detailed with stem, turning blocks, hatches, jib traveler, turnbuckles, running backstays, trunk cabin with skylight and companionway, a long cockpit fitted with cushions, main traveler bar and other details. Rigged as a Marconi sloop with jib boom, mast, boom, standing and running rigging, and the original cotton sails. Displayed on a keel wedge on a mahogany base with border inlay and a brass trimmed glass case.

33 x 13 x 39 in. (83.8 x 33 x 99 cm.), cased.

US\$3,000 - 4,000

70

THOMAS H. WILLIS (AMERICAN, 1850-1925)

The schooner yacht *Endymion* under shortened sail with a painted background, applied silk sails, and black fabric hull. signed lower right "T. Willis"

mixed media on canvas
 18 x 32 in. (45.7 x 81.2 cm.)

US\$3,000 - 4,000

The schooner yacht *Endymion* was built in 1899 and was owned by Commodore George Lauder of the Indian Harbor Yacht Club, and was an active racer on Long Island Sound and in the trans-Atlantic race of 1901.

71

ERIK RONNBERG. JR. (AMERICAN, B. 1944)

First Across the Atlantic

with the sub-title "The schooner yacht *Atlantic*, Kaiser Cup Challenge 1901.", in the form of a shadow box, the model set in a carved and painted sea, with a painted skyline with a steam yacht escorting the *Atlantic*, the hull from wood, painted black and well detailed with deck fixtures, masts and spars, standing and running rigging, painted veneer sails, flags and other details.

signed and dated lower left "Erik Ronnberg 1997"
 24 x 38 in. (60.9 x 96.5 cm.), framed.

US\$4,000 - 6,000



70



71



72

72

AFTER JAMES EDWARD BUTTERS WORTH (BRITISH/AMERICAN, 1817-1894)

published by Currier & Ives, 1854

Regatta Of The New York Yacht Club, The Start

inscribed bottom left: "C. Parsons, DEL.", and on the bottom right: "LITH. BY N. CURRIER."

19-1/2 x 28-3/4 in. (49.5 x 73 cm.), sight, large folio.

[not examined out of the frame]

US\$1,500 - 2,500

The names of the various yachts identified above the title: Prima Donna, Ceres, L' Esperence, Mystery, Alpha, Sibyl, Ray, Spray, Irene, Twilight, Una, Haze, Cornelia and Gertrude.

73

FRANK HENRY MASON (BRITISH, 1875-1965)

The yacht Maender of the Royal Thames Yacht Club

Signed lower left "Frank H. Mason" and inscribed on the right "Maender RTYC/1933"

watercolor, heightened with gouache on paper

11-1/2 x 17 in. (29.2 x 43.1 cm.), sight.

[not examined out of the frame]

US\$2,500 - 3,500

74

WILLIAM KNOX (BRITISH, 1884-1966)

Satanita racing off the Isle of Wight

signed lower left "W. Knox"

oil on canvas

24 x 36 in. (60.9 x 91.4 cm.)

US\$1,000 - 1,500

Provenance

with Frost and Reed, London



73



74



75

**PROPERTY FROM THE ESTATE OF CONSTANCE CROWLEY
PEABODY, SAN FRANCISCO**

75

JOSEPH LEE (AMERICAN, 1827-1880)

The pilot schooner *Confidence* under full sail
signed lower right "Joseph Lee"

oil on canvas

27-1/4 x 40 in. (69.8 x 101.6 cm.)

US\$10,000 - 15,000

Provenance

Estate of Constance Crowley Peabody, San Francisco, California.



76

PROPERTY OF VARIOUS OWNERS

76

JAMES EDWARD BUTTERS WORTH (BRITISH/AMERICAN, 1817-1894)

A racing yacht on Great South Bay, and Yacht Racing off Sandy Hook, an unrelated pair the first signed lower right "J.E. Buttersworth", the second unsigned. watercolor on paper with gouache 7 x 9-3/4 in. (17.7 x 24.7 cm.), each, sight. [not examined out of the frame(s)]

US\$8,000 - 12,000

Literature

Bonhams sale 21592, *Fine Marine Paintings and Decorative Arts*, 25 June 2014, Lot 179 for another example of *A racing yacht on Great South Bay*;

Schaefer, Rudolph J., *J.E. Buttersworth - 19th Century Marine Painter*, Mystic Seaport, Mystic, CT., 2009, pg. 127 for the oil on canvas version of *A racing yacht on Great South Bay*.

Schaefer, Rudolph J., *J.E. Buttersworth - 19th Century Marine Painter*, Mystic Seaport, Mystic, CT 2009, pg. 118 for a similar scene of yachts racing off Sandy Hook with the same lighthouse and buoy.



77

77

A MODEL OF THE STEAM YACHT CORSAIR (II)

the hull, built up with black painted topsides, green bottom and a gold waterline. The deck is planked and fitted with jackstaff, anchor davits, anchors, anchor windlass, bollards, deck plates, skylights, cabin structures, search lights, deck railings, ship's wheel, binnacle, engine telegraphs, ladders, ventilators, funnel, signal cannons, five ship's boats on davits, docking wheel, flagstaff, propeller, and numerous other details. Displayed on two brass pedestals within a glass case with mahogany base and trim.

52-1/4 x 15-1/4 x 28 in. (132.7 x 38.7 x 71.1 cm.), cased. (2)

US\$4,000 - 6,000

Built for J. Pierpont Morgan in 1890, the *Corsair* (II) served as flagship during his reign as Commodore of the New York Yacht Club. In April 1898, Morgan *Corsair*(II) to the U.S. Navy for \$225,000. The Navy converted her to a dispatch vessel and patrol gunboat, and named her U.S.S. Gloucester. She was sold out of the Navy in 1919 and into commercial service. The *Corsair*(II) was destroyed in a hurricane at Pensacola, Florida.

78

LUIGI ROBERTO (ITALIAN, 1845-1910)

The steam yacht *Sanspeur*, Yacht Club de France showing a well detailed image of the yacht in a stormy sea. Signed lower left "L. Roberto" and indistinctly inscribed below the signature at the bottom center "SANSPEUR Y.C.F." watercolor, heightened with gouache on paper
16 x 22-1/2 in. (40.6 x 57.1 cm.), sight.
[not examined out of the frame]

US\$1,500 - 2,500

79

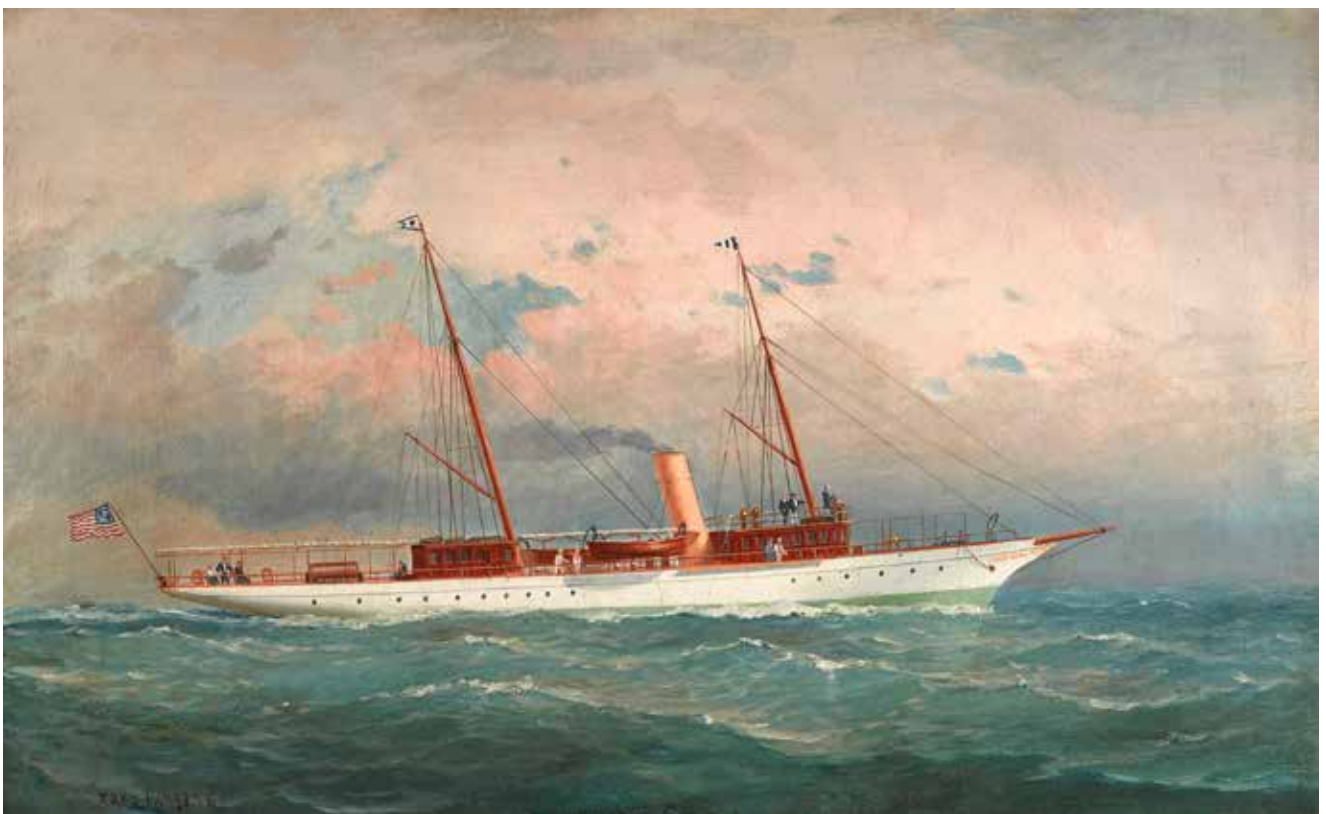
FRED PANSING (AMERICAN, 1844-1912)

An American steam yacht of the Larchmont Yacht Club with an unidentified owner's signal on the aft mast. signed lower right "F. Pansing"
oil on canvas
16 x 26 in. (40.6 x 66 cm.)

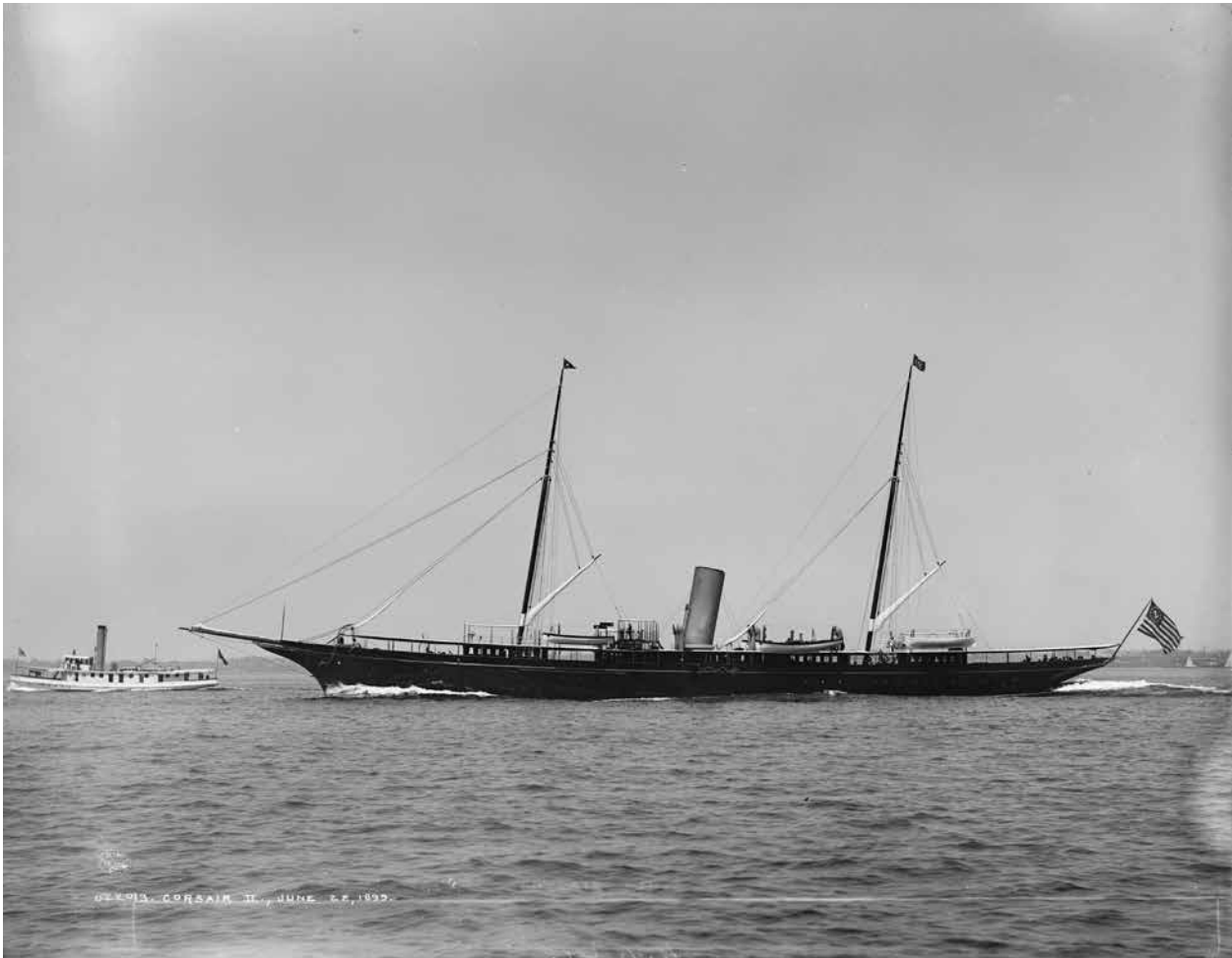
US\$7,000 - 10,000



78



79



A historic photograph of *Corsair* (II) flying the flag configuration offered in this lot (this image not included in lot).

80

**A GROUP OF FLAGS FROM J.P. MORGAN'S STEAM YACHT(S) CORSAIR
O.C. & K.R. WILSON; 89 WEST STREET, NEW YORK,
CIRCA 1890**

the three flags, all in silk, each sewn together in blue, red and white, with a canvas hoist and hand tamped grommets. The American ensign stenciled on the hoist with the maker's name and address. Including a Commodore's Flag, with a blue field and, 13 white stars surrounding a "fouled" anchor [47-1/2 x 71 in.]; a burgee for the New York Yacht Club with a blue field, red cross and white star [48-3/4 x 70-1/2 in.]; and an American yacht ensign with red and white stripes, blue corner field with 13 stars encircled around a "fouled" anchor [92 x 152-1/2 in.].

92 x 152-1/2 in. (233.6 x 387.3 cm.), the largest. (3)

US\$20,000 - 30,000

Provenance

Charles W. Hall, Jr., Chief Electrician, *Corsair* (IV)
by descent, Marion Cooney-Hall, his wife
by descent, Richard Cooney, his nephew
Carl Osborne, by direct purchase,
to the current owner

These flags were originally made/purchased for *Corsair* (II), and were transferred to each subsequent *Corsair* until *Corsair* (IV) was transferred to the Royal Navy. Charles Hall took these flags and other items from *Corsair* as she was being prepped to be handed over to the Royal Navy.

Charles Hall worked for the Morgan family for most of his life. First aboard *Corsair* (III) as cabin steward, then aboard *Corsair* (IV), rising to the rank of Chief Electrician. After *Corsair* (IV) was leased to the British Navy, Charles Hall went to work for Electric Boat in Groton, CT., and retired from there in 1967. He died 2 years later, in 1969. He married Marion Cooney from Massachusetts when he was in his 60's and she passed away shortly after he did. These items came from the estate of her nephew Richard Cooney.

O.C. & K.R. Wilson, originally founded as Jarrard & Wilson around 1880, and subsequently sold to Kendrick R. Wilson, and Oliver C. Wilson operated out of New Jersey, and later, New York City. O.C. & K.R. Wilson, Ship Chandlery & Engineers' Supplies, was a major distributor of Plymouth Cordage Co. rope. The firm sold goods to tugs, barges and ships and various yachts.





81



82

81

**A MODEL OF THE STEAM YACHT CORSAIR (IV)
20TH CENTURY**

the hull painted with a dark red bottom, green waterline, black topsides with inset brass port holes and a gold cove stripe. The deck is planked in mahogany and is fitted with numerous details which include: jackstaff, bollards, ventilators, anchors, chocks, companionways, cabins and superstructures, bridge with binnacle and engine telegraphs, skylights, deck railings, benches, wheel, flagstaff, funnel painted buff color, gangway, six ships boats and launches rigged on davits, masts, canopy frames and other details. Displayed on a pair of brass pedestals, within a glass case with a mahogany base and brass trim, on a matching stand.

54-1/2 x 14-1/2 x 25-3/4 in. (138.4 x 36.8 x 65.4 cm.) cased. (2)

US\$4,000 - 6,000

The S.Y. *Corsair* (IV) was 343 feet long with an extreme breadth of 42 feet. She was built in 1930 at Bath Iron Works. The *Corsair* (IV) replaced the splendid *Corsair* (III) after 31 years of service. Probably no two men had more experience with large steam yachts than her owner, J.P Morgan, and her captain, W.B Porter. The result of their planning was one of the most nearly perfect privately owned yachts ever developed. It can be said she was the crown of the steam yacht era. *Corsair* had turbo-electric power combining smoothness, silence, and exceptional maneuvering ability. After only ten years of use, mainly on the United States east coast and the West Indies, she was turned over to the British Navy for service during WWII. After the war she was completely overhauled and fitted out as a luxury cruise ship for service on the west coast. In summers she cruised to Alaskan waters, while in winters she went south to Acapulco, Mexico. She was wrecked off Acapulco on November 12, 1949.



83

82

A MODEL OF CORSAIR IV'S LAUNCH

the hull with a green bottom and white topsides, mahogany transom with Corsair lettered on the stern, fitted with a rudder and propeller. The sheer rail in mahogany, and the mahogany decks detailed with stem fitting, chocks, jack-staff, cleats, running lights, launch driver position with compass, helm and throttle, partially enclosed cockpit with benches and cushions, engine compartment and other details. Displayed on a pair of mahogany cradles within a glass case with brass trim and mahogany base.

44 X 13 X 15 in. (111.7 x 33 x 38.1 cm.), cased.

US\$2,500 - 3,500

83

MONTAGUE DAWSON (BRITISH, 1890-1973)

A Good Breeze

titled on the back with a label, Also titled: *Bermudian Waters* with a frame plaque. indistinctly signed lower right "Montague Dawson" watercolor and gouache on paper 20 x 30 in. (50.8 x 76.2 cm.)

US\$20,000 - 30,000

the paintings depicts a pair of 6-meter yachts, under shortened sail, approaching a mark.

Provenance

with Richardson Brothers, Winnipeg, Manitoba.



84

84

**JAMES EDWARD BUTTERS WORTH
(BRITISH/AMERICAN, 1817-1894)**

A merchant ship crossing a schooner race
signed lower right "J.E. Buttersworth"
oil on panel
12 x 18 in. (30.4 x 45.7 cm.)

US\$60,000 - 80,000

This painting appears to depict just after the start of the *Great Ocean Yacht Race* of 1866 between *Henrietta* (owned by James Gordon Bennett); *Fleetwing* (owned by brothers George & Franklin Osgood); and *Vesta* (owned by Pierre Lorrillard, Jr.). The schooner yachts are shown in an often used composition for J.E. Buttersworth, who painted numerous versions of the start of this historic race. This was the first trans-ocean race by privately owned yachts and one of the most famous races in history. Each owner (all New York Yacht Club members) put up \$30,000 for a winner take all purse of \$90,000. *Henrietta* won, finishing December 25 1866 with the 21 year old James Gordon Bennett on board, the youngest and the only one of the owners to make the passage. This was one reason for his acclaim as a yachtsman and his election as commodore of the NYYC in 1871 at age 26.



J. E. Eastman



85

85

**A MODEL OF THE AMERICAN J-CLASS
YACHT RAINBOW
20TH CENTURY**

the hull painted with a copper bottom, white topsides, and gold cove stripe, detailed with a planked deck with winches, toe rails, spinnaker pole, skylights, companionways, wheel and binnacle, rigged with a mast and boom, standing and running rigging, a suit of stitched linen sails, and numerous other details. Displayed on a mahogany base with a brass trimmed glass case. 33 x 13 x 39 in. (83.8 x 33 x 99 cm.), cased.

US\$2,000 - 3,000



86

86

**A MODEL OF THE BRITISH J-CLASS
YACHT ENDEAVOUR
20TH CENTURY**

the hull painted with a copper bottom, white waterline, blue topsides, detailed with a planked deck with winches, toe rails, spinnaker poles, skylights, companionways, wheel and binnacle, rigged with a mast and boom, standing and running rigging, a suit of stitched linen sails, and numerous other details. Displayed on a mahogany base with a brass trimmed glass case. 33 x 13 x 39 in. (83.8 x 33 x 99 cm.), cased.

US\$2,000 - 3,000

Endeavour, a 130-foot J Class sloop, was commissioned by Sir T.O.M. Sopwith and built by Camper & Nicholson at Gosport England to challenge for the America's Cup in 1934. Having prepared his campaign in *Shamrock V*, Sopwith was keen to ensure that this yacht was the most advanced design possible. With his experience designing aircraft Sopwith applied aviation technology to *Endeavour's* rig and winches and spared nothing to make her the finest racing yacht of her day. From launching in 1934 he continued her preparation by competing against *Shamrock V* (then owned by Sir Richard Fairey) and the newly launched *Velsheda* (owned by W.L Stephenson). She swept through the British racing fleet and into the hearts of yachtsmen the world around, winning many races in her first season. Like many before her, *Endeavour* did not win the Cup but she came closer to doing so than any other challenger.



87

87

ANTHONY D. BLAKE (BORN NEW ZEALAND 1951)

Moonlight arrival at Nantucket, 1886

The schooner *Fortuna*, Commodore Henry S. Hovey
rounds Brandt Point.

signed lower right "A.D. Blake"

oil on canvas

36 x 48 in. (91.4 x 121.9 cm.)

US\$25,000 - 35,000



88

88

**A EXHIBITION STANDARD MODEL OF THE 12-METER
YACHT *LIBERTY***

COSTELLO SHIP MODELS, OZONE PARK, NY, CIRCA 1984

the hull in 3/8 in. scale, built up, faired and finished painted red, with the yacht name along the topsides, the deck detailed with toe rails, deck hatches, chain plates, traveler tracks, winches, double winch stations, dual wheels, compasses, and numerous other details.

Rigged as a sloop with mast, boom, standing and running rigging.

Displayed on keel blocks and posts on a grey sand base within a glass case.

33-1/3 x 11 x 41-3/4 in. (84.5 x 27.9 x 106 cm.), cased.

US\$8,000 - 12,000



89

89

**AN EXHIBITION STANDARD MODEL OF THE 12-METER
YACHT AUSTRALIA II**

COSTELLO SHIP MODELS, OZONE PARK, NY, CIRCA 1984

the hull in 3/8 in. scale, built up, faired and finished painted white with yellow and green cove stripes, blue details on the keel, with the yacht name along the topsides, the pale green deck detailed with toe rails, deck hatches, chain plates, traveler tracks, winches, double winch stations, dual wheels, compasses, and numerous other details. Rigged as a sloop with mast, boom, standing and running rigging. Displayed on keel blocks and posts on a grey sand base within a glass case.

33-1/3 x 11 x 41-3/4 in. (84.5 x 27.9 x 106 cm.), cased.

US\$8,000 - 12,000

The 1983 America's Cup saw the Australian syndicate representing the Royal Perth Yacht Club with the yacht *Australia II*, skippered by John Bertrand, against the defender *Liberty*, skippered by Dennis Conner in a very tight series of races. The New York Yacht Club, which had successfully defended the cup over a period of 132 years, was defeated by *Australia II* with her "winged" keel, a technological advance that would influence yacht design forever. This ended the longest winning streak in sporting history and ending U.S. domination of the racing series.



90

90

**ERIC ERSKINE CAMPBELL TUFNELL
(BRITISH, 1888-1978)**

H.M.S. *Montrose* steaming away from the port of Dunkirk
her decks crowded with soldiers, and above, enemy aircraft surrounded by flak explosions, and in the background the port and harbor burning.
titled and dated "H.M.S. 'Montrose', Dunkirk June 1940" and signed lower right
watercolor on paper with gouache
9-3/4 x 14-1/2 in. (25 x 37 cm.)
[not examined out of the frame]

US\$800 - 1,200

The H.M.S. *Montrose* was a Type 23 "Scott" Class frigate, commissioned in 1919. She had a distinguished career, making one run into the port of Dunkirk under heavy fire and rescued 925 soldiers. This watercolor celebrates that action. Commander Tufnell, a career naval officer from 1903 until his retirement in 1946, was a prolific painter of military vessels, mostly British actions in World War II.



91

91

**FRANK HENRY MASON
(BRITISH, 1875-1965)**

The Merchant Service in War
Signed and dated lower right
"Frank H. Mason 1943"
watercolor, heightened with gouache
on paper
14 x 20-3/4 in. (35.5 x 52.7 cm.)
[not examined out of the frame]

US\$1,500 - 2,500



92

92

**FRANK HENRY MASON
(BRITISH, 1875-1965)**

If Hitler Comes - The British Fleet
signed lower "Frank H. Mason"
oil on canvas laid down on board
17 x 27-1/2 in. (43.1 x 69.8 cm.)

US\$4,000 - 6,000

Provenance

with N.R. Omell Gallery, London., 1983
Marine Exhibition, Catalogue No.:21.

Exhibited

The Navy League, Trafalgar Square, London,
The Navy, August 1940.



93

93

MONTAGUE DAWSON (BRITISH, 1890-1973)

The British battleship H.M.S. *Howe* at sea
signed lower left "Montague Dawson"
oil on canvas

18 x 35 in. (45.7 x 88.9 cm.)

US\$25,000 - 35,000

The H.M.S. *Howe*, pennant number 32, was the last of the five British King George V-class battleships of the Royal Navy. She was built by Fairfield Shipbuilding and Engineering Company and was completed on August 29th 1942 after her building time was extended, as needed war supplies were diverted and delayed her completion. She was named after Admiral Richard Howe, and like her sister-ship *Anson*, *Howe* would spend most of her career in the Arctic providing cover for Russian convoys.

In 1943 H.M.S. *Howe* took part in Operation Husky and bombarded Trapani naval base and Favignana in support of the allied invasions. Along with King George V, *Howe* escorted two surrendered Italian battleships to Alexandria. *Howe* was also sent to the Pacific and attached to Task Force 113, where she provided naval bombardments for the Allied landings at Okinawa on 1 April 1945.

Following the end of the war, *Howe* spent four years as flagship of the Training Squadron at Portland, before she was placed in reserve in 1950. The battleship was marked for disposal in 1957, sold for scrap in 1958, and completely broken up by 1961.



94



95

94

AN EXHIBITION STANDARD MODEL OF THE AMERICAN BATTLESHIP U.S.S. ARIZONA

TED SYPHER (AMERICAN, B. 1938), CIRCA 2014

the built up hull with a rust red bottom, black waterline and grey topsides with inset portholes. The deck is planked with scored veneer, and well detailed including: anchors, anchor chain, hawse pipes, railings, bollards, jack staff, twelve 14-inch main batteries on turrets, anti-aircraft guns, forward superstructure with bridge and elevated watch tower, stacked ships boats, cranes, ventilators, funnel, bird cage mast on tripod mount (aft), searchlights and numerous other details. Displayed in a wood framed glass case with wood base. 72 x 19 x 31 in. (182.8 x 48.2 x 78.7 cm.), cased.

US\$6,000 - 8,000

The U.S.S. *Arizona* was a Pennsylvania-class battleship built for the United States Navy, and the last of the class of "super-dreadnought" battleships. The U.S.S. *Arizona* was commissioned in 1916, and escorted President Woodrow Wilson to the Paris Peace Conference in 1918. Several years later, she was transferred to the Pacific Fleet and remained there for the rest of her career. In April 1940, she and the rest of the Pacific Fleet were transferred from California to Pearl Harbor, Hawaii, as a deterrent to Japanese Imperialism. During the attack on Pearl Harbor on 7 December 1941, the *Arizona* was bombed, exploded and sank, killing 1,177 officers and crew. Unlike many of the other ships sunk or damaged that day, she could not be salvaged, though the Navy removed parts of the ship for reuse. The wreck still lies at the bottom of Pearl Harbor and the U.S.S. *Arizona* Memorial, was dedicated on 30 May 1962 to all those who died during the attack.



96

95 ^W □

A SHIPBUILDERS' HALF BLOCK MODEL OF THE STEAMSHIP S.S. BOSNIA PALMERS SHIPBUILDING & IRON CO., LTD., BRITISH, CIRCA 1899.

the hull built up in lifts in 1/4 in. to 1 ft. scale, and painted with a cream bottom and black topsides, propeller at the stern, painted decks with plate and planking lines drawn in India ink, and detailed with German silver fittings including anchors, and winch, ventilators, deck winches, stanchions, hand rails, boats on davits, binnacle, deck hatches, bridge, deck houses, and other details. Displayed within a glazed mahogany case with original back mirror.
 24 x 113 in. (60.9 x 287 cm.), the inner backboard.

US\$4,000 - 6,000

The S.S. *Bosnia* was a 7,436-ton passenger/cargo ship launched on 18 August 1898, by Palmers Shipbuilding in Jarrow on Tyne, England for the Hamburg America Line. She was sold in 1922 to Hong Kong and renamed Frangestan. She was lost in a fire on 2 April 1924.

96

ANTONIO NICOLO GASPARO JACOBSEN (AMERICAN, 1850-1921)

A British sail/stem vessel of the (P) line at sea signed, dated and inscribed "A. Jacobsen 1883/ 705 Palisade Ave., West Hoboken, NY
 oil on canvas
 22-1/2 x 34 in. (57.1 x 86.3 cm.)

US\$10,000 - 15,000



97

97

**ANTONIO NICOLO GASPARO JACOBSEN
(AMERICAN, 1850-1921)**

The Four Master Barque *Roanoke* under full sail
signed, dated and inscribed lower right "Antonio Jacobsen 1914/ 31
Palisade Av. West Hoboken. NJ"

oil on board

19-1/2 x 35-1/2 in. (49.5 x 90.1 cm.)

US\$10,000 - 15,000

Literature

Sniffen, Harold S., *Antonio Jacobsen - The Checklist*, Smith Gallery,
1984, pp. 258-259; #14-18 for additional listings of paintings done by
Jacobsen of this ship.



98

98

**ANTONIO NICOLO GASPARO JACOBSEN
(AMERICAN, 1850-1921)**

The S.S. *Oevenum* at sea
signed and dated lower right "A. Jacobsen 1891/ 705 Palisade Av.
West Hoboken. NJ"

oil on canvas

22 x 36 in. (55.8 x 91.4 cm.)

US\$10,000 - 15,000

Literature

Sniffen, Harold S., *Antonio Jacobsen - The Checklist/ Addenda List
Number 2*, Smith Gallery, 1984, pp. 52-53; #7.

The S.S. *Oevenum* was a Portuguese screw steamer built at Craig,
Taylor & Co. in Stockton, England for the Anderson Line. She had
principal dimensions of LOA: 273 ft. x Beam: 40.1 ft. x Draft: 19.8 ft.,
and she hailed from Oporto.



99

99
ANTONIO NICOLO GASPARO JACOBSEN
(AMERICAN, 1850-1921)

The S.S. *France* at Sea
signed and dated lower right "A. Jacobsen 1913"
oil on board
24 x 48 in.

US\$15,000 - 25,000

The S.S. France (IV) was originally laid down as La Picardie and was completed in April of 1912. She was grandly appointed in traditional French and Moorish themes and was a very successful ship. In 1914 she was converted to an auxiliary cruiser, and then a troop transport when she was renamed France IV. In 1916 she served as a hospital ship, and then as a troop transport in 1917. She was returned to the French Line (CGT) in 1918, and in 1919 re-entered trans-Atlantic service after the repatriation of American troops, and became known as the 'chateau of the Atlantic'. In 1923 she was converted to oil firing, and in 1932 she was laid up in Le Havre and in April 1935 she sailed from Le Havre to Dunkirk to be broken up.



100



101

100 [□]

AFTER FRED PANSING (AMERICAN, 1844-1912)

The R.M.S. *Umbria* arriving off New York
for the Cunard Line.

Chromolithograph in colors
28-1/4 x 42-1/2 in. (71.8 x 108 cm.)
[not examined out of the frame]

US\$600 - 800

101

HORATIO GERARDO GARCIA (CHILEAN, 1878-1942)

The passenger ship S.S. *Fresia* headed out to sea
signed lower right "H. Garcia P / Valparaiso 1923"

oil on canvas
31-3/4 x 45-1/2 in. (80.6 x 115.5 cm.)

US\$2,500 - 3,500

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THE MARINE SALE

Wednesday 12 April 2017
Knightsbridge, London

MONTAGUE DAWSON (BRITISH, 1890-1973)

The Endeavour racing, 1934
oil on canvas
71.1 x 107cm (28 x 42 1/8in).
£70,000 - 100,000

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Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

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5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

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10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

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MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the

arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall

bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY**

REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the ρ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$200,000	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until February 10, 2017 at 4pm without penalty. After February 10 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.



IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by **4PM ON FEBRUARY 10, 2017** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 9.30AM ON FEBRUARY 14, 2017

Address

Cadogan Tate
301 Norman Ave
Brooklyn, NY 11222

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at +1 (917) 464 4346.

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Insurance (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Insurance (on Hammer + Premium + tax) 0.3%

Please contact Catherine More at Cadogan Tate Fine Art Storage at
+1 (917) 464 4346
+1 (347) 468 9916 (fax)
c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at
+1 (917) 464 4346 or
c.more@cadogantatefineart.com

PAYMENT

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (917) 464 4346 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

May be made by cash, check, or credit card.

Lots will only be released from Cadogan Tate's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

PLEASE NOTE

Cadogan Tate does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Cadogan Tate reserves a lien over all goods in their possession for payment of storage and all other charges due them.

OVERSIZED LOTS

- 3
- 4
- 14
- 17
- 95

GLOSSARY

TYPICAL HEADINGS USED IN THE CATALOG

The following are examples of the terminology used in the catalog. While every reasonable effort has been made to ensure that the statements made in the catalog are correct, all statements and terms in this catalog are subject to the provisions of the Conditions of Sale and the Galleries and Consignors make no warranties or representations with respect to any lot.

AUTHORSHIP

(ARTIST)

This is our highest category of authenticity and, as such, indicates that the work, in our best judgment, is by the named artist. (No unqualified statement as to authorship is made or intended.)

ATTRIBUTED TO (ARTIST)

In our best judgment a work of the period and in the style of the artist; may be the work of the artist, in whole or in part, but less certainty of authorship than in the preceding category.

STUDIO OF (ARTIST)

In our best judgment a work by an unknown hand working in the artist's studio.

CIRCLE OF (ARTIST)

In our best judgment a work of the period of the artist and closely related to the artist's style.

AFTER (ARTIST)

In our best judgment a copy of the known work by the artist.

SIGNATURE

SIGNED

The signature is, in our opinion, the signature of the artist.

BEARS SIGNATURE

Has a signature which, in our opinion, might be the signature of the artist.

CONDITIONS

No statement is implied or intended regarding the imperfections or general condition of a work. If you have questions on the condition of a work, the appropriate department would be glad to provide its opinion, but all works are sold as viewed.

Bonhams & Butterfields and the Seller assume no risk or responsibility for the authenticity of authorship of lots executed before 1870.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams & Butterfields accepts no liability for damage or loss to frames during storage or shipment. Pictures are framed unless otherwise stated.

Dimensions are given height before width.

REGULATED SPECIES MATERIALS AND CITES PERMITS

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as ivory, rhinoceros horn, tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not insure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age, and, under current law, lots containing African Elephant Ivory may no longer be re-imported into the United States regardless of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a Y next to the lot number contain one or more such regulated plant or animal materials. **It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses.** Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export or import license or certificate or denial of a license's or certificate's issuance, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding. Finally, due to a recent change in New York State regulated species law, **New York State residents will require a permit to purchase any item containing ivory or rhinoceros horn.**

Upon request, Bonhams can refer the purchaser to a third party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the Specialist Department for a referral prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

CONTACTS

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Co-Chairman

Matthew Girling
Chief Executive Officer

Laura King Pfaff †
Chairman Emeritus

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists
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Rupert Banner
Judith Eurich
Mark Fisher
Martin Gammon
Dessa Goddard
Jakob Greisen
Scot Levitt
Mark Osborne
Brooke Sivo
Catherine Williamson

REPRESENTATIVES

Arizona

Terri Adrian-Hardy, (480) 994 5362

California - Central Valley

David Daniel, (916) 364 1645

California - Palm Springs

Brooke Sivo, (760) 350 4255

Colorado - Denver

Julie Segraves, (720) 355 3737 †

Florida

Jon King
(561) 651 7876, Palm Beach
(305) 228 6600, Miami
(954) 566 1630, Ft. Lauderdale

Georgia

Mary Moore Bethea, (404) 842 1500 †

Illinois

Ricki Harris
(773) 267 3300, (773) 680 2881

Massachusetts/Boston/New England

Amy Corcoran, (617) 742 0909

Nevada

David Daniel, (775) 831 0330

New Jersey

Alan Fausel, (973) 997 9954 †

New Mexico

Michael Bartlett, (505) 820 0701

Oregon and Idaho

Sheryl Acheson, (503) 312 6023

Pennsylvania

Alan Fausel, (610) 644 1199 †

Texas

Amy Lawch, (202) 333 1696 †

Virginia

Gertraud Hechl, (713) 621 5988 †

Washington

Heather O'Mahony, (206) 218 5011

Canada

Toronto, Ontario

Jack Kerr-Wilson, (416) 462 9004 †

Montreal, Quebec

David Kelsey, (514) 894 1138 †

BONHAMS *

NEW YORK DEPARTMENTS
580 Madison Avenue
New York, New York 10022
(212) 644 9001

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Nicolas Rice, (917) 206 1622

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Jonathan Snellenburg, (212) 461 6530

Wine & Whisky

(415) 503 3319

BONHAMS *

SAN FRANCISCO DEPARTMENTS
220 San Bruno Avenue
San Francisco California 94103
(800) 223 2854

20th Century Fine Art

Dane Jensen, ext. 65451

Arms & Armor

Paul Carella, ext. 23360
James Ferrell, ext. 23332

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Dessa Goddard, ext. 23333

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Adam Stackhouse, ext. 23266

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Jennifer Kurtz, ext. 65478

Furniture & Decorative Arts, European

Andrew Jones, ext. 65432

Jewelry & Watches

Shannon Beck, ext. 23306

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Mark Osborne, ext. 23353
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Laura King Pfaff, ext. 23210

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Judith Eurich, ext. 23259

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Erin McGrath, ext. 23319

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Ivan Briggs, ext. 23255

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7601 W. Sunset Boulevard
Los Angeles California 90046
(800) 223 2854

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20th Century Fine Art

Alexis Chompaisal, ext. 65469

African, Oceanic & Pre-Columbian Art

Fredric W. Backlar, ext. 65416 †

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Catherine Williamson, ext. 65442

Coins & Banknotes

Paul Song, ext. 65455

Entertainment Memorabilia

Catherine Williamson, ext. 65442
Dana Hawkes, (978) 283 1518

Furniture & Decorative Arts

Andrew Jones, ext. 65432

Furniture & Decorative Arts, American

Brooke Sivo, ext. 65420

Jewelry & Watches

Dana Ehrman, ext. 65407
Claire De Biasio-Paris, ext. 65483

Collectors' Motorcars & Motorcycles

Nick Smith, ext. 65470

Contemporary Art

Dane Jensen, ext. 65451

Photographs

Prints

Morisa Rosenberg, ext. 65435

Natural History

Thomas E. Lindgren, ext. 65437 †
Claudia Florian, G.J.G., ext. 65437 †

California & Western Paintings & Sculpture

Scot Levitt, ext. 65425

Paintings - European

Mark Fisher, ext. 65488

Silver

Aileen Ward, ext 65463

Trusts & Estates

Leslie Wright, ext. 65408
Joseph Francaviglia, ext. 65443

* Indicates saleroom

† Indicates independent contractor

CLIENT SERVICES DEPARTMENT

San Francisco

(415) 861 7500
(415) 861 8951 fax

Los Angeles

(323) 850 7500
(323) 850 6090 fax

Monday - Friday, 8.30am to 5pm

New York

(212) 644 9001
(212) 644 9009 fax

Monday - Friday, 9am to 5.30pm

Toll Free

(800) 223 2854

The following information is recorded and available 24 hours a day, 7 days a week, through our telephone system:

- Auction and Preview Information
- Directions to Bonhams's salesrooms
- Automated Auction Results

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

Please mail or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
 580 Madison Avenue
 New York, New York 10022
 Tel +1 (212) 644 9001
 Fax +1 (212) 644 9009
 Automated Auction Results
 Tel +1 (415) 503 3410

Bonhams

Sale title: Important Maritime Paintings & Decorative Arts		Sale date: Thursday January 26, 2017	
Sale no. 23844		Sale venue: New York	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature: _____	Date: _____



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Bonhams

580 Madison Avenue
New York, New York 10022

+1 212 644 9001

+1 212 644 9009 (fax)

