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It's a Knockout!

New York | October 5, 2021



TCM Presents ...

It's a Knockout!

New York | Tuesday October 5, 2021 at 1pm

BONHAMS

580 Madison Avenue
New York, New York 10022
bonhams.com

SALE NUMBER

27079
Lots 1 - 200

AUCTION INFORMATION

Ian Ehling
2068610-DCA
Eric Minoff
2074912-DCA

CATALOG: \$45

ILLUSTRATIONS

Front Cover: lot 2
Inside Front Cover: lot 25
Inside Rear Cover: lot 169
Rear Cover: lot 79

PREVIEW

Friday October 1 – 10am-5pm
Saturday October 2 – 12pm-5pm
Sunday October 3 – 12pm-5pm

INQUIRIES

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Lots marked "W" are oversized and therefore your purchases may be subject to alternative shipping and storage methods. For further information, please refer to the Oversized Lots page.

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Bonhams' galleries are currently subject to government restrictions and arrangements may be subject to change.

Preview: Lots will be made available for in-person viewing by appointment only. Please contact the specialist department on +1 917 206 1665 or ariella.bellingham@bonhams.com to arrange an appointment before visiting our galleries. In accordance with Covid-19 guidelines, it is mandatory that you wear a face mask and observe social distancing at all times. Additional lot information and photographs are available from the specialist department upon request.

Payment, Collections & Shipping:

We strongly encourage contactless payment of invoices prior to collection via wire transfer or credit card through your MyBonhams account. In-person or third-party collections from our galleries are scheduled in advance with our Client Services team.

The Rodney Hilton Brown Collection of Muhammad Ali Art



Muhammad Ali needs no introduction. The Greatest. The best Heavyweight Boxer of all time. Boxer, Poet, Activist, Humanitarian, Philanthropist, UN Ambassador. His fight with Joe Frazier at Madison Square Garden in 1971 became the biggest boxing event of all time and his fight with George Foreman, "The Rumble In The Jungle" in 1974 was watched by an estimated one billion people all over the world becoming the most watched television broadcast of all time. He was known for his rhyming trickery, spoken word poetry and trash talking before each fight, with many of today's hip hop musicians citing him as a formative influence.

As much as Ali was the greatest Sportsman of the 20th century, as voted by *Sports Illustrated*, his early career was interrupted by his refusal to be drafted into the military due to his religious and ethical opposition to the Vietnam War. Stripped of his boxing titles and facing five years in prison, his boxing license was revoked and he

was unable to fight from 1966 to 1971. His antiwar stance made him a counterculture icon during a period of vehement opposition to America's War in Vietnam and a high profile figure during the Civil Rights Movement. Rodney Hilton Brown first met Ali in 1977 after a charity boxing match to benefit the Elma Lewis School of Art in Boston. Rodney was looking for Outsider Artists and new talent for his art gallery in New York. Armed with a briefcase of paints and canvases, Rodney asked Ali if he was interested in painting. To his delight, Ali agreed to meet him later that night. Little did Rodney know at that time that Ali had grown up in a family of artists; his father, Cassius Clay Sr. was a talented painter and had been commissioned to complete Church and Altar paintings for many Baptist churches in Kentucky. The young Ali and his brother had even helped out their Father with the commissions on occasion. Ali had also produced a series of works for the first issue of *Avant Garde Magazine* in 1969. That night, Ali did three paintings and presented them to Rodney, *Tree of Life*, *Sunset* and *Jet Plane*, all three of which are included in this auction. Rodney and Ali began to chat regularly by telephone and this led to regular painting sessions at Rodney's apartment in New York or various hotel rooms wherever Ali happened to be staying. The two became firm friends, with Ali calling Rodney his "Vanilla Brother". It was Rodney Hilton Brown who was the instigator behind Ali meeting with the United Nations Anti-Apartheid Committee to speak against Apartheid in Namibia and South Africa. This led to Ali presenting the United Nations with an artwork entitled "Let My People Go"; the original is included in this sale. Another version of this work was produced as limited edition serigraphs which were sold to accompany the World Federation of United Nations Associations first day cover "For a Free and Independent Namibia" in 1979. Later that year, Ali was named United Nations Secretary General for the International Year of the Child.

Bonhams is delighted to present The Rodney Hilton Brown Collection of Muhammad Ali Art and Memorabilia to the auction market for the very first time.



1

1

MUHAMMAD ALI

A black and white promotional poster *The Greatest*, Elma Lewis School of Fine Arts, Boston, MA, art by Larry Johnson, signed and inscribed in black felt pen *Service to others is the rent we pay for our room here on Earth, Muhammad Ali, Jan 30-77*, framed

Exhibited: Muhammad Ali: World Premier Art Exhibition, Roseland Grand Ballroom, New York, January, 1979.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 184 (illus.)

Frame: 24 1/2 x 18 1/2 in.

\$800 - 1,200

2

MUHAMMAD ALI/FIGHT-WORN GLOVES

A pair of red *Everlast* boxing gloves, size 14, the gloves worn by Ali during a charity boxing match to raise funds for the Elma School of Fine Arts, Boston, Mass, January 30, 1977, the right glove signed in silver ink by Ali [partially rubbed]

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 51 (illus.)

\$3,000 - 5,000

3

MUHAMMAD ALI/BOXING GLOVE

A black *Everlast* left-handed boxing glove, the glove given by Muhammad Ali to Rodney Hilton Brown, Boston, 1977, signed and inscribed *To Rodney, from Muhammad Ali, Nov 19, 1984*, the glove mounted to wooden plaque with plexiglass box frame

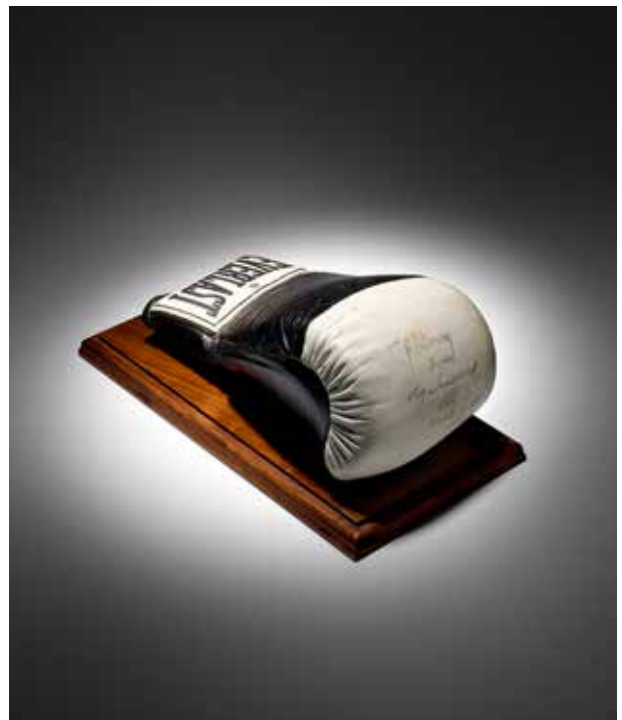
Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Frame: 12 x 6 x 6 1/2 in.

\$1,000 - 1,500



2



3

5

MUHAMMAD ALI (1942-2016)

Sunset with Tree of Life, 1977

Felt pen on paper

Signed "By Muhammad Ali" and dated "Jan 30-77, Boston, Mass"

Framed

This drawing was done for Rodney Hilton Brown in Boston following a charity boxing match to raise funds for the Elma Lewis School of Fine Arts, January 30, 1977. This painting shows what Ali referred to as the "Tree of Life" with the sun setting behind it. Note that the tree is drawn without leaves on it.

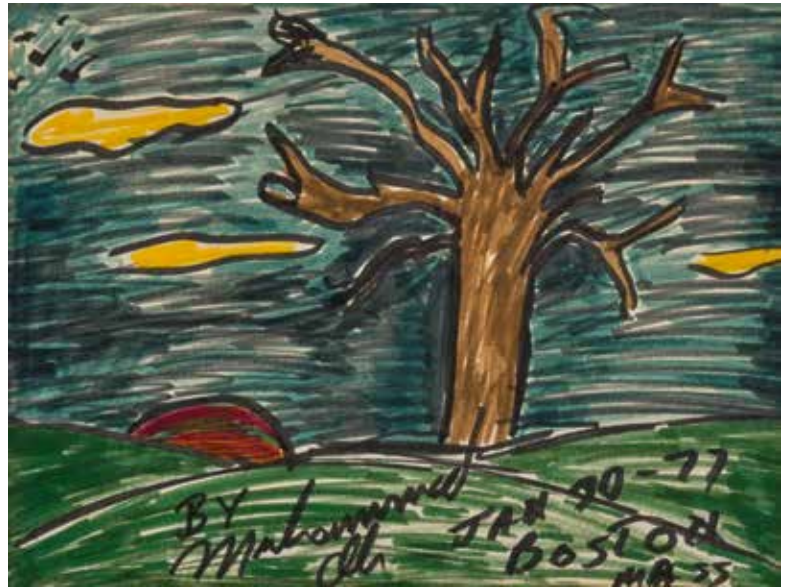
Exhibited: *Muhammad Ali: World Premier Art Exhibition*, Roseland Grand Ballroom, New York, January, 1979.

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Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 54 (illus.)

Frame: 17 1/2 x 20 1/2 in.

\$15,000 - 20,000



5

6

MUHAMMAD ALI (1942-2016)

Moon Over Mountains, 1977

Felt pen on paper

Signed and dedicated upper right "To Rod, By Muhammad Ali" and dated "Jan 30 '77"

Framed

This drawing was done for Rodney Hilton Brown in Boston following a charity boxing match to raise funds for the Elma Lewis School of Fine Arts, January 30, 1977. Suns and moons were some of Ali's favorite ingredients to use in his paintings.

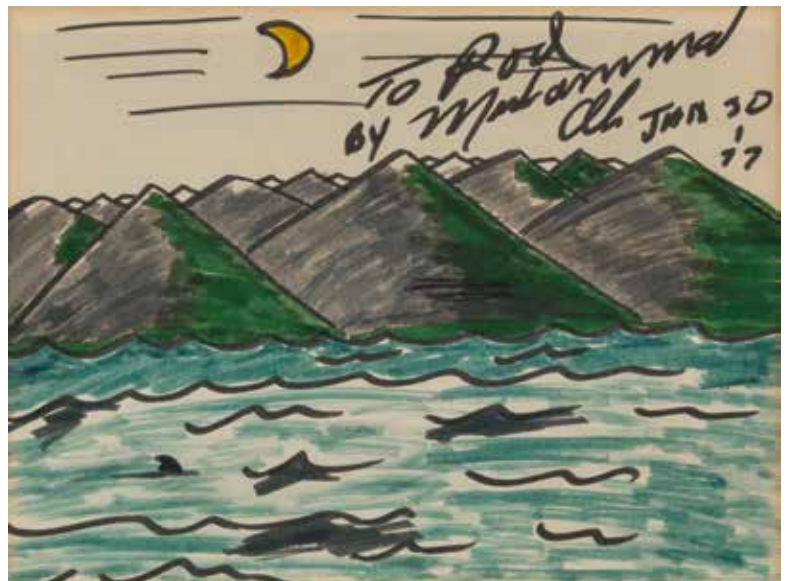
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Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 56 (illus.)

Frame: 17 1/2 x 20 1/2 in.

\$15,000 - 20,000



6



7

7 □

CASSIUS CLAY SR/MUHAMMAD ALI

Odessa Lee Grady Clay

Photograph on canvas of painting by Cassius Clay Sr.
Framed

Muhammad Ali's Father, Cassius Clay Sr. was a talented artist. He made a living painting signs and billboards as well as ecclesiastical paintings in Baptist churches throughout Kentucky. The Ebenezer Baptist Church and the Green Street Baptist Church in Louisville, Kentucky both feature murals and altarpieces by Cassius Clay Sr. who would often enlist the help of his sons, Cassius Jr. [Muhammad Ali] and Randolph [now Rahaman Ali]. The only known painting by Ali's father of Ali's mother was unfinished at the time of this photograph and still faintly shows the pencil index lines indicating that it was not painted freehand.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 17 (illus.)

Frame: 25 x 20 1/2 in.

\$800 - 1,200



8

8

CASSIUS CLAY SR/MUHAMMAD ALI

Winter Sunset, 1970s

Oil on board

Signed lower right

Framed

Muhammad Ali's Father, Cassius Clay Sr. was a talented artist. He made a living painting signs and billboards as well as ecclesiastical paintings in Baptist churches throughout Kentucky. The Ebenezer Baptist Church and the Green Street Baptist Church in Louisville, Kentucky both feature murals and altarpieces by Cassius Clay Sr. who would often enlist the help of his sons, Cassius Jr. [Muhammad Ali] and Randolph [now Rahaman Ali]. This painting was executed in Louisville, KY in the 1970s.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 22 (illus.)

Frame: 37 x 15 1/2 in.

\$2,000 - 3,000



9

9
CASSIUS CLAY SR/MUHAMMAD ALI

Old Mill, 1970s
Oil on board
Signed lower left
Framed

Muhammad Ali's Father, Cassius Clay Sr. was a talented artist. He made a living painting signs and billboards as well as ecclesiastical paintings in Baptist churches throughout Kentucky. The Ebenezer Baptist Church and the Green Street Baptist Church in Louisville, Kentucky both feature murals and altarpieces by Cassius Clay Sr. who would often enlist the help of his sons, Cassius Jr. [Muhammad Ali] and Randolph [now Rahaman Ali]. This painting was executed in Louisville, KY in the 1970s.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 24 (illus.)
Frame: 25 1/2 x 15 1/2 in.

\$2,000 - 3,000



10

10
CASSIUS CLAY SR/MUHAMMAD ALI

White Mountains, 1970s
Oil on board
Signed lower right
Framed

Muhammad Ali's Father, Cassius Clay Sr. was a talented artist. He made a living painting signs and billboards as well as ecclesiastical paintings in Baptist churches throughout Kentucky. The Ebenezer Baptist Church and the Green Street Baptist Church in Louisville, Kentucky both feature murals and altarpieces by Cassius Clay Sr. who would often enlist the help of his sons, Cassius Jr. [Muhammad Ali] and Randolph [now Rahaman Ali]. This painting was executed in Louisville, KY in the 1970s.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 25 (illus.)
Frame: 37 x 15 1/2 in.

\$2,000 - 3,000



11

11
CASSIUS CLAY SR/MUHAMMAD ALI

Winter Moon, 1970s
Oil on board
Signed lower right
Framed

Muhammad Ali's Father, Cassius Clay Sr. was a talented artist. He made a living painting signs and billboards as well as ecclesiastical paintings in Baptist churches throughout Kentucky. The Ebenezer Baptist Church and the Green Street Baptist Church in Louisville, Kentucky both feature murals and altarpieces by Cassius Clay Sr. who would often enlist the help of his sons, Cassius Jr. [Muhammad Ali] and Randolph [now Rahaman Ali]. This painting was executed in Louisville, KY in the 1970s.

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Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 23 (illus.)
Frame: 37 x 15 1/2 in.

\$2,000 - 3,000



12

12

MUHAMMAD ALI (1942-2016)

Rocket Ship, 1967

Felt pen on translucent paper

Unsigned

Framed

This drawing was done for an article in *Avant Garde* magazine, 1967. Ali provided commentary to the works included in the article and about this work, he said *This is just a little picture of a rocket ship out in space.*

Exhibited: *Muhammad Ali: World Premier Art Exhibition*, Roseland Grand Ballroom, New York, January, 1979.

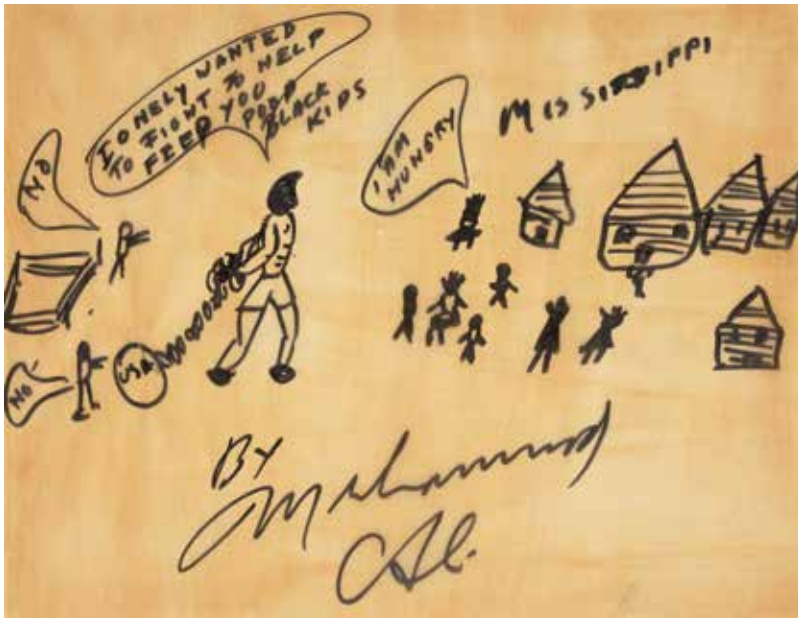
Exhibited: *Muhammad Ali: World Premier Art Exhibition*, Roseland Grand Ballroom, New York, January, 1979.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: *Avant Garde* magazine, Issue One, January, 1968 (illus.)

BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 42 (illus.)
Frame: 25 1/2 x 29 1/2 in.

\$15,000 - 25,000



13

13

MUHAMMAD ALI (1942-2016)

The Starving Children of Mississippi, 1967

Felt pen on translucent paper

Signed "By Muhammad Ali"

Framed

This drawing was done for an article in *Avant Garde* magazine, 1967. Ali provided commentary to the works included in the article and about this work, he said *This is just a picture of the starving children of Mississippi crying and saying they're hungry. I just wanted to fight a few more times so I could donate all the money to feed them, which I offered to do. But the boxing commissioners and judges completely turned me down. A big Ali is holding me down with chains with 'U.S.A.' written on it.*

Exhibited: *Muhammad Ali: World Premier Art Exhibition*, Roseland Grand Ballroom, New York, January, 1979.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: *Avant Garde* magazine, Issue One, January, 1968 (illus.)

BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 48 (illus.)
Frame: 25 1/2 x 29 1/2 in.

\$20,000 - 30,000

14

MUHAMMAD ALI (1942-2016)

Mosque I, 1967

Felt pen on translucent paper

Unsigned

Framed

This drawing was done for an article in *Avant Garde* magazine, 1967. Ali provided commentary to the works included in the article and about this work, he said *This just shows the scenery in a place such as Turkey or maybe Lebanon, just a little picture with the ocean coming in on the shore while the Muslims over there are worshipping and striving to be righteous and the men and women in the long robes, they are going to the Mosque to pray. This is just an Islamic picture of the Eastern scene.*

Exhibited: *Muhammad Ali: World Premier Art Exhibition*, Roseland Grand Ballroom, New York, January, 1979.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: *Avant Garde* magazine, Issue One, January, 1968 (illus.)

BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 44 (illus.)

Frame: 25 1/2 x 29 1/2 in.

\$20,000 - 30,000

15

MUHAMMAD ALI (1942-2016)

The Temporary Champion, 1967

Felt pen on translucent paper

Signed "By Muhammad Ali, The Real Champion, July 21, 1967"

Framed

This drawing was done for an article in *Avant Garde* magazine, 1967. Ali provided commentary to the works included in the article and about this work, he said *This picture shows the next temporary champion, if he will be black, being carried out on the shoulders of whites, outside the Astro Dome, and two little Negro children are on the side, standing behind thousands of whites who don't have time for them or don't recognize them - little dirty, raggedy children - and they see the champion picking up the little white girl and it hurts the little colored girl because she remembers the last time Muhammad Ali was at the Astro Dome and he was picking up on one of his and her own kind. So now she feels left out and she's just saying in the picture "If that was Muhammad Ali, he would have picked me up".*

Exhibited: *Muhammad Ali: World Premier Art Exhibition*, Roseland Grand Ballroom, New York, January, 1979.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: *Avant Garde* magazine, Issue One, January, 1968 (illus.)

BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 39 (illus.)

Frame: 25 1/2 x 29 1/2 in.

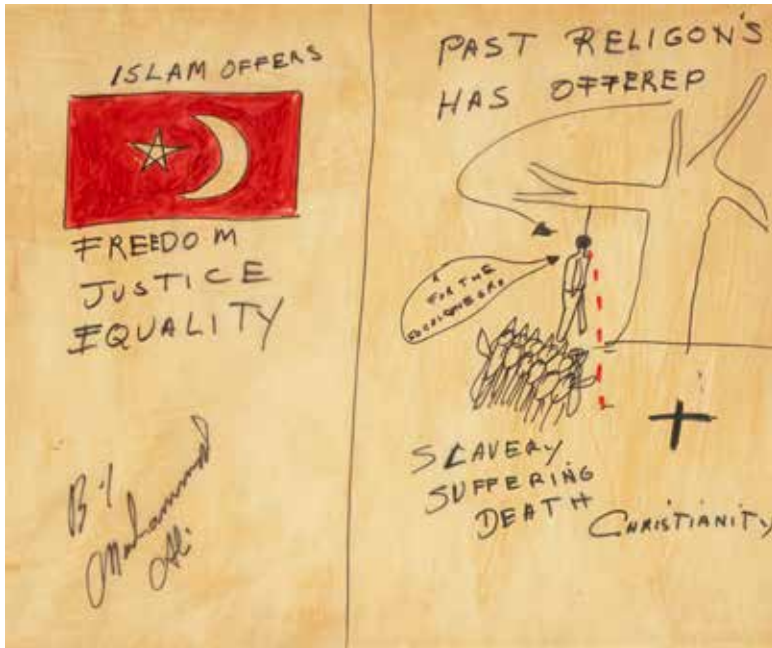
\$15,000 - 20,000



14



15



16

16

MUHAMMAD ALI (1942-2016)

The Two Religions, 1967

Felt pen on translucent paper

Signed "By Muhammad Ali"

Framed

This drawing was done for an article in *Avant Garde* magazine, 1967. Ali provided commentary to the works included in the article and about this work, he said *This is a comparison of the two religions and what they offer us here in America. The moon and star in the flag of Islam represent freedom and justice. This is what we get once we orphans come into the religion of Islam. On the other side, I have what past religions have offered the Negro: slavery, suffering and death. The Christian so-called Negro is being lynched.*

Exhibited: *Muhammad Ali: World Premier Art Exhibition*, Roseland Grand Ballroom, New York, January, 1979.

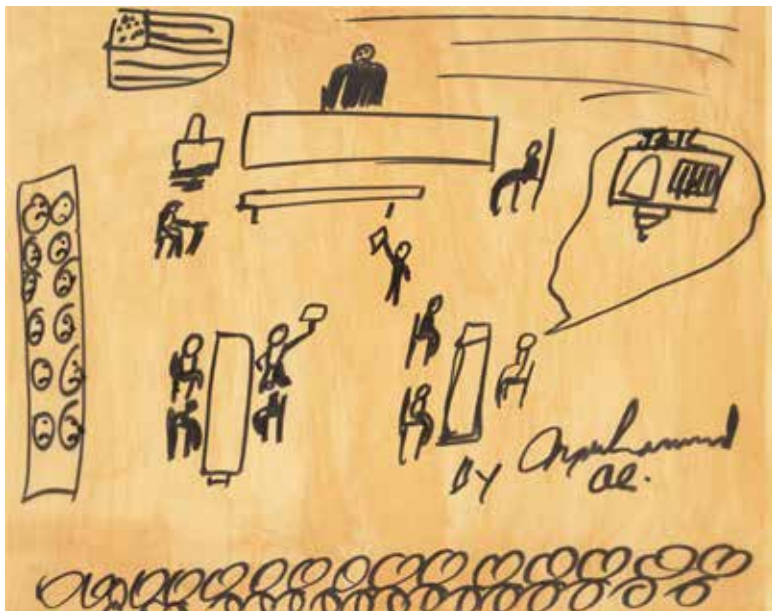
Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: *Avant Garde* magazine, Issue One, January, 1968 (illus.)

BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 45 (illus.)

Frame: 25 1/2 x 29 1/2 in.

\$20,000 - 30,000



17

17

MUHAMMAD ALI (1942-2016)

My Trial, 1967

Felt pen on translucent paper

Signed "By Muhammad Ali"

Framed; with a copy of *Avant Garde* Magazine, Issue No. 1, New York, January, 1968, featuring an article devoted to Muhammad Ali's artwork

This drawing was done for an article in *Avant Garde* magazine, 1967. Ali provided commentary to the works included in the article and about this work, he said *This is the courtroom in my trial, the lawyers holding up their petitions and facing the judge, and jury sitting there and looking a little angry, and then the judge, not looking too happy himself before the decision is rendered, and everything is so gloomy. All I can picture is the way things are going. I'm on my way to jail, so here you can see me thinking with the jail on my mind.*

Exhibited: *Muhammad Ali: World Premier Art Exhibition*, Roseland Grand Ballroom, New York, January, 1979.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: *Avant Garde* magazine, Issue One, January, 1968 (illus.)

BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 40 (illus.)

Overall: 25 1/2 x 29 1/2 in., Magazine: 11 x 11 in.

\$20,000 - 30,000

18

MUHAMMAD ALI (1942-2016)

Winning, 1967

Felt pen on translucent paper

Signed "By Muhammad Ali"

Framed

This drawing was done for an article in *Avant Garde* magazine, 1967. Ali provided commentary to the works included in the article and about this work, he said *A lot of people ask me how do I feel after winning a fight and what do I think about after the man is lying down and the referee is counting over him, as you see here in the picture. All I think about is running to the bank and collecting my money!*

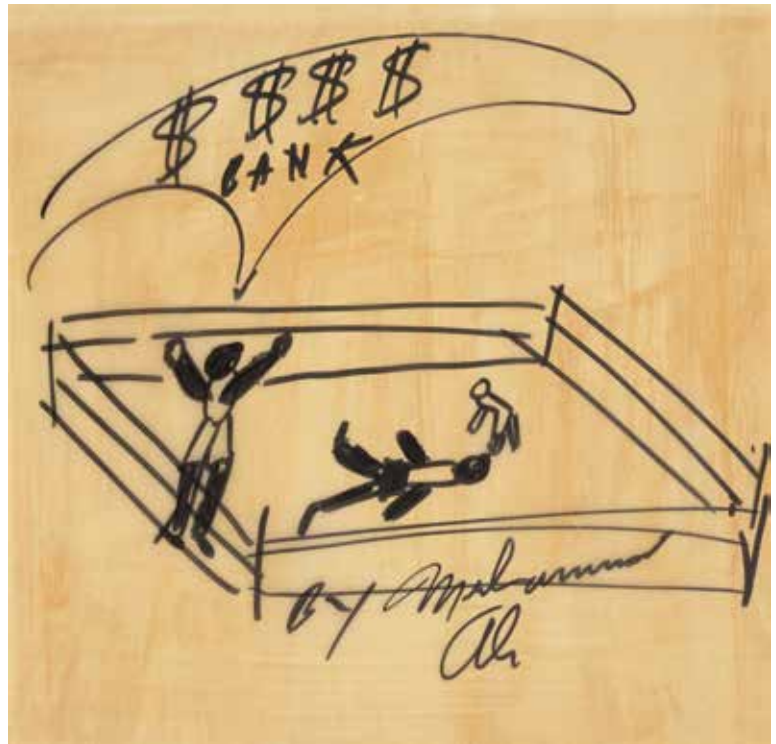
Exhibited: *Muhammad Ali: World Premier Art Exhibition*, Roseland Grand Ballroom, New York, January, 1979.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: *Avant Garde* magazine, Issue One, January, 1968 (illus.)

BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 47 (illus.)

Frame: 25 1/2 x 29 1/2 in.



18

\$15,000 - 20,000

19

MUHAMMAD ALI (1942-2016)

The Crowd, 1967

Felt pen on translucent paper

Signed "By Muhammad Ali"

Framed

This drawing was done for an article in *Avant Garde* magazine, 1967. Ali provided commentary to the works included in the article and about this work, he said *This is how it looks when I look out of a boxing ring after a victory. I see a few smiles but most of the people are angry that it ended so quick.*

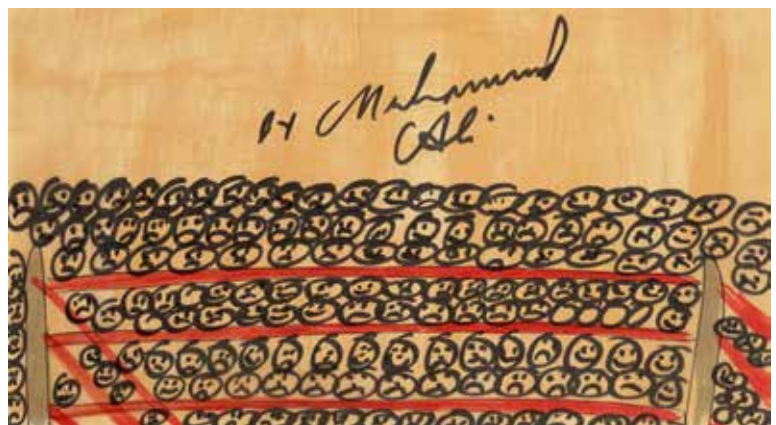
Exhibited: *Muhammad Ali: World Premier Art Exhibition*, Roseland Grand Ballroom, New York, January, 1979.

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Literature: *Avant Garde* magazine, Issue One, January, 1968 (illus.)

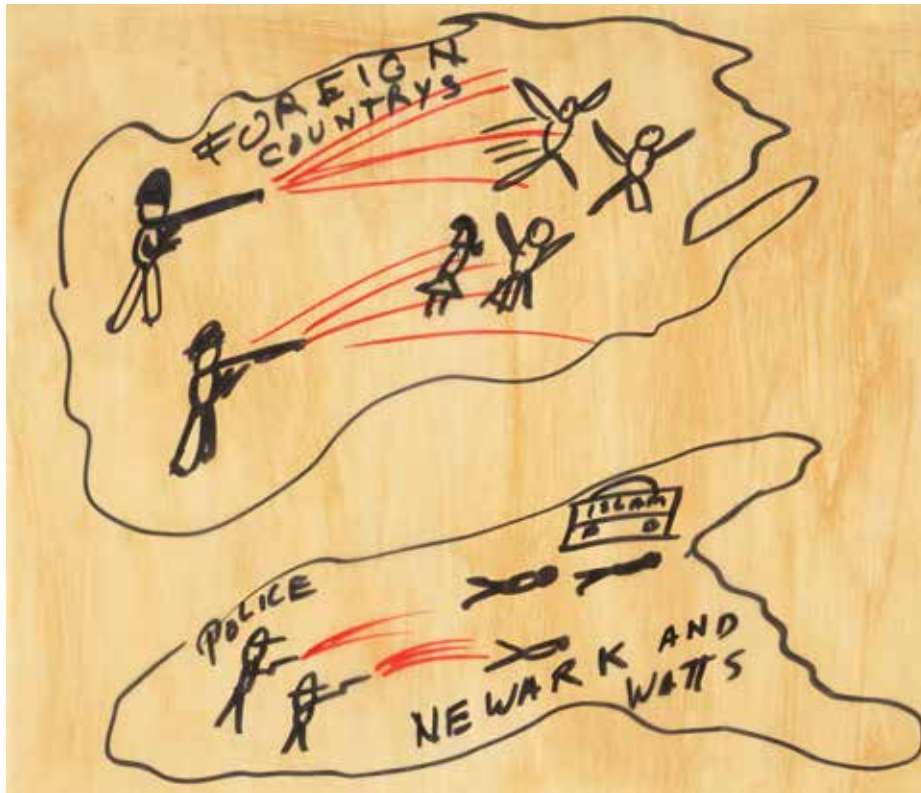
BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 46 (illus.)

Frame: 25 1/2 x 29 1/2 in.



19

\$15,000 - 20,000



20

MUHAMMAD ALI (1942-2016)

War In America, 1967

Felt pen on translucent paper

UnsignedFramed

This drawing was done for an article in *Avant Garde* magazine, 1967. Ali provided commentary to the works included in the article and about this work, he said *This is just a picture of war as been going on everywhere, in foreign countries and right here in our cities, where little babies and women and everybody's being killed and slaughtered.*

Exhibited: *Muhammad Ali: World Premier Art Exhibition*, Roseland Grand Ballroom, New York, January, 1979.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

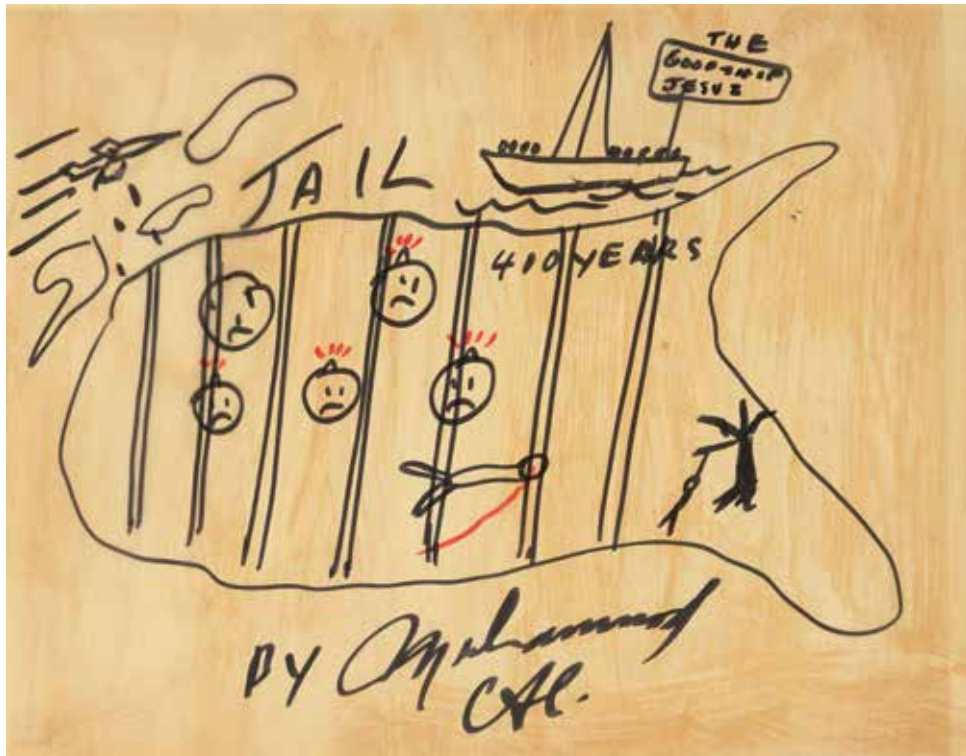
Literature: *Avant Garde* magazine, Issue One, January, 1968 (illus.)

BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet &*

Prophet, Fairhaven, MA: The War Museum Press, 2021, p. 43 (illus.)

Frame: 25 1/2 x 29 1/2 in.

\$25,000 - 35,000



21

MUHAMMAD ALI (1942-2016)

America The Big Jail, 1967
Felt pen on translucent paper
Signed "By Muhammad Ali"
Framed

This drawing was done for an article in *Avant Garde* magazine, 1967. Ali provided commentary to the works included in the article and about this work, he said *Some people ask me how do I feel when I think of the Negro in America 400 years after we were brought over for the first time on a slave ship named "The Good Ship Jesus". I tell them I see the U.S. with lots of bars, a big jail because when you take a man to jail, you change his clothes, you change his name, you change the way he talks. When we were brought here, our clothes were changed from Arabic Eastern clothes to English clothes. When a man goes to jail, his language changes. A room is no longer a room, but it's a cell; a policeman's no longer a policeman, he's a turnkey; food is no longer food, but it's grub and chow. When a man goes to jail, his name is no longer George, William, Robert or Joe. His name is 34567891. When we were brought to America, we had names like Omar, Muhammad, Hassan, Ishamel, Sharif, Shabaz, Karim, Rishime, Jimila, Yasilia, our own beautiful names, and now they're names like Mr. Culpepper, Mr. Roundtree, Mr. Clay, Mr. Washington, Mr. Jones, Mr. Wolfe, Mr. Hawkins. So when a man goes to jail, he changes, and such were we Negroes changed when we were brought to America. We suffered 310 years of physical slavery and they are still beating us and shooting us throughout the country. So in this picture, I have the black man in jail with knots on his head and suffering pain. And here we are, 400 years later, behind these bars, with all these scars, here in this United States jail made up of fifty cells.*

Exhibited: Muhammad Ali: World Premier Art Exhibition, Roseland Grand Ballroom, New York, January, 1979.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: *Avant Garde* magazine, Issue One, January, 1968 (illus.)
BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 41 (illus.)
Frame: 25 1/2 x 29 1/2 in.

\$25,000 - 35,000



22

22

MUHAMMAD ALI/ANDY WARHOL

A rare color lithographic print *Muhammad Ali* by Andy Warhol, with ©1978 Andy Warhol Enterprises lower right, framed

Warhol photographed Muhammad Ali in 1977 as part of his 'Athletes' series. The project was initiated by art collector and sports enthusiast, Richard Weisman, and also featured the footballer, Pelé and golfer, Jack Nicklaus. Warhol was not wholly familiar with stars of the sports arena but, characteristic of his obsession with fame, he recalled: "I really got to love the athletes because they are the really big stars". Ali was not an easy subject but Warhol managed to capture a powerful shot with the boxer's fists poised, ready to punch. In the screenprint reproduced here, prior to printing the image Warhol worked into the surface with paint to create the impression of movement. Ali's fixed stare mimics the concentration required during a fight.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Print: 30 x 24 in., Frame: 40 x 33 1/2 in.

\$800 - 1,200



23

23

MUHAMMAD ALI/ANDY WARHOL

A rare color lithographic print *Muhammad Ali* by Andy Warhol, with ©1978 Andy Warhol Enterprises lower right, signed by Muhammad Ali in black ink *Muhammad Ali, Nov 1984*, framed

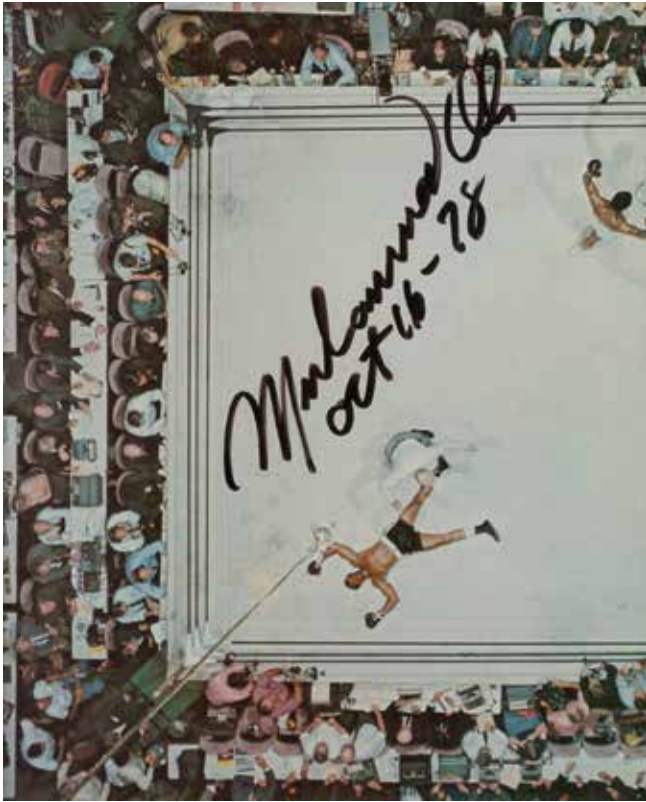
Warhol photographed Muhammad Ali in 1977 as part of his 'Athletes' series. The project was initiated by art collector and sports enthusiast, Richard Weisman, and also featured the footballer, Pelé and golfer, Jack Nicklaus. Warhol was not wholly familiar with stars of the sports arena but, characteristic of his obsession with fame, he recalled: "I really got to love the athletes because they are the really big stars". Ali was not an easy subject but Warhol managed to capture a powerful shot with the boxer's fists poised, ready to punch. In the screenprint reproduced here, prior to printing the image Warhol worked into the surface with paint to create the impression of movement. Ali's fixed stare mimics the concentration required during a fight.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978

Literature: BROWN, Rodney Hilton *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 179 (illus.)

Frame: 40 x 33 1/2 in.

\$3,000 - 5,000



24

24

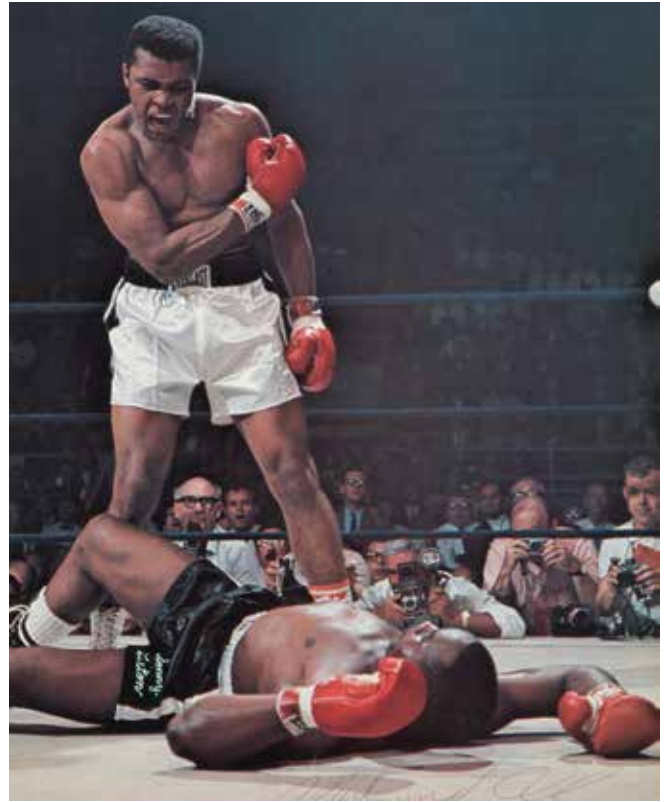
MUHAMMAD ALI/NEIL LEIFER

A machine-print color photograph by Neil Leifer [trimmed] of Ali in the ring after knocking out Cleveland Williams, Houston Astrodome, Texas, November 14, 1966, signed in black felt pen by Muhammad Ali and dated "Oct 16 -78", framed

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Frame: 17 1/2 x 14 1/2 in.

\$1,200 - 1,800



25

25

MUHAMMAD ALI/SONNY LISTON

A color machine-print photograph of Muhammad Ali standing over Sonny Liston, Lewiston, Maine, 1965, the photograph taken by Neil Leifer and included by *TIME* Magazine in *100 Photographs: The Most Influential Images of All Time*, signed in black ink by Muhammad Ali lower right, framed

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Frame: 21 1/2 x 19 1/2 in.

\$1,000 - 1,500



26

26

MUHAMMAD ALI (1942-2016)

Mosque II, 1978

Acrylic and watercolor on paper

Unsigned

Framed

This original painting was done by Muhammad Ali during the filming of *Freedom Road* in Natchez, Mississippi, 1978. It was done in preparation for the later screenprint of the same name. Religion was always an important part of Ali's life and *Mosque II*, like its predecessor *Mosque* painted 10 years prior for *Avant Garde* Magazine, shows both men and women pilgrims coming from different directions towards one Mosque to symbolize unity in religion.

Exhibited: *Muhammad Ali: World Premier Art Exhibition*, Roseland Grand Ballroom, New York, January, 1979.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 68 (illus.)

Frame: 17 x 20 1/2 in.

\$20,000 - 30,000



27

27

MUHAMMAD ALI (1942-2016)

Under The Sun, 1978

Felt pen and crayon on paper

Unsigned

Framed

This original drawing was done by Muhammad Ali during the filming of *Freedom Road* in Natchez, Mississippi, 1978. It was done in preparation for the later screenprint of the same name.

Exhibited: *Muhammad Ali: World Premier Art Exhibition*, Roseland Grand Ballroom, New York, January, 1979.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 69 (illus.)

Frame: 17 x 20 1/2 in.

\$20,000 - 30,000

28

MUHAMMAD ALI (1942-2016)

Guiding Light, 1979

Preparatory sketch, Graphite on paper

Signed lower right

Framed

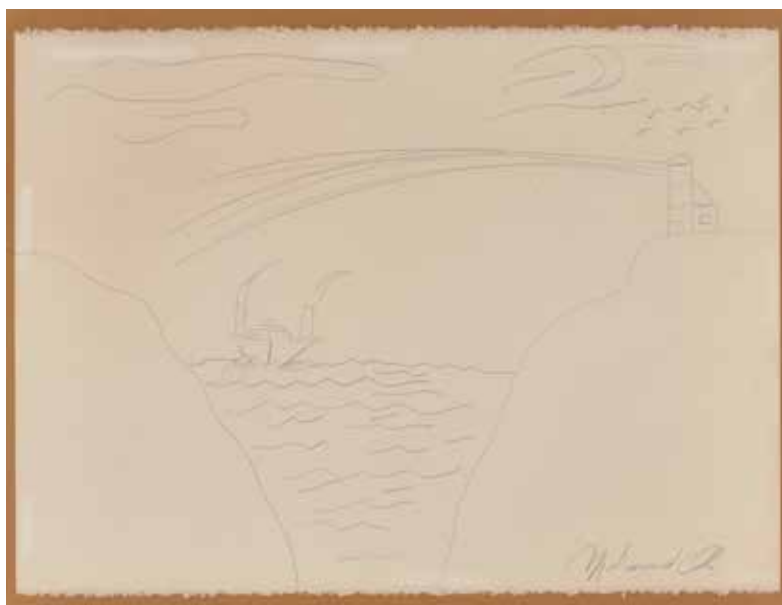
This drawing was done by Muhammad Ali during the filming of *Freedom Road* in Natchez, Mississippi, 1978. It was one of several concept sketches done for the later screenprint of the same name. It is the largest known artwork done by Ali.

Exhibited: *Muhammad Ali: World Premier Art Exhibition*, Roseland Grand Ballroom, New York, January, 1979.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Frame: 29 x 37 in.

\$20,000 - 30,000



28

29

MUHAMMAD ALI (1942-2016)

Guiding Light, 1978

Felt pen and watercolor on paper

Unsigned

Framed

This painting was done by Muhammad Ali during the filming of *Freedom Road* in Natchez, Mississippi, 1978. It was done in preparation for the later screenprint of the same name.

Exhibited: *Muhammad Ali: World Premier Art Exhibition*, Roseland Grand Ballroom, New York, January, 1979.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 67 (illus.)

Frame: 17 x 20 1/2 in.

\$20,000 - 30,000



29

30

MUHAMMAD ALI

A plastic paint palette stained with paint residue, with four paint brushes of various sizes and a folio of blank drawing paper

This palette, brushes and drawing pad were used by Muhammad Ali during the filming of *Freedom Road* in Natchez, Mississippi, 1978. All the pieces have residue of blue paint from the painting of *Black Jet*, *Moon Over Mountains*, *Guiding Light* and *Mosque II*.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 85 (illus.)

Palette: 11 1/2 x 8 1/2 in.; *Drawing paper:* 9 1/2 x 13 in.

\$2,000 - 3,000

31

MUHAMMAD ALI

An Anco Bilt brand Masonite palette with paint residue, signed by Muhammad Ali and dated Sept 4 80

This palette was used by Muhammad Ali during the filming of *Freedom Road* in Natchez, Mississippi, 1978. It was used by him during the painting of Lots 44, 45 and 46.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 83 (illus.)

16 x 12 in.

\$3,000 - 5,000

32

MUHAMMAD ALI (1942-2016)

Sting Like A Bee, 1979

Preparatory Sketch I, felt pen and acrylic on paper

Signed in pencil lower right "Muhammad Ali", in common mount with a ticket *Muhammad Ali Gets Roasted in Harlem / For the Benefit of Harlem Cycle Club*, Apollo Theatre, New York, April 13, 1979, framed

This drawing was done by Muhammad Ali during the filming of *Freedom Road* in Natchez, Mississippi, 1978. It was one of several concept sketches done for the later screenprint of the same name.

Exhibited: *Muhammad Ali: World Premier Art Exhibition*, Roseland Grand Ballroom, New York, January, 1979.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 60 (illus.)

Frame: 15 x 17 in.

\$4,000 - 6,000



30



31



32

33

MUHAMMAD ALI (1942-2016)

Sting Like A Bee, 1979

Preparatory Sketch II, felt pen and acrylic on paper

Unsigned

Framed

This drawing was done by Muhammad Ali during the filming of *Freedom Road* in Natchez, Mississippi, 1978. It was one of several concept sketches done for the later screenprint of the same name.

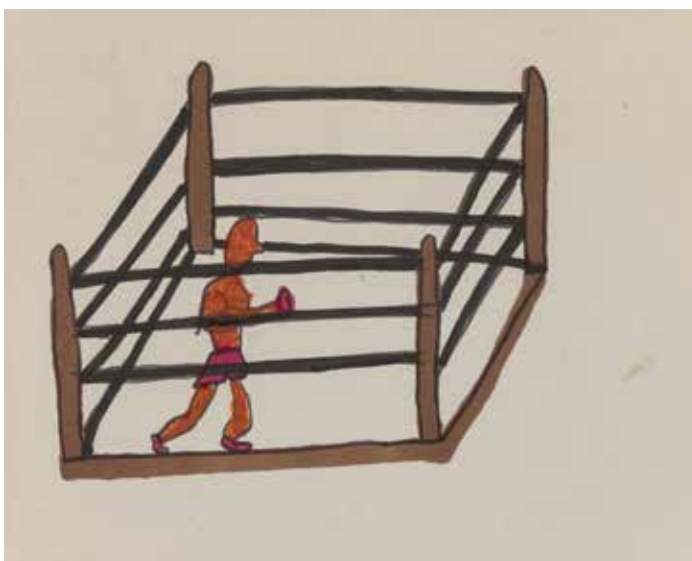
Exhibited: *Muhammad Ali: World Premier Art Exhibition*, Roseland Grand Ballroom, New York, January, 1979.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 61 (illus.)

Frame: 14 1/2 x 17 1/2 in.

\$4,000 - 6,000



33

34

MUHAMMAD ALI (1942-2016)

Sting Like A Bee, 1979

Preparatory Sketch III, felt pen on paper

Unsigned

Framed

This drawing was done by Muhammad Ali during the filming of *Freedom Road* in Natchez, Mississippi, 1978. It was one of several concept sketches done for the later screenprint of the same name.

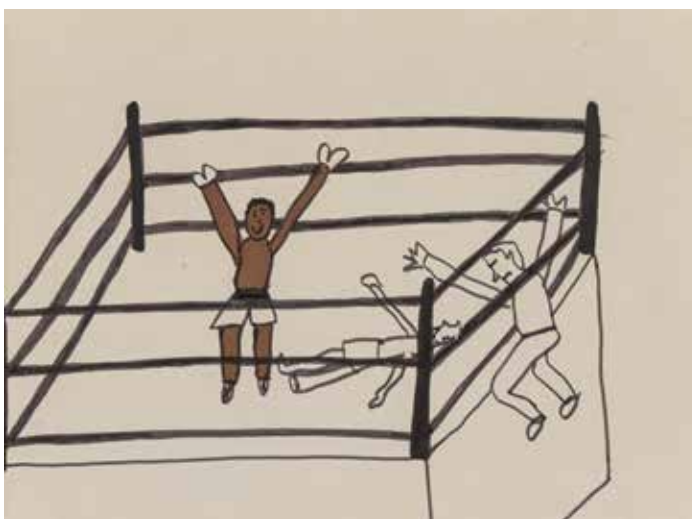
Exhibited: *Muhammad Ali: World Premier Art Exhibition*, Roseland Grand Ballroom, New York, January, 1979.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 62 (illus.)

Frame: 16 x 20 in.

\$4,000 - 6,000



34

35

MUHAMMAD ALI (1942-2016)

Sting Like A Bee, 1979

Preparatory Sketch IV, felt pen on paper

Unsigned

Framed; with a photograph of Ali with Rodney Hilton Brown drawing another preparatory sketch

This drawing was done by Muhammad Ali during the filming of *Freedom Road* in Natchez, Mississippi, 1978. It was one of several concept sketches done for the later screenprint of the same name.

Exhibited: *Muhammad Ali: World Premier Art Exhibition*, Roseland Grand Ballroom, New York, January, 1979.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 63 (illus.)

Frame: 14 1/2 x 17 1/2 in.

\$4,000 - 6,000



35



36

MUHAMMAD ALI (1942-2016)

Sting Like A Bee, 1978

Felt pen and acrylic paint on paper

Unsigned

Framed

This original painting was done by Muhammad Ali during the filming of *Freedom Road* in Natchez, Mississippi, 1978. It was done in preparation for the later screenprint of the same name. Rodney Hilton Brown would fly down to Natchez to work on these sketches and paintings whilst Ali was filming. The painting shows a victorious Ali standing over his opponent in the ring with his opponent saying "Ref, he did float like a butterfly and sting like a bee!" whilst the referee is fleeing the ring saying "Yes, if you were smart, you run like me". The phrase "Float like a Butterfly, Sting like a Bee" was first uttered by Ali in 1964 before his first fight with Sonny Liston. Still going by his birth name of Cassius Clay Jr., Ali was considered the underdog; Liston had reigned supreme as the World Heavyweight Champion for two years and Ali taunted Liston in the weeks before the fight and before he entered the ring he pronounced "Float like a Butterfly. Sting like a bee. The hands can't hit what the eyes can't see." Ali won the fight by technical knockout. With his rhyming delivery and freestyle skills, Ali was a massive influence on hip hop music, with many hip hop musicians citing Ali as their greatest influence.

The work is part of a series of preparatory works and duplicate artworks done for a set of four fine art, signed, limited edition silkscreen prints. This work was released in a limited edition of 500 in 1979. This work is the only artwork to include a complete Muhammad Ali poem.

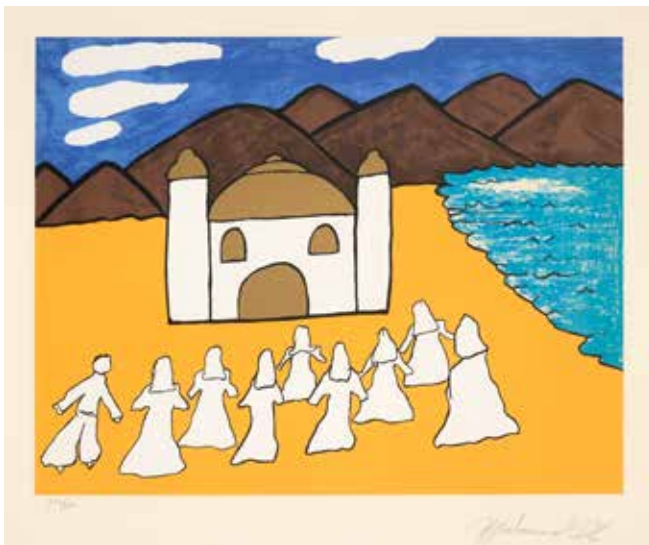
Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Exhibited: *Muhammad Ali: World Premier Art Exhibition*, Roseland Grand Ballroom, New York, January, 1979.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 65 (illus.)

Frame: 17 x 20 1/2 in.

\$40,000 - 60,000



37

MUHAMMAD ALI/FOUR SILKSCREEN PRINTS

Sting Like A Bee, Under The Sun, Mosque II and Guiding Light

Four limited edition silkscreen prints, 1978.

Printed by VisTec Graphics Ltd on cream Stonehenge 100% cotton paper.

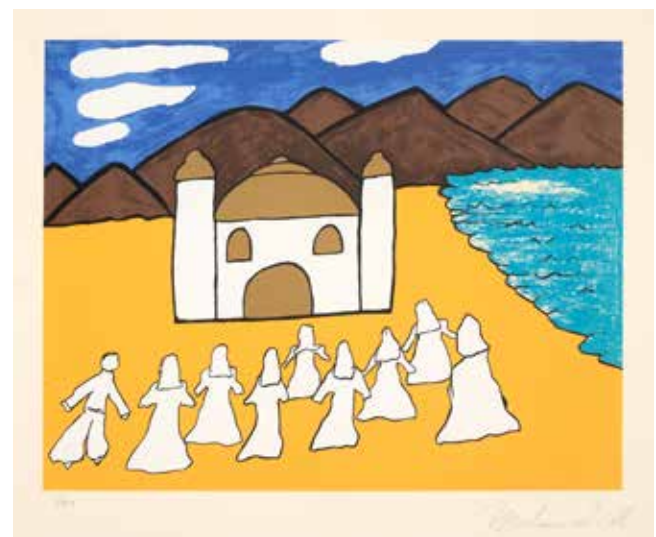
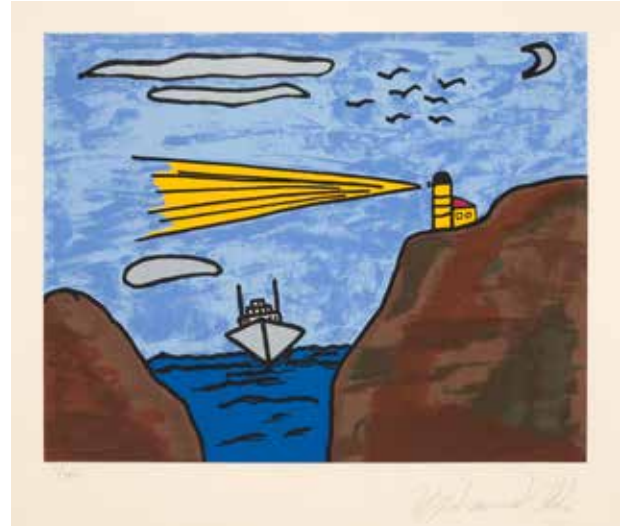
Each is pencil signed lower right by Muhammad Ali and numbered lower left [Sting Like A Bee 119/500, Under The Sun 98/500, Mosque II 226/500 and Guiding Light 266/500]

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton. *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 73-76 (illus.)

Each, frame: 29 1/2 x 33 1/2 in.

\$6,000 - 8,000



38

MUHAMMAD ALI/SET OF FOUR SILKSCREEN PRINTS

Sting Like A Bee, Under The Sun, Mosque II and Guiding Light, 1978

Matched Set of four limited edition silkscreen prints

Printed by VisTec Graphics Ltd on cream Stonehenge 100% cotton paper

Each pencil signed lower right by Muhammad Ali and numbered 1/500

Exhibited: *Muhammad Ali: World Premier Art Exhibition*, Roseland Grand Ballroom, New York, January, 1979.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 73-76 (illus.)

These silkscreen prints were originally offered for sale as individual prints, it is rare to see a complete set being offered for sale.

All: 22 x 30 in., Frames: 31 1/4 x 35 in.

\$8,000 - 12,000

39

MUHAMMAD ALI AUTOGRAPH

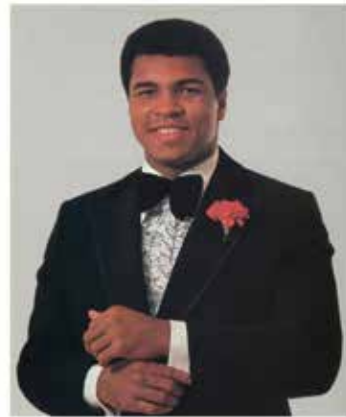
A piece of paper signed in pencil by Muhammad Ali, in common mount with a color photograph of Ali, framed

This signature was rescued from one of the mis-printed silkscreen prints produced in 1978. The signatures on these prints are particularly well rendered; they were signed before Parkinson's Disease began to affect Ali's handwriting and in a controlled environment rather than being signed for a fan whilst on the move.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Signature: 2 x 6 in., Frame: 22 x 17 in.

\$1,000 - 1,500



39

40

MUHAMMAD ALI LETTERHEAD

A piece of *Muhammad Ali* letterhead stationery, with accompanying envelope, both with printed gold signature and embossed relief image of Ali standing victorious over a fallen opponent, the letterhead with *Hyde Park Station, Chicago, Illinois 60653* address, in common mount with a pencil autograph by Muhammad Ali on fine art paper, framed

This signature was rescued from one of the mis-printed silkscreen prints produced in 1978. The signatures on these prints are particularly well rendered; they were signed before Parkinson's Disease began to affect Ali's handwriting and in a controlled environment rather than being signed for a fan whilst on the move.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978

Literature: BROWN, Rodney Hilton *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 186 (illus.)

Letterhead: 7 1/4 x 10 1/2 in., Envelope: 7 1/2 x 4 in., Frame: 15 1/2 x 20 1/4 in.

\$1,000 - 1,500



40

41

MUHAMMAD ALI AUTOGRAPH

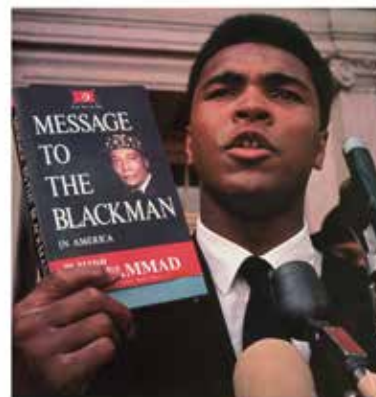
A pencil autograph by Muhammad Ali on fine art paper, in common mount with a color photograph of Ali holding a book *Message To The Blackman in America* by Elijah Muhammad, framed

This signature was rescued from one of the mis-printed silkscreen prints produced in 1978. The signatures on these prints are particularly well rendered; they were signed before Parkinson's Disease began to affect Ali's handwriting and in a controlled environment rather than being signed for a fan whilst on the move.

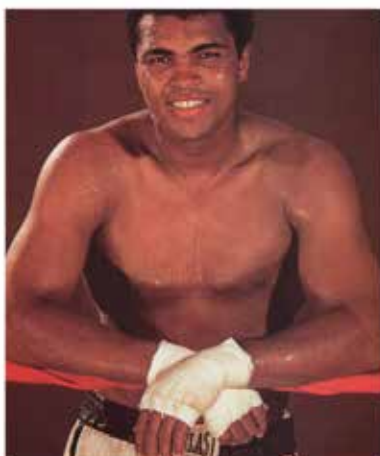
Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Signature: 2 x 6 in., Frame: 22 x 17 in.

\$1,000 - 1,500



41



42



42

MUHAMMAD ALI AUTOGRAPH

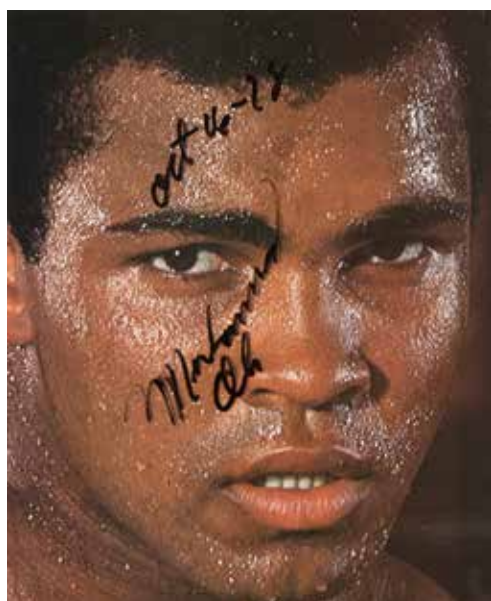
A pencil autograph by Muhammad Ali on fine art paper, in common mount with a color photograph of Ali, framed

This signature was rescued from one of the mis-printed silkscreen prints produced in 1978. The signatures on these prints are particularly well rendered; they were signed before Parkinson's Disease began to affect Ali's handwriting and in a controlled environment rather than being signed for a fan whilst on the move.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Signature: 2 x 6 in., Frame: 22 x 17 in.

\$1,000 - 1,500



43

43

MUHAMMAD ALI/SIGNED PHOTOGRAPH

A color photograph of Muhammad Ali, the photograph from Wilfrid Sheed's book *Muhammad Ali: A Portrait in Words and Photographs* and used as the cover art for the Academy Award winning documentary *When We Were Kings*, 1996, signed in black felt pen *Muhammad Ali, Oct 16, '78*, framed

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Frame: 18 1/2 x 16 1/2 in.

\$1,000 - 1,500



44

44

MUHAMMAD ALI (1942-2016)

Babe, Car and Black Star, 1979

Acrylic on paper

Signed lower right "By Muhammad Ali" and dated "FEB 1-19-79" Framed

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 79 (illus.)

Frame: 18 x 22 in.

\$10,000 - 15,000

45

MUHAMMAD ALI (1942-2016)

I Love You America, 1979

Acrylic on canvas, with miniature Stars and Stripes flag

Signed lower right "Muhammad Ali" and dated "Feb 1-19-79"
Framed

According to Rodney Hilton Brown: "And so, by 1979-1980 Ali's patriotism and attitude toward his country had come full-circle. In the 1960s and early 1970s, Ali's fight for social justice outside the ring had made him an "Enemy of the State." It had brought him, enemies, from the left and the right, made him hated, reviled, and almost sent him to prison. But through it all, Ali stood his ground and "took nothing from nobody." But in doing so he had won something more than just boxing matches - he had won the heart and respect of the nation and - indeed, of the world...Ali conquered and changed America, and as a result, America changed Ali...Indeed, in the end, his direct, penultimate, unmistakable, unequivocal message painted in red, white, and blue Flag colors, on February 1, 1979, spells his recognition and appreciation of this in the simple words: "I LOVE YOU AMERICA."

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 77, 175-178 (illus.)
Frame: 13 1/2 x 17 1/2 in.

\$15,000 - 20,000



45

46

MUHAMMAD ALI (1942-2016)

Eastern Sunrise, 1979

Acrylic on board

Signed lower left "Muhammad Ali"

Framed

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 78 (illus.)
Frame: 14 1/2 x 17 1/2 in.

\$20,000 - 30,000



46

47

MUHAMMAD ALI (1942-2016)

Two Paper Planes

Black ink on folded paper

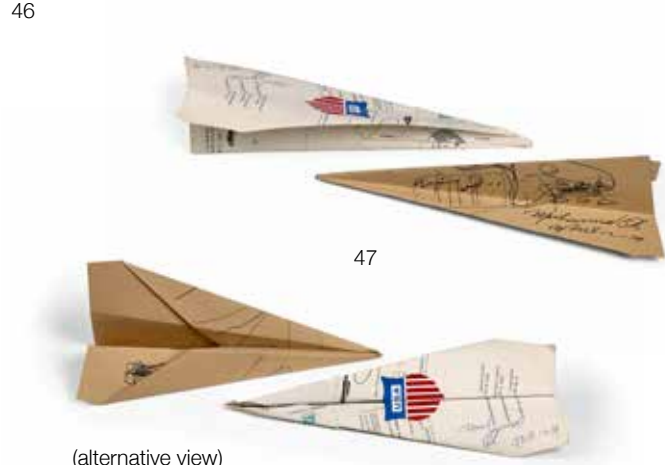
Both signed "Muhammad Ali", one dated "FEB 10-79", one dated "April 12-79"

These planes were made by Ali and signed and inscribed by him during a visit to New York, 1979.

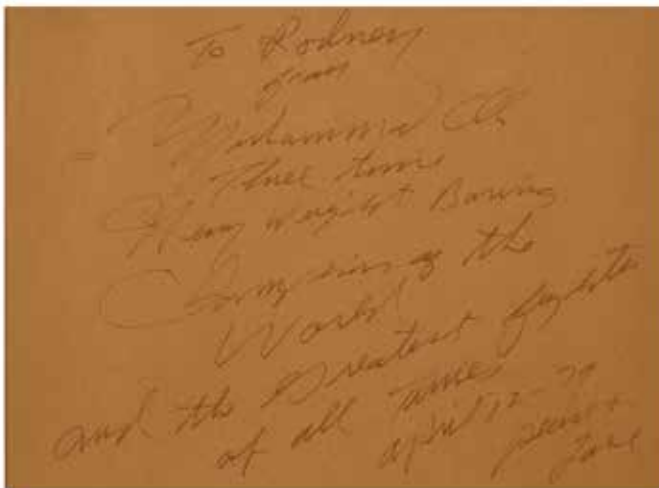
Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 71 (illus.)
Both 12 in. long

\$4,000 - 6,000



(alternative view)



48

48

MUHAMMAD ALI

A piece of paper signed and inscribed by Muhammad Ali to Rodney Hilton Brown *To Rodney from Muhammad Ali, Three time Heavyweight Boxing Champion of the World and the greatest fighter of all times, April 12 - 79, peace + love*, in common mount with a color photograph of Ali, framed

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978. *Signed piece:* 8 1/2 x 11 1/2 in., *Frame:* 26 1/2 x 18 in.

\$1,000 - 1,500



49

49

MUHAMMAD ALI AUTOGRAPH

A black and white photograph of Muhammad Ali at the United Nations with Kurt Waldheim, Secretary-General of the United Nations and Rodney Hilton Brown, signed and dated in black felt pen *Muhammad Ali, April 12-79*, in common mount with a mimeographed handwritten letter from Muhammad Ali to Kurt Waldheim, framed

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978. *Frame:* 18 x 25 1/2 in.

\$1,000 - 1,500

50

MUHAMMAD ALI (1942-2016)

Let My People Go, 1978

Silkscreen print on paper, Artist's Proof

Pencil signed by Muhammad Ali

In common mount with a mimeographed typescript press release regarding the release of the prints, framed

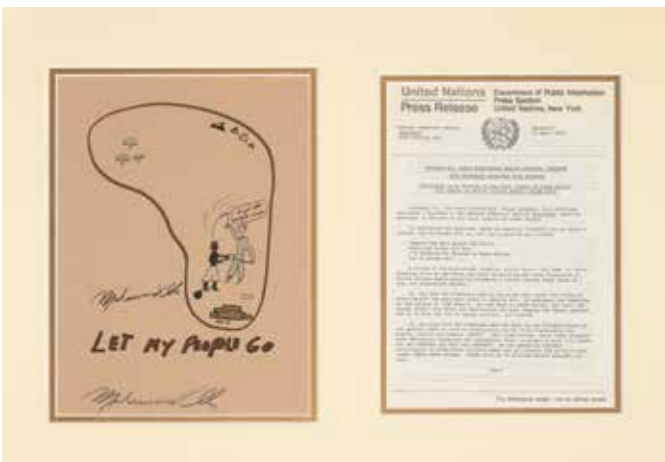
This rare artist's proof depicts Ali's original painting done for the United Nations to be released as a first day cover and accompanying limited edition of serigraph prints. This proof, banned by the United Nations, includes a white man holding a whip. It was one of only 16 artist's proofs of this version before the United Nations decided that the depiction of the white man was too inflammatory. The white man was removed for the official release of the print and first day cover.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 135 (illus.)

Frame: 23 x 30 1/2 in.

\$4,000 - 6,000



50

51

MUHAMMAD ALI (1942-2016)

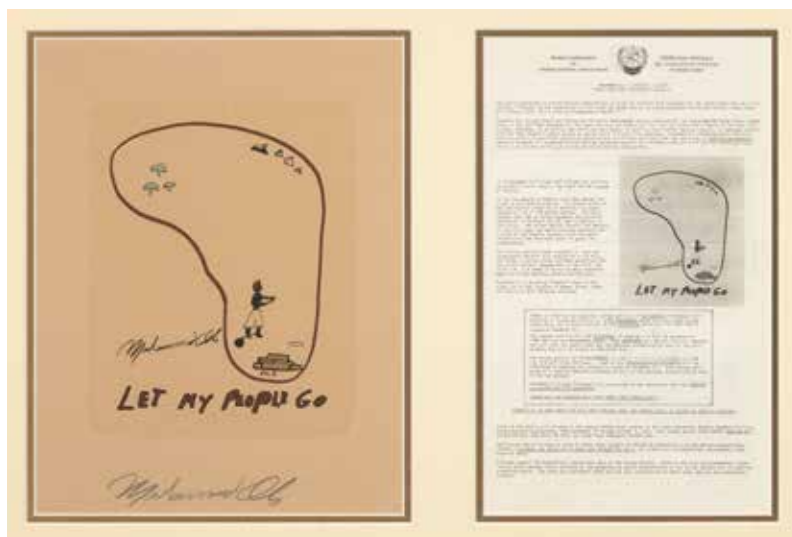
Let My People Go, 1978

Silkscreen print on paper, Artist's Proof

Pencil signed by Muhammad Ali

In common mount with a mimeographed typescript press release regarding the release of the prints, framed

This rare artist's proof depicts Ali's original painting done for the United Nations that was released as a first day cover and accompanying limited edition of serigraph prints, with the image of the white man holding a whip removed. It was one of 10 artist's proofs of this revised version. These 10 artist's proofs are unique in that they were not defaced by the application of a UN postage stamp and cancellation mark placed on the front of the prints as was the case with the regular limited edition of 250 prints.



51

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 138 (illus.)

Frame: 23 1/2 x 31 in.

\$1,500 - 2,500

52

MUHAMMAD ALI

A World Federation of United Nations Association First Day Cover featuring artwork by Muhammad Ali, 1979, in common mount with a black and white photograph of Muhammad Ali with Rodney Hilton Brown at the United Nations, April 13, 1979, signed and dated in the upper border *Muhammad Ali, April 12-79*, framed

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

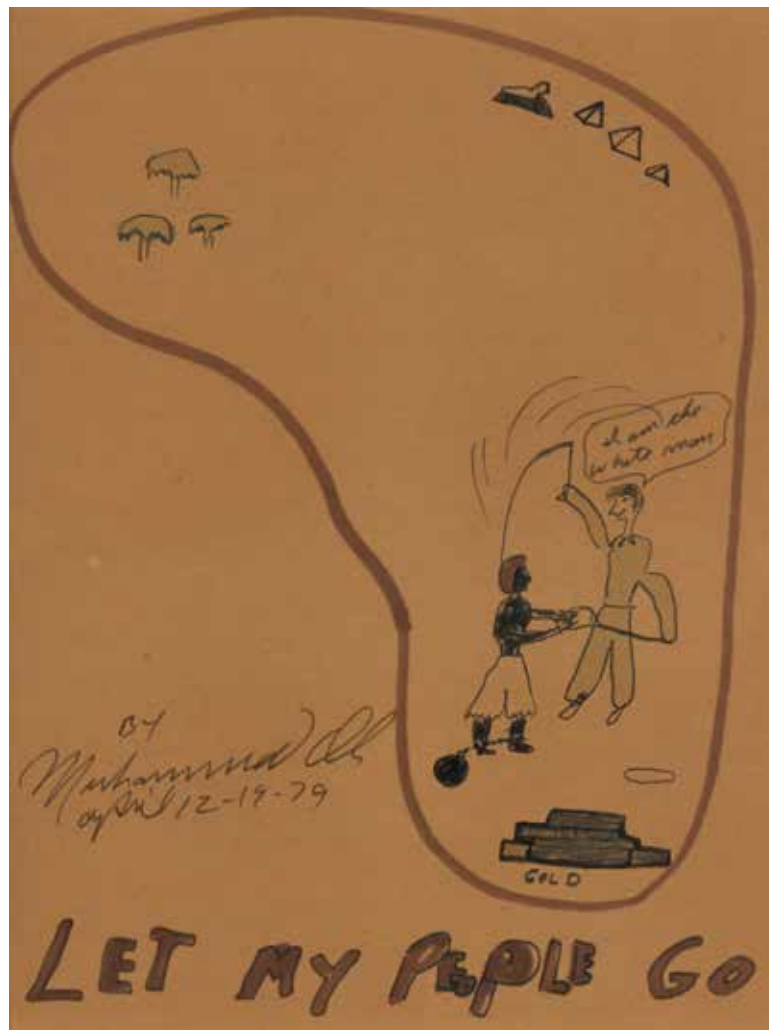
Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 139 (illus.)

Frame: 21 x 17 1/2 in.

\$800 - 1,200



52



53

MUHAMMAD ALI (1942-2016)

Let My People Go, 1978

Felt pen on paper

Signed lower left "Muhammad Ali" and dated "12-19-79"

Framed; with a color photograph of Ali and Rodney Hilton Brown with this artwork at the United Nations, April 13, 1979, framed

This painting is Muhammad Ali's original painting that was unveiled at the United Nations, April 13, 1979 for the United Nations Special Committee Against Apartheid. Ali hoped to use his artwork to speak out against Apartheid in Namibia and South Africa. In presenting his painting, Ali read a poem: *Spread the word around the world, Tell both friend and foe, I'm fighting for freedom for South Africa, So, Let my people go*. Ali's painting was made in to a set of limited edition serigraphs and first day cover to be sold by the World Federation of United Nations Associations. The original painting, showing a white man whipping a black man was considered too politically inflammatory and the white man was removed for the purposes of the official UN edition.

Exhibited: United Nations, New York, 1979.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 134 (illus.)

Frame: 17 1/2 x 14 1/2 in.

\$40,000 - 60,000

53A

MUHAMMAD ALI (1942-2016)

Poem for the United Nations, 1979

War causes Death, and Causes People to Decease

Loving and understanding creates friendship + peace

Signed "Muhammad Ali" and dated "NY Feb 9-1979/Time 10:50PM"

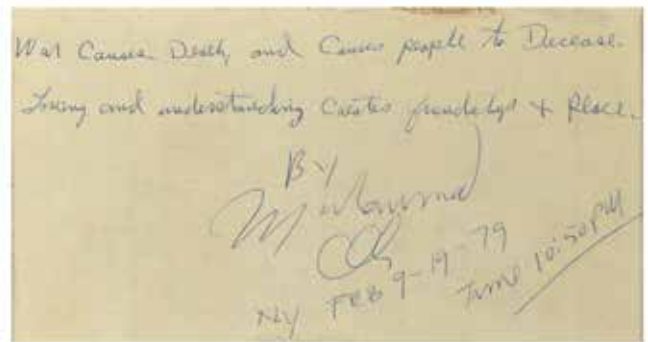
In common mount with two color photographs, one of Ali with Rodney Hilton Brown and UN Chairman Leslie O. Harriman at the United Nations

Framed

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 107 (illus.)

Frame: 13 1/2 x 13 1/2 in.



53A

\$2,000 - 3,000

54 □

MUHAMMAD ALI

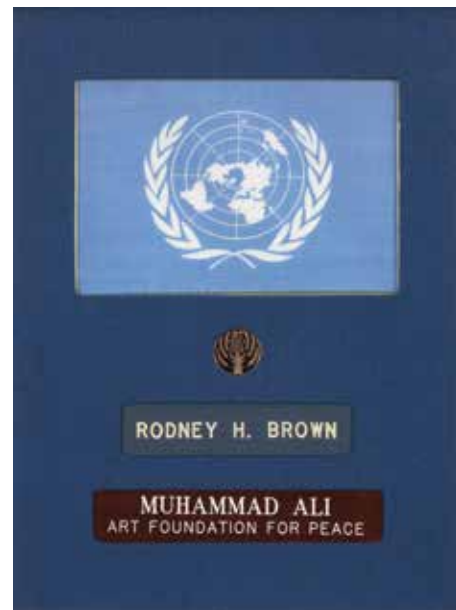
A 1981 gold United Nations Peace medallion, the commemorative medal produced by the U.N. annually to promote peace, in common mount with a blue and white United Nations flag and two plaques from the door of the Muhammad Ali Art Foundation for Peace office at the United Nations, circa 1979-1981 *Muhammad Ali / Art Foundation for Peace and Rodney H. Brown*

These medallions were produced in limited editions in gold, silver and bronze, with the gold versions presented to Heads of State and other dignitaries visiting the U.N. headquarters.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 126 (illus.)

Frame: 21 x 16 1/2 in.



54

\$500 - 700

55

MUHAMMAD ALI (1942-2016)

UN International Year of the Child, 1979

Oil and acrylic on canvas

Signed lower right "Muhammad Ali" and dated "Jan 29 - 79"

Framed

Muhammad Ali was named Secretary General for the International Year of the Child at the United Nations in 1979. This is one of two identical paintings done to commemorate the International Year of the Child and shows the traditional United Nations flag with a crying child's face substituted for the globe inside the U.N. wreath. The other painting was gifted to the U.N. in 1979.

Exhibited: *Muhammad Ali: World Premier Art Exhibition*, Roseland Grand Ballroom, New York, January, 1979.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 141 (illus.)

Frame: 14 1/2 x 17 1/2 in.

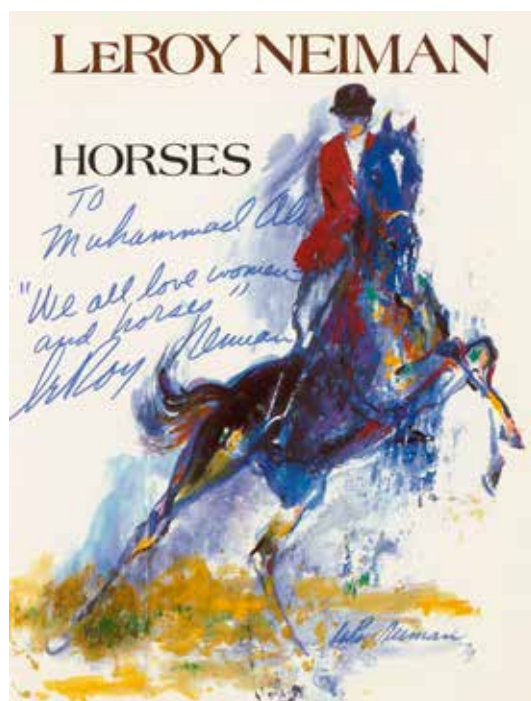


55

\$5,000 - 8,000



56



56

MUHAMMAD ALI

A handwritten poem on *Brown & Company* headed stationery, the four lines in blue ballpoint pen comprising: *War Causes Death and and/Causes people to Decease/Loving and Understanding/Creates friendship and peace*, signed and dated *Muhammad Ali, Feb 9-79*, in common mount with a printed poem by Muhammad Ali titled *We Came In Chains*, framed

This poem for peace was hand-written by Muhammad Ali for the United Nations in 1979.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.
Frame: 21 1/2 x 29 1/2 in.

\$5,000 - 8,000



57

57 □

MUHAMMAD ALI/LEROY NEIMAN

A color print *LeRoy Neiman/Horses* signed by Neiman in blue ink *To Muhammad Ali "We all love women and horses"*, *LeRoy Neiman*, additionally signed and dated *LeRoy Neiman, 79*, framed; and a trademark felt hat worn by LeRoy Neiman to the opening of Muhammad Ali's Art Exhibition, Roseland Grand Ballroom, New York, 1979, the hat signed and inscribed *To Rodney, Le Roy Neiman*

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.
Frame: 20 x 17 1/2 in.

\$400 - 600

58

MUHAMMAD ALI/LEROY NEIMAN

A color print from *LeRoy Neiman Sketchbook: 1964 Liston vs Clay, 1965 Ali vs Liston*, in common mount with a pencil autograph by Muhammad Ali on fine art paper, framed

This signature was rescued from one of the mis-printed silkscreen prints produced in 1978. The signatures on these prints are particularly well rendered; they were signed before Parkinson's Disease began to affect Ali's handwriting and in a controlled environment rather than being signed for a fan whilst on the move.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.
Signature: 2 x 6 1/2 in., Frame: 26 1/2 x 20 1/2 in.

\$1,000 - 1,500



Muhammad Ali

58

59

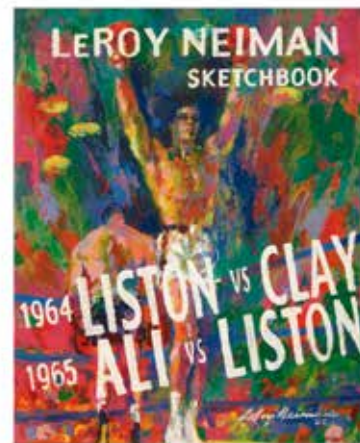
MUHAMMAD ALI/LEROY NEIMAN

A color print of the cover for *LeRoy Neiman Sketchbook: 1964 Liston vs Clay, 1965 Ali vs Liston*, in common mount with a pencil autograph by Muhammad Ali on fine art paper, framed

This signature was rescued from one of the mis-printed silkscreen prints produced in 1978. The signatures on these prints are particularly well rendered; they were signed before Parkinson's Disease began to affect Ali's handwriting and in a controlled environment rather than being signed for a fan whilst on the move.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.
Signature: 2 x 6 1/2 in., Overall: 27 x 20 1/2 in.

\$1,000 - 1,500



Muhammad Ali

59

60

MUHAMMAD ALI/LEROY NEIMANN

A color print of Muhammad Ali from *LeRoy Neiman Sketchbook: 1964 Liston vs Clay, 1965 Ali vs Liston*, in common mount with a pencil autograph by Muhammad Ali on fine art paper, framed

This signature was rescued from one of the mis-printed silkscreen prints produced in 1978. The signatures on these prints are particularly well rendered; they were signed before Parkinson's Disease began to affect Ali's handwriting and in a controlled environment rather than being signed for a fan whilst on the move.

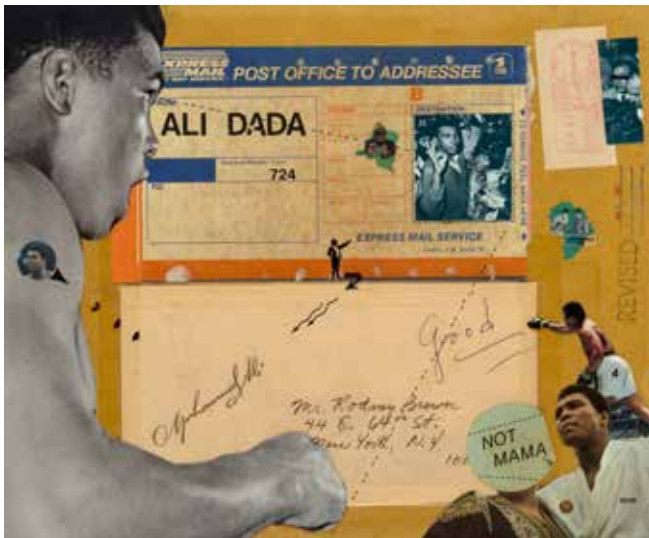
Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.
Signature: 2/14 x 6 1/2 in., Frame: 26 1/2 x 20 1/2 in.

\$1,000 - 1,500



Muhammad Ali

60



61

61

MUHAMMAD ALI/DADA

Joanne Mayhew Young

Ali Dada, 1979

Collage, mixed media on paper inscribed by Ali Good
Framed

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 185 (illus.)
Frame: 14 1/2 x 16 1/2 in.

\$800 - 1,200



62

62

MUHAMMAD ALI (1942-2016)

Joe Frazier, 1979

Pencil sketch on *The Plaza* headed stationery

Signed "Muhammad Ali" and dated "June 15 -79", additionally annotated "Peace", with a color illustrated photo card featuring Ali fighting Joe Frazier, the fight card also signed and dated in blue ballpoint pen "Muhammad Ali 79", framed

This sketch was drawn for Rodney Hilton Brown by Muhammad Ali during a stay at the Plaza Hotel, New York, 1979.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 80 (illus.)
Sketch: 4 1/2 x 4 in.; Frame: 16 x 9 in.

\$4,000 - 6,000



63

63

MUHAMMAD ALI/GABE PERILLO

Gabe Perillo (American, 1944-2013)

3 Legends Of Our Time

Pen and ink on board

Signed lower right

Framed

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 185 (illus.)
Frame: 29 1/2 x 37 1/2 in.

\$1,500 - 2,000



64



(alternative view)

64

MUHAMMAD ALI

A plaster cast of Muhammad Ali's right "knockout" fist, the cast made by Rodney Hilton Brown, New York, 1979

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 32-33 (illus.)
4 1/2 x 4 in.

\$2,000 - 3,000



65

65

MUHAMMAD ALI

A cast bronze of Muhammad Ali's right "knockout" fist, on composition plinth with bronze plaque engraved "Fist of Muhammad Ali" / After Winning 3 World Heavyweight Championships / Cast by his friend / Rodney Hilton Brown / New York City 1979

This bronze fist was one of six made in 1981 from the original plaster cast.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 34-35 (illus.)
4 1/4 x 4 1/4 x 6 1/4 in.

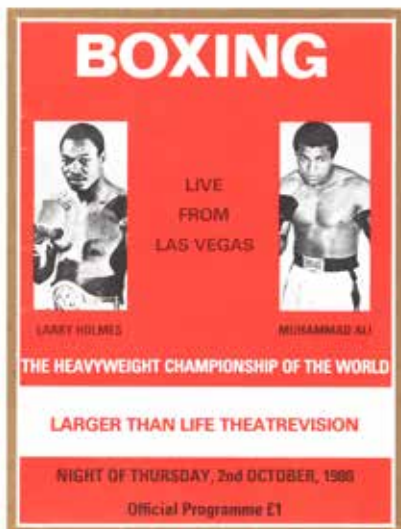
\$1,000 - 1,500



66



67



68



66 □

MUHAMMAD ALI

A color printed cotton t-shirt *Harlem Roasts Muhammad Ali/ April 13, 1979*, in common mount with an advertising application form for the *Harlem Roast for The Greatest Athlete of All Times Muhammad Ali*, April 13, 1979, framed

A scarce souvenir of Ali's effort to help save the iconic Apollo Theater, which had been the cornerstone of Harlem's cultural renaissance. The Apollo was the birthplace for the emergence of jazz, swing, bebop, rhythm & blues, gospel, blues, and soul — all hallmark styles of American music. Ella Fitzgerald, Sarah Vaughan, Billie Holiday, Sammy Davis Jr., James Brown, Gladys Knight, and many more began their rise to fame and fortune on the Apollo's iconic stage.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 88 (illus.)

Frame: 30 1/2 x 25 1/2 in.

\$400 - 600

67

MUHAMMAD ALI/TRAINING CAMP PENNANT

A red felt pennant stenciled in white lettering *Muhammad Ali Training Camp, Deer Lake, PA 17961*, in common mount with a pencil autograph by Muhammad Ali on fine art paper, framed

This pennant was given to Rodney Hilton Brown by Ali when he visited him at the training camp in Deer Lake, PA. The signature included in this lot was rescued from one of the mis-printed silkscreen prints produced in 1978. The signatures on these prints are particularly well rendered; they were signed before Parkinson's Disease began to affect Ali's handwriting and in a controlled environment rather than being signed for a fan whilst on the move.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978

Literature: BROWN, Rodney Hilton Muhammad Ali: *The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 182 (illus.)

Pennant: 12 x 30 in., *Frame:* 23 1/2 x 38 1/2 in.

\$800 - 1,200

68 □

MUHAMMAD ALI/PROGRAM AND TICKET FOR ALI-HOLMES FIGHT

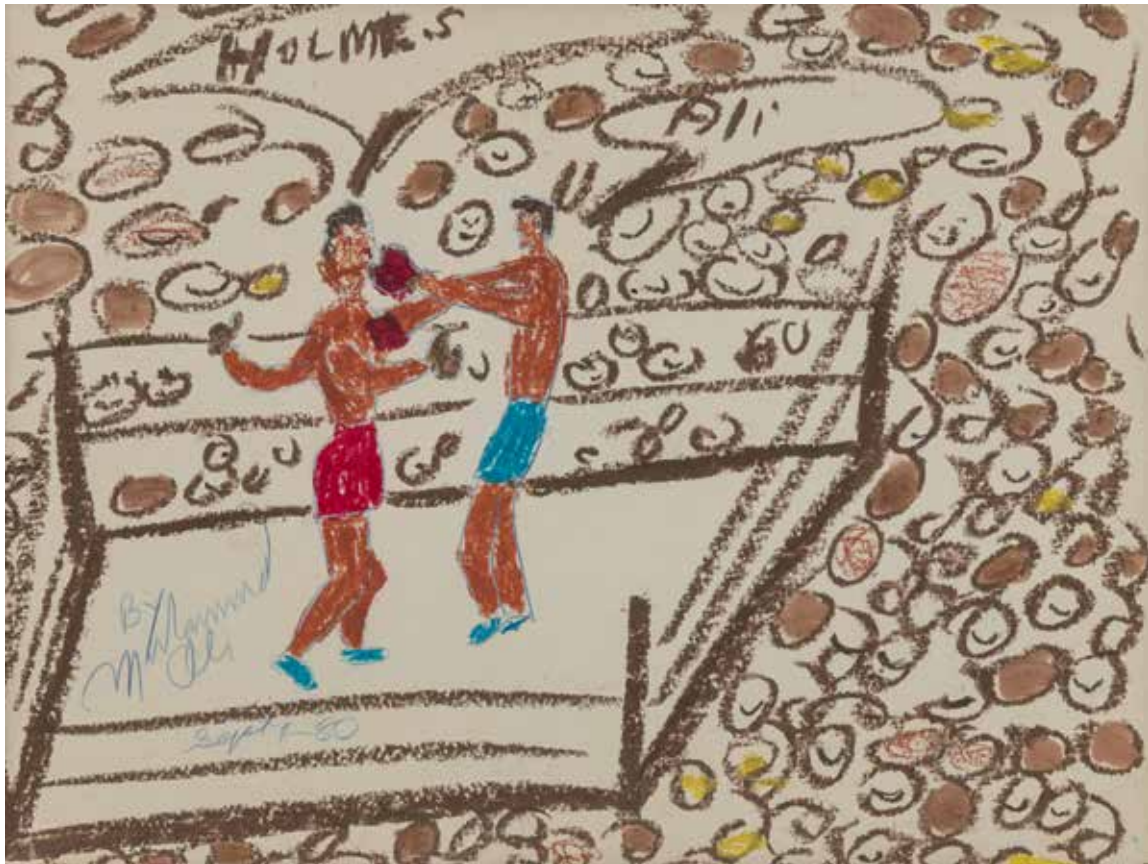
A color illustrated program for the Muhammad Ali fight against Larry Holmes, Caesars Palace, Las Vegas, October 2, 1980, with original corresponding ticket with color illustration by LeRoy Neiman, framed

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 171 (illus.)

Frame: 15 1/4 x 16 3/4 in.

\$300 - 500



69

MUHAMMAD ALI (1942-2016)

Ali V Holmes, 1980

Colored pencil and crayon on paper

Signed lower left "Muhammad Ali" and dated "Sept 80"

Framed, with reproduction of photograph of Ali holding this painting to verso of frame

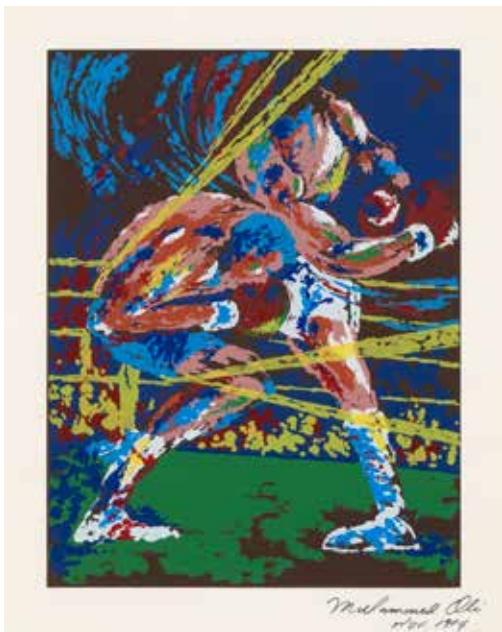
This painting was done by Ali in New York on September 4, 1980, less than a month before his WBC Heavyweight Championship fight with Larry Holmes at Caesars Palace, Las Vegas, October 2, 1980. Billed as "The Last Hurrah". Holmes won by technical knockout when the fight was stopped in the Tenth Round. Ali had appeared against medical advice, with his former doctor, Ferdie Pacheco, warning him against ever fighting again. Although the fight was not the direct cause of Ali's Parkinsons Disease, it is thought that the amount of blows he sustained during the fight compounded the development of the disease.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 168 (illus.)

Frame: 16 x 19 1/2 in.

\$10,000 - 15,000



70

70

MUHAMMAD ALI/TED TANABE

A color silk-screen print by Ted Tanabe of Muhammad Ali fighting an opponent, signed lower right *Muhammad Ali, Nov 1984*, framed

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silk-screen prints, 1978

Literature: BROWN, Rodney Hilton *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 180 (illus.)
Frame: 25 x 22 in.

\$800 - 1,200



71

71

MUHAMMAD ALI/BOXING MEDAL

A gilt metal *Rocky Marciano Memorial Award* boxing medal presented to Muhammad Ali by the Downtown Athletic Club, 1984, in common mount with a program for the awards event, November 19, 1984, signed and dated on the front cover in black felt pen *Muhammad Ali, Nov. 1984*, framed

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silk-screen prints, 1978.

Frame: 18 1/2 x 28 in.

\$2,000 - 3,000



72

72 □

MUHAMMAD ALI, JERSEY JOE WALCOTT AND FLOYD PATTERSON

Two pieces of *The Ring* headed stationery, one signed by Jersey Joe Walcott with a comment on Muhammad Ali's painting "*It's colorful*", the other signed by Floyd Patterson with a comment on Muhammad Ali's painting *It's a nice painting*, both 1980, framed

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silk-screen prints, 1978.

Literature: BROWN, Rodney Hilton, *Muhammad Ali: The Untold Story: Painter, Poet & Prophet*, Fairhaven, MA: The War Museum Press, 2021, p. 183 (illus.)
Frame: 18 1/2 x 23 in.

\$300 - 500

73

MUHAMMAD ALI (1942-2016)

Jet Plane Under The Sun, 1980s

Acrylic and crayon on paper

Signed "Muhammad Ali" lower right

Framed

Rodney Hilton Brown notes that Ali particularly admired the work of Alexander Calder and that the colors in this painting were heavily influenced by Calder's work. This painting was produced at a time when Parkinson's Disease had begun to affect Ali's movement and he painted this piece as therapy.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Literature: BROWN, Rodney Hilton. Muhammad Ali: The Untold Story: Painter, Poet & Prophet, Fairhaven, MA: The War Museum Press, 2021, p. 70 (illus.)

Frame: 20 x 24 in.

\$5,000 - 8,000



73

74

MUHAMMAD ALI (1942-2016)

Guiding Light, 1992

Felt pen on card

Signed and dated "Muhammad Ali/8-4-92"

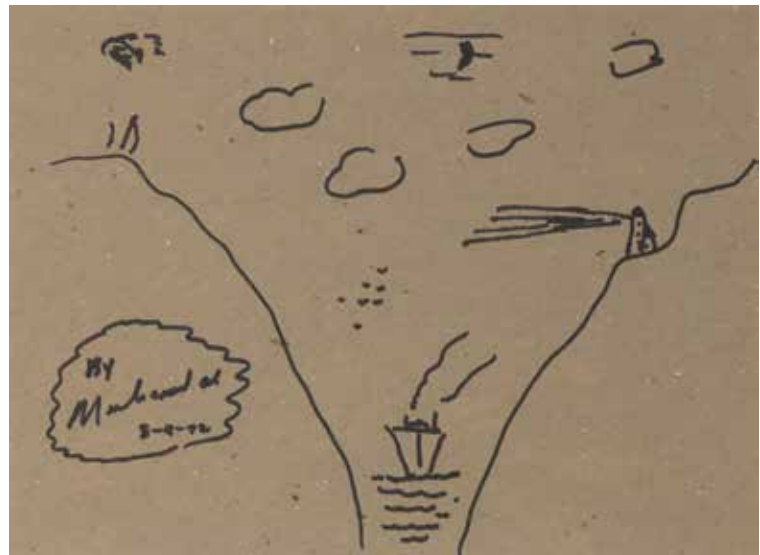
Framed

This drawing was done by Ali following his fight with Larry Holmes when Parkinson's Disease was starting to take hold; he painted this piece as therapy.

Provenance: From the Collection of Rodney Hilton Brown, formerly President of Hilton Fine Arts, Ltd., publisher of Muhammad Ali's limited edition silkscreen prints, 1978.

Frame: 15 x 18 in.

\$3,000 - 5,000



74

The Jim and Theresa Earle Collection of Boxing and Sports Memorabilia



Jim and Theresa Earle with their dachshund, Shorty.

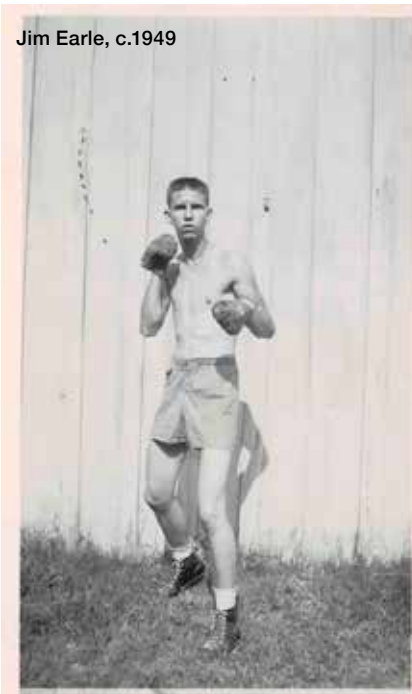
In August of this year, Bonhams auctioned Jim and Theresa Earle's spectacular collection of Western Americana, anchored by the gun that killed Billy the Kid. The Earles are rightly famous in their part of the world for having put together their astounding collection of firearms, art, memorabilia, manuscripts and ephemera. What is less well known, however, is their smaller but equally rich collection of boxing and sports memorabilia, which we are offering in the following pages.

Clearly, boxing, like the American west, was a strong passion for Jim and Theresa Earle. In Jim's youth he and his brother competed in the Golden Gloves system and Jim Earle started the boxing program

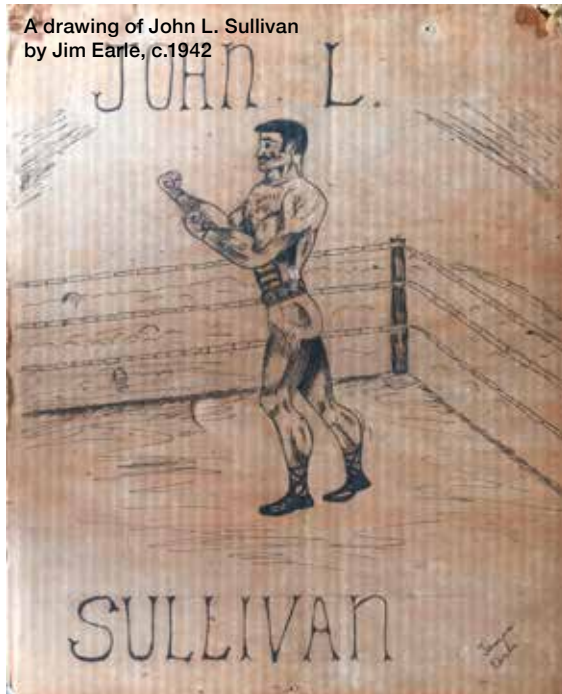
at Texas A&M University. His library is full of histories of the sport, and the Earles passionately collected gloves, awards, photographs and more of the greatest stars of the sports.

Because Jim and Theresa Earle were historians, they followed not just the star boxers of the moment in which they lived, but also all the champions who preceded them. This collection begins in the mid-19th century with relics relating to early prizefights in the UK before turning to the first great champion of the ring, Bostonian John L. Sullivan. Sullivan, the first boxing superstar, fought both bare-knuckle and gloved, and dominated the sport for 10 years. Alongside Sullivan, the Earle Collection contains examples from James J. Corbett, Robert

Jim Earle, c.1949



A drawing of John L. Sullivan
by Jim Earle, c.1942



Jim Earle competing in pole vaulting at
Texas A&M, c.1953



Jim Earle competing in a Golden Gloves bout, c.1952



Fitzsimmons, Kid McCoy, and the other great fighters of the turn of the last century. Many of the great names of the last 120 years are also represented: Jack Dempsey, Gene Tunney, Joe Louis, Sugar Ray Robinson, Rocky Marciano, Carmen Basilio, Floyd Patterson, Muhammed Ali, and more. Complementing the boxing material is a smaller collection of items relating to other sports, including some particularly fine Babe Ruth memorabilia. It may seem incongruous to include the Babe with boxing material, until you remember that Ruth is baseball's greatest slugger, swinging a bat instead of his fists.

There are moments in the pages that follow where the Earle's twin passions, Western America and boxing, intersect: consider lot 81, the photograph of the boxing match between John L. Sullivan and Jake Kilrain that took place in a secret location on the Mississippi coast, and which, at 75 rounds, remains boxing's longest day. The image captures the two gladiators brawling bare-knuckled in the stifling heat, a crowd of thousands in the background. At the right hand corner of the ring, looking cool as a cucumber in a banded straw hat and white suit, stands ex-Dodge City lawman turned sports journalist Bat Masterson. What a thrill it must have been for the Earles to see him there!

Boxing Memorabilia



76



75

75

THE FIRST WORLD CHAMPIONSHIP FIGHT

A pair of high relief coins, each 30 mm in diameter, struck in bronze by "Jos. H Merriam / Die Sinker / 18 Brattle Square / Boston," the first reading "John C. Heenan / Champion of America 1860" with his profile, the second reading "Thomas Sayers / Champion of England 1860" with his profile, some oxidation to both.

Provenance: purchased from Johnny Spellman, Austin, TX, August 1992.

The first "World Title" event in modern boxing took place on April 17, 1860, an illegal bareknuckle battle between American John Heenan and Englishman Thomas Sayers. The fight took place on a Hampshire heath, and despite the disparity in their heights (Heenan was 6'2" and Sayers was 5'8"), it lasted 2 hours and 27 minutes until the police arrived to break it up, and was so brutal that it inspired the introduction of the Marquess of Queensbury rules.

The fame of the fight spread far and wide. These commemorative coins were struck in Boston by the firm of Joseph Merriam Die Sinker.

\$300 - 500

76

RARE EARLY WRESTLING PRIZE

Prize fighting belt with sterling silver medallion, buckle and accents, medallion 2 ¼ inches in diameter surmounted by laurel wreath and reading "1st PRIZE / FOR MEN / Not Exceeding 11 Stones / This Belt & 8 Guineas / was wrestled for / By CUMBERLAND / and WESTMORELAND Men / In London 18th Apr 1862 / Won by James Scott," buckle and accent stamped "Williams & Co., 18414 Strand," all mounted onto 3 x 48 inch black leather belt (interior red leather).

The Cumberland and Westmoreland Society was established in 1824 to codify the ancient form of wrestling believed to have been brought to the United Kingdom by Vikings. James Scott is listed as the 1862 champion.

\$10,000 - 15,000

77 □

AN 1882 JOHN L. SULLIVAN CABINET CARD

Albumen print cabinet card of Sullivan shirtless in fisticuffs stance, 5 3/4 x 4 inches laid down to 6 1/2 x 4 1/4 inch card, photographer's imprint ("Mora ... 1882 ... 707 Broadway, N.Y."), minor toning and thumbing.

Provenance: purchased from Steve Tittle, Chambersburg, PA, 17201, April 28, 1996.

A handsome photograph of John L. Sullivan (1858-1918) taken the year he first won the heavyweight championship, a title he held for nearly 10 years.

\$700 - 900



77

78

A JOHN L. SULLIVAN INSCRIBED CABINET CARD

Photograph Signed ("John L. Sullivan Age 25") and Inscribed, 5 1/2 x 4 inch albumen print laid down to 10 12 x 7 inch board, c.1883, inscribed at the lower mount ("Compliments of ... to my friend Mr. Frank Hall"), dampstaining to upper left and lower left corners not affecting image but affecting left quarter of inscription, framed to 17 x 1 1/4 x 12 1/2 inches overall.

Provenance: sold Lelands Auctions, New York, May 2003 (label on verso).

A handsome early portrait of John L. that may have been signed later in life, given the way he indicates his age at the time of sitting.

\$1,500 - 2,500



78

79

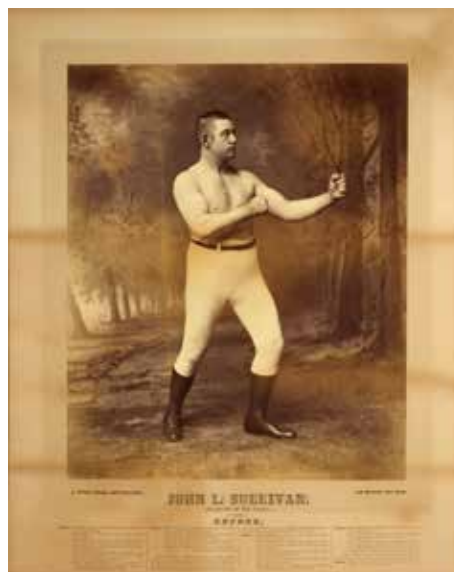
JOHN L. SULLIVAN AS CHAMPION OF THE WORLD

Mammoth albumen print portrait of a shirtless Sullivan in fisticuffs pose, 21 x 17 1/2 inches laid down to double mat, photographer's imprint to center left ("J. Wood / NY / 1885"), printed mount identifying Sullivan as the champion of the world and listing his record from 1880-1885, in elaborate carved oak frame.

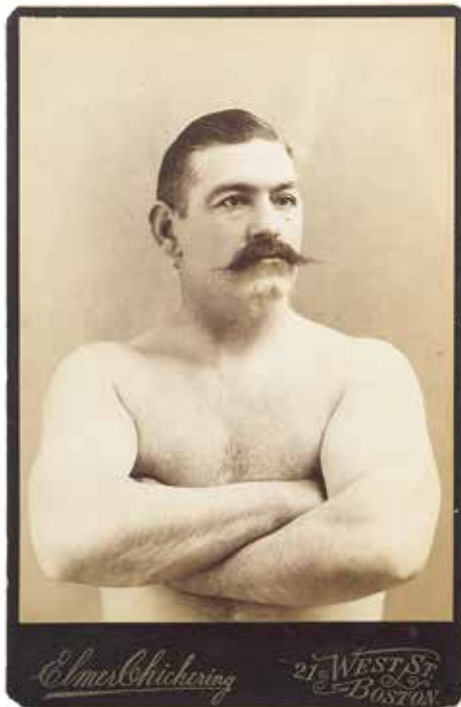
Provenance: purchased from Lorne Shields, Thornhill, Ontario, CAN, October 10, 2004.

A spectacular large format albumen print of John L. Sullivan in fighting form dating from 1885, near the beginning of his long run as champion. Jim Earle's notes suggest that this photograph, with its detailed list of Sullivan's fight record at the bottom, was likely produced to be displayed in commercial establishments such as bars, saloons and restaurants.

\$1,500 - 2,500



79



80



81

80

A JOHN L. SULLIVAN CABINET CARD

Albumen print cabinet card, 5 1/2 x 3 7/8 inches laid down to 6 1/2 x 4 1/8 inch board, showing a shirtless Sullivan in his prime, Photographer's imprint to lower mount and verso ("Elmer Chickering / 21 West St. / Boston, Mass."), photo very fine, later stamps and notations to verso.

Provenance: formerly in the Meserve Collection (penciled notation to verso).

\$500 - 700

81

BOXING'S LONGEST DAY: THE 1889 SULLIVAN-KILRAIN BOUT IN MISSISSIPPI

Gelatin silver print photograph of John L. Sullivan and Jake Kilrain in the ring while thousands of spectators watch, 7 1/2 x 10 inches laid down to mount and with printed labels reading "Sullivan-Kilrain Fight" and "At Richburg, Miss., on Monday, July 8, 1889...", some fading to image, labels toned and chipped, framed to 13 1/2 x 16 inches.

75 ROUNDS: THE LONGEST FIGHT IN BOXING'S HISTORY.

On July 8, 1889, Heavyweight Champion John L. Sullivan and challenger Jake Kilrain fought an epic battle, the last bareknuckle championship fight. The location of the fight was secret, just outside of Hattiesburg, MS and a short train ride from New Orleans. It was a hot and humid day, and the fight dragged on and on, lasting an incomprehensible 75 rounds before Kilrain's team, fearing he would die, threw in the sponge.

This photograph is likely by Thomas Pye, the New Orleans photographer who captured the known images of the fight. Notations on the verso identify the fighters, the round (11), and also tell us that UK heavyweight champ Charlie Mitchell is ringside, as is ex-lawman turned sportswriter Bat Masterson.

\$500 - 700

82 □

A GROUP OF 6 JOHN L. SULLIVAN CABINET CARDS

6 albumen print cabinet cards featuring printed signatures of John L. Sullivan, two with shirtless pose and four of Sullivan in evening wear, 5 1/4 x 3 3/4 inches laid down to 6 1/2 x 4 1/4 inch boards, c.1889, 5 with printed career information on the verso, condition varies from very fine to very good.

These are likely examples of the mass-produced cabinet cards, with printed signatures and career stats on the verso, that appeared at the height of Sullivan's fame. The latest match date listed is 1889, three years before Sullivan's reign as world heavyweight champion came to an end.

\$400 - 600



82

83

A JOHN L. SULLIVAN/JAMES J. CORBETT FULL TICKET

Olympic Club / reserved seat no. 197 / Entrance Royal Street / Sullivan-Corbett..... Printed ticket, 2 1/2 x 6 inches. Creased vertically, thumbing, mild staining, lower corner creased, mounting remnants to verso.

Provenance: purchased from Jim Pezant, New Orleans, April 2002 (via eBay).

THE BEGINNING OF THE MODERN BOXING ERA.

On September 7, 1892, heavyweight champion John L. Sullivan met at the Olympic Club in New Orleans. Sullivan arrived overweight and out of shape, and the younger, leaner Corbett dominated the match, which lasted 21 rounds. Many historians consider this bout to mark the beginning of the modern boxing era, dragging the sport out from the dark corners it had inhabited in earlier decades and emerging into a full media firestorm.

\$1,500 - 2,000



83

84

SULLIVAN VS. CORBETT IN NEW ORLEANS

John L. Sullivan and Jas J. Corbett / Grand Glove Contest for the Heavyweight Championship of the World / at the Olympic Club.... [New Orleans]: September 7, 1892.

3 printed \$15 tickets for the Chartres Street entrance, each canceled with three punch holes, all with moderate toning and thumbing, mild dampstaining to upper margin of one example.

Provenance: purchased Sotheby's New York, Sports Memorabilia 6401, March 13, 1993, lot 582.

Three \$15 tickets to the legendary Sullivan vs. Corbett \$25,000 prizefight at the Olympic Club in New Orleans.

\$2,000 - 3,000



84



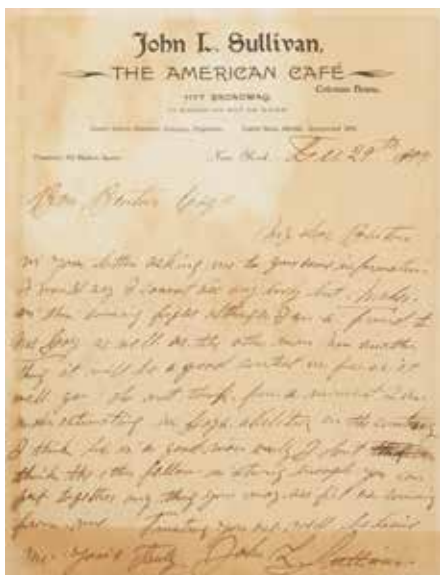
85

85

A GROUP OF PHOTOS OF A MATURE JOHN L. SULLIVAN

1. Albumen print cigarette card of Sullivan shirtless in fisticuffs stance, 2 1/4 x 1 1/4 inches laid down to 2 5/8 x 1 1/2 inch board, photographer's imprint ("Copied from photo by J. Wood") to lower mount, printed by Goodwin & Co. to promote Gypsy Queen Cigarettes; with second card of Sullivan in evening dress, promoting Old Judge Cigarettes, image also by Wood. Moderate toning, mounting remnants to versos.
2. Albumen print cabinet card of Sullivan in top hat and swallow tail coat, 5 1/2 x 4 inches laid down to 6 1/2 x 4 1/4 inch board, photographer's imprint ("P.S. Ryder / Syracuse N.Y.") to mount, dated in pencil on verso 1894.
3. Gelatin silver print portrait of Sullivan in evening wear, 8 x 6 inches, photographer's stamps ("Underwood & Underwood") to verso, image creased, Sullivan's name inked at lower margin and erased, mounting remnants to right margin.

\$1,500 - 2,000



86

86

A JOHN L. SULLIVAN LETTER MENTIONING KID MCCOY

Autograph Letter Signed ("John L. Sullivan") to Ben Benton regarding the upcoming bout between Kid McCoy and Peter Maher, 1 p, 4to, New York, December 29, 1899, on American Cafe letterhead, leaf toned and discolored, some dampstaining at upper left, laid down to second sheet.

Provenance: purchased from Bill Schute, 1984.

SULLIVAN UNDERESTIMATES KID MCCOY: "I CANNOT SEE ANYBODY BUT MAHER...."

In this letter to Ben Benton, Sullivan gives his opinion about the upcoming New Year's Day championship bout between Kid McCoy and Peter Maher: In part: "... I would say I cannot see any body but Maher in this coming fight although I am a friend to McCoy as well as the other man. Now another thing it will be a good contest as far as it will go. Do not think for a moment I am underestimating McCoy ... on the contrary I think he is a good man only I don't think the other fellow is strong enough. You can put together any thing you may see fit as coming from me." Sullivan hedged his bets in this letter likely because he truly wasn't sure about the winner; in fact, McCoy knocked out Maher in the 5th round.

\$1,000 - 2,000



87

87

JOHN L. SULLIVAN AND ASSOCIATES

Mammoth albumen print portrait of Sullivan, Yank Sullivan, Yank Sullivan, Jr., Tom O'Brien and Jack Barrett, c.1909, 12 x 10 inches laid down to 14 x 11 inch mount, photographer's imprint not visible, framed to 22 x 18 inches.

According to Jim Earle's notes, the people in this photograph with Sullivan include his business manager Jack Barnett, former fighter and well known promoter Yank Sullivan and his young son, and restaurateur and promoter Tom O'Brien.

\$700 - 900



88

88 □

A JOHN L. SULLIVAN SIGNED PHOTOGRAPH

Photograph Signed ("John L. Sullivan") and Inscribed, gelatin silver print, 8 x 5 3/4 inches laid down to 11 x 9 inch board, standing portrait of a mature Sullivan in overcoat and hat, photographer's imprint in the negative ("White / Boston") and at lower mount, inscribed to Frank Hall, December 25, 190[9], dampstaining to left margin, creasing at upper left corner, small loss at lower right corner just affecting the last "9" of 1909.

Provenance: Leland's Auctions, NY, January 2001.

John L. Sullivan later in life, looking prosperous.

\$800 - 1,200



89

89

A JOHN L. SULLIVAN MARRIAGE LICENSE FROM 1910

Document Signed of Fred C. Ingalls, Justice of the Peace, certifying the marriage of John L. Sullivan and Katherine Harkins, 1 p, folio (10 x 5 x 13.75 inches), partially printed and accomplished in manuscript, Boston, February 7, 1910, also signed by two witnesses, some creasing and toning to sheet.

Provenance: Lelands, South Dennis, MA, June 7, 2008, lot 492.

John L. Sullivan married Anne Bates Bailly in 1883. Theirs was a turbulent marriage that ended in divorce in 1908, though they lived apart from 1888 onward. His second marriage to Katherine Harkins, memorialized in this document, was much happier, and lasted until her death in 1916.

\$1,500 - 2,500



90

A JOHN L. SULLIVAN 14K GOLD LIFETIME PASS FROM CHARLES COMISKEY

14K yellow gold placard, 30g, engraved, "AMERICAN LEAGUE / Chicago White Sox Life Pass / John L. Sullivan and Party / Chas A. Comiskey," illustrated with scrollwork, baseballs, baseball bat and socks, housed in folding leather wallet stamped in gilt to interior, "Compliments of Chas A Comiskey / to John L. Sullivan & Party," some wear to wallet.

Provenance: by descent, and sold to Norm Flayderman (described in catalogue no. 75, November 1966); Barry Halper, c. 1982 purchased from the Cambridge-Essex Stamp Company, Inc., letter included); sold Sotheby's New York, December 10, 2005, lot 184.

RARE GOLD LIFETIME PASS FOR JOHN L. SULLIVAN AND PARTY. White Sox manager and team owner Charles Comiskey rarely gave out these gold "lifetime passes" to White Sox games. This pass, which dates from around 1913, was issued to champion boxer John L. Sullivan in the twilight of his life.

\$10,000 - 15,000

91

**A PEN USED BY JAMES J. CORBETT TO SIGN
CONTRACT TO FIGHT JOHN L. SULLIVAN**

Brass nibbed pen, 5 1/2 inches, mounted to mat and
framed to 16 x 14 inches overall.

Provenance: *The Ring* magazine collection.

According to documentation present with this lot, this
pen was used by James J. Corbett to sign the contract
for the September 7, 1892 Heavyweight Championship
of the World prizefight in New Orleans. Corbett won by
a knockout in the 21st round, ushering in a new era of
boxing.

\$1,000 - 2,000



91

92 □

"GENTLEMAN JIM" IN PICTURES

1. 4 albumen print cabinet cards of James J. Corbett, two
in evening clothes, and two shirtless, each approx. 5 1/2
x 4 inches laid down to 6 1/2 x 4 1/2 inch boards, various
photographers, some fading to two images, framed
together to 12 1/4 x 25 1/2 inches overall.

2. Signature ("Yours Truly / Jas J. Corbett") on 2 1/2 x 3
1/2 inch card, n.p., May 26, 1896, matted with albumen
print portrait of a shirtless Corbett in fisticuffs pose, framed
to 15 1/2 x 10 inches overall.

\$600 - 900



92

93

**JAMES J. CORBETT MANUSCRIPTS
AND PHOTOGRAPHS**

1. 4 cabinet card photographs, each 5 1/2 x 4 inches laid
down to 6 1/2 x 4 1/4 inch boards, two by Sarony of NY
featuring identical shirtless fisticuffs poses (one a gelatin
silver print, the other an albumen print); the other two by
Morrison of Chicago identifying Corbett as "Champion
of the World," both c.1893, one showing him shirtless,
the other in evening clothes (both albumen prints), some
thumbing and toning, pinholes to shirtless Morrison card.
2. Autograph Note Signed ("Jas J Corbett"), 1 p, 8vo, NY,
March 28, 1932, to "my dear Laemmle / Wishing you the
most precious thing in life / good health," page toned,
mounting remnants on verso. WITH: two cut signatures
the first dated Oct 6, 1898, the second February 9, 1893.

Corbett was the only man to beat legendary champion
John L. Sullivan, and arguably the first sporting sex
symbol, given his popularity after the film exhibition of his
champion prizefight against Robert Fitzsimmons.

\$1,500 - 2,500



93

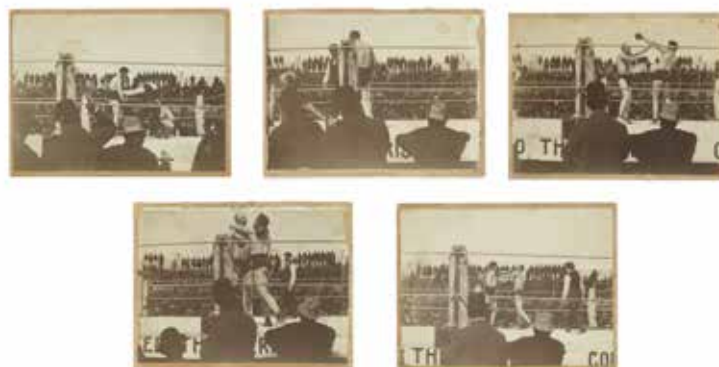
94

CORBETT-FITZSIMMONS FIGHT

1. 5 gelatin silver print stills from the 1897 Corbett-Fitzsimmons fight, each 6 x 8 inches laid down to 6 12 x 8 1/2 inch board, lacking imprint but penciled notation on the verso of 4 photos identifies images as "Fitz-Corbett 1897," some dampstaining and spotting to images, wear to boards. WITH: souvenir pin stamped "Great Fight / Corbett & Fitzsimmons / Carson City, NEV / 1897" and affixed to red, brown and gold ribbon, 2 1/2 x 1 1/2 inches.

Provenance: Josiah Lupton, Hartlands Antiques Center, Taftsville, VT, February 2000.

This group of stills are from the early feature documentary, *The Corbett-Fitzsimmons Fight*, directed by Enoch J. Rector and released in 1897. Rector photographed the championship fight between the two fighters in Carson City, NV, on St. Patrick's Day of 1897. At 100 minutes, it was the longest film released to date, and the first harbinger of the "pay-per-view" strategy that would dominate boxing in the second half of the twentieth century. The pin dates from the original boxing match itself.



94

\$1,200 - 1,800

95

JAMES J. CORBETT VS. JAMES J. JEFFRIES TICKET STUB

... Yosemite Club / Corbett vs. Jeffries / August 13, 1903 / \$5.00 ... Row 7 / Sec G / No 4.

Printed ticket stub, 64 x 64 mm. Moderately thumbled, tape remnant to upper margin, right margin rough, abrasions to verso.

Jeffries defended his heavyweight title against former champion Corbett, going 10 rounds before a TKO was called.



95

96 □

INSCRIBED PORTRAIT OF "GENTLEMAN JIM" CORBETT

Photograph Signed ("Jas J. Corbett") and Inscribed, 9 1/2 x 7 1/2 inch gelatin silver print portrait laid down to 15 x 11 1/4 inch mount, photographer's imprint ("Hawes NY") to lower right, inscribed "To my dear little Cathy...", some fading and oxidation to image, inscription light.

A later image of Gentleman Jim.

\$200 - 300



96



97

97

A JAMES J. CORBETT INSCRIBED PHOTOGRAPH

Photograph Signed ("Jas J Corbett") and Inscribed, 9 x 7 inch gelatin silver print, photographer's imprint ("Apeda / NY") to lower mount, inscribed "To my friend Bill Boss / With best regards....," some fading to image, wear to signature, framed to 15 x 13 inches.

Provenance: sold Wolfers, June 18, 1992, lot 623.

\$300 - 500



98

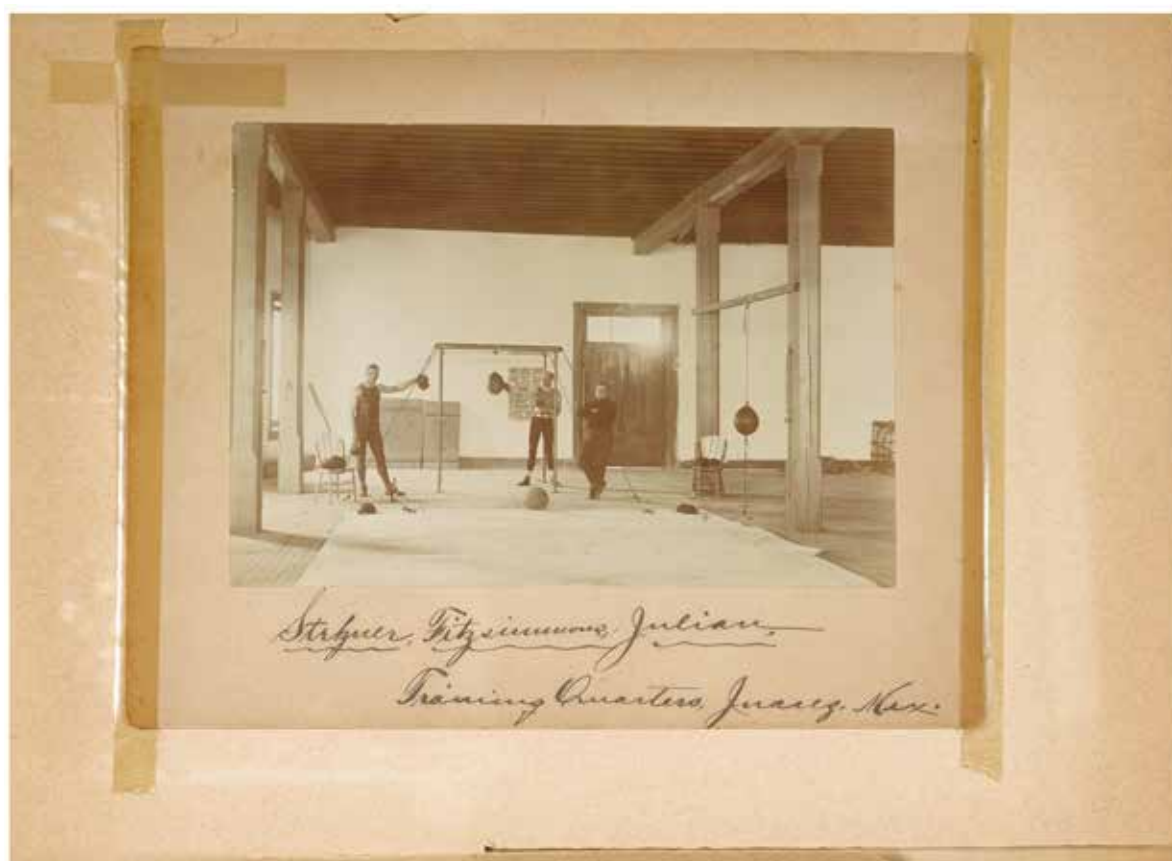
98

CORBETT VS. FITZSIMMONS "SO-CALLED DOLLARS"

1. Two coins, each 1 1/4 inches in diameter, the first with Robert Fitzsimmons portrait on the obverse, the second with Jas J. Corbett on the obverse; the reverse of both reading "Souvenir / for the / championship / of the / WORLD / Carson City / Nev. / March 17, / 1897. / CORBETT FITZSIMMONS CONTEST," oxidation and wear to both.

2. Two coins, each 1 1/4 inch in diameter, the first with profile of "John C. Heenan The Champion of America," the second with profile of "Thomas Sayers / The Champion of England," the reverse of both reading, "The Great / International / PRIZE FIGHT / between / HEENAN & SAYERS / for the / CHAMPIONSHIP of the world ... APRIL 1880," oxidation to both coins.

\$600 - 900



99

**A SCRAPBOOK RELATING TO BOB FITZSIMMONS
AND SPARRING PARTNER JACK STELZNER**

Album of vintage photography, ephemera, and clippings, most dating from 1896, compiled by Hartley J. Kraft, Sr. of Vallejo, CA, featuring 4 albumen print photographs, 5 1/2 x 7 3/4 inches laid down to larger boards, dating from the 1896 Fitzsimmons fight with Peter Maher, plus additional gelatin silver prints of later date, pages brittle, photos laid down with cello tape, clippings darkened.

Provenance: collected by Jack Stelzner, Bob Fitzsimmons' trainer and sparring partner; by descent to Stelzner's niece, Mrs. Hartley J. Krafts, 1957; willed by Hartley J. Krafts to his longtime caretaker, Dorothy Williams of Vallejo, 1985 (LOA signed by Williams); sold via eBay to Jim and Theresa Earle.

Jack Stelzner (1870-1957) began his boxing career in 1893 in St. Louis. He worked as Sullivan's sparring partner and trainer from c.1894 to 1900, but soon after retired and joined the San Francisco police force.

The photographs in this album of Fitzsimmons training quarters in Juarez are vivid: in one, Fitzsimmons holds Stelzner's head in a headlock; another shows the exterior of their residence. The photograph of the two men sparring is annotated on the front and reverse, identifying it as having been taken the day after the Maher fight "after knocking him out in 1 min 25 sec for the *Championship of the World*." The February 21, 1896 fight between Fitzsimmons and Peter Maher was the unofficial 1896 World Championship Fight. The fight took place on a sandbar in the Rio Grande just far enough outside of Langtry, TX (where boxing was illegal) to skate regulations. After news of this match spread, James J. Corbett immediately rescinded his retirement and agreed to a match with Fitzsimmons.

\$1,500 - 2,500



100

**A PAIR OF ROBERT FITZSIMMONS FIGHT-WORN GLOVES
FROM 1896 FITZSIMMONS-MAHER BOUT**

A pair of calfskin boxing gloves featuring 1 x 1/5 inch white labels at wrists and stitched white strips at the base of thumbs, padded interiors, 8 eyelets for lacing and additional 5 eyelets over palms, the left glove inscribed in ink "FITZSIMMONS / KNOCKED OUT / PETER MAHER / FIRST-ROUND / IN MEXICO / FEB 21ST 1896," and with an "X" below, white label of left hand inscribed "S.P." and white label of right hand marked with an X. Wear throughout. 10 3/4 x 6 1/4 x 2 inches (each).

Provenance: gift of Fitzsimmons after match to his trainer, Jack Stelzner; by descent to Stelzner's niece, Mrs. Hartley J. Krafts, 1957; willed by Hartley J. Krafts to his longtime caretaker, Dorothy Williams of Vallejo, 1985 (LOA signed by Williams); sold via eBay to Jim and Theresa Earle, February 2000.

Lots 99, 100 and 101 were all purchased at the same time by Jim Earle in those early golden days of eBay, when great property appeared out of nowhere. In her letter prepared for Jim Earle, Dorothy Williams explains the connection between Bob Fitzsimmons and the present: trainer Jack Stelzner was taken care of in his old age by his niece, whose surviving husband was in turn taken care of by Ms. Williams.

In a copy of Stelzner's obituary present with this lot, his ownership of the Fitzsimmons' gloves is mentioned, along with his boxing career.

\$15,000 - 25,000

101

A PAIR OF ROBERT FITZSIMMONS FIGHT-WORN GLOVES FROM 1897 CORBETT-FITZSIMMONS "FIGHT OF THE CENTURY" AND THE FIRST FEATURE-LENGTH FILM

Calf skin with white trim, white label at upper wrist, the left inscribed in ink, "FITZSIMMONS / KNOCKED JIM CORBETT / OUT—IN THE 14TH ROUND—WITH A SOLAR PLEXUS PUNCH IN CARSON CITY, NEV, ST PATRICKS DAY 1897," the left wrist inscribed "Prop Jack Stelzner," the right glove inscribed "THIS RIGHT CROSS."

Provenance: gift of Fitzsimmons to his trainer, Jack Stelzner; by descent to Stelzner's niece, Mrs. Hartley J. Krafts, 1957; willed by Hartley J. Krafts to his longtime caretaker, Dorothy Williams of Vallejo, 1985 (LOA signed by Williams); sold via eBay to Jim and Theresa Earle, February 2000.

A MAJOR RELIC OF BOTH BOXING AND CINEMA. After hearing of Fitzsimmons' knockout of Peter Maher in the first round of the battle at Langtry, TX, Corbett came out of retirement and sought a match with Fitzsimmons. The match was held in Carson City, Nevada, and, in a first, was filmed by director Enoch J. Rector with the idea of touring the movie around the country to audiences without access to the fight in person.

The bout went 14 rounds, with Fitzsimmons knocking out Corbett in the end. Rector used three cameras shooting continuously to capture the action. The resulting film was a smash success, with estimated box office receipts to be \$750,000. The full film no longer exists, but excerpts of it can be seen online at <https://www.youtube.com/watch?v=YotGnDnWRV0>

In a copy of Stelzner's obituary present with this lot, his ownership of the Fitzsimmons' gloves is mentioned, along with his boxing career.

\$50,000 - 70,000

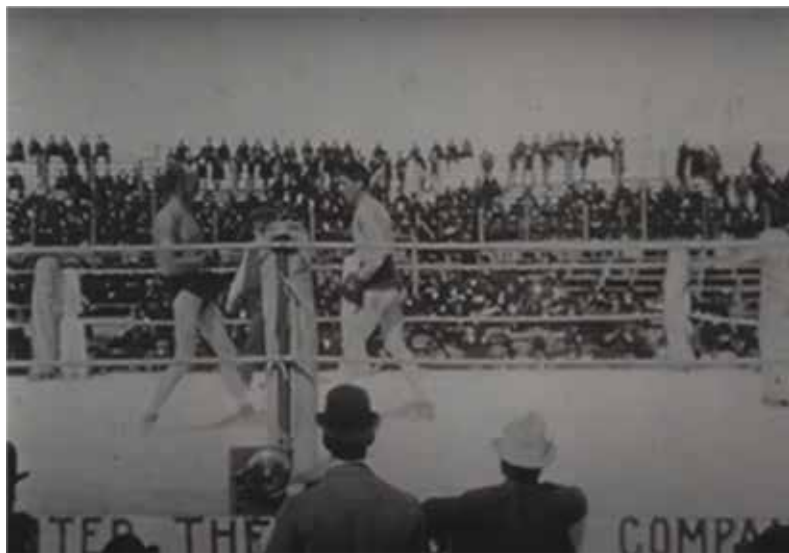


Image from the Corbett-Fitzsimmons Fight, 1897.





102

102 □

A ROBERT FITZSIMMONS PRESENTATION HORSESHOE

Brass horseshoe on stand, 6 x 4 x 4 1/2 inches (displayed), engraved "From / Robert Fitzsimmons / to / Sir Thomas / Lipton / May the best lout win / Carson City / March 17th / 1897 / Good Luck," some pitting and tarnishing to surface.

Provenance: gift of Robert Fitzsimmons to Thomas Lipton, founder of Lipton Tea Company; The Malcolm Forbes Collection, Heritage Auctions, Dallas, June 1, 2011.

Fitzsimmons, a former blacksmith, became Heavyweight Champion of the World when he defeated James J. Corbett on March 17, 1897, in Carson City, NV. Sir Thomas Lipton (1848-1931) was a self-made man, having amassed a fortune in the tea trade. He was also a competitive yachtsman, and participated in the America's Cup frequently.

\$600 - 900

103

A GROUP OF ROBERT FITZSIMMONS PHOTOS AND EPHEMERA

1. Albumen print cabinet card of Fitzsimmons in fisticuffs pose wearing his customary tights, c.1897, 5 1/2 x 4 inches laid down to 6 1/2 x 4 1/4 inch board, photographer's imprint ("Wendt ... New York") to lower mount.

2. Albumen print cabinet card of Fitzsimmons in evening clothes, 5 1/2 x 3 1/2 inches laid down to 6 1/2 x 4 inch board, titled in negative, photographer's imprint to lower mount ("Campbell / Elizabeth N.J."), mount toned, small chip to upper right corner.

3. *The Great Fistic Battle at San Francisco this week between Bob Fitzsimmons ... and Philadelphia Jack O'Brien....* Utica: Saturday Globe, [1905]. Printed broadside, 220 x 125 mm. Moderate toning. Advertisement published by the Utica paper in order to pre-sell coverage of the Fitzsimmons-O'Brien fight, which the latter won in 13 rounds, claiming the light heavyweight title from Fitzsimmons.

4. *Bob Fitzsimmons / World's Champion.* NY: Mecca Cigarettes, n.d. (but c.1900). Cigarette trading card, 80 x 62 mm, printed in full color.

5. *The Greatest Fighter of his Day, Robert Fitzsimmons ... in an American Play of Home and Sporting Life, THE HONEST BLACKSMITH...* N.p.: c.1900. Printed broadside, 12 x 9 1/2 inches framed to 13 1/2 x 10 1/2 inches, announcing Fitzsimmons and family in a stage play appearing at the Great Northern Theatre for the week commencing March 3. Toned and creased overall.

6. ... *Robert Fitzsimmons / in his Great Comedy Drama Success, / A Fight For Love....* New York: Frank V. Strauss & Co., August 28, 1905. Printed theatrical broadside, 17 x 5 inches, laid down to mount and framed to 21 x 9 inches overall. Some loss at upper margin and right margins. Another relic of Fitzsimmons' successful theatrical career following his retirement from the ring.

\$3,000 - 5,000

104 □

A PAIR OF FRAMED PORTRAITS OF ROBERT FITZSIMMONS

1. Mammoth albumen print portrait of Fitzsimmons shirtless in fisticuffs stance, 14 1/2 x 10 1/2 inches, with photographer's imprint ("Richard K. Fox") in negative, edges rough.

Provenance: purchased Lelands Auctions, Seaford, NY, May 17, 2007, lot 45 (receipt).

2. Photograph Signed ("Robert Fitzsimmons"), albumen print cabinet card, 5 1/2 x 4 inches laid down to 6 1/2 x 4 1/4 inch board, photographer's imprint to mount, matted and framed to DIMS.

Provenance: purchased Superior Galleries, The Duke Hott Collection, Los Angeles, March 19, 1995.

\$700 - 900



103



104



105

ROBERT FITZSIMMONS SIGNATURE

Signature ("Robert Fitzsimmons") on the verso of a clipped letterhead for Kernan's Lyceum Theatre, 2 7/8 x 8 3/8 inches, [Washington, D.C.], n.d. but 1890s, leaf creased and mildly toned.

Provenance: purchased by mail from Oklahoma, July 1996 (Jim Earle's notes).

Fitzsimmons signs the verso of James L. Kernan's letterhead, likely for a fan.

\$600 - 900



105

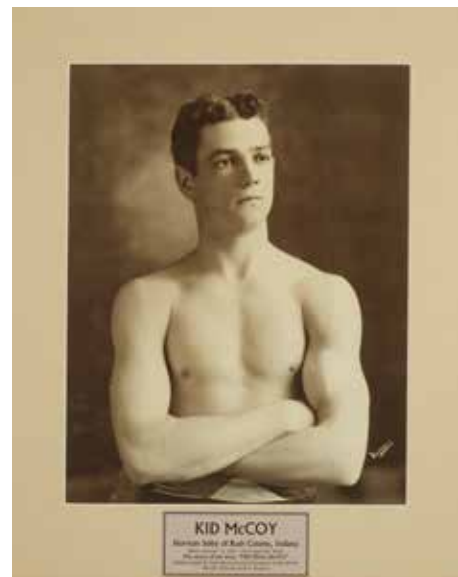
106 □

A MAMMOTH PORTRAIT OF KID MCCOY

Mammoth albumen print portrait of a shirtless Kid McCoy, his arms crossed across his chest, 15 x 11 1/2 inches, with photographer's imprint ("Marceau") at lower right, framed to 22 x 28 inches.

Charles "Kid" McCoy (born Norman Selby, 1872-1940) was an early middleweight champion and later movie star, thought to be the source of the phrase, "the real McCoy."

\$300 - 500



106

107 □

KID MCCOY IN PHOTOGRAPHS

1. Photograph Signed ("Kid McCoy") and Inscribed, albumen print portrait of shirtless McCoy in fisticuffs pose, photographer's imprint ("J.E. Middlebrook") to lower mount and on the reverse, inscribe at lower image ("Johannesburg, S. Africa / Sept. 3rd 1896"), some thumbing and wear. Signed by McCoy while he was training in South Africa ahead of his title fight with Bill Doherty.
2. 2 albumen print portraits of Kid McCoy, the imperial size (8 x 5 1/2 inches mounted to 10 x 7 inch board) featuring a shirtless McCoy in fisticuffs pose, the other featuring McCoy in white tie, photographer's imprints to lower mount ("Hall" and "Marceau & Power"), the smaller photograph with abrasions and wear.
3. Albumen print photograph of McCoy and Corbett in the ring in Philadelphia, August 30, 1900, 4 1/2 x 6 inches laid down to second sheet, creasing and wear. Exciting action shot of the two fighters in the ring.

\$800 - 1,200



107



108

108

A GROUP OF PHILADELPHIA JACK O'BRIEN LETTERS AND PHOTOGRAPHS

1. Photograph Signed ("Phila Jack O'Brien") and inscribed, 5 1/2 x 4 inch gelatin silver print laid down to 7 x 5 1/4 inch board, of O'Brien shirtless, identified as "World's Middle and Heavy-Weight Champion," photographer's imprint to lower mount ("Fred Green ... Boston"), signed at lower image and inscribed to Walter Jacobs, April 1, 1907.
2. Photograph Signed and Inscribed, 8 x 3 1/4 inch gelatin silver print of O'Brien in gloves and trunks, photographer's signature ("Lazaroff N.Y.") and date in the plate, 1930, inscribed to Battling Lucas, loss to upper left corner. A picture of O'Brien at "52 years young," still in fighting form.
3. Typed Letter Signed ("Phila Jack O'Brien"), to his old friend Walter Schlichter, 1 p, 4to, New York, November 12, 1928, on personal letterhead, light toning, chips at corner. Arranging a meeting.
4. 2 albumen print cabinet cards of O'Brien, the first 5 1/2 x 3 3/4 inches laid down to 6 x 4 1/4 inch board and c.1898, lacking photographer's imprint; the second 4 x 5 3/4 laid down to 7 1/4 x 5 inches, photographer's imprint to lower mount ("Robt. Barrass ... Newcastle on Tyne"), thumbing to mounts. The first cabinet card here is an early portrait of O'Brien; the second likely dates from his 1900 sojourn to England to fight what he perceived to be as weaker competitors.

Philadelphia Jack O'Brien (1878-1938) was the world light heavyweight champion in 1905 when he defeated Bob Fitzsimmons. He never defended the title, however, moving to the heavyweight division immediately after.

\$800 - 1,200



109

109

A PAIR OF PORTRAITS OF JACK O'BRIEN

1. Gelatin silver print portrait of a shirtless O'Brien in fisticuffs pose, 9 x 7 inches laid down to mount and framed to 16 x 13 inches, photographer's imprint ("Hall's Studio ... NY") to lower left corner of mount, minor oxidation to image, otherwise fine.
2. Gelatin silver print portrait of O'Brien in white tie, 13 x 10 1/2 inches laid down to 16 x 11 inch board, photographer's imprint ("R.T. Dooner / A.M. Studio ... Philadelphia") to lower mount, some abrasions and loss to surface, dampstain at lower right corner.

\$300 - 500



110

110

A JAMES JEFFRIES MEERSCHAUM PIPE

The bowl carved with a hound chasing a hart, with Bakelite mouthpiece, housed in original case stamped "U.C.S. Co" and with an autograph note laid down to lid: "The Pipe of Peace / Merry Christmas / to the Chief / From Jas Jeffries / Dec 25, 1903," wear to surface of case. WITH: Gelatin silver print portrait of Jeffries, 8 x 5 inches laid down to 11 x 8 inch board, featuring Jeffries in a suit, photographer's imprint ("Bushnell / Sacramento...") to lower right corner of mount; AND WITH: a gelatin silver print portrait of Jeffries, Corbett, and W.H. Clune at Clune's home in Burbank, 1920s.

James J. Jeffries (1875-1953) was a powerful heavyweight champion in the early part of the 20th century. He was often called "The Great White Hope," as fans wanted him to come out of retirement to fight the first African American heavyweight champion, Jack Johnson.

\$1,000 - 2,000



111

111

A GATHERING OF GLADIATORS AT "THE FIGHT OF THE CENTURY": JOHNSON VS. JEFFRIES

"World famous gladiators and promoters, Reno, Nev., July 4, 1910." Gelatin silver print photograph, 11 x 16 inches laid down to 15 x 20 inch board, featuring Hugh McIntosh, Tommy Burns, John L. Sullivan, Bob Fitzsimmons, Tom Sharkey, Stan Ketchel and others on stage in street clothes, no photographer's imprint but stamped "James E. Petter Whiskey 'Born with the Republic,'" dampstain and chipping at edges.

Provenance: purchased Superior Galleries 13th Annual National Sports Collection Convention Auction, July 8-10, 1992, Lot 237.

Boxing greats Sullivan, Fitzsimmons, and others gather in Reno to watch the championship bout between Jack Johnson and James Jeffries. This one really was "The Fight of the Century." Jeffries came back to the ring after 5 years in retirement, urged on by white fans upset at Johnson's ascent to the title. He was over 100 lbs overweight and out of shape, however, and had to work mightily to get back in shape. In spite of the racial animas, Johnson performed magnificently, and won on a TKO in the 15th round. The bout was filmed with the intent to exhibit it in theaters, but the news of Johnson's win sparked race riots (in addition to celebrations), and many states barred the film's exhibition.

\$600 - 900



112

**A PRESENTATION WATCH FROM OSCAR “BATTLING” NELSON
TO HIS FATHER**

14k rose gold Elgin pocket watch, numbered 296558, 115.3g, exterior case featuring an “N” surrounded by foliate leaves, engraved on the interior case, “Daddy / from / Battling / Colma Cal / Sept 9, 1905.”

Provenance: purchased from Joe Sitar, Twin Lakes, WI, March 12, 2001, via eBay.

The date on this watch commemorates Oscar “Battling” Nelson’s victory over Jimmy Britt which secured him the title of Lightweight Champion of the World.

\$3,000 - 5,000

113

OSCAR "BATTLING" NELSON TICKET, PHOTO AND INSCRIBED BOOK

1. *Nelson vs Gans / Goldfield, Nevada / September 3, 1906, 2 P.M. / Reserved Seat \$20....* Lithographic ticket printed in black, red and green for Reserved seat in Section C box number 35, seat stub detached but present, ticket creased, thumbled, right margin rough; stub thumbled with tape remnants to verso.
2. *Life, Battles and Career of Battling Nelson, Lightweight Champion of the World by Himself.* Hegewisch, IL: 1909. 8vo. Original olive cloth stamped in green. Lacking jacket. INSCRIBED on the front free endpaper: "With best wishes to my friend the Rev. Edwin H. Sauer / Compliments of the Author / Battling Nelson / Hegewisch Ill / July 20, 1913 / 'Success Always ' Bat.'"
 3. Photograph Signed and Inscribed ("Battling Nelson"), 5 1/2 x 3 3/4 inch gelatin silver print portrait of a shirtless Nelson, photographer's signature in the plate at lower left ("Bell / KC"), signed and dated "San Pedro, Cal / Feb 28th 1908," mild oxidation and toning to edges.



113

The 1906 fight between Oscar "Battling" Nelson and Joe Gans holds the record as the longest prizefight of the modern era, at 41 rounds. Gans was the country's first African-American champion, and the day of the fight he was harassed at first by fans, though they gradually came to respect his tenacity and demeanor. Gans broke his right hand in the 33rd round, and continued to fend off Nelson with his left, and even offered a hand to help him up after a knock down. Nelson returned the favor by striking a low blow, which led the umpire to call the fight in Gans's favor.

\$800 - 1,200



114

114 □

BATTLING NELSON PHOTO AND SIGNATURE

1. Gelatin silver print portrait of shirtless Nelson in fisticuffs pose, 11 1/2 x 8 inches, identified in ink at lower left ("Battling Nelson / 1905") and with photographer's identification ("Photo By / Dana / S.F.") in ink at lower right, matted and framed to 22 x 17 1/2 inches.
2. Signature ("Battling Nelson / Champion of Hegewisch, Ill") on 2 1/2 x 4 inch card, Denver, CO, August 8, 1912, framed with portrait to 16 1/4 x 11 1/4 inches.

Oscar "Battling" Nelson (1882-1954), also nicknamed "the Durable Dane," held the World Lightweight championship in 1908, and his second fight with Baby Joe Gans was the subject of a four-reeler film that was exhibited in major cities around the country that year.

\$300 - 500



115

115 □

BABY JOE GANS, JESS WILLARD AND TOM SHARKEY

1. Photograph Signed ("Baby Joe Gans") and Inscribed, 8 x 5 inch gelatin silver print, photographer's imprint ("Bryant N.Y.") at lower left, inscribed to Thomas P. Brown, framed.
2. Gelatin silver print portrait, 3 1/2 inches, of Jess Willard in a suit, matted and framed to 7 x 5 1/4 inches.
3. 3 gelatin silver print portraits of Tom Sharkey, each 5 x 3 1/2 inches, two of Sharkey in trunks, one in evening wear, photographer's imprint ("Copyright 1896 / F.H. Bushnell") in the plates, framed to 8 1/2 x 17 inches.

\$300 - 500



116

116 □

A LARGE FORMAT PHOTO OF AD WOLGAST AND FREDDIE WELSH

Gelatin silver print portrait of Wolgast and Welsh in suits and ties, 14 x 11 inches laid down to 20 x 16 inch mount, signature ("Ad Wolgast") at upper center that may be identification only, framed to 23 x 19 inches overall, light spotting to mount.

Ad Wolgast (1888-1955) was the world's lightweight champion from 1910 to 1912. Freddie Welsh (1886-1927) spent most of his career chasing the title while it was held by Wolgast, Battling Nelson and Willie Ritchie.

\$300 - 500



117

117 □

JOE RIVERS AND TOMMY BURNS

1. Signature ("Greetings / Joe Rivers"), 2 ½ x 3 ½ inches, n.p., March 7, 1913, framed with portrait of Rivers and Wolgast to 13 ½ x 22 inches.
2. 3 gelatin silver print cabinet cards of Tommy Burns, each 5 ½ x 4 inches laid down to 6 ½ x 4 ½ inch boards, one portrait and 2 sparring photos, with photographer's imprint ("Reinhold Thifle ... 68 Chancery Lane") to lower mount, framed together to 9 ½ x 22 inches.

Mexican Joe Rivers (1892-1957) was a lightweight boxer whose ring career lasted from 1910-1923. Tommy Burns (1881-1955) was the only Canadian-born World Heavyweight Boxing Champion.

\$300 - 500

118 □

A GROUP OF GEORGES CARPENTIER PHOTOGRAPHS

1. Photograph Signed ("G Carpentier"), 8 x 5 inch gelatin silver print of Carpentier in street clothes, photographer's blindstamp ("A Culet / Great Neck, L.I.") to lower right, mild oxidation to image.
2. 3 9 x 7 inch gelatin silver print portraits of Carpentier, the first shirtless, arms folded; the others standing in trunks, all with photographer's imprint ("White Studio") in the negative at lower right or lower left; corners bumped.
3. Autograph Note Signed ("Georges Carpentier"), to Vincent Lopez, "a great fellow and a great leader," n.p., n.d., on 2 1/2 x 6 3/4 inch leaf, some toning to sheet.

\$300 - 500



118

119 □

A GEORGES CARPENTIER SIGNED PHOTOGRAPH

Photograph Signed ("G. Carpentier") and Inscribed, 8 x 6 1/2 inch gelatin silver print of Carpentier shirtless and in profile, photographer's imprint ("White Studio / 16") at lower right, inscribed "Pour Henri Luck / ... Syracuse 12-5-1920," framed with a second photo of Carpentier working out with a punching bag to 20 x 12 1/2 inches overall.

\$300 - 500



119

120 □

A MAMMOTH PORTRAIT OF STANLEY KETCHEL AND JOHNNY WIRTH

Mammoth albumen print portrait of Ketchel and Wirth in dress clothes, 18 x 14 inches, signed by Wirth at lower left, with later matting, framed to 24 11/2 x 21 inches.

Stanley Ketchel (1886-1910) was one of the greatest world middleweight champions of his day. Tragically, he was murdered at the age of 24 at a ranch in Conway, Missouri, where he was in training, hoping for a rematch with Jack Johnson.

\$300 - 500



120



121

A PAIR OF JOHN CREELEY BOXING GLOVES, USED IN FIGHT WITH JOHNNY KILBANE

A pair of leather boxing gloves, each with stitched white leather stripe at base of thumb, laceholes at wrist (laces absent) and breathing holes at palms, padded interiors. 10 3/4 x 5 inches (widest).

WITH: 7 Photographs Signed ("Johnny Creeley") and an additional 17 unsigned but many annotated, gelatin silver print photographs of Creeley and others, various sizes, wear, chipping and loss throughout. AND WITH: Document Signed ("Johnny Creeley"), contract for match between Creeley and Johnny Kilbane, Hot Springs, AR, February 15, 1916, creased with separation at lower fold. AND WITH: clippings and three printed fight cards, c.1911, relating to Creeley's career.

Provenance: by descent to Herb Swartz, Creeley's son; sold to Jim Stenson; sold to Jim and Theresa Earle, January 1994.

Johnny Creeley (born Samuel Swartz) was a featherweight boxer who challenged longtime champion Johnny Kilbane (1889-1957) for the title at Hot Springs, AR, the contract for which is present in this lot. Among the photographs gathered here from Creeley's own collection are pictures of Creeley in boxing gear and in street clothes, along with a gathering of fans outside his training quarters in Indianapolis in 1911.

\$1,500 - 2,500



122



122

A FREDDIE WELSH LIGHTWEIGHT CHAMPIONSHIP PRESENTATION WATCH

Designed in an octagonal shape and crafted in gold with a manual wind movement and set with square and triangular-cut emeralds with an estimated weight of 1.30 carats, dial has photo transfers of two men in profile, back of case features bezel framed picture of Freddie Welsh with an enameled inscription "October 3rd. To senator Bill Lyons always 100 percent / from Freddie Welsh lightweight champion of the world / 1916," measures 1 11/16 x 2 1/16 in. WITH: a group of photographs of Senator Lyons at boxing events in the early 20th century.

Provenance: purchased Leland's Auction Catalog, April 21, 2001, lot 2225.

Colorado State Senator Bill "Cyclone" Lyons was a serious boxing fan and often served as timekeeper for fellow Coloradan Jack Dempsey's fights. This watch is a presentation to Lyons from Freddie Welsh (1886-1927), a Welsh world lightweight boxing champion from the early years of the 20th century.

\$3,000 - 5,000



123



123

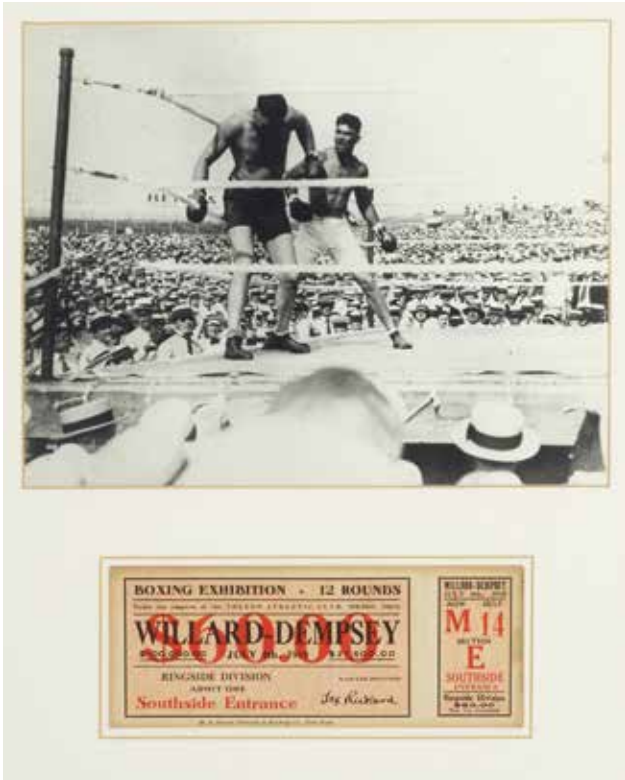
A 1917 "LIGHTWEIGHT CHAMPION OF THE WORLD" POCKETWATCH PRESENTED TO BENNY LEONARD

An 18k yellow gold Waltham pocket watch, numbered 780099, 79 g, engraved on the exterior case, "Presented to Benny Leonard / Lightweight [sic] Champion of the World / Sept 15 1917 / By the Members of Pro Club."

WITH: Photograph Signed ("Benny Leonard") and Inscribed, 4 x 6 inch gelatin silver print portrait, lacking photographer's imprint, inscribed to Wycliffe Gordon Knight at lower third.

Benny Leonard (1896-1947) held the world lightweight championship for 8 years, from 1917-25. Born in the Lower East Side of Manhattan, he grew up in a tough neighborhood and learned to fight to protect himself. He Americanized his original name (Leiner) so that his parents would not discover his fighting career. This watch was presented to him, perhaps by his gym, the year he captured the championship.

\$2,000 - 3,000



124

124 □

A 1919 JACK DEMPSEY VS. JESS WILLARD TICKET

Boxing Exhibition—12 Rounds / Under the auspices of the TOLEDO ATHLETIC CLUB ... WILLARD v. DEMPSEY ... July 4th, 1919.... New York: M.B. Brown Printing & Binding Co., 1919. Lithographic ticket printed in red and black, 2 ½ x 6 ¾ inches, for Section E, Row M, Seat 14, seat stub attached, matted with reproduction image of fight and framed to 17 ½ x 15 ½ inches.

Provenance: sold Superior Galleries, 13th Annual National Sports Collection Convention Auction, July 8-10, 1992, lot 240.

On July 4, 1919 challenger Jack Dempsey met champion Jess Willard in a battle for the World Heavyweight title. Willard had several inches and over 50 pounds on Dempsey, but the young boxer pummeled the champ, breaking his jaw and knocking out teeth in one of the most brutal matches ever.

\$500 - 700



125

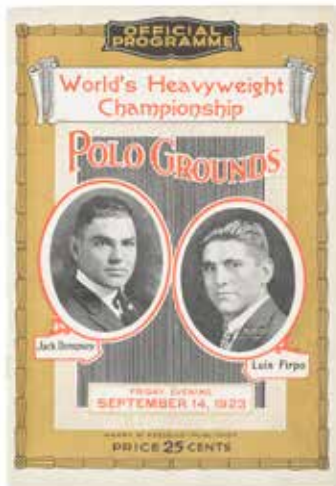
125

A TRIO OF JACK DEMPSEY TICKETS

1. *Worlds Heavyweight Championship Contest / Twelve Rounds / Jersey City ... Dempsey vs. Carpentier ... July 2nd, 1921, 2:30 P.M.* Newark, NJ: Int. Ticket Co., 1921. Lithographic ticket printed in red and black, 2 ¾ x 6 ¼ inches, for section E, Row A, seat 150, with gate check and seat check stubs intact.
2. *Worlds Heavyweight Championship ... Jack Dempsey vs Tom Gibbons ... July 4th 1923.* Chicago and New York: The Simplex Ticket Co., 1923. Lithographic ticket printed in black, green and red, 2 ¾ x 7 inches, for gate 8, section H (no seat issued), gate check and seat check stubs intact.
3. *Chicago Soldier Field ... World's Heavyweight Championship ... September 22, 1927 / Gene Tunney vs. Jack Dempsey....* Lithographic ticket printed in blue and red, 2 ¾ x 7 inches, for Section 103, row 25, seat 32, gate and seat stubs detached but present (repaired with tape).

Three fine examples of tickets to Jack Dempsey fights.

\$1,000 - 2,000



126

126

1923 DEMPSEY VS. FIRPO FIGHT PROGRAM AND SIGNED PHOTOS

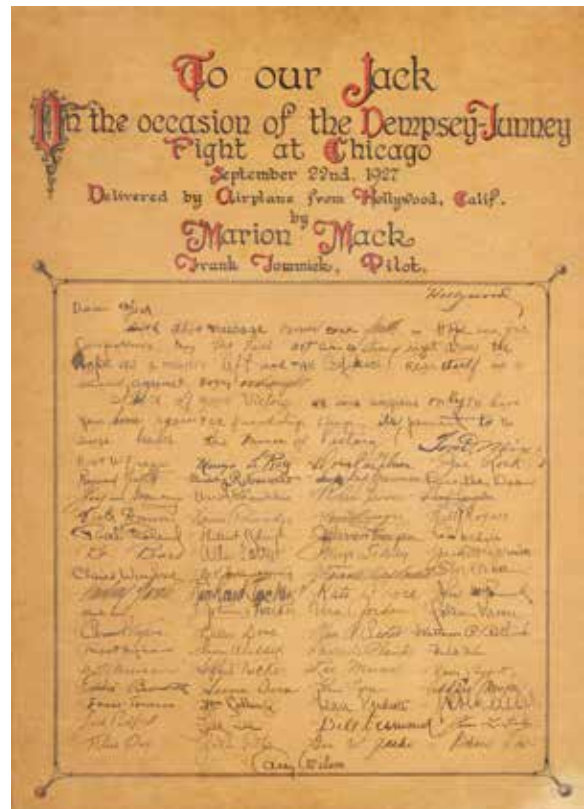
Official Program / World's Heavyweight Championship / Polo Grounds / Jack Dempsey / Luis Firpo... New York: Harry M. Stevens, September 14, 1923.

4to (252 x 175 mm). 16 pp. Original printed wrappers. Minor thumbing, slight vertical crease at center, 1/4 inch closed tear at lower margin of lower wrapper, light wear to spine. WITH: another copy. Heavily worn, stains and creases throughout. AND WITH: 2 Signed and Inscribed Photos of Dempsey, 8 x 10 inch gelatin silver prints, a 1948 TLS, a cut signature, and 2 photos featuring printed signatures.

Provenance: Purchased Sotheby's New York, Sports Memorabilia 6401, March 13, 1993, lot 589 (first copy); Johnny Spellman, Austin, TX, 1984 (second copy).

When Jack Dempsey fought Luis Angel Firpo in September of 1923, it was the first time a Latin American fighter challenged for the World Heavyweight title. It was also the last time Dempsey successfully defended his heavyweight title, defeating Firpo with a second round KO. The entire bout was broadcast live to Buenos Aires, a technological feat of the times.

\$1,200 - 1,800



127

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A 1927 JACK DEMPSEY "GOOD LUCK" PRESENTATION FROM HOLLYWOOD STARS AND PRODUCERS

Calligraphic manuscript in red and black ink, titled "To our Jack / On the occasion of the Dempsey-Tunney Fight at Chicago / September 22nd, 1927 / Delivered by Airplane from Hollywood, Calif., / by / Marion Mack / Frank Tommick, Pilot," featuring an inscription and signatures of 65 Hollywood luminaries, 22 x 16 inches, framed to 26 x 19 1/2 inches overall.

Jack Dempsey's Hollywood friends created this manuscript which opens with a 2 paragraph message, each word written by one of the signatories below, and followed by signatures of Dempsey's Hollywood friends wishing him well as he faces Gene Tunney in the ring. The message reads in part, "Sure of your victory, we are anxious only to have you home again, for friendship flings its pennant to the breeze beside the banner of victory!" The manuscript is signed by TOM MIX, MERVYN LE ROY, SID GRAUMAN, JOSEF VON STERNBERG, HARRY LANGDON, NORMA TALMADGE, WILL ROGERS, ROTH ROLAND, GILBERT ROLAND, GEORGE SIDNEY, B.P. SCHULBERG, COLLEEN MOORE, BILLIE DOVE, LAURA LA PLANTE, SOPHIE TUCKER, ADOLPHE MENJOU, JEAN HERSHOLT, LILA LEE, BILL DESMOND, JESSE K. LASKY, ZAZU PITTS, RICHARD DIX, and many others.

\$1,000 - 2,000



128

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A 1950 JACK DEMPSEY AWARD FROM FRED KOHLER

Gilt medal plaque with figure of boxer on pedestal over eagle and laurel wreath, lower plaque reading "Presented to / Jack Dempsey / from / Fred Kohler / Chicago Wrestling Promoter / In recognition of being voted the greatest fighter in the past fifty years by a poll of sport writers of America..., February 10, 1950," plaques mounted on 24 1/2 x 16 inch wooden base. Figure lacking left hand and loose on pedestal, oxidation to plaques, some scratches to wooden mount.

The lower plaque continues: "Chicago sport fans salute you and attest to their admiration for you by the history making attendance at your fight in Soldier Field September 22, 1927. / Presented by Joseph Triner, Chairman, Illinois State Athletic Commission, at International Amphitheater..."

\$1,000 - 2,000



129

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A JACK DEMPSEY PRESENTATION SCRAPBOOK

Utah Honors Jack Dempsey. Ogden Golf and Country Club, June 11, 1958. Folio (18 1/2 x 15 1/2 inches). Bound in red leatherette. Souvenir album from celebratory dinner given by the state of Utah for Jack Dempsey, and containing the program, menu, photographs, and correspondence from attendees, all laid down to album pages, a few examples loose but present.

Son of Utah Jack Dempsey had a dinner given in his honor in July of 1958. This album of congratulatory correspondence, photos, and ephemera was produced for Dempsey by the hosts, and includes letters from Governor George D. Clyde, Ogden Mayor Raymond S. Wright; executives at the Country Club hosting the dinner, plus letters and signed photos from ED SULLIVAN, GENE TUNNEY; SENATOR WALLACE F. BENNETT; GOVERNOR OF KENTUCKY ALBERT B. CHANDLER; E.L. "DICK" ROMNEY; GEORGE PRESTON MARSHALL (owner of the Redskins); sportswriters JERRY HAGAN, MORTON MOSS, DAN PARKER, HARRY KECK; MELVIN DUSLAG, LES GOATES, and many others from across the country; ABE SAPERSTEIN, owner of the Harlem Globetrotters; DAVID O. MCKAY, the president of the Church of Jesus Christ of Latter-Day Saints; GOODWIN J. KNIGHT, Governor of California; and many more.

\$800 - 1,200



130

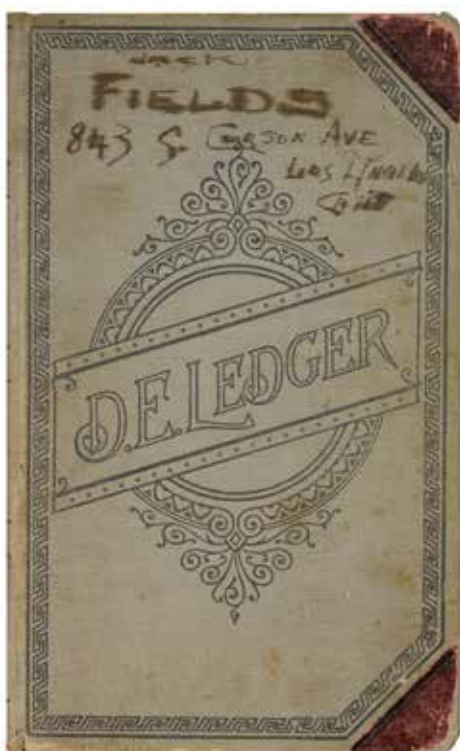
JACKIE FIELDS' 1924 OLYMPIC GOLD MEDAL

Medallion, 2 inches diameter, featuring two figures on the obverse and "VILLEME / OLYMPIADE / PARIS / 1924" on the reverse, encased in lucite with plaque reading "Presented to / Jackie Fields / Featherweight Champion / 8th Olympic Games / Paris, France 1924; WITH: bronze participation medallion, 2 inches diameter, weight 72g, the obverse featuring Nike crowning a champion and signed "Raoul Bernard," the reverse featuring a skyline view of Paris and reading "VILLE OLYMPIADE / PARIS / 1924 / RD." AND WITH: a 5 x 8 inch gelatin silver print photo of the U.S. 1924 Olympic Point Winners, including Fields, with long inscription on the verso from Spike Webb, August 5, 1924; a 3 x 5 inch GSP of Fields and Olympic trainers; a press pass to the 1924 Paris Olympics; and related press clippings of Fields' performance.

Jackie Fields (1908-1987) was only 16 when he won a gold medal in featherweight boxing at the 1924 Paris Olympics. Fields fought 5 bouts at the Olympics, defeating competitors from Ireland, Norway, Chile and Argentina before facing his teammate Joseph Salas in the gold medal round.

\$15,000 - 25,000





131



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131 □

JACKIE FIELDS' WELTERWEIGHT CHAMPION FIGHT LEDGER

Holograph Manuscript Signed ("Jackie Fields"), being a record of Fields' fights from 1925-1931, in 172 pp ledger book, slim folio, Los Angeles, bound in gray cloth stamped "D.E. Ledger," Fields' name and address inked to upper cover and inside front cover, some leaves excised, thumbing, creasing, a few closed tears, corners bumped throughout.

Soon after he returned from Paris with Olympic gold, Jackie Fields turned pro. This ledger contains the records of his fight career in those early years. The first fight listed here is the February 6, 1925 match against Benny Pascal, for which Fields was paid \$150 (against expenses of \$94). His price goes steadily up through 1927 and 1928, until 1929, when he is paid \$9680.86 to fight Baby Joe Gans and \$10,000 to fight Gorilla Jones. This album also contains important records of Fields' personal investments and expenditures through 1933, including temple membership fees, taxes, stocks and dividends, "house cost," and the maintenance of his La Salle.

\$800 - 1,200

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A GROUP OF JACKIE FIELDS MEMORABILIA

1. 2 Typed Letters Signed ("Jackie Fields"), 2 pp, 4to, New York and Las Vegas, May 16, 1953 and April 14, n.y., sharing boxing world news.
2. Certificate, "United Savings-Helms Athletic Foundation Hall of Fame Honoring Jackie Fields for Noteworthy Achievement in Boxing...." mounted on 16 x 20 inch wooden plaque.
3. Photograph Signed ("Jackie Fields") and Inscribed, 10 x 8 inch gelatin silver print photo, photographer's imprint ("H.A. Atwell / Chicago") to lower right, inscribed to Eddie Sousa.

\$300 - 500

133

A COLLECTION OF GENE TUNNEY LETTERS AND PHOTOS

1. 5 Typed Letters Signed ("Gene Tunney" and "Gene"), 5 pp, New York, December 22, 1931 to May 23, 1974, to various correspondents including Walter Winchell in which he pushes back on gossip that he has used a ghostwriter for recent publications, on various letterheads, light thumbing and creasing throughout.
2. 2 Photographs Signed ("Gene Tunney"), 10 x 8 inch gelatin silver prints, later printings, signed at lower left corners.
3. 3 vintage 9 x 6 and 10 x 8 inch gelatin silver print photographs of Gene Tunney, the first in the ring with Carpentier and with "American Stock Photos" stamp to verso; the second of Tunney in a suit on the telephone with "International Newsreel" stamp to verso; the third of Tunney in fisticuffs pose with American Stock Photos to verso; wear and adhesive remnants to first photo.
4. *Exclusive Official Motion Pictures of World's Heavyweight Championship between Gene Tunney and Tom Heeney...* Printed broadside for film exhibition of Tunney-Heeney fight, shown at the Capitol Theatre, Woodstock, N.B. in 1928.

\$1,000 - 2,000



133

134 □

A GROUP OF GENE TUNNEY SIGNED PHOTOS AND SIGNATURES

1. Photograph Signed ("Gene Tunney / Dec 4th 1925") and Inscribed, 14 x 11 inch gelatin silver print portrait of Tunney in evening clothes, photographer's imprint ("National / N.Y.") in the plate at lower left, light creasing at right margin, matted and framed to 20 x 17 inches overall.
2. Signature ("Gene Tunney"), on 2 ½ x 5 inch card, matted with gelatin silver print photo and framed to 18 ¼ x 12 ¼ inches overall.

\$300 - 500



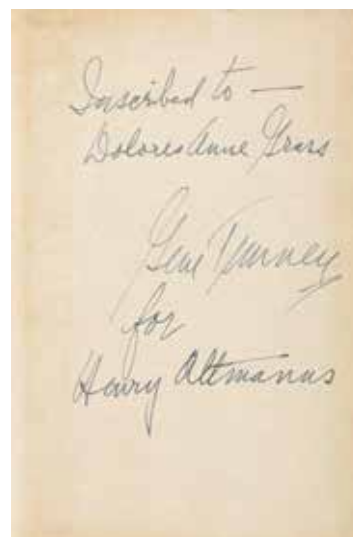
134

135 □

A GENE TUNNEY SIGNED BOOK

TUNNEY, GENE. *Arms for Living*. New York: Wilfred Funk, Inc, [1941]. Original stamped red cloth, lacking jacket.
INSCRIBED on the front free endpaper: "Inscribed to Dolores Anne Grass / Gene Tunney / for / Harry Altmanus." A fine copy of Tunney's 1941 autobiography.

\$200 - 300



135



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136 □

A PAIR OF TONY CANZONERI BOXING TRUNKS

Purple satin boxing trunks featuring navy elastic waistband and side stripes, interior lined with purple cotton twill, Everlast label to front center of waist, 17 x 24 inches (widest). WITH: 10 x 8 inch gelatin silver print photo of Canzoneri in similar trunks.

Provenance: by descent to Tony Canzoneri's daughter (unnamed); sold Leland's Auctions, December 3, 1999, to Jim and Theresa Earle.

Tony Canzoneri (1908-1959) spent most of his career in and around Staten Island. In his career he held a total of 5 world titles, and he is one of the rare boxers to hold championships in three separate divisions: featherweight, lightweight, and light welterweight.

\$700 - 900



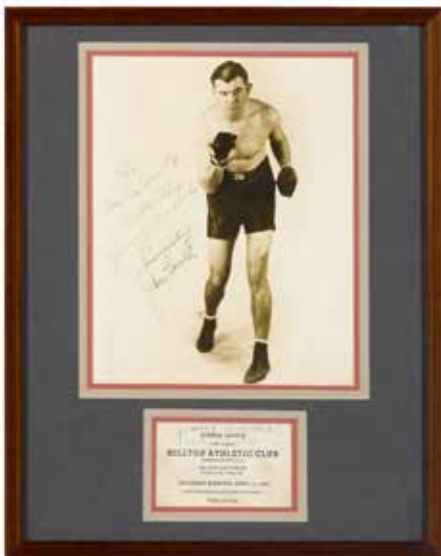
137

137 □

A TONY CANZONERI TROPHY

Metal amphora form trophy with double handles, 10 x 8 x 5 inches, scrollwork at lip, engraved "To / Tony Canzoneri / from / Favorite D.C. Inc.," some oxidation overall.

\$400 - 600



138

138 □

JAMES J. BRADDOCK AND JOE GOULD

Photograph Signed ("Jimmy Braddock" and "Joe Gould"), 10 x 8 inch gelatin silver print of Braddock in trunks and gloves, signed by both and inscribed by Braddock to Helen Connolly, framed with printed ticket to Spring Dance at the Hilltop Athletic Club, NJ, April 13, 1935, 2 1/2 x 4 inches, signed by Braddock at the upper margin, framed to 14 1/2 x 11 1/2 inches overall.

James J. Braddock (1905-1974) was World Heavyweight Boxing Champion from 1935-1937. Joe Gould (1896-1950) was his longtime manager.

\$300 - 500



139

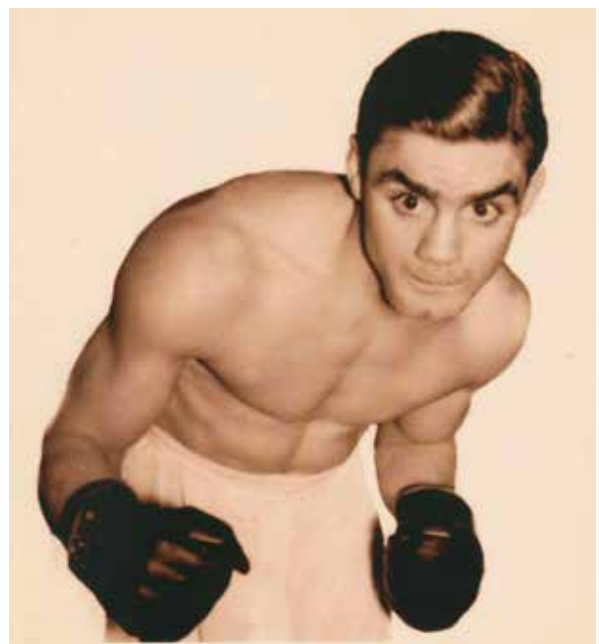
**A 1938 PETER KANE FLYWEIGHT CHAMPIONSHIP BELT
PRESENTED BY THE RING MAGAZINE**

3 gilt metal medallions connected by chains and mounted on a red, white, blue belt with gold welt, with buckles, the center medallion surmounted by an eagle and reading "The Ring / Magazine / Award / World / Flyweight/ Championship / won by / Peter Kane," the left medallion recording that Kane defeated Jackie Jurich, the right medallion recording that the fight took place in Liverpool, England, Sept 22, 1938, 7 x 33 inches, some wear and tarnishing overall.

Provenance: consigned by the heirs of Peter Kane to Sotheby's New York sale 6278, February 29, 1992, lot 131; sold to Jim and Theresa Earle.

Peter Kane (1918-1991) was an English flyweight boxer and world champion during the 1930s. At the time Kane fought American Jackie Jurich, the flyweight title was actually vacant, as previous holder Benny Lynch had forfeited it by being overweight at his previous match. The battle between Kane and Jurich went 15 rounds, with Kane knocking his opponent down 5 times and ultimately winning on points.

\$6,000 - 9,000



140 □

A GROUP OF GOLDEN GLOVES ACCESSORIES

3 items: 14K yellow gold chain bracelet with tag featuring a golden glove surmounted with brilliant-cut synthetic ruby stone, 28.8g, engraved "1969 / 160 LB" on tag, 7 inches; with a base metal "Golden Gloves / Star Telegram" championship ring size 7; and a base-metal "Golden Gloves / Star Telegram" shield pin, 1 x 1/2 inches.

A small group of Golden Gloves accessories, the last two presented by the Fort Worth *Star Telegram*. The Golden Gloves program is the premiere amateur boxing organization in the United States. Many American boxing stars, such as Harold Dade, came up through the program.

\$500 - 700



140

141

A HAROLD DADE EARLY CHAMPIONSHIP TROPHY

Boxing trophy featuring two metal figures on pedestal surmounted by carved frame, a plaque below twin flags reading "Hawaii vs Chicago / C.Y.O. / Boxing Championships / Soldier's Field / Sept. 17, 1941 / 112 lbs / Champion," and on the lower plaque, "Harold Dade," figures detached but present, wear to frame.

Provenance: by descent to Annie B. Dade, Harold's sister-in-law; sold to Jim and Theresa Earle, c.2000.

During his amateur career, Harold Dade appeared frequently at the CYO (Catholic Youth Organization) series of bouts sponsored by the Archdiocese of Chicago. By 1941, when Dade won this award, he was already a state Golden Gloves champion; this competition pitted him against boxers from Hawaii.

\$1,000 - 2,000



141

142 □

A 1941 HAROLD DADE A.A.U. CHAMPIONSHIP BELT

Prize belt with white metal buckle, 2 x 2 7/8 inches, featuring medallion reading "Amateur Athletic Union of the United States MDCCCLXXXVIII" and sparring figures at left and right, mounted on 33 x 3 inch red, white, blue and black grosgrain ribbon. WITH: 10 x 8 inch gelatin silver print portrait of Dade wearing a later title belt.

Provenance: by descent to Annie B. Dade, Harold's sister-in-law; sold to Jim and Theresa Earle, April 2001.

Harold Dade was both the national Golden Gloves champion and the Amateur Athletic Union (A.A.U.) in 1941; he turned pro soon after, and won the Bantamweight Championship of the World in 1947.

\$500 - 700



142



143

143 □

A HAROLD DADE BOXING SCRAPBOOK

Scrapbook album, 14 x 11 1/2 inches, containing letters, photos, clippings and printed ephemera relating to Harold Dade's early boxing career, 1939-1942, black leather boards bound with screws, pages toned, chipped and thumbtacked throughout. WITH: a collection of additional album leaves featuring Dade clippings from the 1940s and 1950s, loose photographs of various sizes, and printed ephemera relating to Dade's career.

Provenance: by descent to Harold Dade's sister-in law; sold to Jim and Theresa Earle, 1999.

This album records Harold Dade's early years in amateur boxing, from his Golden Gloves days to just before he turned professional. In addition to newspaper clippings recording his bouts, he has preserved correspondence with promoters and family members, printed fight broadsides and ephemera, and photographs of himself in boxing gear.

\$300 - 500



144

144

A HAROLD DADE BANTAMWEIGHT CHAMPIONSHIP BELT FROM THE RING MAGAZINE

Prizefighting belt featuring 3 gilt metal medallions connected by chains (detached but present) and mounted on a red, white, blue and gold ruched belt with gold strap and buckles, the center medallion surmounted by an eagle and reading "The Ring / World / Bantamweight/ Championship / won by / Harold Dade," the left medallion recording that Dade defeated Manuel Ortiz in 15 rounds, the right recording that the fight took place in San Francisco, January 6, 1947, 34 x 7 inches, some wear and tarnishing overall. WITH: 10 x 8 inch gelatin silver print portrait of Dade receiving the belt from Harry Winkle.

Provenance: estate of Harold Dade (LOA signed by Harold's sister-in-law and nephew); sold through Larry Levine, Memory Lane Sports, to Jim and Theresa Earle, January 2000 (Jim Earle letter dated May 11, 2000).

After a successful amateur career, Harold Dade (1923-1962) turned pro in 1942. 5 years later, he won the World Bantamweight title against Manuel Ortiz in an upset victory decided by points. Just two months later, however, Ortiz took the title back from Dade in a unanimous 15-round decision.

\$2,500 - 3,500



145



146

145

A 1938 WILLIE PEP AMATEUR CHAMPIONSHIP BELT

A brass buckle, 1 3/4 x 2 1/2 inches, reading "Conn Amateur Championship," a badge to the left featuring a glove and "112 lbs," the badge to the right reading "1938," all three mounted on a 54 inch red, white and blue grosgrain ribbon, fading and wear to ribbon.

Provenance: consigned by Willie Pep to Leland's Auctions, New York, July 17, 1999 (receipt); purchased by Jim and Theresa Earle (LOA of Willie Pep dated March 20, 2000).

Before he turned professional, featherweight Willie Pep (born Guglielmo Papaleo, 1922-2006) dominated the amateur scene in his home state of Connecticut. Nonetheless, in one 1938 bout, he found himself fighting Sugar Ray Robinson (competing under an alias in order to collect prize money, which was legal in Connecticut but not in Robinson's home state of NY). Pep was soundly whipped by Robinson, but still went on to grab the Connecticut state title that year.

\$1,000 - 2,000

146

A WILLIE PEP FEATHERWEIGHT CHAMPIONSHIP BELT FROM THE RING MAGAZINE

Prizefighting belt featuring 3 white metal medallions connected by chains and mounted on a red, white, blue and black ruched belt with black leather straps, the center medallion surmounted by an eagle, and reading "The Ring / Magazine Award / Featherweight / Championship / Won By / Willie Pep," the left medallion recording Pep's defeat of Chalky Wright at Madison Square Garden, the right reading "15 Rounds / Nov 20th / 1942." 38 x 7 1/2 inches.

Provenance: consigned by Willie Pep to Leland's Auctions, New York, November 22, 1997; purchased by Jim and Theresa Earle (LOA signed by Willie Pep, January 25, 1998).

Willie Pep won the World's Featherweight Championship on November 20, 1942 by defeating Chalky Wright at Madison Square Garden in a 15 round decision. It was the first of two world featherweight championships for him.

\$3,000 - 5,000

147

A GROUP OF WILLIE PEP MEMORABILIA

1. Gold-tone pocket watch with quartz movement, attached to a pocket knife on a fancy link fob chain. Dial signed Colibri. Case engraved "Willie Pep A Legend in Your Time All Star Events 5-2-1988."
2. Medallion, 2 ½ inches in diameter, the obverse showing victory behind the profile of a man, the reverse reading, "Italian American Service Award / WILLIE PEP / 1984," mounted on purple ribbon.
3. Medallion, 3 inches in diameter, the obverse reading "The Miami Project to Cure Paralysis, with blue and white ribbon, in case.
4. Plaque, "Utica Boxing Association / 1996 / 2nd Annual Awards Banquet / WILLIE PEP / Honoree," mounted with figure of boxer on wooden base to 12 x 9 x 3 inches overall.
5. A box of celebratory telegrams to Willie Pep from the 1940s and 1950s, in custom 10 x 8 x 2 inch box.

\$1,000 - 2,000



147

148 □

A LARGE GROUP OF WILLIE PEP HONORARIA AND PHOTOGRAPHS

18 awards or certificates, most framed or laid down on plaques, honoring Willie Pep in retirement, including keys to the city, state honors, and more; with 3 albums of vintage 8 x 10 inch gelatin silver print photos of Pep's career; and related ephemera.

Provenance: the Willie Pep Collection, sold Leland's Auctions, November 22, 1997.

\$1,000 - 2,000



148

149 □

A GROUP OF 3 WILLIE PEP PORTRAITS

1. Tom Lotta. "Willie Pep / World's Featherweight Champion." Oil on canvas portrait of Pep in the ring, signed lower right. 23 x 19 inches, framed to 30 x 26 ½ inches overall.
2. Cubeta. Portrait of Willie Pep. Pastel on board, 23 x 17 ½ inches, framed to 32 x 26 overall.
3. Bill Angresano. Portrait of Willie Pep. Oil on canvas, signed lower right, also signed by Willie Pep, 24 x 18 inches, framed to 28 x 22 inches overall.

Three examples fan art sent to boxer Willie Pep.

\$800 - 1,200



149



A copy of a photograph of Joe Louis preparing for the fight with James Braddock.

150

A JOE LOUIS FIGHT-WORN BRONZED SHOE

Bronzed boxing boot, 7 x 13 x 4 inches, featuring 10 pair of eyelets, laces, and reinforced heel.

Provenance: gift of Joe Louis to barber Silvester Touchstone (copy of letter, undated but probably 1950s); by descent to Silvester Touchstone, Jr.; sold to Gerald Priddy; consigned to Richard Wolfer's Auctions, San Francisco, June 18, 1992, lot 676 and purchased by Jim and Theresa Earle.

A BRONZED SHOE WORN BY JOE LOUIS DURING HIS 1937 CHAMPIONSHIP BOUT WITH JAMES BRADDOCK. James Braddock won the World Heavyweight Championship in 1935 by defeating Max Baer. The two were supposed to have a rematch, but along the way Joe Louis defeated Baer and earned a shot at Braddock himself. Louis was knocked down early in the fight but came charging back and won in the 8th round with a knockout. Louis held the title continuously for the next 12 years, defeating 25 challengers in a record that still stands today.

In the letter that accompanies this shoe, Joe Louis displays the generosity for which he was famous, even as he was likely struggling with his own tax liabilities: "Dear Sil, / Thank you for sending my coat that I left in your shop, some times I forget which day it is. You wanted some information on my things I gave you. The boxing gloves and bronze shoe are from my championship fight with Braddock [sic] in 1937...."

\$8,000 - 12,000



151

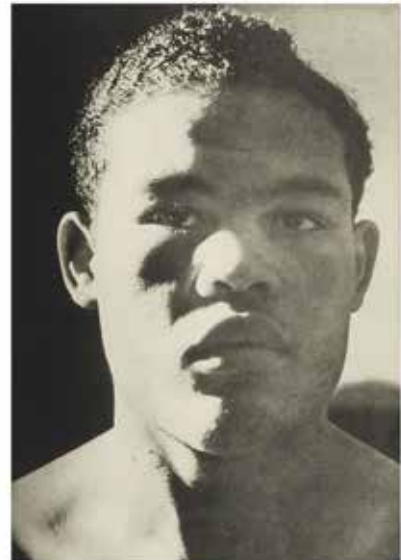
151

A JOE LOUIS MOUTH GUARD

Rubber mouth guard, 1 1/2 x 1 inches, mounted in cloth and framed with photograph of Joe Louis in the ring, 2 1/2 x 3 inches, and a photograph of original note, "Mouth Guard made for and used by Joe Louis— presented back to me by the champion / 1946," framed to 9 1/2 x 11 overall.

The note framed with the mouthpiece seems to indicate that Louis gave it back to the person who made it for him. The 1946 date indicates that it would have been worn during his 12-year reign as World Heavyweight Champion.

\$2,000 - 3,000



152

152

A JOE LOUIS SIGNATURE

Signature ("Joe Louis") on 2 1/2 x 5 3/8 inch album leaf, dated June 21, 1972 in another hand, matted with portrait and plaque to 22 x 12 1/2 inches overall.

\$200 - 300



153

153 □

A MAX SCHMELING REPLICA CHAMPIONSHIP BELT

Metal and plaster medallion accented with synthetic stones, reading "NORTH AMERICAN CHAMPION / WORLD BOXING ASSOCIATION," connected by chains to four other smaller medallions, recording the fight day and participants, and including images of both fighters, mounted on a red, white, blue and gold ruched belt with leather and metal buckle and straps, 11 x 36 inches overall, matted with ticket, program, and photos to 41 x 48 ½ inches overall.

A plaque at lower center identifies belt as reproduction of the belt awarded to Schmeling by *The Ring* magazine for his 1936 win over Joe Louis.

\$800 - 1,200



154

154 □

A PAIR OF FREDDIE MILLS FIGHT-WORN GLOVES, WORN IN BOUT WITH GUS LESNEVICH

A pair of leather boxing gloves, 11 1/2 x 6 x 3 inches, with white trim at wrists, thumbs, fingers, and base of thumb, with white cloth wristband ties, stamped "No. 1" to both and "Mills" to left glove, each glove lettered on the back in various colors, "Freddie Mills v. Gus Lesnevich / won on points / World Lt. Heavyweight Championship / White City / 26 July 1948."

Provenance: purchased from Craig Hamilton, Long Island, January 1992. (Jim Earle note).

Freddie Mills (1919-1965) was a world light-heavyweight champion, but also fought as a middleweight and a heavyweight. He was Britain's most popular boxing idol in the post-war period. In 1946, Mills lost his first shot at the title to Lesnevich; but when the two faced each other in 1948, Mills was prepared, winning by decision after 15 rounds.

\$500 - 700



155



155 □

FREDDIE MILLS VS. GUS LESNEVICH FIGHT PROGRAM AND TICKET

1. *Jack Solomons / presents / The World's Light-Heavyweight Championship ... Gus Lesnevich / (Light-Heavyweight Champion of the World) / v / Freddie Mills / (Light-Heavyweight Champion of Great Britain and Europe)....* London: July 26, 1948. Printed ticket, 3 ½ x 4 ½ inches. Loss to upper left corner affecting "WH" in "White," creased vertically, otherwise fine.
2. *Official Programme ... Gus Lesnevich v. Freddie Mills....* London: Programme Publications Ltd, 1948. 28 pp. Original pictorial wrappers. Loss to lower left corner of lower wrapper, thumbing and wear.

\$200 - 300



156

156

A PAIR OF 1949 TONY ZALE SIGNED GLOVES

A pair of leather boxing gloves, 11 x 7 x 5 inches, red with white trim to wrists, fingers, base of thumb, cloth interior, the left hand inscribed "6/3/49 Tony Zale / Best of luck to the Benoy(?) Champ," the right inscribed "6/3/49 Tony Zale," wear to surface throughout.

Tony Zale (1913-1997) held the world Middleweight title several times in the 1940s, often battling Rocky Graziano for the title. This pair of gloves was signed by him after his retirement.

\$1,500 - 2,500



157



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A GROUP OF THREE SUGAR RAY ROBINSON BOXING LICENSES

3 Typed Documents, boxing licenses no. 320, 16, and 146 issued by the state of Michigan in 1945, 1949 and 1956, respectively, each 5 x 8 inches, partially printed and accomplished in manuscript and type, Detroit, 1946-1956, some smudging and thumbing overall.

Provenance: Seidman Productions, Lindenwold, NJ, December 23, 1996.

An interesting group of documents relating to Sugar Ray Robinson (1921-1989): the earliest license mis-records Robinson's real name as "Walter Smith" instead of "Walker Smith," lists his height as 6'1", and includes a 1 x 5/8 inch photograph. The two later licenses list his height at 5'11" and do not mention his birth name. George Gainford is listed as his manager.

\$1,000 - 2,000

158

A 1950 SUGAR RAY ROBINSON "OSCAR MONDIAL" TROPHY

Cast figure of a boxer on marble pedestal, 10 x 5 1/2 x 3 inches, engraved plaque reading "Oscar Mondial 1950 de Ring / SUGAR RAY ROBINSON" with 2 engraved shields.

Provenance: purchased from Ron Oser Enterprises, Huntington Valley, PA, September 21, 1998, lot 383.

After Sugar Ray defeated Jake LaMotta in early 1951 to regain the Middleweight championship, he embarked on a European tour that included a hero's welcome in Paris (the French hated LaMotta for defeating their national champ Marcel Cerdan in 1949). While in Paris, Robinson was feted and adored, and among other honoraria, was presented this trophy which declares him to be the world's greatest fighter of 1950.

\$2,000 - 3,000



159

**A 1951 SUGAR RAY ROBINSON CHAMPIONSHIP BELT
PRESENTED BY THE RING MAGAZINE**

5 decorated medallions, each with synthetic stones inset, mounted with chains to red, white, blue and gold striped ruffled belt, the center medallion surmounted by an eagle and reading, "The Ring Magazine Award / World Middleweight Championship / won by / Ray Robinson," the outer two medallions featuring figures sparring, the center left medallion recording Robinson's loss of the title to Randolph Turpin on July 10, 1951, the center right medallion recording his reclamation of the title from Turpin on September 12, 1951, 36 x 7 inches overall. WITH: 8 x 10 inch gelatin silver print photo of Robinson receiving the 5-medallion belt, photographer's stamp ("World Wide Photo") to verso and snipe indicating that Robinson is posing with George Gainford, his manager; Nat Fleischer, editor of *The Ring*, and Robert Christenberry, NY state athletic commissioner.

Provenance: awarded to Sugar Ray Robinson by *The Ring* magazine, 1951; by descent to Robinson's stepson, Butch Robinson; sold to Frank McClain of Philadelphia, April 2000 (letter of Frank McClain); sold (via Harry Shaffer) to Jim and Theresa Earle, June 2003.

Born Walker Smith, Sugar Ray Robinson won the National Golden Gloves title in 1940 before turning professional. He won 40 consecutive fights before losing to Jake LaMotta in 1943. LaMotta and Robinson fought 5 more times after that, with Robinson winning all the subsequent matchups and claiming the Middleweight Championship title from LaMotta in 1951. Robinson also held the Welterweight Championship from 1946-1951. He continued to fight until his retirement in 1960, and is considered by many to be one of the greatest boxers of all time.

This belt, unusual in its construction in that it has 5 medallions rather than the usual 3, commemorates the remarkable year Sugar Ray had in 1951. He lost the Middleweight title in July when Randolph Turpin surprised the champion by winning on points in 15 rounds. Sugar Ray had won his previous 91 fights, and also seriously underestimated Turpin's prowess, so the loss to the British boxer was a surprise indeed. Not one to stew, Robinson immediately scheduled a rematch for September 12, 1951. This time, Robinson won in 10 rounds on a TKO, reclaiming the title for himself.

\$50,000 - 70,000



160

160 □

SUGAR RAY ROBINSON GETS MARRIED

Document Signed of Minister George Carter, partially printed and accomplished in manuscript, State of Nevada marriage certificate number A95684 for Walter Smith (Sugar Ray Robinson) and Mildred Bruce, 6 3/4 x 8 1/4 inches, Los Angeles, May 25, 1965, also signed by witnesses Charles Staller and Benjamin O. Franklin, document creased and folded, toning overall, closed tear at center left margin. WITH: a 78 RPM audiodisc recording blank, label unmarked, but in original mailing sleeve addressed to Walter Smith from the Silver Bell Wedding Chapel in Las Vegas, an audio recording of the wedding ceremony of Sugar Ray and Millie.

Provenance: sold by Robinson, Jr. to Frank McClain, 1998 (Frank McClain letter dated 9/22/1998); consigned to Ron Oser Enterprises, September 21, 1998 and sold to Jim and Theresa Earle (receipt).

The year he retired from professional boxing, Sugar Ray Robinson married Millie Bruce in a Las Vegas wedding chapel. They remained married until his death in 1987. The Silver Bell wedding chapel makes the same mistake others have in Robinson's career, mistaking his given name "Walker" for "Walter."

\$600 - 900

161

A GROUP OF SUGAR RAY ROBINSON AWARDS AND PHOTOS

1. ABC'S Wide World of Sports / Athlete of the Week / Sugar Ray Robinson / April 15, 1989, mounted plaque 12 x 10 1/2 inches.

2. The Speakeasy Salutes Sugar Ray Robison ... Sunday, January 30, 1983 / Super Bowl XVII / Hosted by Mr. Kelly. Engraved metal plaque mounted on 12 1/2 x 9 inch base.

3. Jack Solomons Presents Ray Robinson v. Randolph Turpin... London: Programme Publications, 1951. 4to. Original printed wrappers. Minor thumbing and wear. Program for the July 10, 1951 fight in London between Robinson and Turpin.

4. Another copy.

5. Photograph Signed ("Sugar Ray Robinson"), 10 x 8 inch gelatin silver print photo of Robinson in trunks and gloves, with COA of A-Team Collectables.

\$1,500 - 2,500

162 □

JAKE LAMOTTA BOXING GLOVES AND SIGNED PHOTO

1.2 pair of Everlast boxing gloves, 13 x 7 x 5 inches each, red leather, double-signed pair with yellow Everlast labels, single signed pair with white Everlast label, the former pair each inscribed "Raging Bull / Jake LaMotta" in gold pen, the latter inscribed with name only in silver pen.

2. Photograph Signed ("Jake LaMotta"), 8 x 10 inch gelatin silver print portrait of LaMotta in the ring, with COA from Land of Legends, signed June 17, 2000.

\$800 - 1,200

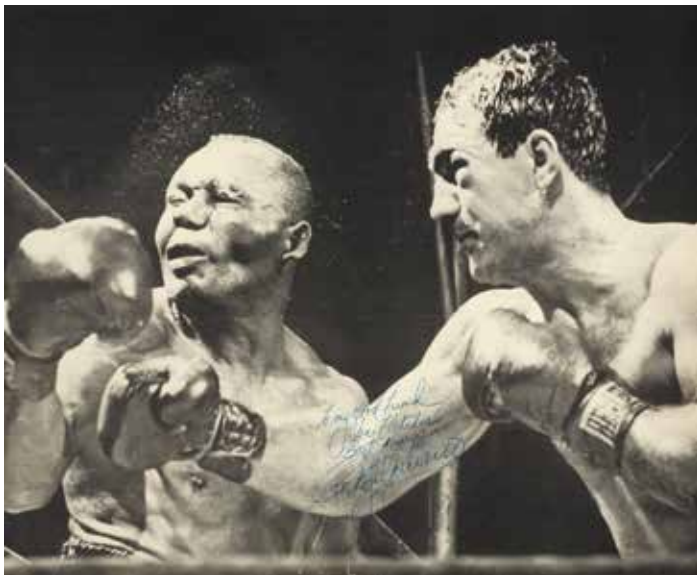


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A LARGE FORMAT ROCKY MARCIANO SIGNED AND INSCRIBED PHOTOGRAPH

Photograph Signed ("Rocky Marciano") and Inscribed, 16 x 20 inch gelatin silver print photo of Marciano landing the knockout blow to Jersey Joe Walcott on September 23, 1952, photograph by Herb Scharfman, inscribed at the lower left, "To my Good Friend Van Fletcher, Best Always...", framed to 25 x 28 inches overall.

Provenance: purchased at Heritage Auctions, Dallas TX, November 5, 2010, lot 81078. With LOA of PSA/DNA and JSA.

A striking large format print of Marciano's knockout blow by *Life Magazine* photographer Herb Scharfman, inscribed to Van Fletcher, likely the owner of the Green Derby restaurant empire in Jacksonville, FL. The win over Jersey Joe landed Marciano the title, and also led to his selection as Professional Athlete of the Year by the Hickok Committee.

\$1,000 - 2,000



164

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A 1952 ROCKY MARCIANO "FIGHTER OF THE YEAR" MEDAL

Sterling silver pin with pendant set with synthetic stones, 4 1/4 x 2 1/4 inches, reading "The Ring / Fighter of the Year Award / 1952 / Presented to Rocky Marciano," the pendant reverse featuring an eagle above a shield.

Provenance: awarded to Rocky Marciano by *The Ring* magazine, 1952; gift of Marciano to family friend Pat Arceri, c.1953; consigned by Jenny Arceri to Sotheby's New York, Baseball Memorabilia no 8155, December 12, 2005, lot 139; sold to Jim and Theresa Earle.

Rocky Marciano won *The Ring's* Fighter of the Year award in 1952, 1954 and 1955. The elaborate belt is the more visible and famous prize given to the winners, but at least in 1951 and 1952 (to Sugar Ray Robinson and Marciano), the magazine also gave this sterling silver medal.

\$3,000 - 5,000



165

A 1952 ROCKY MARCIANO HICKOK AWARD BELT

14 k gold Hickok medallion inset with replacement synthetic stones, mounted on alligator pattern belt, snap closures (missing one snap), cracking to belt, engraved "Ray Hickok Award / Professional Athlete / Presented in 1952 / to / Rocky Marciano / Heavyweight Champion / of the World," 34 x 8 inches. WITH: LOA of Rocky Marciano, Jr. and Mary Ann Marciano, children of the champion, waiving any claim they may have to the Hickok belt.

Provenance: won by Rocky Marciano in 1952; exhibited at the Red Wagon restaurant owned by Rocky and Ernie Tammanio, 1950s; loaned by Marciano to Charlie Edge, owner of an automobile dealership in Newburg, NY (letter from Pete Marciano dated 9/21/1992); acquired by William B. Bibler and donated by him to the Sports Palace Museum (engraved display plaque); sold by FANS (Famous American Names Sales, Inc.) to Craig Hamilton, February 11, 1992; sold to Stephan A. Tuchman, Gloves & Old Glory, August 1992 (Tuchman letter dated September 3, 1992); sold by Tuchman to Jim and Theresa Earle, September 22, 1997.

MARCIANO WINS THE 1952 HICKOK AWARD. Marciano won the World Heavyweight Championship on September 23, 1952 by knocking out Jersey Joe Walcott in the 13th round. One of the hardest hitting fighters ever, he knocked out 43 of 46 opponents. The Hickok Award justly caps Marciano's remarkable career: he retired just two years later undefeated at age 31 with a 49-0 record.

The journey of Marciano's Hickok Award has been peripatetic: after Rocky exhibited it at his own restaurant and loaned it to his friend's car dealership, the family lost track of it after Rocky's tragic death in an airplane crash. Later it was donated to a museum by a William B. Bibler, and then sold from that collection, finally reaching Jim and Theresa Earle. Worried about the chain of title, Jim Earle reached out to Rocky Marciano's heirs, and they agreed to sign paperwork waiving any claim they may have to the Hickok belt (present here).

\$80,000 - 120,000



The S. Rae Hickok "Professional Athlete of the Year" award was established in 1949 by Ray and Alan Hickok as a way to honor their father, S. Rae Hickok, an enthusiastic sportsman of the early 20th century. The award was first envisioned as a boxing-only honor, and a belt was given to Jake LaMotta in 1949, but soon the Hickoks realized that their award impinged upon the belts given out by The Ring magazine, and so they pivoted to naming an outstanding athlete of the year, to be chosen from a wide variety of professional sports.

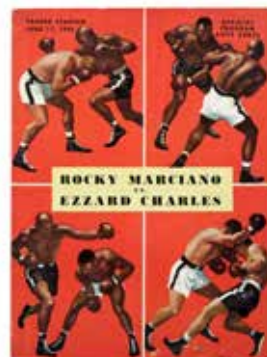
The winners were chosen by a voting pool of 300 sportswriters and sportscasters working all across America, in cities big and small. They were spread out so that no one city or team dominated the voting, and if one city's representative left the voting pool, he or she was replaced by another in the same region.

Each month, the committee was polled to name the outstanding pro athlete, but the monthly polls were not a consideration for the final award. It is not unusual to see, however, in the records that the final winner of the year won more than one month previously.

The Hickok Award is a belt in the tradition of boxing awards, with a massive buckle of gold in a laurel wreath design, encrusted with a diamond, ruby and sapphire, as well as 22 smaller diamonds, mounted on a calfskin belt with an alligator pattern.



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A PAIR OF ROCKY MARCIANO PHOTOGRAPHS

1. Photograph Signed ("Rocky Marciano") and Inscribed, 8 x 10 inch gelatin silver print portrait of Rocky in street clothes with two other men, photographer's stamp ("Pontrelli Studio") to verso, inscribed at lower left corner, "To My Friend / Nick Pontrelli / Best Wishes...." minor creasing and wear.

Provenance: purchased from Remember When Antiquities, Catalog #26, lot 191 (date not recorded).

2. Gelatin silver print portrait of Rocky Marciano holding the Ring belt for 1952, 8 x 10 inches, photographer's imprint in negative ("National / NY"), lettered "Rocky Marciano / World's Heavyweight Champion / Mgr. Al Weill" at lower left, upper margin chipped, in frame.

\$500 - 700

167

A GROUP OF ROCKY MARCIANO FIGHT TICKETS, PHOTOS AND EPHEMERA

1. ... *Champion Rocky Marciano vs Challenger Roland La Starza / World Heavyweight Championship* ... New York: September 24, 1953. Ticket printed in black and red on orange card, issued for Baseball Press Box, unused. WITH: another copy, punched.

2. ... *Rocky Marciano vs. Harry 'Kid' Matthews....* New York: July 28, 1952. Ticket printed in black and red on yellow card, issued for Working Press, unused.

3. *Rocky Marciano vs Jersey Joe Walcott.* Chicago: April 10, 1953. Ticket printed in blue and red on pink card, upper ringside \$50, unused (this fight was postponed).

4. *Rocky Marciano vs Jersey Joe Walcott.* Chicago: May 15, 1953. Ticket printed in blue and red on light blue card, general admission \$5, unused. WITH: 2 vintage gelatin silver print 8 x 10 inch photos and 5 later prints of Marciano in the ring, and a 1958 TLS of Marciano to Josephine Coates, 1 p, South Miami, asking for a meeting.

\$800 - 1,200



168

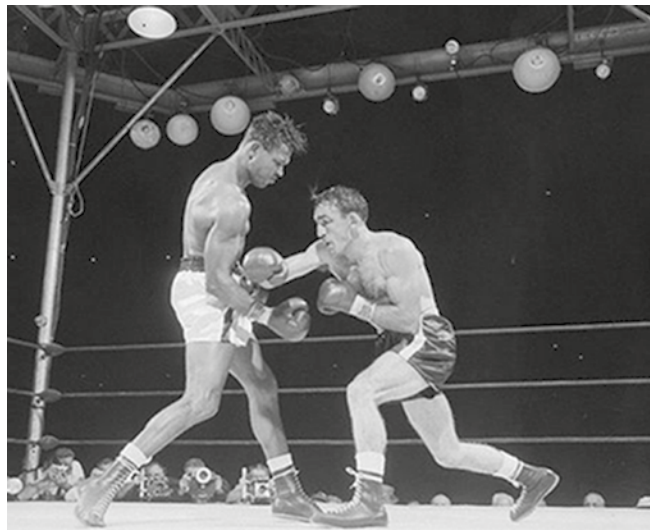
CARMEN BASILIO "FIGHT OF THE YEAR"-WORN BOXING GLOVES, USED IN MATCH WITH SUGAR RAY ROBINSON

Pair of leather boxing gloves with "Everlast" manufacturer's label at each wrist; inscribed on the right glove "Carmen Basilio / Fight Used Gloves / vs Sugar Ray Robinson / Sept 23, 1957," a nearly identical inscription on the left, both additionally initialed "C.B." and with the initials of the inspector as well.

Provenance: sold by Carmen Basilio to Craig Hamilton (letter of Basilio confirming authenticity and sale and letter of Hamilton also confirming, both 2009); consigned by Hamilton to Leland's Auctions, New York, June 12, 2009; purchased by Jim and Theresa Earle (receipt).

The fight between Carmen Basilio and Sugar Ray Robinson was staged not long after Sugar Ray came out of retirement. Basilio was a welterweight champion, but moved up into middleweight to fight Robinson. The battle took place in Yankee Stadium, and was closely fought, with the win and title going to Basilio. The defeat of Robinson also clinched the Hickok Award for Basilio that year.

\$7,000 - 9,000



169

A 1957 CARMEN BASILIO HICKOK AWARD BELT

14K yellow gold championship belt buckle engraved "S RAE HICKOK AWARD / PROFESSIONAL ATHLETE / CARMEN BASILIO," mounted on leather strap, centering 27 round brilliant-cut diamonds with an estimated total weight of 10.50 carats, H-I color SI-I clarity, in addition to a brilliant cut ruby measuring approximately 9.31 x 9.31 mm and a brilliant-cut sapphire measuring approximately 9.27 x 9.27 mm, the belt in custom wooden case with roll mounts.

Provenance: awarded to Carmen Basilio by the Hickok Foundation, December 1957; sold by him to Bill Erwin, 1990s (LOA signed by Basilio); sold by jeweler Vincent J. Kendrick to Jim and Theresa Earle, June 1995 (receipts).

THE OUTSTANDING PROFESSIONAL ATHLETE OF 1957: CARMEN BASILIO.

1957 was an incredible year for Basilio: in addition to winning the Hickok Award, he was also Fighter of the Year for *The Ring* magazine and the Boxing Writers Association of America (BWAA). He secured the Welterweight Championship in 1955, then went up in weight soon after to challenge in Middleweight, beating Sugar Ray Robinson on September 23, 1957.

\$100,000 - 150,000







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A GROUP OF 3 ARCHIE MOORE AWARDS

1. Brass-plated baseball stand, 11 x 6 in (dia), engraved "Dodgers Abner / ARCHIE MOORE / Celebrity Game / L.A. Coliseum Aug. 5, 1961," with baseball signed by game participants JOE DIMAGGIO, LEFTY GOMEZ, TONY LAZZERI, GUS LESNEVICH, DAZZY VANCE, and others.
 2. 1958 / Los Angeles Times / National Sports Award / Presented to / Archie Moore / Boxing. White metal engraved medallion on double marble base, 6 x 4 x 5 inches.
 3. 100% Boxer of the Year / 1968 / ARCHIE MOORE... Brass plated statue mounted on wooden pedestal, 27 x 10 x 11 inches, Presented to Archie Moore by the 100% Wrong Club of Atlanta Georgia, sponsored by the Coca-Cola Company. (Damage to figures and base.)

\$1,200 - 1,800



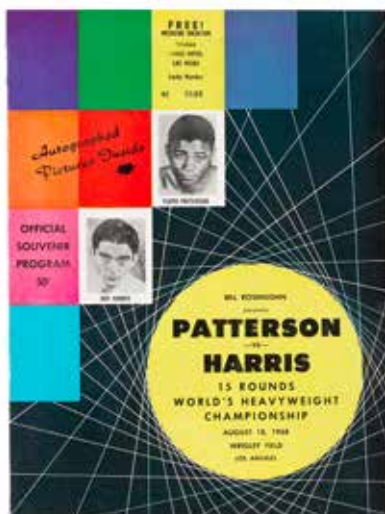
171

171 □

A GROUP OF FLOYD PATTERSON SIGNED GLOVES

1 pair of Rex 16 oz boxing gloves, 13 x 8 x 5 inches, signed on the back by Floyd Patterson; with single yellow label EVERLAST glove, 14 x 9 x 5 inches, back signed by Floyd Patterson (signature traced over).

\$300 - 500



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FLOYD PATTERSON VS. ROY HARRIS PROGRAM

Bill Rosensohn presents Patterson vs. Harris / 15 Rounds / World's Heavyweight Championship / August 18, 1958 / Wrigley Field / Los Angeles. Los Angeles: Ted Bentley Productions, 1958.

4to (265 x 195 mm). 12 pp. Original printed self-wrappers.

Provenance: purchased from Philly Frank McClain, Philadelphia, 1997.

Harris was a relative unknown from Texas when he challenged Patterson for the World Heavyweight title. Nonetheless, he held off the champ for 12 bruising rounds. The match is historically significant in that it represents the moment that promoters realized the importance of television and the future of broadcast pay-per-view to the sport of boxing.

\$800 - 1,200



173

A 1962 EMILE GRIFFITH WELTERWEIGHT CHAMPIONSHIP BELT FROM *THE RING* MAGAZINE

3 lettered and decorated medallions surmounted by eagles, connected by chains and mounted on a red, white, blue and gold ruched belt, 6 x 32 inches, the center medallion reading "WORLD / WELTERWEIGHT / CHAMPIONSHIP / MARCH 24, 1962," the left reading "KNOCKED OUT / BENNY (KID) PARET / OF CUBA / IN / 12 ROUNDS," the right reading "REGAINED TITLE / AT / MADISON SQUARE / GARDEN / NEW YORK CITY, NY / MARCH 24, 1962." Framed in shadowbox to 14 x 22 inches overall. WITH: 5 10 x 8 inch silver gelatin prints of Griffith, modern printings, all signed by the boxer.

Provenance: sold by Emile Griffith to "Gotta Have It! Collectibles, Inc., May 23, 2001; consigned to Mastronet Auctions, Willowbrook, IL, December 2003; purchased by Jim and Theresa Earle (receipt and LOA signed by Griffith).

EMILE GRIFFITH'S BELT WON DURING THE FATEFUL, TRAGIC BOUT WITH BENNY "KID" PARET. Emile Griffith (1938-2013) was born in the Virgin Islands and began his professional career in 1958. He rose quickly through the Welterweight division, defeating champion Benny "Kid" Paret of Cuba in 1960. Paret regained the title the next year winning a 15 round decision over Griffith. Soon after, Paret attempted to win the middleweight crown from Gene Fullmer, but was beaten so badly many feel he never fully recovered. Paret then sought a rematch with Griffith, the two men now bitter rivals, and in the 12th round Griffith beat Paret so badly, he collapsed, slipped into a coma, and died several days later.

\$10,000 - 15,000



174



175

174

A 1972 ENRIQUE PENDER BANTAMWEIGHT CHAMPIONSHIP BELT COMMISSIONED BY THE RING MAGAZINE

3 medallions connected by chains and mounted on a red, white, blue and gold ruched belt, the center medallion surmounted by an eagle and reading "WORLD / BANTAMWEIGHT / CHAMPIONSHIP / WON BY / ENRIQUE PINDER / OF / PANAMA," the left reading "OUTPOINTED / RAFAEL HERRERA / OF / MEXICO / IN / 15 ROUNDS," the right reading "IN / PANAMA CITY / PANAMA / JULY 30TH / 1972," housed in presentation case.

Provenance: Sold by Nathaniel and Joan Loubet to Harry Shaffer, Antiquities of the Prize Ring; sold to Jim and Theresa Earle, November 2003.

Enrique Pinder (born 1947) is a Panamanian boxer in the super welterweight division who won the World Bantamweight Championship in 1972 with a unanimous decision over Rafael Herrera. *The Ring* magazine commissioned this belt to present to him in honor of his achievement, but after the magazine founder Nat Fleischer died in June of 1972, the firm went through reorganization, and the belt was never presented to Pinder. Fleischer's daughter Joan and her husband Nathaniel Loubet inherited the company and its assets, and decades later sold the belt to the trade.

\$2,000 - 3,000

175

A MUHAMMAD ALI PRESENTATION BELT

Souvenir belt, with one large and 8 smaller plaster medallions accented with synthetic stones, the center reading "Presented to / the Greatest of all time / Muhammad Ali," the smaller ones inset with images from Ali's life, among others, medallions mounted on black leather belt, belt mounted on oak plaque to 11 x 51 inches overall.

Provenance: sold Leland's Auctions, New York, June 4 2004, lot 1794, to Jim and Theresa Earle.

Renowned sports artist Jeff Hamilton created this piece in 2000; the images on the belt include Ali taunting Sonny Liston and lighting the torch at the 1996 Summer Olympic Games in Atlanta.

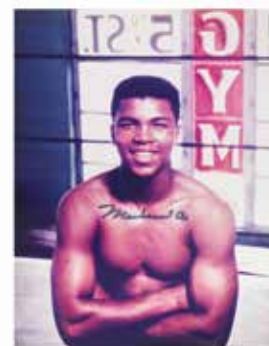
\$1,500 - 2,500

176 □

A SIGNED PAIR OF MUHAMMAD ALI BOXING GLOVES, WITH PHOTO

1. A pair of red boxing gloves with white EVERLAST labels, each 13 x 8 x 5 inches, right glove signed on the back "Muhammad Ali," signature smudged to illegibility.
2. Photograph Signed ("Muhammad Ali"), 14 x 11 inch color print of Ali in trunks, signed across the chest.

\$800 - 1,200



176

177 □

A MUHAMMAD ALI MARGARET CARDEN AWARD

Wooden plaque featuring white metal boxing figure and engraved plate reading, "The Margaret Carden / Award / To / MUHAMMAD ALI / World Heavyweight / Boxing Champ / 1977-78." 12 x 15 x 3 inches overall. WITH: Large format color print photograph of Ali in trunks and gloves, 11 x 14 inches, signed.

\$300 - 500



177

178

A LARGE COLLECTION OF SIGNED PHOTOGRAPHS OF 20TH CENTURY BOXERS

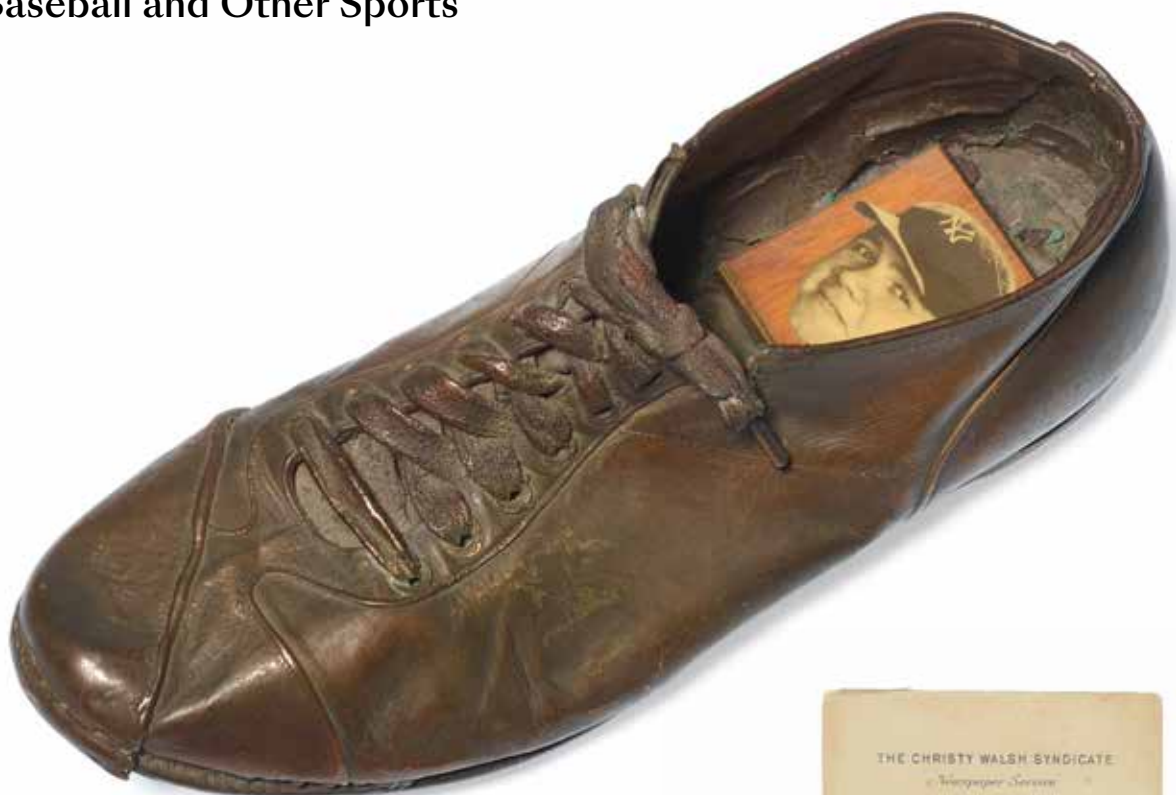
Housed in 6 albums organized in alphabetical order, most 10 x 8 inch gelatin silver prints, the bulk of these photographs were collected by Eddie and Betty Souza, longtime boxing insiders, and include examples from MAX BAER, SAL BARTOLO, TOMMY CAMPBELL WILLIE CARTER, BILLY CONN, BOZO CONSTANTINO, DON FRASER, GENE FULLMER, DON FULLMER, LARRY HOLMES, JAKE LA MOTTA, RUBEN MUNOZ, SUGAR RAY ROBINSON, LOU NOVA, BOBO OLSON, WILLIE PEP, FLOYD PATTERSON, JOE POODLES, JERRY QUARRY, PETE RADEMACHER, ROBERT SHANNON, ROY STEVENS, JACK TILLMAN, TED WALKER, HAROLD WESTON, DAVE WHITLOCK, CONNIE WILL, and many others. Lot includes 5 Photographs Signed of Muhammad Ali and several examples of NOI pamphlets.

\$2,000 - 3,000



178

Baseball and Other Sports



179

A BABE RUTH BASEBALL SPIKE FROM HIS RED SOX DAYS

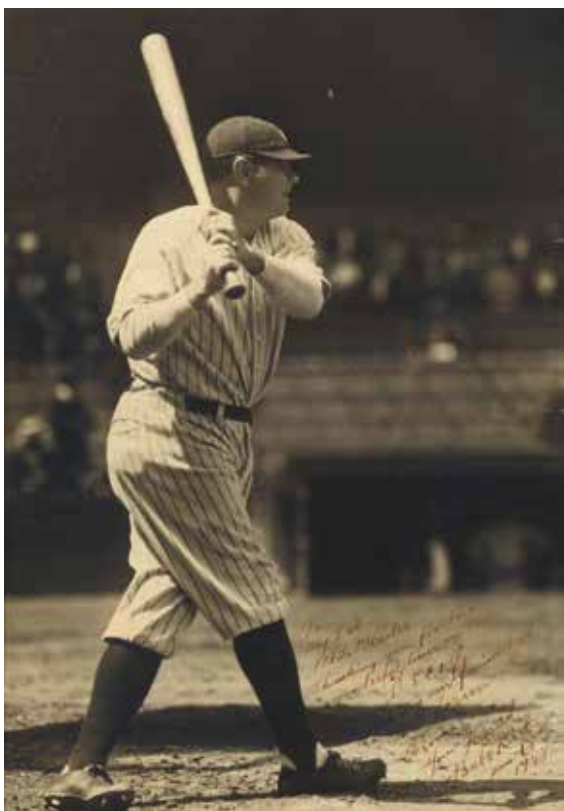
A left-footed cleat, shoe 3 ¼ x 12 ½ x 5 inches, with toe plate, heel stamped "43," three cleats at heel, three at toe, now bronzed, with photograph of Ruth laid in to sole, holes drilled to sole from previous mounting, oxidation overall. Together with a Typed Note Signed of Christy Walsh Jr. to Barry Halper, 1 p, 4 x 6 inches, reading "I certify that the left footed spike belonging to Babe Ruth when he was a pitcher as indicated by the toe plate circa 1918 was given to my late father when he represented the 'Babe,'" n.p., n.d., with "The Christy Walsh Syndicate" business card laid down to upper margin of note.

Provenance: gift of Babe Ruth to manager Christy Walsh; by descent to his son Christy Walsh, Jr. (note); sold to Barry Halper; sold Sotheby's New York, The Barry Halper Collection, September 29, 1999, lot 552, to Jim and Theresa Earle.

THE BAMBINO'S SPIKE.

This pair, with its distinctive toe plate, is a strong match to the pair at the Baseball Hall of Fame donated by Ruth in 1939, their very first acquisition. Ruth was a star pitcher for the Boston Red Sox from 1914-1919, but grew unhappy with the lack of playing time afforded pitchers in the regular lineup. After disagreements with coaches and Red Sox management bubbled over, Ruth's contract was sold to the New York Yankees, where he bloomed into the superstar batting ace we know and love today—leaving the Red Sox to deal with the Curse of the Bambino, a World Series dry spell that lasted over 80 years.

\$80,000 - 120,000



180

180

A LARGE FORMAT BABE RUTH SIGNED PHOTO

Photograph Signed ("Babe Ruth") and Inscribed, 16 ½ x 11 ½ inch gelatin silver print portrait of Ruth swinging a bat, inscribed at the lower center, "To my Pal W.B. Blades ... Jan 15, 1928," mild oxidation, framed.

Provenance: sold Sotheby's New York, The Barry Halper Collection, September 24, 1999, lot 634.

Ruth inscribes this photograph to W. B. Blades and mentions the "Decoy," likely Blades' vessel. Ruth was an ardent fisherman, and this photo is likely a thank-you for his host.

\$10,000 - 20,000



181

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A BABE RUTH PRESENTATION WATCH GIVEN TO HIM AS HE TOURED CANADA

A Waltham base metal pocket watch, crack in the crystal, numbered 8348, engraved on the interior case, "Montreal / 1926 / Babe Ruth," wear to exterior.

Provenance: purchased Lelands Auctions, 2001.

This watch may date from the 1926 Montreal exhibition game between Guybourg and Beau Rivage, at which Babe Ruth gave the fans a show by hitting 35 balls out of the park. One of those hits is a contender for Ruth's longest hit, though unconfirmed. What is confirmed is that the game had to be called early because Ruth hit all of the balls into the St. Lawrence River.

\$5,000 - 7,000



182

182

A PAIR OF BABE RUTH ENDORSED CHECKS

2 Checks Endorsed ("Geo H. Babe Ruth" and "George H. Babe Ruth") drawn on the Bank of Manhattan Trust Company of New York in the amounts of \$1200 and \$4500, together with a third check payable to Ruth in the amount of \$375 but not endorsed by him, November 30, 1932 to January 16, 1934, all three signed by Christy Walsh, ink stamp affecting signature of 1934, but not perforations, toning to checks overall.

Provenance: Sotheby's, The Barry Halper Auction, September 29, 1999.

A glimpse into Babe Ruth's complicated finances. Each of these three checks are identified in type above the endorsement as to the source of the funds: "Share of McLoughlin & Co's check #4956..." "Share of Einson & Freeman Co's check #880--Babe Ruth Masks," and "On a/c Standard Oil Records and broadcasts #7 to #8 incl."

Christy Walsh was the first major sports agent; in addition to Ruth, he managed Lou Gehrig and other sports celebrities.

\$8,000 - 12,000



183

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BABE RUTH, LOU GEHRIG, AND THE 1932-35 YANKEES

Autograph Album, 4 1/2 x 5 1/2 inches, cloth bound, 13 pp containing signatures of major league baseball players of the early 1930s, including BABE RUTH, LOU GEHRIG, HANK GREENBERG (2), FRANK CROSETTI, LEFTY GOMEZ, DIXIE WALKER, WALTER BROWN and 23 other Yankees, plus players for the RED SOX, ST. LOUIS, and CLEVELAND, pages toned and thumbled.

Besides Ruth and Gehrig, the album contains signatures of DUSTY RHODES, RUBE WALBERG, SHORTY SHEPARD, JOHNNY WELCH, BOB FOTHERGILL, CHAS RUFFING, ART JORGENSEN, TONY LAZZERI, BUMP HADLEY, and many others.

\$5,000 - 7,000



184



185

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A BABE RUTH/CHRISTY WALSH DUAL SIGNED PHOTOGRAPH

Photograph Signed ("Babe Ruth" and "Christy Walsh") and additionally inscribed by Walsh, gelatin silver print photograph of Ruth, Walsh, and 5 others at the Polo Grounds, "Opening Game 1938," some smudging to "R" of Ruth, photo lightly thumbbed.

Provenance: The Barry Halper Collection, Sotheby's New York, October 1999 (original Sotheby's amazon.com certificate).

In this photograph, inscribed by Walsh to a Joseph J. Bihler, George Herman "Babe" Ruth holds a World's Fair Award at the Polo Grounds, the stadium that served as a temporary home to the New York Yankees from 1913-1922 and by 1938 was the home of the New York Giants. Ruth served as a member of the 1938 World's Fair Sports Advisory Committee, and he is actually presenting this award to the Yankees team. He is flanked by Christy Walsh, Mayor Fiorello La Guardia, and President of the New York World's Fair Corporation, Grover Whalen.

\$5,000 - 8,000

185

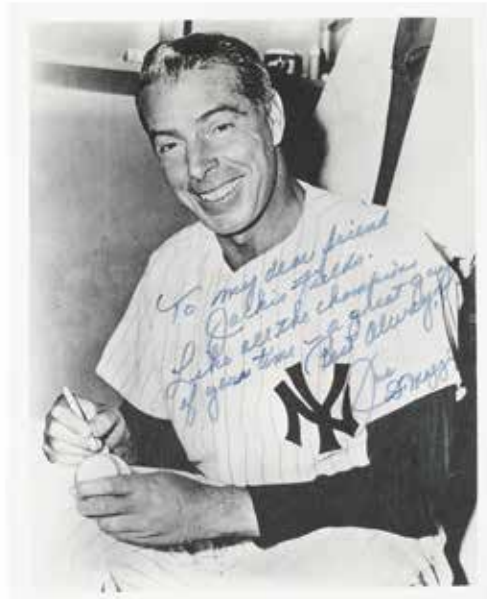
A BABE RUTH/CHRISTY WALSH DUAL SIGNED PHOTOGRAPH

Photograph Signed ("Babe Ruth" and "Christy") and Inscribed, 10 x 8 inch gelatin silver print image of the two men in street clothes, inscribed by Ruth to Patricia Chapman, 1940, and additionally inscribed by Walsh, "With special good wishes from the guy at the left," minor oxidation to surface, creasing at upper left corner and scattered, laid down to cardboard.

Provenance: estate of Patricia Chapman (LOA of James "Kojak" Hughs dated 9/23/99); sold Mastro's Auctions, Oak Brook, IL, November 29, 1999 to Jim and Theresa Earle.

Handsome photo of Ruth and his agent. The LOA from Hughs reports that the photo occupied a place of honor above the desk of recipient Patricia Chapman, and that she had several examples of signed photos from Christy Walsh's clients.

\$8,000 - 12,000



186



187

186 □

A TY COBB SIGNED CHECK

Check accomplished and signed ("Tyrus R. Cobb"), 3 x 8 inches, paid to the order of the Southern Pacific Rail Road in the amount of \$174.34, drawn on the First National Bank of Nevada, October 12, 1946, cancelations to center of check not affecting signature.

Provenance: Pacific Book Auction Galleries, San Francisco, 1992.

After his retirement, Ty Cobb bought a house on the Nevada side of Lake Tahoe, from whence this check was issued.

\$800 - 1,200

187 □

A PAIR OF JOE DIMAGGIO SIGNED PHOTOS

1. Photograph Signed and Inscribed to Jackie Fields, 8 x 10 inch gelatin silver print of DiMaggio in uniform, n.p., n.d. Sale unrecorded.
2. Photograph Signed and Inscribed to Willie Pep, 8 x 10 inch gelatin silver print of DiMaggio in uniform, n.p., n.d.

Provenance: purchased Lelands, New York, November 22, 1997.

A fine pair of DiMaggio signed photos to boxing legends Jackie Fields and Willie Pep.

\$400 - 600



188

A 1972 STEVE CARLTON HICKOK AWARD BELT

14 k gold Hickok medallion inset with replacement synthetic stones, mounted on leatherette belt with two snap closures, engraved "S RAE HICKOK AWARD / PROFESSIONAL ATHLETE," lower plaque blank, 34 x 8 inches overall. WITH: 1984 Steve Carlton trading card. AND WITH: Engraved plaque with Hickok medallion at upper center, reading "HICKOK / Professional Athlete of the Month / STEVE CARLTON / September 1972," 4 ¼ x 5 ½ inches laid down to 6 x 8 inch wooden mount. Carlton won for the month of September as well as the entire year.

Provenance: awarded to Steve Carlton by the Hickok Foundation, December 1972; sold by Steve Carlton to Barry Halper, 1989 (ALS of Carlton present with lot and signed COA); sold Sotheby's New York, The Barry Halper Collection, September 29, 1999, to Jim and Theresa Earle.

Left-hander Steve Carlton's career spanned from 1965 to 1988. In addition to the 1972 Hickok Award, he won the Cy Young award 4 times in his career. In 1972, his first year with the Phillies, he accounted for 46% of his team's win, and he was the first pitcher to win the Cy Young Award while playing for a last-place team.

In his letter to collector Barry Halper, Carlton writes, "The S. Rae Hickok belt represents the most outstanding achievement award for all athletes of 1972. / This award is the most cherished prize of my baseball career. / I am proud that it shall rest in your illustrious collection. / Sincerely / Steve Carlton."

It is the opinion of the Earle family, however, that Jim Palmer should have won the 1972 Hickok Award.

\$30,000 - 50,000



189



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A HICKOK BELT SAMPLE

14 k gold Hickok medallion with synthetic stones mounted on faux alligator belt, two snap closures at the back, engraved "S RAE HICKOK AWARD / PROFESSIONAL ATHLETE," lower plate blank, mounted on 11 ½ x 17 inch mahogany plaque. WITH: Printed programs from the 16th, 17th, and 18th Hickok Belt Award Dinners, January 23, 1966 to January 29, 1968, Rochester, NY, in original printed wrappers by the Christopher press. WITH: 25 8 x 10 inch gelatin silver print photographs of the 26 original Hickok Belt winners (one photo for double winner Sandy Koufax), each with small typed label laid down to lower right corner of image identifying subject and year.

Provenance: purchased from Mastro West Auctions, March 3, 2000, lot 1288.

This piece was originally sold as a prototype, though its origins are unclear. The medallion is 14k gold and in aspects it seems to match the other known examples.

\$2,000 - 3,000

190 □

A GROUP OF HICKOK AWARD ACCESSORIES

5 base metal tie clips, each 2 x 1 inches and featuring the Hickok award insignia, one with 3 colored stones; together with a base metal pair of cufflinks, 1 inch in diameter, and a base metal money clip, both featuring the Hickok insignia.

A nice grouping of the Hickok Award accessories given out at the annual awards dinner to attendees, including nominees and voters.

\$700 - 900



191



192

191 □

A HERB SHARFMAN HICKOK PHOTOGRAPHY AWARD FOR IMAGE OF ALLIE REYNOLDS

Sterling silver Hickok medallion, 4 inches in diameter, mounted over blue velvet on a black leather belt, approx. 27 inches long, belt mounted on wooden plaque to 8 x 16 inches overall.

Provenance: sold MastroNet Auctions, Oak Park, IL, August 23, 2002, lot 1689 (partial).

In addition to celebrating the outstanding professional athlete of each year, the Hickok Award ceremonies also honored sports journalism and photography. In 1951, Herb Sharfman won for an image of Yankees pitcher Allie Reynolds being escorted off the field after winning the World Series. The next year he snapped the iconic image of Rocky Marciano knocking out Jersey Joe Walcott, one of the most famous boxing images of all time.

\$300 - 500

192

A 1961 HERB SHARFMAN HICKOK PHOTOGRAPHY AWARD FOR IMAGE OF ROGER MARIS BREAKING BABE RUTH'S HOME RUN RECORD

Sterling silver Hickok medallion, 4 inches in diameter, engraved "Hickok Pro Athlete / Photographer's Award / 1961" and on smaller plaques, "Athlete / Roger Maris" and "Herb Sharfman / Life Magazine," medallion mounted on black leather belt approx 27 inches in length, belt mounted on 8 x 16 inch wooden plaque.

Provenance: sold MastroNet Auctions, Oak Brook, IL, August 23, 2002, lot 1689 (partial).

After International News Photos went out of business, Herb Sharfman went to work for *Life Magazine*, where he spent the 1961 baseball season photographing Roger Maris as the slugger chipped away at Babe Ruth's season home run record of 60. Sharfman's winning photograph captured the moment Maris's bat connected with the ball leading to home run 61.

\$1,000 - 2,000



193

193

A 1910 BILL TILDEN "UNITED STATES CLAY COURT CHAMPIONSHIP" SILVER TROPHY

An American sterling silver two handled trophy by Dominick & Hall, New York, 20th century.

110oz troy.

Engraved with list of winners from 1910-1922, including Tilden in 1918, 1922 and 1923.

Provenance: estate of Bill Tilden; sold Superior Auction Gallery, National Sports Show, Atlanta, GA, July 1992, lot 19.

"Big Bill" Tilden (1893-1953) was the world's number one tennis player from 1920-1925. He was the scion of an old Philadelphia family who found fame in the new world of professional tennis.

The US Clay Court Championship was established in 1910, and at the time was considered to be second only to the US Grass Court Championship in prestige. Tilden won the title a total of 7 times, first in 1918, and then consecutively from 1922-1927. Initially designed as a perpetual trophy, the club tradition was to retire the trophy after a single player claimed the title three times, which is why this trophy found its way to Tilden's collection.

\$10,000 - 15,000



194

194 □

A BILL TILDEN PENN ATHLETIC CLUB LIFE MEMBER CARD

A 14k yellow gold placard, 35.2g, 2 1/4 x 3 1/2 inches, the recto reading "Penn Athletic Club / Philadelphia / William T. Tilden 2nd / Honorary Life Member No.6...", the verso reading "Presented September 25th 1930 / by / Hon. J. Willis Martin President / In Recognition of His Superlative Tennis Achievements," in custom blue morocco gilt case.

Provenance: purchased Superior Galleries, Los Angeles, 1992.

The Penn Athletic Club was a men's social and recreational club founded c.1922 by Olympic rower Jack B. Kelly, Sr. Bill Tilden was a Philadelphia native, and this honor was bestowed upon him the year he abandoned his amateur career and turned professional.

\$500 - 700



195

195

A GROUP OF BILL TILDEN SIGNED CHECKS

14 Checks Accomplished and Signed ("Wm. J. Tilden"), 14 pp, 2 3/4 x 6 inches, paid to the order of various entities, most drawn on the Gower-Sunset branch of Bank of America, January 2, 1946 to October 8, 1948, cancellations affecting 3 signatures, lightly thumbbed.

Provenance: Superior Galleries, Atlanta GA, July 1992.

\$1,000 - 2,000

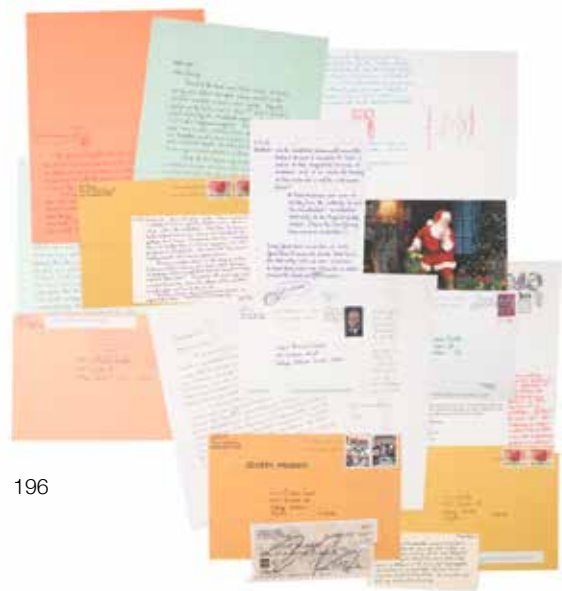
196 □

A GROUP OF 7 GUSSY OWENS AUTOGRAPH LETTERS

MORAN, GERTRUDE AUGUSTA. 6 Autograph Letters Signed ("Gussy"), 9 pp, 4to and 8vo, Santa Monica, CA, December 2, 2007 to April 1, 2009, to Jim and Theresa Earle, answering questions about her Wimbledon appearances and exchanging news, dampstaining to one letter, generally fine, most with transmittal envelopes.

Jim and Theresa Earle struck up a friendship with Gussy Moran (1923-2013), the women's tennis star of the 1940s and 50s who shocked the organizers of the 1940 Wimbledon by accessorizing her all-white tennis outfit with ruffled, lace-trimmed knickers that were visible when she played, earning her the nickname "Gorgeous Gussie" (though her preferred spelling of her nickname is "Gussy"). She was embarrassed at the publicity, though it was helpful when she launched her professional tennis career soon after.

\$300 - 500



196

197 □

A JESSE OWENS SIGNED PHOTO

Photograph Signed ("Jesse Owens") and Inscribed, 8 x 10 inch gelatin silver print photograph of Owens at the 1936 Olympics in Berlin, inscribed at center left "To Dave / Best of Luck," framed to 15 x 13 1/2 inches overall.

Fine Owens signature on reprint of a wire image photo from the 1936 Berlin Olympics.

\$100 - 200



197

198 □

TRACK AND FIELD

BANNISTER, ROGER. Photograph Signed, 10 x 8 inch gelatin silver print, image of Bannister breaking the 4-minute mile. BAUGH, TOM. Photograph Signed, 10 x 8 inch GSP of Baugh in football gear, with a second photo of him in track uniform at high bar.

1976 OLYMPICS. 2 GSP photographs of US Olympians, one pole vaulting, 3 gentlemen resting.

MATTHIAS, BOB. Photograph Signed, 8 x 10 inch GSP of Matthias throwing discus at 1948 Olympics. WITH 2002 ALS of Matthias to Jim Earle.

WARMERDAM, CORNELIUS. 3 trading cards, 1977; 10 x 8 inch GSP of Warmerdam pole-vaulting; correspondence from his widow to Jim Earle.

With related materials.

\$500 - 700



198



199

199

A PAIR OF VINCE LOMBARDI SIGNED CHECKS

2 Checks Signed ("Vince Lombardi"), paid to the order of the Wisconsin Telephone Company in the amount of \$226.44 and Ricker Transfer in the amount of \$70, both drawn on the Green Bay Packers, Inc. account at Kellogg Citizens National Bank on October 31, 1950 and November 7, 1960, respectively, cancellation to center of each.

Provenance: purchased from Roger Gilchrist Autographs, November 11, 1994, by Jim and Theresa Earle.

1960 was Lombardi's second year as head coach of the Packers. They ended the regular season 8-4 and wound up winning the western division, but losing the championship to the Eagles.

\$800 - 1,200



200

200

DOAK WALKER PHOTO AND LETTERS

1. Autograph Letters Signed ("Doak Walker"), to Jim Earle, 3 pp recto and verso, 4to, Dallas, November 10 and November 16, 1992, on Doak Walker Award letterhead, answering Earle's questions about memorabilia, lightly creased. In part: "Our helmets in 1950 were painted blue then painted silver. Size of helmet should be 6 7/8 Bobby's 7 1/8 ... I had an experimental helmet from 52-55 made by Riddell...." In the second letter he thanks Jim Earle for making a donation to the Ewell D. Walker Memorial Fund.

2. Photograph Signed ("Doak Walker") and inscribed to Jim Earle, 7 x 3 3/4 inch gelatin silver print portrait of Walker running with football. WITH: a smaller SP and 2 signed cards.

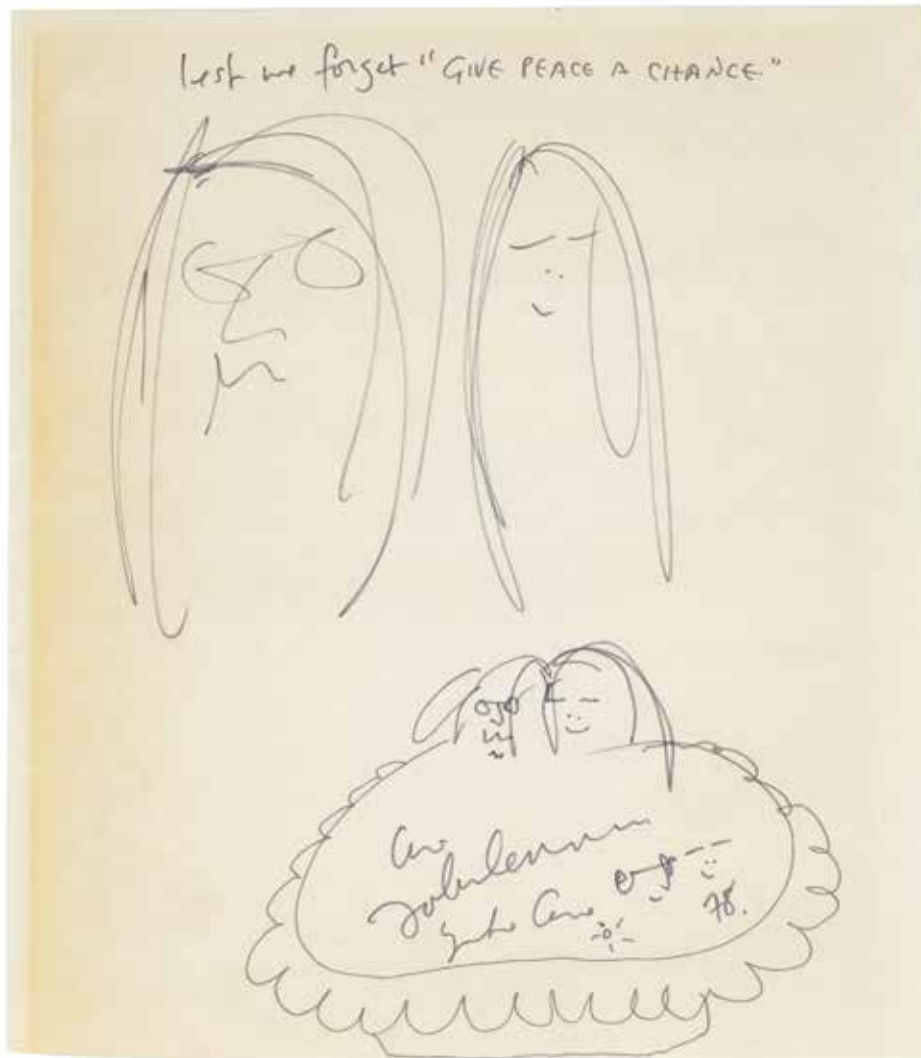
3. No. 1 Detroit Lions / Doak Walker / Halfback. Trading card, 3 3/4 x 2 1/2 inches, (C)B.G.C.C.I. Dampstaining to right margin. In sleeve marked "artist's proof."

As a halfback at Southern Methodist University, Doak Walker won the 1948 Heisman Trophy. Later he played professionally with the Detroit Lions from 1950-1955.

\$400 - 600

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**JOHN LENNON AND YOKO ONO, LEST WE
FORGET "GIVE PEACE A CHANCE", SIGNED
DRAWING, 1978.
\$25,000 – 35,000**

Bonhams

AUCTIONEERS SINCE 1793



History of Science and Technology

Los Angeles | November 3, 2021



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**PROTOTYPE APPLE MACINTOSH, 1982.
THE EARLIEST KNOWN EXAMPLE TO
APPEAR AT AUCTION.
\$30,000 - 40,000**

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We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, 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. Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. 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.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer 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 received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000.00, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000.00, payment may also be made in or by the following methods:

- (i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US \$5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.
- (ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.
- (iii) Visa, MasterCard, American Express or Discover debit

or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the buyer 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 buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer 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 (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), 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.

5. 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.

6. 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, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

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

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the

Conditions of sale - continued

confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. 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 up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. 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.

10. 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 this catalog. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors

and assigns of all bidders and buyers 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. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. 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 buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www.bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

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 the fees and expenses of mediation. 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 mediation, arbitration 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 or international arbitration service agreed to by the parties,

and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the 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 an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. 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 arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; 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 New York 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 arbitration.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE 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 buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of

Conditions of sale - continued

the consignor and assign to the original buyer 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 buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer'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 BUYER'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 UPPERCASE 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 UPPERCASE 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 BUYER 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 BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Seller's guide

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (212) 644 9001.

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 Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

ESTATE SERVICES

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

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

Buyer’s guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (212) 644 9001.

Catalogs

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

Previews

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

Estimates

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

Reserve

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams client account is required to participate in bidding activity. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. 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 up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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 Bonhams Client Services Department, 580 Madison Ave, New York, NY 10022.

Sales Tax

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

Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third-party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available Monday through Friday between 9am – 4:30pm. To schedule collection of purchases, please contact our Client Services Department on +1 (212) 644 9001.

Shipping & Removal

Bonhams can accommodate shipping for certain items. If you wish to receive a Bonhams Shipping quote, please confirm as such at the time of registration. 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.

Handling and Storage Charges

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Notices to all Buyers

Comments in the catalog descriptions about condition are general in nature and are subject to the "as is" clause in our Conditions of Sale printed in this catalog. Condition reports are available upon request from the Department and are strongly recommended for all buyers who cannot view the property in person.

REGULATED SPECIES MATERIALS AND CITES PERMITS

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not insure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

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

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials.

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

PHYSICAL CONDITION OF LOTS IN

THIS AUCTION

PLEASE NOTE THAT THERE IS NO REFERENCE IN THIS CATALOG TO THE PHYSICAL CONDITION OF ANY LOT. INTENDING BIDDERS MUST SATISFY THEMSELVES AS TO THE CONDITION OF ANY LOTS AS SPECIFIED IN THE 'LIMITATION OF LIABILITY' IN THE 'CONDITIONS OF SALE.'

As a courtesy to intending bidders, Bonhams will provide a written indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. Such report is also available for download from Bonhams website.

NO GUARANTEE OF AUTHENTICITY FOR CHINESE PAINTINGS AND CALLIGRAPHY

Current scholarship in the field of Chinese paintings and calligraphy does not permit unqualified statements as to Authorship or date of execution. The limited right of rescission contained in the Conditions of Sale does not apply to Chinese paintings and Chinese calligraphy. Nonetheless, if within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams that the lot is a forgery and if within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a forgery, Bonhams will rescind the sale and refund the purchase price received. For this purpose a 'forgery' is defined as a work created with intent to deceive.

NO GUARANTEE OF AUTHENTICITY FOR JAPANESE AND KOREAN PAINTINGS AND CALLIGRAPHY

Current scholarship in the field of Japanese and Korean paintings and calligraphy does not permit unqualified statements as to Authorship or date of execution. The limited right of rescission contained in the Conditions of Sale does not apply to Japanese and Korean paintings, nor to Japanese and Korean calligraphy. Nonetheless, if within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams that the lot is a forgery and if within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a forgery, Bonhams will rescind the sale and refund the purchase price received. For this purpose a 'forgery' is defined as a work created with intent to deceive.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

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

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

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

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

If successful

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

Please email the completed Registration Form and requested information to:

Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
bids.us@bonhams.com

Bonhams

Sale title: TCM Presents ... It's a Knockout!	Sale date: October 5, 2021
Sale no. 27079	Sale venue: New York
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

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

Please note that all telephone calls are recorded.

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

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

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

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

Your signature:

Date:



