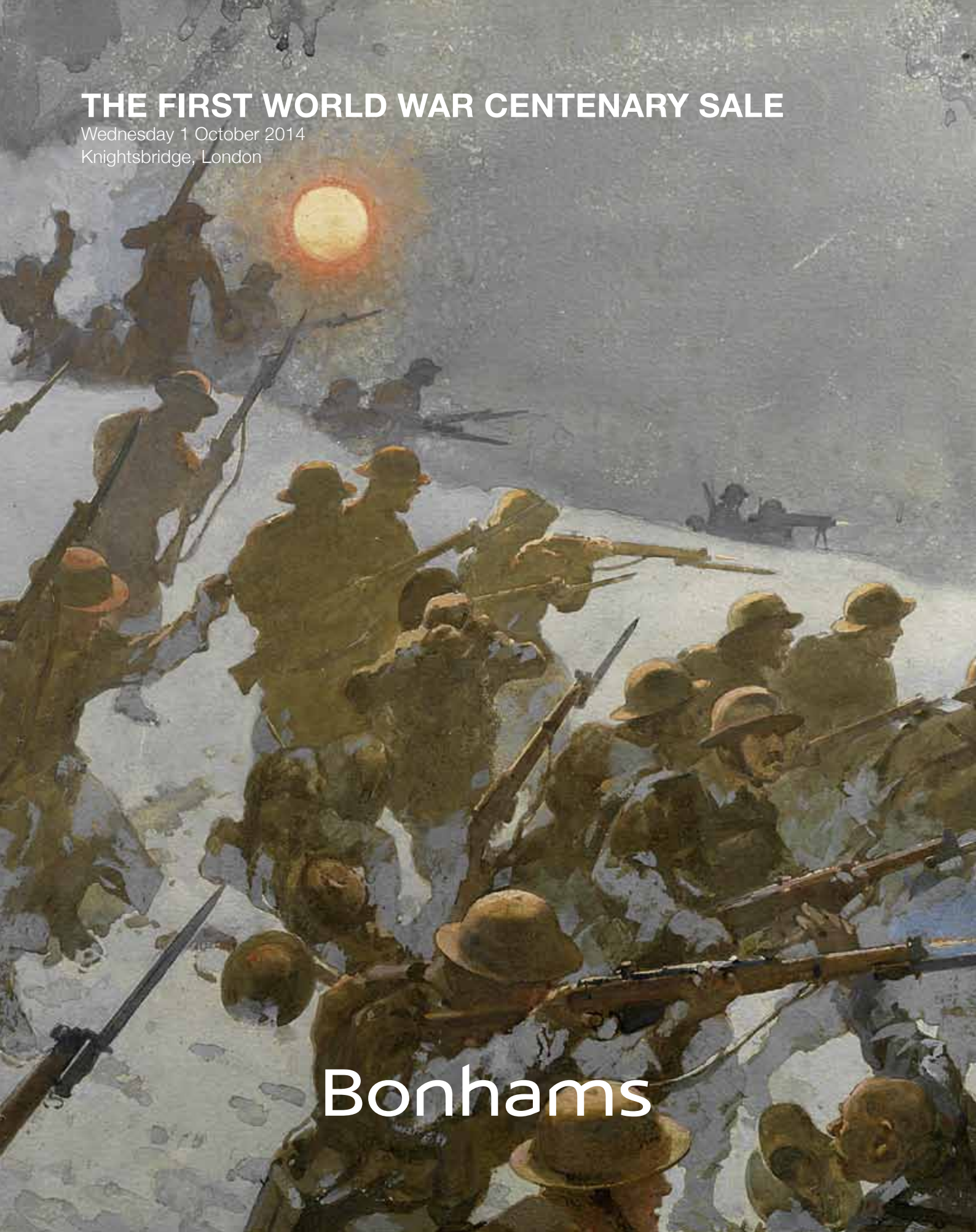


THE FIRST WORLD WAR CENTENARY SALE

Wednesday 1 October 2014

Knightsbridge, London



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to our Gallant Soldiers!"*

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1915

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21999

CATALOGUE

£20

Please see page 2 for bidder information including after-sale collection and shipment.

Please see back of catalogue for important notice to bidders

ILLUSTRATIONS

Front cover: Lot 105
Inside front cover: Lot 48
Inside back cover: Lot 128
Back cover: Lot 89

IMPORTANT INFORMATION

The United States Government has banned the import of ivory into the USA. Lots containing ivory are indicated by the symbol Φ printed beside the lot number in this catalogue.

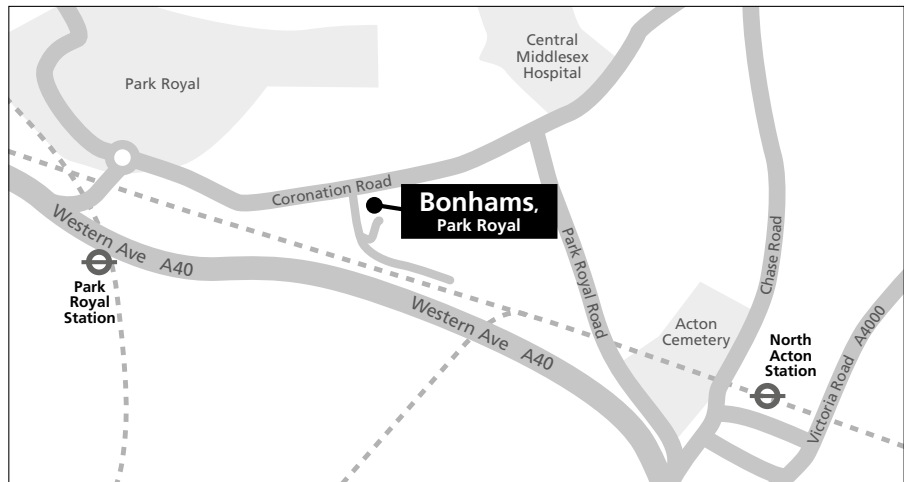


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All other sold lots will remain in Bonhams Knightsbridge Collections department until Wednesday 15 October 2014. Lots not collected by then may be removed to Bonhams warehouse. These lots will also be subject to transfer and storage charges. Please refer to the departments.

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Transfer and storage charges for all W lots removed to the warehouse will commence on Wednesday 8 October 2014 and will be applicable for each working day.

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All lots marked with W

Transfer per lot	£30.00
Daily storage per lot	£3.00

All other objects

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† VAT 20% on hammer price and buyer's premium

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W These lots will be removed to Bonhams Park Royal Warehouse after the sale. Please read the sale information page for more details.

Y These lots are subject to CITES regulations, please read the information in the back of the catalogue.

FIRST WORLD WAR TIMELINE

1914:

June 28	Archduke Franz Ferdinand assassinated in Sarajevo
July 28	Austria-Hungary declares war on Serbia
August 1-4	Declarations of war under terms of alliances
August 7	First members of the British Expeditionary Force (BEF) land in France
August 23	Battle of Mons, first engagement between British and German forces
September 6	First Battle of the Marne
November 22	Trenches established along the whole of the Western Front

1915:

January	First Zeppelin raids on Britain
April 22	First Battle of Ypres
April 25	Allied landing at Gallipoli
May 7	German U-boat torpedoes the Lusitania with the loss of American lives
May 31	First Zeppelin raid on London
September 25	Battle of Loos
December 15	Sir Douglas Haig replaces Sir John French as C-i-C of the BEF

1916:

February 9	Conscription introduced in Britain
February 21	Beginning of the Battle of Verdun
April 29	Besieged British garrison at Kut in Mesopotamia surrenders
May 31	Battle of Jutland
July 1	Battle of the Somme
September 15	First deployment of tanks by Britain
December 7	David Lloyd George elected Prime Minister

1917:

January	Declaration of unrestricted submarine warfare by the Germans
March 15	Tsar Nicholas II abdicates
April 6	US declares war on Germany
April 9	Battle of Arras
June 7	Battle of Messines Ridge
June 25	First US troops arrive on the Western Front
July 31	Third Battle of Ypres, commonly known as Passchendale begins
November 20	Battle of Cambrai begins, the first large-scale deployment of tanks

1918:

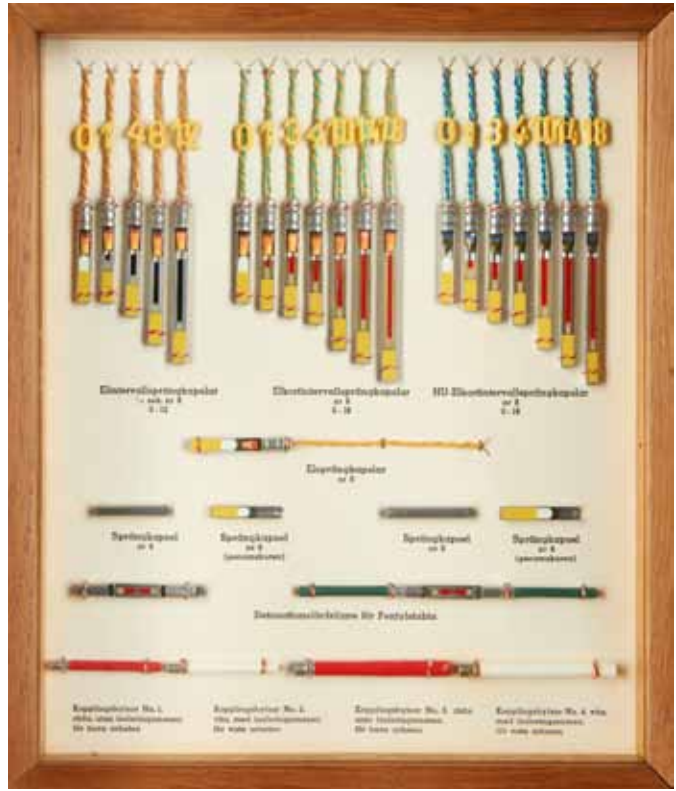
March 3	Soviet Russia concludes separate peace at Brest-Litovsk with Germany and her allies
March 21-July	Germans launch large scale Spring Offensive
August 8	Battle of Amiens
November 9	Kaiser Wilhelm II abdicates and flees to Holland
November 11	Armistice is signed at 5.00am and comes into effect at 11.00am

1919:

June 28	Treaty of Versailles signed, exactly five years after assassination of Archduke Franz Ferdinand
---------	---



1



1

1

ALFRED NOBEL AND NITROGLYCERIN

Collection relating to the Nobel prize and to Alfred Nobel's first company and the production of nitroglycerin, mainly originating from the archives of Nobel's first company, *Nitroglycerin Aktiebolaget*, and the personal collection of its director Sigurd Nauckhoff (1879-1954), comprising:

(i) Silver-gilt medal captioned 'Nobel/ The medalet for the participants in the choice of The Nobel laureate(s) in literature/ the Swedish Academy/ Artist. Eric Lindberg, 1901', Swedish maker's mark 'MY' on rim, with date R10 (1991, the committee awarded the prize to Nadine Gordimer that year), obverse of medal with portrait of Nobel facing left, engraved 'Alfr. Nobel Nat. MDCCCXXXIII Ob. MDCCCXCVI', reverse with Swedish royal emblem of three crowns surmounted by a larger crown, engraved 'Reg. Acad. Scient Svec', *window-mounted and framed, the medal 27mm. in diameter, overall frame size 330 x 270mm.*

(ii) Collection of 39 volumes on nitroglycerin, explosives and related science, some in English or Swedish but mostly in German and with the bookplate of *Nitroglycerin Aktiebolaget* or of Nauckhoff himself, one signed by him and another signed by his father Gustav, *pencilled company location references in many volumes, some bound in contemporary half or quarter calf gilt, others in uniform red cloth or original bindings, 8vo, mostly early twentieth century*

(iii) An attractive display group of mounted dynamite fuses and detonators, with identifying printed captions in Swedish, *framed and glazed, display case size 415 x 358mm.*

(iv) Electrotype relief portrait of Nobel, signed 'K. O. Broady' on the plate, printed label on reverse ('K. Fintlings, Elektrogalvaniska Fabrik, Luntmakaregatan 42, Stockholm'), *framed, overall 250 x 205mm.*

£3,000 - 5,000

"Nitroglycerin Aktiebolaget was Alfred Nobel's very first company. The manufacture of nitroglycerine on an industrial scale started there as early as 1865, and for more than fifty years the Vinterviken factory was to deliver Nobel explosives and blasting devices of various kinds for civil engineering, with a steadily expanding capacity. Alfred Nobel's revolutionary inventions - the blasting cap and dynamite, patented in 1863 and 1867, respectively - formed the basis for operations at Vinterviken. After Nobel's death in 1896, his shareholdings in Nitroglycerin Aktiebolaget as well as in all other Nobel companies around the world were liquidated, providing the financial basis for the Nobel Prizes... In 1965 the name Nitroglycerin Aktiebolaget was changed to Nitro Nobel" (Official Web Site of the Nobel Prize). The explosive was extensively used during the First World War.

The books include: WÄLKE (WILLOUGHBY) Lectures on Explosives, New York, 1902; NAOUM (PHOKION) Nitroglycerene and Nitroglycerene Explosives, 1928; NORDENSTRÖM (G.) and A.W. CRONQUIST. Om Nitroglycerinhaltiga Sprängämnen, Stockholm, 1880 (2 copies); MEYER (OSWALD) Geschichte des Elektroisens, Berlin, 1914; SPIEGEL (LEOPOLD) Der Stickstoff und Seine Wichtigsten Verbindungen, Braunschweig, 1903; ESCALES (RICHARD) Schwarzpulver und Sprengsalpeter, Leipzig, 1914; VOIGT (A.) die Herstellung der Sprengstoffe, Part 1, Halle, 1913; KAST (H.) Spreng- und Zündstoffe, Braunschweig, 1921; VENNIN (L.) and G. CHESNEAU. Les poudres et explosifs, Paris & Liège, 1914; Jahresbericht I [-X] der Chemisch-technischen Reichsanstalt, 10 issues in 2 vol., Berlin, 1920-1929.



2

2
A DISPLAY MODEL OF A SKODA 30.5CM MORSER M11 HOWITZER

cast metal, with patinated finish, shown on its trail, and mounted onto a sculpted marble plinth.
13x4.5x9ins.(33x11.5x23cm)

£600 - 800

The 30.5cm howitzer was developed by the Skoda Works in Pilsen in 1906, under a contract from the Austro-Hungarian Government for a weapon able to destroy the new concrete fortresses being built by Belgium and Italy. It was first tested in 1910 and approved for service in 1911. The armour-piercing shells were capable of penetrating 2 metres of reinforced concrete. It was deployed on three carriages towed by a motor truck.

It saw service with the Axis Forces in WW1; eight were loaned to Germany for use on the Western Front and used to attack the Belgian forts at Liege, Namur and Antwerp. Others were used on the Serbian, Italian and Eastern fronts. In total 79 were deployed, of which 55 survived the war. They remained in service until the end of WW2.



3

3
A TORPEDO STEERING GYROSCOPE, BY THE WHITEHEAD TORPEDO WORKS, WEYMOUTH.

Marked *W&Co.* and numbered 3674. Cast bronze and steel, with coiled steel impulse spring. In original carriage and testing mahogany case, with winding key, and bearing an Admiralty test certificate dated 12th March 1913. *9.5x8x7ins.(24x20x17.5cm)*

£800 - 1,200

Robert Whitehead (1823-1905) a British engineer working in Austria, developed the self propelled torpedo in the 1850's at the instigation of the Austrian Navy. Initially controlled by a pendulum and hydrostatic device, this was replaced by a sophisticated gyroscopic control gear based on a design patented by Ludwig Obry in 1896. Whitehead purchased the rights to fit this in his torpedoes in 1898 and it remained in service, in various marks of the Whitehead torpedo, right up until the First World War. The gyroscope was fitted with a clockwork coil spring, pre-tensioned to give a starting spin to the gyroscope of 2,400rpm when the torpedo was fired.

The carrying case could double as a portable test-bed and winding station before installation.

The Whitehead Torpedo Works was set up at Portland in 1891 and was the world leader in torpedo production until WW1. Purchased from the family on Whitehead's death in 1905 by Armstrong-Whitworth and Vickers, it remained in production until 1966.



4



6

4
A RARE CARL BAMBERG U BOAT BINNACLE COMPASS C.1910

Painted alloy bowl, marked on the rim *Carl Bamberg Berlin Friedenau Nr. 6695* and stamped *M 292*. The base of the bowl fitted with a glazed window for projection of the card image. An inner skin to the bowl allows air bubbles to be removed by tilting. Metal compass card marked in degrees and a lubber pointer with graduated scale. Mounted onto an alloy gimbal. *6x9ins.(15x23cm)*

£600 - 800

The compass was mounted in a watertight bronze binnacle inside the U Boat conning tower for use on the surface. When submerged, an image of the compass card was projected down the tube of the binnacle via a mirror to a sealed window which penetrated the pressure hull at head height, allowing the helmsman to steer.



5

5

AN UNUSUAL ARTILLERY ALT-AZIMUTH TELESCOPIC SIGHTING LEVEL, CIRCA 1912,

stamped 1285, the oxidised brass instrument with telescope with *1.5ins(4cm)* object glass with unusual screw focusing and adjustment, the eyepiece with cross-wires, mounted on a complex alt-azimuth counter balance levelling mechanism with two circles and one quadrant, each with silvered scales, the vertical circle divided in four quadrants the axis with mounting for the horizontal circle divided 0-24, the quadrant with axis mechanism on a tripod mount, the horizontal and vertical circles with rack and pinion adjustment, the quadrant with lock-screw, mounted on a vertical pillar support on wood tripod with stepped feet, length of telescope, *14.5ins(37cm)* long

£300 - 500

6

AN OTTO A. GANSER MILITARY-PATTERN SURVEYOR'S PLANE TABLE, AUSTRIAN, CIRCA 1915,

signed Otto A. Ganser wein no 102, the quadrant with alidade and twin folding sights complete with magnetic compass, the folding table with swing arm for mounting the compass and side clamp for mounting the quadrant, all mounted on tripod attachment and contained in pine case, the table *16ins (41cms)* wide

£300 - 500



7

7

A FINE CASED SILVER GILT MODEL OF THE FRENCH DIRIGIBLE CLEMENT BAYARD NO. 2, C.1910

By Elkington & Company, hallmarked London 1910. Realistically modelled, with fine lattice gondola suspended beneath the gas bag by fine wires. Detailing includes propellers and motor, biplane elevator and tail structure, ballast sandbags suspended from nose. Flying the French and British flags amidships. The whole model mounted onto a decorative metal stand, over an oval mirror base, under a period domed display case. 24ins.(61cm)long.

£15,000 - 20,000

Designed and built by M. Clement-Bayard, a French automobile and motorcycle manufacturer and produced at his works outside Paris, the No.2 airship, was constructed in 1910 and first flew in April of that year. On September 7th it took part in the world's first aerial wireless communication with the Eiffel Tower on a flight over Paris. It was then offered to the French Government for 200,000 Francs, but was rejected as too expensive, so on October 16th, with the encouragement of the British Government and the Daily Mail newspaper, it flew from Compiègne to Wormwood Scrubbs in London, the first airship to cross the channel.

Feted on its arrival, it was purchased by the Daily Mail for £16,000 for presentation to the War Office, but unfortunately after deflation for transportation to another airfield, it was so severely damaged that it had to be written off. It is likely that this model was originally commissioned by the Daily Mail.

Clement Bayard went on to produce two further models to this design; No.3 called *Dupuy de Lôme*, and No.4 called *Adjutant-Vincenot* both of which were purchased by the French government and went on to serve in WW1.



8

8

ALEXANDER JAMIESON ROI (BRITISH, 1873-1937)

Chelsea Arts Club Ball, Royal Albert Hall, 4 March 1914
 signed and inscribed 'aJamieson/34 Thurlow Sq/SW' (lower left)
 watercolour and pencil
 50.5 x 63.5cm (19 7/8 x 25in).

£600 - 800

Exhibited

London, The Chelsea Society, *Chelsea in the Great War*, 2 June 2014 - 15 June 2014

Alexander Jamieson became a member of the Chelsea Arts Club in 1902 and served as a Lieutenant in the 10th (Service) Battalion York and Lancaster Regiment and transferred in 1918 to the Royal Flying Corps. The present lot depicts the designs for the decoration of the Albert Hall for the Chelsea Arts Club Ball on the 4th March 1914, it offers a poignant snapshot into the merriment and relaxed atmosphere of the long hot spring of 1914. Indeed, a report from *The Times* on Thursday 5th of March 1914 described the ball 'as the oddest and merriest of its kind'.

Within a matter of months however many of those who had attended the ball were dragged in to a conflict that was conducted on an unprecedented scale. Many enlisted and served on the Western Front and overseas with regiments such as the Artist Rifles, whilst others would make valuable contributions on the home front. Like institutions and communities across Britain many members of the Chelsea Arts Club returned home physically and mentally scarred from war and many did not return at all.

9

SIR ROBERT PONSONBY STAPLES (BRITISH, 1853-1943)

'Kitchener'
 signed, dated and indistinctly inscribed 'from Sketch at ...hall/Aug 1 - 1902--/R. Ponsonby Staples-' (lower right) and titled 'Kitchener' (lower left)
 watercolour, pencil and bodycolour
 27 x 21.5cm (10 5/8 x 8 7/16in).

£600 - 800

A similar drawing of Horatio Herbert Kitchener, 1st Earl Kitchener, by Sir Robert Ponsonby Staples is currently held in the collections of the National Portrait Gallery, London.



9

10

WILLIAM BARNES WOLLEN (BRITISH, 1857-1936)

The advance to the Aisne
signed and dated 'W. B. Wollen/1920' (lower right)
oil on canvas, laid to board
45.5 x 61cm (17 15/16 x 24in).

£1,500 - 2,000



10

11

JOHANN MARX (1866-1933)

The send off
signed and dated 'Joh.Marx. 1914. august'
(lower left)
oil on board
44.5 x 65cm (17 1/2 x 25 9/16in).

£1,000 - 1,500



11

12

ATTRIBUTED TO LIEUTENANT HERBERT ARNOLD LAKE

Cavalry at the front
oil on board
36.2 x 47.5cm (14 1/4 x 18 11/16in).

£600 - 800

The present lot shares a striking similarity in terms of style and composition to a work shown on the BBC Antiques Roadshow First World War Special aired on 6 April 2014 by Lieutenant Herbert Arnold Lake of the Royal Army Medical Corps.



12



Dolna Krupa in the 1930s



Maria Franz Dominik Karl von Schönborn (1870-1942) and Gabriela Edmundine Antonie Marie Chotek de Chotkowa et Wognin (1868-1933)



Archduke Franz Ferdinand of Austria (1863-1914) and Sophie, Duchess of Hohenberg (1868-1914), born Gräfin Chotek de Chotkowa et Wognin, and their offspring: Sophie, Maximilian and Ernst.



Bookplate from the famous Library at Dolna Krupa

13

A PART SET OF AUSTRIAN SILVER PLATES AND CHARGERS

by J C Klinkosch, Vienna, circa 1900

Comprising: an oval meat platter, a fruit bowl with hemispherical boss, an elaborately engraved card tray, a dinner plate, a soup plate and a butter dish cover, each with an anthemion border and engraved with a coat of arms, length of oval platter 47cm, weight 145.5oz. (6)

£2,000 - 3,000

Provenance:

Removed from Dolna Krupa, the Carpathian house of the Brunswick and Chotek de Chotkowa et Wognin family. The arms are those of the Chotek family.

By descent to the present owner from Gabriela Edmundine Antonie Marie Chotek de Chotkov et Wognin (1868-1933), cousin to Sophie Maria Josephine Albina, born Gräfin Chotek de Chotkov et Wognin (1 March 1868–28 June 1914) and, later, wife of Archduke Franz Ferdinand of Austria and titled Duchess of Hohenberg. Although noble, Sophie was not Royal and the couple's morganatic marriage caused much distress at the Imperial Austrian court. In late June 1914, the Archduke and Duchess stayed at the Serbian house of the Chotek family at Futog Novi Sad before going to Sarajevo, where they were assassinated. This unleashed a chain of events that are, generally, thought of as the start of The Great War.

Dolna Krupa is an elegant English style country house in Slovakia, built in 1793-95 to replace the old fortified castle. The family employed Ludwig van Beethoven as music tutor to their daughters and he wrote the, Piano Sonata No. 14 in C-sharp minor "Quasi una fantasia", Op. 27, No. 2, popularly known as the Moonlight Sonata, whilst living in the porter's lodge overlooking the lake in front of the house. The title page of the first publication of the manuscript has a dedication to Giuletta Guicciardi, cousin to sisters Therese and Josephine Brunswick (whom he had taught the piano since 1799). In late 1801, he became Guicciardi's piano teacher, and apparently became infatuated with her.

Josef Carl Klinkosch (1822-88), held the Warrant as the court silversmith to Emperor Franz Joseph from 1855. He was knighted in 1879 and retired in 1884, allowing his two sons Arthur and Isidor to continue the business.



13

14



14^W

**A MOUNTED PROPELLER BLADE
BY THE BLACKBURN AEROPLANE AND MOTOR CO. LTD,
LEEDS**

Of laminated construction, the tip painted grey applied with a transfer giving maker's details and mounted on an ebonised base. Engraved on the blade with the RFC wings and logo. The blade, 52ins(132.5cm)long.

£500 - 800

From a R.F.C Officer's Mess.

The Blackburn Aeroplane and Motor Company was formed in 1914 by Robert Blackburn, who had started in Leeds in 1908. They specialised in the design and construction of single engined monoplanes, many of which were used for flight training. Only one of their aircraft, a Type L reconnaissance seaplane saw any service in WW1, although nine of the experimental Type TB double fuselage seaplane were built as an intended Zeppelin Interceptor. The Company moved to Brough, in Eastern Yorkshire in 1916.

15^W

A WW1 PROPELLER BOSS JARDINIERE

laminated mahogany, with two propeller blade feet, stamped on the side AB 694 LH RR EAGLE 9 D215P2580. With glass bowl insert. Together with a letter of provenance. 33.5ins.(88cm)high.

£700 - 900

The letter of provenance states: *Sqdrn Leader Tooley of the royal Flying corps destroyed the first German plane in 1914 - To commemorate the Squadron had a stand made from an original wooden propeller and presented it to him - it is now a collectors item. He lived in Southgate, London and I bought it from him on the purchase of his house - hence the above information obtained from him.*

The markings indicate this propeller was for a Rolls Royce Eagle engine. This engine, the first aero engine developed by Rolls Royce, was designed in 1915 as a development of the Phantom car motor. It initially saw service on the Handley Page O/100 heavy bomber, but was also used on the Airco DH4 and Vickers Vimy as well as other aircraft and airships. Over 4,000 units were completed before it was superseded in 1928.

No direct evidence can be found to substantiate the letter of provenance, although it is recorded that two unarmed reconnaissance aircraft of No 2 Squadron RFC forced down an unarmed German observer on the 25th August 1914, two weeks after the RFC arrived in France.

16^W

A BLACKBURN PROPELLER BLADE

bearing a transfer for the Blackburn Aeroplane and Motor Company. 41ins(115cm)long.

£600 - 800

16





17

17

ROYAL ARMY MEDICAL CORPS

An archive of diaries, letters, photographs, artwork and ephemera relating to the wartime experience of Private Frank Hewitt, R.A.M.C., during his time in Egypt and Birmingham, [c.1914-1918] (collection)

£800 - 1,200

"WE SAW THE WOMEN & CHILDREN COMING OUT OF THE TOWN WITH THEIR EARS AND HANDS CUT OFF".

Frank Hewitt joined the Royal Army Medical Corps in 1914. He worked primarily at the 1st Southern General Hospital (situated in the Great Hall at Birmingham University), and Monyhull neurological unit in the outskirts Birmingham, transferring for a time to service in Alexandria. In an autograph album (1914 onwards) he invited entries from his patients, some offering caricature drawings or watercolours, others light verse and doggerel but some direct statements of their most vivid wartime experiences: "On 22 of August that my regiment marched into "Mons"... and also it was here that we saw the women & children coming out of the town with their ears and hands cut off... it is true. I am one of the nine out of fifty who came out of a trench alive" (Frank Evans, 4th Battalion Royal Fusiliers, 8/10/14); "on the morning I was wounded (22 April [The Battle of Gravenstafel, Ypres]) the 2nd and 3rd Brigades of the Canadians kept back four German Army Corps in spite of their using gas... later in the day two of our men were captured by

the Germans and crucified. One was nailed to a tree and the other to a fence. They were fixed by the hands and feet with bayonets..." (William Field, 1st British Columbia Regiment); G.W Durham, 1st Canadian Contingent, "wounded Ypres Bridge, Ypres, 25 April '15", recalling the heroics of a corporal in the French Red Cross service at Steenstrate on 23 April, who despite "being blown over by another shell, wounded in five places, still managed to get the other man to hospital alive and came back to take charge of his party, collecting the wounded and gassed men till he collapsed and we took him back ourselves". Ephemera includes a manuscript "Mental Ward Book" listing orderlies duties, with night and day reports on a patient ("Night report Jan 6th 1916. Patient was rather troublesome & refused to take a dose of Mist Brom..."); 9 small day diaries; a pair of "Anti-Gas Eyeshields, MK II", fine condition in original card slipcase printed with instructions; Arabic phrase book printed for the Sailors and Soldiers' Institute, Alexandria; collection of official orders, day release forms, payslips, mobilization notes, etc; a photo album and loose images, including images of nurses, hospital staff, Hewitt in uniform with his beau "Jack" (presumably short for Jacqueline, a 1918 diary recording the progress of their romance, mostly at local cinemas), another on the deck of the SS *Morea* (presumably en route to Egypt). By trade Hewitt was an artist, employed prior to the war by the arts materials manufacturers Wallage & Gilbert of Birmingham, and included is a fine watercolour self-portrait (245 x 195mm.), a pen and wash card of a soldier in uniform (but "on leave") entitled "The Furlough Smile".

18

POSTER

Come and do your bit: join now, *large colour lithographed poster, 1010 x 1270mm.*, Parliamentary Recruiting Committee

£400 - 600

This and the following ten lots of posters were sent by the Parliamentary Recruiting Committee in 1915 to the High Court judge, Sir Frank Mellor. He was involved in arranging a wartime outdoor procession in Kensington, ending at St Stephen's Church off Gloucester Road, in support and prayer for those engaged in the war effort. Sir Frank's son Philip was a lieutenant in the Second World War and lost his life in 1943; he was awarded the Conspicuous Gallantry Medal. The posters remained folded in their original envelopes, in the family.

Provenance: Sir Frank Mellor; thence by descent to the present owner.

19

POSTER

Go! It's your duty lad: join to-day, *large colour lithographed poster, 1010 x 1270mm.*, Parliamentary Recruiting Committee

£400 - 600

20

POSTER

Don't stand looking at this: Go and Help!, *large lithographed poster, 1010 x 1270mm.*, Parliamentary Recruiting Committee

£400 - 600

21

POSTER

Boys, come over here, you're wanted, *large colour lithographed poster, 1010 x 1260mm.*, Parliamentary Recruiting Committee

£400 - 600

22

POSTERS - TYPOGRAPHIC

6 posters: Why more men are needed--Halt! Go into training--Thousands have answered the Nation's call--There are three types of men--Britain's strong arm and yours--Remember Scarborough... Enlist Now!, *colour lithographs, the first 430 x 355mm., the others approximately 770 x 500mm.*; together with 2 card signs ("Come and do your bit", "Take up the sword of justice", *250 x 370mm.*), and an original OHMS envelope, Parliamentary Recruiting Committee (8)

£400 - 600

23

POSTERS - TYPOGRAPHIC

6 posters: To the Women of Britain - Some of your men folk are holding back--German Cruelty to British Prisoners--Who made these little Islands the centre of the greatest and most powerful Empire--It is going to be a long drawn-out struggle--To the Women of Britain... Won't you help and send a man--5 Questions to Men who have not Enlisted, *colour lithographs, the first 5 approximately 760 x 500mm., the last 1140 x 1000mm.*; together with a banner ("Each Recruit Brings Peace Nearer", *130 x 760mm.*) and a card sign ("1805 'England Expects' 1915", *240 x 370mm.*), Parliamentary Recruiting Committee (8)

£400 - 600

24

POSTERS

4 posters: Are you in this?--There is still a place in the line for you--Step into your place--Line up, boys!, *colour lithographs, the first designed by R. Baden Powell, approximately 750 x 500mm.*, Parliamentary Recruiting Committee (4)

£500 - 700

25

POSTERS

4 posters: Halt! Who goes there?--The Veteran's Farewell--What will your answer be when your boy asks you...--Daddy, what did you do in the Great War?, *colour lithographs, the first 1000 x 600mm., the others approximately 750 x 500mm.*, Parliamentary Recruiting Committee (4)

£500 - 700

26

POSTERS

4 posters: We're both needed to serve the Guns!--At the Front!--Take up the Sword of Justice--Remember Scarborough!, *colour lithographs, the first 3 approximately 750 x 510mm., the last 1500 x 1960mm.*, Parliamentary Recruiting Committee (4)

£400 - 600

27

POSTERS

4 posters: Be Ready! Join Now--Britain needs you at once--Lord Kitchener says... Enlist to-day--Enlist to-day: He's happy & satisfied, *colour lithographs, the first 990 x 630mm., the others approximately 760 x 500mm.*, Parliamentary Recruiting Committee (4)

£500 - 700

28

POSTER

Think! Are you content for him to fight for YOU?, *large lithographed poster, designed by Capt. H.L. Oakley, 1010 x 1270mm.*, Parliamentary Recruiting Committee

£400 - 600

See illustration at page 16.



18



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A 9 CARAT GENT'S OPEN FACED POCKET WATCH

white enamel face with Roman numerals and separate seconds dial, foliate rim engraving, the rear cover inscribed: *Sgt.M.Jr. A.Ridd Coldstream Guards* with the Regimental Badge. Hallmarked Chester 1912. In a case from Benson Ltd. London. *2ins.(5cm)diam.*

£600 - 900

Provenance: Sergeant Major Ridd, Coldstream Guards.

Sergeant Ridd joined the Coldstream Guards in 1896. He became Regimental Sergeant Major in August 1914 and served in France until he received his Class 1 Warrant a year later, when he returned to control the Battalion at Windsor, where he was responsible for the training of thousands of recruits for the Front. He retired from the Guards in 1918.



30

30

A SILVER BORGEL CASE TRENCH WATCH WITH BLACK DIAL AND PROTECTIVE MESH GUARD

Hallmark for 1914. 15-jewel manual wind movement with cut and compensated balance, black dial with Arabic numerals, silver case with London Import mark for 1914, FB case makers mark for Francois Borgel with patented movement screw in system, wire lugs, fitted with a rare nickel grill to protect the glass and dial, original fabric one piece strap with steel buckle. *35mm.*

£500 - 700

So called Trench Watches were the most visible use of the wristwatch being used on a grand scale; up until then the pocket watch was still the most popular form of time keeping.

They were worn right across the ranks of the British Army and enabled the wearer to read the time much more quickly and easily than a pocket watch. This particular example still retains its military fabric strap and rare nickel grill which protected the glass and dial against damage during battle.

31

A SILVER-PLATED ON COPPER BOX RELATING TO WW1 WITH KIPLING INSCRIPTION

With claw feet, embossed on the sides with cartouche impressions of the Allied leaders and a depiction on the lid of British troops storming a German gun emplacement based on an illustration by R Caton Woodville (1856-1927), with the inscription *Who stands if freedom fall? Who dies if England live?* with impressed facsimile signature of Rudyard Kipling.

7.5x3.5x3ins(19x9x7.5cm)

£400 - 600

The lines are taken from Rudyard Kipling's poem "For all we have and are" written in 1914.



31

32

A SILVER PLATED GERMAN NAVAL CIGARETTE BOX

cedar lined, the lid heavily embossed with depictions of warships of the High Seas Fleet at sea. Signed *Lutiger* (Frank Lutiger 1871-1936) dated 1914.

7.25x4x2ins(18.5x10x5cm)

£1,200 - 1,800

33

A PEWTER BOWL, HMS MONMOUTH 1901

Stamped under the rim *HMS Monmouth* and the broad arrow, and bearing a handwritten paper label under the footring. 5.5ins.(14cm) diam.

£400 - 600

HMS Monmouth was sunk with all 735 hands on 1st November 1914 at the Battle of Coronel. This tragic event was the first naval engagement of the First World War. There were no survivors and so presumably this bowl was removed from the ship before the engagement.

Monmouth was the lead ship of her class of 10 armoured cruisers built for the Royal Navy in the first decade of the 20th century. She was assigned to the 1st Cruiser Squadron of the Channel Fleet upon completion in 1903. When World War I began in August 1914, the ship was recommissioned and assigned to the 5th Cruiser Squadron in the Central Atlantic to search for German commerce raiders and protect Allied shipping. She was later ordered to the South Atlantic to join Rear Admiral Christopher Craddock's squadron in their search for the German East Asia Squadron. The German squadron under Admiral Von Spee, was located off the Coronel on the coast of Chile and Craddock attacked, but the German squadron outnumbered Craddock's force and sank Craddock's two armoured cruisers, *Monmouth* and *Glasgow* (Craddock's flagship), with the loss of all hands. The defeat caused an outcry in England, where a British force had not been defeated at sea since 1812, and a month later Admiral Von Spee himself lost his life with his ships engaging a newly assembled British squadron at the Battle of the Falkland Islands.



32



33



34

34

GEORGE MURRAY LEVICK

A collection of six autograph letters signed ("G. Murray Levick") to his future father-in-law Mayson Beeton, describing his experiences as surgeon-commander of HMS *Bacchante*, from the earliest days of the war (14 August 1914: "...with modern artillery, good roads on the continent and motor traction the war ought not to drag on very long..."), build up to the Dardanelles Campaign (23 October 1914, discussing the "feeling of unrest that is gaining ground with regard to Winston Churchill and his position in the Admiralty...", attacking the "disgraceful affair called 'Winston's Army'"), landing, and recovering ANZAC troops from the Katatepe beaches (3 May 1915: "This is a terrific battle and it is still in full swing... the first lot got an awful time and some of the boats had hardly a man alive before they reached the beach..."), attacking Churchill, and describing his duties as surgeon amidst dreadful conditions (18 July: "... Many of the wounds had not been dressed since they left the field and were crawling with maggots, whilst the stink of these rotting wounds made my deeds almost unbearable..."), 23 November 1915: mentioning a visit from Lord Kitchener ("K"), "... at Anzac it is a wonder the Turks didn't pot him, as he was followed everywhere by colonials, cheering & throwing their hats in the air, & so giving the whole show away!", through to 15 January 1916 when the situation is poor, reporting a conversation with an officer that "there were only 30 men left of the original battalion that landed at Helles, & now I believe he is the only remaining officer...", together 27 pages, 8vo and small 4to, the earliest on Royal Navy Barracks, Portsmouth headed paper, the others headed (one printed, others manuscript) H.M.S. "Bacchante", 10 August 1914 - 15 January 1916; with several other items, including Murray Levick's marriage certificate; his inscribed copy of *The Pharmacopoeia of St. Bartholomew's Hospital* (1900), several photographs of the Antarctic, etc. (small group)

£1,000 - 1,500

"WINSTON [CHURCHILL] IS COMING OUT HERE 'WITH THE FULL POWERS OF A CABINET MINISTER' WHATEVER THAT MAY MEAN - SURELY HAS DONE ENOUGH HARM AND SACRIFICED ENOUGH LIVES ALREADY" - A series of candid and revealing letters written by George Murray Levick to his father-in-law, son of the celebrated

cookery writer Isabella Beeton, whilst serving as surgeon-commander to the Grand Fleet during the Dardanelles Campaign. Levick, who joined the Royal Navy in 1902, was selected as surgeon and zoologist on Scott's *Terra Nova* expedition during which he survived two winters in an ice cave in the 'Northern Party', an episode of legendary heroism - the lot includes a collection of seven gelatin silver prints of the Antarctic. A week after the declaration of war (10 August 1914) he is supportive of the decision writing "It is fine the way the country has taken the war. The few days before we declared, we were in a terrible fear that the Government were not going to stand up, but my word we will give a lesson now", but also realistic to the consequences: "I am afraid the war on the Continent will be a very terrible affair...". The letters convey his enormous admiration for the soldiers acting in the face of impossible conditions, reporting on October 23 1915 "[troops] got ashore and charged across the sandy beach (about 5 yards wide) and straight up a steep grass slope covered with bushes from which the Turks were pouring in an awful fire on them with rifles and machine-guns.... the way the Australians behaved was too magnificent for words and we are all much impressed with it", and his anger at the way in which the campaign is being managed, especially the role played by Churchill ("... there is an idea that the Civil Lord [Churchill] has power to interfere in the affairs of the Fleet - a disgraceful state of things..."), leading him to state "I was hoping that I would be court martialled, so that I could have an opportunity of making some sort of a fuss, as this sort of thing [inadequate staffing numbers, etc] had been going on for months but nothing happened!" He was later to give evidence of the poor conditions which was included in the *The Final Report of the Dardanelles Commission*, a copy of which is included in the lot. On 16 November 1918, less than a week after the Armistice, Levick married Edith Mayson Beeton, daughter of the recipient of our letters. During the Second World War Levick was recalled to the Royal Navy to assist in the training of commandos, a period reflected in this lot with the inclusion of a pamphlet entitled *Some Notes on the Hardening of Men for Warfare* (1942) printed by The War Office. The photographs of the Antarctic expedition (80 x 105mm.) depict a tent on the ice, penguins (4) and landscape views (2), in an envelope captioned in pencil "Commander Campbell [of the 'Northern Party']. 2nd Winter. Penguins".



35

35*

A GREAT WAR K.C.B. GROUP OF TWELVE MAJOR GENERAL SIR S.T.B.LAWFORD, GENERAL STAFF, LATE ROYAL FUSILIERS,

The Most Honourable Order of the Bath, K.C.B. in silver-gilt and enamel; Queen's South Africa 1899-1902, three bars, Transvaal, S.A.01, S.A.02 (Major.S.T.B.Lawford. Rl. Fus.); 1914 Star with Mons bar (Brig: Gen.S.T.B.Lawford); British War and Victory Medal with MID Oakleaf (Maj. Gen Sir S.T.B.Lawford.); Delhi Durbar 1911; Russia, Order of St.Vladimir, 4th Class breast badge in gold and enamel; France Croix de Guerre, dated 1914-1917, with two palmes; Belgium, Croix de Guerre. France, Legion of Honour, third class neck badge in silver-gilt and enamel; Belgium, Order of Leopold, third class neck badge with swords, in silver and enamel; Italy, Order of St.Maurice and St.Lazarus, third class neck badge. The campaign medals, Delhi Durbar and first three foreign decorations court mounted as worn, with corresponding miniatures, and a tailor's copy of a Pour Le Merite. *The 1914 Star and bar gilded, otherwise good very fine or better.* (Lot)

£5,000 - 7,000

K.C.B. London Gazette 1.1.1918.

M.I.D. London Gazette 17.2.1915; 22.6.1915; 4.1.1917; 11.12.1917 10.12.1918; 5.7.1919.

Russia, Order of St.Vladimir London Gazette 25.8.1915.

France, Legion of Honour. London Gazette 21.8.1919.

Belgium, Order of Leopold. London Gazette 29.11.1918.

Italy, Order of St.Maurice and St.Lazarus. London Gazette 12.9.1918.

Belgium, Croix de Guerre. London Gazette 5.4.1919.

France, Croix de Guerre. London Gazette 17.8.1918; 5.11.1920.

Major General Sir Sydney Turing Barlow Lawford was born on 16th November 1865; Lieutenant 7.2.1885 with Royal Fusiliers; Captain 3.9.1894; Major 21.11.1900; Lieutenant Colonel 22.8.1902; Brevet Colonel 22.8.1908. Served as Adjutant with the Militia 8.12.1896 to 30.4.1901. Served in the Boer War as Special Service Officer in command of Mounted Infantry Battalion from 2.4.1901 to 31.5.1902, and served in the Transvaal from March 1901 to 31.5.1902. Assistant Commandant to the School of Mounted Infantry 28.5.1907 to 1.5.1910. Commandant at the School of Mounted Infantry, Longmore, 1912-13. Brigade Commander Essex Infantry Brigade, 1913. Serves overseas in WW1 from 5.10.1914 as Commander of the 22nd Infantry Brigade. G.O.C. Lahore district 1920-23. Retired pay 1926.

His son was married to President J.F.Kennedy's sister.

36

CHRISTMAS TRUCE

Autograph letter signed ("Your affec. Cousin Fred") to "Will", describing the Christmas Truce of 1914, "We had a funny experience this morning firing became slack and we had the order not to fire unless the Germans fired soon after one of the Germans got out of their trench and called to us to go half way (our trenches and theirs are about 150 yards apart in places) about a dozen of us went forward and soon all our chaps were out of the trenches shaking hands with the Germans and exchanging cigarettes one gave me some cigars and biscuits and as I had nothing else handy I gave him Fred & Gerts Christmas card as a keepsake", 4 pages, written in pencil, folds, split and taped at central horizontal fold, 8vo (170 x 112mm.), Christmas Day, [1914]

£1,500 - 2,500

"TELL GERT & FRED WHEN YOU SEE THEM THAT THEIR CARD WILL TRAVEL FARTHER THAN THEY EXPECTED": an anonymous British soldier describes giving the Christmas card sent to him at the front by relatives to a German soldier after receiving cigars and biscuits during the famous Christmas Day Truce.

Provenance: given to the vendor twenty-one years ago by William Thomas Wilson, the son of the recipient, in appreciation of the vendor's work with the Royal British Legion.

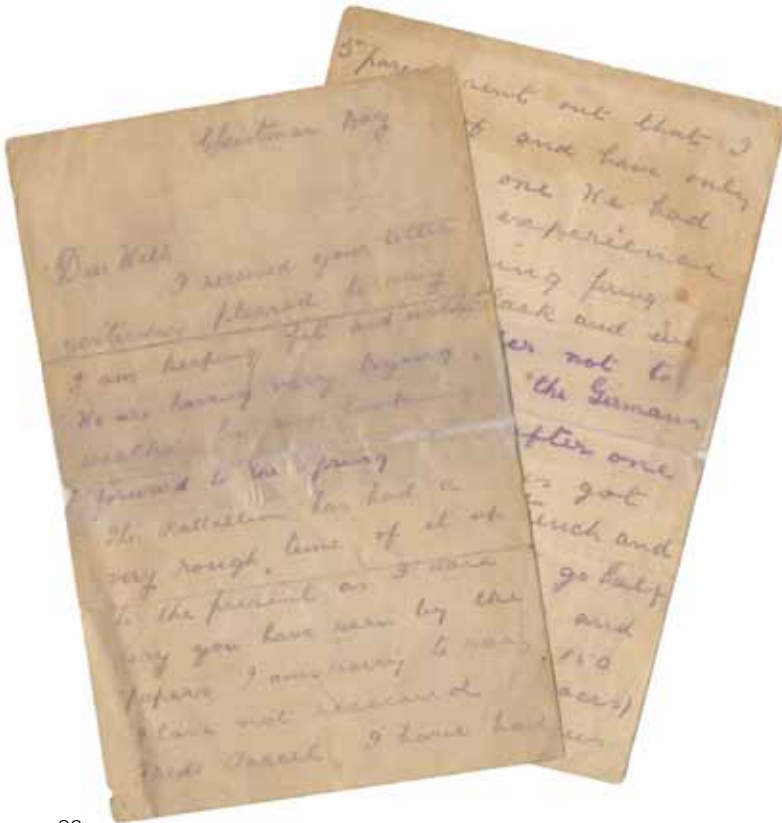
37

COMIC MAP

Photographie der Europaeischen Karte im Weltkriege, colour lithographed map, text in German and Turkish, a few scattered small holes, mounted, image 515 x 755mm., [c.1914-1915]

£800 - 1,200

VERY RARE COMIC MAP. Produced in Germany, the map uses stereotypical characters as personifications of each country. Germany and her allies are depicted as conquering and victorious (a reference to the German defeat of the British at the Battle of Tanga or "The Battle of the Bees" in 1914 is shown in the person of Germany shooting bees at the United Kingdom), and the might of the Austro-Hungarian Empire is displayed through a two-headed eagle swooping to attack southern Europe. Neutral countries Spain and Switzerland are depicted as drunk and asleep and a defensive curled up hedgehog, respectively. Japan is being comically tugged across the ocean astride a ship by the UK, a reference to the alliance between those countries that saw Japan secure the sea lanes in the South Pacific and Indian Oceans against the Germans. The captions are printed in Turkish, suggesting it was printed for distribution in the Ottoman Empire. We have been unable to trace any records of this issue of the map.



36



37

INTELLIGENCE CORPS

"War Scraps Collected by R.P. Page C.B.E., Intelligence Directorate War Office 1914 to 1919", approximately 60 leaves of typescript printed on recto only, with 13 autograph or typed letters signed by Lloyd George, Dunnington-Jefferson and others to Page, pictorial Christmas cards and other ephemera relating to the Intelligence Services (13 items) neatly mounted one or 2 per page, half crushed morocco, lettered in gilt on upper cover and spine, slightly rubbed, folio, [1914-1918]

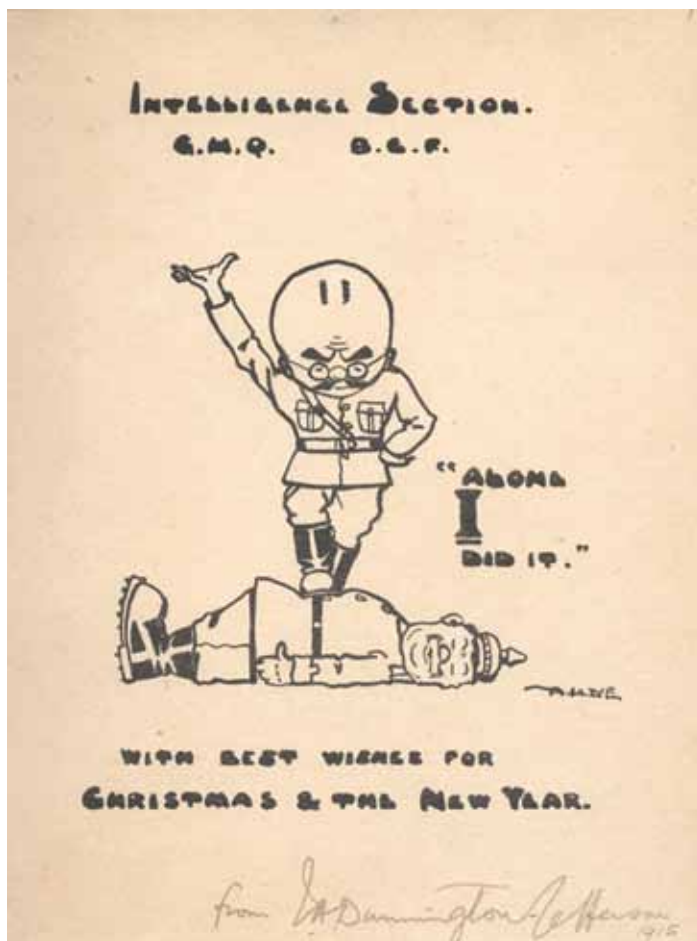
£400 - 600

An album relating to the experiences of Robert B. Page, of M.O.5 (MI5) and his relations with the Intelligence Corps from 1915 to 1919. His typescript narrative interspersed with letters and printed ephemera; the Chief Field Censor, B.E.F. (5/7/15) writes that "... thanks in a considerable measure to the excellent men you have sent us lately, I think the censorship is more efficient now than it ever has been", a Pass issued from G.H.Q. to Page to allow him to visit France "on military duty" (August 1915) beside his account of the journey to interview and assess candidates for "internships in Turkish" (2 of 16 possibles were selected); caricature Christmas cards from the Intelligence Section, signed by Dunnington-Jefferson (Commandant of the Corps, "...the liaison between your office and mine has worked admirably"), Arthur A. Fenn and others; a letter from Prime Minister Lloyd George informing Page of his being made an M.B.E.; descriptions of visits to the Continent in the last months (and following year) of the war, with comments on the scope of the Intelligence Corps' activities. Visiting Cologne in 1919 he records that "men are employed in listening on all telephone lines, principally trunk lines into unoccupied territory, and obtain much valuable information as to the Bolshevik machinations and evasions of our regulations...", and "Captain Craig would have no hesitation in employing German officials more extensively on our behalf, so entirely have they acquired the habit of obedience", before inspecting the rooms to be used by the Women Censors, "... what was the ballroom, all very comfortable with central heating", whilst in Dunkirk he notes that the British Army has been busy "catching some of the Chinese who are living as highway men in the devastated area. The leader of the gang... was a General of the Southern Army, who when things became too hot for him in China, enlisted in our our Labour Battalions [Chinese Labour Corps]". On his retirement in May 1919 Mansfield Cumming, first chief of SIS (later MI6) wrote sending him to a cigarette box to be engraved by Mappin and Webb.

FRENCH ARMY

Album containing approximately 49 photographs, by various photographers and agencies, including French troops shown in battered village and trench locations, some inscribed verso, stranded British tanks, a wounded German soldier being attended to by French medical staff dated 26-3-15, the landscape close to Fort Douamont, together with low level air reconnaissance images of trenches, pilots including Godefrey, Pelletier d'Oisey with various aircraft including Caudron and Voisin, *gelatin silver prints, the majority printed later, various sizes, some inscribed on verso, modern cloth, oblong folio*, [1914-1918]

£150 - 250



40

POSTERS - TYPOGRAPHIC

13 Posters: Boys! Come along you're wanted, 500 x 760mm.--You're proud of your pals in the army of course but what will your pals think of you?--London's patriotic recruitment evenings--Stand not upon the order of your going, but go at once, Shakespeare-Macbeth 3.4--Britain is fighting not only for the freedom of Europe but to defend your mothers, wives & sisters from the horrors of war...--Why aren't you in khaki?--There are three types of men...to which do you belong?--Men to delay is dangerous when your country needs you, enlist now--Thousands have answered the nation's call but you may be the one to turn the scale at a critical moment--Don't...your country will appreciate your help--Men of London...[recruitment appeal]--What in the end will settle this war? Trained men, it is your duty to become one--Remember the Lusitania! Enlist to-day, 1010 x 1260mm., colour lithographs, 760 x 500mm. unless otherwise stated, Parliamentary Recruiting Committee [and others] (13)

£800 - 1,200

41

POSTERS - WOMEN

5 Posters: Women of Britain say - "GO!"--Appeal to women, put your savings in the war loan, Parliamentary War Savings Committee--Make us as proud of you as we are of him!--Single men...show your appreciation!--To the young women of London...if your young man neglects his duty to his King and Country, the time may come when he will neglect you, colour lithographs, minor nicks along folds, 750 x 500mm., Parliamentary Recruiting Committee, unless otherwise stated (5)

£400 - 600

42

POSTERS - NAVY

6 Posters: The Navy wants men, 760 x 500mm., Admiralty Recruiting Department--Remember! "England Expects--" The need is great to-day, 500 x 760mm.--Royal Navy Stokers Required, 560 x 435mm--1805 "England Expects 1915, Are you doing your duty to-day?, 500 x 740mm.--Royal Naval Division, Men wanted, 760 x 500mm.--England Expects- and England must not and will not be disappointed, 760 x 500mm., Parliamentary Recruiting Committee unless otherwise stated (6)

£400 - 600

43

POSTERS - NATIONALISM

8 Posters: Isn't this worth fighting for? Enlist now--Have you a reason or only an excuse for not enlisting--Your King and Country need you, Enlist now--Men of the Empire rally round the flag, 500 x 760mm.-Who's absent? Is it you?--Is your home here? Defend it!, 950 x 610mm.--Men of London! Remember! We must have more men so join now, 435 x 360mm.--He did his duty, will you do yours?, colour lithographs, 760 x 500mm. unless otherwise stated, Parliamentary Recruiting Committee (8)

£600 - 800

44

POSTERS - WAR BONDS

12 Posters: 5'- War Loan, Invest to-day--The Key to the situation, are you helping to turn it?--The Scrap of Paper, Prussia's perfidy - Britain's bond--Do you think my 5'-won't help the war loan...invest your 5'- to-day--War Loan, back the Empire with your savings--Back them up, invest in the war loan--You have in your pocket silver bullets that will stop the Germans--The "Scrap of Paper" The Germans have broken their pledged word and devastated Belgium...Enlist to-day--Turn your silver into bullets--War Loan, invest five shillings and help your country to win--Lend your five shillings to your country and crush the Germans--The British sovereign will win, invest in the war loan today, colour lithographs, approximately 760 x 500mm., Parliamentary Recruiting Committee (12)

£600 - 800

45

POSTERS - TRANSPORT

6 Posters: "Our Dumb Friends' League" Blue Cross fund for wounded horses at the front; Donations urgently needed to support hospitals for wounded horses at the front--Forward! Forward to victory, enlist now--It is far better to face the bullets than to be killed at home by a bomb, join the army at once & help to stop an air raid; idem, 435 x 360mm.--Motor drivers required for the army service corps, approximately 750 x 500 mm. unless otherwise stated, Parliamentary Recruiting Committee [and others] (6)

£300 - 500

46

POSTERS - RECRUITING

6 Posters: Which ought you to wear?--Come lad slip across and help, 1000 x 1260mm.--If the cap fits you join the army to-day--Come now be honest with yourself, 1010 x 1260mm--The Veteran's Farewell "Good bye, my lad, I only wish I were young enough to go with you!" Enlist now!--Come and do your bit join now, 980 x 1260mm., colour lithographs, approximately 750 x 505mm. unless otherwise stated, Parliamentary Recruiting Committee (6)

£300 - 500

47

POSTERS - RECRUITING

9 Posters: There's room for you enlist to-day--Public Schools Brigade...hurry up! Boys fill the ranks--Everyone should do his bit, Enlist Now--Come along, boys! Enlist today--London Opinion "Your Country Needs You"--Follow me! Your country needs you--The Empire needs men!--Will they never come?--[Officer beckoning with his finger, no caption], 980 x 625mm., lithographs (all but the last two colour), the first eight listed approximately 760 x 490mm., Parliamentary Recruiting Committee (9)

£600 - 800

48

POSTERS - RECRUITING

7 posters: A Happy New Year to our Gallant Soldiers! You can make it certain if you JOIN NOW--"Be honest with yourself. Be certain that your so-called reason is not a selfish excuse" Lord Kitchener, ENLIST TO-DAY--Enlist To-day. He's happy & satisfied, are you?--Your King and country need you to maintain the honour and glory of the British Empire--Another call "More men and still more until the enemy is crushed" Lord Kitchener--An appeal to you, 965 x 630mm.-Remember Belgium, enlist to-day, 490 x 370mm., colour lithographs, a few minor tears along folds, first five approximately 750 x 490mm., Parliamentary Recruiting Committee (7)

£500 - 700



40



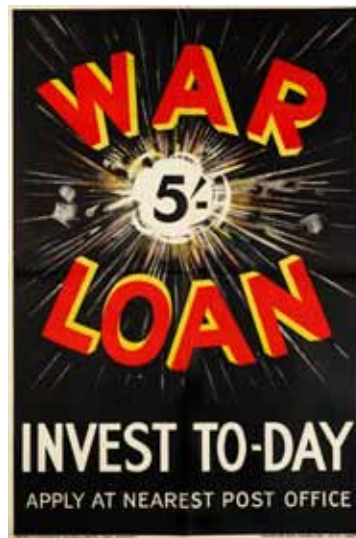
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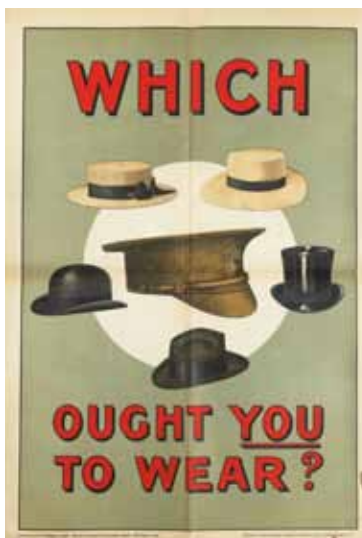
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49

EDWARD, PRINCE OF WALES

Collection of over 650 silver gelatin prints mostly taken by Edward, Prince of Wales or with his camera on a visit to the Western Front in France, 1915, *most images duplicated or triplicated, mounted with stamp-hinges, up to six images recto and verso, many of the smallest images inscribed verso in the Prince's hand, "My car outside ruined Chateau at Gerberviller, Jan. 1915"; "Ruined House in Vassincourt near Bar le Duc. (Taken and retaken 4 times in Sept. 1915) Note the shell holes in the wall!! Jan. 1915", largest image 140 x 85mm., 10 albums, modern cloth, folio (515 x 440mm.), January-September 1915*

£6,000 - 8,000

Prince Edward had been very keen to participate in World War One, he had joined the Grenadier Guards in June 1914, but Lord Kitchener disallowed him from fighting at the Front lest he should be captured by the Germans. None the less he visited the front line as often as possible and became popular with the soldiers. These photographs record his tour of the French lines between January and September 1915, aged just 20/21 years old. He was attached to the 2nd Divisional Headquarters at Bethune, five miles from the front line, and his trip included visits to Le Quesnoy, Dunkirk, St. Omer, Bailleul, Aire, Bar le Duc and Ypres.

Images include many named French and British officers; the Prince of Wales at the wheel of his car, leaving for St. Omer on his 21st Birthday, France June 23, 1915; views of the town and cemetery at Ypres; German Prisoners of war in France, c.1915; numerous landscape images of trenches and bombed buildings.

Provenance: The Duke and Duchess of Windsor Sale, Sotheby's New York, 11-19 November 1997, lot 1440.

50

A FINE STERLING SILVER MODEL OF A MORANE-SAULNIER TYPE H MONOPLANE,

by Mappin & Webb mounted onto an ebonised base, and hallmarked London 1915. *13.5x15x7ins(34x38x18cm)*

£15,000 - 20,000

The Morane-Saulnier was a single seat monoplane derived from the successful twin-seat type G, and listed as a "Sport Aircraft" in their 1913 catalogue. Designed in 1912 and fitted with a Le Rhone 9C 80hp motor, it had a speed of 120kph. The French Army ordered 26 of the type and the RFC acquired a small number from Graham-White, who manufactured them under license in the UK.

51



51^{W Y}

A FINE LAMINATED MAHOGANY FARMAN TWO-BLADE PROPELLER, FRENCH, CIRCA 1915,

the boss stamped *IPC DG 2356 HP80 GNOME H FARMAN B 23823*, the blades numbered 1 and 2 with adjacent A.I.D. inspection stamps, the tips covered with protective canvas, the pale-brown sheaving clear varnished in the R.F.C./R.A.F. manner, *98.5ins(250cm)diam.*

£1,200 - 1,500

The markings indicate that this was used on the Henri Farman HF20 reconnaissance two-man biplane. Designed in 1913, it was fitted with the Gnome Lambda 7 cylinder rotary engine, which was purported to deliver 80hp, although in practice slightly less than this. It was used by both the RFA and RNAS in the early stages of the war.

52^W

A WORLD WAR I PROPELLER CLOCK

the single blade propeller bearing stencil for Imperial Propeller Company Ltd. mounted with a Smiths clock to the boss on triangular plinth base. The boss stamped indistinctly *2356 50 72 HP80 GNOME FARMAN 96* *49ins.(125cm) high.*

£400 - 600

The 80hp Gnome rotary engine is known to have powered the Henri Farman F20 pusher reconnaissance biplane.

53

LE MOT, SATURDAY 6TH FEBRUARY 1915,

a satirical cartoon paper, the cover portraying the Kaiser overseeing a flight of Zeppelin airships represented as swine, eight page issue with centre fold illustrating the Germanic eagle being throttled by soldiers and cavalry from the Western and Eastern land forces *17 1/2 x 11ins (44.5 x 28cms)*

£100 - 150

54

A COLLECTION OF 13 FIRST WORLD WAR PERIOD AVIATION MAGAZINES,

including *L'Ala Umana*, *L'Illustrazione* and *Ardea Rivista di Aeronautica*

£150 - 250

52





55

55^W

A VERY RARE ITALIAN GUNNER'S SEAT, ITALIAN, CIRCA 1915, the four-legged steel-tubed stand supporting a rotating mechanism mounted with a steel-tubed articulated seat and machine-gun support with cable and pulley compensating arrangement for the gun mounting tube and swivel socket, the gunner's seat drilled for lightness, raised on four oval shaped feet each with five mounting bolt holes, together with a collection of original photographs showing an airgunner with similar seat, machine guns and apparel above a Caproni bombardment aircraft, 47ins(119cm) high

£800 - 1,200

56^W

A FINE SCRATCH BUILT SCALE MODEL OF AN R.A.F. R.E.8 B6661,

the balsa airframe covered in tissue finished in R.F.C. brown and buff under surfaces with national markings of the period with Unit marking 8 on the fuselage sides, modelled with pilot and observer, the engine cowling with twin vertical exhaust stacks for the 150hp R.A.F. 4a (model engine missing) with 9in (25cm) diameter four-blade wooden propeller, the upper and lower mainplanes strut-braced with tensioning wires, on strut-braced main undercarriage, the wheels with rubber tyres and tail skid, wingspan 43in (109cm)

£300 - 500

The R.E.8 suffered many teething problems but once sorted this became a successful aircraft. Seventeen British Squadrons flew R.E.8, 4077 being constructed.

57^W

A GOOD FLYING SCALE MODEL OF A FOKKER DR1 TRIPLANE, the wooden airframe covered in fine fabric finished in black with yellow and black tailplane, the rudder yellow with black "Maltese" cross, the fuselage sides with pilot's personal emblem, the cockpit with model pilot, twin dummy machine guns, the polished aluminium engine cowling concealing a single-cylinder engine driving a 17in(43cm) diameter propeller, the three mainplanes strut braced, the upper with national markings of the period, the lower with wing-tip skids, on strut braced rubber-tyred main undercarriage the wheel discs and inter-plane painted yellow and black, with tail skid 49.5ins(125.7cm) wingspan

£500 - 700



55



56



57



58

58^{AR}

ROLAND DAVIES (BRITISH, 1904-1993)

An epic encounter signed 'ROLAND DAVIES' (lower right) and dated and inscribed '1918 SOPWITH SNIPE E7989' (lower centre) gouache 33 x 42cm (13 x 16 9/16in).

£500 - 700

59^{AR}

KEITH WOODCOCK (BRITISH, BORN 1940)

First World War dogfight, a pair both signed 'Keith Woodcock' (lower left) watercolour and gouache each 20 x 28cm (7 7/8 x 11in).(2)

£150 - 250



59



61

60

ROYAL FLYING CORPS - RAF

Album containing approximately 80 photographs and 7 colour prints, including ground portraits of Avro, Bristol R.A.F., Sopwith, and Vickers aircraft many with pilots and technicians, various Squadron markings and individually named aircraft, a rare image of a dismantled aircraft stowed in a railway waggon, early Short seaplanes including a rocket firing aircraft, Squadron line-ups, coloured prints of paintings after Wyllie and a reproduction fold out "strafing" poster, the photographs gelatin silver prints, most printed later, various sizes, modern cloth, oblong folio, [1914-c.1918]

£200 - 300

61

A PAPIER MACHE HUMOROUS FAIRGROUND GAME FIGURE

in the form of a WW1 period French soldier. Moulded in coloured papier mache on a wooden base board. 33.5x17.5ins(85x45cm)

£500 - 800

62

MANUEL ROBBE (FRENCH, 1872-1936)

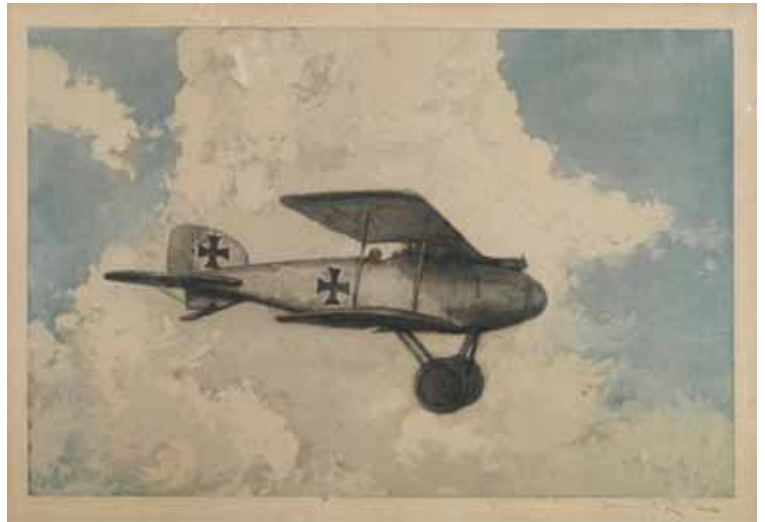
Manfred von Richthofen

Aquatint printed in colours, on wove, signed in pencil, with margins, 390 x 590mm (15 3/8 x 23 1/4in)(PL)

£700 - 1,000

The accomplished French artist and printmaker Manuel Robbe was conscripted in to the French air force, the *Aéronautique Militaire* and was awarded the Croix de Guerre during his service. Robbe produced a number of works and subsequent editions depicting aircraft and pilots of the period.

The present lot depicts Baron Manfred von Richthofen, the famous German Ace, flying his albatross D.II. Despite the popular association between Manfred von Richthofen and his red Fokker Dr.I triplane which gave rise to the famous label of the Red Baron, only 19 of his 80 recorded kills were scored in the Fokker Dr.I.



62

63

FLYING ACES

Collection of 89 photographs of mostly German pilots, *gelatin silver prints, some being copy prints, others real photo postcards, mostly captioned on verso, some with Planet News inkstamp on verso, images approximately 150 x 90mm., [1914-1918]*

£500 - 700

Includes: Baron von Richthofen (several, including with his squadron being reviewed on the Western Front); his brother Lothar; Rudolf Berthold; von Bülow (these last two with their dogs); Royal Flying Corps at Northolt in 1917; snapshot of 3 members of the 85th Aero Squadron of the US Army. A few of the pilots are shown with their planes; several of the photos are by W. Sanke of Berlin.



63

64

IMPERIAL GERMAN AIR SERVICE

Approximately 105 photographs of numerous aircraft types, some with air and ground crews present, aircraft types including Albatros, Aviatik, Brandenburg, Fokker, Sablanig, Halberstadt, LVG and Roland, and others including unusual types, float-planes, experimental machines, captured Canadian and Nieuport aircraft, crashed examples, *gelatin silver prints (mostly 110 x 150mm. or smaller), printed later, some inscribed on verso, several from the collections of William Green, Aerospace Publishing Ltd., corner-mounted in modern binder, [1914-1918]*

£200 - 300

Provenance: Maxwell-Hunt Collection.



64



65

65

CHARLES MILLS SHELDON (AMERICAN, 1866-1928)

The Blasts of War 'mid the Blasts of Winter signed 'CMS. SHELDON' (lower left) watercolour and gouache, *en grisaille* 34.5 x 34.5cm (13 9/16 x 13 9/16in).

£600 - 800

Literature

J.A. Hammerton, *The War Illustrated Album De Luxe*, Vol II, The Winter Campaign, 1914-15, London, 1915, p. 395, illustrated on p.395.

The winter months of the war proved a trying and dangerous time for all soldiers, especially in the trenches. Severe frosts and snow would make the ground near impossible to dig and frost bitten limbs were rife. The present lot, by war artist Charles Mills Sheldon, demonstrates the dreariness and depressive winter months. Sheldon depicts a soldier huddled over his letter writing whilst opposite another tries to warm his hands. The *en grisaille* is effective to convey the sombre and frosty atmosphere.

Charles Mills Sheldon was an American journalist and illustrator who reported on many wars, including the Boer War and the First World War. During the Great War he was a correspondent for various British magazines and the Associated Press. He was also an illustrator and photographer for the Saturday Evening Post. His career as a travelling illustrator began in 1889 and made him adept at capturing the mood and ambience of a moment, so distinguishable in the present lot.

66^{AR}

ROBERT PANITZSCH (DANISH, 1879-1949)

The Kaiser's Headquarters, Berlin, 1915 signed, dated and inscribed 'Rob.Panitzsch./Berlin.1915.' (lower left) watercolour and gouache 56 x 42cm (22 1/16 x 16 9/16in).

£500 - 700

The present lot is thought to depict the anteroom of the Kaiser's Headquarters in the Imperial Palace in Berlin with the draped Imperial standard and coat of arms hanging on the wall.

67

A WW1 CARVED WALNUT RELIEF PANEL,

depicting a close combat between Allied and German troops in a shattered village. Signed bottom left L *Fleerackers 22 June 1915. 20x40ins(51x102cm)*

£700 - 1,000



66



67

68

GUNNER F J MEARS (BRITISH, CIRCA 1890-1920)

'Flanders - January 1915, Ypres - St. Eloi Road'
signed 'Gn F J Mears' (upside-down in pencil, lower right)
and inscribed with the title (on the mount)
watercolour
18 x 26cm (7 1/16 x 10 1/4in).

£1,200 - 1,800



68

69

EUGÈNE LOUIS GILLOT (FRENCH, 1867-1925)

A lone French soldier in a war-torn landscape
signed and dated 'E. Louis Gillot. 1915.' (lower right),
bears inscription in French 'Eugène Louis Gillot. 1915. le
6 mai/Ypres/Soldat solitaire Français dans un/paysage
dévasté' (on a label attached to the backboard)
gouache and black chalk on card
37.5 x 45.7cm (14 3/4 x 18in).

£800 - 1,200

Provenance

with The Fine Art Society, London

70

GEORGE SOPER (BRITISH, 1870-1942)

The Onslaught
signed 'George Soper' (lower right)
watercolour and bodycolour, *en grisaille*
28 x 46cm (11 x 18 1/8in).
Sold with two other works by the same hand; 'The Flame
Attack, Hooge, East of Ypres' and 'The Submarine Attack'
(3)

£1,000 - 1,500

Provenance

The Estate of George and Eileen Soper
with Chris Beetles, London



69



70



71

71

GALLIPOLI - DARDANELLES

A collection of 38 press photographs relating to the Dardanelles Campaign, including ANZAC troops and V.C. winners, General Hamilton and other commanders, Turkish dead and prisoners, and allied troops in the field and at rest, *gelatin silver prints, most stamped on verso (Central News, Universal, News Illustrations Co., L.N.A. Photo., Tropical Press Agency) with printed caption pasted on, 5 with some slight loss/tears at margins, various sizes but standard approximately 200 x 250mm., [1915-1916] (38)*

£600 - 800

A good collection of press photographs, including: ANZAC Victoria Cross winners (6, group of 4 at a reception given by the Australian Natives Association at Westminster, 2 of Hugo Throssell with Sir Joseph Lyons), other ANZAC subjects (4), Percy Hanson V.C. seated on a hospital bed smoking, British and other troops (12; "A military cyclist making his toilet", "A traction engine at W. Beach, Cape Helles", "Our lads... enjoying a huge melon for breakfast", aftermath of shell hitting a telegraph office resulting in death of two operators, "Highlanders at work", "Gallipoli Peninsula evacuated"), gravestones of the fallen (2), general and officers (Birdwood inspecting French troops, General Douglas "spent hours in this tree watching movements and directing operations", "Sir Ian Hamilton on the morning of his departure for England enjoying a joke with the Q.M.C.", Kitchener and Monro at Mudros), the Turkish army (4, including "The price the Turks have paid... their fallen men strew the scrub thickly for miles...").

72*

GALLIPOLI - DARDANELLES

MOORE-JONES (*Sapper* HORACE) Sketches Made at Anzac during the Occupation of that Portion of the Gallipoli Peninsula by the Imperial Forces... 1915. First Series [title in gilt on upper cover], 10 colour panorama plates, each mounted on grey card with captions printed beneath, loose as issued (without the accompanying text) in publisher's cloth gatefold portfolio, folio (360 x 810mm.), Hugh Rees Ltd, 1916

£600 - 800

At the outbreak of war Horace Moore-Jones joined the New Zealand Expeditionary Force (NZE), serving in Gallipoli as a sapper, making drawings of the previously unmapped domain. Whilst recovering from injury he produced a series of fine panoramic views of the Gallipoli Peninsula, including the major encampments and locations of engagement; "Anzac Cove", "The terrible country towards Sulva", "Coast North of Anzac Cove", "The Coast of Anzac. A Sketch from H.M.S. *Manica*...", "The Historic Positions. Pope's, Courtney's...", "Turke entrenched positions", "The Australian positions... showing Bolton's Hill and the Turk positions at Gaba Tepe", "Outposts... showing the trenches... between Walker's Ridge, the Outposts, and Sulva", "Looking North over Shrapnel Valley", "The Sphinx... a Rest Camp, called by the New Zealand Boys Wellington Street".



72



73

73

A GREAT WAR GALLIPOLI CASUALTY GROUP OF THREE TO LIEUTENANT W.E.G.NIVEN, BERKSHIRE YEOMANRY AND FATHER OF THE FAMOUS ACTOR DAVID NIVEN,

1914-15 Star (Lieut W.E.G.Niven Berks. Yeo.); British War and Victory Medal (Lieut W.E.G.Niven); Memorial Plaque (William Edward Graham Niven). Housed in contemporary frame, with slip for WW1 medals and note from Buckingham Palace. With three unrelated WW1 miniatures and a group of WW2 medals and respective miniatures. *Extremely fine.* (Lot)

Lieutenant Edward Graham Niven was killed in action on the 21st August 1915, aged 37. He is commemorated at Green Hill Cemetery, Sulva. He was the son of William and Helen Niven (nee Boustead), and husband of Henrietta Julia Niven (nee Degacher). The Medal Index Card notes the medals being sent to the Widow - Lady Comyn Platt of 4 Pickering Place, St.James', London SW1.

£1,000 - 1,500

74

A LARGE COLLECTION OF PIN-UP POSTCARDS, WW1 PERIOD.

In two albums, coloured printed postcards of young women in glamour or risqué poses, by artists including; Raphael Kirchner (*approx 70*), Suzanne Meunier, Mauzan and others, *circa.355*
Together with a smaller collection of photographic artistic postcards, *circa.44 (2)*

£2,000 - 3,000

“Saucy” French postcards were a popular souvenir from the Front Line. The work of Raphael Kirchner, an Austrian painter and illustrator working in Paris from 1900 and America after 1914, was particularly popular with the troops. Some of these cards are inscribed, and of these most bear postmarks between 1914-1919.





75

75

A POLISHED BRASS MACHINE GUN COMPENDIUM

comprising a well-detailed model of a Maxim gun on a hinge mount with bi-pod feet, on a polished brass baseplate with Royal Artillery and Machine Gun corps buttons. Set on a mahogany plinth with pull-out brass drawer and an plaque inscribed *L-BDR H.Williams RA-MGC. 11.5x4x8ins(29x10x20cm)*

£3,000 - 5,000

Lance Bombardier Williams of the Royal Artillery was obviously seconded to the Machine Gun Corps for active service.



76

76

A 1916 ARTILLERY SHELL COCKTAIL SHAKER SET AND SIX SHOT CUPS

The silver plated shaker body from a 75mm shell casing marked *8 amlot88 59-23-H, B.H.8859-20-18, 75mm F.G.* to the base. The plated shot cups from 35mm shell cases marked *amlot1075-2 37mm gun model of 1916 ot 1075-3 PEMCo.* The shaker, *10ins(26cm)high.*

£2,000 - 3,000



77

77

A TRENCH ART MODEL FRENCH FIELD GUN

depicting a French "75" field gun, made from found materials, iron construction on an oak plinth with rivetted detailing. The underside of the base inscribed *George*. Circa 1916. *19x6x9ins(48x15x23cm)*

£1,500 - 2,500



78

78

A MONOCULAR TRENCH PERISCOPE

by CP Goerz, Berlin. Numbered on the column 2323. Brass mirror head and steel tube, with brass eyepiece mount having two eyepieces at 10x and 15x magnification and a bakelite handle. *28ins.(71cm)long.* Together with a cased compass needle in a Bakelite case, stamped T.A.R.S & W Ltd. The needle *5ins(13cm)long. 2*

£400 - 600



79

79^{AR}

ANNA AIRY, RI, ROI, RP, RE, PS, GI (BRITISH, 1882-1964)

Forging section of 18" naval gun jacket
indistinctly signed 'A Airy' (lower right)
oil on canvas
76.5 x 89cm (30 1/8 x 35 1/16in).

£5,000 - 7,000

Exhibited

War Paintings exhibition, Art Exhibitions Bureau, 1940 (location unknown)
London, Art Exhibitions Bureau, *Industrial Britain Exhibition*, 1955

Anna Airy was born on the 6th of June 1882 in Greenwich. She was brought up in an artistic household where she was encouraged to paint and draw from an early age. In 1899, when Airy was seventeen, she underwent formal training at the Slade School. The school offered women the same opportunities as men and she was guided by Fred and Henry Tonks and Philip Wilson Steer. She was awarded a number of prestigious prizes over formidable contemporaries such as Augustus and Gwen John, William Orpen, Ambrose McEvoy and William Rothenstein.

The declaration of war in 1914 produced an abundance of subjects for burgeoning artists to tackle. Airy was commissioned by both the Canadian War Memorial Commission and the Munitions sub-committee of the Imperial War Museum to document the war effort at home. She was one of the first female artists to be commissioned, and faced with difficult working conditions in the factory and strict terms from her commissioners, took up the challenge with bravery and determination.

The present lot is a smaller version of one of the four large-scale canvases painted by Airy, which were commissioned to highlight the manufacturing of war weaponry and arms in Britain. The larger version, entitled *The L-Press forging an 18-in gun at the works of Messrs. Armstrong & Whitworth, Openshaw*, was formerly exhibited at the Royal Academy 1919, no. 130, and is currently in the Imperial War Museum collection (IWM ART 2272). Both versions depict the manufacturing of the 18-in gun, the standard British Empire field gun which formed the backbone of the Royal Field Artillery during the war.

The complex and physically trying process of manufacturing artillery is adeptly captured by Airy in the present lot. The hazy grey and blue tones of the background contrast with the yellow and red hues of the reflected fire, the evident strength of the radiating heat emphasising the tough conditions faced by the factory workers. We watch the activity from a distance and a full view of the operation allows us to appreciate the enormity of the construction that was being completed by workers at home.

After the completion of the larger version of the painting, Airy wrote a synopsis to the sub-committee explaining what was depicted. Now held in the Imperial War Museum, the text reveals Airy's in-depth understanding of the manufacturing process. *'Here is depicted one portion (the jacket) of the heavy 18" Naval Gun about to be forged in the hydraulic press. It has just been drawn from the furnace on the right of the picture and the mass of red hot metal weighs 60 tons. A long mandrel is inserted into the billet (which was already been roughly forged and bored through the centre) while it lies in the furnace, and the great crane working on the beams overhead, at the top of the picture, gently withdraws the whole mass...'* (IWM War Artists Archive, 'Miss Anna Airy' 1918-1959, ART/WA1/031)



80

80

ERNEST PROCTER (BRITISH, 1886-1935)

The V.A.D dressing station at Abbeville signed 'Ernest Procter' (lower left) gouache
26.5 x 34.5cm (10 7/16 x 13 9/16in).
Sold with another two works by Ernest Procter, from the same collection. (3)

£600 - 800

Provenance

The collection of Miss Marion Sedgwick of Grantham (acquired from the artist)
The collection of the New Cavendish Club, London (bequeathed from the above)

81

FIRST AID NURSING YEOMANRY, "F.A.N.Y."

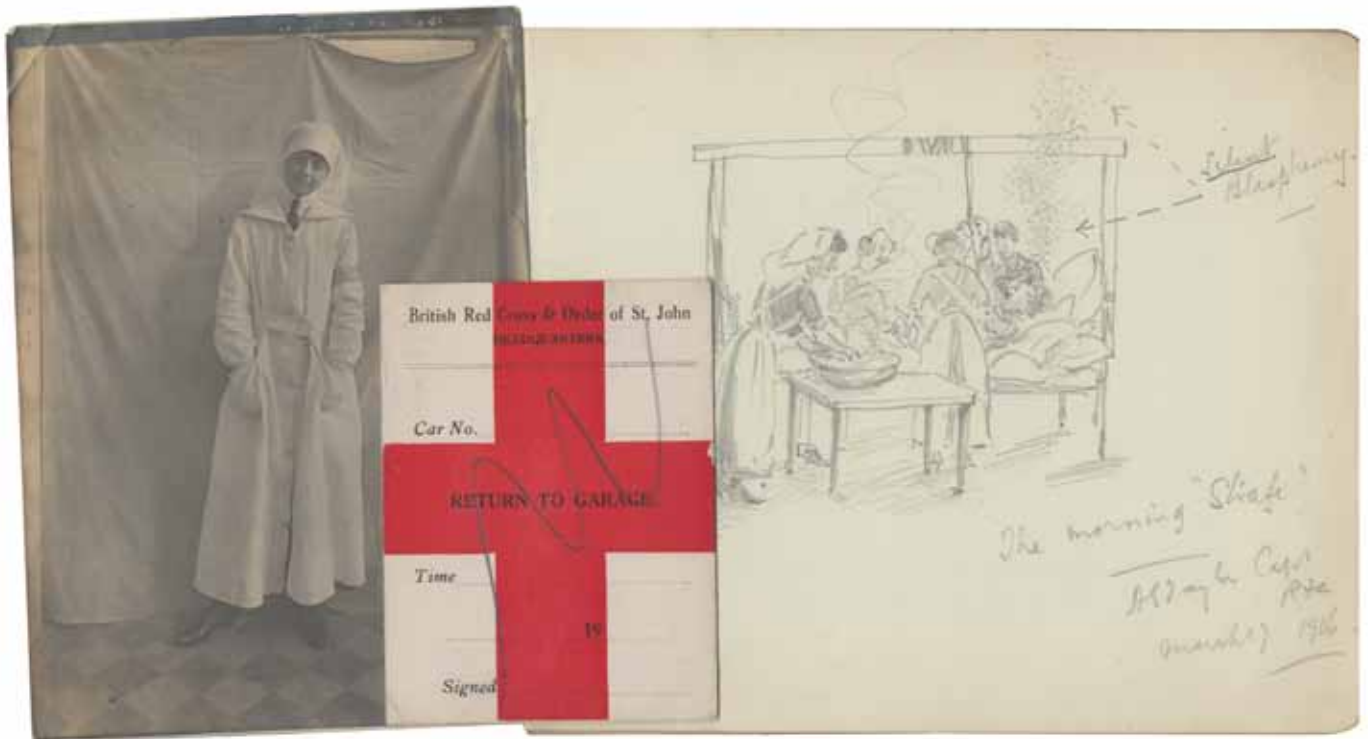
Album, captioned on first page "To Miss Franklin with best wishes from the Staff at Ambulance Lamarck, Calais 11 November 1915", 7 full-page pen and ink illustrations (one coloured) relating to F.A.N.Y., and their work, 2 poems, one 3 stanzas titled "The Reapers" beside a cut-out photograph of FANY ambulance driver Grace Mcdougall in uniform captioned in ink "The First Fany on active service, Calais 1916", original morocco gilt, g.e., 8vo, [1915-16]; a hand-tinted gelatin silver print portrait of Miss Franklin, three-quarter length in full Yeomanry uniform, 295 x 180mm., [c.1915]; metal circular ashtray, engraved with central circular design of F.A.N.Y. cross and legend, diameter 150mm. (3)

£400 - 600

The First Aid Nursing Yeomanry (FANY) corps, an all-women uniformed organization, was founded in 1907. Lilian Franklin (1882-1955) joined in 1909, later serving for ten years as commanding officer, and remaining a member until she died at home in Horsham. On the outbreak of war she was instrumental in establishing a FANY unit at Lamarck Hospital at Calais, to aid the Belgian Army. In 1916, as an ambulance driver, becoming "the first women to drive officially for the British army" (ODNB), mentioned in despatches, and appointed OBE in 1918. The album includes good pen and ink illustrations: a wounded soldier stretchered to nurses waiting by their ambulances; a "suggested crest for F.A.N.Y. convoy" depicting an angel holding a thunderbolt, a mock estate agent's advertisement for "one of the choicest localities of Northern France... for a well-built dug-out... up-to-date funk hole (4ft by 3ft)... 1ft above water level, commanding an excellent view of the enemy trenches... Ward I no. 35 General Hospital, Calais" with illustration sketch after Bairnsfather; Two FANY mechanics (holding tools) standing beside a heraldic shield with emblems such as wheels and tacs, spanners, hooters, etc.; A nighttime air raid.



81



82

82•

VOLUNTARY AID DETACHMENT 'V.A.D.' - THE SOMME

An archive of material relating to Marjorie Beeton's service as a nurse with the V.A.D. including her diary for the period of July-August 1916 (the opening days of the Battle of the Somme) whilst serving at the British Red Cross Hospital in Rouen (and from September to November 1915 in Boulogne), providing extensive detail of the convoys of incoming wounded, details of the treatments, deaths etc., *approximately 104 pages of manuscript diary entries by Beeton, 6 original ink drawings (including one by Bruce Bairnsfather; 2 sketches of a night nurse on duty; pencil sketch of nurses with patient), and several poetic contributions by patients (a few rhyming doggerels about the V.A.D.), red morocco, oblong 4to, [1916]; a framed Bairnsfather print ("The Innocent Abroad"); 12 albumen prints or photocards of the Rouen hospital (exteriors and interiors) and staff; ephemera including "Wounded Man's Kit" badge in original slipcase with string tie, Red Cross "Return to Garage" card, Field Medical card, leave extension telegram, etc.; together with an album belonging to Edith Audrey Beeton, 20 pages of signatures of wounded New Zealand Expeditionary Force soldiers recuperating at Walton-on-Thames where Edith was a nurse, several watercolours and caricatures including fine one of N.Z. troops "13,000 miles" from home, loosely inserted a small collection of photographs of the nurses and troops, morocco, 4to, [1917] (quantity)*

£700 - 900

"INSISTENT RUMOURS THAT 'THE BIG THING' HAS BEGUN... CONVOY OF 48 OFFICERS AT 8.30PM, ALL MOST CHARMING & SAY THAT THE HUNS ARE ON THE RUN" ("Saturday July 2nd", second day of the Battle of the Somme, although some confusion as July 2 was a Sunday). Marjorie Beeton (1889-1981), grand-daughter of the celebrated cook and later a founder of the International Nurses Association, had joined the Voluntary Aid Detachment (V.A.D.) in 1912. Her diary covers the period she spent overseas, first for three months at the Boulogne Rest Station, and then at No. 2 British Red Cross Hospital, Rouen - specially established for the treatment of officers. Daily entries, from July 2 to 15 August, chart her duties on "B" Floor, and her poignant reactions to the injured men in her charge; 3 July "[I] was washing up breakfast things (10a.m) when convoy whistle

blew - On looking out saw the most pathetic procession struggling up the drive - about 30 the weariest looking men. Mud coated tatters of clothing & grimly stained bandages covering their mutilated limbs - some were limping & others bent nearly double with the painful weight of a smashed up arms. Thought first of all they were a party of Tommies landed here by mistake but when they got closer one could see they were officers... there must have been unprecedented call on the ambulances if they had to sent officers on foot!", from when on a constant stream of injured arrive, on 5 July "Major Morton [part of the 34th Division which had lost 691 men near Lochnagar Crater on 1 July] in... with both legs wounded one v badly... this poor man had lain out on the field for 48 hours before being picked up - he was deliberately fired on by the Germans..."; 6 July "... had poor boy with a bullet in lung... delirious, wildly excited having got the 'Bosches beaten'. Was hit on Saturday & lain several hours in a ditch & since then on a stretcher...", others unwashed and so severely bleeding that they are "stuck to stretchers". A typical case is that of Captain Bellamy [probably Charles Bellamy of the 10th Lincolns ("Grimsby Chums"), wounded at Henencourt Wood] who arrived on 13 July, "...an appalling case! Spine hopelessly injured - paralysed below waist - such a fine looking man & most cheery & plucky", by 15th "much worse - long & painful dressing", 19th "Capt. Bellamy much worse again - was given oxygen in afternoon, special medicine... too tragic to see him & his parents are so wonderful", 23 July "... the operation on B was very horrible... I'm getting very 'Shavian' in my ideas on surgery. Why ?torture the poor thing when they know he was bound to die in a day or two"; 24 July "Bellamy died at 3a.m. poor man. It was really a happy release as life as only agony to him. Only 26 & such a splendend fine specimen - the tragedy & the waste of it!... the horrors seem to be getting worse & the whole place resounds with terrible groans & reeks of foul dressings. Ugh!" Other notable entries record the arrival of a soldier shot through the neck, a visit by Lord Northcliffe "with a small army of brass hats" whilst she was working the kitchen, mention of the cartoonist Bruce Bairnsfather who contributed a typical full-page caricature of a soldier smoking and holding a tin of "Plum & Apple", and the arrival of Australians, "one had to lose an arm - very plucky about it", another reporting that on recapturing a trench from the Germans they "found all their wounded lying with their throats cut...".



83

83

ENGLISH SCHOOL, EARLY 20TH CENTURY

Portrait of a young soldier
oil on canvas
56 x 45cm (22 1/16 x 17 11/16in).

£800 - 1,200

84^{AR}

HAYDN REYNOLDS MACKEY (BRITISH, 1881-1979)

Portrait of two British soldiers
oil on canvas
87 x 66cm (34 1/4 x 26in).

£600 - 800

Provenance

By descent through the family of the artist's wife Helena Gertrude Mackey.

It has been suggested by the family that the figure on the right of the composition is the artist himself.



84

85

GERALD GODDARD JACKSON (1878-1941)

Portrait of a First World War officer
signed and dated 'G. G Jackson. 1917' (lower right) and inscribed 'Schwarmstedt' (lower left)
oil on canvas
22 x 16.5cm (8 11/16 x 6 1/2in).

£600 - 800

Gerald Goddard Jackson was born in Duddington, Northamptonshire on 5 March 1878 and was the youngest son of William Goddard Jackson by his wife Selina Barbara Maria (née Johnson). He was educated at Peterborough King's School before attending University College London. He enrolled at the Slade School of Art in 1893 where he studied alongside fellow students Percy Wyndham Lewis, William Orpen, Mark Gertler, Paul Nash and C. R. W. Nevinson many of whom would leave an important and lasting artist record of the First World War. Having received three certificates in drawing and painting, he left the Slade in 1899 in order to travel to Canada, USA and Mexico and spent three years in Italy.

In 1911, he joined the Buckinghamshire Battalion of the Oxfordshire and Buckinghamshire Light Infantry. Upon the outbreak of the First World War, his battalion was sent to France as part of the 145th Brigade in the 48th Division. He was captured on 21 July 1916 and was held at various German prisoner of war camps, largely at Schwarmstedt in Saxony. Whilst in captivity he befriended the poet Frederick William Harvey, for whom Jackson executed the drawing of a prison guard seen through the camp wire that decorates the front cover of Harvey's biographical work, *Comrades in Captivity* (London, 1920). The Imperial War Museum collections contain two paintings completed by Jackson during his imprisonment, depicting the camp and his fellow prisoners of war. These works, along with several others, were displayed in the exhibition, *The Nation's War Paintings and other Records*, that toured British cities between 1919 and 1920.

On 20 November 1918, a few days after the end of the war and just three weeks after his return to England, he married the Hon. Hildred Mosley (1887-1963), daughter of Tonman Mosley, 1st and last Baron Anslow (1850-1933) by his wife Lady Hilda Rose Montgomerie (1860-1928). Jackson moved to Westleton, Suffolk, where he continued to paint and began wood carving. He was also involved with the Scouts and the British Legion, later becoming a magistrate. Jackson died in Lincolnshire on 1 April 1941 and his ashes were interred at his birthplace of Duddington.



85



86



86



86



86

86^{AR}

HAYDN REYNOLDS MACKEY (BRITISH, 1881-1979)

First World War portraits, a set of four one dated 'March 17th 1918' (lower left), another indistinctly inscribed and dated 'Pte. Bill B... March 16th 1918' (lower right) and another dated 'March 4th 1918' (lower right) watercolour and pencil

each 38 x 27cm (14 15/16 x 10 5/8in). (4)

Sold together with two photographs of Haydn Reynolds Mackey and one photograph of Helena Gertrude Mackey nee Mitchell, a copy of their marriage certificate 1915, two books belonging to the artist, a letter dated October 18th 1917 from Helena 'Nellie' to her sister talking about her illness and a tin cigarette case.

£2,000 - 4,000

Provenance

By descent through the family of the artist's wife Helena Gertrude Mackey.

Haydn Reynolds Mackey served as an Official War Artist attached to the Royal Army Medical Corps on the Western Front during the First World War. The present lot depicts four soldiers thought to be of the 36th Field Ambulance Unit. The works were conceived and painted whilst on the front and this immediacy to the horrors and hardship of war gives them a haunting resonance. Mackey is able to display the ordinary soldier stripped of any formality and presented in the barest emotional form.

Whilst Mackey was serving in France and Belgium his wife Helena was suffering from tuberculosis and his application for compassionate leave was refused due to the German offensive. When he returned to England in April 1918 he found that she had died just the day before.



87

87*

WIPERS TIMES

The Wipers Times or Salient News, no. 2-3, vol. 1; The "New Church" Times, no. 1-4, vol. 1; The Kemmel Times, no. 1, vol. 1; The Somme-Times, no. 1, vol. 1; The B.E.F. Times, no. 1-5, vol. 1, no. 1-4 and no. 6, vol. 2; The "Better Times", no. 1-2, vol. 1, *stitched, publisher's printed wrappers, woodcut on upper covers, 4to (280 x 185mm.)*, Ypres and Hooge, Sherwood, Forester & Co. [i.e. 12th Pioneer Battalion Sherwood Foresters], February 1916-December 1918 (20)

£2,000 - 3,000

THE SATIRICAL TRENCH NEWSPAPER OF WORLD WAR ONE - THE FOUNDING EDITOR'S COPY. The newspaper was the brainchild of Lieutenant Jack Pearson and Captain F.J. Roberts of the 12th Battalion Sherwood Foresters who were stationed at Ypres in 1916. Named after the Tommy slang for Ypres, the newspapers were printed by a sergeant who had been a printer in civilian life. Pearson acted as sub-editor, and fought with Roberts in both battles of the Somme, being decorated with the Distinguished Service Order and the Military Cross.

The expensive price of the newspaper was claimed by the editor to be a joke reflecting the scarcity of it. Numbers 2 and 3 in this run are priced 100 and 200 Francs respectively, 80 or 160 shillings in GBP, which was as farcical as the paper's content, since the basic serviceman's pay was one shilling per day.

Provenance: Lieutenant Jack Pearson; thence by descent to his grandchildren, the present owners.

88

ARTHUR BRADLEY

Series of some 250 letters, mostly to his wife Lilian, by 21577 Sergeant Arthur Bradley MM, initially of 121st Heavy Battery, Royal Garrison Artillery, 9th Heavy Brigade, 5th Division; latterly of the 128th Heavy Battery, RGA; together with letters to him from Lilian, a letter from his cousin George in Catford, giving a vivid description of the bombardment from Zeppelins over London in September 1915 ("The sky was lit up with search lights & you could see the shrapnell bursting in the air and then hear the bombs dropped from the Zepps... it was hell let loose, our Kiddies slept right through it all... though you don't get any news in the newspapers, I know for a fact that a Motor Bus was blown to pieces, & it was nearly full of people.."), letters from other family members, fellow soldiers and officials, photographs, ephemera and related material, personal effects, coins etc; plus many envelopes, *the letters in several folders, many with painstaking transcriptions*, 1914-1918 and later

£2,000 - 3,000

"OUT HERE ONE IS ALLWAYS CATAGORY A1 UNTIL DEAD AND THEN YOU GET LANDOWNERS PRIVLEDGE 6FT AND A BIT OF TIMBER CROSS RIP": a fine and extensive correspondence from a N.C.O. in the Great War. This archive is exceptional in that it covers almost the entire course of the war. Arthur Thomas Bradley was born at Shipton-on-Stour on 18 October 1887, marrying Lilian Edith Kate Jennens of Miller Street, Birmingham, on 30 December 1911; their son Charles Arthur Bradley being born on 6 January 1913.



88

Before the war, Bradley, who came from an Army family, had served three years as a gunner with the Royal Garrison Artillery (RGA), after his discharge in 1907 working as a motorman on the Birmingham Tramways, rejoining the colours on the declaration of war and sailing for France with the 121st Battery early in 1915. He was awarded the Military Medal on 27 June 1917, for helping to dig out two of his comrades under heavy shell fire.

On 22 August 1918, Major Octavius Edward Fane, DSO, MC, wrote to Bradley's wife: "Dear Mrs Bradley, / It is with the deepest regret that I have to tell you the sad news that your husband Sergt A Bradley was killed today. We had just finished an action, & your husband was walking away from his gun to the dug out to get his breakfast when a shell landed at his feet, killing him instantaneously. I think it may be some comfort to know that death must have been absolutely instantaneous. I have been with Sergt Bradley so long that I miss him very much indeed, and he is a tremendous loss to the Battery. He as one of the coolest men we had, and always did his duty cheerfully & well. I know I am right in saying that the whole battery will feel the loss deeply – and that we would all like you to feel that you have our great sympathy in your loss. / Yours very sincerely / O.E. Fane. / Major". Lilian Bradley drafted her reply from Ladywood on 27 August: "Major Fane / Dear Sir, / I would wish to convey my great thanks to you, for your kindness in breaking the sad news to me, It was a great blow as I had come to believe his good fortune would now carry him through. / My mother's life has been in balance for several hours now, but hope for the best. / You will be pleased to know that it is a great comfort he was killed so suddenly, he told me it was the death he most desired if

it was his fate to go. / I would like to hear from the comrade he spoke with last, perhaps you will be kind enough to make my wish known, & perhaps they will inform me if it was necessary to bury him or if the shell — words fail me. / Two parcels have been despatched to him Aug 16th & the 22nd The former he may have received I know not, the latter as only cigarettes. I would wish his comrades to keep them best. / Would you kindly inform me of his watch, photos, & other effects are intact & how much he has to his credit in pay book. / One of his Officers perhaps yourself, once told him he was a 'White Man' they were words so highly treasured by him that I thought you would care to know. / I trust I am not asking too much, & thanking you all for your heart felt sympathy, my loss & my little son's is indeed a very great one. / Thanking you once more / Yours very gratefully / L. Bradley". Major Fane wrote back on the 9th of September: "Dear Mrs Bradley, / A hurried line in answer to yours. I missed your husband very much – we had been together for over 2 years. He was buried in the cemetery at MORCOURT. His comrades buried him. I have asked Corporal Wheeler to write to you. His personal belongings have been sent to the Base for despatch to you – I hope you will get them soon. We are very busy, so excuse a hurried letter. Sergt Bradley had several photos of your boy with him – which I have sent back – he is such a nice bright-looking boy – I regret your loss so much. / Yours very sincerely / OE Fane". Major Fane was to die of wounds received nine days later.

Included in the lot is a small group of papers and photographs relating to a West Midlands family named Bennett.



89

GILBERT BAYES (BRITISH, 1872-1953)

The Remounts signed and dated to the base of the cast *GILBERT BAYES 1916* bronze with dark brown patina, raised on a contemporary white striated red marble rectangular plinth base

23cm (9in) high, 26cm (10in) high including plinth base

£7,000 - 10,000

Provenance

Acquired by the current owner's Grandfather, Harold Stansfield Haigh, in the immediate years following the Great War. Haigh served in the 49th (West Riding, Yorkshire) Division but was invalided out of the army leaving him mute for two years following injuries caused by a gas attack in 1917

Thence by descent to the present owner.

Harold Stansfield Haigh (1896-1963) of Westwood Mount, Westwood Drive Ilkley enlisted on the 14th September 1914 as 889 Gunner, serving in the 2nd West Riding Brigade before accepting a commission in the 4th West Riding (Howitzer) Brigade, Royal Field Artillery as Second Lieutenant on the 1st February 1915 (reported in the London Gazette, 13 July 1915).

The 49th West Riding Division was a formation of the Territorial Force which came about due to the reforms of the army carried out in 1908 by the then Secretary of State for War Richard Burdon Haldane.

At the start of August 1914 all units of the Division were recalled from summer camp and were mobilised for full time war service before moving to South Yorkshire / Lincolnshire by the middle of the month. On the 31 March 1915 the Division was warned it would go on overseas service and entrainment began on the 12 April. Divisional infantry went via Folkestone-Boulogne while the over units went from Southampton to Le Havre. By April the Division was concentrated in the area of Estaires- Merville – Neuf Berquin. The Division remained in France and Flanders and took part in the following engagements during the period of conflict:

- 1915: The Battle of Aubers Ridge and the defence against the first Phosgene (gas) attack.
- 1916: The Battle of Albert, The Battle of Bazentin Ridge, The Battle of Pozieres Ridge, The Battle of Flers-Courcelette (the phases of which formed the Battle of the Somme).
- 1917: Operations on the Flanders Coast (Hush) and the Battle of Poelcapelle (the third Battle of Ypres)
- 1918: The Battle of Lys and the Final Advances in Picardy



Although invalided out of the Division in 1917 as a result of the effects of gas, Haigh would have doubtless seen service in many of the Battles listed prior to this date. Gas was a major threat to those fighting at the front line in the First World War leading to the conflict sometimes being referred to as 'The Chemical War'. Haigh may have been subjected to the effects of the Phosgene and Chlorine gas used in the battles of 1915 and 16 he is most likely to have left the Division due to the effects of Mustard gas which was first used by the Germans in the Battle of Ypres. The long term effects of this gas included amongst many others the loss of memory, sight and speech and this coupled with the other physiological effects of war (which at the time were often associated as a form of 'shell shock' or 'war neurosis') may have been the reason that Haigh did not speak again until 1919.

Although it is uncertain how the 'The Remounts' came into Haigh's possession, what is clear is the significance which he placed on the bronze from family accounts of his later life which recall his strong attachment to the piece. This significance of the bronze was doubtless because it depicted a wartime equestrian scene where fresh horses are dispatched to move an artillery gun carriage which would have been familiar sight to him and his comrades serving in the Division during the conflict. A contemporary photograph of Haigh almost certainly taken on or around the time he accepted his commission in 1915 show him in junior officers uniform wearing riding boots and holding a horn handled long whip of the type associated with guiding a team of artillery horses.

Though Haigh never spoke of his war experiences to his family, this was not an uncommon reaction for the time. His attitude to the conflict was perhaps also confirmed by his failure to collect his British War and Victory service medals until 1940. However it appears that the bronze was the one memento which remained as a poignant constant from his time served in the 49th Division.

The War Office service records for Harold Stansfield Haigh can be viewed at Kew Public Record Office – ref: WO372/8/194925

Only three casts of 'The Remounts' were previously known until the present cast dated 1916 recently came to light. As such it would appear that it was produced possibly as an order after the earlier cast was exhibited in Glasgow and Leeds in 1916.

Locations: Art Gallery of New South Wales, Australia, the cast dated 1915 purchased 1919 for £16; Sotheby's, 12th April 1985, the cast dated 1915, sold for £2400; Agnews, 1985, sold for £3250

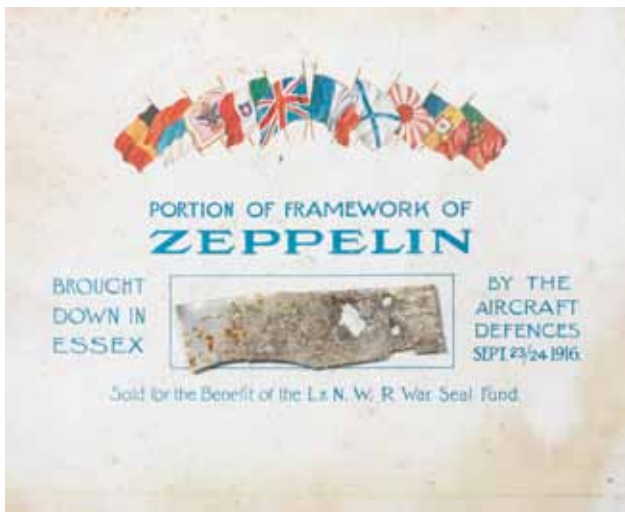
Exhibitions: Glasgow & Leeds 1916; Royal Academy 1917; Fine Art Society 1918; Ridley 1921; Whitechapel & Manchester 1929

Literature:

Gilbert Bayes, *Sculptor 1872-1953*, Louise Irvine & Paul Atterbury, Richard Denis (1998), p124



90



92

90^W

A PROPELLER FOR A SE 5A BIPLANE FIGHTER

polished laminated mahogany, with painted tips, bearing transfers for W.D.Oddy & Co. Leeds, Humboldt Ltd. Bradford and Phoenix Dynamo Mfg Co.Ltd. Stamped on the boss SE5A T 28137 D8 FT3 G 138 No 74 90ins(137cm)diam.

£5,500 - 6,500

Designed by the Royal Aircraft Factory, the Scout Experimental 5 was a single seat biplane fighter first introduced in 1916. The first prototypes were soon succeeded by the 5A variant, which was fitted with the more powerful 200hp Hispano Suiza (initially) and the Wolsey Viper motor, which was introduced in June 1917. Over five thousand were constructed before the war ended and it was to prove the most highly successful British combat aircraft. Several notable Aces, including Albert Ball, Mick Mannock and James McCudden claimed their successes in an SE 5A.

91

A COLLECTION OF R.F.C. BUTTONS AND BADGES AND AN IRON LUSITANIA MEDAL

Three large brass buttons by Hawkes & Co., Saville Row, plus four cuff buttons, unmarked. Together with a gold and enamel RFC wings badge and another gold Grenadiers badge. Also including an iron example of the British strike of the German *Lusitania* medal. 10

£400 - 600



93

92

ZEPPELIN L.32

a fragment of this airship mounted and framed with a citation *Portion of Framework of Zeppelin. Brought down in Essex by the Aircraft Defences Sept. 23/24 1916. Sold for the Benefit of the L & N W R War Seal Fund, decorated with the flags of the allied nations, 9 3/4 by 11 3/4in (25 by 30cm)*

£100 - 150

L32 made land fall at Dungeness on the night of 23rd September 1916 accompanied by L33. Second Lieutenant F Sowery FRC intercepted the airship over Joyce Green and attacked using three drums of ammunition before the Zeppelin caught fire and fell to earth. All on board perished.

93

A SMALL ROYAL ARTILLERY BRASS HELMET SNUFF BOX

The helmet with chain chinstrap and applied Royal Artillery badge, the inside with a double-hinged compartment and inner divider. 2.25ins(58mm)diam.

£500 - 600



94

94
A SET OF FOUR COMMEMORATIVE TOBY JUGS OF FIRST WORLD WAR LEADERS,

the jugs made by Royal Staffordshire Pottery Wilkinson Ltd England approx 25cm in height, comprising: Field Marshal Earl Haig seated on a tank with propeller style handle to the reverse; Admiral Jellicoe with shell between his legs inscribed 'Dreadnought', and with cannon handle; Admiral Beatty with shell between his legs, inscribed 'Shell Out'; Marshall Foch with shell on his lap inscribed 'Que ce J'Offre'. The last with part paint finish. (4)

£900 - 1,000

95
A LARGE BRASS SHIP'S BADGE, HMS ORION 1911

cast brass, with the legend *HMS Orion 1787-1854-1879-1911* around the rim and a figure in the centre. 18ins(46cm)diam.

£600 - 800

HMS Orion was the first of a class of four Super Dreadnought Battleships. Built at Portsmouth Dockyard and launched in 1910, she carried a main armament of 13.5inch guns in centreline turrets. She served with Admiral Jellicoe's Grand Fleet and was present at the Battle of Jutland in 1916, but did not receive any damage. Decommissioned in 1921 as a result of the Washington Treaty, she was broken up at Chatham in 1923.

96
COLLECTION OF WW1 TRENCH ART AND MILITARIA,

comprising a copper machete with decorative handle stamped with a CP monogram and dated 1915 4 5/8in (11.5cm) long; a miniature spear fashioned in copper and engraved *Souvenir de Fontenois 1914 Campagne 15-16* on both sides of the blade 6 3/8in (6cm) long; a collection of ten miscellaneous photographs, a machete blade and a French pattern bayonet 21 1/4in (54cm) long; and a "Our Soldiers' Surprise Box" printed poster 13 by 38in (33 by 96.5cm) (a lot)

£100 - 200



95

97AR W

FRANK O. SALISBURY RI, ROI, RP (BRITISH, 1874-1962)

Large preparatory portrait of Jack Cornwell signed with monogram (lower right) and inscribed 'SIZE OF LARGE PICTURE/BEING GOOD/BOY CORNWELL CARTON/1914-1915' (on the reverse)
charcoal and pastel
271 x 151.5cm (106 11/16 x 59 5/8in).

£10,000 - 15,000

John Travers Cornwell more popularly known as 'Jutland Jack' is one of the most famous recipients of the Victoria Cross. Awarded Britain's highest order for military bravery at the age of 16, Cornwell became the youngest sailor ever to be decorated with the award and in doing so became a celebrated heroic figure.

Cornwell joined the Royal Navy in the summer of 1915 and was trained as sight-setter, responsible for calibrating and adjusting the range of a naval gun using a brass wheel attached to the gun mounting. At the beginning of May 1916 Cornwell was assigned to the light cruiser *HMS Chester* and within a month Cornwell was deployed at the Battle of Jutland.

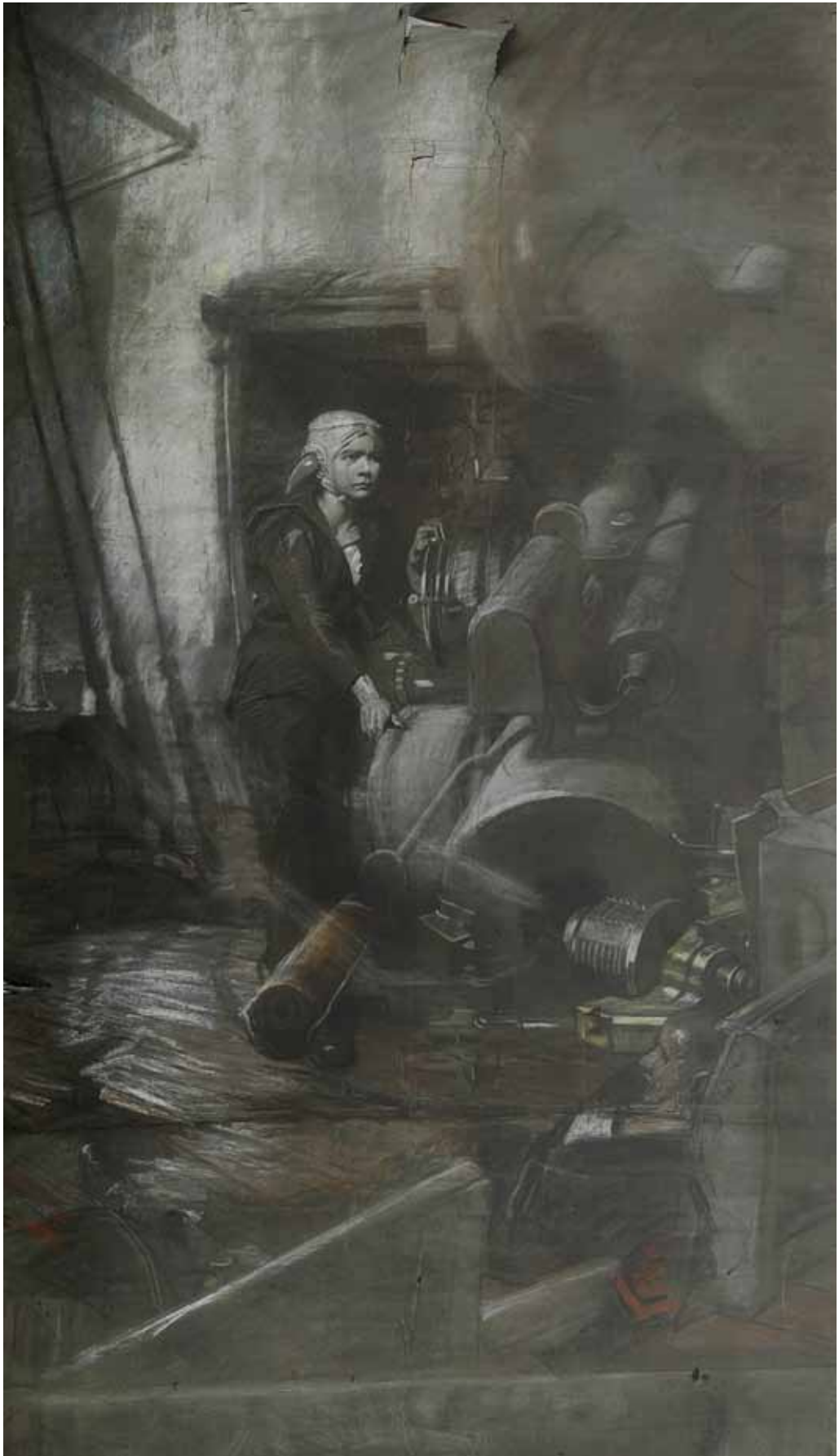
Fought between the Royal Navy's Grand Fleet and the Imperial German Navy's High Seas Fleet off the coast of Denmark, the battle was the largest naval engagement of the First World War. The battle ended indecisively with no clear conclusion as to the battle's victors. The Royal Navy lost nearly twice as many ships and men as the German Imperial Navy but the Grand Fleet still remained at sea and the German Vice-Admiral Reinhard Scheer's plan to destroy a substantial part of the British fleet proved largely unsuccessful and the Royal Navy's continued numerical advantage led to a change of tactics from the German Navy and the dramatic increase in unrestricted submarine warfare.

During the battle Cornwell was stationed as part of a ten man gun crew towards the *Chester's* bow, the ship was hammered by German shellfire and hit seventeen times. By the end of the battle all but two members of Cornwell's gun crew were dead or seriously wounded. Jack was found severely wounded by shrapnel but still standing resolutely at his post awaiting further orders. He died shortly afterwards and his body returned home where his mother, not having enough money for a funeral, buried him in a shared common grave.

A month later an article was reported in the *Daily Sketch* calling for Jack Cornwell to be re-buried with full military honours as befitting the boy hero, the origins of the article are unclear but the reaction to it was profound. Cornwell's body was exhumed and re-buried in Manor Park Cemetery in a coffin draped with the Union flag in a ceremony presided over by the local Bishop. Cornwell's coffin was accompanied by members of the *Chester's* crew alongside members of the Scouts movement and pupils from Cornwell's old school. The epitaph on his grave reads "*It is not wealth or ancestry but honourable conduct and a noble disposition that maketh men great.*"

On November 16th 1916 Cornwell's mother received his posthumous Victoria Cross from King George V at Buckingham Palace and following his funeral seven million portraits of Cornwell were purchased by children across the British Empire to raise money for the newly created Royal Star and Garter Home for injured servicemen in Richmond.

A proportion of the proceeds were used to pay for the commission of a portrait of Jack Cornwell standing at his post and the Court painter Frank O'Salisbury, one of the most celebrated and famous artists of his age, was selected to paint the work. Frank O'Salisbury used Jack's brother George as the model for the painting. The finished painting was presented to the Admiralty on the 23rd March 1917 and now hangs in the Royal Navy's training centre *HMS Raleigh*. The present lot is a full scale preparatory study for the painting and depicts one of the most remembered and commemorated moments of individual heroic gallantry of the First World War.





98



99



100

98

**AFTER HERBERT DIMMEL (AUSTRIAN 1894-1980),
GEBIRGSKRIEG,**

coloured lithograph depicting Austrian infantry, riflemen and machine-gunners defending a trench, 23 1/4 x 30 3/4in (59 x 78cms)

£200 - 300

Herbert Dimmel was a soldier in the First World War and spent six years as a POW in Siberia. From 1921 to 1928 he studied at the Academy of Fine Arts Vienna with Ferdinand Andri. He was a member of the artist association MARCH and from 1930 was a member of the Vienna Künstlerhaus.

99

OTTO-WERK G.M.B.H., MUNICH,

lithograph of an Albatros D III Scout being manhandled by ground crew prior to flight 23 x 34ins (60 x 85cms)

£200 - 300

100

20TH CENTURY SCHOOL

Riflemen preparing to repulse an attack
lithograph
18 x 27in (46 x 89cms)

£150 - 200



101

101^{AR} W

JEHUDO EPSTEIN (POLISH, 1870-1946)

Portrait of Field marshal Hermann Kövess von Kövesshaza as General of the Infantry with the staff of the 3rd Army Command in 1916
oil on canvas
159 x 231cm (62 5/8 x 90 15/16in).

£5,000 - 8,000

Provenance

Sent by the artist to the *Künstlerhaus*, Vienna for possible sale, circa 1937
Lent to the *Heeresgeschichtliches Museum* (Museum of Military History), Vienna, 1950, Inv. No. 1950/15/DBI559
Returned to the heirs of Jehudo Epstein in 2014

Epstein was born in Belarus but studied art in Vienna, where he spent most of his adult life. During the First World War he was part of the group of 346 artists working for the *Kriegspressequartier* (KPQ). The remit of the KPQ was to co-ordinate press releases and propaganda for the Austro-Hungarian Empire. After the War he was honoured with an exhibition of his paintings at the Vienna *Künstlerhaus* in 1920 for which he received the Reichl Prize. Despite emigrating to South Africa in 1935 due to the political situation he maintained close ties with Vienna and the *Künstlerhaus* in particular. He requested that his ashes were buried in the *Wiener Zentralfriedhof*, and his wish was carried out 2 years after his death when the *Künstlerhaus* organised a Viennese funeral in October 1948 and asked its members to attend. The funeral speech, given by the *Künstlerhaus* President, Karl Maria May, stated that Epstein, as a Jew, despite everything, wanted to be buried close to his friends and the *Künstlerhaus*.

The painting depicts Hermann Kövess von Kövesshaza (1854-1924), the last Commander-in-Chief of Austro-Hungarian Army, together with his staff. He was close to retirement in 1914 when the First World War broke out and he was given a command post.



102

102

FLAG DAY ALBUM

Album, containing a large collection of ephemera relating to fund-raising "Flag Days" for various organisations set up to help disabled soldiers, and other charitable causes relating to the war effort, *upwards of 500 flags, buttons, badges, and ephemera, arranged (pinned or pasted, recto only) on 27 album sheets, in later folder, 4to, [c.1916-1918]*

£500 - 700

A large collection of "Flag Day" ephemera, sold to raise money for special charitable causes and hospitals, mostly relating to wounded or serving soldiers. Includes St. Dunstan's for the Blind, Abergavenny Mine Sweepers, Belgium Day, Clara Butt's Joan of Arc Day, Italian Red Cross, Help Russia, "Mesopotamia 1917", Overseas German East Dependents Fund, Armenia Day, "Our Day", National Egg Collection for the Wounded, Birmingham Cripples Saturday, Sheffield Wounded Soldiers' Comforts, Crutch Day, YMCA Hut Day, "Christmas Smokes", "Vegetable Day W.A.F.", Kensington and Fulham General Hospital. Golliwog Day, and Welsh National Hospital at Netley. The majority are on pins, and there is a good range of materials and shapes used; metal cannon, medals and medallions with ribbons (e.g. "Cadorna Corizia 1916" for Italy), buttons, a felted cat (for French Red Cross), leatherette kangaroo, metal cockerel ("Our Day"), R.S.P.C.A. horse portrait, tea cup tin pin ("Cup Day for Women's Emergency Canteens in France"), silk regimental flag, and fabric flowers (c.35), with many of the paper ones shaped or pictorial.



103

103

THE PAIR OF WW1 MEMORIAL PLAQUES TO THE GILL BROTHERS OF THE LONDON REGIMENT,

Memorial Plaque (Clarence Sydney Gill) with Memorial Scroll. Memorial Plaque (Albert Gill) with Memorial Scroll. With a very detailed eighteen page letter written by Clarence Gill to his mother detailing the battle of Neuve Chapelle written on the 2nd May 1915, he was killed seven days after, together with a 13th London shoulder title, detailed scrapbook and wallet.

In addition the lot comes with a British War and Victory medal pair to (5296 Pte. H.Samuels. Linc.R.) with Pay Book and minor paperwork. *The plaques lightly polished otherwise very fine.* (Lot)

£500 - 600

Sergeant Clarence Sydney Gill was born in Fulham and enlisted in Kensington he was killed in action on the 9th May 1915, aged 25. He is commemorated on the Ploegsteert Memorial. He and A.C.Gill were the sons of Charles and Alice Emilie Gill of 50 Radipole Road, Munster Park, Fulham, London.

He had joined the 2nd South Middlesex Volunteers aged 17, and transferred to the 13th Kensington Battalion when the Territorial Force was instituted. He won the silver cup in 1913 for being the most efficient N.C.O. of his Company. He reached France in October 1914. He took part in the battle of Neuve Chapelle and was recommended for a D.C.M. and commission. He was killed in the famous charge of the Kensington's at Aubers Ridge.

Rifleman Albert Charles Gill was born in London and was killed in action whilst serving with the 6th London Regiment on the 15th September 1916, aged 29.



104

104

THE GREAT WAR C.M.G. AND D.S.O. GROUP OF SEVEN TO BRIGADIER GENERAL G.P.S.HUNT, ROYAL BERKSHIRE REGIMENT,

The Most Distinguished Order of St. Michael and St. George, C.M.G., Companion's breast badge in silver-gilt and enamel; Distinguished Service Order, G.V.R., in silver-gilt and enamel; Queen's South Africa 1899-1902, three bars, Cape Colony, Orange Free State, Transvaal (Lieut: G.P.S.Hunt. Rl: Berks: Regt); King's South Africa, two bars, S.A.01, S.A.02 (Lt G.P.S.Hunt. Rl. Berk. Rgt.); 1914 Star with Mons bar (Capt: G.P.S.Hunt. R.Berks:R.); British War and Victory Medal with M.I.D. Oakleaf (Brig Gen G.P.S.Hunt.); Memorial Plaque (Gerald Ponsonby Sneyd Hunt). Housed in contemporary display frame. With Memorial Scroll (unmounted). *Very light contact marks to the QSA and KSA, otherwise extremely fine.* (Lot)

£3,000 - 5,000

C.M.G. London Gazette 14.1.16

D.S.O. London Gazette 18.2.1918.

For conspicuous gallantry and devotion to duty. He established and organised the line after an attack by siting a series of posts on commanding ground. During an enemy attack he held his position against repeated thrusts by the enemy, although his right flank was exposed, and when touch was lost with the brigade on his right he re-established communication. He showed splendid leadership and courage.

M.I.D. London Gazette 30.11.1915; 1.1.1916; 7.4.1918; 8.11.1918.

The lot comes with various correspondence and documents as follows:

Warrant for the C.M.G.; Warrant for the D.S.O.; letter for the 1914 Star; Postcard photographs of his time in India, photograph of him in uniform wearing QSA and KSA, two letters from the Director of Graves confirming where he is buried, recommendation for a VC, letter written by the C.O. of the 1st Royal Berkshire Regiment relating to the VC, copy letter from the C.O. to Mrs Hunt, letter from the Chaplain of the Royal Berkshires to Mrs Hunt, three further letters from fellow officers to Mrs Hunt one from Rupert Brett who states that he put him forward for the Victoria Cross, newspaper cutting of his obituary, family information and note regarding presentation of his C.M.G. where he attended the palace in person and was presented with his C.M.G. on the 8th March 1916 by the King.

Lieutenant Colonel Gerald Ponsonby Sneyd Hunt was born on the 24th July 1877, he was educated at Harrow and joined the Royal Berkshire regiment as a Second Lieutenant on 8.9.1897. He saw service in the South African War (1899-1902), during which time he was commandant at Wildfontein, and received the Queen's Medal with three clasps, and the King's Medal with two clasps. He was promoted Captain on 11.2.1905 while with the second battalion in Egypt. He was then posted to the depot at Reading, returned to his battalion in India, and was at Jhansi when mobilization was ordered. He went with his battalion to France in on the 6th November 1914 (MIC) and was wounded early in 1915. When Colonel Finch was killed at the battle of Fromelles, Captain Hunt took over the command of his old battalion and was promoted Temporary Major on the 17th June 1915. He was with his battalion in the severe fighting at Bois Grenier, at the time of the battle of Loos. In December, 1915, he was appointed to command a Territorial infantry brigade, with the temporary rank of Brigadier-General, and shortly afterwards he was made C.M.G.. He again took over the command of a battalion of the Royal Berkshire Regiment, which distinguished itself in severe fighting towards the end of 1915. He was awarded the D.S.O. and was mentioned in despatches in 1916.

A letter included with the lot states he was shot through the head by a bullet and died instantaneously on the 23rd March 1918. He is buried in the Varennes British Cemetery, North west of Albert.

The V.C. recommendation included with the lot reads as follows:

For conspicuous gallantry and devotion to duty near Manancourt on March 23rd 1918. During intense hostile rifle fire and machine gun fire he personally supervised the work of placing his own men and those of other units to the best advantage. He showed at all times a clear appreciation of very difficult situations, and when other troops had fallen back, realising that it was of the utmost importance to hold on in order to gain valuable time, by his own magnificent example in the front line, he inspired all ranks to further efforts. He refused to spare himself, though frequently begged to do so by his subordinates, and continued to patrol and organise his line up to the moment of his death. He showed an utter disregard for his own personal safety throughout the day, and all his efforts were directed towards restoring a very critical situation. He held up the enemy for two hours when his flanks were exposed, and then succeeded in withdrawing his men from a position which had no longer become tenable.

A further comment to the side of this hand-written recommendation states that "the Field Marshal commanding-in-chief is of opinion that it does not reach the present high standard required for the highest award".



105



106

105^{AR}

FRED ROE (BRITISH, 1865-1947)

Over the top
signed 'Fred Roe' (lower left)
watercolour and bodycolour
54 x 76cm (21 1/4 x 29 15/16in).

£1,500 - 2,000

106^{AR}

ALAN IAN RONALD, RSW (BRITISH, 1899-1967)

An album of twenty First World War sketches
variously signed and initialed
pen and ink, all laid down
various sizes
Sold together with a number of documents and photographs relating
to the Second Boer War and the First World War including a five page
diary entry, photographs of German soldiers and a postcard from the
artist to his parents.

£500 - 700

Provenance

By descent through the artist's family



107

107^{AR}

AUGUSTUS EDWIN JOHN O.M. (BRITISH, 1878-1961)

Study of a Canadian soldier

pen and ink

34 x 29cm (13 3/8 x 11 7/16in).

together with another work attributed to the same hand, a small study of a soldier's head

£1,500 - 2,500



108

108^{AR}

AUGUSTUS EDWIN JOHN O.M. (BRITISH, 1878-1961)

Two Canadian soldiers

pen and ink

33.5 x 23.5cm (13 3/16 x 9 1/4in).

£1,500 - 2,500



109

MICHEL DE TARNOWSKY (FRENCH 1870-1946)

The Spirit of Humanity Memorial maquette.

Depicting the Battle of Cambrai, 1917, the first occasion where tanks were effectively used in Battle. The lost wax maquette shows a British Mark IV tank rising through the mud, surmounted by a winged figure of Progress and surrounded by vignettes of British and French Troops including Machine Gunners, Grenadiers, Standard Bearers, mounted Troops and Pack Horses, and Observer and a Piper of the Seaforth Highlanders.

Signed and dated, bearing the Foundry mark of Messrs. Montaguelli. 23x20x23ins(58x51x58cm)

£40,000 - 60,000

This piece, also known as *The Triumph of Humanity* was sculpted by de Tarnowsky in Paris in 1920. The original intention was to erect a 50ft.(16metre) bronze memorial in London to commemorate Franco-British co-operation during the War. An edition of 20 maquette bronzes, of which this is number 3, was envisaged to raise funds for final memorial, and these were to be sold at 100 guineas each. One was exhibited at the Royal Automobile Club in Pall Mall in November 1920, but only three are known to survive. In the final event, the full sized memorial was never commissioned. An example of this maquette is on display at the National Army Museum, and a further example at the Tank Museum at Fort Bovington, Dorset.

The Battle of Cambrai November/December 1917

Following the failure of British Tanks to progress through the thick mud of Passchendaele, Colonel Fuller, Chief of Staff of the Tank Corps, suggested an attack on the Hindenburg Line west of Cambrai. The chosen terrain, rolling chalk downland, was ideal for tank movements. 325 tanks took part in the action, supporting 19 British Infantry and 5 Cavalry Divisions. The attack, on November 20th came as a complete surprise to the Germans and the tanks ripped through the German lines with 7,500 enemy troops captured. After an advance of about six miles, the Germans counter-attacked and finally drove the Allies back almost to their starting position. However, it had clearly demonstrated the effectiveness of the tank in modern warfare.





110

110

AFTER PIERRE FÉLIX FIX-MASSEAU

A World War I Renault FT17 Tank the cast probably contemporary to the original model and with traces of an indistinct signature to the rear bronze with a dark brown and green patina
19 x 33cm (7 1/2 x 13in).

£3,000 - 5,000

Born in Lyons, France, Fix-Masseau (1869-1937) exhibited figures and groups at the Salon des Artistes Francais at the turn of the twentieth century and was awarded a silver medal at the Exposition Universelle of 1900 and the Legion d'Honneur in 1907.

The Renault FT-17 tank modelled by Masseau most probably at the end of the war which was subsequently cast in bronze as a small desk model and also as a radiator mascot came into service with the allied forces in 1917. With the first fully rotating gun turret it is perhaps the most famous and influential tank design of the early 20th century. Developed for infantry support it was manufactured in both France and under license in the USA where it was also the first American mass produced tank. In addition it was also used as the basis for the first Russian tank when early French and American examples were captured by the White Russian forces who then re-manufactured them for their own use.

Masseau's son continued the family association with Renault by later going on to design Art Deco advertising posters for Renault in the 1920's and 30's.

The current lot which is indistinctly signed within the cast is most likely taken from a fully signed model and was probably cast not long after the original edition, possibly even as an unofficial cast by a worker at the Alexis Rudier foundry in Paris which was responsible for casting the original editions.

111

A RARE TANK CREW SPLATTER MASK

The upper section of metal construction covered with leather, the eye apertures pierced with horizontal vision-slits, the lower section of chain mail, chamois leather lining, and complete with its cotton tie-straps

£800 - 1,200

These masks were introduced in 1917 to protect tank crews from small particles of metal and lead paint fragments sent flying across the inside of the tank when it came under fire

112

A BRONZE TANK INKWELL,

cast in the form of a WW1 "Male" Mk.IV Tank, with finely detailed tracks, riveting and armament. The top opens to reveal a removable bronze inkwell. The whole on a bronze socle base. English c.1918.
9ins.(22cm)long.

£2,000 - 3,000



112

113^W

AN AIRCRAFT PROPELLER FOR A DE HAVILLAND DH5 BY DARRACQ MOTOR ENG. CO. LONDON

The two bladed propeller of laminated wood construction, the tips painted grey, the hub stamped DE H5 110HP. LE RHONE ENG, ENGLISH TYPE BOSS, and with maker's details, the brass centre stamped *J. Peppin* Together with a wall mounting plate. *102ins(260cm)diam.*

£2,000 - 2,500

The DH5, introduced into service in 1917, was unconventional in that the upper wing was given a backward stagger. Although this gave the pilot a good forward view, it resulted in a blind spot above and to the rear. This, together with the fact that performance rapidly dropped off at altitudes over 10,000 feet, resulted in it being an unpopular aircraft and only 552 were built.

114

A ROYAL FLYING CORPS MESS CLOCK

built from a mahogany propeller boss, stamped *DEH4 MK Rolls Royce En.* The front face carved in low relief with a scallop shell and lilies surmounted by the RFC badge and crowned wings, all surrounding a simple clockface with Arabic numerals. The bottom hollowed for a pendulum. The rear with a circular access plate fitted with a cast brass RFC badge.

12x12ins.(30x30cm).

Together with a pair of trench art rings, in the form of oversize signet rings, the body of aluminium alloy and fitted with an engraved copper signet inscribed *St Omer.* *Each ring 2.3ins.(6cm)diam. 3*

£800 - 1,200

The De Havilland DH4 was a light bomber built by Airco and entered into service with the Royal Flying Corps in 1917, initially with 55 Squadron. Originally, powered by a Rolls Royce Eagle Mk III 250hp V12 engine, they were latterly mostly fitted with the more powerful 375hp Mk VIII. It was regarded by many as the best single engined bomber in WW1.

115

A RFC SHELL CASE CIGARETTE BOX

comprising a plated 75mm shell case inscribed with the RFC wings, the separate lid with engraved edging and dated 1917. *3.5ins(9cm)high.*

£500 - 700

116

A LARGE WOODEN "TRENCH ART" STYLE TANK

Modelled on a Mark IV series tank, of varnished found timber and brass rivets.

17x14x8ins(43x36x20cm)

£1,500 - 2,000

The model bears a printed picture of a tank on the bulkhead of the opening compartment, and it is possible that this model was built as a toy by a returning soldier.



113



114



115



116

117



117

A TRENCH ART CRUCIFIX MEMORIAL

comprising a plated crucifix, the arms terminating in bullets, mounted onto a machine gun bullet casing with applied Royal Munster Fusileers badge. Stepped onto an 18lb shell case with pierced base decoration with a plaque inscribed *Royal Munster Fusileers Spectamur Agendo Messines Cambrai 1917.* 15ins(37cm)high.

£2,000 - 3,000

118

A TRENCH ART BONE HAND GRENADE PRESENTATION

comprising a well-detailed carving of a hand grenade complete with lever and pin, set onto a wooden plinth with ball feet. A silver plaque inscribed *Presented to Lieut H.G.Lynn, as a mark of appreciation from members of No.1 and 3 Platoons 5th Batt C.L.N.G, May 1917* The plaque by Robert Pringle & Sons, Chester hallmarked 1916. 5.5x4x4ins(14x10x10cm)

£1,500 - 2,500

118



119

FOUR MILITARY PATTERN SURVEYING INSTRUMENTS, CIRCA 1917,

comprising a brass cased pocket compass, dated 1917 and with broad arrow mark; a Negretti & Zambra compass-clinometer, complete with internal dial and compass circle, stop button and folding sights; a lacquered brass bearing-compass with staff mounting and folding sights in case; and a plane-table, rule with hinged arm and pair-shaped handle in leatherette case by Gebrüder Fromme of Vienna (4)

£200 - 300

120

THE DISTINGUISHED SERVICE ORDER AWARDED TO TEMPORARY LIEUTENANT COLONEL P.D.IONIDES, MIDDLESEX REGIMENT,

Distinguished Service Order, G.V.R., in silver-gilt and enamel. Together with his original Warrant to Second Lieutenant; Warrant for the D.S.O. with Statutes; M.I.D. Certificate; Photographs (2); Sketch of him by L.Cpl Cooper; Discharge Certificate for him whilst serving with the DCLI. *Very fine.* (Lot)

£700 - 1,000

D.S.O. London Gazette 4.6.1917.

M.I.D. London Gazette 9.4.1917.

Lieutenant Colonel P.D.Ionides was born in 1876, he was educated at Harrow and served from 1914-19. He was seriously wounded while commanding the 10th Battalion D.C.L.I..

121

COURT MARTIAL - DEATH SENTENCE FOR DESERTION

Charge form for desertion, against Privates Broadwick, and Hood, printed form giving place and date of offence, nature of offence, names of witnesses, punishments awarded and by whom, all details as to charge filled in ink, signed by the commanding officer, and stamped, 115 x 215mm., Calais, 6 July 1917

£500 - 700

SENTENCED TO DEATH AND SHOT AT DAWN. The court martial charge form for desertion against Private Broadwick, 11th Warwickshire Regiment, with the sentence given "Death". Charged "Whilst on active service, absent until apprehended by the military police" (5 May 1917) Broadwick was condemned, shot on 1 August, and now rests in a military grave at Dranoutre Military Cemetery. He was one of 306 British or Commonwealth soldiers executed during the war, all of whom were eventually pardoned by royal assent in 2006. Private Hood, charged alongside Broadwick, had his death sentence commuted to fifteen years penal servitude.

119



120



To be returned to a.p.m. Calais, when completed

CHARGE. Army Form B. 252.
(See King's Regulations.)

11th B. Warwick 112 Bde 37th Division

**BATTERY
SQUADRON
TROOP or
COMPANY** *CHARGE against No. 17402 Lt. Brudenell 9/1796 - P. A. Wood*

Place	Date of Offence	Offence	Names of Witnesses	Punishment awarded	By whom awarded
<i>Calais</i>	<i>5/7/17</i>	<i>Whilst on active service I Absent until apprehended by the Military Police</i>	<i>1019 & 4 Squadron (Brudenell) 10875 - Hallam</i>	<i>Prison in DEAN 2 15 yrs P Sentence imposed</i>	<i>1337 6.7.17 A.L.A.I.S. J. G. C.M.</i>

Wm. S. C. King

D. D. & L., Ltd., London, E.C.

(Printed by Wm. Wainwright & Sons, Ltd., 100, Abchurch Lane, London, E.C. 4)

Major a.p.m.

Commanding Battery, Squadron, Troop or Company.

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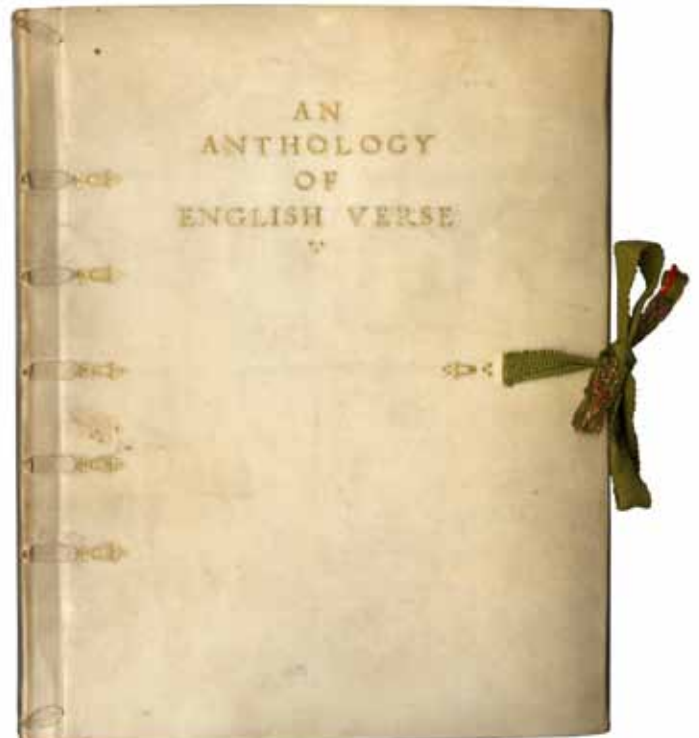
RUHLEBEN CAMP

JONES (DOUGLAS DOYLE) 'An Anthology of English Verse', manuscript, 84 pp., ink on paper, approximately 15 illuminated initials, 2 leaves with full decorative borders, 2 watercolours, 2 notes laid and pasted in explaining manuscript was made by Jones while prisoner of war in Ruhleben (dated 1972 and 1975), vellum, letter in gilt on upper cover, lightly rubbed, 4to (210 x 165 mm.), Ruhleben, 1918

£600 - 800

A remarkable production, given the circumstances in which it was made. Douglas Doyle Jones selects Shakespeare sonnets, Campion, Donne ('Presence in Absence', perhaps a reminder of loved ones at home), Blake, Wordsworth, Shelley, Keats, Yeats, and finally - poignantly - Rupert Brooke, with the dates "1887-1915". On his return to London, Jones assisted with the distribution of repatriation loans to former internees in European camps. Jones' Ruhleben papers are at Leeds University Library, and include another similar version of this manuscript.

Provenance: D.D. Jones; thence by descent to his grandchild, the present owner.



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RUHLEBEN CAMP

Archive relating to Reginald Friend, internee at Ruhleben Camp, comprising approximately 40 real photo postcards and 50 further photographs, 26 carbon copies of mostly typed letters, 18 issues of *In Ruhleben Camp*, 9 mimeographed Ruhleben newsletters, prospectuses of work at the Camp School for 5 terms, approximately 100 theatre programmes, and various other Ruhleben ephemera (including Vegetable Card for Horticultural Society, coupons for hot water, season ticket for Arts & Sciences Union, Camp School membership cards, soup portion card, 2 postcards, weekly timetables of lessons etc., programmes of events for Camp Sports, Cricket Association programme, Cricket Club subscription receipt, reference library member's ticket, and YMCA membership card), *some dust-soiling and light wear*, mostly Bochum and Ruhleben, 1914 to 1919

£2,000 - 4,000

In early 1914, Reginald Friend of Forest Hill, London, was working for the Deutsche Ammoniak-Verkaufs-Vereinigung in Bochum, between Dortmund and Essen. Friend's letters between April and October 1914 give hints of his concern as the inevitability of war sinks in. On the day Germany declared war on Russia, he plans to "wait calmly here until anything happens to disturb the present peace between England and Germany"; by mid-September, he feels that "England has made a terrible mistake in declaring war" given Germany's "enthusiasm" and "wonderfully thorough organisation". Remarkably, in October he was still working for the chemicals company, "receiving full salary" and "being treated in a most generous and considerate manner by [his] employers".

The roughly 5,000 British men who were in Germany when war broke out were not rounded up until November. Around that time Friend's correspondence ends, and Ruhleben Camp life begins. The Camp perfectly embodied strength in adversity, and its inmates fashioned an alternative Britain for themselves, with cricket matches, 'Bond Street' (a parade of shops), amateur dramatics, concerts, an offshoot of the Royal Horticultural Society, a thriving press, and inevitably a class structure. (Some former public schoolboys apparently paid less well-off internees to wait on them.) The photographs in the present archive depict scenes around camp, acting troupes in remarkably elaborate costume, and Friend himself, many captioned in pencil on verso and sent back to family in London.



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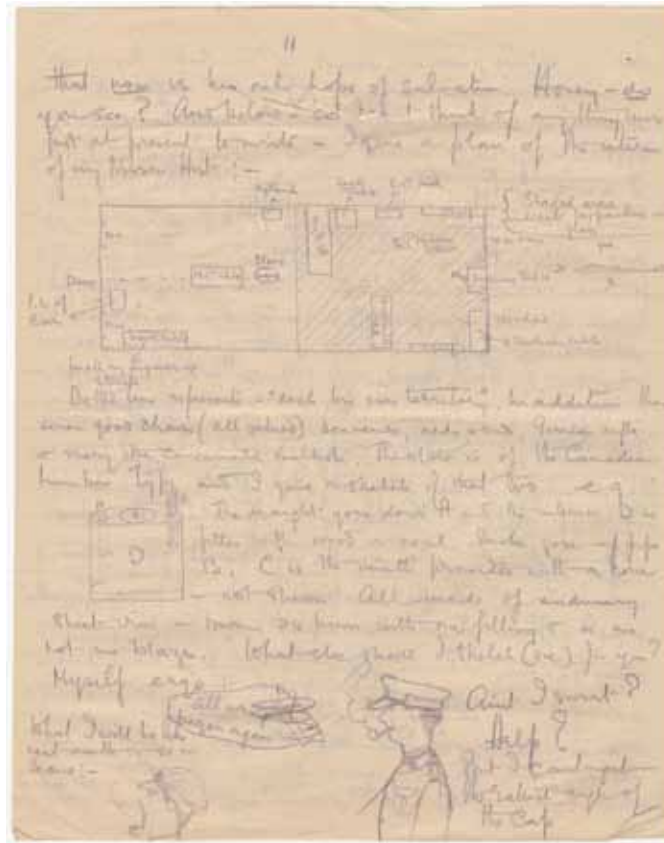
FRANCIS DODD

An archive of colour prints and correspondence relating to Francis Dodd's portraits important British Generals and military personnel, comprising: a collection of 36 coloured prints of Dodd's portraits, the majority signed by the artist, several with his comments on the sitters, page size 320 x 255mm., loose in purpose-made red half morocco gate-fold case by Sangorski & Sutcliffe, folio, [1917]--Album containing 46 autograph or typed letters signed by the sitters (on 3 occasions A.D.Cs) to Dodd thanking him for sending them copies of their portraits, mounted on stubs, red crushed morocco by Hatchards, 4to, [1917]--"British Generals", 54 photographic plates of Dodd's portraits of generals and other wartime images (and one self-portrait), mounted one per page recto only, each neatly captioned in ink, full dark red crushed morocco gilt by Hatchards, gilt lettered "British Generals. France 1917" on spine, g.e., folio, [1917] (3)

£1,000 - 1,500

Francis Dodd (1874-1949) was appointed as official artist to the Ministry of Information during the First World War. This archive relates to his commission to make portraits of major military figures, the series published by Country Life as *Generals of the British Army, 1917-18*, and includes colour copies of the portraits, mostly signed by Dodd, sometimes with an annotation on the sitting or sitter's personality; "General Home, a stalwart Christian", "General Plumer, 1st rater of the old school, precise, informed, tolerant", "General Allenby was much more cultivated than most the Generals. History, painting, & music were of real interest to him, he was large in body & mind but without expression", "General Rawlinson sat from 6am to 8.30am", "General Fanshawe, a frontiersman, excellent", Haldane "a reserved man, talked a lot merely to hide himself from me...", "General Maxse... a poor drawing", Birdwood "above the ruck, quick, sympathetic... no side, but no familiarity either.", Smuts "a dreamer, & a builder, strangely blended, a real tip top swell", General Godley "What a dressing down did I get from La[d]y Godley about this drawing.. I might have been her footman who had polished her shoes, v. amusing... poor Lady G.

so anxious to shine in reflected glory", and others, providing an insight to the artist-subject relationship. The letters from the sitters written, mostly from the Western Front, to thank Dodd for sending copies of their portraits are generally warm, their responses suggesting that the sitting had been an enjoyable interlude from the stresses of the battle front; Allenby ("... a valued & treasured souvenir"), Birch ("I trust you will be as successful with the Navy as you were with the Army. Don't go and get torpedoed"), Rawlinson ("It is excellent and so many of my friends out here [France] are clamouring for a copy... I would gladly purchase a couple of dozen..."), Holland forwarded his copy to his wife adding (on 28th April 1917) "Things have been lively here recently and will I hope continue so as we want to alter the map this summer", Pulteney also saying his wife would be glad of the picture and mentioning his having "a busy time since we met & some pretty stiff fighting...", Fanshawe ("I have sent it to my wife... she is not given to be complimentary, but one of my brothers was here when it came & thought it very good..."), Haldane (on 29 April 1917 "... I think it excellent and very well produced. We have had some hard fighting... in the first 3 days my corps managed to drive the Germans back 5 miles E of Arras, capturing 86 guns and howitzers, 55 machine guns... 63 officers, 2247 other ranks... I much enjoyed the visits you payed us and my 'sittings'"), Hunter Weston ("... the only criticism of the picture... is that perhaps you have rather lost the character of my principle feature, to wit: my nose, by making it (which is a thin feature) a little too thick in the bridge near the right eye..."), V.C. recipient Walter Congreve ("...I am afraid I am always a very difficult patient both for painters and photographers but you seem to have got at the difficulties fairly well..."), Cavan, described by Dodd as "a gruff sergeant major, sort of man, took himself seriously, poor chap", is the most negative "I do not like it. Not one of my own Divisional Generals knew it for their Corps Commander... my wife thought it was Hindenburg! I'm sorry I cannot say what is pleasing if I don't feel it but I never could". In contrast Fergusson writing in May 1917, is full of praise, adding "We had a most successful battle on the 9th April [Battle of Arras], not long after you were with us, and quite got even with the Boches. I wish you could pay us another visit and see the battlefield...".



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INDIA LABOUR CORPS - WESTERN FRONT

ALDERSON (Captain WILLIAM) A collection of 42 letters signed (typically "Billy"), to his mother ("Mother darling") and sister, reporting in great detail his activities as the commanding officer of the Indian (Ranchi) Labour Company, the preparations for departure, arrival on the Western Front (Bapaume, Arras, Amiens), establishing of railheads, living conditions, the horrors of war, etc., approximately 450 pages, mostly in pencil, the earlier ones in ink, several with small diagrams and illustrations (nissen hut, accommodation lay-outs, different bombs), 4to, Ranchi, 16 May 1817 to "France" 7 May 1918; together with 2 photo albums, containing upwards of 50 private gelatin silver print images of life (regiments, officers etc) in India before and just after the war (quantity)

£500 - 700

"I WANT TO FORGET WAR MUMMY DARLING - ITS A BLACK & BLOODY HORROR & DARKENS THE MIND OF HIM WHO HAS SEEN IT". A long sequence of letters detailing the movements of an Indian Labour Company, from its departure from Ranchi, State of Jharkhand in eastern India, journey via Aden and the Suez Canal to Marseille, and subsequent wartime activities in Northern France during 1917-1918. On landing in October 1917, having outlined the complexities presented by the censor, Alderson provides his first impressions, "... then there are the cripples - the soldiers with one leg - with no legs - with no arms - with one eye - totally blind. Oh it seems so sad. One bright lad we passed with the Croix du Guerre had both legs shot away... Mother darling I simply was appalled at the destruction - its like nothing on Gods earth that has ever been conceived before. Its hopeless & one felt a despair at all things when standing in the actual battlefield...". Working several miles behind the frontline, the Corps acted in a support role, Alderson lyrically describing the living conditions (including sketches), food, activities. A vivid example is his description, with drawings, of differing bombs and grenades; "pineapple", "Toffee apple", "the egg", "cricket ball", and "flying pig". On 7 August he describes a visit by the artist William Orpen "... roaming around the immediate countryside

and making pictures (fanciful for the most part) of the Battlefield... Orpen - the great William Orpen R.A.... the man who painted Gladys Cooper... the man whose pencil sketches are so exquisite", mentioning that he is housed in the "back blocks", has his own car and changing residence and "looks an old rake...". At work camouflaging tents he asks "can you not imagine my destructive tendencies let loose with these heaven sent opportunities... yard & yards of canvas... buckets & buckets of paint... I proceeded to paint an oak forest under shrapnel fire a-la futurist - cubist -post impressionist...". Amidst nostalgia for India, reports of the actual front are constantly referred to; the battlefield at Thiepval (20.8.17), the Australian engagements at Moguet farm ("I thought having seen Thiepval that I had seen the worst. But no - there is worse - Mouquet Farm beats it... The Australians got it very badly at Monguet - there were so many killed - and not only killed but lost - buried, blown to bits... today is the 16th Sept & tomorrow is my 29th birthday...". Bapaume and Arras (an almost joyful description of tanks and aircraft, 3.10.17). At the beginning of March 1918 the German army begun the 'Spring Offensive', a massive push to break through British lines, during which Alderson's company retreated - "Fritz had launched his attack!!". In a long letter, written over the period of a week commencing 22.3.18, Alderson writes that "about 2.30am the first shell landed about three hundred yards away - and then began to fall... I realized that duty or no duty it was my time to get a move on... Damned good men these Ranchis - not a sign of panic..", days earlier having travelled in an ambulance to Bapaume, and been confronted by his most harrowing moment. A bomb fell 20 yards away and, the dust having cleared "I saw the man. He had been hit behind by a piece of shell roughly seven inches by ten and it had torn its way through from back to front disembowelling & all but cutting him in half. Oh my God... ghastly! he was quite dead and so we passed on - our tyres squelching in the blood that lay in a splash across the road...", by 1 April reporting further retreat "backwards a bit where we will be on trench construction I believe...". The final letter is written in May from near Amiens, after a ten day leave in London, during which his men "had their photos taken - been down all the big streets & shopped as they willed - & finally on the 4th they were taken to Buckingham Palace & we all saw the King..."



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127

126^{AR}

JAMES MCBEY (BRITISH, 1883-1959)

Français Inconnus : Albert : The Advance on Jerusalem : Palestine - Blue Bonnet O'er the Border

Four etchings, 1917, each on laid paper, each signed and numbered variously with roman numerals in pencil, each with margins, 195 x 350mm (7 5/8 x 13 3/4in)(PL)(and smaller)(4)

£600 - 800

127

MIDDLE EAST

Album relating to the war in the Middle East, military and "everyday" scenes in Jerusalem, Basra, Egypt, etc., by an unidentified British soldier, upwards of 330 gelatin silver prints (mostly 95 x 95mm., or smaller, a few larger including 4 panoramic views of Jerusalem and desert), mounted mostly between 5 and 10 per page recto and verso, contemporary blue morocco, g.e., spine defective, oblong folio, [c.1917-1918]

£600 - 800

An unusual album recording events from a British soldier's service in the Middle East, including Palestine, Egypt, Basra. The images include aeroplanes (approximately 15, English and German, including the D.F.W. CV, mostly shot down), tanks (2, one captioned "tank captured by the Turks in the Second Battle of Gaza"), soldiers (encampments, a funeral, in cars etc., with digging equipment in the desert), a few of war damaged buildings. Also informal views and street "portraits" (vendors, water carriers, tribesmen with sheep); 5 good aerial photographs (3 numbered in the negative, "M2630 [33, and 36]"); a large portrait of ?the album's compiler in full Arab dress. Amongst others is a portrait of T.E. Lawrence in Arab dress in front of a wooden hut, and reproductions of a letter (dated 13.7.1917) by German ace pilot Gerhard Felmy relating to his aerial battle with Captain Murray Jones.

128*

FRANK HURLEY

Album containing approximately 96 photographs of Australian Imperial Force activities at the Front, *gelatin silver prints (each 145 x 200mm.)*, some with credit in negative "Australian Official Photograph", brief captions pasted below, ownership inscription of W.H. Driffield, original cloth, rebacked, folio, [Western Front, 1917-1918]

£5,000 - 7,000

After joining Ernest Shackleton on the *Endurance*, in 1917 Hurley was appointed official war photographer to the Australian Imperial Force and given the honorary rank of captain. He covered the Third Battle of Ypres, and his colour slides are among the very few colour photographs of the First World War (*ODNB*). The State Library of New South Wales holds a similar album, comprising photographs exhibited by Hurley at the Kodak Salon in Sydney in early 1919.

Image include: captured guns; Australian band marching through Bapaume; London buses used as transports; tanks; gunners in gas masks; the 'Vaulx Arms Hotel'; prisoners who rescued Australian wounded; field dentistry; corpses; hospital. Laid in is a leaf from a small album with 14 snapshots taken in Afghanistan and Burma, including executions.





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JEAN LOUIS FORAIN (FRENCH, 1852-1931)

A large collection of World War I subjects

Fifty six lithographs, c. 1917-18, each on wove, each signed and numbered variously from the edition of 300 in pencil, 360 x 560mm (14 1/8 x 22in)(SH)(50 unframed)(56)

£3,000 - 5,000

130*

CHARLES HUARD (FRENCH, 1874-1965)

The War Sketches of Charles Huard

The complete portfolio, 1915, comprising twenty lithographs, each on cream wove, each signed and numbered in pencil, signed and numbered 61 on the colophon, from the edition of 300, loose as issued, with the title page, table of contents and original grey portfolio, 365 x 285mm (14 3/8 x 11 1/4in)(folio) sold together with two artist's sketchbooks (3)

£1,000 - 1,500



131



131

131^{AR}

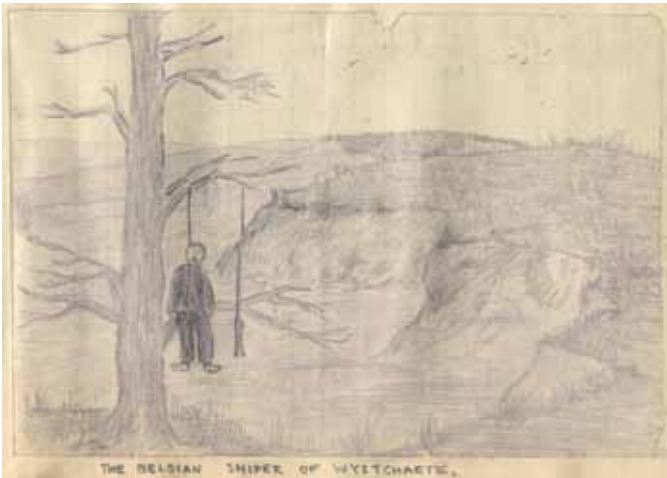
JEAN-EMILE LABOUREUR (FRENCH, 1887-1947)

Petites Images de la Guerre sur le Front Britannique
 The rare complete portfolio, 1917, one of only four such sets, comprising three progressive suites of the first, second and third (final) states before the lettering, each of 9 engravings printed with delicate tone, on laid, each impression signed, numbered '2' and inscribed with the corresponding state in pencil; together with a suite of the fourth state after the lettering, each numbered in pencil, with text by Roger Allard, title and justification pages and one of the cancelled plates (L.147), signed and numbered on the justification in black ink, printed by A. Vernant, Paris, unbound as issued in original wrappers within original marbled boards with printed label, overall 292 x 230mm (11 1/2 x 9in)(folio)(37)

£8,000 - 12,000



131



132

132

CANADA - WESTERN FRONT

Album of drawings of the Western Front, titled in ink "Mud, Misery & Murder", made by a soldier of the 102 North British Columbian Infantry Regiment, depicting scenes humorous and horrific of trench life in Flanders, the Somme, and Vimy Ridge, 26 amateur drawings, most in pencil (some coloured, a few in ink), mounted one or 2 per page (recto only), most captioned, images mostly approximately 130 x 180mm., half morocco, "C.E.F. 102 North British Columbians, Canada" metal cap badge embedded in upper cover, 4to, [1916-1917]

£500 - 700



133

"MUD, MISERY & MURDER" - A CANADIAN SOLDIER'S EYE-WITNESS VISUAL RECORD OF TRENCH LIFE AND DEATH. Executed in a naive, but vividly "alive" amateur style the drawings include: Gas attack in rain July 9th 1916; The Dickebusch Road, Aug 12th 1917; Dawn, St. Eloi 21 August 1916 (depicting Germans surrendering); Camouflage house with 15in gun in Ouderdoom; "The Belgian sniper of Wytchaete" (depicting the sniper hanging from a tree); images of the exterior and interior of a wireless station; a British aeroplane crashed; "No 1 Field punishment" (depicting a soldier strapped to a crucifix); Suicide Corner. Café Belge 1916; Advance Dump, Courcellette; "Extract Gen Orders. Telephone and telegraph lines may be run along the ground and tied back to any not too prominent object" showing lines attached to the outstretched arm of a dead soldier in a derelict landscape; The sunken road, Courcellette; Regina trench October 21 1916; "The chamber of horrors, Contalmaison"; "The morning truce, Fritz's stretcher parties & ours"; Three image of Tenth Street, Courcellette; Camouflage tree, Arras Road [and similar image of cross at Sailly, both objects hollowed out with a viewing ladder hidden inside]; Battalion signal station, Vimy Ridge; "Dirty Lizzie. German naval gun worried us from Lens for three months. Captured April 15 1917"; "Dickie", a horse killed in action; "Vimy. A quite day on the ridge"; "My home under the brow of the ridge" (depicting the bomb store beneath a trench named 'Vincent Avenue', and others.

133

AFTER LUCY ELIZABETH KEMP-WELCH

Forward - the guns!
Photogravure, 1917, with margins, 41.5 x 81.5cm (16 3/8 x 32in)(l) together with 'British Forces Landing at the Dardanelles, April 1915' lithograph, after Walter Thomas, 1915, with margins, 44 x 67cm (17 1/8 x 26 3/8in)(l)

£500 - 700



134

134^{AR}

SIR MUIRHEAD BONE HRSA HRWS HARIBA HRE LLB D LITT (BRITISH, 1867-1953)

'The Orangery of Danicourt Chateau near Peronne, May 1917' signed 'Bone' (lower right) and inscribed with title and date (lower centre)
charcoal
51.5 x 73.5cm (20 1/4 x 28 15/16in).

£500 - 700



135



135

135

EUGÈNE LOUIS GILLOT (FRENCH, 1867-1925)

Battleships at anchor; An armed merchant Q-boat, a pair one signed 'E. Louis Gillot' (lower right) watercolour each 38 x 49cm (14 15/16 x 19 5/16in).(2)

£2,500 - 3,500

Eugène Louis Gillot was one of France's most well known war artists. He was commissioned by the *Musee de l'armee* in 1914 to produce an artistic record of the war and was sent to various locations such as the Marne and Ypres to paint and sketch what he saw. In November 1916 responsibility for French war artists transferred to the École des Beaux Arts and Gillot as well as other leading French artists such as Charles Fouqueray (1869-1956) were sent on *missions artistiques* one of which took Gillot to the French naval port of Toulon in 1917 where he produced a number of watercolours and drawings detailing the French navy and merchant ships at anchor. It is likely that the two works in the present lot date from this period. For further reference please see P. Jude & C. Carré-Mével, *Eugène Louis Gillot et les Beaux-Arts de la mer*, Rennes, 2011.

136^{AR}

SIR MUIRHEAD BONE HRSA HRWS HARIBA HRE LLB D LITT (BRITISH, 1867-1953)

Building a liner at Greenock, On the Clyde
Lithograph, 1917-18, on wove, signed in pencil, with margins, 510mm x 360mm (20 1/8 x 14 1/8in)(l)

£500 - 700



136



137

137

SILVER PRESENTATION EQUESTRIAN CLOCK, XII LANCERS

Comprising a mounted figure of a Lancer on a rectangular plinth, the clock with lance pennon hands and the face with Roman numeral and *Royal Lancer* surrounded by a Garter ring and mounted onto an oak base with a silver plaque inscribed *Presented to Major A B Reynolds XII Lancers by his brother Officers on his marriage 29th January 1918*. By Carrington & Co. Hallmarked London 1919. 9.5x7.5x15ins.(24x19x38cm).

£1,000 - 1,500

Major (later Lieut.Colonel) A B Reynolds 1879-1940. Joined the 12th (Prince of Wales) Royal Lancers in 1900 and served with them in the South African campaigns, where he was mentioned in dispatches and was promoted Major in 1914 shortly after the Regiment had arrived in France. He briefly commanded the 12th Lancers during 1916 and was promoted to Lieutenant Colonel in command in 1918. He was awarded the Distinguished Service Order at the end of the War for his notable service. He retired in 1928.

The 12th Lancers served on the Western Front throughout the War, in 1914 and 1918 on horseback and unmounted in between, taking part in the battles of Ypres and Arras. They served as part of General Gough's 2nd Cavalry Division until 1919. The 12th are notable for mounting a cavalry charge against a Prussian squadron in 1914, an event still celebrated today as the last time British Cavalry charged with lances.

138

A GEORGE IV SILVER PRESENTATION HIPFLASK

by Charles Rawlings, London 1822,

Of typical shouldered form with screw stopper and attachment with detachable cup, engraved with two crests and a presentation date: "24th Feb 1918," height 16.5cm, weight 9oz.

£600 - 800

The crests indicate that the present lot was probably presented to the Revd Sir Montagu Harry Proctor-Beauchamp (1860-1939), 7th Baronet, on relinquishing his short (1914-18) term as Vicar of Monkton Combe, Somerset.

The Revd Montagu Proctor Beauchamp was missionary in West China from 1885-1910 and served as Vicar of Monkton Combe from 1914-18, during which time he was Chaplain to Mediterranean Expeditionary Force (Mentioned in dispatches) but succeeded in 1915 to the family baronetcy when both his eldest son and elder brother were killed at Gallipoli.

On relinquishing in 1918 his war-time appointment in the Diocese of Bath and Wells the Revd. Sir Montagu returned to overseas service as Chaplain to the North Russian Expeditionary Force in 1919, retiring when appointed Hon. C.F. in 1921.

His successor in the baronetcy was Sir Montagu's third son, Ivor, a medical member of the China Inland Mission.



138



139

139

A MEMORIAL MONTAGE TO G. BURRELL, R.F.C., R.A.F.,
 a framed and glazed display mounted with cartridge cases, medals, three fretwork panels, depicting scenes from the New Testament, R.F.C. badge and buttons, uniform badge and portrait photograph, with dedication in manuscript *Fabric taken from von Richthofen's Fokker DRL died April 24th 1918. G Burrell R.F.C. R.A.F., 31 x 25ins (79 x 63.5cms)*

£2,000 - 3,000

140

A WW1 PERIOD FRAMED AND GLAZED MEMENTO MORI CIRCA 1918

Comprising a black and white photograph of a Continental artilleryman (possibly a farrier) in a horseshoe-shaped frame formed from an iron nail with copper 'nails', surrounded by a display of ten various finely wrought edged weapons, all probably made by the man in the photograph, mounted against a burgundy velvet background 53.3 cm. x 37 cm.

£600 - 800

141

A PATRIOTIC SILK-WORK PICTURE

Depicting a lion rampant on a Union Flag draped on the White Cliffs, surrounded by the flags of the allied Nations. 20x20ins.(51x51cm) framed.

£200 - 300

142

A TRENCH ART BRASS FOUNTAIN PEN STAND

constructed entirely from found materials, the base comprising a 75mm shell case with Royal Artillery button applied to top and a Regimental badge to the side inscribed *Victory 1918*. A pen stand from bullet cartridge cases supports a dip pen. To the back, a brass German helmet mounted onto a bayonet, the top lifting to reveal an inkwell. 8ins(20cm)high.,

£300 - 500

143

KUGELBAUCHKRUG,

an amusing stoneware jug moulded in the form of a military member of a mountain rescue team in brown and blue, complete with helmet, knotted rope over the shoulder and axe suspended from belt, pewter mounted rim and decorative heart-shaped thumb piece, 6 3/4in (17cm) high

£250 - 350



140



141



142

W.W. LESSLIE

Five autograph diaries kept by Armourer Staff Sergeant W.W. Lesslie of the Army Ordnance Corps, covering his service on the Western Front from his departure for France on 7 November 1914 (until January 1919); on arrival he is at once involved in laying lines as he moves towards the front line (18th passing a village "that has been blown to pieces... a man, woman, and three children moving the bricks & debris to get some pots and pans etc underneath... it was a sight that brings home to one the miseries of war... the snipers are very troublesome. I was sniped at coming back, but he must have been a rotten shot, being at least 25 yards off"), 20 November "The 33rd Battery dropped three shells slap bang into one of the German trenches today killing 20 of them...", 27 November "The poor chap that was shot through the head is dead... [due to heavy bombing] one of the houses where 10 men of 33rd Battery were sleeping collapsed, breaking one of drivers neck... we buried him at 3pm today", 4 December "... whiz came a shell bursting 50 yards in front of me. I took a flying leap into a ditch half full of water... about 100 shell came, bursting in lovely series but all in front of me" [that evening enjoying a rare good meal of tinned salmon, lobster, liver paste and peaches]; the second diary concerns the build up to, and fighting at, the Battles of Neuve Chapelle - 11 March "Our brave chaps and Germans are lying dead in all directions and the Germans especially are blown to pieces, limbs all over the place and they have turned yellow as mustard clothes and all, the effects of Cyddite... the din is awful, all last night I tried to sleep, the din and scream of the shells running through my brain and the sight of the wounded and dead", throughout logging numbers of dead in his own Brigade, updates on manoeuvres, rich in detail "... awful at the trenches it is not war but sheer murder...", at Richebourg the capture of three spies ("One was disguised as a priest, and two as women, they had a drum-head examination, and shot directly afterwards"), and the town church destroyed by aeroplanes resulting in the death of three civilians, the diaries occasionally offering glimpses beyond the relentless pressure of life under fire through letters from his wife Tess (April 13 1915 "Two letters... the last with none too cheering news. that the kiddies are down with measles"), followed by a report of a football match between the Brigade staff against the Black Watch, the game interrupted by a shell exploding ("...only one man was slightly hurt") after which continued ending in a 2-2 result; hardly ever more than a thousand yards from the frontline trenches, his day to day duties (line laying workshops, repairing guns etc.), aerial dog fights (which seem to inspire a particularly poetic response), ebb and flow of attacks and prisoners captured, mention of other brigades, Canadian reinforcements, "...278 men of the 2nd Royal Scots under arrest for mutiny", the third diary covering the period to the end of May 1916 with activities near Fleurbaix, Armentieres, Amiens, Albert, including gas attacks ("...ones eyes run, nose dribble in fact it is about the most awful thing I should think that one can go through."); on 6 May the strain on Lesslie is fully expressed on hearing of news of a Bill for the retention of all staff - "... there is no hope for us poor devils. May God curse the men responsible for it with every curse that is possible, and after this the glorious & free nation of Britain deserves to lose... for I am disgusted and ashamed to be an Englishman after this... [continuing, on the 9 May, after a shell hit a clerk (a married man with two children) blowing off his left arm and right hand - later we learn he died on 12 June] I shall never get over this treatment, and from henceforth I am a socialist", comparing the leave given to an officer (8 days every 3 months) with that of a 'Tommy' (once in 2 years, and "after this war let them look for themselves for there is mutiny everywhere and only the fear of being put up along-side a wall and shot is preventing open mutiny"); despite his depths of despair by June 1916 [fourth diary] Lesslie he is reporting on the bombardment of Albert, vividly describing operational actions, successes and deaths (20 June "One of our

parties of trench mortar Batt were taking up mortar bombs this afternoon and a German shell dropped right amongst them blowing them up and all and it make a fearful mess of them, blew them all up into little pieces, it was a rotten sight and they had to collect the pieces into bags"), leading up to the first day (July 1) of the Battle of the Somme, "7.15am. The Battle is raging now and the din is something awful... If all go well we expect to advance with the Batts at 10am up to Pozieres...", 4 July "...the only thing we can get to know is that the poor old 8th div is wiped out again trying to take La Boisselle... my eyes are bad with want of sleep and I got the severe doses of weeping gas", the toll mounting - 17 July "... the Batts in an awful position, they were properly smashed up yesterday. The 32nd have sgts killed, 5 men killed and 19 wounded... the 36th Batt have Lieut. Carden killed, 3 sgts killed, 2 wounded... it is a rotten shame we have had to come up her to cut the wire for the glorious Australians. They absolutely make us sick, with their swank and talk... but have'n't the guts to go up into the front positions to cut wire, and have to fetch the poor old 8th or what is left of them to do it for them...", at last getting a month's leave at the end of September - on his return to the trenches immediately under a major gas attack, and into 1917 on the front; 28 January 1917 "7am. I am lying in an old German dugout just behind Clery-sur-Somme, another part of the line that we have taken over from the French... This dugout or series of dugouts is splendid, as safe as houses it being really a tunnel about 30ft under the ground which runs for about 1.5 miles right along the bank of a valley, with flight of steps going down to it about every 100 yds...", but on the surface (February 4) "It is a sight to go up there. Hundreds of dead horses blown to pieces, engines, guns... French and German shells, steel helmets... all the refuse of a big battle... had a telephone message that America has broken off relations with Germany, and 6 months added to the war...", pushing onto Peronne by March, and continuing on in France, until his unit of the Royal Ordnance Corps was transferred to Italy, arriving in Mantua by 12 November 1917, two weeks later billeted nearby establishing a workshop in a disused silk factory; on January 8 1918 "Another year is here and still at war... we have had a lot of bombing, the Huns coming over every night...", with the next months quieter, on April 4 moving workshop again "The Italians seem to be very eager to hand over the line & gun positions, but not at all eager to hand over the back areas", and at last able to worry more about the lack of news from his family than enemy action, in June even take a week-long holiday to Rome, but in hospital from late August until his release on 5 November, reporting that due to "Influenza, the Spanish sort... all the hospitals are full & any amount of deaths", the final news of the end of the war on 11 November "was funny, not a cheer or rejoicing in the [work] shop. Everybody is awfully fed up with the war ye one would think we did not care... Hudson & I celebrated by having two packets of biscuits & a cup of coffee", and - still near Padua by December 1918 - writing "Everyone very fed up... and unless they make a start soon to demobilize am afraid there will be trouble...", and on the last entry, before the diary abruptly ends, written on 28 December 1919 "This is a fearful life... and it would not take much to make the men mutiny. Feel just like it myself..." *approximately 494 pages, fully filled with entries mostly in indelible pencil, original cloth or paper wrappers, age soiled, 8vo* November 1914-January 1919

£5,000 - 7,000

A REMARKABLY COMPLETE, CANDID RECORD OF THE GREAT WAR ON THE WESTERN FRONT - "THERE ARE PIECES OF DEAD MEN ALL OVER THE PLACE" - FROM NOVEMBER 1914 UNTIL DECEMBER 1919.

June 29th
of to supplement, some parcels have
had a lot of very heavy things, but
kept all right by itself. We shall
soon be able to have fallen on other parts
than where I have been although
your access to the 38th is still
I dropped madden out by increasing
weight and we are working on the
road to get behind me. There
is still interest and there are good
things for the future. It is all of
casualties on our side have been
reduced from 1000 to 500. A 5th
division, with a division of the 5th
and killed 9 men and were in it.
The 4th division was brought
down part on one night. The airplane
with the pilot both smashed but
otherwise all right. It is a bit
again. The attack starts on Sunday
morning and it looks it does as it
is not hit over.

July 1910

1st 7:30 am. The great attack is going
now and the day is something
perfect. The last time I saw
at that night and day. Had 300
and night and 3 1/2 the night before
I was heavy bombardment by both
sides and it has been going
more intense each day. The attack
proper started at 6:25 am. There were
the use of it 10 am. Packed up
ready to advance and back at
8:30 am. The real for the day are
in battle but not badly, and 8:30

long as we advance with our
that. The bombardment started at
6:25 am, and I believe our advance
goes at 7 am so hope that they
now some of them have captured
the trenches. It is as full as
advertising and there is well, they
shall be pushing all over the
place and are even with out
light and hope. If all go well
we expect to advance with
the battle about 10 am up to
figures then take the rest line
of defenses and if successful
the 5th Army advance through
what remains of us, and when
on what we organize. You had
your us victory and it will
be great and a great. I am thinking
of you sweetheart, and shall
do so all the time. God bless
and guard you sweetheart.

4th 2nd The battle has died down
and things have come to a stand
still for the time being. It is
very difficult to get any news. The
only thing we can get to know
is that it is possible to know
not again. Hoping to take
the 11th Division some of our
made on the attack with the same
results as our previous morning
with the use of the machine and
then being down back on the
are possibly used out. For the
last 3 days it has been a little

CHARLES FREDERICK PETERS

"Rough diary of dates & ... experiences during period of entering of army to leaving army", kept by Charles F. Peters of 20th Light Division, and 6th Battalion, Royal East Kent Regiment, 45 pages (mostly recto only), pencil in a neat hand on lined paper, original blue boards lettered in blind 'The Universal Reporters Note Book', worn, 8vo, [1914-1917]; together with an autograph letter signed ("J. Vincent Hitchcock, Capt.", of the 6th Buffs), informing Mrs Peters of her son's death "in action" on 18 March 1918, 1 page, 22 March 1918 (2)

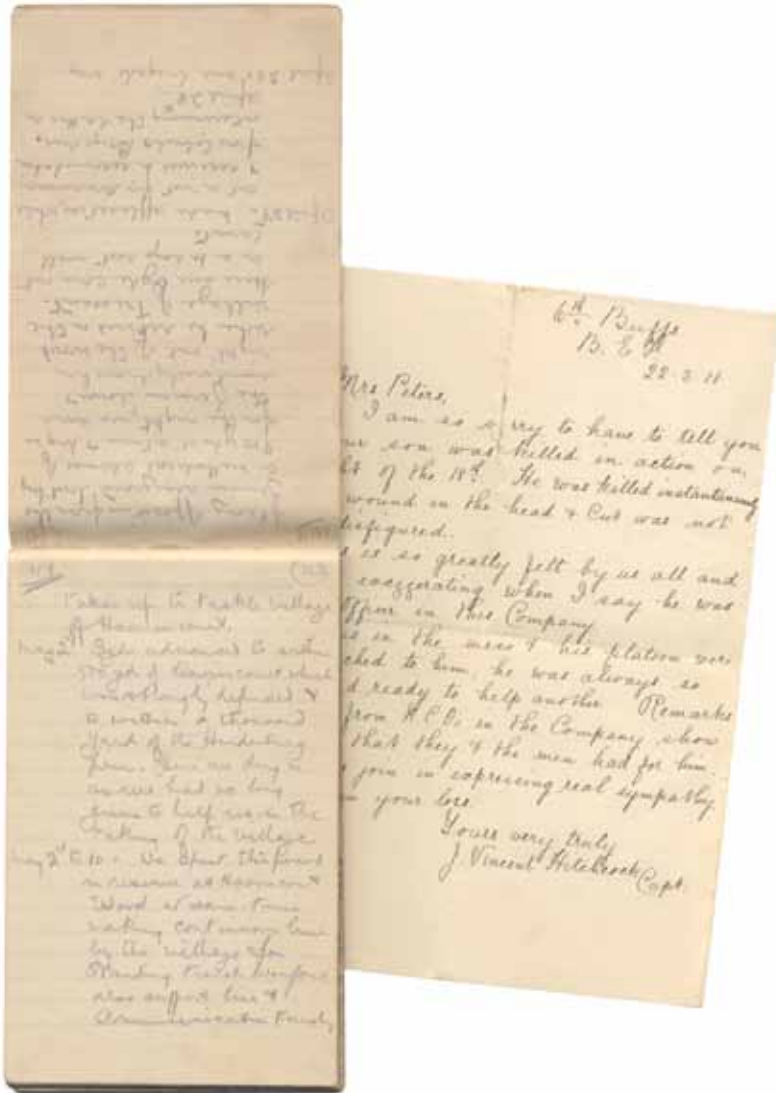
£1,000 - 1,500

"I am so sorry to have to tell you that your son was killed in action on the night of the 18th [March 1918]. He was killed instantaneously from a wound in the head but was not greatly disfigured..."

Charles Peters was working on the railways at Aldgate East, London on the outbreak of war, and enlisted ("with my work chum G. Davis") at Fulham on 3 September into the 20th Light Division. The first 12 pages of the diary cover his period of training from Bodmin to Godalming, gaining his first stripe and being reviewed by the King, before embarking on SS. *Onward* for Boulogne on 25 July 1915. On 7 August, from near Hazebrouck, "we journeyed up to the trenches to dig a communications trench. It was night & here we received our first experience of being under rifle & shell fire... and received our first casualties"; on 5 September "we started to actually take our part in the line against the Germans... Sept 25 & 26th when during Battle of Loos we made our first attack... at this time conditions were such that the Germans could send us 10 shells back to our one", and Christmas day was celebrated with "only bully & wet biscuits..."

On January 1 he recorded the death of "W. Gray, one of the four who banded together at Penzance [his earliest billet on signing up]", two days later his promotion to Corporal, and on the 9th "lively fighting for two hours. Germans used fire to ward off gas we sent over... our gas masks which up to then had been a pad on a piece of rag were replaced by one with a tube to it". "Full engagement underway at Ypres Salient", attack on "The Bluff", "from July 1st to July 26, trench fighting very hot & casualties numerous", at Guillemont (8 September) "our Div having had nigh on 8'000 casualties", Le Transloy, Mailly, and other battles on the Somme - one after another, with minimal time to recover, "terrible amount of water and mud here then, took rope with us to help men who sank in the mud. Several in mud helpless for two or three days...", some relief at Christmas with "big pay day and plenty of Champagne. On 28 January 1917 "an officer and myself got lost in no mans land & only saved from walking into the Germans hand by having two of them shout & some more talking softly". By 16 April "fighting line in front of Fritz and around the task of driving the Germans out of Havincourt wood which was 2 miles in depth & thick trees... by a methodical advance of 88 yds at a time & dig in for the night, we wore the Germans down... 4 days rest well deserved", before moving to within a "thousand yards of the Hindenburg line".

On 12 May Peters returned to England for a month's leave, spending "a deal of time with Ella and very enjoyable". The diary ends on 8 August with Peters taking his first examinations, which led to his officer's commission; after which he returned to the Western front as Second Lieutenant in the 6th Battalion of the East Kent Regiment (The Buffs). As the letter sent to his mother records with sombre simplicity, Peters was killed in action on 18 March 1918.



146

A GREAT WAR M.C. GROUP OF FOUR TO SECOND LIEUTENANT T.H.HAINE, DEVON REGIMENT, LATE ROYAL ENGINEERS,

Military Cross, G.V.R.; 1914-15 Star (113036. Sjt.T.H.Haine, R.E.); British War and Victory Medal (2.Lieut T.H.Haine.). With Altipiani Medal. The first and last in boxes of issue. *Extremely fine.* (Lot)

£800 - 1,000

M.C. London Gazette 16.9.1918.

For conspicuous gallantry and devotion to duty in reconnoitring for and successfully carrying out a daylight raid in full view of the enemy trenches, and bringing back a prisoner in spite of violent resistance. The operation was carried out in full view of our lines, and furnished a splendid example of daring leadership and coolness.

Sold with original cutting for the MC citation and a newspaper cutting noting that on 23 November, the 9th arrived at Legnago in Italy. They moved to the Piave, and went into line there. Compared with France the Devons professed to find the Italian conditions a picnic, and they promptly dubbed their sphere of operations the 'Convalescent Home'. After a spell on the Piave they moved back, but soon returned to the Asiago Plateau, where they took part in a number of raids. here Sec-Lt T.H.Haine and Sec.Lt L.Sutton gained Military Crosses, and Sergt J.N.Williams the D.C.M. for taking a prisoner where others had failed to do so for the purpose of obtaining information."

147

PAIR TO SECOND LIEUTENANT J.C.CRAWFORD, ROYAL HORSE ARTILLERY,

British War and Victory Medal (2.Lieut J.C.Crawford); Memorial Plaque (John Crane Crawford); Memorial Scroll. Mounted in contemporary frame with officer's cap badge. *Extremely fine.* (Lot)

£500 - 700

Second Lieutenant John Cane Crawford was killed in action on the 31st August 1918, aged 18, serving with 14 Brigade. He was the son of Lieutenant Colonel J.C.Crawford of the Manchester Regiment, of Cranham, Ashtead, Surrey. He is remembered in the Dantzig Alley British Cemetery, Mametz.

The lot comes with a detailed photograph album put together after his death, ranging from school portraits (Cheltenham College), to service in the RHA and his headstone, with a variety of correspondence and ephemera including his warrant, letters of condolence, slip for WW1 medals, birth certificate, silver photograph frame, horseshoes (2) etc.

148

A GREAT WAR M.M. GROUP OF FOUR TO PRIVATE J.WALLER, GRENADIER GUARDS,

Military Medal, G.V.R. (16514 Pte J.Waller 2/G.Gds.); 1914-15 Star (16514 Pte J.Waller. G.Gds.); British War and Victory Medal (16514 Pte.J.Waller. G.Gds.), with certificate of discharge. Pair to Second Lieutenant A.Waller, British War and Victory Medal (2.Lieut A.Waller.). Mounted as worn. *Extremely fine.* (Lot)

£300 - 500

M.M. London Gazette 12.7.1918.

Sold with photographs of him in ceremonial uniform outside Buckingham Palace, and of Guardsmen in uniform.



146



147



148



149

149

ITALIAN AVIATION

Pair of albums containing approximately 100 photographs recording various activities of the fighter, bomber and reconnaissance squadrons during the Great War, many air-to-ground photographs showing shell and bomb damage, airfields and trench systems, other images of aircrews and servicing personnel with their Ansaldo, Caproni and other aircraft, air-to-air images, Squadron line-ups, some American flyers with Caproni machines, airships, portraits of pilots, signed photographs, *gelatin silver prints, some printed later, various sizes, modern cloth, oblong folio, [1914-1918] (2)*

£250 - 350

150

AVIAZIONE

a collection of approximately 50 photographs of German, Italian and other aircraft including crashed and derelict machines, reconnaissance photographs with feature recognition pamphlets, Gabrielle Annunzio with other Squadron personnel, a signed portrait of an Italian aviator, captured aircraft on public display, a rare air-to-air image of a Nieuport scout engaging a Brandenburg reconnaissance machine, various groups of pilots, German recognition material, in album

£200 - 300

Provenance: Maxwell-Hunt Collection

151

MANFRED BARON VON RICHTHOFEN,

sepia photograph of souvenir hunters ripping fabric from the airframe of Richthofen's Fokker Dr 1, 5 1/2 by 7 1/2in (14 by 19cm)

£100 - 200

Provenance: Maxwell-Hunt Collection

The Dr 1 was brought to Poulainville by the salvage party attached to No. 3 Squadron A.F.C. after the action on the 21st April 1918 during which Richthofen was shot down. Much controversy remains with regard to this incident. Officially Captain A R Brown D.S.C. has been credited with shooting down von Richthofen but Army units on the ground also claimed the kill.



152

152

ITALIAN AVIATION

Album containing approximately 73 photographs of aircraft, pilots and other personnel of the Italian airforce, aircraft types including the Adam-Caltarni fighters, various Caproni "bombardment" machines including the massive Ca42 triplane, the SVA 10, the Arisaldo "Ballila" scout, some air-reconnaissance images, the sea-base at La Spezia, pilots with their aircraft, the King of the Belgians in conference with general Diaz, three images of a seaplane carrying warship, the Emperor Charles of Austria with officers, an interior view of the airship N.1., the visit to Caproni aircraft factory by the Royal Air Force and British Army mission on August 8th 1918, a Squadron reunion and others, *gelatin silver prints, various sizes, some printed later, a few inscribed on verso, contemporary boards, oblong 4to, [1914-1918]*

£200 - 300

153

ITALIAN OFFICER

Photograph signed ("L. Meino") and inscribed in Italian (loosely translated "To Signora Ada Vio among Italian ladies the most stunning example of patriotic love, with admiration"), *full-length portrait of the well decorated officer holding a cigarette in his right hand, gelatin silver print, framed and glazed, image 215 x 165mm., [c.1918]*

£100 - 150

154^W

A GOOD FLYING SCALE MODEL OF A FOKKER EV/DVIII,

with wooden airframe covered with fine fabric representing the famous “lozenge” camouflage, white rudder, olive green mainplane, the fuselage sides with unit or personal markings, national markings of the period, lacking cockpit details, the upper forward fuselage mounted with twin dummy Spandau machine guns, the engine cowl concealing three cylinders of a dummy 140hp rotary, the vacant space for a diesel working engine to drive the 12.5ins (31.8cm) diameter propeller, with working control surfaces, on rubber tyred main undercarriage with tail skid, wingspan 41in (104cm)

£350 - 550

This is a model of last Fokker designed Scout to enter World War 1, known as the “Flying Razor” only approximately forty of these aircraft reached the Imperial German Airforce before the cessation of hostilities.



154

155^W

A FINE SCATCH BUILT SCALE MODEL OF AN R.A.F B.E.2C 2650 “TASMANIA”

a flying scale model of this famous Royal Flying Corps reconnaissance aircraft, built by Tony Clements approximately 50 years ago and modelled on the then fifty year old machine on display at the Imperial War Museum, London. The spruce and balsa airframe covered with tissue finished in all-over buff representing natural doped linen, with national markings of the period, the pilots and navigators wicker seats with lap straps, the pilots cockpit with modelled instrumentation, trench map, control column, rudder pedals and throttle control, the observer’s cockpit with similar trench map, side mounted Lewis gun and spare ammunition drums, the engine cowling with twin vertical exhaust stacks for the 150hp Hispano-Suiza engine (engine missing) with 13 3/4in (35cm) diameter four blade wooden propeller, the upper and lower main planes strut braced with tensioning wires, the fuselage on strut-braced bungee-sprung main undercarriage, the disceal with rubber tyres and sprung tail skid, wingspan 55in (140) cm

£600 - 800

A total of 1801 examples of this machine were issued to the R.F.C./ R.A.F.; this aircraft designed by Geoffrey de Havilland was in service in various versions from 1912 until 1918.



155

156

ROYAL AIR FORCE POSTERS

5 instructional posters: Night Flying, ‘Searchlights’--The Last Loop (2 copies)--Strafed--Beware the Hun in the Sun, lithographs, approximately 680 x 1000mm. or the reverse, Air Technical Services / Royal Air Force, 1918 (5)

£500 - 700

An attractive series of posters, “intended for Official use only”, and with entertaining instructions for pilots of the newly-formed RAF: “While downing a Hun your machine may have been seriously damaged without your knowledge”; “If the searchlights should succeed in picking you up, your road to safety lies in judicious stunting”, etc.



157

157

AERIAL PHOTOGRAPHY

Pair of albums of aerial photographs of various battlefields, *gelatin silver prints, mounted, with neat ink captions below and occasionally on image, several of the photos collaged together or folding, images mostly 155 x 210mm., contemporary half morocco, worn, folio, 1915-1918--Notes on the Interpretation of Aeroplane Photographs, publisher's blue printed wrappers, folio--Illustrations to Accompany Notes on the Interpretation...* Series A, *photographically printed throughout, gelatin silver prints, publisher's boards, large 4to, [France], General Staff (Intelligence), February 1918 (4)*

£2,000 - 4,000

STRIKING SERIES OF AERIAL PHOTOGRAPHS. The first album opens with a portrait of a Royal Flying Corps photographer with plane and camera, and a photographic lorry at Cassel in 1915. Aerial images include: Passchendaele, 16 July 1917; the first German gas attack, southeast of Ypres; first photos of the Hindenburg Line, 25 March 1917; Hindenburg Line after a week's shelling, 8 April 1917, preparatory to assault by 1st ANZAC; Hindenburg Line, 6 April 1917, folding collaged panorama; barbed wire and recent shelling made evident by snow, 22 January 1917; bombs falling from a plane near Schaap Balie, 20 July 1917; effect of explosion at British Ammunition Dump, Audricq, July 1916; fort in Lille used as German headquarters, 1915; Lens burning; Lagnicourt, 24 March 1917, houses destroyed, trees felled preparatory to German retreat; opening of the final offensive, 25 July 1918.

There are a few snapshots taken from the ground, including: asleep in the trenches near Spanbroekmolen, 1915; entrance to No Man's Lane under parapet; sniper in E2; jumping-off trench for 1 July 1916, near Gommecourt; observation post panoramas, Lens and between Hulluch and Loos, 1916 and 1917.



158

158^W

A VERY RARE CAPRONI CA4 (CA40) TWO-BLADE LAMINATED WALNUT PROPELLER, ITALIAN, CIRCA 1918,

the 5.75in(14.5cm) deep boss stamped *APP TRIPLANO*, above the manufacturer's trademark, further stamped *IF* (Issota Fraschini) *S1599S CAT 600 AP.155.P D.300 D* one face stamped with the inspectors mark *DTA* within a circle, the other stamped *1599 1 18* revered January 1918, the finely contoured blades with rounded tips, together with folio of illustrated notes *118.5ins(300cm)diam.*

£1,800 - 2,200

Literature

Abate (Rosario), Alegi (Gregory), & Apostolo (Giongeo): *Aeroplani Carroni, Gianni Caproni and his Aeroplanes, 1910-1983.* p.79 shows the Ca4 modified to a Ca40 standard with rounded blade tips.

The Caproni Ca4 was an unusual twin-boom triplane heavy bomber designed in 1917. A central nacelle located between the booms housed the pilot and gunner, together with a bomb bay. Eight different variants were developed during the war. Fitted with three engines of c.250hp each, one at the front of each boom in tractor format and the third in pusher format at the rear of the nacelle. Additional gunners could be carried in each boom. The variants bore Caproni designations from Ca40-59, some of variant Ca41 were fitted with the Isotta Fraschini 6 cylinder motor. In service with the Italian airforce and also employed by the RNAS.

159

AN INERT 6 PDR. ARTILLERY SHELL PRESENTED TO THE LIVERPOOL VICTORIA FRIENDLY SOCIETY DATED OCTOBER 1918

The brass shell-casing engraved 'Presented To Liverpool Victoria Friendly Society Who Bought £100,000 of War Bonds In The "Feed The Guns" Campaign October 1918'

48.5 cm. long

£600 - 800

£100,000 in 1918 is the equivalent of about £4 million in today's money.



159



160

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A GREAT WAR M.M. AND PAIR TO PRIVATE A.FOX, HAMPSHIRE REGIMENT,

Military Medal, G.V.R. (14021 Pte A.Fox. 4/Hamps:R.); British War and Victory Medal (14021 Pte.A.Fox. Hamps.R.). Three to Gunner A.Fox, Royal Artillery, 1914-15 Star (23111 Gnr.A.Fox. R.G.A.); British War and Victory Medal (23111 Gnr.A.Fox. R.A.). Pair to Private C.Fox, Yorkshire Light Infantry, British War and Victory Medal (31617 Pte.C.Fox. Yorks.L.I.). Pair to Worker F.Hastings, Q.M.A.A.C., British War and Victory Medal (8181 Wkr.F.H.Hastings, Q.M.A.A.C.), with remains of postage envelope. British War Medal (8239 Wkr.M.Fox. Q.M.A.A.C.), with W.A.A.C. cap badge. *Very fine or better.* (Lot)

£500 - 700

M.M. London Gazette 17.6.1919.

Private Charles Fox of the Yorkshire Light Infantry enlisted at Bradford. He was killed in action on the 12th March 1917 and is buried in the Beaurains Road Cemetery, Beaurains.

Worker F.Hastings married Private A.Fox.

161

A SET OF SIX EARLY 20TH CENTURY WORLD WAR I MENU HOLDERS,

by Goldsmiths and Silversmiths Co., London. Hallmarked 1914-1918 representing the various Commonwealth Forces; British Army & Navy, India, Canada, Australia and New Zealand, each modelled as a standing military figure on circular plinth base with menu holder attached to the base, weighted, 3.5ins(9cm)high each. In a blue velvet lined case.

£600 - 800



161

162

WILLIAM MINSHALL BIRCHALL (BRITISH, 1884-1941)

'Protecting the Battle Cruisers'
signed, titled and dated 'WM Birchall 1918' (lower left)
watercolour
20.5 x 30.5cm (8 1/16 x 12in).

£400 - 600

163^{AR}

HERBERT ASHWIN BUDD (BRITISH, 1881-1950)

'War Workers Abbeville 1918'
signed and indistinctly dated 'H A Budd/19..' (lower right) and
inscribed with the title and artist's address (on a label attached to the
frame)
oil on canvas
68 x 98cm (26 3/4 x 38 9/16in).

£800 - 1,200

Exhibited

London, Royal Academy, 1940, no. 438.

164

TRENCH ART

comprising a Royal Army Medical Corps embroidered silk picture
showing the RAMC badge flanked by a medical officer and a nurse,
complete with red cross and RAMC banners, in later glazed frame,
17 by 19in (43 by 48cm); a framed oil painting, signed and dated
R E.Chapple 1919 of an aerial dogfight with German and British
machines, 13 by 15in (33 by 38cm); and an oil on panel, signed A
Coleman, entitled "The Quarry", 9 by 21in (23 by 53cm) (3)

£250 - 350

165

MEDAL AND AWARD CITATIONS,

six citations for awards to Captain Pagliano, Maunizio da Ponta
Maunizo for deeds of valour during his service with the Italian armed
forces, awards include the "Medaglio D'argento", "Medaglio di
Bronzo", three further silver medals and the Italian War Medal, each
citation recorded in ink with date of action when with the 4th Gruppe
Aeroplano, each certificate issued by the "Ministro Della Guerra"
signed and dated with facsimile signatures and embossed seal, folio
(6)

£100 - 150

166

AUSTRIAN WAR-LOAN CERTIFICATES,

a collection of ten decorative certificates comprising Series B. 200Kr
@ 5 1.2% interest dated 1 November 1924, printed in blue and
brown; Series A. 100Kr.@5 1/2% interest dated 1 Mai 1915, printed
in lilac with three coupons; Series B 200Kr.@5 1/2% interest dated 1
Mai 1915, printed in green with revenue stamp and three coupons;
Series D. 2000Kr.@5 1/2% interest dated 1 Mai 1915, printed in
blue; Series A 100K@5 1/2% interest dated Oktober 1915, printed
in beige/brown with revenue stamp and 15 coupons; Series B
200Kr.@5 1/2% interest dated 1 Oktober 1915, printed in red/brown
and black with 15 coupons; Series D,2000Kr@5 1/2% interest dated
1 Oktober1915, printed in blue, alt-gold and black with 15 coupons;
Series 141 100Kr@5 1/2% interest tax free dated 20 November
1916 printed green over pale orange with 23 coupons; Series 047
200Kr@5 1/2 % interest tax free, dated 20 November 1916; printed
in brown over blue with 23 coupons; and Series 155 2000Kr@5 1/2%
interest tax free, dated 20 November 1916 printed in blue green over
lilac; each certificate with text in black, some with additional text in
seven languages of the Austro-Hungarian Empires and with facsimile
signatures of the Finance Minister, 14 1/2 by 9 1/2in (37 by 24cm) (10)

£200 - 300



162



163



164



167



168

167

ALMA CLAUDE BURLTON CULL (BRITISH, 1880-1931)

The Grand Fleet at sea
signed and dated 'A.B.Cull.1920.' (lower left)
watercolour
16 x 37cm (6 5/16 x 14 9/16in).

£800 - 1,200

168

WILLIAM LIONEL WYLLIE (BRITISH, 1851-1931)

The 3rd Battle Squadron, King Edward VII Class at anchor in Scapa Flow
signed 'W L Wyllie' (lower left)
watercolour
27 x 44cm (10 5/8 x 17 5/16in).

£2,500 - 3,500



169



170

169^{AR}

FRANK WATSON WOOD (BRITISH, 1862-1953)

HMS Dreadnought at sea
signed and dated 'Frank Wood/1907.' (lower right)
watercolour heightened with white
26 x 37cm (10 1/4 x 14 9/16in).

£1,500 - 2,000

It is thought that the current lot was a 1st commission of the ship by the artist for *Dreadnought's* Chaplain.

170^{AR}

FRANK HENRY MASON (BRITISH, 1875-1965)

A battleship passing Nab Tower
signed and inscribed 'FRANK H MASON./1ST ROUGH SKETCH/
BEFORE ADMIRALS INSTRUCTIONS' (lower left)
oil on canvas
37 x 55cm (14 9/16 x 21 5/8in).

£3,000 - 4,000

ARMISTICE AT COMPIÈGNE

Blotting paper attested by Admiral Wemyss, the British delegate, used at the signing of the Armistice at 5 a.m. in the railway carriage in the Forest of Compiègne by Marshal Foch and Admiral Sir Rosslyn Wemyss, First Sea Lord, on behalf the Allies, and by Matthias Erzberger, Chef de Mission, General Detlof von Winterfeldt, Count Alfred von Oberndorff of the Foreign Ministry and Captain Vanselow of the Imperial Navy, on behalf of Germany; kept with other mementos and a typed account by Captain John Peter Ralph Marriott ('Jack') Marriott, RN, Naval Assistant to Admiral Wemyss, Marriott being present throughout the negotiations held at Compiègne from 7 until 11 November 1918 and at the actual signing; the paper inscribed by Admiral Wemyss: "This blotting paper was/ at signature of/ armistice with Germany 5 am 11/11/18/ in the Compiègne Forest./ R.E. Wemyss"; with two letters from Marriott to his wife inserted; the first announcing "Sweetheart/ Just off to Foch's H.Q. & then to meet the Boches..."; the second headed 9 November 1918: "Sweetheart/ Here we are out in the middle of a lovely forest on a beautiful day. The Boche is in a similar train about 200' off & we await the reply to our armistice terms which have gone to Germany. We had 2 meetings y'day & I have never seen a more miserable lot of men, I feel they know the game is up and are terrified of Bolshevism. They say they are very hungry in the Country & badly in need of everything. Heaps of sick./ War is a Godless business and I do so hope we shall finish it all by Monday./ We shall be here possibly till then but one never knows anyhow, after this business we are off home again. The old Marechal is the dearest old thing you ever saw I have had long yarns with him & I cannot tell you how valuable my French is. I write alone with a Bosche the proces-verbale of the meetings... Weygand and C.O.S is a ripper too... It is a historic meeting this without a doubt & I shall never forget it, please God we pull it off & as far as I can see I *think* we shall..."; examples of Clemenceau and Foch's visiting cards and a note sent on behalf of Foch to Wemyss during negotiations ("Le Maréchal Foch demande que l'Amiral Wemyss veuille bien fair rédiger *une texte* pour les articles/ 22.26.28/ a modifier/ W"); a post-war letter by General Weygand to Marriott; together with newspaper clippings and Marriott's own typed account ("...At 5.a.m. orders were issued to cease hostilities at 11 a.m. afloat, ashore and in the air, and the period of it to be 36 days./ I was told by Admiral Wemyss to ring up BUCKINGHAM PALACE and inform HIS MAJESTY; the line was dreadful and I must have been cut off about 30 times but finally got Charles Cust and informed him./ I also told 10 Downing Street, and Charles Grant at Liaison Headquarters; his message to London is attached./ We then had a glass of port and went for a walk in the Forest which was wonderfully soothing after our busy night..."), *blotting paper loose, the rest bound up by Marriott in 1933, brown morocco, upper cover stamped in gilt 'Armistice with Germany/ 11th November 1918', slightly rubbed, folio, 11 November 1918*

THE ARMISTICE SIGNED IN MARSHAL FOCH'S RAILWAY CARRIAGE IN THE FOREST OF COMPIÈGNE THAT BROUGHT AN END TO THE GREAT WAR ON 11 NOVEMBER 1918, an occasion of such significance that, when Hitler came to conquer France twenty-two years later, he had the Armistice signed in the same carriage and at the same place (the site was then destroyed and the carriage taken off to Germany, where it perished at the end of the war, with a replica now standing in its place at Compiègne).

Admiral Wemyss's inscription has been blotted onto the sheet, presumably from a heavily-inked piece of paper: by this means, a positive image of the writing can be seen when the sheet is viewed from the back; this being the trick used by Watt's sponge-paper copying system (in general use well into the twentieth century, prior to the general adoption of type-writing and of carbon or stencil copying). The writing that has been blotted appears to be in French, with what may be an impression of Foch's signature reversed at the top of the sheet.

Marriott has made the note: "This account of the signing of the Armistice with Germany I had bound in August 1933... It is authentic throughout and the facts are stated in the clearest & plainest language I can command. The only other record of our meetings which were all held in the Restaurant Car are in the Archives of the Admiralty, also written by me./ J.P.R. Marriott/ 22ND Sept.r 1933". In the famous photograph showing Foch and the Allied delegation posed outside the railway carriage, Marriott can be seen standing to the left of Foch, with Wemyss on the Marshal's right.

£20,000 - 30,000

Ministry
 DE LA MARINE
 Republique Francaise
 2-30 pm
 Sweetheart
 Jack's H
 to meet
 H. I. I.
 very
 H. I. I.
 for
 by her

9/11/18
 I without
 Here we are
 in the middle of
 a lovely forest on a
 beautiful day. The Boches
 in a similar train
 about 200' off & we
 await the reply to
 our armistice terms
 which have put
 Germany.
 I had 2 meetings
 today & I have never
 seen a man in search
 of me, I but they
 know the game is

This is the only paper
 as signature of
 in the Company
 H. I. I.



172

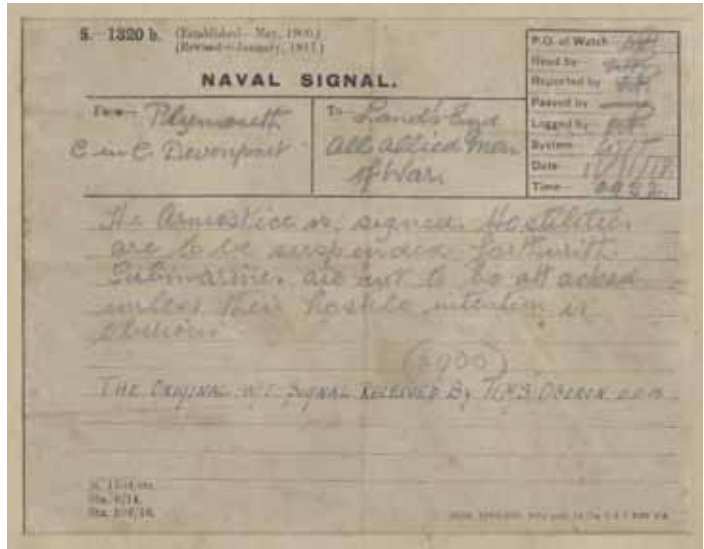
172

PAIR OF ARMISTICE ENGRAVED GLASSES

Large flute, blown goblets, engraved around the rim *Dominus Loquitur. Arma Silent. 11.11.11.1918. 9ins(23cm)high. 2*

£600 - 800

The inscription refers to the agreed signing point of the Armistice in 1918; the eleventh hour, of the eleventh day, of the eleventh month.



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ARMISTICE SIGNAL

The Armistice Signal received by H.M.S. *Oberon* on the 11 November 1918, announcing "The Armistice is signed. Hostilities are to be suspended forthwith. Submarines are not to be attacked unless their hostile intention is obvious. (0900)", *printed "Naval Signal" form, message etc in pencil, beneath which is added in ink "The original W/T signal received by H.M.S. Oberon 11.11.18", window-mounted and glazed, sheet to view 160 x 205mm. 11 November 1918; sold with a commemorative shield for H.M.S. Oberon (2)*

£300 - 500

"THE ARMISTICE IS SIGNED. HOSTILITIES ARE TO BE SUSPENDED" - W/T announcement sent from "Plymouth, C. in C., Devonport" to "Land's End, All Allied Man of War". H.M.S. *Oberon* was a Royal Naval Destroyer built in 1916.



174

A "GREAT WAR" SILVER PRESENTATION TWO-HANDLED CUP AND COVER ON PLINTH,

by Sebastian Garrard, London 1919

Plain urn form with chased and embossed stiff acanthus leaves to lower section, raised on a domed foot chased with a band of foliage, the separate domed cover with chased with similar decoration and applied with a standing figure of Victory above "1914 - 1918" the cup engraved with arms of The Worshipful Company of Musicians, and around the base edge "Presented by Hugh Wyatt Master 1918 - 1919, each side of base engraved as follows, script initials "HW, "War declared 4th August 1914", "Armistice Granted 11th November 1918, "Peace signed 28th June 1919", height 59cm, weight 112oz.

£4,000 - 5,000

174



175



175



175

175^{AR}

SIR WILLIAM ROTHENSTEIN (BRITISH, 1872-1945)

Landscapes of the War,

The rare set, 1918-22, comprising 12 drypoints, printed with rich burr and delicate tones, each on laid, a proof set before steelfacing and the edition of 56, published by Cotswold Gallery, each with margins, 155 x 233mm (6 x 9 1/4in)(PL)(and smaller) (12)

£2,000 - 3,000

176

SIR GEORGE CLAUSEN RA, RWS (BRITISH, 1852-1944)

The ruins of Ypres

signed and inscribed 'George Clausen/to M.Paul Lambotte.' (lower right)

watercolour, unframed

28.5 x 39.5cm (11 1/4 x 15 9/16in).

£1,200 - 1,800



176



177

177AR W

FRED ROE (BRITISH, 1865-1947)

'The Return of the Victors'

signed 'Fred Roe' (lower right, in a cartouche) and signed, titled and inscribed with the artist's address (on an artist's label attached to the reverse)

oil on canvas

101.5 x 143cm (39 15/16 x 56 5/16in).

£25,000 - 35,000

THE NORTH RUSSIAN D.S.O. AND M.C. GROUP OF SEVEN TO CAPTAIN D.N.GARSTIN, 10TH HUSSARS,

Distinguished Service Order, G.V.R. in silver-gilt and enamel; Military Cross, G.V.R.; 1914-15 Star (Lieut.D.N.Garstin R.R. Of Cav.); British War Medal (Capt.D.N.Garstin); Victory Medal with MID oakleaf (Major Lord Llangattock.); Russia, Order of St.Vladimir, fourth class breast badge, with swords, in gold and enamel; Russia, Order of St.Anne, third class neck badge, with swords, in gold and enamel. Housed in contemporary presentation frame. *Enamel damage to the St.Anne otherwise extremely fine.* (Lot)

£10,000 - 15,000

D.S.O. London Gazette 8.3.1919.

For conspicuous gallantry and devotion to duty. In a successful attack upon the Seletokoe village, the capture of the village, the enemy's armoured car, and machine gun was due to his very able handling of the men under his command. He always set a splendid example of cheerfulness under trying circumstances and steadiness under fire to the troops of the force, and his intimate knowledge of the language was invaluable. His courage won the admiration of all. He was afterwards killed in a most gallant attempt to force the enemy from his position.

M.C. London Gazette 8.3.1919.

For conspicuous gallantry in action when in command of an advanced guard. When the action commenced the men were much exhausted. He conducted operations with skill and resource, continually exposing himself to machine gun and rifle fire at close range. Encouraged by his cheerfulness and fearless example his small force drove back for a distance of six miles an enemy detachment three times its strength.

M.I.D. not confirmed.

Russia, Order of St.Vladimir 4th Class. Confirmed but not gazetted.

Russia, Order of St.Anne 3rd Class. Confirmed but not gazetted.

Captain Denis Norman Garstin was born in 1890. In 1904 he entered Blundell's with a House Scholarship at Westlake, and after five years' stay here gained an Exhibition at Sidney Sussex, and read for the Classical Tripos; but ultimately qualified for a degree by passing the Special Examination in Classics and in Military subjects. He was the editor of *Granta* and an occasional contributor to *Punch*. Before entering the Army, he spent some months in the Crimea, as tutor in a Russian family. During his time there he gained considerable insight into the life and character of the Russians and Tartars. In 1914 he was again in Russia, on his way to Ninji Novgorod, to describe the great fair there. Later these experiences took book form as "Friendly Russia". When the war broke out he was in Moscow, and had to return by Finland, Sweden, and Denmark. He at once, on his return, volunteered

for service, and was given a commission in the 18th Hussars. He went to France in the spring of 1915, being transferred to the 10th Hussars, and joining the Machine Gun Corps, in which he served through the battles of Ypres, Thiepval, Albert and Loos. Summoned thence to Russia in September 1916, he was attached to the Embassy at Petrograd as member of the Anglo-Russian Commission, and remained there during the various phases of the revolution. After the British Embassy left in February, 1918, he continued in diplomatic work under Mr.Lockhart and with him removed to Moscow. He represented Great Britain at a conference held at Vologda in the spring. Escaping with difficulty from Moscow after the attack on the British Embassy, he joined the Army near the White Sea. He joined the Colonel of Q.H.Q. Intelligence at Kem during the third week of July. He had travelled on foot from Petrozavodsk and then joined the Onega expedition, leaving Kem on the 30th July. He arrived at Archangel on August 8th and on or about the 11th left for the front to join Haselden's column. He was killed in action on the 15th August 1918, aged 28 at Seletskoe. He is buried in the Archangel cemetery, his funeral was represented by all the armies, and the firing party was composed of American blue-jackets. He was the son of Norman and Louisa Fanny Garstin of 4 Wellington Terrace, Penzance, Cornwall.

His General wrote: "He was the man to single out for praise. So ended a career that was full of promise of literary distinction".

The Master of Sidney wrote to Captain Garstin's father: "At Cambridge he made his mark very distinctly, he seemed destined to do great work in literature, because he not only had exceptional literary gifts, but was also a man to live a full life. He could never have become a mere litterateur".

The medals are housed in a contemporary frame from the 1920's and the feeling is that the Victory medal was mixed up at the time of framing with another group to Lord Llangattock by accident, one would hope the Victory medal to Garstin is incorrectly framed elsewhere. Major Lord Llangattock died of wounds on the 31st October 1916 and is buried in the Boulogne Eastern Cemetery, a member of the Rolls family of Rolls-Royce dynasty.

Both Russian awards are not gazetted but are noted on the Commonwealth War Graves Commission entry for his death details. The lot includes copied correspondence with the lot that involves a great deal of correspondence between Mrs Garstin and the War Office to firstly get the D.S.O. and M.C. and later the Russian awards, she eventually finds the record relating to the St.Vladimir the document (copy) being a Decree of the Provisory Government of the Northern Region 24th March 1919.

In regards to the St.Anne award it is noted that: "in a communication of His Majesty's Charge d'Affaires at Petrograd it was notified that the late Captain Garstin had received the Order of St.Anne, 3rd Class, with swords and bow, from the Chief of Russian General Staff on the 30th November 1917".



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GERTRUDE ALICE MEREDITH WILLIAMS (1877-1934)

A bronze finish plaster cast maquette made by Gertrude Alice Meredith Williams for the First World War Memorial in Paisley, Scotland. 12x7x11ins.(30x18x28cm)

£500 - 700

Provenance:
From a house belonging to the Meredith Williams family, 1978.

Designed in 1922 for the competition to produce a War Memorial to commemorate the 1953 servicemen from Paisley that perished in WW1. The final bronze figural piece, depicting a mounted Crusader flanked by four British Infantrymen was called *Spirit of the Crusaders* and was mounted onto a granite cenotaph designed by Sir Robert Lorimer. It was formally unveiled on 27 July 1924 and is located at the junction of Gilmour Street and Moss Street in the town.

Williams also collaborated with her husband on the design of friezes for the Scottish National Monument at Edinburgh Castle. A larger bronze maquette is in the collection of the National Museum of Wales.

180

A MARX TINPLATE ARTILLERY SET IN ORIGINAL BOX

Comprising a clockwork WW1 style turnover tank with cannons and side guns, two-wheeled Field Gun with spring cap firing mechanism and limber, in original box with battlefield scenes (one rubber track to tank loose other broken, box with some tears/loss to sides, limber lacks seated figures).

£400 - 600



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MEMORIAL PLAQUE,

awarded to Minnie Johnson of the Queen Mary's Army Auxiliary Corps. *Extremely fine.* (Lot)

£1,800 - 2,200

Minnie Johnson was born on the 16th October 1898 at Pontypridd. She died at Dover on the 15th May 1919 from Pneumonia and Toxaemia, aged 20. She is buried in the Fleur-De-Lis Church Cemetery, Monmouthshire.

Sold with her original certificate of registry of birth, photocopied birth and death certificates and a photocopied photograph of her in uniform.

Memorial Plaques to women are considered to number around 600.

182

A TINPLATE LEHMANN DIRIGIBLE AND A GUNTHERMANN LOW-WING AEROPLANE

Lehmann airship with two suspended gondolas and clockwork mechanism operating rear propeller (fair condition, paint loss and rubbing) Gunthermann somersaulting aeroplane with pilot and clockwork mechanism (fair condition, lacks rear tail fin and one replaced). (2)

£300 - 400

183

WILLIAM MCMILLAN (SCOTTISH, 1887-1977)

An important Bronze figure of a British Infantryman of the Great War.

This figure depicts a heavily equipped soldier fitted for winter trench duty, wearing a 1915 Brodie helmet and standard issue leather jerkin with trench waders and Short magazine Lee Enfield rifle. Posed with his thumbs through his webbing straps, he exudes an air of calm authority. Signed by the artist in the bronze, c.1925.
14ins(46cm)high.

£25,000 - 35,000

McMillan, a student at the Royal College of Art, studied alongside CS Jagger, the sculptor of the Royal Artillery memorial at Hyde Park Corner. Both joined the Territorial Artists Rifles at the start of the War, with McMillan being commissioned into the 5th Oxford and Buckinghamshire Light Infantry, arriving in France in August 1915.



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184^{AR}

THOMAS LOWINSKY (BRITISH, 1892-1947)

The End of the World

signed with monogram and dated '1919' (lower right) and inscribed 'THE END OF THE WORLD/BY./T.E. LOWINSKY' (on the reverse) oil on canvas

63 x 76cm (24 13/16 x 29 15/16in).

Accompanied by the Tate Gallery Catalogue, M. Bohm-Duchen, *Thomas Lowinsky*, London Tate Gallery, 1990.(2)

£700 - 1,000

Exhibited

London, The Tate Gallery, *Thomas Lowinsky*, 28 February 1990 - 16 April 1990, no 5.

Provenance

By descent through the artist's family
Private Collection, UK

The Tate Gallery catalogue description for this painting states:-
'The Pessimistic nature of this painting is without doubt a response to the traumatic experiences Lowinsky had just undergone as a soldier in the First World War...the desolation and devastation of the natural world depicted here has strong affinities with the wartime images of fellow Slade student Paul Nash (see for example, 'We Are Making a New World' of 1918).' M. Bohm-Duchen, *Thomas Lowinsky*, London Tate Gallery 199, p. 36, no. 5



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HOWARD HODGKIN AND JULIAN BARNES

Evermore, NUMBER 50 OF 50 'SPECIAL BLUE' COPIES PRINTED ON HAND-PAINTED PAPER, and with 2 ADDITIONAL HAND-COLOURED ETCHINGS, initialled, dated and numbered 50/50 by the artist in pencil on reverse, from an overall edition of 200 copies, the limitation page signed and dated by the artist, and with a three-line autograph quotation signed by the author, frontispiece hand-painted in acrylics, 6 original etchings with aquatint (double-page, 4 with hand-colouring in acrylics), original inner and outer wrappers hand-painted in cyan acrylic, preserved in original silver paper-covered fitted box (the 2 loose prints in folder attached to lid) and matching slip-case, MINT CONDITION COPY, as issued in original cardboard box numbered 50, 4to (the volume 180 x 130mm., overall size 258 x 334mm.), Palawan Press, 1996

£2,000 - 4,000

JULIAN BARNES'S REMEMBRANCE STORY, ILLUSTRATED WITH HAND-PAINTED ETCHINGS BY HOWARD HODGKIN: A PREVIOUSLY UNOPENED COPY. 'Evermore', a short story first published in the author's collection *Cross Channel*, tells of an Englishwoman's obsessive visits to her brother's First World War grave. Barnes has signed this copy with these lines from the inscription often found on First World War memorials, quoted in the story:

No morning dawns
No night returns
But what we think of thee

Hodgkin spent six months interspersing the story with hand-coloured prints, the shades and density of his colouring differing slightly from copy to copy.



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186^{AR}

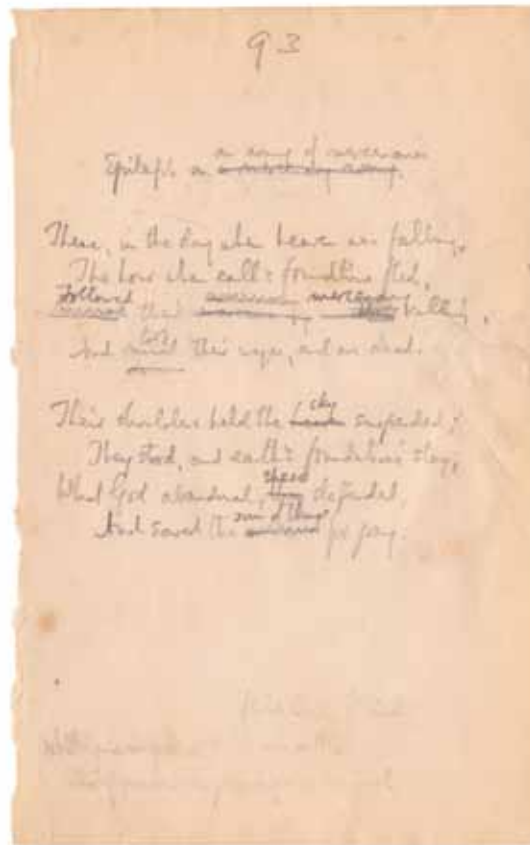
SIR FRANK BRANGWYN, RA (BRITISH, 1867-1956)

The 9th Station of the Cross, Arras
oil on canvas, unframed
103.5 x 142.2cm (40 3/4 x 56in).

£3,000 - 5,000

Following the end of the First World War Frank Brangwyn was commissioned to produce the Stations of the Cross for the war-torn Cathedral at Arras in northern France. The panels were to be completed in oils and reproductions distributed to churches in the immediate locality to commemorate and remember the devastation reaped on the area by the conflict. Brangwyn did not complete the series and of the 14 stations only 4 completed works are known to exist of which this is one, the 9th Station, depicting Jesus falling for a third time on the road to Calvary.

The present lot is listed in Dr. Libby Horner's *Catalogue Raisonné* of Brangwyn's work no. S3554.



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A.E. HOUSMAN

Heavily revised autograph drafts of two poems, 'Epitaph on an Army of Mercenaries' and 'Oh Were He and I Together', the first with the original title "Epitaph on a mercenary army" partly deleted and revised, comprising eight lines in two quatrains, beginning: "These, in the day when heaven was falling...", and ending "...and saved the sum of things for pay", the second comprising twelve lines in three quatrains, beginning "Oh were he and I together...", and ending "...content for either slain", both written in pencil, with numerous deletions and revisions, the second subsequently rubbed-out and not in all places readily decipherable, 2 pages, on either side of a single octavo leaf, numbered "93" at the top, torn from a notebook, tear and glue stains where formerly mounted by Laurence Housman, in a modern dark blue full-morocco leather folding box, lettered in gilt, [c. September 1917]

£10,000 - 15,000

'EPITAPH ON AN ARMY OF MERCENARIES' AND 'OH WERE HE AND I TOGETHER': TWO RARE SURVIVING DRAFTS BY HOUSMAN, both of poems inspired by the carnage of the First World War, and by the poet who was taken to the heart of the generation that fought and waited at home during that war; his 'Epitaph on an Army of Mercenaries' having fair claim to be considered among the war's great poems, and 'Oh Were He and I together' among his most controversial.

These are the only known surviving drafts for these two poems. They are written on either side of a leaf which was once pages 92-93 in one of Housman's working notebooks, designated by his brother Laurence and by Tom Burns Haber as 'Notebook C' (*The Manuscript Poems of A.E. Housman*, 1955, pp.24-26). Laurence Housman records the draft in his analysis of the contents of his brother's notebooks (*A.E.H.: Some Poems, Some Letters and a Personal Memoir*, 1937, p.269). Until the re-emergence of this manuscript it had been assumed lost.

It is generally agreed that the 'Epitaph on an Army of Mercenaries' has its origin in a German taunt aimed at the 'Old Contemptibles' of 1914, the poem being first published in *The Times* on October 31 1917, in conjunction with an article in remembrance of the British Expeditionary Force soldiers killed at Ypres in October 1914. But the origins of its sister poem, 'Oh Were He and I Together', remain surrounded by controversy. Jennifer Breen and others have argued that it is, in part, about Housman's dead brother, Sergeant Herbert Housman; and given the physical proximity of the draft to the 'Epitaph', this seems highly probable: an interpretation that Breen has reinforced by a study of the phrasing of the draft, something hitherto that was not possible ('And Asunder to Remain', *Times Literary Supplement*, 4 February 2005, p.13). Others however, including Norman Page, *A. E. Housman: A Critical Biography* (1983) and R. P. Graves, *A. E. Housman* (1979) interpret the poem as being an expression of Housman's homosexuality, the latter believing it reflects the unrequited love he felt for Moses Jackson. While it is no doubt true to say that 'Oh Were He and I Together' is not 'about' Moses Jackson, many see it as inextricably tangled up in such feelings: thus Tom Stoppard - without making any claims either way - quotes the first two stanzas of the poem in his discussion of Housman's love for Jackson, in the context of five recently-discovered letters to A.W. Pollard, the last being one of desperate poignancy written after Jackson's death ('The Lad that Loves You True', *Guardian*, 3 June 2006: see *A.E.H. - A.W.P.: A Classical Friendship*, with an introduction by Henry Woudhuysen, the Foundling Press & Bernard Quaritch, 2006).

Manuscripts of Housman's poetry are extremely rare, many being destroyed on his instructions by his brother Laurence after his death. We are not aware of any other leaves from his notebooks having come to the market (see P.J. Croft, *Autograph Poetry in the English Language*, 1973, ii, p.148).



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RUPERT BROOKE

A rubberized cotton inflatable air pillow, pouch, and compass, once the property of Rupert Brooke, the pouch inscribed in another hand with a Clerkenwell address, together with a portrait of Brooke from *The Sketch* inscribed in the same hand "This was my Platoon Officer / And I have sent home to you an air pillow and a compass the private property of my late Platoon Commander and I hope that you will get them and keep them as mementos", the portrait split and laid down (4)

£1,000 - 1,500

'IF I SHOULD DIE, THINK ONLY THIS OF ME': relics of the poet Rupert Brooke, who contracted septicaemia from a mosquito bite en route to Gallipoli and died at sea on 23 April 1915 aboard a hospital ship.

Provenance: Augustus Sanders, who was in the platoon commanded by Brooke, and is believed to have been with him when he died; thence by descent to his grandchild the present owner.

189*

CHRISTOPHER WYNNE NEVINSON

Modern War Paintings by C.R.W. Nevinson. With an Essay by P.G. Konody, FIRST EDITION, SIEGFRIED SASSOON'S COPY with his ownership inscription on front free endpaper and ex-libris monogram inside upper cover, colour frontispiece (offset lithograph) of "Column on the March" SIGNED BY NEVINSON in pencil beneath the image, 23 black and white plates after Nevinson, publisher's cloth-backed boards, original printed label on upper cover and spine (chipped with loss of 2 letters), 4to, Grant Richards, 1917

£1,500 - 2,000



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SIEGFRIED SASSOON

Autograph letter signed ("Siegfried Sassoon"), subscribing himself as "this gloomy poet", to R.A. Sampson, FRS, written from the France during the Great War, describing his recent service in the Holy Land ("...I've been to Egypt & the Suez Canal, all sand & boredom & canteens where you can't buy anything except tinned apricots: & I've been tother [sic] side of Jerusalem, where the ghosts of my ancestors arose to rebuke my levity, & asked me why I only wore one hat. And then I cam all the way back again, & landed at Marseilles on May 7th: & since then I've been in the 'zone Anglais' of the great war. I have killed no one, & no one has killed me. So there is much to be thankful for..."); the first half of the letter recounting how he daydreams of "that enviable state" of having "the whole morning to shave" and that, as the "gramophone starts 'Keep the 'ome fires burning'" he has [in his imagination] "bounded across the mellow landscapes of Midlothian" to arrive at the top of Sampson's hill ("...'How are you?' I shouted; & began shaking hands solemnly with your bloodthirsty offspring, - those disciples of Robespierre & Danton. And you looked at me through your professional spectacles, & said quite firmly - 'Victory must be obtained at all cost...' Then we converse, amicably, on War Aims - two noble & eminent figures, rosy in the roseate past of reminiscence, -- full of innocent laughter, & elevating opinions... So it all fades away, & Midlothian is somewhere on the edge of the world..."); he ends the letter asking for news ("...A letter would be greatly appreciated by this gloomy poet...") and in a postscript hopes that they may, after all, "some day take tea with you all, & make more noise than ever"; original autograph envelope, bearing a Field Office postmark for 22 June 1918, signed by Sassoon himself as censor ("S Sassoon"), 2 pages, some very slight spotting, 4to, "25th R.W. Fus. [Royal Welsh Fusiliers]/ B.E.F./ June. 21."

'I HAVE BEEN IN THE "ZONE ANGLAIS" OF THE GREAT WAR. I HAVE KILLED NO ONE, AND NO ONE HAS KILLED ME' - SASSOON'S LAST DAYS AT THE WESTERN FRONT, written three weeks before being wounded and invalided home, and a week before publication of his second volume of war poems, *Counter Attack*, on 27 June. The previous day his company had left Habarcq for Saint-Hilaire, near Arras, and on 10 July taken over the trenches in the Saint-Flouris sector. His earlier protest against the war and his poems notwithstanding, once back at the front Sassoon reverted to the almost reckless behaviour that had earned him the soubriquet 'Mad Jack' and his MC and lost no time in going on a night patrol in no-man's land, even though this was strictly against orders for a company commander of his rank. It was when returning from such a patrol in the early hours of the morning of 13 July that he was mistaken for a German by a member of his own company and shot in the head. Although the wound proved superficial, he was invalided home and his active career brought to an end. These last few weeks of Sassoon's active service are not covered by the diaries that have recently been published by the Cambridge University Library; the volume for 18 June to 19 August having been lost when walking in the Cheviot Hills that autumn (see his journal for 9 May 1918-2 February 1919, note f.27r-27v, *Cambridge Digital Library*). However a poetry notebook of the period does survive. On the day of our letter, he drafted 'A Soldier's Complaint' and 'The Spirit of the Bayonet'; and on the following day, 'To any Father who thinks War Splendid' (CUL, MS Add. 9852/ 6/ 3, ff. 29v-30r., 31r., 33v-34r. His correspondent, Ralph Allen Sampson, was Professor of Astronomy at Edinburgh University and Astronomer Royal for Scotland.

£1,000 - 1,500

191*

SIEGFRIED SASSOON

The War Poems, SIGNED BY THE AUTHOR, *on the title-page, spine faded*, William Heinemann, 1919; The Daffodil Murderer. Being the Chantrey Prize Poem by Saul Kain, INSCRIBED BY THE AUTHOR (“... for Rolf Barber, by the 35 year older author. S. Kain. January 1948”), with “[T.W.H. Crosland]” added below William Butler’s name at the end of the Preface, and SIGNED (“Siegfried Sassoon”) alongside the pseudonym on the front wrapper, with 2 inserted letters from the bookseller who supplied the volume, A.B. Ward of Sheffield, publisher’s printed wrappers, slightly soiled, John Richmond, 1913; Satirical Poems, INSCRIBED “Rolf - from SS. 29.4.54”, and with a loosely inserted printed poem similarly inscribed, dust-jacket, Heinemann, 1926; In Sicily... with Drawings by Stephen Tennant (Ariel Poems, no.27), NUMBER 5 OF 400 SIGNED COPIES, 2 full-page illustrations, 1930; The Tasking, NUMBER 18 OF 100 COPIES, INSCRIBED “SS For Rolf” below the limitation, telegram from Sassoon loosely inserted, Cambridge University Press, 1954; Memoirs of a Fox-Hunting Man, dust-jacket (*wanting spine*), 1928; Memoirs of an Infantry Officer, INSCRIBED “20,000 sold before publication. Very scarce. Siegfried Sassoon. January 1948”, dust-jacket (*some loss mainly to spine*), 1930; Sherston’s Progress, with a small SKETCH SIGNED BY SASSOON (*a pair of feet, added below the epitaph ‘I told him I was a pilgrim going to the Celestial City’*), 1936; The Weald of Youth, 1942; The Old Century, the name “Rivoli” on p.90 corrected by Sassoon to “Ravogli”, 1937; Siegfried’s Journey, dust-jacket, 1945, FIRST EDITIONS, Faber & Faber unless otherwise stated--OWEN (WILFRED) The Poems... a New Edition including Many Pieces Now First Published... by Edmund Blunden, ownership inscription of F.E. Hawkins, 1931, dust-jacket, Chatto & Windus, publisher’s cloth or boards, 8vo (12)

£1,000 - 1,500

Provenance: bought by the present owner from the estate of the late Rolf O. Barber, a schoolteacher at Oundle who tutored Sassoon’s son George. Rolf developed a friendship with Sassoon who inscribed these books for him.

192*

WILFRED OWEN

Poems... with an Introduction by Siegfried Sassoon, first edition, pencil ownership signature of “E.H. ?Joswell”, publisher’s cloth, paper spine label, slightly faded at extremities, dust-jacket a little browned, some short tears at edges, corners chipped, 4to, Chatto & Windus, 1920

£2,000 - 3,000

The posthumously published first edition of perhaps the finest volume of anti-war poetry to emerge from the War. Owen wrote nearly all of his poems between August 1917 and September 1918, but in November of that year he was killed in action at the age of twenty-five, just one week before the Armistice. This slim volume, promoted and published by Sassoon after Owen’s death, with the support of Edith Sitwell, contains all of Owen’s best known poems, including ‘Dulce et Decorum est’, ‘Insensibility’, ‘Anthem for Doomed Youth’ and ‘Futility’.

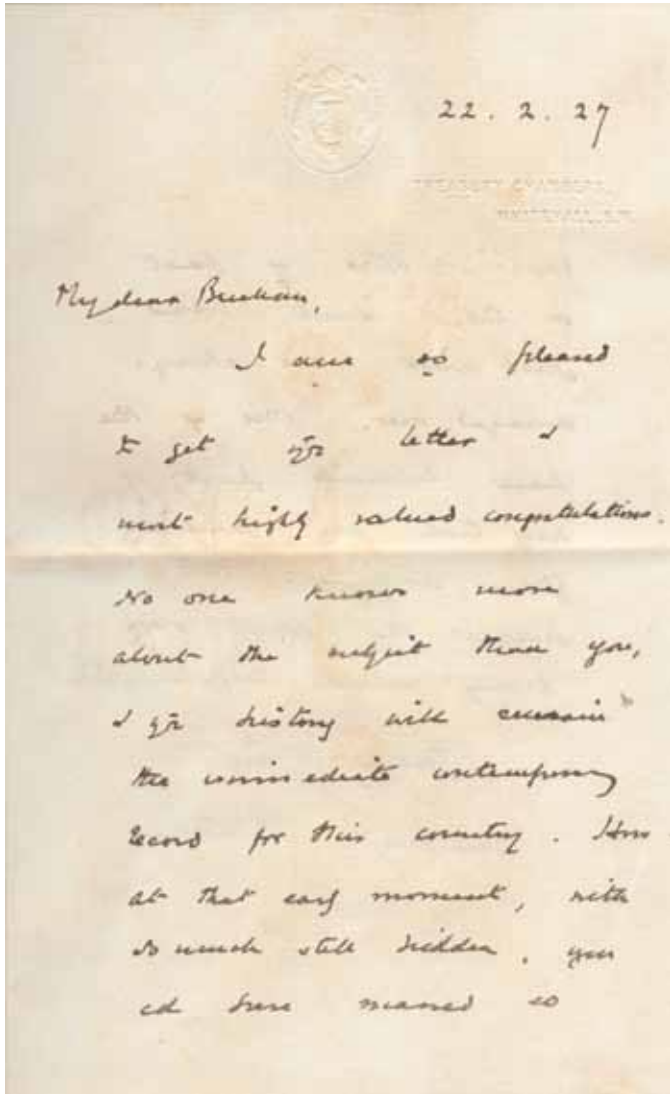
Provenance: bought by the present owner from the estate of the late Rolf O. Barber, a schoolteacher at Oundle who tutored Sassoon’s son George. Rolf developed a friendship with Sassoon, who inscribed the copies of his books also included in the sale (see below).



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193*

DOUGLAS HAIG

Sir Douglas Haig's Despatches (December 1915- April 1919). Edited by Lieut.-Colonel J.H. Boraston, 2 vol. including map case, with a loosely inserted AUTOGRAPH LETTER SIGNED ("D. Haig. F.M."), accepting an Honorary Degree from the University of Glasgow in April 1919, portraits and numerous sketch maps, 10 folding maps in separate case, publisher's red cloth gilt, a little faded and stained, J.M. Dent, 1919--Carnegie Endowment for International Peace: Nationalism and War in the Near East.... edited by Lord Courtney of Penwith, bookplate of Arthur Greenwood (1880-1954, Labour politician, deputy leader of the party, outspoken critic of appeasement and member of Churchill's War Cabinet), Oxford, Clarendon Press, 1915--COLE 9D.H.) and E.C. PRIESTLEY. An Outline of British Military History 1660-1936, folding maps, dust-jacket, Praed, 1936; and another (5)

£300 - 500

194*

WINSTON CHURCHILL

Autograph letter signed ("Winston S. Churchill"), to John Buchan ("My dear Buchan"), thanking him for his "highly valued congratulations", and praising at length Buchan's own history of World War I, 2 pages (conjoined), blindstamped Chancellor of the Exchequer headed paper, 8vo, Treasury Chambers, Whitehall, 22 February 1927, tipped into John Buchan's first edition copy of Churchill's *The World Crisis. 1916-1918. Part II, 1927--BUCHAN (JOHN) A History of the Great War, 4 vol., AUTHOR'S PRESENTATION COPY, inscribed affectionately in each volume to his mother, publisher's cloth, some dampstaining, 8vo, Thomas Nelson, 1921-1922 (5)*

£1,000 - 1,500

"YR HISTORY WILL REMAIN THE IMMEDIATE CONTEMPORARY RECORD FOR THIS COUNTRY... IT BROUGHT THE WHOLE STORY TO MY MIND" - Churchill's generous appreciation of John Buchan's *History of the Great War*. "No one knows more about the subject than you... How at that early moment, with so much still hidden, you cd [...present] so vast a store of fact or taken such broad just views has always amazed me..." , describing the reading of Buchan's account as "one of the least labourious parts of my task" of researching his own history of the war. Buchan was too ill for active service in 1914, and devoted himself to writing *Nelson's History of the War* which first appeared in 24 volumes between February 1915 to July 1919. 'The series had by far the largest circulation of any war commentary... and its conclusion, much valued by contemporaries, is a lyrical evocation of the validity of war sacrifice' (ODNB). It was republished, substantially rewritten 'and intended primarily to be read by the writer's countrymen' (Preface), in 1921-22. By this time Churchill, stung by criticism of his part in the disaster of the Dardanelles campaign, had begun work on his own history of the war, *The World Crisis*. Published between 1923 and 1931, and 'highly autobiographical, drawing on documents from Churchill's private papers, the book as a whole was a stupendous narrative of the war in Europe featuring masterly set-piece accounts of major battles' (ODNB).

Provenance: John Buchan, first Baron Tweedsmuir, with his booklabel inside upper cover of *The World Crisis 1916-1918. Part II*. Each volume of Buchan's *History* is inscribed, lovingly, to his mother Helen.

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CHURCHILL (WINSTON)

Autograph letter signed ("Winston S. Churchill"), to John Buchan ("My dear Buchan"), thanking him for his for his "kind & encouraging letter, wh is of particular value to me on account of yr gifts & authority in this sphere...", 1 page, blindstamped Chancellor of the Exchequer headed paper, 8vo, Treasury Chambers, Whitehall, 21 March 1929, tipped into John Buchan's first edition copy of Churchill's *The World Crisis. The Aftermath*, 1929--BUCHAN (JOHN) *A History of the Great War*, 4 vol., AUTHOR'S PRESENTATION COPY, inscribed in volume one "Caroline Grosvenor [Buchan's mother-in-law] with much love from John Buchan, Oct: 1921", publisher's cloth, uneven fading, 8vo, Thomas Nelson, 1921-1922 (5)

£800 - 1,200

In *The Aftermath* Churchill considered the consequences of the Versailles Peace Treaty, "unhappily for the most part a chronicle of misfortune and tragedy" (Preface). Writing from the Treasury Office, in the month of publication, Churchill thanks his fellow Member of Parliament and author, for his favourable opinion which "is particular value to me on account of yr gifts & authority in this sphere".

Provenance: John Buchan, first Baron Tweedsmuir, with his booklabel inside upper cover.

196*

ROBERT GRAVES

Good-bye to All That, FIRST EDITION, FIRST ISSUE with Sassoon poems on pp.341-343, publisher's pink cloth, lettered in gilt on spine, pictorial dust-jacket (unclipped, a few very small marginal nicks but generally good and clean) [Higginson A32a], 8vo, Jonathan Cape, 1929

£800 - 1,200

The first issue, in a very good dust-jacket, with the poem by Siegfried Sassoon printed in full on pp.341-343. It was subsequently suppressed.

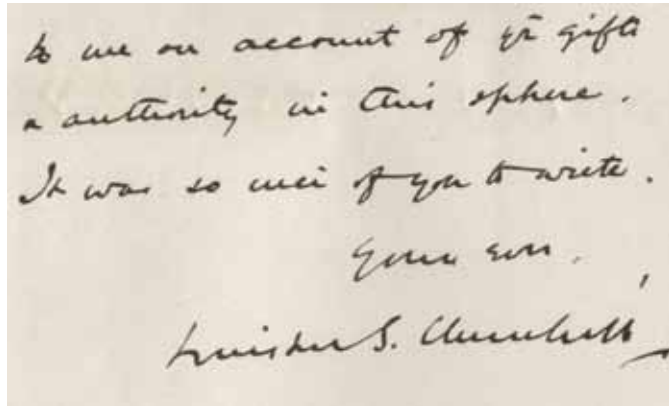
197*

FREDERIC MANNING

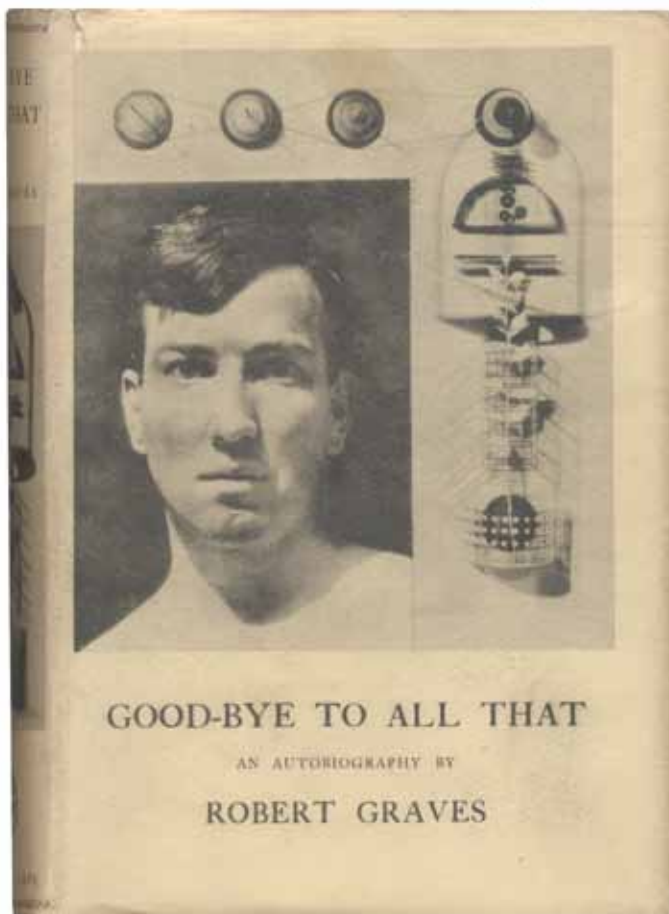
The Middle Parts of Fortune. Somme & Ancre, 2 vol., FIRST EDITION, NUMBER 272 OF 525 COPIES on handmade paper, titles printed in red and black, publisher's buckram, gilt lettered on spine, t.e.g., 8vo, The Piazza Press, Issued to Subscribers by Peter Davies, 1929

£400 - 600

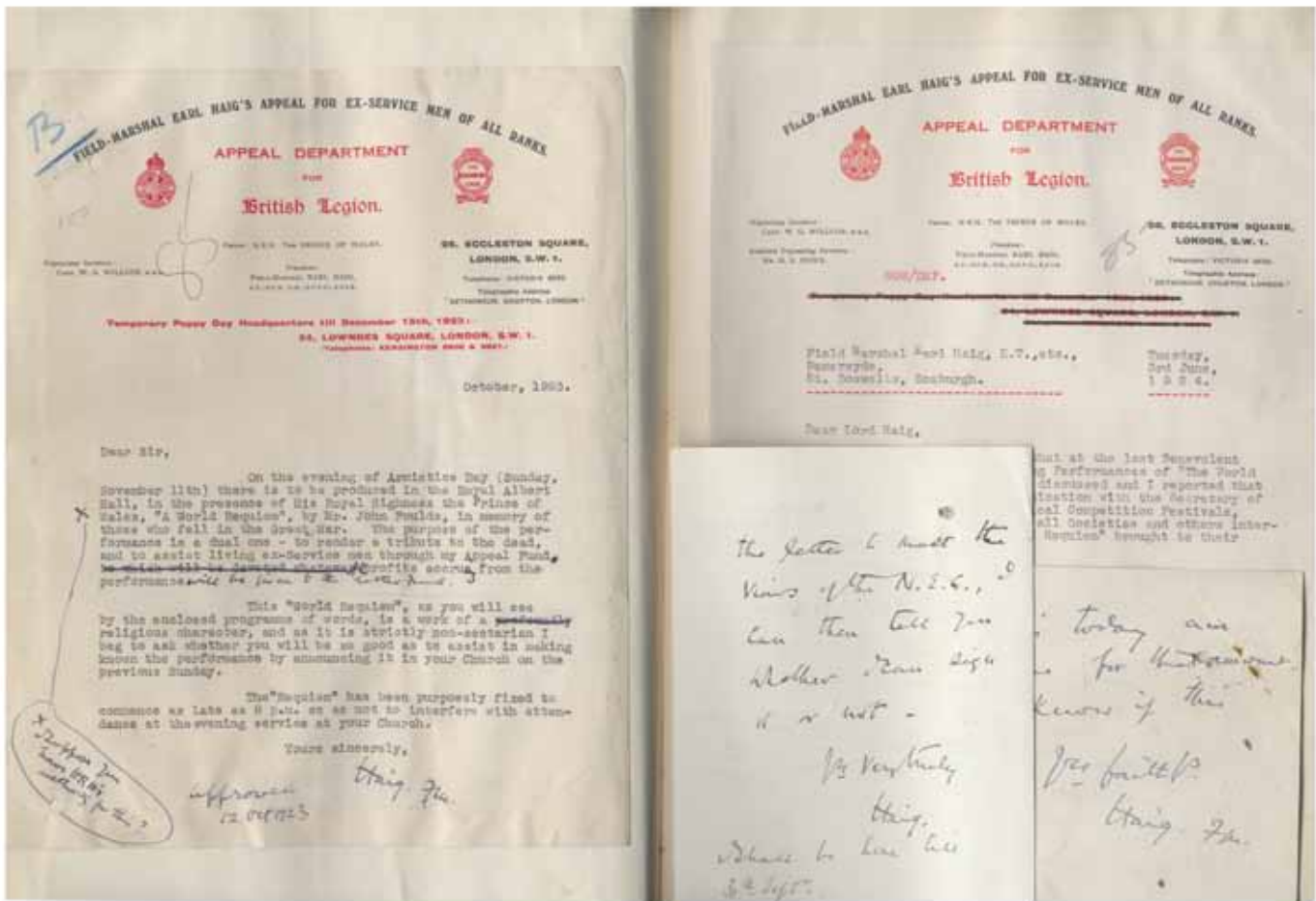
FIRST EDITION OF "ONE OF THE FINEST ACCOUNTS OF WAR EVER WRITTEN, as many of its early readers [including T.E. Lawrence] recognized" (ODNB). An Australian, Manning based the work on his own experiences as a Private on the Western Front. This first edition was specially issued for subscribers, the ordinary edition issued later "with certain prunings and excisions".



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POPPY APPEAL

Two albums relating to the establishment of Earl Haig's British Legion Appeal, the "Poppy Appeal", compiled by Captain G.W. Willcox, the organisation's first secretary, *upwards of 140 items signed by Haig (including letters, proof amendments to proposed advertisements or press releases, authorisations to Willcox, etc.), letters to Willcox from important supporters (Allenby, Jellicoe, several Victoria Cross recipients, Ian Hamilton, Lionel Halsey etc.), some newspaper cuttings and ephemera, most pasted-in, others loose, original morocco-backed albums, worn, folio, [1921-1943]*

£1,500 - 2,500

"I ONLY WANT TO DO WHAT IS BEST IN THE INTEREST OF THE CAUSE OF EX-SERVICEMEN" - EARL HAIG AND THE FOUNDATION OF THE "POPPY APPEAL" IN GREAT BRITAIN, compiled by Captain G.W. Willcox, the first Organising Secretary of the Appeal.

After the war Earl Haig, Commander-in-chief of British forces, "worked devotedly in the cause of the soldiers who had served under him. He assisted in the establishment of the Royal British Legion in 1921 and of the Royal British Legion Scotland the same year... The sale of poppies which annually commemorates the war-dead of the United Kingdom supported what for many years was known as the Haig Fund, with the letters 'H.F.' printed on the centre of each poppy" (ODNB). The contents of the albums convey the extraordinary energy that Haig and Willcox put into establishing the success of the Appeal; organising distribution centres, visiting regional events (2 November 1921, "... the management [of the Norwich branch] must be held responsible for saying that Queen Alexandra would be present..."), involving Royal backing (5 November 1921, "Capt. Goodyear, the florist who made the kings wreath tells me... it will be ready in the vestibule of Headquarters"), suggesting new ideas (football venues, concert performances), press coverage in print and film (20 June 1922, "I have been photographed in khaki today for your film, and promised the fellow to let him do me in full dress tomorrow!"), and overcoming unforeseen obstacles, such as on 15 November 1925: "the German & foreign made poppies - a determined effort must be made to stop the importation & sale of these in Great Britain... what can you do?" After Haig's death in 1928, Willcox continued in his role as secretary until at least 1944, the year of the last letter in the album, sent by Sir Lionel Halsey to "congratulate you on your splendid organisation & work - it looks like still another record... I am sure no one ever dreamed that 25 years after the first world war such an effort could be sustained as has been achieved".

Provenance: Captain W.G. Willcox, M.B.E.; by descent to the present owner, his granddaughter.



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**The proceeds for the sale of this painting will be split
between The War Memorials Trust and The Victoria
Cross Trust**

199^{AR}

DAN LLYWELYN HALL (BRITISH, BORN 1980)

'Fatherhood', HRH the Duke of Cambridge
signed, dated and inscribed with the title 'Dan Llywelyn Hall/2014'
(on the reverse)

oil on canvas

90.5 x 60.7cm (35 5/8 x 23 7/8in).

£8,000 - 12,000

End of Sale

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Wednesday 3 December 2014
Knightsbridge, London

RICHARD DADD
(British, 1817-1886)

*The Hall Built by Tathmosis III
in the Great Temple of Anom
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Closing date for entries

Friday 10 October 2014



Bonhams

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IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

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In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams*' job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from

a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller's responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on

Bonhams' behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone (only available on lots with a low estimate greater than £400)

If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the

identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to VAT. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £50,000 of the *Hammer Price*
20% from £50,001 to £1,000,000 of the *Hammer Price*
12% from £1,000,001 of the *Hammer Price*

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties to the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Bankers draft/building society cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Sterling travellers cheques: you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited Trust Account
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Union Pay cards: these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 2% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale Information* at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licencing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or

any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyer's Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a

modern firearms specialist. All prospective *Bidders* are advised to consult the " " of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

~ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Φ This *Lot* contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, *, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams'* *Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and				
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.				
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.				
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.				
		10	MISCELLANEOUS	11	GOVERNING LAW
		10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
- 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
- 3.1.1 the *Purchase Price* for the *Lot*;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and
- 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to *VAT* at the appropriate rate and *VAT* will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and *VAT* and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus *VAT* per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the *Sale Information Page* or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams' order* and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

<p>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</p> <p>7.1 If all sums payable to us are not so paid in full at the time they are due and/or the Lot is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the Seller):</p> <p>7.1.1 to terminate this agreement immediately for your breach of contract;</p> <p>7.1.2 to retain possession of the Lot;</p> <p>7.1.3 to remove, and/or store the Lot at your expense;</p> <p>7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the Purchase Price) and/or damages for breach of contract;</p> <p>7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;</p> <p>7.1.6 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless you buy the Lot as a Consumer) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any Lot or part thereof;</p> <p>7.1.7 to sell the Lot Without Reserve by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;</p> <p>7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for Sale) until all sums due to us have been paid in full;</p> <p>7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;</p> <p>7.1.10 on three months' written notice to sell, Without Reserve, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for Sale) and to apply any monies due to you as a result of such Sale in payment or part payment of any amounts owed to us;</p> <p>7.1.11 refuse to allow you to register for a future Sale or to reject a bid from you at any future Sale or to require you to pay a deposit before any bid is accepted by us at any future Sale in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the Purchase Price of any Lot of which you are the Buyer.</p> <p>7.2 You agree to indemnify us against all legal and other costs, all losses and all other Expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.</p>	<p>7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the Purchase Price of the Lot (or where you have purchased more than one Lot pro-rata towards the Purchase Price of each Lot) and secondly to the Buyer's Premium (or where you have purchased more than one Lot pro-rata to the Buyer's Premium on each Lot) and thirdly to any other sums due to us.</p> <p>7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any Sale of the Lot under our rights under this paragraph 7 after the payment of all sums due to us and/or the Seller within 28 days of receipt by us of all such sums paid to us.</p> <p>8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</p> <p>8.1 Whenever it becomes apparent to us that the Lot is the subject of a claim by someone other than you and other than the Seller (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the Lot in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:</p> <p>8.1.1 retain the Lot to investigate any question raised or reasonably expected by us to be raised in relation to the Lot; and/or</p> <p>8.1.2 deliver the Lot to a person other than you; and/or</p> <p>8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or</p> <p>8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.</p> <p>8.2 The discretion referred to in paragraph 8.1:</p> <p>8.2.1 may be exercised at any time during which we have actual or constructive possession of the Lot, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and</p> <p>8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.</p> <p>9 FORGERIES</p> <p>9.1 We undertake a personal responsibility for any Forgery in accordance with the terms of this paragraph 9.</p> <p>9.2 Paragraph 9 applies only if:</p> <p>9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the Lot and that invoice has been paid; and</p> <p>9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the Lot is or may be a Forgery, and in any event within one year after the Sale, that the Lot is a Forgery; and</p> <p>9.2.3 within one month after such notification has been given, you return the Lot to us in the same condition as it was at the time of the Sale, accompanied by written evidence that the Lot is a Forgery and details of the Sale and Lot number sufficient to identify the Lot.</p>	<p>9.3 Paragraph 9 will not apply in respect of a Forgery if:</p> <p>9.3.1 the Entry in relation to the Lot contained in the Catalogue reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or</p> <p>9.3.2 it can be established that the Lot is a Forgery only by means of a process not generally accepted for use until after the date on which the Catalogue was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.</p> <p>9.4 You authorise us to carry out such processes and tests on the Lot as we in our absolute discretion consider necessary to satisfy ourselves that the Lot is or is not a Forgery.</p> <p>9.5 If we are satisfied that a Lot is a Forgery we will (as principal) purchase the Lot from you and you will transfer the title to the Lot in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the Purchase Price, Buyer's Premium, VAT and Expenses paid by you in respect of the Lot.</p> <p>9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.</p> <p>9.7 If you sell or otherwise dispose of your interest in the Lot, all rights and benefits under this paragraph will cease.</p> <p>9.8 Paragraph 9 does not apply to a Lot made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a Stamp or Stamps or a Book or Books.</p> <p>10 OUR LIABILITY</p> <p>10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any Description of the Lot or any Entry or Estimate in respect of it, made by us or on our behalf or by or on behalf of the Seller (whether made in writing, including in the Catalogue, or on the Bonhams' Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale.</p> <p>10.2 Our duty to you while the Lot is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the Lot or to other persons or things caused by:</p> <p>10.2.1 handling the Lot if it was affected at the time of Sale to you by woodworm and any damage is caused as a result of it being affected by woodworm; or</p> <p>10.2.2 changes in atmospheric pressure; nor will we be liable for:</p> <p>10.2.3 damage to tension stringed musical instruments; or</p> <p>10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.</p>
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10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).
"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry form*, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

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Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

Bonhams

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Paddle number (for office use only)

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 2% surcharge on the total invoice price.

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, 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 authorising 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 bank reference.

If successful

I will collect the purchases myself

Please contact me with a shipping quote (if applicable)

Sale title: The First World War Centenary Sale		Sale date: 1 October 2014													
Sale no. 21999		Sale venue: Knightsbridge													
<p>If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.</p> <p>General Bid Increments:</p> <table border="0"> <tr> <td>£10 - 200by 10s</td> <td>£10,000 - 20,000by 1,000s</td> </tr> <tr> <td>£200 - 500by 20 / 50 / 80s</td> <td>£20,000 - 50,000by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>£500 - 1,000by 50s</td> <td>£50,000 - 100,000by 5,000s</td> </tr> <tr> <td>£1,000 - 2,000by 100s</td> <td>£100,000 - 200,000by 10,000s</td> </tr> <tr> <td>£2,000 - 5,000by 200 / 500 / 800s</td> <td>above £200,000at the auctioneer's discretion</td> </tr> <tr> <td>£5,000 - 10,000by 500s</td> <td></td> </tr> </table> <p>The auctioneer has discretion to split any bid at any time.</p>				£10 - 200by 10s	£10,000 - 20,000by 1,000s	£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s	£500 - 1,000by 50s	£50,000 - 100,000by 5,000s	£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s	£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion	£5,000 - 10,000by 500s	
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Customer Number		Title													
First Name		Last Name													
Company name (to be invoiced if applicable)															
Address															
City		County / State													
Post / Zip code		Country													
Telephone mobile		Telephone daytime													
Telephone evening		Fax													
Preferred number(s) in order for Telephone Bidding (inc. country code)															
E-mail (in capitals)															
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.															
I am registering to bid as a private buyer <input type="checkbox"/>		I am registering to bid as a trade buyer <input type="checkbox"/>													
If registered for VAT in the EU please enter your registration here: □□ / □□□ - □□□□ - □□		Please tick if you have registered with us before <input type="checkbox"/>													

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid*

FOR WINE SALES ONLY

Please leave lots "available under bond" in bond I will collect from Park Royal or bonded warehouse Please include delivery charges (minimum charge of £20 + VAT)

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature: _____ Date: _____

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:
 Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com
 Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

UK/06/14



£ 1793

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