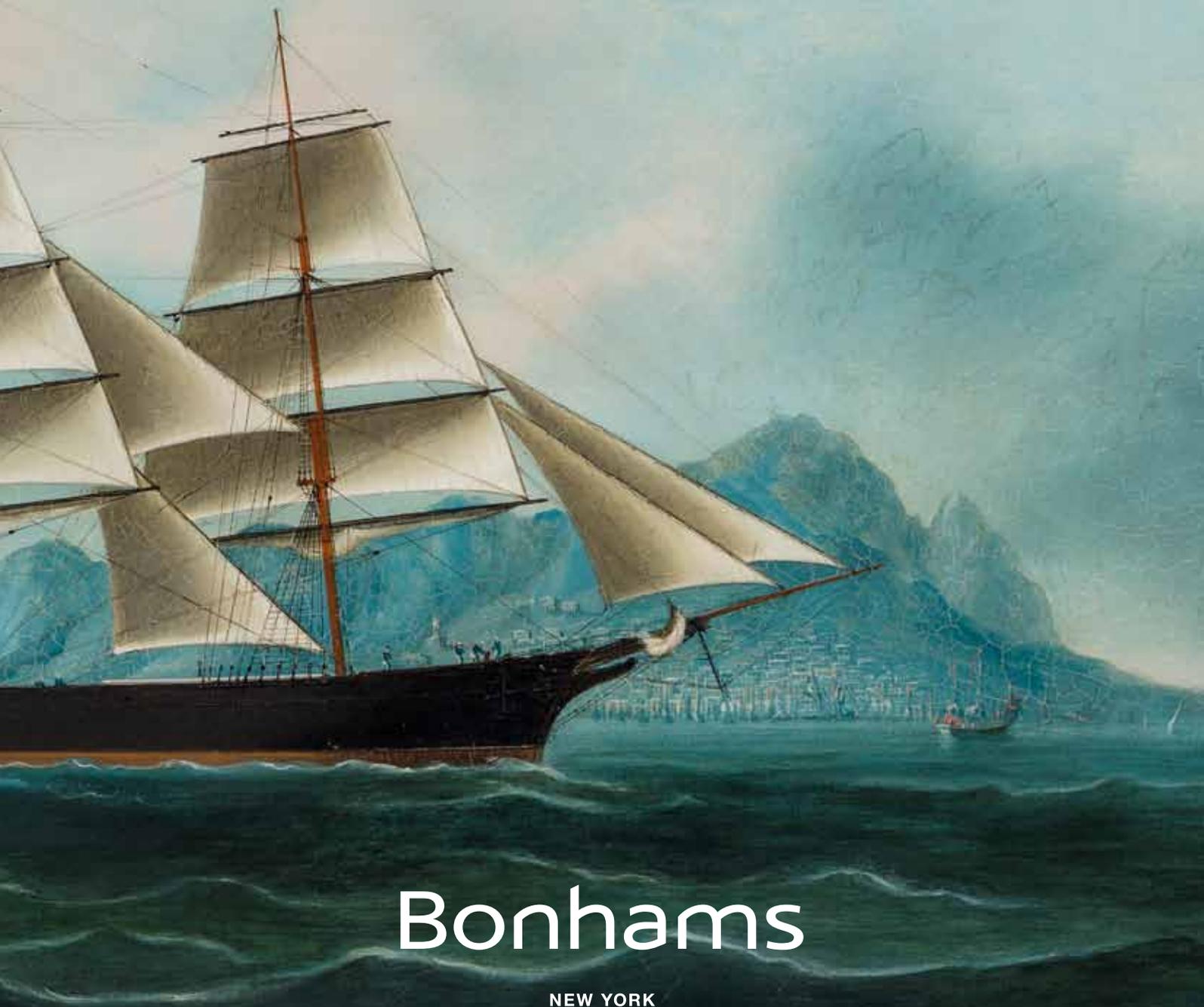


# FINE MARITIME PAINTINGS AND DECORATIVE ARTS

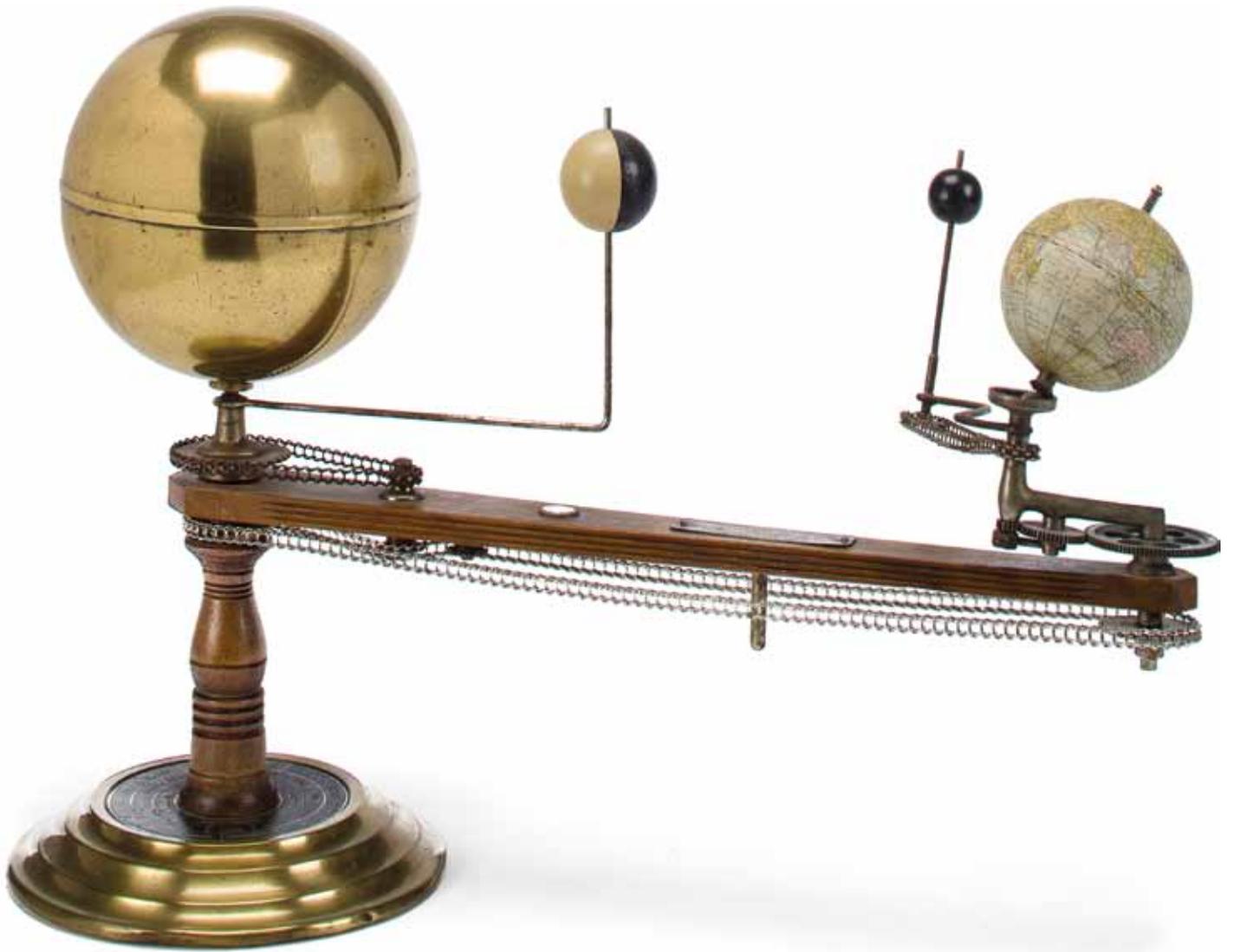
Thursday June 25, 2015

New York



# Bonhams

NEW YORK



# FINE MARITIME PAINTINGS AND DECORATIVE ARTS

Thursday June 25, 2015 at 1pm

New York

## **BONHAMS**

580 Madison Avenue  
New York, New York 10022  
[bonhams.com](http://bonhams.com)

## **PREVIEW**

Saturday June 20, 12pm to 5pm  
Sunday June 21, 12pm to 5pm  
Monday June 22, 10am to 7pm  
Tuesday June 23, 10am to 5pm  
Wednesday June 24, 10am to 5pm  
Thursday June 25, 10am to 1pm

## **BIDS**

+1 (212) 644 9001  
+1 (212) 644 9009 fax

To bid via the internet please visit  
[www.bonhams.com/22414](http://www.bonhams.com/22414)

Please note that telephone bids must be submitted no later than 4pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids. Telephone bidding is only available for lots with a low estimate in excess of \$1000.

Please contact client services with any bidding inquiries.

Please see pages 2 to 6 for bidder information including Conditions of Sale, after-sale collection and shipment.

**SALE NUMBER:** 22414

Lots 1 - 283

**CATALOG:** \$35

## **INQUIRIES**

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

Alanna Cornwell, Business Manager  
+1 (212) 710 1309  
+1 (212) 644 9007 fax  
[alanna.cornwell@bonhams.com](mailto:alanna.cornwell@bonhams.com)

Automated Results Service  
+1 (800) 223 2854

## **ILLUSTRATIONS**

Front cover: Lot 147  
Inside front cover: Lot 38  
Inside back cover: Lot 225  
Back cover: Lot 273

## CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see [www.bonhams.com/WebTerms](http://www.bonhams.com/WebTerms) for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

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.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for

the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

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.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition **ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES.** No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

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.

### 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](http://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](http://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](http://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](http://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](http://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](http://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  $\rho$  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 a lot in which it has an ownership interest, in whole or in part. Such property, if any, is identified in the catalog with a  $\blacktriangle$  symbol next to the lot number.

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a  $\circ$  symbol next to the lot number.

### 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](http://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](http://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

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating 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 above.

### 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 Tuesday June 30 without penalty. After June 30 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](http://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 **5PM ON TUESDAY, JUNE 30** 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 ET ON TUESDAY, JULY 7.**

**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 (t) +1 (718) 707 2849.

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

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**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 (718) 707 2849 to ascertain the amount due, payable by cash, check, or credit card.

**PAYMENT AT TIME OF COLLECTION**

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**OVERSIZED LOTS**

3	40	99	145	186	212	229
5	45	100	154	187	215	236
6	46	101	155	188	217	237
13	48	102	159	189	218	245
14	60	103	160	196	219	256
15	61	130	161	197	220	257
16	62	131	162	198	221	
21	90	132	163	199	222	
35	95	143	164	200	223	
39	96	144	185	208	228	

## 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.

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Dimensions are given height before width.

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#### Arizona

Terri Adrian-Hardy, Tel: +1 (480) 994 5362

#### California - Central Valley

David Daniel, Tel: +1 (916) 364 1645

#### California - Palm Springs

Brooke Sivo, Tel: +1 (760) 350 4255

#### Southern California

Christine Eisenberg, Tel: +1 (949) 646 6560 †

#### Colorado - Denver

Julie Segraves, Tel: +1 (720) 355 3737 †

#### District of Columbia/Mid-Atlantic

Martin Gammon, Tel: +1 (202) 333 1696

#### Florida

Jon King  
Tel: +1 (561) 651 7876, Palm Beach  
+1 (305) 228 6600, Miami  
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#### Georgia

Mary Moore Bethea, Tel: +1 (404) 842 1500

#### Illinois

Ricki Harris  
Tel: +1 (312) 475 3922, +1 (773) 267 3300

#### Massachusetts/Boston/New England

Amy Corcoran, Tel: +1 (617) 742 0909

#### Nevada

David Daniel, Tel: +1 (775) 831 0330

#### New Mexico

Tel: +1 (505) 820 0701

#### Oregon

Sheryl Acheson, Tel: +1 (503) 312 6023

#### Texas

Amy Lawch, Tel: +1 (713) 621 5988

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Heather O'Mahony, Tel: +1 (206) 218 5011

#### Canada

##### Toronto, Ontario

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\* Indicates saleroom

† Indicates independent contractor

- 1  
**A GROUP OF TWELVE HOURGLASSES ON WOODEN FRAMES  
 20TH CENTURY**  
 including seven of various shapes and sizes but all with three columns supporting wood end caps; two each different with wood end caps and metal posts; one with four posts and wood end caps stenciled with the signs of the Zodiac; and two small hourglasses, one with three posts and wood end caps, the other in the form of a capsule with circular ends.  
*10 x 5-1/4 in., (25.4 x 13.3 cm.) the largest and smaller. (12)*  
**\$1,000 - 1,500**
- 2  
**A GROUP OF TWELVE HOURGLASSES ON METAL FRAMES  
 20TH CENTURY**  
 including: three in brass with three columns each; three in brass capsules, one with a chrome plated frame and three columns, one with a copper and brass frame and three columns, one in silver (plate) with three fluted columns, one with heptagon shaped ends and four support posts, one in blackened brass with four posts and a wooden base, and the last with green marble ends and three black metal posts.  
*9 x 4-3/4 in. (22.8 x 12 cm.), the largest and smaller. (12)*  
**\$1,000 - 1,500**
- 3  
**A GROUP OF FOUR LARGE HOURGLASSES  
 20TH CENTURY**  
 the smallest with a metal armature allowing the hourglass [with green sand] to spin; the next with four posts and a carved wood stand, the hour glass with pink sand; the third with twist metal rods supporting a green-glass hourglass with wood throat; the fourth and largest with green painted end disks, three baluster turned columns, light green glass and wood throat.  
*24 x 11-1/4 in. (60.9 x 28.5 cm.), the largest and smaller. (4)*  
**\$1,000 - 1,500**
- 4  
**A COLLECTION OF TEN MAGNIFYING GLASSES ON STANDS  
 20TH CENTURY**  
 including: two in metal with adjustable arms, height and circular bases; two with brass posts and adjustable arms and circular bases; a brass double arm on a square stand, a fixed brass with a double serpentine stand on a circular base; a square black magnifier on double arm and oblong base; a pair of chrome magnifiers on flexible stands, and a large magnifier on two verticals posts.  
*11-1/2 x 8-3/4 in. (29.2 x 22.2 cm.), height x width. (10)*  
**\$1,000 - 1,500**
- 5  
**A VINTAGE GENTLEMAN'S ACCESSORIES BOX  
 PROBABLY BRITISH, LATE 19TH CENTURY**  
 the brass-bound mahogany box, with a hinged top, 2-tier mahogany compartment lined in old book end papers, with blue felt interiors, and various compartments for bottles, glasses, writing paper and utensils, and other small compartments. Bound on all four sides with brass straps, with brass lock-plate and escutcheon, and other details. Displayed on a later mahogany stand.  
*30-1/4 x 8 x 22-1/4 in. (76.8 x 20.3 x 56.5 cm.), box on stand. (2)*  
**\$1,000 - 1,500**
- 6  
**A PAINTED AND DECORATED SEA CHEST  
 PROBABLY AMERICAN, LATE 19TH OR EARLY 20TH CENTURY**  
 An old sea chest with later decoration, and an interior box with hinged lid, refinished with a painted green surface, and later decoration of an America's Cup yachting scene on the top, showing the 1895 match between Vigilant and Valkyrie. The front of the box decorated with "America's Cup Yacht/ Vigilant/ 1895", and on either end with becket handles and "NYYC".  
*45 x 17-1/2 x 18-1/2 in. (114.3 x 44.4 x 46.9 cm.)*  
**\$1,200 - 1,800**
- 7  
**A WINE COOLER IN THE FORM OF AN OCTOPUS  
 MODERN, 21ST CENTURY**  
 cast bronze, the octopus head rising up and the tentacles forming the base and wrapping around the bottle container.  
*8 x 12 in. (20.3 x 30.4 cm.)*  
**\$1,000 - 1,500**
- 8<sup>2</sup>  
**A COCKTAIL SHAKER IN THE FORM OF A LIGHTHOUSE  
 20TH CENTURY**  
 the tapered body, chrome-plated with applied windows, balcony with double railing, strainer, screw top and stopper.  
*14 in. (35.5 cm.), height.*  
**\$500 - 700**
- 9  
**A CAST IRON DOORSTOP IN THE FORM OF A LIGHTHOUSE  
 AMERICAN, EARLY 20TH CENTURY**  
 with a half moon base, molded and painted entrance, spiral painted black and white, a balcony and light at the top. Painted to represent to Cape Hatteras light.  
*22-1/2 x 8-3/4 in. (57.1 x 22.2 cm.), height x width at base.*  
**\$600 - 800**
- 10  
**A WALKER'S HARPOON SHIP'S LOG  
 THOMAS WALKER, BRITISH, CIRCA 1860**  
 the brass tube with fastening eye at the front, an inset log on an enamel plate marked with 10's of miles up to 100, miles up to 10, and fractions of a mile divided by quarters, signed T. Walker's/Patent/Harpoon/Ship Log/A.1/ London, also signed on the tail blades with the initials "T.W". Displayed on a mahogany stand.  
*23 x 6 in. (58.4 x 15.2 cm.) on stand.*  
**\$800 - 1,200**
- 11  
**A LARGE GIMBALLED HOUR GLASS  
 ITALIAN, CIRCA 1950 OR LATER**  
 in an Italian baroque style, with a circular base raised on a swivel stand.  
*15 x 5-1/2 in. (38.1 x 13.9 cm.)*  
**\$800 - 1,200**
- 12  
**A MODEL OF A SHIP'S WHEEL  
 PROBABLY AMERICAN, LATE 19TH CENTURY**  
 possibly a "Patent Model" of a ship's wheel, set between two baluster turned posts, the wheel with 8 club handles and fitted to a cylinder with octagonal ends for the rope work gear, at the base is a sliding shoe to lock one of the wheel spokes in place (the part being patented). Mounted on a plank with turning blocks on either side.  
*12-1/2 x 8 x 14 in. (31.7 x 20.3 x 35.5 cm.)*  
**\$800 - 1,200**



1



2



3



4



5



6



7



8



9



10



11



12



13

13

**A PAIR OF COPPER RUNNING LANTERNS  
SEAHORSE; BRITISH,  
EARLY 20TH CENTURY**

with bail handles, sliding compartment doors, mounting brackets, marked port and starboard, with maker's plaque "Seahorse" with serial numbers.

26 x 15 in. (66 x 38.1 cm.) (2)

**\$1,800 - 2,200**



14

14

**A HEZZANITH SHIP'S COMPASS  
AND BINNACLE  
HEATH NAVIGATIONAL; LONDON,  
CIRCA 1890**

Model MK VIII, with a spirit damped 12-inch (31 cm.) diam. compass on gimbale mounts, marked in degrees and quadrants, with an azimuth ring. The binnacle with brass cowl, fitted with single window, lamp housing and vent, inclinometer, and other details. Mounted on a circular stave pedestal, with iron compensating spheres painted red and green, hinged access panel, and round bronze base with four attachment points. With makers plaque, and a later plaque for *Etablissements Viallet/ Marseille* and dated July 1962.

58 x 32 in. (147.3 x 81.2 cm.), height x width.  
**\$2,000 - 3,000**

This binnacle was probably re-purposed in Marseilles in 1962 to another ship.



15

15

**AN ALUMINUM SHIP'S TELEGRAPH  
AMERICAN, 20TH CENTURY**

with a tapered aluminum column, flange base with deck mounting holes, circular dials with blackened cards, marked with direction and speed, single handled, and other details.

42-3/4 x 14-1/4 in. (108.5 x 36.1 cm.), height x overall diameter of dial.

**\$2,000 - 3,000**

16

**A SUEZ CANAL SEARCH LIGHT  
SHOWMAN KOSAKUSHO CO., LTD.,  
TOKYO; CIRCA 1998**

Model SSC-500, in aluminum, supported by a u-frame on a tripod base, with elevation adjustment, on/off switch, bulb and reflector, lens and lens cover.

*72 x 29-1/2 in. (182.8 x 74.9 cm.), height x overall width at face.*

*(electrical not tested - not warranted)*

**\$2,500 - 3,500**



16



17



18



20



19

17<sup>□</sup>

**A PAIR OF HAND-HELD TELESCOPES  
BRITISH, 19TH CENTURY**

the first: a three draw hand-held telescope, nickel-plated with sliding lens shade, a leather wrapped barrel, [signed] on the small focus tube *Dollond London/ The "Televista"/ No. 9304*; the second: a leather wrapped brass telescope, unsigned, with sliding cover for eye-piece [some green oxidation on the exposed metal].

10 in. (25.4 cm.) each, closed. (2)

**\$600 - 800**

18<sup>□</sup>

**A BOXED SEXTANT  
HENRY HUGHES & SON, LTD., CIRCA 1943**

[signed] on the radius arm "Husun" on a circular plaque, a three ring sextant with blackened metal frame, brass radius, 3 lenses, filters, magnifiers, mirrors and other details. Within a fitted mahogany box, with calibration certificate.

11 x 10-1/2 x 5-1/2 in. (27.9 x 26.6 x 13.9 cm.)

**\$600 - 800**

19<sup>□</sup>

**A GROUP OF MODERN NAVIGATIONAL INSTRUMENTS  
JAPAN, 20TH CENTURY**

including:

A small brass 3-draw telescope (30 x 40) by Selsi, Japan; 8-1/2 x 3-1/2 x 3-1/2 in. (21.5 x 8.8 x 8.8 cm.), the box.

A digital navigation computer in the original box and case (model NC-77) by Tamaya, Japan; 6-1/2 x 4-1/4 in. (16.5 x 11.4 cm.), the box.

A sextant by Ogawa Seiki Co., Ltd., Tokyo, Japan with a lattice style frame, brass radius arm, 2-sighting lenses, filters and tools, all within a fitted box with calibration certificate and maker's plate.

11-1/4 x 11-1/2 x 6-3/4 in. (28.5 x 29.2 x 17.1 cm.) (3)

**\$1,000 - 1,500**

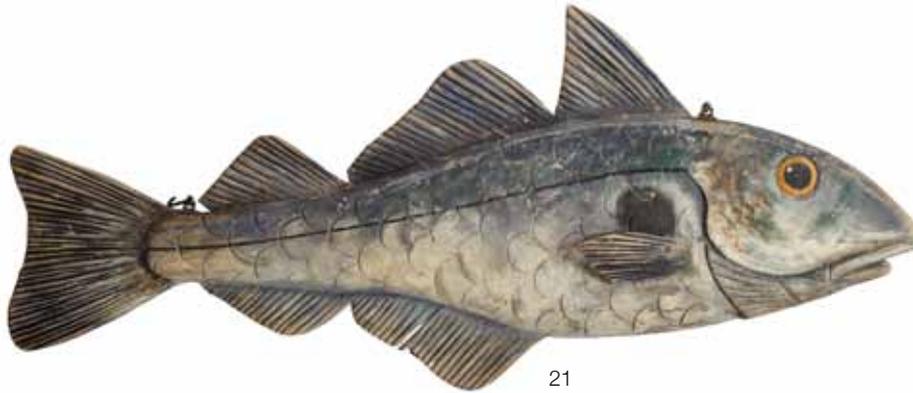
20

**A PAIR OF HANGING CONVOY LIGHTS  
BRITISH, CIRCA 1950**

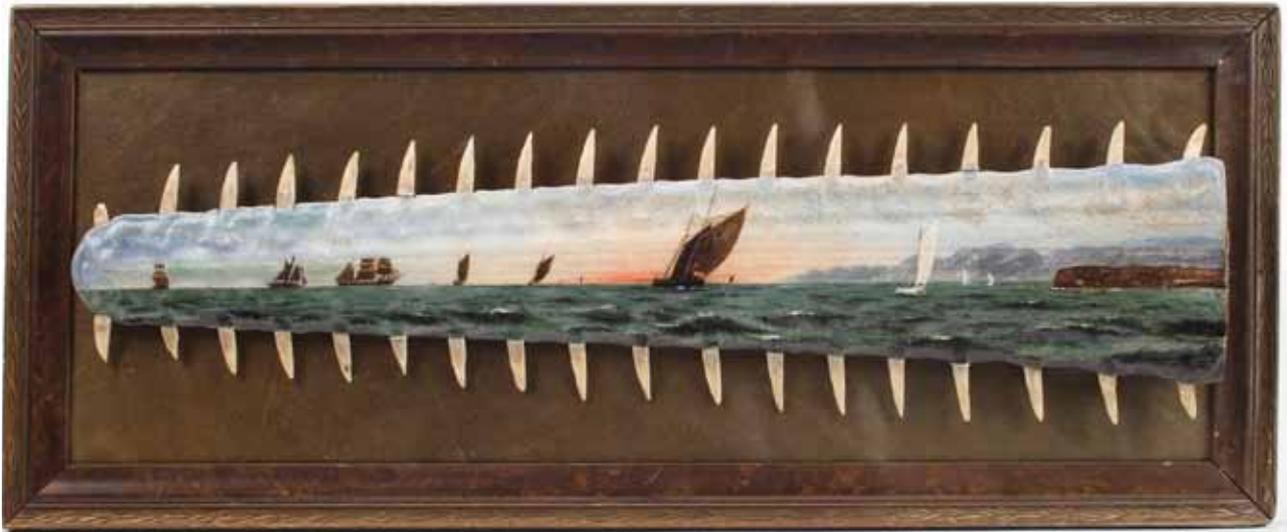
one in red and one in blue, each with a fixed bail at the top, brass body with glass cage, with brummel hook attachment.

12 in. (30.4 cm.) height of each.

**\$500 - 700**



21



22



23

21

**A LARGE CARVED FISH  
PROBABLY BRITISH, 19TH CENTURY**

in the form of a Cod, carved from pine, painted [some areas of re-touching], applied fins, and attachment/ hanging hooks.

76-1/2 x 34 in. (194.3 x 86.3 cm.), length x width.

**\$2,000 - 3,000**

22

**ATTRIBUTED TO WILLIAM BRADFORD (AMERICAN, 1823-1892)**

A painted and decorated Sawfish Bill

Depicting shipping off the coast.

signed on the lower right: "Wm. Bradford"

oil on bone

7 x 27 in., (17.7 x 68.5 cm.), width x length of bill;

12-1/2 x 30-1/4 in. (31.7 x 76.8 cm.) framed.

**\$2,000 - 3,000**

23

**A COMMEMORATIVE SCULLING OAR FOR  
THE HARVARD REGATTA  
AMERICAN, CIRCA 1876**

in mahogany, tapered and shaped the entire length, handle, and long blade, hand lettered on the shaft in gold *Harvard Regatta 1st Prize June 10th 1867*

60-1/2 in. (152.4 cm.), length.

**\$1,500 - 2,500**

**PROPERTY FROM THE BIKOFF COLLECTION OF MARITIME ART**

24

**AFTER ROBERT DODD**

*A Homeward bound EAST INDIAMAN Taking a PILOT off DOVER,*  
Published February 22nd 1787

Inscribed *To Robert Preston Esq., a Member of Parliament for that ancient Port & one of the Elder Brethren of the Trinity House, this Plate, is most respectfully Inscribed.*

117 x 26-1/4 in. (43.1 x 66.6 cm.), sight.

**\$700 - 1,000**

25<sup>□</sup>

**AFTER NICHOLAS POCOCK**

*To the Memory of Capt. George Nicholas Hardinge, circa*

18 1/4 x 23 3/4 (46.3 x 60.3 cm), sight

[not examined out of the frame]

**\$500 - 700**

26

**AFTER ROBERT DODD**

*The Dutch Fleet Defeated on the Afternoon of the 11th October 1797,*  
March 1798

inscribed on the bottom margin: *The Dutch Fleet Defeated on the Afternoon of the 11th October 1797, showing the Flag Ship of Admiral De Winter dismasted, and on the point of Surrendering to the British Admiral; with Views of the other Prizes./ To Admiral Lord Viscount Duncan, Commander in Chief. Vice Admiral Sir Richard Onslow Bar't Commander of the Red Division, the several Captains, the Officers,/ Seamen and Marines, who so gallantly asserted the honor of the British Flag. This Plate is with the greatest respect Inscribed by their obed't Servant Rob't Dodd.*

Published by J. Brydon, Charing Cross, and R. Dodd No. 32 Lisson Green, March 1798.

[not examined out of the frame]

19 x 29-1/4 in. (48.2 x 74.2 cm.), sight.

**\$800 - 1,200**

27

**AFTER THOMAS WHITCOMBE (BRITISH, 1760-1824)**

*H.M.S. Spartan and French Frigates: Beginning of the Action, Third of May 1810*, Published 1812

Inscribed to "Captain Jahleel Brenton, His Officers, Seamen & Marines"/ *This Plate of His Majesty's Ship Spartan attacking the French Squadron in the Bay of Naples on the 3rd day of May 1810.*

Also listing the French and British forces involved in the action.

[not examined out of the frame]

18 x 24-1/2 in. (45.7 x 62.2 cm.), sight.

**\$800 - 1,200**

**Provenance**

- with Richard Green, London.

28<sup>□</sup>

**AFTER THOMAS GOLDSWORTH DUTTON**

The explosion of the United States Steam Frigate Missouri, at Gibraltar, Augt. 26th 1843 after a drawing by E. Duncan from a "sketch made on the spot" by Lt. G. P. Mands. Published by Day & Haghe, Lithographer to the Queen.

Inscribed: "To Capt. Sir George Sartorius and the officers of H.M.S. Malabar this print is respectfully dedicated by their obedient servant. Edmund Fry"

a hand-colored lithograph

13-3/4 x 16-3/4 in. (34.9 x 42.5 cm.), sight

**\$600 - 800**

**PROPERTY OF ANOTHER OWNER**

29

**AFTER BERNARDINO NOCCHI**

Sepolcro Dell'Ammiraglio Nelson

(The Tomb of Admiral Nelson), based on the design by Antonio Canova (Italian, 1757-1822)

circa 1806

engraving

30-1/2 x 24-3/4 in. (77.4 x 62.8 cm.), sight.

[not examined out of the frame]

**\$500 - 700**

An engraving of the model for Nelson's tomb by the great Italian neoclassical sculptor Antonio Canova. The year after Nelson died at sea in 1805, Canova created a detailed and complex design for a grand monument to the naval hero. The modello was executed in plaster, wax and terra-cotta and is now in the collection of the Gipsoteca Canoviana in Possagno. The model built in anticipation of a major sculptural competition in Britain, the tomb was originally planned for the dome of Saint Paul's. Ultimately, the commission was awarded to Flaxman and its location was changed.

**PROPERTY FROM THE BIKOFF COLLECTION OF MARITIME ART**

30

**AFTER THOMAS WHITCOMBE AND OTHERS**

*The Naval Achievements of Great Britain*, 1793 to 1817

[JENKINS, James]. *The Naval Achievements of Great Britain*

from the year 1793 to 1817. London: L. Harrison for J. Jenkins, 19 of the 54 hand-colored engraved aquatints by T. Sutherland, J. Jeakes, Bailey and T. Whitcombe.

8 x 11 in. (20.3 x 27.9 cm.), sight, each.

[not examined out of the frames] (19)

**\$1,000 - 1,500**



24



25



26



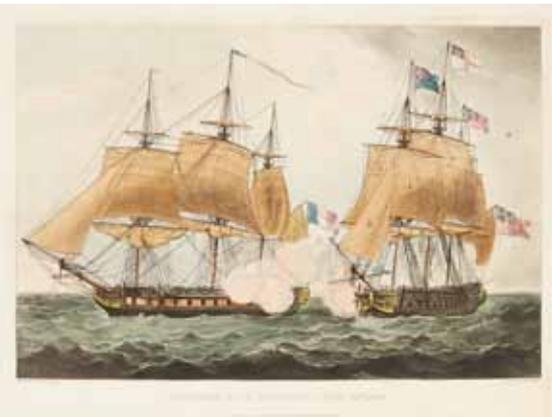
27



28



29



30



30



31

31<sup>□</sup>

**AFTER A. MAYER ET SABATIER (FRENCH, 19TH CENTURY)**

*Attaque Du Rocher Le Diamant*, May 1805  
engraving with hand coloring (possibly later).  
[not examined out of the frame]  
14 1/2 x 19 3/4 in. sight (36.83 x 50.16 cm)

**\$500 - 700**

32<sup>□</sup>

**LIEUT. JAMES KENNETT WILLSON, RM (FL. 1812-1830)**

*A Ship of the Line at Anchor, Drying Sails*  
pen, ink & wash drawing  
3 x 4-1/2 in. (7.6 x 11.4 cm.)  
[not examined out of the frame]

**\$500 - 700**



32

33

**ATTRIBUTED TO THOMAS LYDE HORNBROOK (BRITISH, 1780-1850)**

*British Warship at Anchor*  
pen, ink and wash  
4-1/2 x 6-3/4 in. (11.4 x 17.1 cm.), sight.  
[not examined out of the frame]

**\$800 - 1,200**

34<sup>□</sup>

**AFTER SAMUEL WALTERS, PUBLISHED BY ACKERMAN & COMPANY, CIRCA 1840**

*The President Steam Ship.*  
with a dedication to: *To His Excellency Martin Van Buren, President of the United States of America...*  
hand colored aquatint  
17-1/4 x 25-1/4 in. (43.8 x 64.1 cm.), sight.  
[not inspected out of the frame]

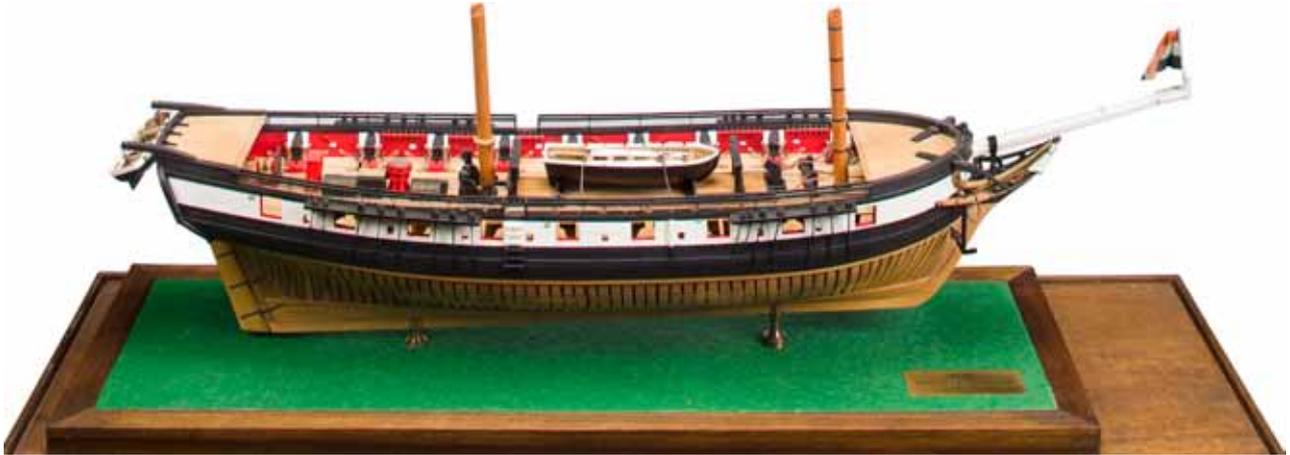
**\$600 - 800**



33



34



35



36

35  
**AN ADMIRALTY STYLE MODEL OF THE DUTCH NAVAL BRIG  
 IRENE OF 1811**  
**ANONYMOUS, 20TH CENTURY**

the hull built up in plank on frame construction, with exposed frames to the waists and then planked and finished with black and white topsides, pierced with gun ports and oar openings, with hammock nets on a built up gunwhale, stem and head rails decorated with foliage patterns supporting a figurehead of a woman. The decks planked and detailed with a whaleback at the bow, anchors hung out, stump mast and bowsprit, bit post, deck gratings, ship's boat lashed amidships, bilge pumps, capstan, boxed binnacle and wheel. Mounted on a pair of brass pedestals on a green felt covered board, on a mahogany stained base with a glass cover.

38 x 11-3/4 x 13-3/4 in. (96.5 x 29.8 x 34.9 cm.), Cased.  
**\$2,500 - 3,500**

36  
**AN ADMIRALTY STYLE MODEL OF AN AMERICAN NAVAL BRIG  
 ATTRIBUTED TO WILLIAM HITCHCOCK**  
**(AMERICAN, 1928-2003), CIRCA 1965**

the hull built up in plank on frame construction with the planking tunneled, and the topsides painted black and white, fitted with simple quarter galleries and transom, pierced for 14 guns, the stem and head rails rising up to support a figurehead of a lion painted gold. The decks are planked and tunneled as well, and finished bright and detailed with bit posts, the coming fitted with hammock nets, on deck pin and fife rails, stanchions, deck hatches, ship's boat amidships, bilge pumps, capstan, companionway, ship's wheel rigged to the tiller, 12 detailed cannons rigged, a second ship's boat over the stern, and numerous other details. The model is un-rigged, and fitted with stump masts and bow sprit. Displayed on a pair of turned brass pedestals, on a cherry base within a glass case.

37-3/4 x 13-1/2 x 15-1/4 in. (95.8 x 34.2 x 38.7 cm.)  
**\$3,000 - 4,000**

## PROPERTY OF VARIOUS OWNERS

37

### **A GROUP OF SIX SMITH'S ASTRONOMY PRINTS AND FOUR OTHER CELESTIAL PRINTS**

(from "Smith's Illustrated Astronomy" by Asa Smith, published by Cady and Burgess, New York City, 1850:);

The Smith's in a common frame and include: The Seasons, Saturn, Moon Nodes and Eclipses, Tides, Jupiter, Mars Asteroids and Jupiter.

*11-1/2 x 9-1/4 in. (29.2 x 23.4 cm.), sight of each; in a common frame; 27 x 33-3/4 in. (68.5 x 85.7 cm.), framed.;*

#### **A group of four (4) Reynold's Astronomy Prints**

each individually framed and including: Transparent Chart of the Heavens, The Earth's Annual Revolution Round the Sun, Comets Aerolites, and Meteorology.

*8-3/4 x 10-3/4 in. (22.2 x 27.3 cm.), sight each.*

[not examined out of the frames]

**\$800 - 1,200**

38

### **A TRIPPENSEE TELLURIAN TRIPPENSEE PLANETARIUM COMPANY, MICHIGAN; CIRCA 1925**

a terrestrial globe rotating at the end of a maple arm, and with a black-and-white painted wood moon revolving around the earth, both revolving around a central brass sphere representing the sun, and with a black-and-white painted 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.

*14-1/2 x 19-1/2 in. (36.8 x 49.5 cm.), height x width.*

**\$2,500 - 3,500**

39

### **A BRASS PTOLEMAIC ARMILLARY AND GLOBE WITH MOON 20TH CENTURY**

[signed] "Amiga" in the lower Pacific, made up of 12 color lithographed gores, showing all major continents, oceans, countries, rivers, equator, moon on a brass arm, surrounded by a brass armillary with concentric rings, supported by a brass turned base.

*23-1/2 x 15 in. (59.6 x 38.1 cm.), height x width.*

**\$1,000 - 1,500**

40

### **A 20TH-CENTURY GREEN-PAINTED BRASS GARDEN ARMILLARY SUNDIAL**

[unsigned] with two meridians, one graduated faintly in degrees but un-numbered, a horizon band graduated four hours 4-12, 1-8, and a central wire gnomon in the form of an arrow, raised on a scroll-decorated mounting held aloft by a seahorse a wood base.

*30-1/2 x 16-1/4 in. (77.4 x 41.2 cm.), height x diameter.*

**\$1,200 - 1,500**

41

### **A 6-INCH TERRESTRIAL TABLE GLOBE H.B. NIMS & CO., TROY, NY, CIRCA 1880**

[signed] within an oval cartouche: "A SIX INCH AMERICAN TERRESTRIAL/ GLOBE/ Comprising/ The LATEST POLITICAL DIVISIONS./ DISCOVERIES. &c./ H.B. NIMS & CO./ TROY N.Y.", raised on a brass stand with tubular standard and domed dish base.

*12 in. (30.4 cm.) height on base.*

**\$2,000 - 3,000**

42

### **A 10-INCH TABLE GLOBE H.B. NIMS & CO., TROY, NY, CIRCA 1880-90**

[signed] within a circular cartouche: "10 INCH/ TERRESTRIAL/ GLOBE/ Compiled from the best/ Authorities/ H.B. NIMS & CO./ TROY, N.Y." for Franklin Globes. The terrestrial globe is surmounted by an arrow pointer and mounted within a calibrated full brass meridian. The globe is supported within a circular horizon band with engraved paper calendar and zodiac on three quadrant supports, in a tripod bronzed iron stand, with foliate cabriole legs, ending in scrolled feet. North and South Dakota are shown prior to statehood (1891) as a single territory.

*14 x 14 in. (35.5 x 35.5 cm.), height x diameter.*

**\$2,500 - 3,500**

43

### **A 2-INCH MINIATURE TERRESTRIAL GLOBE ON STAND C. SNELLGROVE, LONDON (SELLER), CIRCA 1870**

[signed] with the retailer's name, C. Snellgrove, most likely a stationer known to be active in London from about 1867 to 1887; presumably the seller of the globe. The globe, made up of 12 lithographed gores, with various details such as "British Isles", "Atlantic Ocean", "W. Indies", "South America", equator and datelines and other details. Displayed within a brass half meridian, raised on a turned mahogany stand with central baluster standard and dish base.

*4-1/4 in. (11.4 cm.), height on stand.*

**\$2,000 - 3,000**

44

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

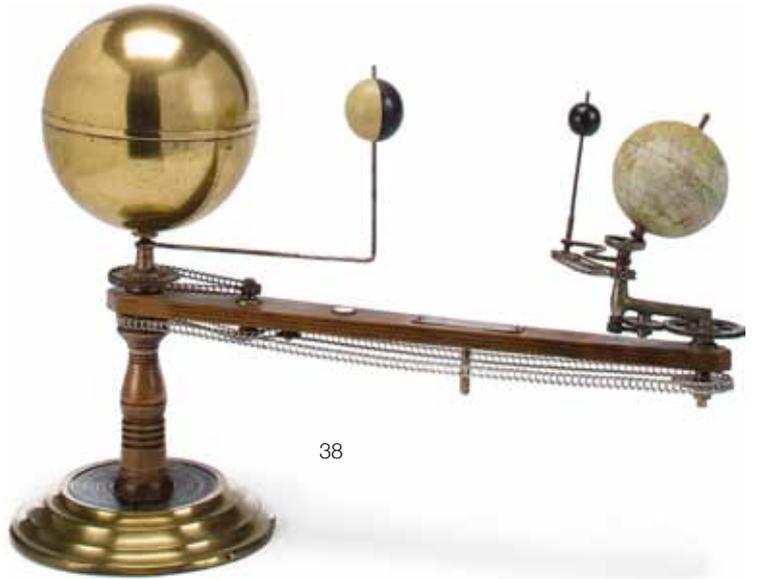
[signed] within a circular cartouche: "THE FRANKLIN/ TERRESTRIAL/ GLOBE/ 12 INCHES IN DIAMETER CONTAINING ALL THE/ Geographical Divisions/ & POLITICAL BOUNDARIES/ to the present date/ Carefully Compiled from the best Authorities/ H.B. NIMS & CO./ TROY N.Y./ Rae Smith Engraver/ N.Y."; the terrestrial 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. Tracks of explorers are indicated, including Columbus, Cook, Clerke, Gore, Vancouver, [de la] Perouse, and Wilkes.

*17-1/2 x 17 in. (44.4 x 43.1 cm.), height x diameter.*

**\$3,000 - 4,000**



37



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44



45

45  
**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)*

**\$800 - 1,200**



46

46  
**A MODEL OF THE BRITISH PROPELLER  
 DRIVEN HYDROPLANE "R-1"  
 AMERICAN, 1950 OR LATER.**

the hull built up in sheet wood over frame construction, and painted blue with applied black details, the hull marked "R-1", and with a British aviation "Bullseye" emblem on either side. Fitted with windscreen and mahogany propeller. Displayed on a later mahogany stand.

*39-1/2 x 7-1/4 x 13 in. (100.3 x 18.4 x 33 cm.) model on stand.*

**\$800 - 1,200**



47

47  
**MODEL OF THE HYDROPLANE U-7 NOTRE  
 DAME AMERICAN, 20TH CENTURY**

the hull built up in wood, with a painted silver bottom, powder blue and white topsides, and decorated with a shamrock on the tail fin, and the name on either side. Displayed on a plexiglass stand.

*18-3/4 x 8 x 6-1/4 in. (47.6 x 20.3 x 15.8 cm.), model on stand.*

**\$800 - 1,200**



48

48  
**A MODEL OF A RIVA AQUARAMA  
 SPEEDBOAT  
 MODERN, 20TH CENTURY**

with a planked hull and deck, painted white bottom, bright mahogany topsides, white leather cockpit seating, chrome deck fittings, and other details. Displayed on a mahogany stand.

*27 x 7-1/2 x 9 in. (68.6 x 19.1 x 22.9 cm.) model on stand.*

**\$800 - 1,200**



49

49

**A 10-INCH COMMODORE CLOCK  
CHELSEA CLOCK CO, BOSTON, MASS.**

[unsigned] with silvered face, special face and hands, seconds hand, slow/fast adjuster right of center, single barrel key wind for time only, displayed on a polished brass base and ball pedestal.

*15-1/2 x 16 in. (39.3 x 40.6 cm.), height x width.*

**\$4,000 - 6,000**



50

50

**A PAIR OF MINIATURE SHIP MODELS.  
BRITISH, LATE 19TH CENTURY**

the two models, each with the hull, carved, sanded and faired to shape; the first in the form of a galleon, with a waist band at the waterline, and fitted with approximately 64-cannons, open well deck with railings and boat over the opening, and other deck details. Rigged with bowsprit, masts, spars, standing and running rigging, sails, and other rigging details. The second as an armed cutter, the deck fitted with 12-cannons, and rigged with a single mast, boom and spars, standing and running rigging, and other details. Both displayed on a pair of wood cradles on a black base within glass case with a secondary black base.

2-3/4 x 2-3/4 in. (6.9 x 6.9 cm.), cased

**\$800 - 1,200**

ex-Langford's, London



51

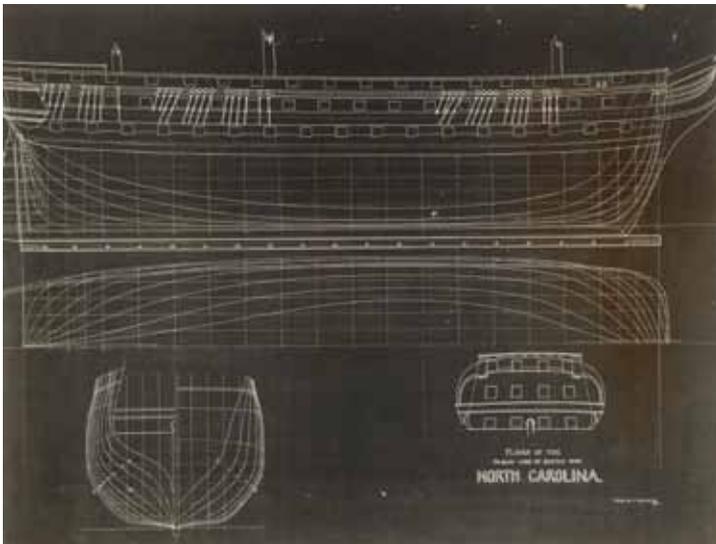
51

**A MODEL OF A SHIP'S BOAT  
PROBABLY AMERICAN, 19TH CENTURY**

built up in plank on frame "lapstrake" construction, with stem, keel and rudder post, cap rail with oar locks, the interior with frames, floor boards, boxed-in fore deck, thwarts, and aft seating. Displayed on a modern stand with brass cradles.

13 x 4-1/2 x 4-1/2 in. (33 x 11.4 x 11.4 cm.), model on stand. (2)

**\$1,000 - 1,500**



52

52<sup>a</sup>

**CHARLES G. DAVIS  
AMERICAN, CIRCA 1924**

A model hull plan of the 74 gun American ship USS North Carolina,

A white line plan on black showing the hull profile view, top view, stern view, and transom.

17 x 22-1/4 in. (43.1 x 56.5 cm.), sight.

**\$500 - 750**

53

**A NAVAL CUTLASS  
BRITISH PATTERN, CIRCA 1845**

[unsigned], with a steel blade, handle and guard, with a leather scabbard.

34 in. (86.3 cm.), length overall. (2)

**\$600 - 800**



53

**PROPERTY FROM THE BIKOFF  
COLLECTION OF MARITIME ART**

54

**WILLIAM H. BARROW (BRITISH), 19TH  
CENTURY, CIRCA 1830**

Revenue Schooner under full sail  
signed lower left: "Barrow"  
pen, ink, and wash  
12 x 17 in. (30.4 x 43.18 cm.), sight.  
[not examined out of the frame]  
**\$1,500 - 2,500**

inscribed on the back: "W. Barrow/ 1830//  
Victorian Ship Painter/ catalogue of  
exhibitions Royal Academy 1800-1900 (see  
Portrait Gallery)/ Revenue Schooner probably  
used for catching slavers"



54

55

**SAMUEL ATKINS (BRITISH, FL.1787-1808)**

A view off Dover  
signed lower right: "Atkins"  
watercolor on paper  
8-1/4 x 11-3/4 in. (15.8 x 29.8 cm.), sight.  
[not examined out of the frame]  
**\$2,500 - 3,500**

**PROPERTY OF ANOTHER OWNER**

56

**WILLIAM HENRY PRIOR (BRITISH,  
1812-1882)**

The Needles  
signed lower left "W.H. Prior"  
watercolor and gouache  
7-3/4 x 18 in. (19.6 x 45.7 cm.), sight.  
[not examined out of the frame]  
**\$1,200 - 1,800**



55

**PROPERTY FROM THE BIKOFF  
COLLECTION OF MARITIME ART**

57

**GEOFFREY HUBAND (BRITISH, BORN  
1945)**

Cliffs at Windsor  
signed lower left: "G.W. Huband"  
watercolor on paper  
13-1/3 x 20-1/4 in. (34.2 x 51.4 cm.), sight.  
[not examined out of the frame]  
**\$800 - 1,200**



56



57



58

**PROPERTY OF VARIOUS OWNERS**

58  
**GEORGE ALBERT THOMPSON (AMERICAN, 1868-1938)**  
 Fishing boats, Mystic, Connecticut  
 signed lower right: "G.A. Thompson"  
 oil on canvas  
 19-1/2 x 23-1/2 in. (49.5 x 59.7 cm.)  
**\$1,500 - 2,500**

59  
**PELHAM JONES (BRITISH, 1890-1950)**  
 The four-masted barque *Dundonald* at sea  
 signed and dated lower right: "Pelham Jones 1935"  
 watercolor on paper  
 14 x 20-1/4 in. (35.5 x 51.4 cm.), sight.  
 [not examined out of the frame]  
**\$700 - 1,000**

The *Dundonald* was a steel, four-masted barque of 2,205 tons, which was launched in Belfast in 1891. She was shipwrecked in 1907 in the New Zealand Subantarctic Islands. Only 15 of the 28 crew survived and were rescued seven months later by a scientific expedition.

60  
**A SAILOR MADE MODEL OF THE CLIPPER SHIP DREADNOUGHT**  
**AMERICAN, LATE 19TH CENTURY**  
 the hull built up from the solid, with a worn cream painted bottom, bright topsides, and a gold cove stripe, chain plates, scored decks, detailed with windlass, ladders, hatches, deck houses, ship's boats swung out, wheel house, and other details. Rigged with a bow sprit and three masts, spars, standing and running rigging, and other rigging details. Displayed on a simple wood stand.  
 37 x 10-1/2 x 23-1/2 in. (93.9 x 26.6 x 59.6 cm.), model on stand.  
**\$1,000 - 2,000**



59

61  
**A SAILOR MADE MODEL OF THE CLIPPER SHIP**  
**YOUNG AMERICA**  
**AMERICAN, LATE 19TH CENTURY**  
 the hull built up from the solid, with verdigris copper painted bottom, bright topsides, and a gold cove stripe, chain plates, scored decks, detailed with windlass, ladders, hatches, deck houses, ship's boats, signal cannon, binnacle, wheel house, and other details. Rigged with a bow sprit and three masts, spars, standing and running rigging, and other rigging details. Displayed on a simple wood stand.  
 36-1/2 x 11 x 24-1/2 in. (92.7 x 27.9 x 62.2 cm.), model on stand.  
**\$1,000 - 2,000**

62  
**A SAILOR MADE MODEL OF THE CLIPPER SHIP**  
**SOUTHERN CROSS**  
**AMERICAN, LATE 19TH CENTURY**  
 the hull built up from the solid, with a copper painted bottom and black topsides, chain plates, scored decks, detailed with windlass, ladders, hatches, deck houses, ship's boats on coach roof and swung out, wheel house, and other details. Rigged with a bow sprit and three masts, spars, standing and running rigging, and other rigging details. Displayed on a simple wood stand.  
 36 x 10-3/4 x 25 in. (91.4 x 27.3 x 63.5 cm.), model on stand.  
**\$1,000 - 2,000**

63  
**A PAIR OF SMALL CANNONS ON CARRIAGES**  
**PROBABLY BRITISH, 19TH CENTURY**  
 [unsigned] each with a tapered bronze 3/4 inch barrel, with a flared muzzle and strapping around the body, touch-hole firing, with a knob at the end. Each mounted with trunnions on a bronze frame carriage with bronze wheels and axels.  
 14 in. (35.5 cm.), length of barrel; 14-1/2 x 4-3/4 in. (36.8 x 12.0 cm.), overall. (2)  
**\$3,000 - 4,000**



60



61



62



63



64

**PROPERTY FROM THE BIKOFF COLLECTION OF MARITIME ART**

64<sup>2</sup>

**A COLLECTION OF PRINTS RELATING TO THE U.S.S. KEARSARGE AND C.S.S. ALABAMA AMERICAN, CIRCA 1864 AND LATER**

including:

**after Julian O. Davidson**

*Kearsarge and Alabama*

chromolithograph

15-1/4 x 21-1/2 in. (38.7 x 54.6 cm.)

**after Lieut. Colonel Lebreton**

*Naval Battle at Cherbourg*

hand colored lithograph

14 x 19 in. (35.5 x 48.2 cm), sight.

**after Chappel**

*Action Between The Kearsarge & Alabama*

steel plate engraving

6-1/2 x 7-1/2 in. (16.5 x 19.0 cm.), sight.

**A pair of original signatures of Capt. John A. Winslow and Capt. Raphael Semmes**

framed individually, along images of each.

3 x 2-1/4 in. (7.6 x 5.7 cm.)

**\$600 - 800**

**PROPERTY OF VARIOUS OWNERS**



65

65

**ALEXANDER CHARLES STUART (AMERICAN, 1831-1898)**

U.S.S. *Chattanooga* at sea

she was a Union Navy Steam/Sail sloop of war.

signed with anchor monogram and dated lower right "1866"

watercolor with highlights in white on paper

16 x 28 in. (40.6 x 71.1 cm.)

[not examined out of the frame]

**\$1,200 - 1,800**



66

Built in Philadelphia, Pennsylvania, a screw steamer, was launched 13 October 1864 by William Cramp and Sons, and completed by the Philadelphia Navy Yard. Commissioned on 16 May 1866 with Captain J. P. McKinstry in command. The ship was named after the city of Chattanooga, Tennessee.

66

**ALEXANDER CHARLES STUART (AMERICAN, 1831-1898)**

The battle between the U.S.S. *Monitor* and the C.S.S. *Virginia* (Merrimac)

signed lower left "Stuart"

oil on canvas

14 x 22 in. (35.5 x 55.8 cm.)

**\$3,000 - 4,000**

The Battle of Hampton Roads was the most important naval battle of the American Civil War. The battle was a part of the effort of the Confederacy to break the Union blockade, which had cut off Virginia's largest cities, Norfolk and Richmond, from international trade. The major significance of the battle is that it was the first meeting in combat of ironclad warships. The Confederate fleet consisted of the ironclad ram CSS *Virginia*. On the first day of battle she was able to destroy two ships of the Federal flotilla, and was about to attack a third, U.S.S. *Minnesota*, which had run aground. However, the action was halted by darkness, Roger Jones, acting as captain in Buchanan's absence, returned the ship to the fray the next morning. However, the ironclad USS *Monitor* had arrived and had taken a position to defend *Minnesota*. When *Virginia* approached, *Monitor* intercepted her. The duel ended indecisively, *Virginia* returning to her home at the Gosport Navy Yard, and *Monitor* to her station defending *Minnesota*. The ships did not fight again, and the blockade remained in place.



67



68



69

67<sup>Y</sup>

**A BONE MODEL OF A RIGGED WHALEBOAT AZOREAN, EARLY 20TH CENTURY**

the hull built up in plank-on-frame construction, with hull strakes, stem, keel and rudder post, rudder; the boat outfitted with floorboards, thwarts, oars, harpoon, oars locks, buckets of rope, mast, boom and gaff [all in bone], and fitted with linen sails, standing and running rigging and other details. Displayed on a bone stand with a cherry base and Plexi-glass cover.

18 x 5 x 15-3/4 in. (45.7 x 12.7 x 40 cm.), cased dimensions.

**\$2,000 - 3,000**

68

**ARTHUR SARON SARNOFF (AMERICAN, 1912-2000)**

Hook Oars and Stand By

inscribed with title and signed on back.

Showing the whaleboat alongside a whale.

signed lower left "Arthur Sarnoff"

oil on canvas

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

**\$3,000 - 4,000**

**Provenance**

The Stardust, Las Vegas, NV: The Moby Dick Restaurant, 2 Of 4 known surviving of 12-14 paintings done by Arthur Sarnoff for the Stardust.

69

**ARTHUR SARON SARNOFF (AMERICAN, 1912-2000)**

Trying Out

inscribed with title and signed on the back. On

board a whale ship, melting down the catch.

signed lower right "Arthur Sarnoff"

oil on canvas

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

**\$2,500 - 3,500**

**Provenance**

The Stardust, Las Vegas, NV: The Moby Dick Restaurant, 2 Of 4 known surviving of 12-14 paintings done by Arthur Sarnoff for the Stardust.



70



71



72



73

70

**CHARLES CERNY (1892-1965)**

A maritime still life  
signed and dated "Charles Cerny/1960"  
oil on canvas  
9-1/2 x 13 in. (24.1 x 33 cm.)  
**\$800 - 1,200**

72

**GEORGE BUNN (BRITISH, FL.1885-1898)**

Towing out, shipping at dawn  
signed and dated lower right: "Geo. Bunn/ Antwerp '90"  
oil on canvas  
12 x 18 in. (30.4 x 45.7 cm.)  
**\$1,500 - 2,500**

71

**J. B. KNIGHT (AMERICAN, 19TH CENTURY)**

An American brig off the coast under full sail  
signed lower right: "J.B. Knight/ -1858-"  
oil on artist's board  
11 x 15-1/2 in. (27.9 x 39.3 cm.)  
**\$1,000 - 1,500**

73

**ANONYMOUS, ITALIAN, 19TH CENTURY**

The British ship *Ann Walters* passing Venice  
watercolor on paper  
12-1/2 x 20 in. (31.7 x 50.8 cm.)  
**\$1,000 - 1,500**



74



75



76



77

74

**P. GERKENBURG (DUTCH, LATE 19TH/EARLY 20TH CENTURY)**

Fishing off the coast  
 signed lower right "P. Gerkenburgh"  
 oil on panel  
 7-3/4 x 9-3/4 in. (19.6 x 24.7 cm.)  
**\$1,000 - 1,500**

76

**EMILE DES COSTIE (BELGIAN, 20TH CENTURY)**

Port of Antwerp  
 signed and inscribed lower right "Emile de Costie/ Antwerp"  
 oil on canvas  
 24 x 31-1/2 in. (60.9 x 80 cm.)  
**\$1,000 - 1,500**

75

**WILLIAM FOWLER (BRITISH, ACTIVE 1825-1867)**

The sail/ steam ship S.S. *City Lion*  
 signed lower left "W. Fowler"  
 oil on canvas  
 18 x 25-3/4 in. (45.7 x 65.4 cm.)  
**\$2,000 - 3,000**

77

**DONALD CURLEY (CANADIAN, BORN 1940)**

Running on the Grand Banks inscribed on the back: "Running on the Grand Banks/ painted Hubbard's N.S./ Sept./73/ oil 24 x 36/ Don H Curley 73"  
 signed lower left: "Donald Curley"  
 oil on masonite  
 24 x 36 in. (60.9 x 91.4 cm.)  
**\$2,500 - 3,500**



78



79



80



81

78

**AFTER FREDERIC SCHILLER COZZENS**

The Brave Old America

titled on front: *The Brave Old America, Winner of 1st International Race, Plate 1, August 22nd, 1851, Tobin Art Works, N.Y.*; on the original mat with America's Cup ribbon.

signed (lower left on plate): Fred S. Cozzens, 84  
chromolithograph, laid down on board.

14-1/4 x 20-1/2 in. (36.1 x 52 cm.), the print;

21-1/2 x 26-1/2 in. (54.6 x 67.3 cm.), sight.

**\$1,200 - 1,800**

79<sup>□</sup>

**AFTER JOHN MECRAY, PUBLISHED BY THE HERRESHOFF MARINE MUSEUM, 1987**

The Race of the Century

signed lower right "John Mecray"

color lithograph on paper, #145/750

25 x 38-1/2 in. (63.5 x 97.7 cm.), sheet.

[not inspected out of the frame]

**\$600 - 800**

80

**FRANK WAGNER (AMERICAN, 1931-1996)**

Drifting out to the starting line

Pencil and oil studies for the painting.

signed, bottom most drawing: "F. Wagner"

oil, pencil and graphite

20-1/2 x 18 in. (52 x 45.7 cm.), sight.

[not examined out of the frame]

**\$700 - 1,000**

81

**DAVID BAREFORD (AMERICAN, BORN 1947)**

Before the Wind

signed lower right "David Bareford"

watercolor on paper

13-1/2 x 20-1/2 in. (34.2 x 52 cm.), sight.

[not examined out of the frame]

**\$2,000 - 3,000**



82



83



84



85

82

**JOHN G. ALDEN**

A rigging plan for the cutter yacht *Zaida* (circa 1937), a blue print in 3/8" to 1' scale, showing the sail and rig plan for the yacht *Zaida*, complete with dimensions and other information. Marked plan No. 645 on the lower right corner.  
 31 x 33-1/4 in. (78.7 x 84.4 cm) sight.  
**\$1,200 - 1,800**

83<sup>2</sup>

**THREE BOOKS ON THE SCHOONER YACHT CORONET**

including:  
 Sanford, Frank W., *The Golden Light upon the two Americas*, Kingdon Press, Amherst, New Hampshire, 1974 - Describing Frank W. Sanford's circumnavigation on board the schooner yacht *Coronet* on his mission of faith;  
 Todd, Mabel Loomis, *Corona and Coronet*, Houghton, Mifflin and Company, 1898 - The story of the Amherst Eclipse Expedition to Japan, on board Arthur Curtiss James' schooner yacht *Coronet* to observe the total eclipse of the sun in 1896;  
*Coronet Memories.*, F. Tennyson Neely, Publisher, 1899 - A log of the schooner yacht *Coronet* on her off shore cruises from 1893-1899.  
**\$600 - 900**

84

**ANONYMOUS**

A pictorial *Sportsman's Fishing Map of the United States*, circa 1960  
 Printed in colors.  
 [not examined out of the frame]  
 21-1/2 x 28-1/2 in. (54.6 x 72.3 cm.);  
 25-1/2 x 32-1/2 in. (64.7 x 82.5 cm.), framed.  
**\$800 - 1,200**

85

**AFTER ELIZABETH SURTLEFF AND HELEN F. MCMILLAN**

*A Pictorial Map of the Bermuda Islands*, circa 1930 designed, executed and published by Elizabeth Surtleff and Helen F. McMillan.  
 Color lithograph depicting many of the historical moments of the island of Bermuda.  
 24-3/4 x 35-3/4 in. (62.8 x 90.8 cm.)  
 26-3/4 x 39-1/4 in. (67.9 x 99.6 cm.), framed.  
 along with:  
**Captain Silver's Sea Chart**  
 Published by Captain Silver Syndicate, Inc., New York  
 Circa 1943  
 Depicting North and South America and the surrounding waters.  
 26-1/4 x 19-3/4 in. (66.6 x 50.1 cm.);  
 28 x 22 in. (71.1 x 55.8 cm.), framed.  
**\$800 - 1,200**



86



86



87



87

86  
**A GROUP OF FOUR MARITIME PHOTOGRAPHS**  
**EDWIN HALE LINCOLN (AMERICAN, 1848-1948) CIRCA 1910**  
including images of the whale ship Charles W. Morgan; a coastal scene, probably Newport, RI; and two large schooner yachts from the New York Yacht Club.  
*7-1/2 x 9-1/2 in. (19.0 x 24.1 cm.) each. (4)*  
**\$1,200 - 1,800**

87  
**A COLLECTION OF 8 YACHTING PHOTOGRAPHS**  
**C.E. BOLLES, AMERICAN, ACTIVE LATE 19TH AND EARLY 20TH CENTURIES. CIRCA 1890**  
silver bromide prints depicting various yachting scenes, mostly small boat and one-design racing.  
*6-1/2 x 8-3/4 in. (16.5 x 22.2 cm.) approximate sight each. (8)*  
**\$1,500 - 2,500**



88



88



89



89

88

**A GROUP OF THREE YACHTING PHOTOGRAPHS  
AMERICAN, LATE 19TH CENTURY**

including the sailing yachts Nomad, Colonia, and Milicete.  
6-3/4 x 8-1/4 in. (17.1 x 20.9 cm.), approximate sight each. (3)

**\$1,000 - 1,500**

89

**A COLLECTION OF NINE YACHTING PHOTOGRAPHS  
AMERICAN, LATE 19TH CENTURY**

including images of: Wasp and Bedouin racing, Wasp, Sayanara,  
Viator, Katrina (4), and Hera.

6-1/2 x 8 in. (16.5 x 20.3 cm.), approximate sight each. (9)

**\$700 - 1,000**



90



91

90

**A LARGE DISPLAY MODEL OF THE GOLD CUP RACER DIXIE II  
MODERN, 20TH CENTURY**

with a mahogany hull, painted grey bottom, gold waterline and bright finished topsides and decks. Detailed with brass stem, cleats, flags, vents and exhausts, cockpit with wheel, dials and gauges, seats, hatches and other details. Displayed on a pair of turned brass pedestals within a mahogany case with inlaid border, and a glass cover with brass trim and mahogany stand.

82-1/2 x 17-1/4 x 51 in. (209.5 x 17.25 x 51 cm.), cased on stand. (2)

**\$4,000 - 6,000**

*Dixie II*, modeled after *Dixie*, had a hull that was flatter aft and a rounded transom. Moreover, Henry M. Crane's engine design proved to be a giant leap into the future. The engine was designed, built and tested in only 6 months. Between 1907 and 1909 *Dixie II* won nearly every race she entered, and she entered many. Her hull was modified in 1909, and her engine output was increased. Unfortunately, the *Dixie II* was defeated in the spring regatta at Monaco in 1909 after these changes.

91

**A GLASS AND SILVER SPEEDBOAT TROPHY  
AMERICAN, 1915**

a glass disk with applied silver decoration [marked "Sterling"] in the form of rope, blocks, ship's wheel and life rings. At the center are the silhouettes of three speedboats racing and inscribed at the bottom

*The Philadelphia Enquirer/ Regatta/ Season 1915.*

10 in. (25.4 cm.). diameter.

**\$600 - 800**

92

**A GROUP OF FIVE PHOTOGRAPHS OF AMERICAN YACHT CLUBS  
AMERICAN, 19TH CENTURY**

including: Riverside Yacht Club, Atlantic Yacht Club, and three views of Indian Harbor Yacht Club.

6-1/4 x 8 in. (15.8 x 20.3 cm.), each with small variations. (5)

**\$1,200 - 1,800**

93

**A GROUP OF 4 COMMUTER YACHT PHOTOS  
AMERICAN, LATE 19TH CENTURY**

images of small or high speed motor yachts, including: "Alcedo", "New Jersey", "Imp", and "Feiseen".

6 x 8 in. (15.2 x 20.3 cm.), each with slight variations. (4)

**\$800 - 1,200**

94<sup>□</sup>

**A COLLECTION OF EIGHT VINTAGE PHOTOGRAPHS OF  
STEAM YACHTS  
AMERICAN, LATE 19TH CENTURY**

including images of the yachts: Sultana, Nydia, Vision, Dungeness, Satenella, The Senator, Golden Rod, and Alva.

6-1/4 x 8-1/4 in. (15.8 x 20.9 cm.), approximate sight each. (8)

**\$600 - 800**



92



92



93



93



94



94



95



95 (detail)

95

**THE MARBLEHEAD CLASS POND MODEL MOP AMERICAN, CIRCA 1954**

the hull built up in plank-on-frame construction in mahogany, with a weighted fin keel, skeg and rudder, the bottom painted bronze, the topsides and deck finished bright, the deck fitted with stem fitting, jib tack and forestay chain plate, deck eyes, adjustable mast step, side-stay chain plates, stainless sliding access hatch, fitted for wind-vane steering, and other details. Rigged as a sloop with Marconi rig, with mast, jib-boom, boom, standing and running rigging and other rigging details. On a raised cradle stand. Along with her Model Yacht Racing Association of America certificate No. 1218, classifying her as a 50-800 Marblehead Class, and listing her owner as L.G. Parker of the Lynn Model Yachting Club. *52 x 9-1/4 x 87 in. (132 x 23.4 x 220.9 cm.), model on stand.*

**\$2,000 - 3,000**

96

**A VINTAGE POND MODEL OF THE CUTTER YACHT HAMPTON AMERICAN, CIRCA 1950**

the hull carved from the solid, in a "double ended" design, with a painted white bottom, the keel fitted with a lead weight, the topsides painted a forest green, and the deck painted white and detailed with stem fitting, mast step, deck eyes, traveler bars, rudder control, and other details. Rigged as a gaff cutter, with main, main topsail, jib and staysail, standing and running rigging.

*62-1/2 x 8-1/2 x 70 in. (158.7 x 21.5 x 177.8 cm.), model on stand.*

**\$1,800 - 2,200**



96

97

**A 10-GAUGE SIGNAL CANNON R.H. BROWN & CO., NEW HAVEN, CT, CIRCA 1890**

[signed] at the back of the tapered brass barrel, with brass fittings, adjustable elevation knob, a pivoting breach, pin hammer, on a mahogany carriage with wood wheels at the front.

*11-1/2 in. (29.1 cm.), length of barrel; 14 x 7-1/2 in. (35.5 x 19.0 cm.), overall.*

**\$3,000 - 4,000**

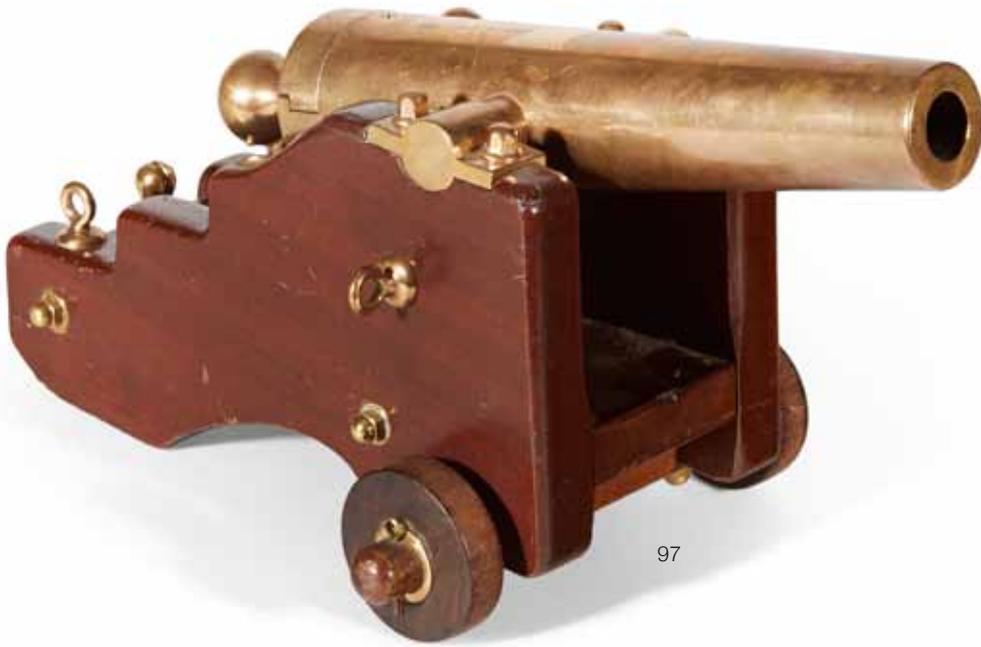
98

**A SIGNAL CANNON WITH YACHT CARRIAGE L.T. SNOW, NEW HAVEN CONN., CIRCA 1895**

[signed] at the back of the breach, inscribed *L.T. Snow/ The "Strong" Cannon/ MFR/ New Haven, Conn./ U.S.A.*, with a long tapered bronze barrel, with brass trunnions, pivoting breach, firing pin (pull cord missing), mounted on a mahogany stepped truck with wood wheels at the front, bronze fittings, thumb screw elevation knob, and other details.

*20 in. (50.8 cm.), the barrel, 22-1/2 x 12 in. (57.1 x 30.4 cm.), overall.*

**\$4,000 - 6,000**



97



98



99

99 □

**A DECK BUCKET DECORATED FOR THE YACHT COLUMBIA  
20TH CENTURY**

in a tapered oval, with bail handle, painted black and decorated with painted rope work borders and marked *Yacht Columbia ~ 1899/ NYYC/ Designer NG Herrshoff.*

*16-3/4 x 16-1/2 in. (42.5 x 41.9 cm.), height x width.*

**\$600 - 900**



100

100

**A MODEL OF THE 1930 AMERICA'S CUP YACHT ENTERPRISE  
WILLIAM HITCHCOCK (AMERICAN, 1928-2003)**

in 1/8" scale, the hull built up from the solid in basswood, the bottom painted blue and the topsides white, with a gold cove stripe. The deck is basswood veneer with planking lines and mahogany trim around the edge, detailed with with turning blocks, winches, deck hatches, coils of line, companionway, skylight, binnacles, wheel, traveler bar, dory lashed to the deck. Rigged as a sloop with a single mast and boom, standing and running rigging, displayed in a glass case with a mahogany base and a brass frame.

*25-1/4 x 8-1/2 x 30 in. (64.1 x 21.5 x 76.2 cm.)*

**\$2,500 - 3,500**

101

**A MODEL OF THE ROYAL YACHT BRITANNIA  
20TH CENTURY**

the hull painted with a dark bronze bottom, white waterline and black topsides with a gold cove stripe, the planked deck detailed with anchors, winches, coils of line, companion ways, skylights, binnacle, tiller, turning blocks, traveler, and other details. Rigged as a gaff-rigged cutter, with sails, standing and running rigging and other details.

*38 x 13 x 68-1/4 in. (96.5 x 33 x 173.3 cm.), cased on stand. (2)*

**\$2,000 - 3,000**



101

102

**A SCALE MODEL OF THE KETCH EXACT  
ATTRIBUTED TO BOUCHER MFG., CO., NEW YORK, CIRCA 1938**

the hull built up from the solid and painted with a copper bottom, white waterline and blue topsides, above the blue the topsides are finished bright with inset port holes, the deck finished bright with India ink planking lines, chocks, anchors, cleats, deck hatch, sky light, coach house with a green roof and companionway, cockpit with table and binnacle, aft deck house, and other details. Rigged with two Marconi masts, standing and running rigging and other rigging details. Displayed on a simple wood stand.

*24 x 6-1/2 x 30-1/4 in. (60.9 x 16.5 x 76.8 cm.), model on stand.*

**\$2,500 - 3,500**

This "EXACT" had principal dimensions of LOA: 60, Beam: 14ft, 6in., and a draft of 4ft. 5in. She was designed by John G. Alden and built by George A. Gulliford in 1938.



102

103

**A LIVE STEAM MODEL OF THE HARBOR LAUNCH NIPPER  
MICHAEL ALSOP (BRITISH, 20TH CENTURY)**

with a molded hull fitted with simulated rivets, stem, keel, skeg, propeller and rudder, a rope bumper applied to the gunwale, planked wooden decks with bit-posts and chocks, and cockpit coaming; the cockpit detailed with two figures, barrels, bags, mahogany lagged boiler driving a two-cylinder engine, and numerous other details. Displayed on a wood board with a pair of spiral twist cradles. Includes instructions and accessories.

*41 x 10 x 17 in. (104.1 x 25.4 x 43.1 cm.), length x beam x height on stand. (with accessories)*

**\$2,500 - 3,500**

**Provenance**

- with Christie's South Kensington; London, 16 May 2007  
Sale 5219, Lot202



103



104



104



105



105

104  
**A GROUP OF SEVEN YACHTING PHOTOS  
 KIRK & SONS, BRITISH, LATE 19TH AND EARLY 20TH  
 CENTURIES**

included moderate and larger sized rated yachts such as: "Starlight", "Saint", Annetta", "Norman", "Silva", "Philipine", and "Dusky Queen".  
 8-1/2 x 10-3/4 in. (21.5 x 27.3 cm.), *sight with slight variations.*  
**\$1,500 - 2,500**

105  
**A COLLECTION OF TWELVE VINTAGE YACHTING PHOTOS  
 KIRK & SONS OF COWES, BRITISH, LATE 19TH OR EARLY  
 20TH CENTURY**

depicting mostly one-design yachts and races, including: "Fairy", "Forella", "Corolla", Ruby, "Griselda", "Ultagh", "Aurora", "Spray", "Petrel" racing "Carol", "Tartar 5", "Lover", and "Tartar 6". 8-1/2 x 10-3/4 in. (21.5 x 27.3 cm.), *sight of each with slight variations.* (12)  
**\$2,500 - 3,500**



106



107



108



108

106

**HENRY SCOTT (BRITISH, 1911-2005)**

A Good Tailwind

signed lower right: "Henry Scott"

oil on board

11-3/4 x 19-1/2 in. (29.8 x 49.5 cm.)

**\$2,000 - 3,000**

107

**HENRY SCOTT (BRITISH, 1911-2005)**

Burying the rail

signed lower right "Henry Scott"

oil on canvas

20 x 30 in. (50.8 x 76.2 cm.)

**\$4,000 - 6,000**

**PROPERTY FROM THE GOODWILL INDUSTRIES OF THE COLUMBIA WILLAMETTE COLLECTION**

108

**ANTHONY D. BLAKE (BORN NEW ZEALAND 1951)**

Crossing Tacks

signed lower right "A.D. Blake"

acrylic on canvas board

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

**\$2,500 - 3,500**

109

**ANTHONY D. BLAKE (BORN NEW ZEALAND 1951)**

Action at the Mark

signed and dated lower right "A.D. Blake '83"

acrylic on canvas board

23-3/4 x 30 in. (60.3 x 76.2 cm.)

**\$3,000 - 4,000**



110



111



112



113

**PROPERTY OF VARIOUS OWNERS**

110

**AFTER FRED PANSING**

*The S.S. Kronprinz Wilhelm with Prince Henry [of Prussia] on board arriving New York, circa 1902*

a black and white lithograph  
signed on the stone

[not examined out of the frame]  
10-1/2 x 18-3/4 in. (26.6 x 47.6 cm.)

**\$1,000 - 1,500**

111

**J. BELL (ANONYMOUS, 19TH CENTURY)**

Three steamship paintings; The S.S. Indiana, S.S. Rhyndland and the S.S. Nasmyth

each depicted within a life ring, the ring inscribed with the ship's name and port of call, surrounded by flowers, company flag and a canted mast. each signed "J. Bell" in the lower right ocean.

oil on milkglass

11-3/4 x 9-3/4 in. (29.8 x 24.7 cm.), sight each.

[not inspected out of the frame]

**\$1,200 - 1,500**

**PROPERTY TO BENEFIT THE COLLECTION OF THE INDEPENDENCE SEAPORT MUSEUM**

112<sup>□</sup>

**A LIFEVEST FROM THE S.S. ITALIA**

**CANEPA & CAMPI, GENOA, CIRCA 1950**

a kapok filled life-vest, in orange canvas, with neck support and webbing ties, stenciled on the lower back "Italia"/Societa di Navigazione/Cintura Di Salvataggio/"Salvator"/ (Brevettata) and the maker's name.

28 x 26 in. (71.1 x 66 cm.)

**\$400 - 600**

**PROPERTY OF VARIOUS OWNERS**

113

**REYN DIRKSEN (DUTCH, BORN 1924)**

*Europe - All Our Colours To The Mast,*

a color lithograph laid down on linen.

Printed in the Netherlands by Kuhn & Zoon, Rotterdam

29-1/2 x 21 in. (74.9 x 53.3 cm.), the poster;

37 x 29-3/4 in. (93.9 x 75.5 cm.), framed.

[not examined out of the frame]

**\$800 - 1,200**



114

114

**AFTER MONTAGUE BIRRELL BLACK**

*White Star Line Olympic, Titanic. New Triple Screw Steamers Largest and Finest in the World, before April 12, 1912*

A color lithograph poster for the White Star Line, in the original oak frame with attached label. 29 x 39 in. (74 x 99 cm.)

**\$10,000 - 15,000**

The ship in the foreground appears to be the R.M.S. Olympic, but the inclusion of her sister ship in the background dates this poster to the early part of 1912.

115

**TITANIC DISASTER—MARCONI MESSAGE #6.**

Typed Marconi message from the R.M.S. *Olympic* radio log book, 1 p, oblong 8vo (140 x 200 mm), New York, April 15, 1912, 5 a.m. EST, to Captain Haddock of the *Olympic* encouraging him to communicate with the *Titanic*, on Marconi letterhead.

This lot and the following sheets reveal how the authorities struggled to comprehend the disaster that had befallen the *Titanic*. In full: "ENDEAVOUR COMMUNICATE WITH TITANIC AND ASCERTAIN TIME AND POSITION / REPLY AS SOON AS POSSIBLE TO ISMAY NEW YORK / F W REDWAY," framed.

**\$1,000 - 1,500**

116

**TITANIC DISASTER—MARCONI MESSAGE #7.**

Typed Marconi message from the R.M.S. *Olympic* radio log book, 1 p, oblong 8vo (140 x 200 mm), New York, April 15, 1912, 5:20 a.m. EST, on Marconi letterhead, sent by the *Olympic* via Sable Island to the operator at Cape Race, in full: "HAVE YOU ANY PARTICULARS OF THE TITANIC / COMMANDER," framed.

**\$1,000 - 1,500**

117

**TITANIC DISASTER—MARCONI MESSAGE #8.**

Typed Marconi message from the R.M.S. *Olympic* radio log book, 1 p, oblong 8vo (140 x 200 mm), New York, April 15, 1912, (Received from Sable Island 7:35 A.M. EST), responding to the above note, and asking the *Olympic*, in full: "KEEP US POSTED FULLY REGARDING TITANIC / FRANKLIN," framed.

**\$1,000 - 1,500**

118

**TITANIC DISASTER—MARCONI MESSAGE #10.**

Typed Marconi message from the R.M.S. *Olympic* radio log book, 1 p, oblong 8vo (140 x 200 mm), New York, April 15, 1912, 7:50 EST, sent from the Captain of the *Olympic* to the Captain of the *Asian*, asking "CAN YOU GIVE ANY INFORMATION TITANIC AND IF ANY SHIPS STANDING BY HER," framed.

**\$1,000 - 1,500**

119

**TITANIC DISASTER—MARCONI MESSAGE #11.**

Typed Marconi message from the R.M.S. *Olympic* radio log book, 1 p, oblong 8vo (140 x 200 mm), New York, April 15, 1912, 8:35 A.M. EST, from the Captain of the *Asian* to the *Olympic* in response to the previous lot, reporting the distress signals received from the *Titanic* during the course of the previous evening, in full: "ASIAN HEARD {TITANIC (MGY)} SIGNALLING CAPE RACE ON AND OFF FROM 8 TO 10 PM LOCAL TIME SUNDAY MESSAGES TOO FAINT TO READ FINISHED CALLING SOS MIDNIGHT POSITION GIVEN AS LAT 41.46 LONG 50.14 NO FURTHER INFORMATION ASIAN THEN 300 MILES WEST OF {TITANIC (MGY)} AND TOWING OIL TANK TO HALIFAX / REGARDS / WOOD," framed.

**\$1,000 - 1,500**

120

**TITANIC DISASTER—MARCONI MESSAGE #12.**

Typed Marconi message from the R.M.S. *Olympic* radio log book, 1 p, oblong 8vo (140 x 200 mm), New York, April 15, 1912, 8:36 a.m. EST, from the Commander of the *Asian* to the *Olympic* reporting an iceberg spotted in the vicinity of the *Titanic*'s last known location, in full: "13th APRIL ICEBERG REPORTED IN LAT 41.50 LONG 50.20 / REGARDS WOOD," framed.

**\$1,000 - 1,500**

121

**TITANIC DISASTER—MARCONI MESSAGE #14.**

Typed Marconi message from the R.M.S. *Olympic* radio log book, 1 p, oblong 8vo (140 x 200 mm), New York, April 15, 1912, 10:12 a.m. EST, sent by the Captain of the *Mesaba* to the Commander of the *Olympic*, also reporting on the icepacks seen in the area, in full: "IN LAT 42 to LAT 41.25N LONG 49 W to LONG 50.35 W SAW HEAVY PACK ICE AND A LARGE NUMBER ICEBERGS ALSO SOME FIELD ICE WEATHER HAS BEEN VERY FINE AND CLEAR COMPLIMENTS / CLARK," framed.

**\$800 - 1,200**

122

**TITANIC DISASTER—MARCONI MESSAGE #15.**

Typed Marconi message from the R.M.S. *Olympic* radio log book, 1 p, oblong 8vo (140 x 200 mm), on Marconi letterhead, New York, April 15, 1912, 10:17 a.m. EST, sent from Sable Island to the Commander of the *Olympic*, in full: "CAPE RACE SAYS NO FURTHER NEWS TITANIC WE HAVE BATCH TRAFFIC FOR YOU AND YOUR SIGS GOOD READABLE HERE," framed.

**\$800 - 1,200**

Form No. 4-100-17.5.01. Date: 18 APR 1918

**The Marconi International Marine Communication Co., Ltd.**  
WATERGATE HOUSE, YORK BUILDINGS, ADELPHI, LONDON, W.C.

No. OLYMPIC. OFFICE 18 APR 1918 79

Handled in at NEW YORK

CHARGES TO PAY

Total

To: **CAPTAIN HARDOCK OLYMPIC** (Received from Sable Island 5.0 am NYT)

**REINVOUVE COMMUNIQUE WITH TITANIC AND ASCERTAIN TIME AND POSITION  
REPLY AS SOON AS POSSIBLE TO ISLAY NEW YORK**

F W HURWAY

115

Form No. 4-100-17.5.01. Date: 18 APR 1918

**The Marconi International Marine Communication Company, Ltd.**  
WATERGATE HOUSE, YORK BUILDINGS, ADELPHI, LONDON, W.C.

No. OLYMPIC. OFFICE 18 APR 1918 79

Handled in at NEW YORK

CHARGES TO PAY

Total

To: **DEKRAATERS CAPE RACE**

**REPLY THE CONDITIONS PRINTED ON THE BACK OF THE FORM.**

**REPLY THE PARTICULARS OF THE TITANIC**

**COMMANDER**

116

Form No. 4-100-17.5.01. Date: 18 APR 1918

**The Marconi International Marine Communication Co., Ltd.**  
WATERGATE HOUSE, YORK BUILDINGS, ADELPHI, LONDON, W.C.

No. OLYMPIC. OFFICE 18 APR 1918 79

Handled in at NEW YORK

CHARGES TO PAY

Total

To: **COMMANDER O L Y M P I C** (Received from Sable Island 7.30am NYT)

**KEEP US POSTED FULLY REGARDING TITANIC**

**MURKIN**

117

Form No. 4-100-17.5.01. Date: 18 APR 1918

**The Marconi International Marine Communication Company, Ltd.**  
WATERGATE HOUSE, YORK BUILDINGS, ADELPHI, LONDON, W.C.

No. OLYMPIC. OFFICE 18 APR 1918 79 18

Handled in at NEW YORK

CHARGES TO PAY

Total

To: **CAPTAIN ASIAH,**

**PLEASE GIVE US ANY INFORMATION REGARDING AND IF ANY SHIP**

**REMAINING BY THE**

**COMPLAINT**

118

Form No. 4-100-17.5.01. Date: 18 APR 1918

**The Marconi International Marine Communication Co., Ltd.**  
WATERGATE HOUSE, YORK BUILDINGS, ADELPHI, LONDON, W.C.

No. OLYMPIC. OFFICE 18 APR 1918 79

Handled in at S.S. ASIAH

CHARGES TO PAY

Total

To: **CAPTAIN O L Y M P I C** (Received 8.35 am NYT)

**ASIAH HEARD TITANIC SIGNALLING CAPE RACE ON AND OFF FROM 8 TO 10 PM LOCAL  
TIME SILENT MESSAGES TOO FAINT TO READ FINISHED CALLING ONE MIGHTY  
POSITION GIVEN AS LAT 41.46 LONG 80.14. NO FURTHER INFORMATION ASIAH  
THRU DOG KILLS WEST OF TITANIC AND TOWING OIL TANK TO HALIFAX REGARDS  
MOY**

**WOOD**

119

Form No. 4-100-17.5.01. Date: 18 APR 1918

**The Marconi International Marine Communication Co., Ltd.**  
WATERGATE HOUSE, YORK BUILDINGS, ADELPHI, LONDON, W.C.

No. OLYMPIC. OFFICE 18 APR 1918 79

Handled in at S.S. ASIAH

CHARGES TO PAY

Total

To: **CAPTAIN OLYMPIC** (Received 8.34 am NYT)

**1834 APRIL INDIAN SMOCKED IN LAT 41. SO LONG 80.10**

**ROBUSTA BOOD**

120

Form No. 4-100-17.5.01. Date: 18 APR 1918

**The Marconi International Marine Communication Co., Ltd.**  
WATERGATE HOUSE, YORK BUILDINGS, ADELPHI, LONDON, W.C.

No. OLYMPIC. OFFICE 18 APR 1918 79 18

Handled in at MEXICO

CHARGES TO PAY

Total

To: **CAPTAIN O L Y M P I C** (Received 10.18 am NYT)

**IN LAT 48 to LAT 41.25 E LONG 49 W to LONG 80.25 W SAW HEAVY  
PACK ICE AND A LARGE NUMBER ICEBERGS ALSO SOME FIELD ICE  
WEATHER HAS BEEN VERY FINE AND CLEAR COMPLETED**

*Black*

121

Form No. 4-100-17.5.01. Date: 18 APR 1918

**The Marconi International Marine Communication Co., Ltd.**  
WATERGATE HOUSE, YORK BUILDINGS, ADELPHI, LONDON, W.C.

No. OLYMPIC. OFFICE 18 APR 1918 79

Handled in at CAPE RACE

CHARGES TO PAY

Total

To: **OLYMPIC** **RECYD VIA SABLE ISLAND 10.17 am NYT**

**CAPE RACE SAYS NO FURTHER NEWS TITANIC WE HAVE BATCH TRAFFIC FOR  
YOU AND YOUR SIGS GOOD UNREADABLE HERE.**

122

Form No. 4.—1912.—17.2.12. Date Recd. 15 APR 1912

**The Marconi International Marine Communication Co., Ltd.**  
WATERGATE HOUSE, YORK BUILDINGS, ADELPHI, LONDON, W.C.

No. OLYMPIC OFFICE 15 APR 1912 79

Handled in at PARISIAN CHARGES TO PAY.

This message has been transmitted subject to the conditions printed on the back hereof, which have been agreed to by the Receiver. If the amount of this message is included in the Receiver's bill during the ordinary month, that bill is deemed adequate proof. Some delay in filling out the Company's forms, and should any error be made in case of dispute the only authority will be retained. This form and necessary fee should accompany the message.

To CAPTAIN OLYMPIC RECEIVED 10.35 am NYT

FIELD ICE EXTENDS TO LAT. 41.22 HEAVY TO THE SW OF THAT AND BERGS VERY NUMEROUS OF ALL SIZES. BAD FINE CLEAR WEATHER

HAINS

121

Form No. 5.—1912.—17.2.12. Date Recd. 15 APR 1912

**The Marconi International Marine Communication Company, Ltd.**  
WATERGATE HOUSE, YORK BUILDINGS, ADELPHI, LONDON, W.C.

No. OLYMPIC OFFICE 15 APR 1912 79

Prefix Code Words

Office of Origin OLYMPIC

Service Instructions:

CHARGES TO PAY.

Marconi Charge  
Other Line Charge  
Delivery Charge  
Total

Office sent to Time sent By whom sent

SENT AT 12.50 pm NYT

READ THE CONDITIONS PRINTED ON THE BACK OF THE FORM.

To: CAPTAIN PARISIAN.

Many THANKS FOR MESSAGE CAN WE STEER TO 41.22 N 50.14 W  
FROM WESTWARD AND THEN NORTH ON TITANIC. FAIRLY GOOD FROM ICE  
IS AND YOU WERE AT MIDNIGHT SHOULD APPRECIATE STEERING  
ORDERED YOU STAY IF YOU CAN GIVE TO ME

Haddock

PLEASE SIGN WITH ORIGINAL RECEIPT. THIS FORM MUST BE RETURNED TO THE OFFICE OF ORIGIN WITH THE ORIGINAL MESSAGE.

121

Form No. 4.—1912.—17.2.12. Date Recd. 15 APR 1912

**The Marconi International Marine Communication Co., Ltd.**  
WATERGATE HOUSE, YORK BUILDINGS, ADELPHI, LONDON, W.C.

No. OLYMPIC OFFICE 15 APR 1912 79

Handled in at PARISIAN CHARGES TO PAY.

This message has been transmitted subject to the conditions printed on the back hereof, which have been agreed to by the Receiver. If the amount of this message is included in the Receiver's bill during the ordinary month, that bill is deemed adequate proof. Some delay in filling out the Company's forms, and should any error be made in case of dispute the only authority will be retained. This form and necessary fee should accompany the message.

To CAPTAIN OLYMPIC Received 12.50 pm NYT

Safe from field ICE to 41.22 50.14 AS THE ICE WAS YESTERDAY YOU WOULD  
NEED TO STEER FROM THAT POSITION ABOUT 22 AND 2. TO ABOUT LAT 41.43 AND  
50.00 THEN APPROACH HIS POSITION FROM THE WESTWARD STEERING ABOUT NEW  
MY KNOWLEDGE OF THE TITANIC'S POSITION AT MIDNIGHT WAS DERIVED FROM YOUR  
OWN MESSAGE TO NEW YORK IN WHICH YOU GAVE IT AS 41.47 50.50 IF SUCH WERE

121

123

**TITANIC DISASTER—MARCONI MESSAGE #17.**

Typed Marconi message from the R.M.S. *Olympic* radio log book, 1 p, oblong 8vo (140 x 200 mm), New York, April 15, 1912, 10:35 a.m. EST, sent by the Commander of the *Parisian* to the Commander of the *Olympic*, reporting that they too have seen several icebergs in the vicinity, in full: "Safe from field ICE TO 41.22 50.14 AS THE ICE WAS YESTERDAY YOU WOULD NEED TO STEER FROM THAT POSITION ABOUT NE AND N TO ABOUT 41.43 AND 52.00 THEN APPROACH HIS POSITION FROM THE WESTWARD STEERING ABOUT WNW MY KNOWLEDGE OF THE TITANIC'S POSITION AT MIDNIGHT WAS DERIVED FROM YOUR OWN MESSAGE TO NEW YORK IN WHICH YOU GAVE IT AS 41.47 50.50 IF SUCH WERE..." framed.

\$800 - 1,200

124

**TITANIC DISASTER—MARCONI MESSAGE #18.**

Typed Marconi message from the R.M.S. *Olympic* radio log book, 1 p, oblong 8vo (140 x 200 mm), New York, April 15, 1912, 12:25 p.m. EST, sent from the *Olympic* to the *Parisian* in response to the previous lot, asking if a particular path to the *Titanic's* location is free of ice and if they have the boat's correct location, in full: "Many THANKS FOR MESSAGE CAN WE STEER TO 41.22 N 50.14 W FROM WESTWARD AND THEN NORTH TO TITANIC FAIRLY FREE FROM ICE WE ARE DUE THERE AT MIDNIGHT SHOULD APPRECIATE TITANIC CORRECT POSITION IF YOU CAN GIVE IT ME / (signed) Haddock," framed.

\$800 - 1,200

125

**TITANIC DISASTER—MARCONI MESSAGE #19.**

Typed Marconi message from the R.M.S. *Olympic* radio log book, 1 p, oblong 8vo (140 x 200 mm), New York, April 15, 1912, 12:50 p.m. EST, in response to the previous lot, giving information regarding ice fields. This brief message gives a glimpse into the confusion that reigned during the hours and days after the disaster. After giving a report on the best path to the *Titanic's* last known position, the *Parisian* responds: "MY KNOWLEDGE OF THE TITANIC'S POSITION AT MIDNIGHT WAS DERIVED FROM YOUR OWN MESSAGE TO NEW YORK IN WHICH YOU GAVE IT AS 41.47 50.50..." framed.

\$800 - 1,200

**PROPERTY FROM THE BRUCE ISMAY COLLECTION**

126

**TITANIC DISASTER—MARCONI MESSAGES #23-25, RELATING TO BRUCE ISMAY.**

A group of three Marconi messages from the R.M.S. *Olympic* radio log book, 3 pp, oblong 8vo (140 x 200 mm), April 15, 1912, being communications between the Commander of the R.M.S. *Carpathia* and the Commander of the R.M.S. *Olympic*, discussing whether or not the R.M.S. *Olympic* (the *Titanic*'s sister ship) should pass in view of and aid the R.M.S. *Carpathia*, each framed.

These three documents record the moment when the authorities decide whether or not to let the *Olympic* participate in the transport of survivors. The earliest message reports on the condition of Bruce Ismay, the White Star Line's managing director who survived the sinking: "To: COMMANDER OLYMPIC. RECEIVED 3.18 PM N.Y.T. / MR. BRUCE ISMAY IS UNDER AN OPIATE. / ROSTRON." The next message, sent by Rostron just two minutes later, reads: "To: COMMANDER O L Y M P I C RECEIVED 3.20 pm NYT / DO YOU THINK IT ADVISABLE TITANIC'S PASSENGERS SEE OLYMPIC. / PERSONALLY I SAY NOT. \ ROSTRON." Two minutes later, Rostron added: "To: COMMANDER OLYMPIC RECEIVED 3.22 pm NYT / MR. ISMAY ORDERS OLYMPIC NOT TO BE SEEN BY CARPATHIA. / NO TRANSFER TO TAKE PLACE. ROSTRON."

See John Booth and Sean Coughlan, *Titanic - Signals of Disaster* (Wiltshire: White Star Publications, 1993), pp 160-164.

**\$10,000 - 15,000**

Form No. 4—100—125.00 Date, Day 15 APR 1912

The Marconi International Marine Communication Co., Ltd.,  
WATERGATE HOUSE, YORK BUILDINGS, ADELPHI, LONDON, W.C.

No. OLYMPIC OFFICE 15 APR 1912 19

Handed in at CARPATHIA

CHARGES TO PAY

Total

To COMMANDER OLYMPIC. RECEIVED 3.18 PM N.Y.T.

MR. BRUCE ISMAY IS UNDER AN OPIATE.

ROSTRON.

126

Form No. 4—100—125.00 Date, Day 15 APR 1912

The Marconi International Marine Communication Co., Ltd.,  
WATERGATE HOUSE, YORK BUILDINGS, ADELPHI, LONDON, W.C.

No. OLYMPIC OFFICE 15 APR 1912 19

Handed in at CARPATHIA

CHARGES TO PAY

Total

To COMMANDER O L Y M P I C RECEIVED 3.20 pm NYT

DO YOU THINK IT IS ADVISABLE TITANIC'S PASSENGERS SEE OLYMPIC.  
PERSONALLY I SAY NOT. ROSTRON.

126

Form No. 4—100—125.00 Date, Day 15 APR 1912

The Marconi International Marine Communication Co., Ltd.,  
WATERGATE HOUSE, YORK BUILDINGS, ADELPHI, LONDON, W.C.

No. OLYMPIC OFFICE 15 APR 1912 19

Handed in at CARPATHIA

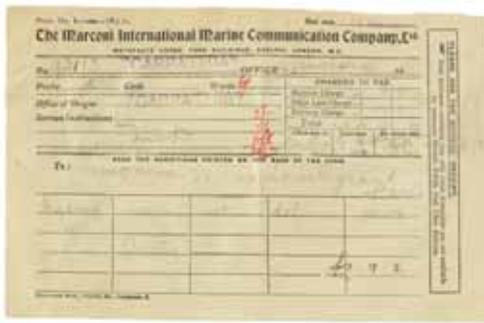
CHARGES TO PAY

Total

To COMMANDER OLYMPIC RECEIVED 3.22 pm NYT

MR. ISMAY ORDERS OLYMPIC NOT TO BE SEEN BY CARPATHIA.  
NO TRANSFER TO TAKE PLACE. ROSTRON.

126



127



128

**PROPERTY OF VARIOUS OWNERS**

127

**A COLLECTION OF FOUR TITANIC MARCONIGRAMS**

Sent from on board the RMS *Carpathia*, 17 April 1912.

**0655am.**

To/ Miss A Whiteman, Palmyra New Jersey.

*Safe and well, Gus.*

**0700am.**

To/Stengel and Rothschild, Newark NJ.

*Have two automobiles to meet Carpathia, have some survivors with me. CE Henry Stengel*

**0702am.**

To/ VJ Minahan, Green Bay Wisconsin.

*Lillian and Daisy Minahan at my home, come ten seventy five Broad St. Newark, CE Henry Stengel*

**0709am.**

To/ Simousin, Rue St Louis LeGrand, Paris.

*Sydney missing not definite news yet, Christy*

(4)

**\$6,000 - 8,000**

RMS *Carpathia* received the emergency calls from *Titanic* late on April 14th 1912 and steamed at full speed through the ice field, arriving at 4am the following morning. By 0830 she had picked up all the surviving lifeboats and had rescued 705 passengers and crew. Not having sufficient resources on board to complete her voyage to Europe, she returned to New York, arriving there on April 18th. These Marconigrams form part of a large body of signals sent by the survivors to friends, family and business connections after the disaster.

Charles Emil Henry Stengel 54, and his wife Annie 44, boarded in Cherbourg and were saved in lifeboats 1 & 5. Lillian and Daisy Minahan 37 & 33, boarded in Southampton and were saved from lifeboat 14. No identification for Christy and Gus.

128

**A BRONZE RMS CARPATHIA PRESENTATION MEDAL**

A shaped bronze medal, the obverse depicting the vessel amongst icebergs with the lifeboats of RMS *Titanic*, bordered with dolphins and surmounted by Neptune's head. The reverse, inscribed *Presented to the Captain Officers and Crew of RMS Carpathia in recognition of gallant and heroic service From the Survivors of the SS Titanic April 15th 1912 Dieges & Clust NY*. The medal subsequently engraved *A Gilliam* below the inscription on the reverse. together with two photographs and birth certificate, relating to Alfred Gilliam.

**\$5,000 - 7,000**

Alfred Gilliam served as a Steward on board RMS *Carpathia*.

Following the rescue of the *Titanic's* survivors a series of commemorative medals were struck and presented to the Officers and crew of *Carpathia*. A total of 320 were produced, mostly in Bronze, with Officers receiving a Silver version and a Gold medal to Captain Rostron. They were not inscribed to a recipient, but holders often had their names added subsequently.

129

**ATTRIBUTED TO ÉDOUARD ADAM (FRENCH, 1847-1929)**

The ships *La Pacifique* and *Tropique* passing at sea  
oil on canvas

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

**\$4,000 - 6,000**

130

**A DIORAMA OF THE NANTUCKET LIGHTSHIP IN A ROUGH SEA ATTRIBUTED TO WILLIAM HITCHCOCK (AMERICAN, 1928-2006)**

the hull painted in red with "NANTUCKET" in white on each side, the decks painted grey, and detailed with chocks, bell, deck house and bridge, masts with marker lights, funnel, lifeboats on davits, canopy frames, railings, rafts, stove pipe, jack and flag staffs, and numerous other details. Set in a molded undulating and surging sea with painted whitecaps and break wash. Displayed in a mahogany case with glass cover with brass trim and accompanying stand.

*40 x 16 x 20-1/2 in. (101.6 x 40.6 x 52 cm.), cased on stand. (2)*

**\$5,000 - 7,000**



129



130



131

131

**AN EXHIBITION STANDARD WATERLINE MODEL OF THE R.M.S. ANDES OF THE ROYAL MAIL LINE  
BASSETT-LOWKE, NORTHAMPTON; CIRCA 1953**

the hull built up in wood, with a painted red waterline and white topsides with framed port holes and window frames, anchors and hand lettered name on either side of the bow and the stern, the deck of laid paper with the planking drawn in India ink, and detailed with deck light, bollards, anchor windlass, vents, cargo hatches, ladders, fore and aft masts with standing and running rigging, built up superstructure with bridge and bridge wings detailed with running lights, binnacle, radio finder and antennae, deck railings, lifeboats on davits, funnel painted in Royal Mail livery, pool with chairs and umbrellas, flags, and other details. Mounted on modeled textured painted sea with a pair of engraved aluminum name plaques, and displayed within a mahogany framed glass case on a later wood table stand.

49 x 17-1/2 in. (126.3 x 44.5 cm.), cased.

**\$5,000 - 7,000**

**Literature**

Roland Fuller et al., *The Bassett Lowke Story*, 1984, page 342 for a listing of the production year of the model for Royal Mail.



132



132



133



133

**PROPERTY FROM THE BIKOFF COLLECTION OF MARITIME ART**

132

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

*The Fleet at Anchor and Dreadnought*, c.1930

a pair of etchings

(signed in pencil, outside margin, lower left "W.L. Wyllie")

4 x 13-1/2 in (10.1 x 34.2 cm.);

4 x 14-1/4 in (10.1 x 36.1 cm.), sight of each

[not examined out of the frames]

**\$1,500 - 2,500**

133

*A pair of naval prints,*

**WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)**

*A dreadnought at anchor*

signed lower left "W L Wyllie"

drypoint etching

8-1/2 x 10-1/4 in. (21.5 x 26 cm.), sight.

**NORMAN WILKINSON (BRITISH, 1878-1971)**

*Swan Song of a Raider*

(the sinking of the S.M.S. Bismarck)

signed on the stone, lower right and in pencil outside the lower

right margin.

grisaille lithograph

12-1/2 x 13-1/4 in. (31.7 x 33.6 cm.), sight.

[not examined out of the frame]

**\$700 - 1,000**



134

PROPERTY FROM THE COLLECTION OF DONALD HORSBURGH

134

**A COMMEMORATIVE PHOTOGRAPH ALBUM FOR THE H.M.S. DURBAN BRITISH, 1931-1933**

documenting her first cruise from Sheerness after her commissioning from mid-September 1931, through to her passage to Gibraltar, the Cape Verde Islands, and onto Brazil, Uruguay, Argentina, the Falkland Islands, Chile, Peru, Panama, and then Bermuda. Including cigarette cards, snapshots of the crew, landscapes and ships, and programs for shows (put on by the crew), cartoons and regattas. Within a burgundy colored album with string binding, 53 pp, approximately 170 images, cards and programs. 8-1/2 x 12 in (21.5 x 30.4 cm)

\$500 - 700



135

135

**TWO LARGE PHOTOGRAPHIC ALBUMS FOR THE S.M.S. KARLSRUHE GERMAN, 1934-1936**

a pair of albums for the S.M.S. *Karlsruhe*, the first for 1934-35, with photographs of training, life on board and recreation in and around Kiel before service begins, launching for the voyage, and in all major stops on its trip Oct 1934-June 1935: the Azores, Trinidad, Rio de Janeiro, Montevideo, Strait of Magellan, Chile, Peru, San Francisco, Oakland, Vancouver, Acapulco, Panama Canal, Colon, Houston, Charleston, Spain. 48 pp and approximately 200 images of various sizes. The second album for the S.M.S. *Karlsruhe* for the world cruise from 1935-36: departing from Kiel, and onto Santa Cruz, Sao Thome and Principe, Angola, South Africa, Japan, Seychelles, Java, the Philippines, Hong Kong, Alaska, San Diego, Panama Canal, Saint Thomas, Spain, and more. 44 pp and approximately 197 images of various sizes and a fold out map of the cruise. 16-1/2 x 11 in (41.9 x 27.9 cm) (2)

\$700 - 1,000



136

136

**32 GERMAN NAVAL HAT BANDS WITH 2 BOOKS**

the two books:

- Rivier, Horst; Die Mutzenbänder der Kaiserlichen Deutschen Marine 1848-1920, Lang & Hopf, Kolbermoor, 1980.
- Rivier, Horst; Die Mutzenbänder der Deutschen Reichsmarine und der Marine des III. Reiches 1920-1945, Lang & Hopf, Kolbermoor, 1980. and including hatbands from the following ships: Theodor Riedel, Karlsruhe, Admiral Scheer, Amazone, Scharnhorst, U-boat Flotille 12, Deutschland, Emden (2), Koln, Leipzig, Nurnberg, Gneisenau, Gorch Fock, Graf Spee (2), and others.

1-1/4 in., width of hatbands, all of varying lengths.

\$1,500 - 2,500



136

**Provenance**

Property from the Donald Horsbaugh Collection.

137<sup>□</sup>

**A WORLD WAR II NAVAL MESS JACKET AND CAP GERMAN, CIRCA 1944**

in blue worsted wool, the short double breasted jacket with engineer's shoulder badge, Kriegsmarine patch and ribbon. The hat with a Kriegsmarine patch and hat band marked *Kriegsmarine*, and the owner's initials "C.L."

\$400 - 600

138<sup>□</sup>

**SIX WORLD WAR II GERMAN NAVAL BADGES GERMAN, 1941-45**

including: A Kriegsmarine "E"-boat war badge, a Kriegsmarine destroyer's war badge (circa 1940), a Kriegsmarine minesweeper/sub-chaser/escort vessel war badge (1940), a Kriegsmarine High Seas Fleet badge (1941), and (2) U-boat war badges from 1939. 2-1/2 x 2 in. (6.3 x 5.0 cm.), the largest and smaller. (6)

\$400 - 600



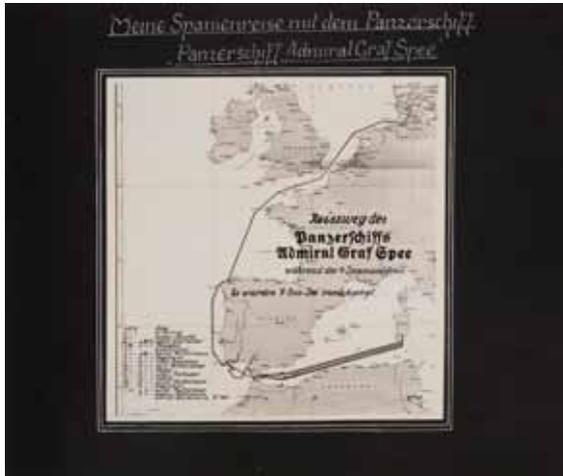
137



138



139



139



140

**PROPERTY FROM THE DONALD HORSBURGH S.M.S. GRAF SPEE COLLECTION**

139

**AN IMPORTANT AND RARE PHOTO ALBUM FOR THE GERMAN BATTLESHIP S.M.S. GRAF SPEE GERMAN, 1937-1939**

Album includes photographs depicting the service of the *Graf Spee* and the experience of its crew from 1937 to the end of World War II. Photographs depicting life on board as well as recreation and tourist activities of crew in various ports in 1937 (Caribbean, South America, South Africa, Japan); route to Gibraltar. June–Dec 1937: life on board, military engagements, and recreation in Gibraltar, Southern Spain and Morocco; Ironclad *Deutschland* attacked, bombing, funeral services; Scheer attacks Almeria; Führer speaks to the crew of the *Deutschland*; route to Gibraltar, return around Scotland. June–Oct 1938: life on board, military engagements and recreation in Norway, Scotland; training cruise to Bilbao. Nov 1938: life on board, military engagements and recreation in Bilbao and Bay of Biscay; route to Ceuta. Apr–May 1939: life on board, military engagements and recreation in Ceuta and Tétouan; declaration of war by Britain and France, attack of British ships *Clement* (sunk), *Newton Beach* (captured), *Ashlea* (sunk); ship makes its way to Indian Ocean, attack of further British ships *Africa Shell* (sunk), *Doric Star* (sunk), *Tairoa* (sunk and prisoners taken), *Streonshahl* (sunk); repairs and eventual scuttling in Montevideo, funeral of Langsdorff, daily life of crew interned in Argentina.

14-1/2 x 11 in (36.8 x 27.9 cm)

**\$2,000 - 3,000**

*Admiral Graf Spee* was a Deutschland-class heavy cruiser which served with the Kriegsmarine of Nazi Germany during World War II. The vessel was named after Admiral Maximilian von Spee, commander of the East Asia Squadron that fought the battles of Coronel and Falkland Islands in World War I. She was laid down at the Reichsmarinewerft shipyard in Wilhelmshaven in October 1932 and completed by January 1936. Armed with six 28 cm (11 in) guns in two triple gun turrets, *Admiral Graf Spee* and her sisters were designed to outgun any cruiser fast enough to catch them. Their top speed of 28 kn (52 km/h; 32 mph) left only a handful of ships in the Anglo-French navies able to catch them and powerful enough to sink them. The ship conducted five non-intervention patrols during the Spanish Civil War in 1936–1938, and participated in the Coronation Review for King George VI in May 1937. *Admiral Graf Spee* was deployed to the South Atlantic in the weeks before the outbreak of World War II, to be positioned in merchant sea lanes once war was declared. Between September and December 1939, the ship sank nine ships totaling 50,089 gross register tons (GRT), before being confronted by three British cruisers at the Battle of the River Plate on 13 December. *Admiral Graf Spee* inflicted heavy damage on the British ships, but she too was damaged, and was forced to put into port at Montevideo. Convinced by false reports of superior British naval forces approaching his ship, Hans Langsdorff, the commander of the ship, ordered the vessel to be scuttled.



141



141



142

140

**A UNIFORM FROM A SAILOR WHO SERVED ON BOARD THE S.M.S.GRAF SPEE GERMAN, CIRCA 1938**

including a double breasted mess jacket in worsted wool, with two rows of gold buttons and a cross button with chain, the Kriegsmarine patch on the right breast, mark on the inside below the collar 01261/ 38 S/ Haar; a sailor's blue blouse in worsted wool, with the Kriegsmarine patch on the right breast, with the rank for a Seaman 1st class on the left arm; a German sailor's white "dickie" in cotton with blue collar and marked 01261/ 38 S/ Haar; and a Krigsmarine sailor's cap with white cover, badge, and hat band marked *Panzerschiff Admiral Graf Spee*. We believe "Haar" is the last name of the sailor. *various sizes, (4)*

**\$2,000 - 3,000**

141<sup>□</sup>

**AN ARCHIVE OF S.M.S. GRAF SPEE PAPERS, LETTERS AND PHOTOGRAPHS 1939-2002**

The collection includes: a set of twelve (12) small black & white photographs showing the S.M.S. Graf Spee in 1939 after the battle for the River Plate just before and as the scuttling took place by Commander Simms, RN from on-board the H.M.S. Exeter; a set of (4) black and white postcards of the Graf Spee; a book in Spanish on the battle of the River Plate, inscribed to the owner by the author, Friedrich Wilhelm Rasenack, who was an artillery officer on board the Graf Spee; an Argentine internment document for Peter Haar, a sailor on board the Graf Spee, detailing his internment in Argentina from December 1939 through December 1943 and his marriage in Buenos Aires in 1950; a small brown leather folder marked "Ausweis" (ID); a white "Kriegsmarine" emblem, removed from a sailor's blouse; a program for the *Triumphal March/ of the/ VICTORS/ of the/ GRAF SPEE* from February 1940; a collection of 35 letters from Friedrich Wilhelm Rasenack to the owner from about 1992 until 2000. Rasenack died in 2008, along with a copy of the original speech made at the 56th anniversary of Capt. Langsdorff's death by his daughter (in German with an English translation), and another letter from Captain Langsdorff's daughter to the owner about her father. *Various (58)*

**\$400 - 600**

142<sup>□</sup>

**A S.M.S. GRAF SPEE COMMEMORATIVE PLATE AND BADGES VARIOUS, 1950 AND LATER**

each with the crest of the S.M.S. Graf Spee, including a 50th Anniversary plate for the sinking (1989), a small wall medallion, a badge commemorating the 60th anniversary of the sinking (1999), and a lapel pin for the Graf Spee Association.

*9-1/4 in. (23.4 cm.), diameter of the plate and smaller. (4)*

**\$400 - 600**



143

**PROPERTY OF ANOTHER OWNER**

143

**A CASED SET OF U.S. NAVY MINIATURE MODELS OF MERCHANT SHIPS, SET MK I SOUTH SALEM STUDIOS, SO SALEM, NY CIRCA 1943**

in 1:1200 scale, each model in cast metal, painted grey and displayed on a painted blue board with the ship identified on the bottom. Included are: Passenger New (two stack); Passenger New (one stack); Passenger Old (one stack); Combination Passenger Cargo-old; Modern Freighter (Split Superstructure); Liberty Ship; Standard Freighter-old; Engines Aft Cargo; Tanker; Trawler; Old Three-Island Freighter; Combination Passenger Cargo-Modern; Tanker - Modern; Collier; Whaler. Each model detailed with deck structures, armament, funnels and other details. All contained in the original box with rope handles and stenciled labeling. The box marked "Property of U.S. Navy Made by South Salem Studios, So Salem, New York." 14-1/2 x 10 x 2-3/4 in. (36.8 x 25.4 x 6.9 cm.) the box closed. (15)  
**\$600 - 800**



144



144 (detail)



145



145 ( detail)



145 ( detail)



145 (detail)

**PROPERTY FROM THE BIKOFF COLLECTION OF MARITIME ART**

144

**AN EXHIBITION STANDARD WATERLINE MODEL OF THE H.M.S. LONDON**

**ERIC R. DYKE, BRITISH, CIRCA 1981**

modeled in 16'-1", the hull built up in wood and painted with a black waterline and grey topsides, fitted with portholes and anchors, the decks detailed with chocks, hawse pipes, anchor chain, bollards, railings, gun turrets, built up superstructures with numerous details including a well detailed bridge, search lights, range finders, masts, anti-aircraft guns, funnels, various different ships boats, cranes, rafts, torpedo tubes, vents, line coils, rigging and numerous other details. Displayed on a painted sea, on a mahogany base within a glass case. 47 x 14 x 13-1/2 in. (119.3 x 34.2 cm), cased. Cased

**\$4,000 - 6,000**

**Provenance**

- with Parker Gallery, London

Modeled as she appeared after her 1949 re-fit, originally as a three funneled county class cruiser.

ex-Parker Gallery,

H.M.S. *London*, pennant number C69, was a member of the second group of the County-class heavy cruisers of the Royal Navy. She and her sisters; *Sussex*, *Shropshire*, and *Devonshire* differed from the earlier group of Counties, (known as the Kent class), by having a smaller forward superstructure, which was positioned slightly further aft, and little armour plating. H.M.S. *London*'s career spanned over twenty years, and she was eventually scrapped in 1950.

145

**AN EXHIBITION STANDARD WATERLINE MODEL OF THE CRUISER H.M.S. KENYA**

**ERIC R. DYKE, BRITISH, 1981**

modeled in 16'-1" scale, the hull built up in wood and painted with a black waterline and grey topsides, fitted with portholes and anchors, keep way poles, name painted on the stern, the decks detailed with chocks, hawse pipes, anchor chain, bollards, railings, gun turrets, built up superstructures, with numerous details including a well detailed bridge, search lights, range finders, masts, anti-aircraft guns, funnels, various different ships boats, crane, raft drums, torpedo tubes, vents, davits, line coils, rigging and numerous other details. Displayed on a painted sea, on a mahogany base within a glass case. 42 x 14 x 11 in. (106.7 x 36.8 cm.) cased

**\$4,000 - 6,000**

**Provenance**

- Parker Gallery, London

**Awards**

- Gold Medal, 1981

**Exhibited**

Model Engineering Exhibition; Wembley, UK, 1981 - Awarded the Gold Medal

*HMS Kenya* was a Crown Colony-class cruiser of the Royal Navy. *Kenyaw* was launched on 18 August 1939 from the yards of Alexander Stephen and Sons, Glasgow, Scotland, and commissioned on 27 September 1940. She took part in the hunt for the German battleship *Bismarck* in May 1941 whilst part of the 2nd Cruiser Squadron, based at Scapa Flow. *Kenya* joined the America and West Indies Station with the 8th Cruiser Squadron in October 1946, but in December of the following year, she returned to the UK and was placed in the reserve. The cruiser had a comprehensive modernisation in 1945-6 and was reactivated to replace the cruiser *London* on the Far East station, in 1949 after another extensive refit. She paid off into reserve in August 1958, the ship was declared for disposal in February 1959 and was scrapped in 1962.

**THE ANTHONY CATANIA COLLECTION  
OF CHINA TRADE, MARITIME PAINTINGS  
AND NAVIGATIONAL INSTRUMENTS**



146

146

**CHINESE SCHOOL,  
CHINA TRADE, CIRCA 1860**

A British clipper ship off Hong Kong

inscribed to a tag on the verso: *China Trade/ CA. 1860/ In Bound/ Hong Kong/ From the  
Estate of T Jackson Curator of Marine Art/ Smithsonian D1983*

oil on canvas

15-1/4 x 20 in. (38.7 x 50.8 cm.)

**\$6,000 - 8,000**



147

147

**ATTRIBUTED TO HUNG QUA, CHINESE,  
CHINA TRADE**

The American clipper ship "Archer" arriving Hong Kong  
oil on canvas

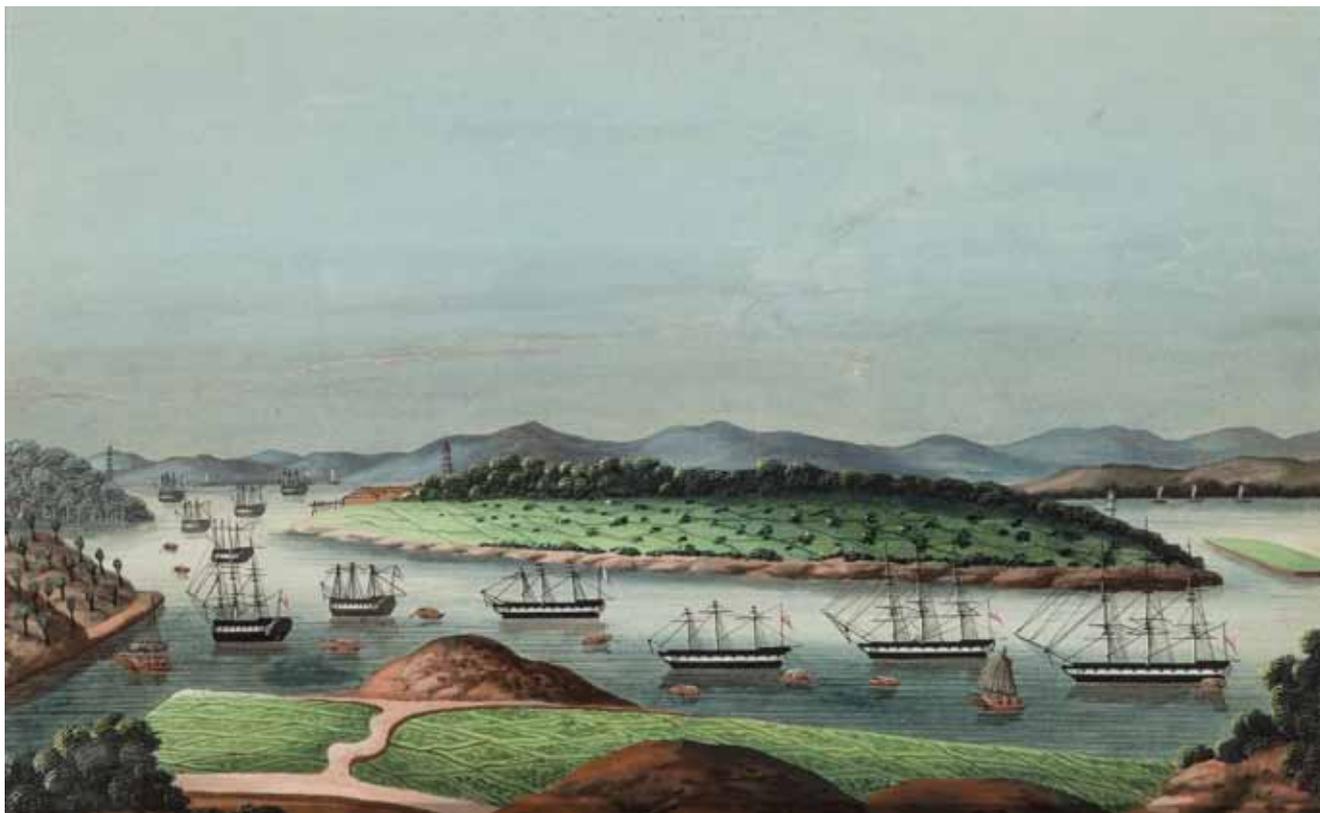
26 x 35 in. (66 x 88.9 cm.)

**\$15,000 - 25,000**

The clipper ship *Archer* was built for Crocker & Warren of New York in 1852 by James M. Hood. She had principal dimensions of LOA 176 ft., Beam 37 ft., Draft 21 ft. The *Archer* had numerous owners including Samuel G. Reed and William Perkins, both of Boston. From 1853 to 1872, she made 11 voyages between New York or Boston to San Francisco in 118 days, resulting in her status as a "fast sailer." Unfortunately, she sustained many injuries from a hurricane off the coast of Cape Hatteras in March of 1866. On February 12, 1880, the *Archer* was bark-rigged and lost at sea.

148

**NO LOT**



149

149

**CHINESE SCHOOL,  
CHINA TRADE, 19TH CENTURY**

Ships at anchor in Canton harbor

with dated letter. Inscribed on the verso *The ships at anchor on Whampoa, China one of my father's ships lying off the Porcelain(?) in the distance- Painted in Canton, China for my brother Edwin M. Lewis-, by a Chinese? 1834/5 G.S.L. on a label.*

watercolor and gouache

*Sight 9 x 14-1/2 in. (22.8 x 36.8 cm.)*

**\$4,000 - 6,000**

150

**CHINESE SCHOOL,  
CHINA TRADE, EARLY 20TH CENTURY**

"The British ship Topaz arriving off China"  
inscribed center bottom "Topaz"

oil on canvas

15 x 21 in. (38.1 x 53.3 cm.)

\$2,000 - 3,000



150

151

**CHINESE SCHOOL,  
CHINA TRADE, MID-19TH CENTURY**

The U.S.S. *Hartford* on China station

oil on canvas

15-1/2 x 21-1/2 in. (39.3 x 54.6 cm.)

\$3,000 - 4,000



151

*USS Hartford*, a sloop-of-war, steamer, was the first ship of the United States Navy named for Hartford, the capital of Connecticut. *Hartford* was launched 22 November 1858 at the Boston Navy Yard; sponsored by Miss Carrie Downes, Miss Lizzie Stringham, and Lieutenant G. J. H. Preble; and commissioned 27 May 1859, Captain Charles Lowndes in command. The *Hartford* served in several prominent campaigns in the American Civil War as the flagship of David G. Farragut, most notably the Battle of Mobile Bay in 1864. From July 1865, she served as flagship of a newly organized Asiatic Squadron until August 1868 when she returned to New York and was decommissioned for several years. She survived until 1956, when she sank awaiting restoration at Norfolk, Virginia.

152

**CHINESE SCHOOL,  
CHINA TRADE, LATE 19TH CENTURY**

A sail/ steam Dutch ship, S.S. *Tambora*  
approaching China

oil on canvas

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

\$2,500 - 3,500



152



153

153  
**CHINESE SCHOOL,  
CHINA TRADE, LATE 19TH OR EARLY  
20TH CENTURY**

A trading scene  
oil on canvas  
11 x 15 in. (27.9 x 38.1 cm.)  
\$1,000 - 1,500



154

154  
**A CAMPHORWOOD ROLL TOP LAP DESK  
PROBABLY FOR THE CHINA TRADE,  
CIRCA 1830**

with a slant front, a single lower drawer, which when opened rolls back the louvered cover which reveals a two-tiered fitted interior, sloped writing surface, and pop up storage, and tambour doors. The drawer also supports the hinged writing surface which folds open and is covered in blue velvet. When the writing surface is opened, additional compartments are revealed. With brass bound corners and top edges, inset handles, lock plate in brass with escutcheon and key, and other details.  
21-1/8 x 15-1/4 x 9 in. (71.4 x 38.7 x 22.8 cm.)  
\$1,000 - 1,500



155<sup>Y</sup>

155<sup>Y</sup>  
**A LARGE TWO PART CAMPAIGN CHEST  
ARMY-NAVY OBL, LATE 19TH OR EARLY  
20TH CENTURY**

configured with 2 small drawers over 1 large drawer, and the lower section with 2 larger drawers in camphor wood or other hardwood, brass bound at the corners, recessed brass handles, lock escutcheons on each drawer, on raised bun feet.  
45 x 22 x 45-1/2 in. (114.3 x 55.8 x 115.5 cm.), width x depth x height.  
\$1,800 - 2,200

156

**CHINESE SCHOOL,  
CHINA TRADE, LATE 19TH CENTURY**

The U.S.S. *Concorde* in a storm tossed sea  
inscribed at the center "U.S.S. Concord"  
oil on canvas

16 x 21-1/2 in. (40.6 x 54.6 cm.)

**\$1,000 - 1,500**

USS Concord (Gunboat No. 3/PG-3) was a member of the Yorktown class of steel-hulled, twin-screw gunboats in the United States Navy in the late 19th and early 20th centuries. She was the second U.S. Navy ship named in honor of the town of Concord, Massachusetts. She was stationed on the West Coast from 1893-1896 and made trips to the Asiatic Station in 1893 and 1896, and participated in the Battle of Manila Bay in 1898.



156

157

**CHINESE SCHOOL,  
CHINA TRADE, EARLY 20TH CENTURY**

The S.S. *Empress of India* in a storm  
the label on the frame inscribed "S.S.  
Empress of India".

oil on canvas

17-3/4 x 23-1/4 in. (45.0 x 59.0 cm.)

**\$1,800 - 2,200**

*R.M.S. Empress of India* was an ocean liner built in 1890 for the Canadian Pacific Steamships. She would be the first of two CP vessels to be named *Empress of India*. In 1891, Canadian Pacific Railway (CPR) and the British government reached agreement on a contract for subsidized mail service between Britain and Hong Kong via Canada. She and her two running mates - the *RMS Empress of China* and the *RMS Empress of Japan* - created a flexible foundation for the CPR trans-Pacific fleet which would ply this route for the next half century. She was sold to the Maharajah of Gwalior in 1914 and renamed in 1915, and then scrapped in 1923.



1587

158

**CHINESE SCHOOL,  
CHINA TRADE, EARLY 20TH CENTURY**

A freighter in a storm

oil on canvas

13 x 22-1/2 in. (33 x 57.1 cm.)

**\$2,500 - 3,500**



158



159  
**A 2-3/4 INCH TABLETOP TELESCOPE**  
**HORNE & THORNTHWAITE, LONDON, CIRCA 1890**  
[signed] on the backplate, with a brass tube, rack and pinion focus, sighting scope, tripod stand with elevation and lateral adjustment.  
*36-1/2 in. (92.7 cm.), Length of tube, 26 in. (66.0 cm), median height.*  
**\$1,200 - 1,800**

160  
**A 3-INCH TRIPOD MOUNTED TELESCOPE**  
**BARDOU & SON, PARIS**  
[signed] on the back plate "Bardou & Son Paris", with a rack and pinion focus knob, single draw fine focus, brass tube, single draw focus tube, with shaft mount on a mahogany tripod.  
*33-1/2 in. (85.0 cm.), Median height on tripod, 40 in. (101.6 cm.), Length of tube. (3)*  
**\$2,000 - 3,000**

161  
**A MULTI-DRAW BOXED TELESCOPE WITH TABLE TOP STAND**  
**JOHN BERGE (1742-1808), BRITISH, CIRCA 1795**  
[signed] on the focus tube, and inscribed on the outer ring "Capt. W. G. Lobb, RN", A four-draw telescope, with a mahogany body, brass end rings, 4-draws, lens caps on a brass tripod stand, which folds into a mahogany box.  
*10 in. (25.4 cm.), length closed; 14 in. (35.5 cm.) height on stand; 11-1/2 x 6 x 3-1/2 in. (29.2 x 15.2 x 8.8 cm.), the box.*  
**\$1,500 - 2,500**

Captain W.G. Lobb commanded the frigate, Crescent, which captured the HMS Galgo, before arriving at Port Royal, Jamaica on November 23, 1799.



162  
**A 2-INCH DUAL-DRAW TABLE-TOP TELESCOPE**  
**NAIRNE, LONDON, CIRCA 1780**  
[signed] on focus tube, with a tapered mahogany tube, brass end pieces, brass tripod stand, with fitted box.  
*20 in. ( 50.8 cm.), median height, 32 in. (81.2 cm) length closed; 30 x 6-3/4 x 4-3/4 in. (76.2 x 17.1 x 11.4 cm.), the box.*  
**\$1,500 - 2,500**

163  
**A 2-3/4 INCH TABLE-TOP TELESCOPE**  
**DUDLEY ADAMS, BRITISH (CIRCA 1760-1826)**  
[un-signed] with a tapered mahogany tube, brass end pieces with lens caps, rack and pinion focus knob, various lenses, brass tripod, within a fitted box.  
*43-1/2 in. (110.4 cm.), length of tube, 45 x 9-1/4 x 5-1/4 in. (114.3 x 23.4 x 13.3 cm.), the box.*  
**\$1,800 - 2,200**

164  
**A 2-3/4 INCH SINGLE DRAW LIBRARY TELESCOPE ON STAND**  
**PETER & JOHN DOLLOND, LONDON, CIRCA 1800**  
[signed] on the backplate, with a mahogany tube, brass end pieces, rack and pinion focus, day and night lenses, with tall stand in two sections on three legs. Within a fitted case.  
*44 in. (111.7 cm.), length of tube, 42 in. (106.6 cm.), median height on stand, 47 x 7-1/2 x 4-3/4 in. (119.3 x 19.0 x 12.0 cm.), the box.*  
**\$1,200 - 1,800**



161



162



164



163

**THE ANTHONY CATANIA COLLECTION OF CHINA TRADE,  
MARITIME PAINTINGS AND NAVIGATIONAL INSTRUMENTS**



165



167



166



168

165

**A 4 INCH U.S. NAVY 48 HOUR CHRONOMETER  
HAMILTON WATCH CO., LANCASTER, PA., CIRCA 1941**

[signed] on the silvered face above and through the center, further marked "N", 7077 and 1941 within the seconds subsidiary dial, also with Arabic numerals, wind down dial, blackened hands, screw off face, a gimballed brass bowl, spring loaded key hole cover and other details. All within a mahogany brass bound box with carrying handles, double hinged lid, inner glass cover, and top [replaced]. Along with outer carrying box. Model 21.

*12-3/4 x 10-1/4 x 9-1/4 in. (32.3 x 26 x 23.4 cm.), the carrying box.*

**\$1,000 - 1,500**

166

**A 3-INCH EIGHT DAY DECK WATCH  
LONGINES, AMERICAN, CIRCA 1920**

[signed] on the white enamel face "Longines Chronometer", with oversize Arabic numerals, wind countdown dial below the "12", subsidiary minutes dial below the center, wind and time set knobs on the back, marked with serial no. 4551266. Mounted on a mahogany board within a hinged mahogany box.

*5 x 5-3/4 x 2 in. (12.7 x 14.6 x 5 cm.), the box.*

**\$700 - 1,000**

167

**A 4 INCH TWO DAY BOXED CHRONOMETER  
KELVIN, WHITE & HUTTON, 11 BILITER STEET, LONDON,  
CIRCA 1919**

[signed] above and through the center on the silvered face, with Roman numerals, wind down dial, subsidiary second dial, and marked with the serial number 5290, with a screw off face, brass bowl, gimbal, spring loaded key hole cover, winding key, all within a brass bound mahogany box with recessed brass handles and lock escutcheon, hinged glass cover, ivory plaque, and other details. All within a carrying box.

*9-1/2 x 11-1/2 x 8-1/2 in. (24.1 x 29.2 x 21.5 cm.), the carrying box.*

**\$1,500 - 2,500**

168

**A 4-INCH 48 HOUR BOXED CHRONOMETER  
EGGERT AND SONS, 239 PEARL STREET, NEW YORK, FL.  
1851-1859 CIRCA 1851**

[signed] on the dial through the center with a silvered face, Roman numerals, wind down dial below the "12", subsidiary seconds dial below the center, gold hands, gimballed brass bowl with spring loaded key hole cover, gimballed lock, screw off face, key, within a brass bound mahogany box with double cover with lock and spring latch, handles, and a brass name plate engraved "A. Nemsalt". Number 277. On the inside of the rim of the glass face is heavily inscribed "Presented by a few Merchants of the City of New York to Capt. Job G. Lawton as a testimonial of their admiration of..."

*7-3/4 x 7-3/4 x 7-3/4 in. (19.6 x 19.6 x 19.6 cm.), the box.*

**\$3,000 - 4,000**



169



170



171



172

169

**A BRASS DOUBLE "T" FRAME SEXTANT  
TROUGHTON AND SIMMS, LONDON, CIRCA 1826-1844**

[signed] on the radius, with a 10 inch radius arm with magnifier, an 11 inch radius marked from 0-145 in 5 degree increments on an inset steel scale, the double frame supported by pillars, fitted with mirrors and filters, with three scopes and eye filters. In the original box with the owner's name on the radius arm and name plate on the exterior of the original box.

*11 x 13-3/4 x 5 in. (27.9 x 34.9 x 12.7 cm.), the box.*

**\$1,500 - 2,000**

170

**A "T"- PILLAR DOUBLE FRAME SEXTANT  
HENRY HUGHES AND SONS, FENCHURCH ST., LONDON,  
CIRCA 1838**

[signed] on the radius, with a 10 inch radius arm with magnifier, the 11 inch brass radius with inset steel scale from 0-155 in 5 degree increments, fitted with shades and mirrors, along with four scopes and an eyepiece filter. All within the original fitted brass bound square box with recessed handles, latches, lock, and calibration certificate. No. 2751.

*11-1/2 x 11-1/4 x 5 in. (29.2 x 28.5 x 12.7 cm.), box dimensions.*

**\$1,200 - 1,800**

171

**A BOXED QUINANT  
LONDON, CIRCA 1850**

[indistinctly signed] on the radius, With a 9-1/2 inch radius arm with magnifier, 10 inch brass radius with inset steel scale [worn, hard to read], mirrors and filters, wood handle and three feet. Complete with 4 scopes and filters in the original box.

*11 x 5 in. (27.9 x 12.7 cm.), the box.*

**\$1,000 - 1,500**

172

**A SMALL CIRCULAR POCKET SEXTANT  
COOK, TROUGHTON AND SIMMS, YORK, ENGLAND;  
FOR THE HUGHES OWENS CO. LTD., CIRCA 1930**

in brass with a small thumb screw adjustable radius arm, magnifier to read the scale, eyepiece with sliding cover, and housing cover/ stand. In a leather case.

*3 in. (7.6 cm.), diameter.*

**\$600 - 800**

**THE ANTHONY CATANIA COLLECTION OF CHINA TRADE,  
MARITIME PAINTINGS AND NAVIGATIONAL INSTRUMENTS**

173

**A HALF MODEL OF A WHALE SHIP  
AMERICAN OR BRITISH, CIRCA 1820-1840**

the hull built up in ten lifts, shaped, sanded and faired, with applied stem, keel, and rudder. Mounted on a backboard.

*8-1/2 x 37 in. (21.5 x 93.9 cm.), backboard.*

**\$1,500 - 2,500**

174

**A PRESENTATION HALF MODEL OF THE IRON SHIP SEVERN  
ALEX STEBBINS AND SONS, GLASGOW, CIRCA 1869**

the hull built up in alternating lifts of mahogany and spruce to the waterline and then finished with black topsides and bright strikes. Marked on the hull "Iron Ship Severn/ No. 41", at the stem the carved head rails lead up to a carved figurehead. Mounted on a framed mahogany backboard with calligraphy builder's plaque.

*10-1/2 x 50 in. (26.6 x 127 cm.), backboard.*

**\$2,000 - 3,000**

175

**A BUILDER'S HALF MODEL OF AN AMERICAN TUGBOAT  
AMERICAN, LATE 19TH CENTURY**

the hull built up in dark mahogany in seven lifts up to the sheer, with a built up bulwark, fitted stem, keel and rudder, with a detailed stern

*10 x 51-1/4 in. (25.4 x 130.1 cm.), backboard.*

**\$2,000 - 3,000**

176

**AN ENGLISH HALF MODEL OF A TUGBOAT  
LATE 19TH OR EARLY 20TH CENTURIES**

the hull built up in 6 lifts with a painted green bottom, white waterline and black topsides with applied stem, keel, rudder and rudder post, and rubbing strake.

*10 x 37 in. (25.4 x 93.9 cm.), the backboard.*

**\$2,000 - 3,000**



173



174



175



176



177

177

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

The British sail/steam ship *Ethelred* at sea

oil on canvas

8-1/2 x 16-1/2 in. (21.5 x 41.9 cm.)

**\$12,000 - 18,000**

**Literature**

Sniffen, Harold S., *Antonio Jacobsen- The Checklist*, Smith Gallery, 1984, pp. 106-107; #12-14 for listing of other paintings and drawings of the *Ethelred*

The screw steamer *Ethelred* was built for MacGregor S.S. Co. of Glasgow, Scotland in 1890 by S. McKnight & Co. of Ayr, Scotland. She had principal dimensions of: LOA 205.0 ft., Beam 28.1 ft., and Draft 12.9 ft. The *Ethelred* was wrecked on November 21st 1901 off Point Galina, Jamaica.



178

178

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

The S.S. *Orizaba* of the Ward Line at sea

signed, dated and inscribed lower right "A. Jacobsen 1900/31 Palisade Av. West Hoboken, NY"

oil on canvas

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

**\$8,000 - 12,000**

**Literature**

Sniffen, Harold S., *Antonio Jacobsen - The Checklist*, Smith Gallery, 1994, addenda list number 2, pp. 52-53; #21 for a listing of this painting. Additionally, please see the full "Checklist", pp. 228-229, #25 for a sketch of the ship *Orizaba*.

The screw steamer, S.S. *Orizaba* was built for Ward Line of New York in 1890 by Delaware R. Co. of Chester, Pennsylvania. She had principal dimensions of: LOA 336.2 ft., Beam 43.2 ft., and Draft 22.0 ft.

**THE ANTHONY CATANIA COLLECTION OF CHINA TRADE,  
MARITIME PAINTINGS AND NAVIGATIONAL INSTRUMENTS**

179

**A 5-1/2 INCH BULKHEAD CLOCK WITH EXTERIOR BELL  
SETH THOMAS, NEW YORK  
FOR RIGGS AND BROTHER OF PHILADELPHIA, NOV. 4TH 1877**

[signed] on the silvered face with Roman numerals, subsidiary seconds dial below the "12", chrome casement with exterior bell. Mounting tabs.

*11-1/2 x 6-1/4 in., (29.2 x 15.8 cm.), height x width.*

**\$800 - 1,200**

180

**A 4-INCH PRESENTATION PEDESTAL CLOCK  
WATERBURY CLOCK CO., USA, CIRCA 1919**

[signed] on the lower outer circumference of the white enamel face, with Roman numerals, blackened hands, double barrel key wind, within a brass casement, with back flange, applied handle and a square tiered base. Engraved around the brass frame of the face "Presented To Lieut. F.B. Orr U.S.S. Princess Matoika by Engineers Officers Jan. 11th 1919"

*8 x 6-1/4 x 4-1/2 in., (20.3 x 15.8 x 11.4 cm.), height x width x depth.*

**\$1,000 - 1,500**

181

**A 4-1/2 INCH BULKHEAD CLOCK AND BAROMETER SET  
CHELSEA CLOCK CO., BOSTON, 1904 AND 1906 FOR KELVIN &  
WILFRIED, WHITE CO., BOSTON-NEW YORK**

[signed] below the "12" with the retailer's name, and below the center with "Chelsea/ Ship's Bell" both with silvered faces, the clock with Arabic numerals, simple hands, double barrel key wind for the movement and strike, and screw off face, with serial no. 16453; the Holosteric Barometer, marked with HBPN for Pierre Naudet, the maker and "Made in France", serial no. 526 with barometric numbers and readings for various weather types, and at the bottom a Fahrenheit thermometer. Each in a chrome plated brass casement with mounting holes.

*5-1/2 in. (13.9 cm.), diameter each*

**\$1,000 - 1,500**

182

**A 3-1/2 INCH "MARINER" SHIP'S WHEEL CLOCK  
CHELSEA CLOCK CO., BOSTON**

[signed] below the center on the silvered face, with Arabic numerals, blackened hands, double barrel key wind for the movement and strike, brass casement with hinged face and a ten spoke ship's wheel on the outer case. Mounted on a patinated brass base and mahogany stand.

*10-1/4 x 8-1/4 in. (26.0 x 20.9 cm.), height x width*

**\$800 - 1,200**

183

**A 8-1/2 INCH "PILOT HOUSE" CLOCK  
CHELSEA CLOCK CO., BOSTON, CIRCA 1919**

[signed] below the outer minutes band at the bottom, silvered face with Arabic numerals, single barrel key wind below the "12", subsidiary seconds dial below the center, slow/fast adjuster, with nickel plated brass casement with hinged face, time only, on a custom mahogany base. Serial No. 127041

*12-3/4 x 18 in. (32.3 x 45.7 cm.), height x width.*

**\$1,000 - 1,500**

184

**A 6-INCH SHIP'S BULKHEAD CLOCK STAND  
CHELSEA CLOCK CO., FOR CALDWELL AND CO.**

[signed] below the 12 "J.E. Caldwell & Co." with the Chelsea "fancy" dial and hands, slow/fast adjuster below the "12", double barrel key wind for the movement and the strike, within a brass casement with hinged face, on the base and ball foot stand.

*9-1/4 x 8-3/4 in. (23.4 x 22.2 cm.), height x width.*

**\$1,500 - 2,500**



179



180



181



182



183



184



185

185  
**A DETAILED HALF MODEL OF THE S.S. CITY OF ROME  
PROBABLY AMERICAN, CIRCA 1900**

the hull carved from the solid and painted with a red bottom, white waterline and black topsides with inset portholes, the name painted at the bow, and the hull detailed with decks, built up superstructure, railings, masts, three funnels, lifeboats with davits, and numerous other details. Mounted on a black painted backboard with mahogany trim.

*13 x 36-3/4 in. (33.0 x 93.3 cm.), backboard.*

**\$1,000 - 1,500**

186  
**A BUILDER'S HALF MODEL OF SS #211  
WILLIAM CHALMERS & CO., LTD., ENGLAND, CIRCA 1900**

built up in lifts with pink bottom, wood rubbing strake, grey topsides, veneer decks with the planking drawn in India ink, detailed with ventilators, railings, windlass, ladders, bridge with running lights, ship's wheel, binnacle, hatches, funnel, boat on David's, cabin and other details. Mounted in a mahogany case with the original front silvered mirror, and builder's plaque.

*42 x 6-1/2 x 19-3/4 in. (106.6 x 16.5 x 50.1 cm.), cased.*

**\$2,500 - 3,500**

187  
**A BUILDER'S MIRRORED BACK HALF MODEL OF THE S.S.  
ST. GOTHARD  
JOHN BLOOMER AND CO., SUTHERLAND FOR THE CLIVE  
BANK STEAMSHIP CO., GLASGOW**

the hull built up in lifts with a painted pink bottom with bilge strake, black topsides, with Hawes pipes, portholes, hull hatches, anchor and name letters in gold at the bow. The deck in maple veneers with the planking or plating lines drawn in India ink and detailed with foredeck with railings, anchor windlass and ventilators, deck hatches, stump masts with cargo booms and windlass, deck house with bridge and steering station, windbreak, lifeboats on davits, funnel, cargo hatches, docking station and numerous other details. The case with a half mirror, showing the deck details in full. Displayed within a mahogany framed glass case.

*81 x 7-1/2 x 18 in. (205.7 x 19.0 x 47.7 cm.), cased.*

**\$6,000 - 8,000**

188  
**A BUILDER'S HALF MODEL OF THE SIR WALTER RALEIGH  
CRAIG, TAYLOR & CO., SHIPBUILDERS, STOCKTON ON TEES**

the hull, built up in 6 lifts, the bottom finished bright with draft markings, propeller cut-out and propeller, the topsides painted black, with the name at the bow and inset portholes, cut out ports, and the deck detailed with India ink planking, fore deck, chocks, railings, bollards, anchor windlass, running light, stump masts, cargo hatches, deck house with bridge, ship's wheel, ladders, lifeboats on davits, funnel, ventilators and other details. Inscribed on the backboard with makers name and ship dimensions.

*82-1/2 x 9 x 17 in. (209.5 x 22.8 x 43.1 cm.), cased.*

**\$4,000 - 6,000**

189  
**A BUILDER'S HALF MODEL OF THE S.S. BELLE OF DUNKERQUE  
SHORT BROS., SUTHERLAND CIRCA 1887**

the hull built up in lifts, with a copper painted bottom, black topsides, the name painted on the bow, inset port holes, mahogany cap rail, the deck and hatch covers finished in veneers with the planks drawn in India ink, and detailed with anchor, anchor davit, windlass, railings, ladder, hatches, cargo winches, stump masts, deck structure with bridge, ventilator, davits, funnel, docking bridge and other details. Mounted on a green velour covered backboard with an arched glass case.

*55-1/4 x 6 x 13-1/2 in. (140.3 x 15.2 x 34.2 cm.), cased*

**\$4,500 - 6,500**

The S.S. *Belle of Dunkerque* had principal dimensions of 180.0ft LOA x 16ft Beam x 12.5 depth, built for Weatherly Mead and Hussey, London, sold to Belgian owners and renamed *Souverain*. She was lost on February 14, 1896.



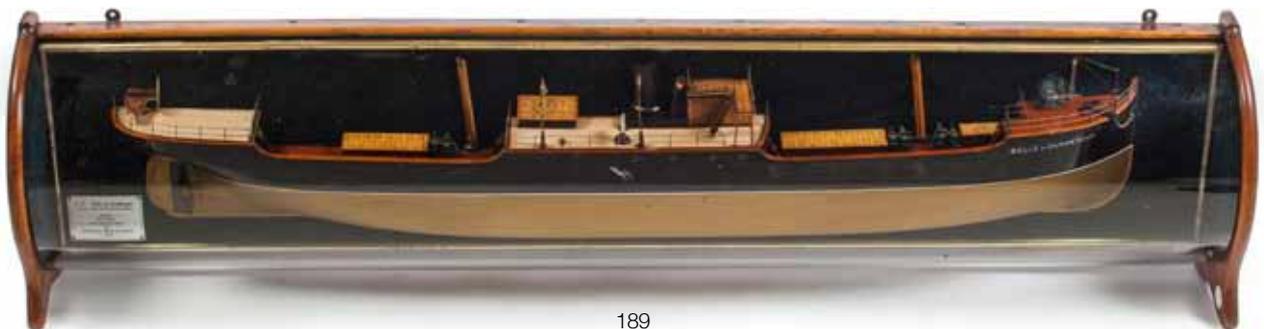
186



187



188



189



190

190

**A 4-INCH "MARINER" CLOCK AND BAROMETER SET  
CHELSEA CLOCK CO., BOSTON, 20TH CENTURY**

[signed] on the clock "Chelsea/ Ship's Bell, each with a silvered face, the clock with Arabic numerals, slow/fast adjuster, double barrel key wind for the movement and strike; the barometer marked "Holostric Barometer" with marking for the barometric pressure and the weather. Each with a ten spoke ship's wheel attached to the outer casement, and each on it's own pedestal both mounted on common base, as a presentation set to "Tom C. Clark/ From his Associates of the President's Cabinet", the names include Dean G. Acheson, Louis Johnson, Julius a. Kraus, Charles Sawyer, John W. Snyder, Jesse M. Donaldson, Charles F. Brennan, and Maurice J. Tobin.

14 x 3 x 8-3/4 in. (35.5 x 7.6 x 22.2 cm.)

**\$4,000 - 6,000**

Tom Campbell Clark (September 23, 1899 – June 13, 1977) was United States Attorney General from 1945 to 1949 and an Associate Justice of the Supreme Court of the United States from 1949 to 1967. One of

President Truman's first changes in the cabinet that he inherited from Franklin D. Roosevelt was his appointment of Tom Clark as attorney general in 1945, a switch made in part because of the close personal and professional relationship shared by the two men. Following the sudden death of Supreme Court Justice Frank Murphy, Truman nominated Clark to fill the vacancy, partly to bolster the majority of Chief Justice Fred Vinson, a former cabinet colleague and friend of Clark who, since his 1946 appointment by Truman, had failed to unify the Court. Tom C. Clark served on the Supreme Court during a critical time in American history, and worked on several important cases including *Brown v. Board of Education* (1954), *Hernandez v. Texas* (1954), and others. He also worked on cases addressing the constitutionality of Cold War era laws, and questions of freedom of association involving loyalty oaths. Clark's work as a Supreme Court justice generally is viewed favorably by legal historians. Tom C. Clark retired from the Supreme Court in 1967, and died at his son's home in June of 1977.



191

191

**A 8-1/2 INCH "MARINER" CLOCK FOR THE YACHT *SUMAR*  
CHELSEA CLOCK CO., BOSTON, MA., FOR TIFFANY AND CO., CIRCA 1926**

[signed] below the "12" on the dial "Tiffany & Co.", a Chelsea "Mariner" ship strike, with silvered face, Arabic numerals, slow/fast adjustment, double barrel key wind for the movement and strike, hinged face with a bronzed ten-spoke "ship's wheel" fitted to the casement, with supporting pedestal on a mahogany base.

25 x 20 x 8-1/2 in. (63.5 x 50.8 x 21.5 cm.), height x width x depth.

**\$12,000 - 18,000**

The yacht *Sumar* was commissioned by David C. Whitney in 1926, and named after his wife, Susan Marshall Whitney. She was designed by Henry J. Gielow and built at Todd Shipyard in Brooklyn, NY. In 1927 her captain was B. Madsen and in May she was in transit from Manila to Colombo Sri Lanka via Singapore. By April 1931 the *Sumar* had logged 85,000 nautical miles of cruising, including a circumnavigation of the planet. She ranged from the east and west coasts of the Americas, the Mediterranean and Black Seas, the British Isles, Scandinavia, and the Caribbean. The first part of her route took her to Port of Spain, Rio, Montevideo, then to Hammerfest Norway. Her captain in 1930 was Barney. In 1931 she sailed from the Tebo yacht basin in Brooklyn to her homeport of Detroit and Lake St. Claire via the St. Lawrence Seaway. *Sumar* was sold to the British Navy in 1942 and became the H.M.S. *Sumar*, and was used in the examination service until 1944, and then sold in 1946. Her pennant number was FY1003.

192

**NO LOT**



193

193

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

The S.S. *Exeter City* at sea

signed, dated and inscribed lower right "Antonio Jacobse 1910/ 31 Palisade Av. West  
Hoboken, NY"

oil on canvas

16-1/2 x 28 in. (41.9 x 71.1 cm.)

**\$8,000 - 12,000**

**Literature**

Sniffen, Harold S., *Antonio Jacobsen - The Checklist*, Smith Gallery, 1984, pp. 108-109; #14-  
15 for other examples of the S.S. *Exeter City*.

The screw steamer, S.S. *Exeter City* was built for C. Hill & Sons of Bristol, England in 1887 by  
Blyth S.S. Co. of Blyth, England. She had principal dimensions of: LOA 285.0 ft., Beam 38.0  
ft., and Draft 23.6 ft.



194

194

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

The ship S.S. *Satilla* at sea

signed and dated lower right "A. Jacobsen 1912"

oil on canvas

22-12/x 36 in. (57.1 x 91.4 cm.)

**\$10,000 - 15,000**

**Literature**

Sniffen, Harold S., *Antonio Jacobsen - The Checklist*, Smith Gallery, 1984, pp. 271; #25.

The screw steamer, S.S. *Satilla* was built for Brunswick S.S. Co. of Brunswick, England in 1906 by Fore River S. & E.B. Co. of Quincy, Massachusetts. She had principal dimensions of: LOA 312.8 ft., Beam 40.0 ft., and Draft 27.0 ft. The S.S. *Satilla* was a cargo ship that was renamed the S.S. *Hans Kinck* when she was sold to Olaf Orvig of Bergen, Norway on December 30, 1916. A torpedo fired by the German submarine, UC-39 resulted in her sinking on February 7, 1917, while she was in transit from Rotterdam to Tynne.



195

195

**A BOXED LATTICE FRAME SEXTANT  
DUDLEY ADAMS, CHARING CROSS,  
LONDON CIRCA 1796**

[signed] at the end of the 11-1/2 inch radius arm, with a blackened steel lattice frame, 12 inch radius arc divided 0-135 in 5 degree increments, three telescopic lenses, wood handle and three feet, in the original box with a retailer's label.

12-1/2 x 15 in. (31.7 x 38.1 cm.), the box.  
**\$700 - 1,000**



196

196

**A 2 INCH SINGLE DRAW TELESCOPE  
J. W. NORI AND COMPANY, LONDON,  
CIRCA 1830**

[signed] on the focus tube "Norie Cie., London/ Day & Night", with a mahogany tube, brass end pieces, integrated lens covers. In a fitted mahogany box.

19-1/2 in. (49.5 cm.), length closed;  
20-1/2 x 3-1/2 x 3-1/4 in. (52.0 x 8.8 x 8.2 cm.), the box.  
**\$1,000 - 1,500**



197

197

**A 2-1/4 INCH SINGLE DRAW TELESCOPE  
BRITISH, WITH UNIDENTIFIED  
MAKER'S MARK**

[signed] with maker's mark, with a tapered mahogany tube, nickel plated end pieces, sliding lens shade, and sliding eye cover.

37-1/2 in. (95.2 cm.) length closed.  
**\$800 - 1,200**



198

198

**A 3-INCH SINGLE DRAW TELESCOPE  
WORTHINGTON & ALLAN, LONDON**

[signed] on the focus tube, with a wood barrel, brass end pieces, lens cover, sliding eyepiece cover.

26-1/2 in. (67.3 cm.), length closed.  
**\$1,000 - 1,500**



199

199

**A 2-INCH SINGLE DRAW SEA CAPTAIN'S  
SINGLE DRAW TELESCOPE**

**WILLIAM HEATHER, LONDON, 1793-1812**  
[signed] on the focus tube "Heather/ London", with a mahogany tube, brass end pieces, a separated shade, all within a fitted box.

31-3/4 in. (80.6 cm.), closed; 36-1/4 x 3-3/4 x 3-1/4 in. (92 x 9.5 x 8.2 cm.), the box.  
**\$800 - 1,200**



200



200

**A 1-1/2 INCH SINGLE DRAW TELESCOPE,  
POSSIBLY FROM COMMODORE OLIVER HAZARD PERRY  
BENJAMIN MESSER, LONDON, 1789-1827**

[signed] on the draw tube "Messrer, London/ Day or Night" with a wood tube and brass end pieces, sliding shade, and lens cover, and then further engraved "Com. Perry - Flagship Lawrence" in script; together with three commemorative medals for Oliver Perry, and a hand-colored print of Perry with the telescope.

20 in. (50.8 cm.), length closed.

**\$10,000 - 15,000**

**Provenance**

by descent to Roger M. Kelly, Lee Vining, CA; until 1975 purchased from the above by the current owner

There is no doubt that Perry owned several hand held telescopes during his career as a naval officer. The most notable is the telescope was offered at Sotheby's, which Perry presented to William Henry Harrison, after the War of 1812. It is believed the two-line presentation inscription on the telescope's brass mounting rings was added by Harrison after his return home. It reads *Used by Com. Perry in the action on Lake Erie 10th Sept 1813, and presented by him to his friend Gen. William Henry Harrison*. Neither Perry nor Harrison left many tangible relicts, having died young. Nor do they appear to have met again after the events of 1813. Harrison was in Ohio. Perry was stationed on the East Coast, then sent on a diplomatic mission to Venezuela, where he died of Yellow Fever in 1819

The telescope on offer has the maker's engraving, and then the inscription for Commander (not Commodore) Perry and the "Flagship Lawrence" pre-dating the Battle of Lake Erie. The presentation engraving is identical to the engraving on the telescope offered at Sotheby's, and different from the maker's engraving. Both appear to be of the period.

The War of 1812 was seen by the United States as a means to end Great Britain's predatory maritime policies. Congress authorized a declaration of war on 18 June 1812, without making any preparations. As a result, the British forces, though fully occupied in Europe, were able to inflict a series of defeats on the Americans. The course of the war changed with the Battle of Lake Erie, on 10 September 1813. A blockade established by Commodore Oliver Hazard Perry forced the British to send six vessels out from their base in order to retrieve supplies. Using his windward position to advantage, and willing to absorb substantial casualties, Perry battered the British fleet until it was surrendered by Commander Robert H. Barclay. From the deck of his flagship, named Lawrence in honor of his fallen comrade, Commander Perry wrote the hasty and famously laconic report that was carried to General Harrison: "Dear Gen'l: We have met the enemy, and they are ours, two ships, two brigs, one schooner, and one sloop. Yours with great respect and esteem. O. H. Perry.". The victory allowed Harrison, transported by Perry's fleet, to retake Detroit and rout the British army at the Battle of the Thames (Tecumseh, fighting with the British, was killed in this action). And, most significant, it precluded Great Britain from seeking any cession of Northwest territory from the United States in the Treaty of Ghent.

**THE ANTHONY CATANIA COLLECTION OF CHINA TRADE,  
MARITIME PAINTINGS AND NAVIGATIONAL INSTRUMENTS**



201



202



203



204



205

201  
**A 5-1/2 INCH YACHT CLOCK WITH TOP MOUNTED  
EXTERIOR BELL  
SETH THOMAS, NEW YORK**

[signed] on the silvered face, with Roman numerals, double barrel key wind for movement and strike, subsidiary seconds dial below the center, a brass casement with a hinged front with snap latch.  
*10 x 6-1/2 in. (25.4 x 16.5 cm.), height x width.*  
**\$1,000 - 1,500**

202  
**A 6-INCH "MARINER" SHIP'S WHEEL CLOCK  
CHELSEA CLOCK CO., BOSTON, MA, CIRCA 1906**

[signed] below the "12" and marked "Ship's Bell" below the center, the "Mariner" with a brass face and fancy Arabic numerals and hands, with double barrel key wind for movement and strike, a brass casement with hinged face, ten spoked ship's wheel, supported by a brass base, engraved "Presented To/ Capt. D.M. Cochrane/ By The/ Masters of the Goodrich Line/ Oct. 4th 1906". Further mounted on a mahogany base.  
*17-1/2 x 12-1/2 in. (43.1 x 31.7 cm.), height x width.*  
**\$3,000 - 4,000**

203  
**AN 8-1/2 INCH SHIP'S BULKHEAD CLOCK  
CHELSEA CLOCK CO., BOSTON  
FOR SPAULDING & CO., CHICAGO**

[signed] signed within the subsidiary seconds dial "Chelsea", with a silver face, Arabic numerals, simple hands, slow/fast adjuster, single barrel key wind, brass case with hinged face, time only.  
Serial No. 16107  
*10-3/4 in. (27.3 cm.), overall diameter.*  
**\$1,500 - 2,500**

204  
**A 4-INCH "MARINER" SHIP'S WHEEL CLOCK  
CHELSEA CLOCK CO., BOSTON FOR TIFFANY & CO., NEW YORK**

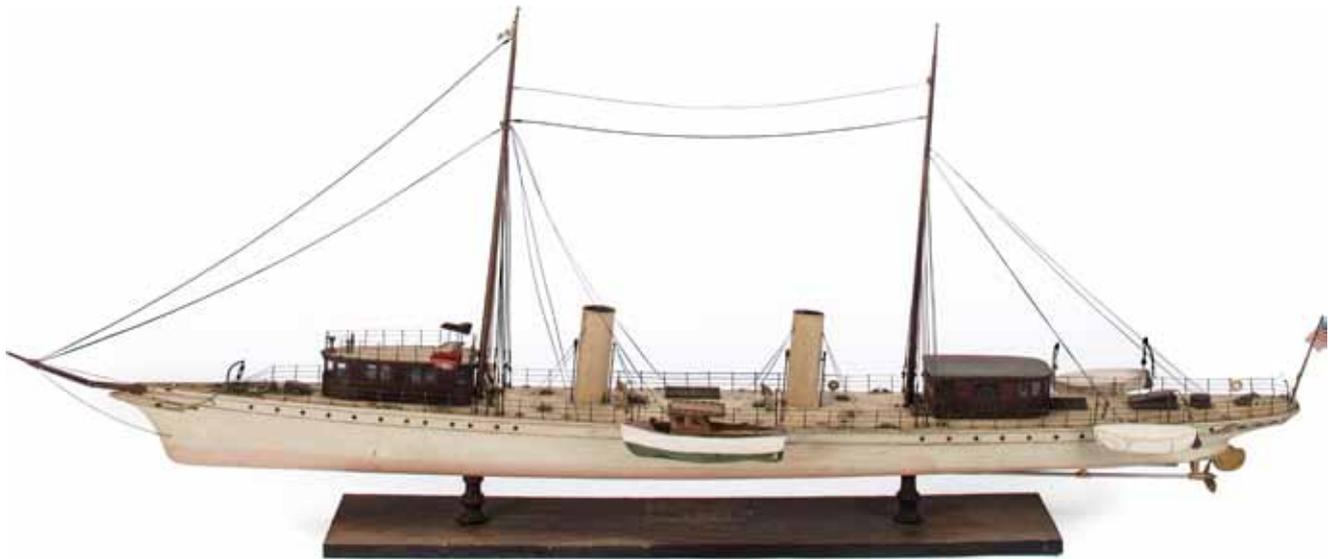
[signed] "Tiffany & Co./ New York" below the "12" and "Ship's Bell" below the center on the silvered face with Arabic numerals, with simple blackened hands, double barrel key wind for the movement and strike, with a 10 spoke ship's wheel fitted to the exterior, the dark patinated base mounted on a secondary mahogany base.  
*14 x 10-1/4 in. (35.5 x 26 cm.), height x width.*  
**\$1,500 - 2,500**



206



208



207

205

**A 4-INCH "MARINER" SHIP'S WHEEL CLOCK AND  
BAROMETER SET**

**CHELSEA CLOCK CO., BOSTON, 20TH CENTURY**

[signed] on the clock "Chelsea/ Ship's Bell, each with a silvered face, the clock with Arabic numerals, slow/fast adjuster, double barrel key wind for the movement and strike; the barometer signed Chelsea with the readings for the barometric pressure in inches, centimeters, millibars. Each with a ten spoke ship's wheel attached to the outer casement, and each on it's own pedestal both mounted on a common base with ball feet.

13-3/4 x 3 x 9 in. (34.9 x 7.6 x 22.8 cm.), width x depth x height.

**\$1,000 - 1,500**

206

**A HALF MODEL OF A CUTTER YACHT  
PROBABLY BRITISH, CIRCA 1870**

built up in 10 lifts of alternating woods, with applied keel, rudder post and rudder.

10-1/2 x 18-1/2 in. (26.6 x 46.9 cm.), backboard.

**\$1,000 - 1,500**

207

**A PRESENTATION HALF MODEL OF A CUTTER YACHT  
AMERICAN, LATE 19TH CENTURY**

the hull built up from the solid with a copper painted bottom, black topsides, and a gold cove stripe, the deck is finished natural, and is detailed with bow sprit, stump mast, deck house with skylight and companionway, and a circular cockpit. Mounted on a mahogany colored backboard.

9-1/2 x 38-1/4 in. (24.1 x 97.1 cm.), backboard.

**\$2,000 - 3,000**

208

**A PRESENTATION MODEL OF THE COMMUTER YACHT  
POCAHONTAS  
ATTRIBUTED TO GUSTAV GRAHAM, SWEDISH/ AMERICAN,  
19TH CENTURY**

the hull built up in lifts, and painted with a pale pink bottom, white topsides with double gold strakes, the decks in painted veneer with the planking lines scored in, the decks detailed with chocks, hawse pipes, anchors, anchor davit, windlass, companionway, deck houses, binnacle, wheel running lights, ladders, masts, bell, funnels, skylights, ventilators, life rings, gangway covered launch, lifeboats on davits, and other details. Displayed on a pair of turned wood pedestals on a mahogany board.

55 x 7 x 21-1/2 in. (139.7 x 17.7 x 54.6 cm.), model on baseboard.

**\$6,000 - 8,000**



209

209

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

The American ship *Matanzas* of the Ward Line at sea

Signed, dated and inscribed: "A. Jacobsen 1900/31 Palisades Av. West Hoboken, NY"

oil on canvas

18 x 30 in. (45.7 x 76.2 cm.)

**\$10,000 - 15,000**

**Literature**

Sniffen, Harold S., *Antonio Jacobsen - The Checklist*, Smith Gallery, 1984, pp. 196-197; #29 for a listing of this painting.

The screw steamer, *Matanzas* was built for Ward Line of New York in 1883 by Harland & Wolff of Belfast, Ireland. She had principal dimensions of: LOA 360.4 ft., Beam 41.2 ft., and Draft 26.5 ft.



210

210

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

The S.S. *Madura* at sea

signed and dated lower right "A Jacobsen 1901"

oil on canvas

15 x 26-1/2 in. (38.1 x 67.3 cm.)

**\$8,000 - 12,000**

**Literature**

Sniffen, Harold S., *Antonio Jacobsen - The Checklist*, Smith Gallery, 1984, pp. 190-191; #11 for a sketch of the ship dated 1911.

The screw steamer, *Madura* was built for Maclay & McIntyre of Glasgow, Scotland in 1901 by Henderson & Co., also of Glasgow. She had principal dimensions of: LOA 379.1 ft., Beam 50.0 ft., and Draft 26.1 ft. The S.S. *Madura* was a cargo ship with a triple expansion engine. The German submarine, U-62 fired a torpedo at her on October 18, 1917 when she was traveling from Montreal to France, resulting in her sinking.

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2011



212 (detail)



213



214

211

**ANONYMOUS, BRITISH, MID-19TH CENTURY**

A woolwork picture of a British ship of the line embroidered with a green sea and blue sky, the ship in grey, black and white, under full sail with standing and running rigging, red-duster, with a gold liner.

stitched wool on canvas

9-3/4 x 13 in. (24.7 x 33.0 cm.), sight.

**\$700 - 1,000**

212

**A SHIP CAPTAIN'S BUTTON HEAD CANE  
AMERICAN, CIRCA 1880**

with a tapered ebony or other exotic wood shaft, a decorated and gilt button head inscribed at the top *Captain Denis Mahoney/ From the Owner of Schooner Express*, and a steel tip.

36 in. (91.4 cm.), length.

**\$800 - 1,200**

The whaling schooner *Express* was built in 1846 at Duxbury, Mass., she was re-built in 1872, in 1878 her homeport was Provincetown and reported catching 7 Humpback whales. In 1880 her owner was E.K. Cook, and then J.N. Hancox in 1881. In July of 1882 the Chicago Tribune reported *Capt. Denis Mahoney arrives home from a chilling voyage to Cape Horn in the schooner "Express", a whaler out of Stonington Conn., since his return [he] had removed from his head a fragment of a spar which was driven into in January 1881 on [the] shore of a small island near Torra del Fuego by one of a party of "Fuego Indians".*

213

**A WATCH ON A NAUTICAL MOTIF STAND  
PROBABLY FRENCH, 19TH CENTURY**

[unsigned], the simple watch with a silvered face with minutes marked around the circumference of the face, Roman numerals, sitting atop a large coil of rope and supported by a pair crossed anchors and oars.

Displayed on a green velvet base within a domed glass case.

9 in. (22.8 cm.), height of case.

**\$1,000 - 1,500**

214

**A 12-INCH CELESTIAL GLOBE  
J & W CARY, THE STRAND, LONDON CIRCA 1816**

[signed] within a cartouche printed *CARY'S NEW CELESTIAL GLOBE ON WHICH* are correctly laid down upwards of 3500 stars selected from the most accurately observations and calculated for the year 1800. With the extent of each Constellation precisely defined By Mr GILPIN of the ROYAL SOCIETY. Made and sold by J & W Cary Strand London Jan 1 1816, the sphere in brass meridian and horizon ring applied with calendar and zodiac, raised on four turned legs with cross stretcher.

17 in. (44 cm.), height.

**\$2,500 - 3,500**



216



215

215  
**A 1-3/4 INCH SINGLE DRAW TELESCOPE WITH SIGNAL  
FLAG CHART**  
**ABERHAM AND CO., LIVERPOOL, CIRCA 1860**

[signed] on the focus tube, the leather wrapped main tube with an inset flag chart of the "Flags & Pendants in Merchant Service", laminated and stitched into the leather wrap of the scope, with brass end pieces, sliding and removable lens cap, sliding eyepiece cover, and other details.

*21-1/2 in. (54.6 cm.), length closed.*

**\$1,200 - 1,800**

216  
**A SILVER PRESENTATION MODEL OF A ARMED CHINESE JUNK  
CHINESE, CIRCA 1935**

the hull formed in silver, the decks with scored planking and applied details including cannons, anchors, bit posts, figures, deck house, oars along each side, dragon shields outside the aft deck, spears and hooks as rails at the stern, tiller, and other details. Rigged with three masts with sails, standing and running rigging. Displayed on a carved Chinese base within a glass case on a patterned Chinese base. With a silver presentation plaque engraved "Presented To/ Capt. M. M. Jensen/ By The Members Of The/ Shanghai Licensed Pilots Association/ On His Retirement/ 4-3-35."

*13-1/4 x 5-1/2 x 14-1/2 in. (33.6 x 13.9 x 36.8 cm.) cased*

**\$3,000 - 5,000**

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217

**A 1-1/2 INCH SINGLE DRAW PRESENTATION TELESCOPE  
ROTH'S, LONDON, CIRCA 1880**

[signed] on the focus tube, with a tapered leather covered tube, nickel plated end pieces, sliding eye cover, and engraved on the front end "Presented to/ Capt. Thos. Durrant/ S.S. Palmyra/ by/ Lieut. G. B. Goolden, R.N./ October 5th 1880"

*25 in. (63.5 cm.), length closed.*

**\$1,000 - 1,500**

218

**A 1-1/4 INCH SINGLE DRAW PRESENTATION TELESCOPE  
PROBABLY BRITISH, 19TH CENTURY**

[unsigned] With a mahogany tube and brass end pieces, with double lens cover, sliding eye piece cover, engraved on the back collar "Capt. John McIntire/ Brig Surf/ 1851"

*21 in. (53.3 cm.), length closed.*

**\$700 - 1,000**

The brig *Surf* was built by Carleton, Norwood & Co., in Rockport, ME., registered in 1852 with a homeport of Camden, ME., owner/ Master Capt. McIntire.

219

**A 1-1/2 INCH CIVIL WAR ERA SINGLE DRAW TELESCOPE  
ANONYMOUS, PROBABLY BRITISH, CIRCA 1860**

[unsigned] with a leather wrapped tube and brass end pieces, with sliding lens and eyepiece covers, engraved "Cmdr. W.F. Spicer/ From The Crew Of The/ U.S.S. Cambridge/ 1863"

*20-1/4 in. (51.4 cm.), length closed.*

**\$1,200 - 1,800**

220

**A 2-INCH SINGLE DRAW TELESCOPE  
ROTH'S, LONDON**

[signed] on the focus tube, with a tapered leather covered tube, nickel plated end pieces, sliding eye piece cover, also engraved on the focus tube "Sir Edmund Lyons", possibly the owner.

*37 in. (93.9 cm.), length closed.*

**\$1,000 - 1,500**

Sir Edmund Lyons (November 21, 1790-November 23, 1858) had an illustrious career in the British Royal Navy. He served as the Commander of the Black Sea Fleet during the Crimean War. Additionally, he was appointed as an ambassador of King Otto of Greece and Sweden. A marble statue by Matthew Noble resides in St. Paul's Cathedral in London to commemorate his life.

221

**A 2-INCH SINGLE DRAW PRESENTATION TELESCOPE  
MAISON DU CHEVALIER OPTIQUE, PLACE DU PONT NEUF, 15  
PARIS, CIRCA 1892**

[signed] on the draw tube with name and anchor cypher, with a leather covered tapered tube, brass end pieces with lens cap and sliding sun shade, sliding eye piece cover, and engraved on the sun shade "Le Prince de Lucinge/ a Mr. Gallon/ Souvenir de L'Oceana/ Juillet - Aout 1892".

*30-3/4 in. (78.1 cm.), length closed.*

**\$600 - 800**

222

**A 1-3/4 INCH SINGLE-DRAW PRESENTATION TELESCOPE  
CORNEILUS KNUDESON OF COPENHAGEN, 1881**

[signed] on the focus tube, with a leather wrapped body tube, and nickel end pieces, sliding sun shade with end cap, engraved on the sun shade with [a crown], and "OSCAR/ Norges Sveriges Konge/ til/ Kuptein H. Sabroe/ khaki of adel Daad/ 1881"

*27 in. (68.5 cm.), length closed.*

**\$800 - 1,200**

223

**A 1-3/4 INCH SINGLE DRAW PRESENTATION TELESCOPE  
DOLLAND, LONDON CIRCA 1871, NO. 5082**

[signed] on the focus tube along with serial number, with a leather wrapped barrel, and nickel plated end pieces, with a sliding lens shade and cap, sliding cover for eyepiece, engraved on the lens shade "Af Kongl Svenska Regeringen/ tills sjokaptinen James B. Taylor,/ handlingssatt emot eni sjonod stadd/ Svensk futygs besallning. 1871."

*21 in. (53.3 cm.), length closed, 22-1/4 x 4-1/2 x 4 in. (56.5 x 11.4 x 10.1 cm.), the box.*

**\$800 - 1,200**

THE ANTHONY CATANIA COLLECTION OF CHINA TRADE,  
MARITIME PAINTINGS AND NAVIGATIONAL INSTRUMENTS



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224

**A 10-INCH SHIP'S "PILOT HOUSE" CLOCK  
CHELSEA CLOCK CO., BOSTON, CIRCA 1917**

[signed] at the bottom of the silvered face outside the minutes band, with Arabic numerals, simple black hands, single key wind barrel for time only, polished brass case. Serial No. 121328.

12 in. (30.4 cm.), overall diameter.

**\$3,000 - 4,000**

225

**A 12-INCH SHIP'S "PILOT HOUSE" CLOCK  
CHELSEA CLOCK CO., BOSTON**

[signed], below the barrel wind, with a polished brass casement, silvered face, Arabic numerals, simple hands, slow/fast adjuster, seconds hand above the center, time only. Mounted on a mahogany stand.

19-1/4 x 18-3/4 in. (48.8 x 47.6 cm.)

**\$8,000 - 12,000**

226

**A SIGNAL CANNON FROM THE YACHT CORONET  
JOHN SUMMER, NEWPORT, RHODE ISLAND, CIRCA 1885**

on a mahogany carriage, brass wheels with mahogany tires, the bronze cannon with a tapered barrel, a 3/4 inch bore, touch hole for firing, and marked on the back end of the barrel "Coronet" with a Royal monogram.

18 in. (45.7 cm.), length of barrel, 22 x 8-3/4 in. (55.8 x 22.2 cm.), overall length x width.

**\$3,000 - 5,000**



225

227

**A PLATING HALF MODEL FOR LIGHTSHIPS NO'S 9 & 10  
J.S. WATSON SHIPBUILDER, GAINSBOROUGH**

the hull carved and shaped to form, with a fitted rudder, the hull below the strake detailed with the plating diagram drawn in India ink on the hull, above the strake is a built up gunwhale, marked with cut-lines, at the center is the light tower, with crow's nest and light ball. With the builders plaque, and dimensions plaque engraved "Lightships Nos 9 & 10/ 60' x 16' x 7' / Humber Conservancy Board/ Hull"

11-3/4 x 24 in. (29.8 x 60.9 cm.), backboard.

**\$1,200 - 1,800**

228

**A BUILDER'S HALF MODEL OF THE TUGBOAT WARRIOR  
J.P. REYNOLDS & SONS, SOUTH SHIELDS**

the hull built up and painted with a pink bottom, yellow waterline and black and white topsides, at the stern are the rudder and a cut-out for the propeller, the deck with simple details, including railings, stump mast, deck house, running light, funnel, ventilator, tow bars and other details. Inscribed along the bottom of the case: S.C. Tug Warrior Built & Engined by J.P. Rennoldson & Sons South Shields.

66-3/4 x 9-1/2 x 23 in. (169.5 x 24.1 x 58.4 cm.), cased.

**\$4,000 - 6,000**

229

**A SHADOW BOX OF THE S.S. ALEXANDRIA AT SEA  
BRITISH, LATE 19TH CENTURY**

the hull, painted black, inset on a modeled and painted paper sea, with a painted sky background, the hull well detailed with various deck fittings, figures on deck, 6 lifeboats on davits, rigged with three masts with furled sails, funnels with smoke, and other details.

36 x 7 x 18 in. (91.4 x 17.7 x 45.7 cm.)

**\$1,500 - 2,500**

**Provenance**

- Property of Signore Gianfranco Vitali  
- purchased by the current owner at auction in London



226



227



228



229



230

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

The R.M.S. *Cedric* at sea

signed, dated and inscribed lower right "Antonio Jacobsen 1906/  
Palsidade Av. Division St West Hoboken NJ

oil on canvas

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

**\$12,000 - 18,000**

**Literature**

Sniffen, Harold S., *Antonio Jacobsen - The Checklist*, Smith Gallery, 1984,  
pp. 62- 63; #5 for a listing of another painting of the R.M.S. *Cedric*.

The screw steamer, R.M.S. *Cedric* was built for White Star Line of Liverpool, England in 1903 by Harland & Wolff of Belfast, Ireland. She had principal dimensions of LOA 680.9 ft., Beam 75.3 ft., and Draft 44.1 ft. White Star Line built the R.M.S. *Cedric* as a part of their "Big Four" oceanliner series. She accommodated a total of 2,877 passengers, and sailed continuously between Liverpool and New York. From October 21, 1914 onward, the *Cedric* was utilized as an armed merchant cruiser, and then as a troopship in 1916. She sank the Canadian ship, *Montreal*, and the French schooner, *Yvonne-Odette*. In September, 1923, the R.M.S. *Cedric* returned to her original status as an ocean liner, traveling between Liverpool and New York. She was scrapped in 1932.



231



232

231

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

The S.S. *Brazos* at sea  
signed, dated and inscribed lower right "Antonio Jacobsen 1909/31  
Palisade Av. West Hoboken, NJ"  
oil on canvas  
17 x 29-1/2 in. (43.1 x 74.9 cm.)  
**\$10,000 - 15,000**

**Literature**

Sniffen, Harold S., *Antonio Jacobsen - The Checklist*, Smith Gallery,  
1984, pp. 48-49;  
#13 for a listing of this painting.

The screw steamer, S.S. *Brazos* was built for Mallory S.S. Co. of New  
York in 1907 by N.N.S. & D.D. Co. of Newport News, Virginia. She had  
principal dimensions of LOA 401.0 ft., Beam 54.0 ft., and Draft 26.3 ft.

232

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

The S.S. *Jefferson* at sea  
signed and dated lower right "A. Jacobsen 1912"  
oil on canvas  
16 x 27 in. (40.6 x 68.5 cm.)  
**\$8,000 - 12,000**

**Literature**

Sniffen, Harold S., *Antonio Jacobsen - The Checklist*, Smith Gallery,  
1984, pp. 160-161; #25 for a listing of this painting.

The screw steamer, S.S. *Jefferson* was built for Old Dominion S.S.  
Co. of New York in 1899 by the Delaware River Co. of Chester,  
Pennsylvania. She had principal dimensions of LOA 351.8 ft., Beam  
42.0 ft., and Draft 17.0 ft.



233 (detail)

233

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

The British sail/steam vessel S.S. *Claymore* at sea  
signed, dated and inscribed "A. Jacobsen 1884/ 705 Palisdae Av. West Hoboken NJ"  
oil on canvas

32 x 60 in. (81.2 x 152.4 cm.)

**\$20,000 - 30,000**

**Provenance**

with Stair & Company, 1975  
with The Incurable Collector, 1975  
The Collection of John J. McMullen, New York, NY  
The current owner

**Literature**

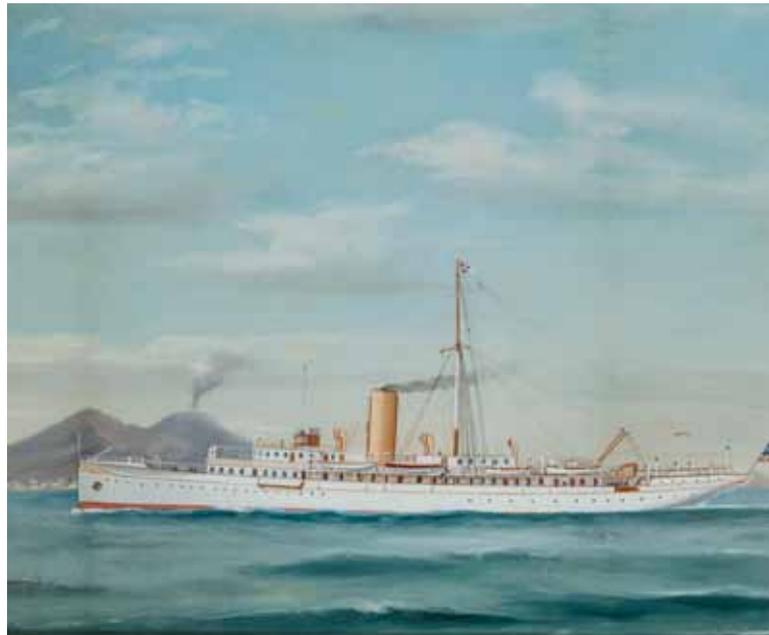
Sniffen, Harold S., *Antonio Jacobsen- The Checklist*, Smith Gallery, 1984, pp. 74-75; #34 for a listing of this painting.

Fremaux, Teresa M. (Editor), *The Collection of John J. McMullen - Antonio Jacobsen Paintings*, Limited Edition to 1,000 copies, printed Expert Brown, Richmond, VA, 1994, pp. 33-34, for an illustrated listing of this painting.

The trans-Atlantic cargo ship, S.S. *Claymore* had a short life. She was built for J. Potter of London in 1883 by D. & W. Henderson of Glasgow, Scotland. She had principal dimensions of LOA 314.5 ft., Beam 38.7 ft., and Draft 24.8 ft. She sank on February 24, 1890, when she collided with the bark *Coriolanus* at Bow Head, Orkney Islands while transporting timber and cotton from Norfolk, Virginia to London.



**THE ANTHONY CATANIA COLLECTION OF CHINA TRADE,  
MARITIME PAINTINGS AND NAVIGATIONAL INSTRUMENTS**



234

**ANTONIO DE SIMONE (ITALIAN, 1851-1907)**

A Steam Yacht in a Rough Sea  
signed lower right "De Simone"  
watercolor and gouache on paper  
18-1/4 x 22-1/2 in. (46.3 x 57.15 cm.)

**\$1,500 - 2,500**

235

**ANTONIO DE SIMONE (ITALIAN, 1851-1907)**

The steam yacht *Lysistrata* off Vesuvius  
watercolor and gouache on paper  
14-1/2 x 17-1/2 in. (36.8 x 44.4 cm.), *sight*.  
[not examined out of the frame]

**\$3,000 - 4,000**

The 301-foot yacht, *Lysistrata* was commissioned by James Gordon Bennett, the founder of the New York Herald newspaper. George L. Watson designed the yacht, which featured numerous progressive amenities including Turkish baths and a stall for a cow that produced fresh milk for people on board. The Russian Navy purchased the ship in 1914, utilizing it during World War I. In 1966, the yacht was broken up.



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**PROPERTY OF VARIOUS OWNERS**

236

**A 12-INCH TERRESTRIAL FLOOR GLOBE C.F. WEBER & CO.,  
CHICAGO, CIRCA 1900**

[signed] within a circular over label *ANDREW'S/ 12 INCH/ GLOBE/  
C.F. WEBER & CO./ Successors to/ A.H. ANDREWS & CO./  
CHICAGO*, printed on twelve lithographic gores, Oklahoma is divided,  
shown partly as Indian Territory, St. Peterburg is named, with the  
currents marked in white on a green sea, prevailing winds in blue, the  
states, countries and land masses in green and tan, with other details,  
with a calibrated brass meridian, the twelve sided horizon band with  
paper calendar and twelve zodiac figures corresponding to each side,  
raised on a three legged mahogany stand in the Aesthetic Movement  
style, with turned supports and detailed splayed legs.

35 x 16 in. (88.9 x 40.6 cm.), height x width.

**\$4,000 - 6,000**



237

237

**18-INCH TERRESTRIAL FLOOR GLOBE  
RAND MCNALLY, CHICAGO, CIRCA 1924**

[signed] within an oval cartouche: *RAND, MCNALLY & COMPANY/  
TERRESTRIAL/ GLOBE*, and then below the cartouche *Copyright by  
Rand McNally & Company, Chicago/ Made in U.S.A.*, made of twelve  
color lithographed gores, land masses with detailed cartography, colored  
in shades of yellow, pink, orange, purple, etc., the oceans colored  
blue, the isothermal lines for January and July colored respectively  
blue and red, submerged telegraph cables indicated by hatched line,  
the International Date Line in red. The unusual canted horizon band,  
with engraved calibrations and topographical chart (showing mountain  
ranges and sea troughs), with Petrograd (1914-24) is shown indicating  
cartography dating to 1914 to 1924. Having a calibrated brass meridian,  
the canted horizon ring raised on four quadrants, on a mahogany stand in  
the Jacobean style, with central turned and fluted baluster on four shaped  
cruciform legs ending in scrolled feet.

39-1/2 x 22 in. (100.3 x 55.8 cm.), height x width.

**\$4,000 - 6,000**



238

238  
**THOMAS BUSH HARDY (BRITISH,  
1842-1897)**

Portsmouth Harbour  
signed, dated and inscribed lower left "T.B.  
Hardy 1893/ Portsmouth"  
watercolor on paper  
15-1/4 x 38-1/2 in. (38.7 x 97.7 cm.), sight.  
[not examined out of the frame]  
**\$1,000 - 1,500**



239

239  
**ADOLF HEINRICH WRIGGERS (GERMAN,  
1896-1961)**

Port Of Hamburg  
signed and dated "Wriggers '55"  
oil on board  
15-1/2 x 22 in. (39.3 x 55.8 cm.)  
**\$1,500 - 2,500**



240

240  
**W.R. MAY (AMERICAN, 19TH CENTURY)**

An American three-masted ship in the Bay  
of Naples  
signed and inscribed 'W.R. May / USA'  
(lower left)  
oil on canvas  
18 1/4 x 28 3/4 in. (46.3 x 73 cm.)  
**\$2,000 - 3,000**



241

241

**EDUARDO DE MARTINO (ITALIAN, 1838-1912)**

*Meteor at Kiel*

signed 'E. De Martino' (lower right)

oil on panel

5-1/4 x 16 in. (13.3 x 40.6 cm.)

**\$2,500 - 3,500**



242

242

**FRANCIS SWAINE (LONDON CIRCA 1720-1782)**

The British frigate, H.M.S. *Flora* with a

schooner crossing

oil on a cradeled board

8-1/4 x 17 in. (20.9 x 43.2 cm.)

**\$3,000 - 5,000**



243

243

**CARL OLSON (1864-1940)**

Shipping in Norwegian waters

signed and dated lower left "C. Olsen/ 1870"

oil on canvasboard

18 x 29 in. (45.7 x 73.6 cm.)

**\$3,000 - 4,000**



244

244

**GEORGE SHAW (BRITISH, BORN 1929)**

The American clipper ship *Staghound* at sea

signed lower right "George Shaw"

oil on canvas

23-3/4 x 36 in. (60.3 x 91.4 cm.)

**\$4,000 - 6,000**

The *Stag Hound* was launched on December 7, 1850 in East Boston, Massachusetts. Designed and built by Donald McKay for the California trade, she was briefly the largest merchant ship in the world, and was to be the only true extreme clipper built by Donald McKay. Many of his other ships are loosely called 'extreme' clippers, but after *Stag Hound* McKay changed his hull design concept, and built flat-floored medium clippers. She was in active service from 1851 until her total loss in 1861.



245

245  
**AN EXHIBITION STANDARD MODEL OF THE NAVAL BRIG FAIR AMERICAN**  
**MICHAEL COSTAGLIOLA (AMERICAN, 1919-2011)**

the hull built up in plank on frame construction, with mahogany planking over boxwood frames, head rails supporting a figurehead of a female figure, a simple transom with applied name, pierced and rigged for 16 cannons (14 shown), the planked and tunneled deck detailed with pin and fife rails, bit post, capstan, hatches, ships boat on a raised frame, pumps, ships wheel, boxed compass, ladders, skylight, flag and other details. Rigged as a brig, with bowsprit, masts, spars, trees, tops, standing and running rigging. Displayed on a mahogany base with inset mirror to show off the hull planking, inlaid veneer band, with a glass cover with brass trim.

33 x 14-1/2 x 30-1/2 in. (83.8 x 36.8 x 77.4 cm.), cased.  
**\$4,000 - 6,000**

The 14-gun brig *Fair American*, described as a Bermuda-built brig, meaning either made in Bermuda or to Bermuda-sloop lines, about 1776, and commanded by Captain Charles Morgan. Capt. Morgan was granted a privateer Commission by Governor John Rutledge of South Carolina on 12 November 1776, while in command of the brig *Active*.

**PROPERTY FROM THE BIKOFF COLLECTION OF MARITIME ART**

246  
**DEREK GEORGE MONTAGUE GARDNER (BRITISH, 1914-2007)**

The H.M.S. Excellent of 74 guns signed lower left: Derek G.M. Gardner/ 1988 watercolor on paper  
 9-1/2 x 14 in. (24.1 x 35.5 cm.), sight.  
 [not examined out of the frame]  
**\$2,500 - 3,500**

247  
**DEREK GEORGE MONTAGUE GARDNER (BRITISH, 1914-2007)**

The capture of the French frigate *Vestale* by the H.M. Frigate *Clyde* signed lower left: "Derek G.M. Gardner" watercolor on paper  
 10 x 14-1/2 in. (25.4 x 36.8 cm.), sight.  
 [not examined out of the frame]  
**\$2,500 - 3,500**

248  
**DEREK GEORGE MONTAGUE GARDNER (BRITISH, 1914-2007)**

Admiral Lord Keith's Advance Division signed lower right: "Derek G. M. Gardner" watercolor on paper  
 9-1/2 x 13-3/4 in. (24 x 35 cm.), sight  
 [not examined out of the frame]  
**\$2,500 - 3,500**

**Provenance**  
 - Polak Gallery, London  
 - the current owner

249  
**DEREK GEORGE MONTAGUE GARDNER (BRITISH, 1914-2007)**

The U.S.S. North Carolina in the company of the fleet signed and dated lower left: "Derek G.M. Gardner/ 1990" watercolor on paper  
 14 x 20-1/4 in. (35.5 x 51.4 cm.)  
 [not examined out of the frame]  
**\$3,000 - 4,000**

**Provenance**  
 - with Polak Gallery, London  
 - the current owner

250  
**DEREK GEORGE MONTAGUE GARDNER (BRITISH, 1914-2007)**

The H.M.S. *Glory* of 98 guns at her mooring signed lower left: Derek G.M. Gardner/ 1989 watercolor on paper  
 14 x 20-1/4 in. (35.5 x 51.4 cm.), sight.  
 [not examined out of the frame]  
**\$3,000 - 4,000**

**Provenance**  
 - with Polak Gallery, London  
 - the current owner

251  
**DEREK GEORGE MONTAGUE GARDNER (BRITISH, 1914-2007)**

The H.M.S. *Defence* of 74 guns signed lower right Derek Gardner/ 1987, watercolor on paper  
 13 x 19 in. (33 x 48.2 cm.), sight.  
**\$3,000 - 4,000**

**Provenance**  
 - with Polak Gallery, London  
 - the current owner



246



247



248



249



250



251



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253



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**THOMAS LUNY (BRITISH, 1759-1837)**

The destruction of the French fleet at Santa Domingo signed lower left: "Luny 1815"

oil on canvas

24 x 34 in. (60.9 x 86.3 cm.)

**\$10,000 - 15,000**

The Battle of San Domingo was a naval battle of the Napoleonic Wars fought on 6 February 1806 between squadrons of French and British ships of the line off the southern coast of the French-occupied of Santo Domingo in the Caribbean Sea. The French squadron, under Vice-Admiral Corentin Urbain Leissègues in the 120-gun *Impérial*, had sailed from Brest in December 1805. Separating from the squadron under Contre-Admiral Jean-Baptiste Willaumez in the mid-Atlantic, Leissègues sailed for the Caribbean, regrouping at the city of Santo Domingo, where a British squadron under Vice-Admiral Sir John Thomas Duckworth discovered them on 6 February 1806. By the time French lookouts at Santo Domingo had spotted Duckworth approaching from the southeast, it was too late for Leissègues to escape. Sailing with the wind westwards along the coast, Leissègues formed a line of battle to meet the approaching British squadron, which had split into two divisions. Although his divisions separated during the approach, Duckworth's lead ships remained in a tight formation and successfully engaged the head of the French line, targeting the flagship *Impérial*. Under pressure, the French squadron broke apart with the British isolating and capturing three ships before concentrating on the main combat around the French flagship. Severely damaged and surrounded, Leissègues drove *Impérial* ashore to avoid capture. The remaining French ship of the line, *Diomède*, followed him. Although most of the crew of these ships scrambled ashore, British boarding parties captured both vessels and set them on fire. The only French ships to escape the battle were three smaller warships, which Duckworth's squadron had ignored; they eventually returned to France.

253

**JOSEPH WALTER (BRITISH, 1783-1856)**

The H.M.S. *Britannia* with other shipping off Swansea

oil on canvas

29 x 38 in. (73.6 x 96.5 cm.)

**\$8,000 - 12,000**

**Provenance**

- with N.R. Omell Gallery, London
- the current owner

**PROPERTY TO BENEFIT THE COLLECTION OF THE INDEPENDENCE SEAPORT MUSEUM**

254

**J. TUDGAY (BRITISH, 19TH CENTURY) AND FREDERIK TUDGAY (BRITISH, 1841-1921)**

Battle of Heligoland, 9th May 1864

signed and dated lower right "J & F Tudgay 1865"

oil on canvas

35-1/2 x 58-3/4 in. (90.1 x 149.2 cm.)

**\$15,000 - 25,000**

The Battle of Heligoland was fought on 9 May 1864, during the Second War of Schleswig between the navy of Denmark and the allied navies of Austria and Prussia south of the then-British North Sea island of Heligoland where the Battle of Heligoland (1849) had taken place. When the Danish forces had caused the flagship of the Austrian commander, Freiherr von Tegetthoff, to burst into flames, he withdrew his squadron to neutral waters around Heligoland. It was the last significant naval battle fought by squadrons of wooden ships and also the last one involving Denmark. Although the battle ended with a tactical victory for Denmark, it had no impact on the outcome of the war. A general armistice came into effect on 12 May, and Denmark had lost the war.



255



256

**PROPERTY OF VARIOUS OWNERS**

255<sup>Y</sup>

**A SMALL NAPOLEONIC PRISONER-OF-WAR MODEL OF A 100-GUN SHIP OF THE LINE**

**ANGLO-FRENCH, CIRCA 1800**

the hull built up from the solid and planked in bone and horn between the gun decks with brass guns, chain plates and dead-eyes, figurehead with residual polychroming, carved and pierced stern and quarter galleries, the decks detailed with head rails, capstan, pin and fife rails, belfry, well deck with railings, guns on carriages, taff rail, and other details. Rigged with masts, yards, standing and running rigging with bone and wood blocks, spars, stunsail booms, and other details. Displayed on a later stand with brass pins, within a later glass and mahogany case.

*16 x 6-1/4 x 14-1/2 in. (40.6 x 15.8 x 36.8 cm.), cased dimensions.*

**\$4,000 - 6,000**

256

**AN EXHIBITION STANDARD MODEL OF THE AMERICAN FRIGATE *ESSEX* MICHAEL COSTAGLIOLA (AMERICAN, 1919-2011)**

the hull built up in plank on frame construction with partial planking and coppering on either side, with an ebony waist, brass scuppers, alternating mahogany and oak planking to the sheer, the hull pierced for 28 guns, the bow decorated with trail boards and fitted with head rails, the stern with quarter galleries and simple transom, the deck, planked in boxwood, an open waist with ship's boat and bundled spars, pin and fife rails, stove pipe, 12-cannons on carriages, railings, capstan, figures on deck, double wheel, skylight, companionway, boxed compass, and numerous other details. Rigged with a bow-sprit and three masts, standing and running rigging and other rigging details. Displayed in a glass and mahogany case with stand.

*40 x 15 x 26 in. (101.6 x 38.1 x 66 cm.), cased dimensions not including stand. (2)*

**\$7,000 - 9,000**

The frigate *Essex* was built by Enos Briggs of Salem, Massachusetts, at a cost of \$139,362 subscribed by the people of Salem and Essex County, to a design by William Hackett. She was the first U.S.S. *Essex* of the United States Navy, and was a 36-gun frigate. She participated in the Quasi-War with France, the First Barbary War, and in the War of 1812. The British captured her in 1814 and she then served as H.M.S. *Essex* until sold at public auction on 6 June 1837.



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**PROPERTY FROM THE BIKOFF COLLECTION OF MARITIME ART**

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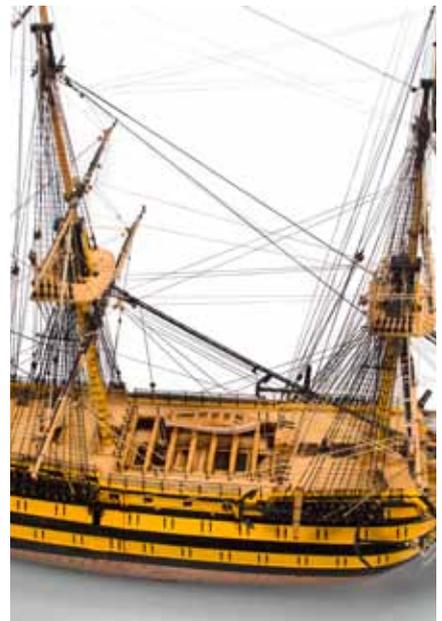
**AN EXHIBITION STANDARD MODEL OF THE 104-GUN 1ST RATE SHIP H.M.S. VICTORY BRITISH, 20TH CENTURY**

the hull built up from the solid, the bottom is copper-plated, the topsides finished in black and yellow, in alternating bands with the gun decks, fitted with 84 gun ports (closed) and 20 guns run out on either side, the bow detailed with head and stem rails, figurehead, the quarter galleries, stern galleries, name on transom and other details. The deck planked and detailed with open well deck showing a number of cannons run out, ship's boat on cross beams, skylight, companionway, and other details. Displayed on a grey painted board with oak trim and a fitted glass cover.

42-3/4 x 19-3/4 x 31-1/4 in. (108.5 x 50.1 x 79.3 cm.), cased.

**\$6,000 - 8,000**

H.M.S. *Victory*, the Grand Dame of the Royal Navy, is a 104-gun first-rate ship of the line of the Royal Navy, ordered in 1758, laid down at Chatham Dockyard in 1759 and launched in 1765. In her long career she often served as Flagship, including Admiral Keppel's flagship at Ushant, Admiral Lord Howe's flagship at Cape Spartel and Admiral Jervis's flagship at Cape St Vincent. However, she is best known as Lord Nelson's flagship at the Battle of Trafalgar in 1805 which made her immortal. After 1824, she served as a harbour ship. In 1922, she was moved to a dry dock at Portsmouth, England and preserved as a museum ship. Since October 2012 she is the flagship of the First Sea Lord and the world's oldest naval ship still in commission.



257 (detail)



258

**PROPERTY OF VARIOUS OWNERS**

258  
**THOMAS BUTTERSWORTH (BRITISH, 1768-1828)**

The battle of Cape St. Vincent  
 signed lower left "Buttersworth"  
 watercolor on paper  
 14 x 19-1/2 in. (35.5 x 49.5 cm.), sight.  
 [not examined out of the frame]  
**\$4,000 - 6,000**



259

259  
**THOMAS BUTTERSWORTH (BRITISH, 1768-1828)**

Shipping off Gravesend and Naval Cutters off  
 Portsmouth, a pair  
 oil on board, both  
 6 x 8-1/4 in. (15.2 x 20.9 cm.), each.  
**\$6,000 - 8,000**

**Provenance**

- with David Messum Gallery, Beaconsfield, England
- to an unknown collector
- purchased privately by the current owner



259

260  
**THOMAS BUTTERSWORTH (BRITISH, 1768-1828)**

The British fleet arriving at the Bay of Naples  
 depicting British Warships with Vesuvius in the  
 background.  
 oil on canvas  
 12 x 18 in. (30.4 x 45.7 cm.)  
**\$6,000 - 8,000**

261  
**THOMAS BUTTERSWORTH (BRITISH, 1768-1828)**

A naval cutter, brig and lugger off the coast  
 signed middle-left "T. Buttersworth"  
 oil on canvas  
 9 x 12 in. (22.8 x 30.4 cm.)  
**\$7,000 - 10,000**

**Provenance**

- with Parker Gallery, London
- and thence by decent to the current owner



260



261



262



263



264

262  
**JAMES EDWARD BUTTERS WORTH (BRITISH/AMERICAN, 1817-1894)**

A British warship in heavy weather  
 signed lower right: "J.E. Buttersworth"

Oil on board  
 6 x 10 in. (15.2 x 25.4 cm.)

**\$12,000 - 18,000**

**Provenance**

- with Vallejo Gallery, Newport Beach, CA., 2006
- To the current owner

263  
**ARTHUR QUARTLEY (AMERICAN, 1839-1886)**

Sailing along the shore  
 possibly Newport, RI  
 signed and dated lower right "Quarterly 1875"

oil on canvas  
 12-1/2 x 24-1/4 in. (31.7 x 61.5 cm.)

**\$15,000 - 25,000**

264  
**JAMES EDWARD BUTTERS WORTH (BRITISH/AMERICAN, 1817-1894)**

A British ship of the Blue Fleet sailing out past racing cutters  
 oil on canvas

18 x 24 in. (45.7 x 60.9 cm.)  
**\$15,000 - 20,000**



265

**PROPERTY TO BENEFIT THE COLLECTION OF THE INDEPENDENCE  
SEAPORT MUSEUM**

265

**THOMAS BIRCH (BRITISH/AMERICAN, 1779-1851)**

An American revenue cutter in New York harbor

signed lower left "T. Birch" on the log

oil on canvas

24-1/2 x 29-1/4 in. (62.2 x 74.2 cm.)

**\$25,000 - 35,000**



266

**PROPERTY OF VARIOUS OWNERS**

266

**SAMUEL WALTERS (BRITISH, 1811-1882)**

The Ellen Brooks homeward bound for New Orleans

oil on canvas

23 x 36 in. (58.4 x 91.4 cm.)

**\$15,000 - 25,000**



267

267

**CHINESE SCHOOL  
19TH CENTURY, FOR THE CHINA TRADE**

*The Western Belle of Portland* arriving off the coast of China

oil on canvas

23 x 32 in. (58.42 x 81.28 cm.)

**\$6,000 - 8,000**

**Provenance**

- with Kennedy Galleries, New York; as a "Chinnery Type", stock

No.:A12342

- the current owner

**PROPERTY FROM THE BIKOFF COLLECTION OF MARITIME ART**

268

**MONTAGUE DAWSON (BRITISH, 1890-1973)**

Up Channel - The Red Jacket

signed lower left "Montague Dawson"

oil on canvas

22 x 30 in. (55.8 x 76.2 cm.)

**\$30,000 - 40,000**

*Red Jacket* was a clipper ship, one of the largest and fastest ever built. She was also the first ship of the White Star Line company. She was named after Sagoyewatha, a famous Seneca Indian chief, called "Red Jacket" by settlers. She was designed by Samuel Hartt Pook, built by George Thomas in Rockland, Maine, and launched in 1853. In 1872 *Red Jacket* joined clippers *Marco Polo* and *Donald McKay*, which "ended their days in the Quebec lumber trade. She was driven ashore in a gale in 1885.





269



270

**PROPERTY OF VARIOUS OWNERS**

269

**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.)

**\$5,000 - 7,000**

**Provenance**

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

270

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

American Clipper  
signed lower right: "Frank Vining Smith"  
oil on masonite  
19-1/2 x 27-1/2 in. (49.5 x 69.8 cm.)

**\$7,000 - 10,000**



271

271

**ELISHA TAYLOR BAKER (AMERICAN, 1827-1890)**

The yacht *Stranger* of the New York Yacht Club off Execution Lighthouse  
oil on canvas

24 x 42 in. (60.9 x 106.6 cm.)

**\$10,000 - 15,000**

*Stranger* and her sister yacht *Corsair* were among the first large steam yachts built in the United States. The two yachts were designed and built by Wm. Cramp & Sons in 1880, and had principal dimensions of LOA: 189ft, Beam: 23.7ft, and Draft: 10.5ft. *Corsair* was built for C.J. Osborn, and *Stranger* was built for George A. Osgood, the two (both the yachts and the owners) were often confused. *Stranger* eventually went into the U.S. Navy.



272



272

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

Lake Michigan by day and Lake Michigan by night, a pair each signed lower right: "James E. Buttersworth"

oil on panel

4-5/8 x 9 in. (11.6 x 22.8 cm.), (Day) and 4-5/8 x 8 in. (11.6 x 20.3 cm.), (Night).

**\$8,000 - 12,000**

Provenance :

bought in New York (by family repute) by the grandfather of the vendor and thence by family descent

each inscribed on the back: the first, "Lake Michigan by day 1870/ bought by T. Bell 1878" and with the label for "R. Jackson & Son/ Print Sellers and Picture Frame Makers/ 20 Slater Street Liverpool 1..."; the second, "Lake Michigan by night 1870/ bought by T. Bell/ New York 1878" and with the label for "R. Jackson & Son/ Print Sellers and Picture Frame Makers/ 20 Slater Street Liverpool 1..."

273

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

The Match between *America* and *Titania*, 1851 signed lower right: "J.E. Buttersworth"

oil on panel

10 x 14 in. (25.4 x 35.5 cm.), the panel.

13 1/4 x 17 1/4 in. (33.6 x 43.8 cm.), framed.

**\$60,000 - 80,000**

On arrival in England, John Cox Stevens placed advertisements challenging all comers to race for a wager of £10,000 but received no takers. Eventually, the engineer, Robert Stephenson agreed to race against America with his 100-ton iron schooner *Titania*, for a £100 wager. America easily won. Anticipating the likely arrival of the American yacht, The Royal Yacht Squadron made their annual race around the Isle of Wight, an open event. America won, finishing 8 minutes ahead of the much smaller *Aurora* in a dying breeze.





274

274

**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.)

**\$25,000 - 35,000**

*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 which halted as sailing ships gave way to steam propulsion. The opening of the Suez Canal (also in 1869) meant that steam ships now enjoyed a much shorter route to China, so *Cutty Sark* spent only a few years on the tea trade before turning to the trade in wool 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 Dowman in 1922, who used her as a training ship operating from Falmouth, Cornwall. After his death, *Cutty Sark* was transferred to the Thames Nautical Training College, Greenhithe in 1938 where 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. She is one of only three remaining original composite construction (wooden hull on an iron frame) clipper ships from the nineteenth century in part or whole, the others being the *City of Adelaide*, which arrived in Port Adelaide, South Australia on 3 February 2014 for preservation, and the beached skeleton of *Ambassador* of 1869 near Punta Arenas, Chile.



275

275

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

The tugboat *Montclair* off the coast

signed, dated and inscribed lower right "Antonio Jacobsen 1914/ 31 palisade Av. West Hoboken"

oil on board

20 x 35-3/4 in. (50.8 x 90.8 cm.)

**\$12,000 - 18,000**

**Literature**

Sniffen, Harold S., *Antonio Jacobsen - The Checklist*, Smith Gallery, 1984, pp. 207; #5 for a listing of another painting of the *Montclair*.

The screw tug, *Montclair* was built for Delaware., Lackawanna & Western R.R.Co. of New York in 1903 by John H. Dialogue & Son of Camden, NJ. She had principal dimensions of LOA 80.0 ft., Beam 21.6 ft., Draft 11.4 ft.



276

276

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

The American clipper ship *Gamecock* under full sail  
 circa 1918, inscribed lower left: "Gamecock, Daniel Bacon Boston Owner"  
 signed lower left: "Antonio Jacobsen"

oil on masonite

12 x 20 in. (30.4 x 50.8 cm.)

**\$6,000 - 8,000**

**Literature**

Sniffen, Harold S., *Antonio Jacobsen - The Checklist*, Smith Gallery, 1994, pp. 128-129; #20 for a listing of this painting with slightly different dimensions. Listed as in a "Private Collection".

The *Gamecock* was an American clipper ship built by Samuel Hall of East Boston in 1851 for Bacon & Taylor, New York. She had principal dimensions of LOA: 190.1ft, Beam: 39.9ft, and a draft of 22ft. The *Game Cock* was a clipper ship known for its long sailing life of over 29 years. Her principal route was the New York to San Francisco run. She was condemned in 1880.

277

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

The S.S. *La Touraine* of the French Line at sea  
 signed, dated and inscribed with the address lower right: "Antonio  
 Jacobsen 1891/ 705 Palisade Av. West Hoboken NY"

oil on canvas

30 x 50 in. (76.2 x 127 cm.)

**\$20,000 - 30,000**

**Literature**

Sniffen, Harold S., *Antonio Jacobsen - The Checklist*, Smith Gallery, 1994, pp. 178-179; #6-11 for a other listings of this ship painted by Jacobsen.

S.S. *La Touraine* was an ocean liner that sailed for the Compagnie Générale Transatlantique from the 1890s to the 1920s. Built in France in 1891, she was primarily employed in transatlantic service on the North Atlantic. The liner was scrapped in Dunkirk in October 1923.



277



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278

**ELDON TRIMINGHAM III (BERMUDIAN, B. 1956)**

The *Royal Anne* at sea

signed lower right: "Eldon Trimmingham III"

oil on canvas

11-1/4 x 23-1/4 in. (28.5 x 59 cm.)

**\$20,000 - 30,000**



279

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**ELDON TRIMINGHAM III (BERMUDIAN, B. 1956)**

Venetian Light (full moon rising)

signed and dated lower left: "Eldon Trimingham III, 07"

oil on canvas

x 23 1/2 in. 12-1/2 x 23-1/2 in. (31.7 x 59.6 cm.)

**\$25,000 - 35,000**



280

**PROPERTY TO BENEFIT THE COLLECTION OF THE INDEPENDENCE SEAPORT MUSEUM**

280

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

The S.S. *Servia* at sea

signed, dated and inscribed: A. Jacobsen 1882/715 Palisades Av. West Hoboken, NY

oil on canvas

32 x 60 in. (81.2 x 152.4 cm.)

**\$15,000 - 25,000**

**Literature**

Sniffen, Harold S., *Antonio Jacobsen - The Checklist*, Smith Gallery, 1994, pp. 274-275; #11 for a listing of this painting.

The R.M.S. *Servia*, was a transatlantic passenger and mail steamer built by J & G Thomson of Clydebank (later John Brown & Company) and launched in 1881. She was the first large ocean liner to be built of steel instead of iron, and the first Cunard ship to have electric lighting. Often considered the first "modern" ocean liner, in 1893, *Servia* was relegated to intermediate service. She was later used to transport troops to South Africa during the Boer war. She was broken up in 1902.



281

#### PROPERTY OF ANOTHER OWNER

281

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

The S.S. *Morro Castle* of the Ward Line at sea

with "Ward Line" inscribed in a barrel floating in the fore ground.

signed, dated, and inscribed lower right: "A. Jacobsen, 1901/31 Palisade Avenue/West Hoboken, NY

oil on canvas

20 x 36 in. (50 x 91 cm.)

**\$8,000 - 12,000**

#### **Literature**

Sniffen, Harold S., *Antonio Jacobsen - The Checklist*, Smith Gallery, 1994, pp. 206-207; #33 for a listing of this painting.

The S.S. *Morro Castle* was an American ocean liner built by William Cramp and Sons of Philadelphia for the Ward Line and launched in 1900. Her principal dimensions were LOA: 400ft, Beam: 50.3ft, Draft: 18.1ft. The S.S. *Morro Castle*'s route was between New York and Havana, and was named for the Morro Castle fortress that guards the entrance to Havana Bay. She is the predecessor to the ill-fated ship that caught fire and ran aground on the Jersey shore.



282

**PROPERTY SOLD ON BEHALF OF HARVARD UNIVERSITY**

282

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

The S.S. *Cerea* at sea

signed and dated lower left: "Antonio Jacobsen/ 1909"

oil on canvas laid down on board

15 x 31 in. (40.6 x 79.3 cm.)

**\$7,000 - 10,000**

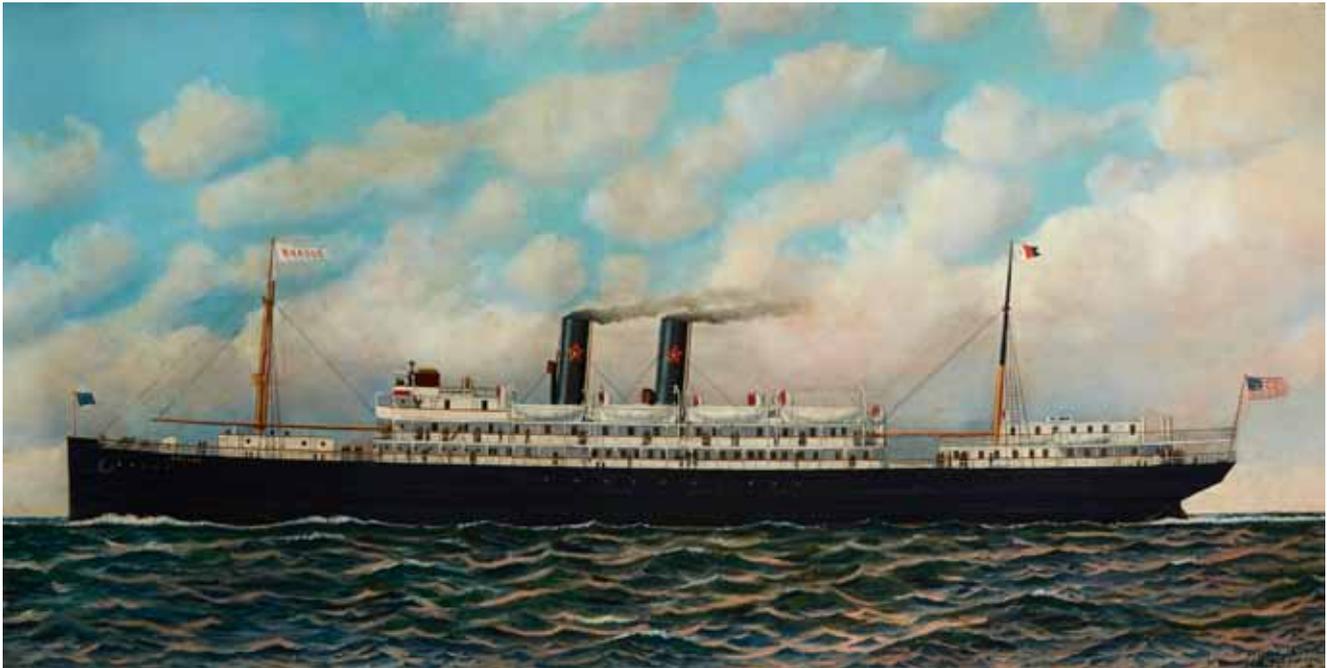
**Provenance**

- Schillay & Rehs, New York

**Literature**

Sniffen, Harold S., *Antonio Jacobsen - The Checklist*, Smith Gallery, 1994, pp. 62-63; #11 for a drawing of the S.S. *Cerea* in the collection of the Mariner's Museum.

The screw steamer, S.S. *Cerea* was built for L. Capuccio & Co of Genoa, Italy in 1900 by Cant. Nav. di Muggiano of Spezia, Italy. She had principal dimensions of LOA 342.5 ft., Beam 47.9 ft., Draft 23.0 ft.



283

#### PROPERTY OF ANOTHER OWNER

283

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

The steamship S.S. *Brazos* at sea  
signed and inscribed lower right "Antonio Jacobsen/ 31 West Palisade Av. West Hoboken"  
oil on board

26-1/2 x 52-1/2 in. (67.3 x 133.3 cm.)

**\$12,000 - 18,000**

#### Literature

Sniffen, Harold S., Antonio Jacobsen - The Checklist, Smith Gallery, 1994, pp. 49 for a listing of this painting.

The steel twin-screw passenger liner *Brazos* was built by the Newport News Shipbuilding for the Mallory Line of New York. She was launched in 1907 and registered at 6,223 tons gross (3,980 net) and measured 401 feet in length with a 54 foot beam. Engined by her builders, she had a service speed of 16 knots and enjoyed a successful career running scheduled services to Texas for her original owners. Sold to the New York & Porto Rico Steamship Company some time before World War One, she was renamed *San Lorenzo* in 1926 but scrapped in 1934 thanks to the downturn in business due to the Depression.

## END OF SALE

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