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Musical Instruments

Monday 12 May 2014
Knightsbridge, London

Musical Instruments

Monday 12 May 2014 at 12pm
Knightsbridge, London

Bonhams

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Sale Number: 21678

Catalogue: £20

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Front cover: Lot 273 & 274
Back cover: Lot 118

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The United States Government
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See back of catalogue please. Please note the revised figure for VAT is now 20%

Important Notice

Inclusion in the catalogue of statements relating to imperfections or damage is intended to be of assistance to purchasers. But lack of any such notice implies no guarantee of condition and purchasers must be responsible for satisfying themselves in this respect. No responsibility accepted for bows with repair or graft concealed by the lapping.

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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.

Terminology

by	The instrument is believed by Bonhams to be made by the maker named in the description.
ascribed to	A traditional attribution with which we do not necessarily agree.
attributed to	An opinion which may be traditional, indicating a probable maker's identity or date of manufacture of an instrument in whole or in part.
school of	The instrument is in our opinion by a later or contemporary follower of the maker indicated, or is in the style of instruments associated with the area indicated.
workshop of	In our opinion the instrument is executed in the basic style of the maker and possibly under his direct supervision.
labelled	The instrument is not in our opinion by the maker indicated but merely bears (also stamped, his name. In some cases the instrument may be a later copy or is modelled inscribed, etc.) after the maker indicated.
L.O.B.	Length of back, excluding button.

Clearance during the Sale

A storage charge of £3.60 per day after Tuesday 27 May 2014.

During this sale, certain lots can be cleared at the discretion of Bonhams. Clearance from the saleroom will be on production to the saleroom staff of a delivery order which can be obtained from the Cashiers on payment in full for the lot.

Please note that the Cashiers will need to obtain bank clearance for any cheque payments. As this can take some time we would recommend that clients apply for clearance prior to the sale.

Please note that any clearance will be in accordance with our standard Terms and Conditions of Sale and the contract made on the fall of the hammer and Bonhams reserve all rights in cases of error arising on settlement and clearance during the sale.

Cities

For additional information relating to cities please see notice to bidders paragraph 13.

Cataloguing

Please note the figure in brackets after the description gives the number of items within the lot e.g. Violin, Bow and case = (3)

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Violin Bows Part I

Please see important information relating to Ivory on Page 2

1

A silver mounted Violin Bow by Albert Nurnberger

Stamped **Albert Nurnberger** weight 62 grams the octagonal stick of a brown colour, use and wear, full hair. (1)

£1,000 - 1,500

2

A silver mounted Violin Bow by August Edwin Prager

Stamped *Aug. Edwin Prager* weight 60 grams the round stick of a red brown colour, use and wear, full hair. (1)

£1,000 - 1,500

3

A silver mounted Violin Bow by Otto Dolling

Stamped *Otto Dolling* weight 58 grams the round stick of an orange brown colour, use and wear, full hair. (1)

£800 - 1,200

4

A gold mounted Violin Bow by Penzel

Stamped *K. Gerhard Penzel* weight 64 grams the octagonal stick of a dark red brown colour, use and wear, full hair. (1)

£1,000 - 1,500

5*

A silver mounted Violin Bow by W.E. Hill & Sons, London

Stamped *H&S* weight 56 grams the round stick of a dark brown colour, use and wear, no hair. (1)

£1,000 - 1,500

6

A silver mounted Violin Bow by W.E. Hill & Sons, London circa 1930

Stamped *H & S* weight 60 grams the round stick of quality of a red brown colour, full hair, some use and wear. (1)

£1,200 - 1,800

7*

A nickel mounted Violin Bow

Stamped *W.R. Wild, Germany*, weight 56 grams the octagonal stick of a brown colour, use and wear, full hair. (1)

£800 - 1,200

8

A silver mounted Violin Bow by E.Herrmann

Stamped *E.Herrmann with monogram on frog* weight 60 grams the octagonal stick of quality of an orange brown colour, full hair. (1)

£1,000 - 1,500



1

2

9^Y

A silver mounted Violin Bow by W.E. Hill & Sons, London

Stamped *W.E. Hill & Sons* weight 60 grams the tortoiseshell frog with silver fleur de lys inset, the octagonal stick with silver face, of a light red brown colour, full hair. (1)

£2,000 - 3,000

10^Y

A silver mounted Violin Bow by W.E. Hill & Sons, London

Stamped *W.E. Hill & Sons* weight 60 grams the tortoiseshell frog with silver ring inset, the octagonal stick with silver face, of a red brown colour, full hair. (1)

£2,000 - 3,000

11

A silver mounted Violin Bow of the Tubbs School

weight 59 grams the round stick of a brown colour, use and wear, full hair. (1)

£800 - 1,200

12^{*}

A silver mounted Violin Bow by W.E. Hill & Sons, London

Stamped *W.E.H & S* weight 55 grams the octagonal stick of a brown colour, use and wear, no hair. (1)

£1,200 - 1,800

13

A silver mounted Violin Bow, Hoyer School

Stamped *A. Hoyer* weight 62 grams the round stick of a brown colour, use and wear, full hair. (1)

£800 - 1,200

14

A silver mounted Violin Bow of the Tubbs School

weight 61 grams the round stick of a dark red brown colour, use and wear, full hair, with another Violin Bow, as seen. (2)

£800 - 1,200

15^{*}

A silver mounted Violin Bow

weight 59 grams the round stick of a brown colour, full hair. (1)

£800 - 1,200



9



10



16

An interesting silver mounted Violin Bow of the Vuillaume School
 Stamped *J.B. Vuillaume* weight *61 grams* the octagonal stick of an orange brown colour, the frog in the manner of JBV, full hair. (1)
£4,000 - 5,000

Offered with a Valuation document from W.D.Watson dated 4 August 2009, stating ;" A silver mounted Violin Bow by Vuillaume branded JB Vuillaume on the stick. This bow is in very fine condition. £10,000."

17

A silver mounted Violin Bow School of JBV

Stamped *Vuillaume A Paris* also faintly *Simon Paris* weight *57 grams* the round stick of a light orange brown colour, use and wear, full hair. (1)
£3,000 - 4,000

18

A silver mounted Violin Bow attributed to Paul Jombar, Paris

Stamped *Paul Jombar Paris* weight *65 grams* the octagonal stick of an orange brown colour, full hair, use and wear. (1)
£2,000 - 3,000

19

A silver mounted Violin Bow of the Paris School

Stamped faintly; *Simon* *60 grams* the round stick of a brown colour, use and wear, full hair. (1)
£1,500 - 2,000

20

A silver mounted Violin Bow attributed to Charles Bazin

Stamped *Lupot* weight *54 grams* the round stick of a amber brown colour, use and wear, full hair. (1)
£800 - 1,200

21

A silver mounted Violin Bow

Stamped *C. Bazin* weight *58 grams* the round stick of a brown colour, use and wear, full hair. (1)
£1,000 - 1,500



16



17

22

An interesting silver mounted Violin Bow of the Vuillaume School
Stamped *Vuillaume* weight 55 grams the ebony frog in the manner of
JBV, the round stick of quality of a light brown colour, some use and
wear, full hair. (1)
£3,000 - 4,000

23*

A silver mounted Violin Bow of the J.B. Vuillaume School, Paris
weight 58 grams the round stick of a dark brown colour, use wear and
restorations to frog, full hair. (1)
£3,000 - 4,000

24

A nickel mounted Violin Bow
Stamped *L. Morizot* weight 63 grams the round stick of a red orange
brown colour, use and wear, full hair. (1)
£1,000 - 1,500

25

A nickel mounted Violin Bow by Louis Bazin, Mirecourt
Stamped *Louis Bazin* weight 60 grams the round stick of an amber
brown colour, use and wear, some hair. (1)
£800 - 1,200

26

A silver mounted Violin Bow of the French School
Stamped *Gerome Devoire* weight 63 grams the octagonal stick of an
orange brown colour, full hair. (1)
£800 - 1,200

27

A nickel mounted Violin Bow by Louis Bazin
Stamped *Louis Bazin* weight 56 grams the octagonal stick of a brown
colour, use and wear, full hair. (1)
£800 - 1,200



22

23



28

A silver mounted Violin Bow by Eugene Sartory, Paris

Stamped *faintly*; *E. Sartory A Paris* weight 60 grams the round stick of a brown colour, use, wear and restorations, full hair. (1)

£12,000 - 18,000

29

A silver mounted Violin Bow by Eugene Sartory, Paris

Stamped *E. Sartory a Paris* weight 60 grams the round stick of a brown colour, use and wear, full hair. (1)

£12,000 - 18,000

Offered with the copy of the receipt of W.G. Botteley, signed and dated 21-1-46.



28



29



30



30

Violins Part I

30

An Italian Violin by Silvio Barbieri, Mantua 2008

Labelled *Barbieri Silvio figlio e allievo di Bruno, Mantova 2008, Copie di Scarampella S* Length of back 355mm (14in) of an orange brown colour, in playing condition (1)

£5,000 - 7,000

Offered with the colour illustrated maker's certificate relating to the above effect signed and dated 7 May 2009.



31

31
A Violin probably by Bruno Barbieri, Mantova, 1978
 Labelled *Barbieri Bruno, Luitaio in Mantova, 1978, No. 235* Length of back *357mm (14 1/16in)* of a red orange brown colour, with bow, in case. (3)
£4,000 - 6,000



31

32
A Violin, after Venice, circa 1900
 Length of back *355mm (14in)* of an aged craquelled red colour, use wear and restoration, with bow in case. (3)
£3,000 - 4,000



33

33
 A Violin of the Italian School attributed to Lorenzo Marconi,
 Cremona, 1949
 Labelled *Marconi, Lorenzo, Cremona 1949*, and signed on label Length
 of back 357mm (14 1/16in) of a golden orange colour, use and wear, in
 case. (2)
 £3,000 - 4,000



33

34
 No lot



35^Ω

A Violin by Luiz B. Bellini, New York, 1961

Labelled *Luiz B. Bellini, Alunno F.S. Sacconi, Fece New York, 1961, P-897*, Length of back 353mm (13 7/8in) of an orange brown colour, in case. (2)
£10,000 - 15,000

An example of the above maker's work is on view at the Smithsonian Museum in Washington as an example of a Great American Maker, Ruggieri Ricci frequently used another example of this maker's work for concert performances and the above maker is recorded in the US Encyclopedia of String Instrument Makers.

The above maker has a chapter in *From Violinmaking to Music; The Life and Works of S.F.Sacconi, A.C.L.A.P.-Cremona* where he discusses his arrival at the Wurlitzer workshop in NYC and the making of the above violin early in his career.

Offered with maker's certificate relating to the above signed and dated January 24, 2004.



36

36*

A Violin attributed to Benigno Saccani, Milan, 1910
Labelled *Luiteria Italiana, Benigno Saccani, Milano, Anno 1910, and signed on label*, Length of back 358mm (14 1/8in) of a red orange brown colour, with bow in case. (3)
£5,000 - 7,000



36

37

A French Violin circa 1890
Labelled *Bennettini, Via S Giovanni alla Conca, 45, Milano*, Length of back 360mm (14 3/16in) of a red orange brown colour, with two bows in case. (4)
£2,000 - 3,000



38



38

38

A Violin by Giulio Degani Venice circa 1909

Labelled *Degani Giulio di Eugenio, Premiato con gran diploma d'onore in Milano e medaglia d'oro in Torino, Anno 1909, Fece In Venezia*, Length of back 358mm (14 1/8in) of a red orange brown colour, use and wear, in case. (2)

£12,000 - 18,000

Offered with the illustrated Garantieschein von Fridolin Hamma, Stuttgart, signed and dated 2 February 1968 to the above effect stating...."ein Originalwerk dieses Meisters ist...."



39



39

39^Ω

A Violin by Alfredus Contino, Naples, 1928

Labelled *Alfredus Contino, Premiato a Concorso di Liuteria in Roma, unico allievo di V. Postiglione, fecit Napoli anno 1928*, and signed on label, with additional label on top block; *Alfredus Contino Luitajo Napoli*, and branded; *Contino Napoli*, on button Length of back 360mm (14 3/16in) of an orange brown colour, use and wear, in case. (2)

£15,000 - 20,000



40

40
A French Violin, T.A. Barbe School after del Gesu, circa 1880
 Labelled *Barbe d'Avallon* Length of back 357mm (14 1/16in) varnish of a golden orange colour, in the manner of JBV, bold scroll of medium curl, use and wear, in case. (2)
 £6,000 - 8,000



40

41
A French Acoulon Violin, 1910
 Labelled *A. Acoulon*, 1910, No 479, Length of back 360mm (14 3/16in) bold flat model of quality, of a red golden brown colour, use and wear, with a nickel mounted Violin Bow, in case. (3)
 £1,000 - 1,500



42

42
A French Violin by Ch.J.B. Collin Mezin, 1911
Labelled *Ch.J.B. Collin-Mezin, Lutier, Grand Prix Exposition Universelle 1900, Paris* Length of back 360mm (14 3/16in) of an amber brown colour, after del Gesu, with two bows in case. (4)
£4,000 - 6,000



42

43
A French Violin of the Mougenot School circa 1900
Length of back 358mm (14 1/8in) handsome wood of a golden yellow brown colour, minor use and wear, in case. (2)
£2,000 - 3,000



44



44

44

A French Violin by Joseph Hel, Lille, 1889

Labelled *Joseph Hel Luthier a Lille, 1889* with inscription, date and signature internally Length of back 359mm (14 1/8in) of a red golden brown colour, use and wear. (1)

£15,000 - 20,000

Offered with the colour-illustrated Gutachten of Carl Machler, Zurich, signed and dated 17.4.1979, stating '...Geige mit dem Original - Etikett, Joseph Hel, Luthier a Paris 1889 ist eine Arbeit dieses Meisters ...'



45



45

45[†]

A fine French Violin by Nestor Audinot, Paris 1879 after Guarneri Del Gesu

Labelled *N.Audinot, Eleve de Vuillaume, 17 Boulevard Bonne-Nouvelle 17* also signed and dated internally by the maker on the table. Length of back 356mm (14in) handsome wood, of a red orange brown colour, in a good state of preservation. (1)

£18,000 - 22,000

Offered with a colour image of the maker's table signature and the colour-illustrated Certificat d'Authenticite of Mon J.J. Rampal, Paris to the above effect signed and dated Paris 26 Novembre 2013 stating in addition....."Cet instrument est un bel exemplaire de ce Maitre francais."

The above Luthier was closely associated with the Vuillaume Family.



46

46
A Violin by Victor Audinot, Paris, circa 1910
Labelled *Vor Audinot - Mourot, Maître Luthier. Paris No. 231* and signed *the same internally on back plate*. Length of back 354mm (13 15/16in) of a golden amber brown colour, use and wear, in case. (2)
£3,000 - 4,000



46

Violins of the Chanot Family & School

47
A French Violin of the Georges Chanot Paris School circa 1850
Labelled *Villaume, rue des petites Champs, Paris, 1849* Length of back 355mm (14in) varnish of a red orange brown colour, in the manner of JBV use and wear, after Del Gesu, with bow, in case. (3)
£2,500 - 3,500



48
A Violin by F.W. Chanot, London, 1905
Labelled *F.W. Chanot, London, fecit A.D. 1905, C FW, A., Nicola Amati*,
Length of back 356mm (14in) of a red golden orange brown colour,
minor use and wear, in case. (2)
£4,000 - 6,000



49
A Violin, circa 1830, French School
Length of back 353mm (13 7/8in) without corners of a red brown colour,
use, wear and restoration, in lined and fitted wooden case. (2)
£800 - 1,200



50

A Violin by G.A. Chanot, Manchester, 1887

Labelled *Made by G.A. Chanot, Violin, Viola, Violincello & Bow Maker & Restorer, Manchester, A.D. 1887, Model of Alard Amati, and signed G.A. Chanot on bottom ribs*, Length of back 351mm (13 13/16in) The handsome slabwood of some mottled curl, of a golden orange brown colour, with a silver mounted Violin Bow stamped R. Weichold Dresden, the octagonal stick of a red brown colour, with another Bow stamped Berg in case. (4)

£10,000 - 15,000



50

51^Y

A French Violin attributed to F.Chanot/ JBV circa 1820

Labelled ... *Le Viex, Paris* Length of back 371mm (14 5/8in) without corners, of an orange brown colour, with ivory and ebony decorative border, mother of pearl and ebony shield inlaid on volute, the work of quality, use and wear, in case. (2)

£1,500 - 2,000



52

52

A Violin by Georges Chanot, London, circa 1860

Length of back 359mm (14 1/8in) of a red brown colour, use and wear.

The fingerboard is numbered R.469. (1)

£8,000 - 12,000

Offered with the Certificate of W.E.Hill & Sons, London, signed and dated 28 September 1948, to the above effect stating the violin ...'is in an excellent state of preservation and numbered R.469 in our books'.



52

53^Y

A French Violin attributed to F.Chanot/JBV circa 1820

Length of back 371mm (14 5/8in) without corners, of an orange brown colour, with ebony and ivory border decoration, use wear and restoration, in case. (2)

£1,500 - 2,000



54

54
An English Violin of quality, attributed to Peter Walmsley, London circa 1760
Labelled *Jacobus Stainer*... Length of back 355mm (14in) of a light brown colour, use, wear and restoration, with a bow in case. (3)
£5,000 - 7,000



54

55
A Violin by Thomas Smith, London, circa 1780
Labelled *made by Thos Smith at the Harp and Hautboy in Pickadilly, London, 17...* Length of back 356mm (14in) of a golden brown colour, use wear and restorations, as seen. (1)
£2,000 - 3,000



56

56

An English Violin by William 'Royal' Forster, London, circa 1790
Labelled *William Forster, Violin, Violoncello, Tenor & Bow Maker to their Royal Highnesses the Prince of Wales & Duke of Cumberland, London also inscribed on lower rib; William Forster London no., 25* Length of back 358mm (14 1/8in) the lightly craquelled varnish of an aged red brown colour, use wear and restorations, in case. (3)
£5,000 - 7,000

The fingerboard is numbered 5957.



56

57

An English Violin, John Johnson School, London, circa 1760
Length of back 359mm (14 1/8in) of a brown colour, use wear and restoration, with two bows, one silver mounted stamped Tubbs Germany, in case. (4)
£1,500 - 2,000



58

58
A Violin by George Hudson, circa 1900
Branded *G. Hudson* on upper back, and internally *1887?*, Repaired by *R. Claridge Oxford*, 1992, and Rep by *FW.CN*, 1947, Length of back 359mm (14 1/8in) of a red brown colour, use wear and restoration, with two bows in case. (4)
£3,000 - 4,000



58

59
A Violin attributed to Alexander Hume, London, 1925
Labelled *Artist Violin, A Hume, special, London, Anno 1925* Length of back 358mm (14 1/8in) of a golden orange brown colour, minor use and wear. (1)
£800 - 1,200



60

60

An English Violin by George Wulme Hudson, London, 1909
 Labelled *Geo Wulme-Hudson fecit London anno 1909* overall length 358mm (14 1/8in) the handsome mottled curl slab wood after Amati, the lightly craquelled varnish of a red colour on a golden brown ground, some use and wear, in case. (2)
£7,000 - 8,000

The Bridge is stamped Carrassi.



60

61

A Violin by Walter Mayson, Windermere, 1887
 Labelled *In Silvis viva Silui Suaviter jam Mortua cano, Walter Mayson, Newby Bridge, Windermere, 1887, Fecit ... A.D. 1887 and signed on label*, Length of back 359mm (14 1/8in) of an amber brown colour, use and wear, with a German Violin, LOB 359mm, with three bows, in two cases. (7)
£1,500 - 2,000



62

62
A Violin by William Walker, Mid Calder, 1909
Labelled *William Walker, fecit Mid Calder, Anno 1909, and signed on label*, Length of back 356mm (14in) of a red orange brown colour, use and wear, with bow in case. (3)
£2,000 - 3,000



62

63
A Scottish Violin labelled James Corrie, Glasgow, 1907
Length of back 362mm (14 1/4in) of a brown colour, use and wear, in case. (2)
£800 - 1,200



64

64
A Scottish Violin by William Walker, Mid Calder, 1923
Labelled *William Walker, fecit Mid Calder, anno 1923*, and signed on label, Length of back 356mm (14in) a pleasing example, of a red golden orange colour, in a W.E. Hill & Sons case. (2)
£1,500 - 2,000



64

65
A Violin by Duncan McCorquodale, Greenock, 1910
Labelled *Duncan McCorquodale, Greenock, 1910, Sterlin Castle* Length of back 357mm (14 1/16in) of a yellow brown colour, use and wear, with bow in case. (3)
£1,000 - 1,500



66

66

A Violin of the Albani School, circa 1780

Labelled *Cappa in Saluzzio ...* Length of back 357mm ($14\frac{1}{16}\text{in}$) of a plumb colour on a golden brown ground, use wear and restorations. (1)
£3,000 - 4,000

67

A German Violin by Carl Freiherr von Frank, Cologne, 1936

Labelled *Carl Freiherr v. Frank Köln am Rhein 1936* Length of back 359mm ($14\frac{1}{8}\text{in}$) handsome wood and work after JBV, of a golden red brown colour, minor use and wear only. (1)
£4,000 - 5,000



66

68*

A Violin of the Dotsch School, Berlin, circa 1920

Length of back 355mm (14in) the lightly craquelled varnish of a red brown colour, use wear and restorations, in case. (2)
£2,000 - 3,000



69

69

A Violin of the Hungarian School circa 1900

Branded *internally and on bass bar* Length of back *357mm (14 1/16in)* of a golden amber brown colour. (1)

£3,000 - 4,000



69

70

A Violin of the Berlin School circa 1900

Length of back *359mm (14 1/8in)* of an amber brown colour, use and wear, with a silver mounted Violin Bow, stamped Lothar Herrmann, the octagonal stick of a brown colour, in case. (3)

£1,500 - 2,000

Offered with the a hand written document, signed and dated 28th September 1959, stating the above is from the workshop of Hermann Braun in Berlin.



71

A Violin of the Klotz School, Mittenwald, circa 1800
Sebastian Klotz, Mittenwald, An 1803 Length of back 358mm (14 1/8in)
 of a red amber brown colour, with two bows in case. (4)
£3,000 - 4,000

Offered with a copy of the receipt of Albert E. Dunford, Bradford, signed
 and dated March 22 1920.

72

A German Violin of the Achner School circa 1760
 Labelled *Michael Achner, Wallgau, ...* 358mm (14 1/8in) double
 purfling of a light brown colour, use and restoration back and front, with
 a gold mounted Violin Bow by W.E. Hill & Sons, repairs at head and frog,
 with a silver mounted Violin Bow, stamped G.R. Geipel, and another
 Violin Bow, in case. (5)
£1,500 - 2,000



73

73
A Violin of the Viennese School circa 1800
Labelled *Antonius & Hieronymus. frat Amati, Cremonen: And: fil:*
1670 Length of back 356mm (14in) of a golden red brown colour,
restorations, in a W.E. Hill & Sons case. (2)
£3,000 - 4,000



73

74
A Violin of the Klotz School circa 1830
Labelled *Stainer...* Length of back 352mm (13 7/8in) of an amber brown
colour, use wear and restorations, with a silver mounted Violin Bow,
stamped Otto Durr Schmidt, weight 61 grams, in case. (3)
£2,000 - 3,000



75



75

75

An interesting Violin

Labelled *Nicolaus Gagliano filius Alexandra fecit Neap 1737* Length of back 358mm (14 1/8in) of a pale golden amber brown colour, use wear and restorations, in case. (2)

£8,000 - 12,000



76

A Violin of the Roman School circa 1770

Labelled *Antonio Vontano, me fecit Napoli 1725*, Length of back *356mm (14in)* of a golden brown colour, use wear and restoration, in case.

(2)

£6,000 - 8,000



76

77

An interesting Violin circa 1820

Length of back *364mm (14 5/16in)* of a golden brown colour, use wear and restoration, with a silver mounted Violin Bow, in case. (3)

£2,500 - 3,000

The fingerboard is numbered R524.



78



78

78*

A Neapolitan Violin of the Ventapane School circa 1830

Labelled *Lorenzo Ventapane, Stada S. Pietro a Majella, num. 7, dirimpetto il Collegio di Musica*, Length of back 361mm (14 3/16in) of a light golden amber brown colour, use wear and restoration, in case. (2)
£30,000 - 40,000

Offered with the Zertifikat of Roland Baumgartner, Basel, signed and dated 9th August 2013, to the above effect stating;

‘Die mir zur Begutachtung vorgelegte Geige erachte ich als eine in allen wesentlichen Teilen zusammengehörige italienische Arbeit aus der Werkstatt von Lorenzo Ventepane, Neapel, ca. 1820-1840...’



79

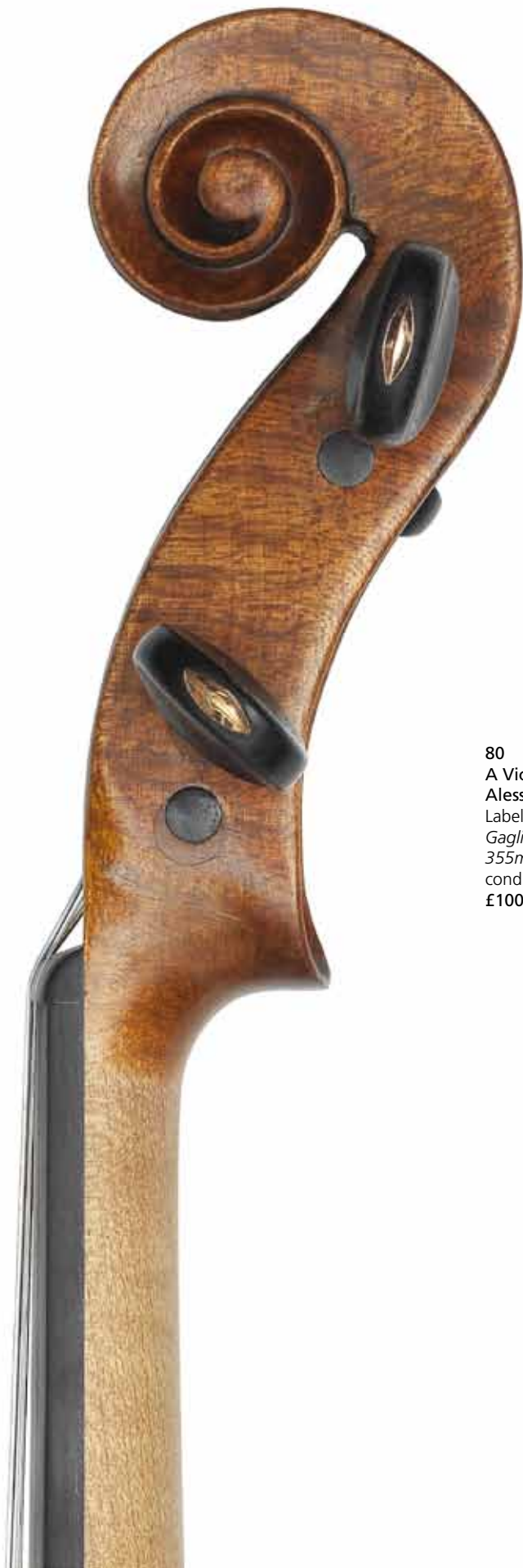
A Neapolitan Violin attributed to Nicolo Gagliano, Naples, 1730
 Labelled *Nicolaus Gagliano Filius Alexandri fecit Neap 1730* Length of
 back 351mm (13 13/16in) of a golden brown colour, use wear and
 restorations. (1)
£50,000 - 70,000

Offered with the Certificate of Vatelot Hekking, Paris, signed and dated
 24 Juin 1943, by Marcel Vatelot stating;
 'Je soussigne certifie que le Violin ...portant etiquette de Nicolas
 Gagliano au millesime de 1730 est bien un instrument ancien de cet
 auteur fait dans le style de AMATILa tete dans le style de Joseph
 Gagliano.'

Also detailed photographs of skilled restorations back and front.



80



80

A Violin by Joseph & Antonio Gagliano, Naples, 1801 after
Alessandro Gagliano

Labelled *Conceptione tua ... Maria Immaculata ... Joseph & Antonio
Gagliano, Fec. Anno 1801, In Platea dicta Cerriglio* Length of back
355mm (14in) a well preserved concerto violin, in immediate playing
condition, of an amber brown colour. (1)

£100,000 - 150,000



81



81

Violas

81

A Viola probably by Azzo Rovescalli, Bergamo 1931

Labelled *Copia Rivolta, Azzo Rovescalli Cremense, Bergamo, fece l'anno 1931, A.R. and signed 'Rovescalli' on label* Length of back 416mm (16 3/8in) of a red brown colour, some skilful work, neglected, minor use and wear, in impressive old studded leather case with engraved, initialled decorative fittings incorporating Arms surmounted by five point coronet.

(2)

£20,000 - 30,000



82

82

A contemporary Viola by Stefano Conia, Cremona

Labelled *Stefano Conia, fatto in Cremona Anno 19... NO. 34, and branded same on top block, with additional label bearing inscription, Per Ferenc Pillar ...* Length of back 409mm (16 1/8in) of a golden orange colour, in case. (2)

£3,000 - 4,000

Offered with the signed Certificato di Autenticita of Stefano Conia, Cremona, stating;

'Una viola, modello Testore, di cm 41 ... Nell'interno dello strumento si trova l'eticheta personale: Stefano Conia ...Lo strumento l'ho costruito per il Sig.Ferenc Pillar...



82

83

A Viola attributed to Ettore del Ventura, Rome, 1985

Labelled *M. Liutaio Ettore Del Ventura, Fece in Roma, anno 1985*, Length of back 410mm (16 1/8in) of a golden orange brown colour, use and wear. (1)

£3,000 - 4,000



84

84

A Viola ascribed to Paolo de Barbieri, Genoa, 1920
Labelled *Paolo de Barbieri Genova Fece nell anno 1920 with signature over label; Paolo de Barbieri* Length of back 419mm (16 1/2in) of a red colour on a brown ground, blemishes, in case. (2)
£4,000 - 6,000

Until recently the property of a quartet and orchestral violist.

Offered with copies of insurance documents stating ;Viola by Paulo de Barbieri signed and dated 7 April 1961 along with other insurance opinions and reports.



84

85

A Viola ascribed to Paul Kunze, Haag, 1950
Labelled as above, Length of back 417mm (16 7/16in) of an orange colour, minor use and wear. (1)
£800 - 1,200



86

86

A Bavian Viola circa 1820

Labelled *Antonius Wiedhalm, fecit ad pedem Pontis ...* Length of back 386mm (15 3/16in) of a red golden brown colour, use wear and restorations, with an octagonal Violin Bow stamped E.M. Penzel, with a Viola Bow stamped Emile Keuhne ***, in case.

(4)

£6,000 - 8,000

87

A Scandanavian Viola

Labelled *Forferdiger efter Amatus Regel af Instrumentmager Andreas Hiorth i Kjobenhavn Anno 1829* Length of back 384mm (15 1/8in) of a pale orange brown colour, use and wear, with bow, in case. (3)

£1,000 - 1,500



86

88

A Viola of the Roth School circa 1900

Length of back 409mm (16 1/8in) of a red pale brown colour, use wear and restorations. (1)

£1,200 - 1,800

89

A Mittenwald Viola circa 1850

Length of back 394mm (15 1/2in) of an aged red golden brown colour, use and wear, in case. (2)

£1,500 - 2,000



90

90

A French Viola of the Francais Atelier, Paris 1940

Labelled *fait sous la discipline D'Emile Francais, Luthier du Conservatoire National de Musique, No. 5, Paris, 1940* Length of back 409mm (16 1/8in) wood and work of quality of a red golden brown colour, in case. (2)

£10,000 - 15,000

91

A Mirecourt Viola of the Laberte School circa 1900

Labelled *Antonius Stradivarius* Length of back 399mm (15 11/16in) of an orange brown colour, restorations, with a bow in canvas covered case. (3)

£800 - 1,200



90

92

A Mirecourt Viola circa 1900

Length of back 399mm (15 11/16in) of a golden orange colour, use and wear, with bow, in case. (3)

£800 - 1,200

93

A Viola, French School ca 1900

Labelled *Sacquin, Luthier Paris 1846* Length of back 428mm (16 7/8in) varnish of a craquelled red colour, with a silver mounted bow stamped Dodd on the frog, of a light brown colour, in case. (3)

£1,200 - 1,800



94

94

An English Viola by Thomas Kennedy, London, circa 1850
Labelled *Thos. Kennedy, Maker, 364 Oxford Street, London*, Also
inscribed on lower rib, Length of back 390mm (15 3/8in) the lightly
craquelled varnish of a red brown colour, minor use and wear, in case.
(2)
£4,000 - 6,000

95

An English Viola by George Craske circa 1870
Labelled *Made by George Craske (1797-1888) and sold by William E. Hill
& Sons, London* Length of back 394mm (15 1/2in) of an aged red brown
colour, restorations, the fingerboard is numbered V24. (2)
£3,000 - 4,000



94

96

A fine English Viola by Joseph Hill, London
Labelled *by the maker; Joseph Hill Maker at the Harp and Flute, London
1777* Length of back 383mm (15 1/16in) the aged lightly craquelled
varnish of a red brown colour, minor use and wear, in case. (2)
£3,000 - 4,000

The fingerboard is numbered G 837.



97



Violas

97*

A fine and rare Neapolitan Viola probably by Ferdinand Gagliano, Naples, circa 1790

Labelled *Ferdinandus Gagliano Filius Nicolai fecit Neap. 1786* Length of back 370mm (14 9/16in) plentiful varnish of an orange yellow brown colour, a well preserved example, retaining much ethos of the period. (1) £100,000 - 150,000

Offered with a photocopy of the D.D'Attili Certificate of Origin number 484 signed and dated Jan., 29 1979 relating to the above stating..."was made in my opinion by Ferdinand Gagliano"...



98*

A fine and rare Viola by Tomaso Eberle, Naples circa 1770

Labelled *Ferdinandus Gagliano Filius Nicolai fecit Neap 17--* Length of back 375mm (14 3/4in) plentiful varnish of warm orange brown colour, a well preserved example in mostly original condition, including the square section termination of the pegbox. (1)

£80,000 - 120,000

Offered with the illustrated Bicentario Stradivariano Certificato of October 1937 in Cremona to the above effect confirming it was exhibited there, the document stamped and signed by Il Presidente, S.F.Sacconi noting it was then the property of del Sig. Barone Giovanni Carbonelli di Letino di Roma.... "autentica e bella"
In addition to the technical specification document of the Comitato Esecutivo of the 1937 Cremona Exhibition containing measurements and authentication signed by Fridolin Hamma, Leandro Bisiach, Simone F. Sacconi, P.Deschamps and other eminent experts of that era. "Viola piccola-di Tomaso Eberle di Napoli-autentica e bella."

Violin Bows Part II

Please see important information relating to Ivory on Page 2

99

A silver mounted Violin Bow probably by Joseph Henry, Paris
Stamped *Henry A Paris* weight 57 grams the round stick of a brown colour, old lapping, blemishes, neglect, use and wear, full hair. (1)
£15,000 - 20,000

100

A silver mounted Violin Bow by Eugene Sartory, Paris
Stamped *E. Sartory a Paris* weight 59 grams the round stick of a brown colour, use wear and possible restoration to back of head and at hand position, as seen. (1)
£6,000 - 8,000

101^{Y Φ}

A nickel mounted Violin Bow by Charles Nicolas Bazin circa 1880
weight 55 grams the round stick of an orange brown colour, the hand position with inlay decoration, the frog of ivory, full hair. (1)
£2,000 - 3,000

Offered with the colour-illustrated Certificat D'Authenticite of Mon.JF Raffin, Paris, no 6058 signed and dated 8 April 2002 to the above effect stating in addition...."Beau specimen de ce grand Maitre francais, en bon etat a ce jour et fait vers 1880."

102^Ω

A nickel mounted Violin Bow by Claude Thomassin, Paris
Stamped *C. Thomassin a Paris*, weight 55 grams the round stick of an orange brown colour, use and wear, full hair. (1)
£1,200 - 1,800

Offered with the coloured photographic certificate of Bernard Millant, signed and dated Paris, 20th March 2007, stating in addition 'modele de tete elegant et typique de cette epoque.' and 'Tres interessant specimen de ce Maitre francais en bon etat de conservation'.

103^{*}

A silver mounted Violin Bow
Stamped *E. Sartory a Paris* weight 62 grams the round stick of a brown colour, use and wear, full hair.
(1)
£3,000 - 4,000



99

100



104

A silver mounted Violin Bow by A.Lamy, Paris

Stamped *A.Lamy A Paris* weight *60 grams* the round stick of a red brown colour, full hair, later button, use and wear. (1)

£4,000 - 6,000

Offered with the opinion of Etienne Vatelot, Paris signed and dated 2 August 1967 stating the above; "est une oeuvre authentique de ce maitre."

105

A Violin Bow, Studio of J.Eury

weight *58 grams* the round stick of a brown colour, the bone button, full hair. (1)

£3,000 - 4,000

Offered with the colour-illustrated Certificat D'Authenticite no., 11851 relating to the above of J.-F.Raffin, Paris signed and dated 12 January 2006 noting later frog and button stating; "Interessant specimen pour la baguette, de ce grand Atelier francais, en bon etat a ce jour et faite vers 1830."

106

A silver mounted Violin Bow of some quality

Stamped *Lafleur* weight *58 grams* the round stick of a brown colour, use and wear, blemishes as seen, full hair. (1)

£1,500 - 2,000

107

A Vuillaume Picture Bow

Stamped *faintly J.B Vuillaume* weight *57 grams* with image of JBV visible through lens inset pearl eye, the round stick of a brown colour, use wear and restoration. (1)

£2,000 - 3,000

108*

A silver mounted Violin Bow, attributed to Victor Fétique

Stamped *Vtor Fétique a Paris*, weight *61 grams* the round stick of a brown colour, use and wear, full hair. (1)

£1,000 - 1,500

Offered with two documents from Andreas Wiesames, signed and dated 21st November 2000 and 20th November 2000, stating the above is the original work of Victor Fétique.

109

A silver mounted Violin Bow attributed to P. Beuscher, Paris

Stamped *P. Beuscher, Paris* weight *62 grams* the round stick of a light orange brown colour, full hair. (1)

£2,000 - 3,000



104

105

110

A gold mounted birthday Violin Bow, by James Tubbs, London
Stamped *Jas Tubbs, on stick and; made by James Tubbs in his 85th year, 1920, on slide*, weight *61 grams* the round stick of a brown colour, full hair. (1)
£3,000 - 4,000

111

A gold mounted English Bow attributed to Panormo, circa 1850
Stamped *Dodd* weight *56mm (2 3/16in)* the round stick of a dark brown colour, use and wear, full hair. (1)
£1,500 - 2,000

112

A silver mounted Violin Bow by W.E. Hill & Sons, London
Stamped *W.E. Hill & Sons* weight *54 grams* the octagonal stick of a brown colour, minor use and wear, some lapping and hair missing. (1)
£3,000 - 4,000

113^Y

An engraved gold mounted Violin Bow by Malcolm Taylor,
Stamped *Malcolm H. Taylor England* weight *59 grams* the octagonal stick of a red brown colour, the tortoiseshell frog with gold dove inset, use and wear, full hair. (1)
£2,000 - 3,000

114

A fine silver mounted Violin Bow by W.E. Hill & Sons, London circa 1935
Stamped *Hill* weight *58 grams* the round stick of quality of a deep red brown colour, a crisp well-preserved example in mint condition, full hair. (1)
£3,000 - 4,000

115

An interesting silver mounted Violin Bow of the Tubbs School
Stamped *faintly* weight *58 grams* the round stick of a red brown colour, use and wear, some hair. (1)
£1,000 - 1,500

116

A Violin Bow by W.E. Hill & Sons, London
Stamped *W.E. H&S* weight *54 grams* the round stick of an amber brown colour, use and wear, full hair. (1)
£2,000 - 3,000

117

A silver mounted Violin Bow by W.E. Hill & Sons, London
Stamped *H & S* weight *55 grams* the octagonal stick of an orange brown colour, a well-preserved crisp example in mint condition. (1)
£2,000 - 3,000



110

111



118





118

A silver mounted self-rehairing Violin Bow by Dominic Peccatte for J.B. Vuillaume, Paris circa 1850

Stamped *Vuillaume a Paris, Brevet D'Invention* weight 63 grams with original frog and later button included, performing frog and button now fitted, the fine round stick of a red brown colour, with rehairing plug in head, full hair. (1)

£60,000 - 80,000

Offered with the colour illustrated Certificat D'Authenticite, of Mon. JF Raffin signed and dated Paris, 5 Novembre 2005, No., 11500 stating; ... "l'Archet de Violin, soumis ce jour a mon examen est authentique, pour la baguette (tres beau bois de parnambuco brun rouge) et la majeure partie de l' hausse de Dominique Peccatte...tres beau specimen de ce grand Maitre francais" ...

119

A silver mounted Violin Bow by W.E.Hill and Sons London

Stamped *Hill* weight *76 grams* the round stick of an orange brown colour, full hair. (1)

£2,000 - 3,000

120

A silver mounted Violin Bow attributed to Dodd

Stamped *Dodd* weight *54 grams* the round stick of quality of a light brown colour, full hair. (1)

£800 - 1,200

121*

A silver mounted French Violin Bow

Stamped *Ch. F. Rougirel* weight *63mm (2 1/2in)* the round stick of a red brown colour, use and wear, full hair. (1)

£800 - 1,200

122

An interesting silver mounted Violin Bow of the French School

Stamped *T. Lejeune* weight *53 grams* the round stick of a brown colour, use and wear, some hair. (1)

£800 - 1,200

123

A silver mounted Violin Bow C.N. Bazin School

weight *58 grams* the round stick of a dark brown colour, the button and ferrule with Guilloche engraved pattern, use and wear, full hair. (1)

£800 - 1,200

An engraved bow can be found in 'L'Archet' by B. Millant & J.B. Raffin, Vol. II, page 484, No. 13.

124

A silver-mounted Violin Bow of the Hoyer School

weight *54 grams* the round stick of a brown colour, use and wear, full hair. (1)

£800 - 1,200

125

A silver mounted Violin Bow by W.E. Hill & Sons, London

Stamped *W.E. H&S* weight *58 grams* the round stick of a dark brown colour, use and wear, full hair. (1)

£1,500 - 2,000

126

A silver mounted Violin Bow

Stamped *faintly; Lupot*, weight *60 grams* the round stick of an aged brown colour, use and wear. (1)

£800 - 1,200

127

A silver mounted Violin Bow by Otto Hoyer

Stamped *Otto A. Hoyer Pariser* weight *61 grams* the round stick of a brown colour, use and wear, full hair. (1)

£800 - 1,200

128*

A gold mounted Violin Bow

Stamped *Aug. Edwin Prager* weight *57 grams* the octagonal stick of an aged red brown colour, seized, use and wear, full hair. (1)

£800 - 1,200

129^Ω

A gold mounted Violin Bow

Stamped *Paul Wiedhaas* weight *62 grams* the octagonal stick of an orange brown colour, full hair. (1)

£800 - 1,200

130

An engraved gold octagonal mounted Violin Bow

Stamped *Walter Mettal* with a Violin Bow stamped K. Werner Uebel, with a Violin Bow Atelier, L.G.Chen, with a Violin Bow stamped Roderich Paesold*** all full hair, use and wear. (4)

£1,000 - 1,500

131

A French Violin Bow, circa 1820

Stamped *Tourte* weight 47 grams the round stick of an aged dark brown colour, use, wear and restoration to stick. (1)

£1,000 - 1,500

132

A silver mounted Violin Bow

Stamped *faintly; Meuhl?* weight 59 grams the octagonal stick of an amber brown colour, use and wear, full hair. (1)

£800 - 1,200

133

A silver mounted Violin Bow of the Hoyer School

weight 54 grams the round stick of a red brown colour, some hair. (1)

£800 - 1,200

This lot was previously the property of a noted French conductor.

134^Ω

A gold mounted Violin Bow

Stamped *Siegfried Finkel* weight 59 grams the octagonal stick of an orange brown colour, full hair. (1)

£800 - 1,200

135

A silver mounted Violin Bow attributed to J. Stuber, The Hague

Stamped *Joh. Stuber, La Haye* weight 63 grams the round stick of a red brown colour, full hair. (1)

£2,000 - 3,000

136

A silver mounted Violin Bow by F.N.Voirin Paris

Stamped *F.N.Voirin A Paris* weight 47 grams round stick of a brown colour, minus head, another violin bow, two violin bow boxes, as seen. (4)

£800 - 1,200

137

A silver mounted Violin Bow

weight 58 grams the octagonal stick of a dark brown colour, some hair, with a German Violin 1900, LOB 357mm, with another bow in case (4)

£800 - 1,200

138^Ω

A gold mounted Violin Bow

Stamped *C M Nurnberger* weight 57 grams the round stick of an orange brown colour, full hair. (1)

£800 - 1,200

139

A Violin Bow by James Tubbs

Stamped *Jas Tubbs* weight 58 grams the round stick of a red brown colour, as seen, with a French Viola circa 1900, with bow in case. (4)

£600 - 800

140

A silver mounted German Violin Bow

Stamped *faintly; W...* weight 60 grams the round stick of an amber brown colour, use and wear, some hair. (1)

£1,000 - 1,500



Viola Bows

141

A silver mounted Viola Bow by Joseph Alfred Lamy, Paris
Stamped *A Lamy a Paris* weight 68 *grams* the round stick of a light
amber brown colour, use and wear, full hair. (1)
£10,000 - 15,000

142

A silver mounted Viola Bow by W.E. Hill & Sons, London
Stamped *W.E. Hill & Sons* weight 69 *grams* the round stick of a dark
brown colour, use and wear, full hair. (1)
£3,000 - 4,000

143*

A silver mounted Viola Bow, circa 1900
weight 73 *grams* the octagonal stick of a red brown colour, use and
wear, full hair. (1)
£800 - 1,200



141



142

144

A French silver mounted Viola Bow attributed to Louis Morizot
Stamped *L. Morizot* weight 68 grams the round stick of quality, of a
brown colour, use and wear, full hair. (1)
£3,000 - 4,000

145^Ω

A gold mounted Viola bow by Charles Bazin
Stamped *Charles Bazin* weight 72 grams The octagonal stick of a brown
colour, full hair. (1)
£4,000 - 6,000

Offered with the Certificat de Fabrication of Charles Bazin, signed and
dated 1979.

146

A nickel mounted Viola/Violin Bow, C.F. Knopf School circa 1870
weight 67 grams of a light orange brown colour, use and wear, full hair.
(1)
£700 - 900

Offered with the related descriptive Wertbestätigung of R.Grunke &
Sohne signed and dated 10.02.2005.



144

145



Cello Bows

Please see important information relating to Ivory on Page 2

147^{Y Φ}

A silver and ivory mounted Cello Bow by W.E.Hill and Sons, London circa 1930

Stamped *W.E.Hill & Sons* weight 77 *grams* the round stick of a red brown colour, the ivory frog with canted corner, little use and wear, some hair. (1)

£3,000 - 4,000

148

A silver mounted Cello Bow by W.E.Hill and Sons London

Stamped *W.E.Hill & Sons* weight 78 *grams* the round stick of a red brown colour, with silver face, use and wear, full hair. (1)

£1,500 - 2,000

The above Cello Bow was the property of the late Adrian Shepherd MBE Cellist, (1939-2013) for twenty five years principal cellist of the SNO, professor of cello at RSAMD and co-founder of the Islay Cantilena Festival.

149

A silver mounted Cello Bow of the French school circa 1900

Stamped *George Withers* weight 70 *grams* the octagonal stick of a red brown colour. (1)

£1,500 - 2,000

150

A nickel mounted Cello Bow

Stamped *L. Lowenthal, Berlin* weight 75 *grams* (1)

£800 - 1,200

151

An early Cello Bow, possibly English

weight 78 *grams* the round stick of a brown colour, use and wear, the bone button, full hair. (1)

£800 - 1,200

152^{Y Φ}

A Cello Bow attributed to Francois Jude Gaulard

weight 92 *grams* the ivory frog inset with mother of pearl star, the round amourette stick of a brown colour, use wear and restoration, full hair. (1)

£800 - 1,200

153^{Y Φ}

A silver and ivory mounted Cello Bow by W.E. Hill & Sons, London

Stamped *W.E. Hill & Sons* weight 78 *grams* the round stick of a brown colour, the head of considerable quality, use and wear, full hair. (1)

£2,000 - 3,000



147

148

154

A French silver mounted Cello Bow, Peccatte School

weight *81 grams* the round stick of quality, of a brown colour, use and wear, full hair. (1)

£3,000 - 4,000

155

A silver mounted Cello Bow by A.R. Bultitude

Stamped *A.R. Bultitude twice* weight *79 grams* with silver Tudor rose inset ebony frog, the octagonal stick of a red brown colour, full hair. (1)

£1,200 - 1,800

156

A silver mounted Cello Bow of the French School

Stamped *faintly; F.N. Voirin A Paris* weight *73 grams* the round stick of a red brown colour, use wear and restoration at thumb position. (1)

£800 - 1,200

157

A silver mounted Cello Bow by S. Finkel

Stamped ****S. Finkel**** weight *84 grams* the octagonal stick of a brown colour, use and wear, full hair (1)

£600 - 800

158

A silver mounted JTL Cello Bow

Stamped *J. Thibouville-Lamy* weight *68 grams* the round stick of an orange brown colour, use and wear, full hair. (1)

£800 - 1,200

159

A silver mounted Cello Bow attributed to Otto Schuller

Stamped *Otto Schuller *** GDR* weight *80 grams* the octagonal stick of an orange brown colour, full hair, use and wear. (1)

£800 - 1,200

160

A silver mounted Cello Bow

Stamped *Vuillaume a Paris* weight *79 grams* the frog in the manner of J.B. Vuillaume, the round stick of a dark brown colour, use and wear, full hair. (1)

£800 - 1,200

161

A nickel mounted Cello Bow

Stamped *Vtor Fetique A Paris* weight *67mm (2 5/8in)* the round stick of fine work of a red brown colour, use and wear, full hair. (1)

£1,000 - 1,500

162

A silver mounted Cello Bow attributed to F.N. Voirin, Paris

Stamped *faintly F.N. Voirin A Paris* weight *80 grams* the round stick of a dark brown colour, use wear and restorations, full hair. (1)

£2,000 - 3,000

163^Y

A gold mounted Cello Bow by A.R. Bultitude

Stamped *A.R. Bultitude twice*, weight *79 grams* the frog of tortoiseshell with inset gold Tudor rose, the octagonal stick with golden face of a light brown colour, use and wear, full hair. (1)

£1,200 - 1,800

164

A silver mounted Cello Bow by Garner Wilson

Stamped *Garner Wilson* weight *77 grams* the octagonal stick of a red brown colour, use and wear, full hair. (1)

£800 - 1,200

165

A silver mounted Cello Bow attributed to Dodd

Stamped *Dodd; on stick and frog* weight *79 grams* the round stick of an orange brown colour, use and wear, full hair. (1)

£1,000 - 1,500

166^Ω

A silver mounted French Cello Bow

Stamped *faintly C ... Bazin?* weight *77 grams* the round stick of a light brown colour, use and wear, full hair, with a nickel mounted Cello Bow stamped Max Wunderlich, the octagonal stick of a brown colour, use and wear, full hair. (2)

£2,000 - 3,000

167^{*}

A silver mounted Cello Bow stamped *Michael Schicker*

weight *81 grams* the round stick of a brown colour, with A Cello Bow stamped Jac Fluck, the round stick of a red brown colour, as seen. (2)

£1,000 - 1,500

168

A silver mounted Cello Bow, Thomassin School

Stamped *faintly; ?* weight *70 grams* the round stick of a brown colour, use and wear, full hair. (1)

£1,500 - 2,000



169



169

Basses and their Bows

169

A French Bass, circa 1890

Labelled *The Concert Double Bass, (Registered), 1892, Riviere & Hawkes, Leicester Sq., London ...* Length of back 1152mm (45 3/8in) the swell back of quality, of an orange brown colour, use wear and restorations as seen, in soft cover. (2)

£8,000 - 12,000

170

A contemporary Bass by R. Norris, London, 1975

Labelled *Made by R. Norris, London, 1975* Length of back 1094mm (43 1/16in) of a golden orange brown colour, as seen in soft cover, with five Bass Bows, for by J.E. Vickers, various mounts, with hair. (7)

£1,000 - 1,500



171

171*

An early French Concert Bass of quality

Length of back *1148mm (45 3/16in)* four strings, fine brass machine turners and rollers, of a aged red brown colour, use wear and restorations, in brown soft cover. (2)

£7,000 - 9,000

172

A French Bass, F.J. Barbe School, Paris, circa 1870

Length of back *1123mm (44 3/16in)* of a red orange brown colour, use wear and restorations, as seen in soft cover. (2)

£3,000 - 4,000



171

173

A nickel mounted Bass Bow of the French School

weight *131 grams* the octagonal bow of a red brown colour with shallow rounded heel ebony frog, seized, use and wear, some hair. (1)

£800 - 1,200



Cellos

174*

A Cello attributed to Romeo Antoniazzi, circa 1900

Labelled *Antoniazzi Romeo Cremonese, fece a Milano l'auno 1900, Premiato Medaglio d'oro, R.A.* Length of back 758mm (29 13/16in) of a golden amber brown colour, use and wear, in case. (2)

£30,000 - 40,000



175

175^Ω

An Italian Cello by Georg Ullman, Turin, 1917

Branded *Georges Ullman, Turicum* and labelled; *Georgius Ullmannius, fecit Turicum 1917*, Length of back 755mm (29 3/4in) the lightly craquelled varnish of a red colour, fine work in the manner of Turin, in soft case. (2)

£20,000 - 30,000



175

See Lutgendorff: H.Bolthausen; Der Geigenbauer des Schweiz: M.Brinser; Dictionary of Twentieth Century Italian Violin Makers: E.Blot; *Liuteria Italiana 1860-1960* Vol., 2 Lombardia e Veneto page 331....."His long and varied experience made him a great expert and important violin maker. His workmanship is careful and precise. The consistency of his varnish is good and usually red in colour."



176

176

A Cello circa 1970

Labelled *Giuseppe Pedrazzini, Cremonese, fece in Milano l'Anno 1947, with signature*, Length of back 750mm (29 1/2in) of a red brown colour, use and wear, in hard black case. (2)

£5,000 - 7,000



176

177

A Cello, 20th Century

Labelled *Guissepe Marvelli, fecit anno ...* Length of back 765mm (30 1/8in) of a red amber brown colour, use and wear, with bow in blue fitted case. (3)

£800 - 1,200



178

178

A Cello attributed to Gaetano Pareschi, Ferrara, 1952

Labelled *Gaetano Pareschi Premiato con Diploma d' Onore al Concorso Internazionale di Cremona del 1950; Fece in Ferrara l'anno 1952* Length of back 748mm (29 7/16in) of an orange brown colour, with two nickel mounted cello bows each stamped Bausch, minor use and wear in case. (4)

£10,000 - 15,000

Offered with the descriptive Gutachten of Musik Hug, Zurich, signed and dated 18 June 1983 stating ... "We consider this excellent instrument an authentic masterpiece of this cello maker from Ferrara, born in 1900."



178

179

A German Cello by Wolff Bros, Kreuznach, 1884

Labelled as above, copy of Stradivari, Length of back 755mm (29 3/4in) of a red brown colour, use and wear, with two nickel mounted Cello Bows, in soft brown cover. (3)

£2,000 - 3,000



180

180

An interesting Cello circa 1900

Length of back 750mm (29 1/2in) of a red brown colour, use wear and restorations. (2)

£10,000 - 15,000

181

A Markneukirchen Cello circa 1900

Length of back 754mm (29 11/16in) of a amber yellow brown colour, use, wear and restorations, with three other Cello Bows, as seen, in case (6)

£1,200 - 1,800



180

182

A Swiss Cello by G. Senn, Basel, 1948

Labelled and branded by the maker, Length of back 760mm (29 15/16in) of a brown colour, with two nickel mounted Cello Bows, minor use and wear, in soft cover. (4)

£3,000 - 4,000



183



183

183*

A Neapolitan Cello attributed to Josef and Antonius Gagliano, Naples, Labelled *Josef and Antonius Gagliano, fecit Anno 1786, In Platea dieta Cerriglio*, Length of back 729mm (28 11/16in) of a brown colour, later Neapolitan scroll, use wear and restorations, in case. (2)
£40,000 - 60,000



184

184

A Bavian Cello circa 1840

Length of back *751mm (29 9/16in)* of a golden amber colour, use wear and restorations. (1)

£5,000 - 7,000

185

A Saxon Cello circa 1880

Length of back *718mm (28 1/4in)* of a yellow brown colour, use wear and restorations, with three bows in vibrant Bam case. (5)

£800 - 1,200



184

186

A German Cello circa 1820

745mm (29 5/16in) use wear and restorations, in Baroque playing condition, in grey hard case. (2)

£2,000 - 3,000

Offered with the receipt of Edward Withers Ltd, Wardour Street, London, signed and dated 9th October 1986.

187

A German Cello circa 1900

Length of back *748mm (29 7/16in)* of an orange yellow brown colour, use and wear as seen, with two bows in brown case. (4)

£800 - 1,200



188

188

A Viennese Cello of the Thir School circa 1780

various labels Length of back 731mm (28 3/4in) the varnish of an aged red brown colour, use wear and restoration, in soft cover. (2)

£6,000 - 8,000

Offered with the Taxatie-Rapport of Max Moller signed and dated 10th April 1992 relating to the above.

189*

A German Cello circa 1900

Length of back 765mm (30 1/8in) of an amber brown colour, use wear and restorations, in soft cover. (2)

£3,000 - 4,000



188

190*

A German Cello circa 1880

Labelled *Stainer* ... Length of back 770mm (30 5/16in) the craquelled varnish of an aged red brown colour, use wear and restorations, in soft cover. (2)

£3,000 - 4,000

191

A Saxon Cello circa 1880

Length of back 756mm (29 3/4in) of a red brown colour, use wear and restoration, in soft black cover. (2)

£1,000 - 1,500



192

192

An interesting Cello attributed to Jacques W. Hakkert, Rotterdam, 1916

Labelled *Jacques W. Hakkert, Luthier du Conservatoire d'Amsterdam me fecit Rotterdam, anno 1916, no. 71*, Length of back 754mm (29 11/16in) the lightly craquelled varnish of a brown colour, some use and wear, in hard black case. (2)

£3,000 - 4,000

Offered with a photocopy of the valuation of William Bouman & Zoon, signed and dated 18th October 2002, relating to the above.



192

193

A Mirecourt Cello by JTL circa 1900

Labelled *Mansuy a Paris* Length of back 757mm (29 13/16in) of a red brown colour, use and wear, with bow in soft red cover. (3)

£800 - 1,200



195

194

A French Cello by Paul Mangenot, Mirecourt, circa 1920
Branded *P. Mangenot* and labelled *Paul Mangenot, Luthier a Mirecourt, Voges, (No. 130)* Length of back 773mm (30 7/16in) of an orange brown colour, use wear and restorations, with bow, in soft cover. (3)
£3,000 - 4,000

195

A Cello of the French School
Branded *Guinot*... Length of back 732mm (28 13/16in) of a brown colour, use wear and restoration, with bow, in case. (3)
£2,000 - 3,000



195

196

A French Cello circa 1900
Length of back 758mm (29 13/16in) of an orange brown colour, use and wear, with a Cello Bow by J.E Vickers, with Cello Bow, in hard case. (3)
£2,000 - 3,000



197

197*

A French Cello circa 1780

Labelled *Grancino* ... Length of back 725mm (28 9/16in) of golden orange brown colour, use wear and restorations, use wear and restoration, in soft case. (2)

£10,000 - 15,000



197

198

A French Cello, Chappuy School, circa 1740

Length of back 704mm (27 11/16in) of an orange brown colour, the back of peg box with shell decoration. (1)

£1,000 - 1,500

Offered with the receipted invoice of J&A Beare, London, dated 11th October 1954 to the above effect.



199

199

A French Cello of quality circa 1870

Labelled *Nicolas Vuillaume, fecit a Mirecourt, circa 1870, NV*, Length of back 764mm (30 1/16in) of a red golden orange brown colour, use wear and restorations, with bow, in case. (3)

£3,000 - 5,000



199

200

A Mirecourt Cello circa 1880

Labelled *Stradivari ...* Length of back 753mm (29 5/8in) of a golden yellow brown colour, with a nickel mounted Cello Bow, in hard black case. (3)

£1,500 - 2,000



201

201

An English Cello by Dearlove, Leeds, circa 1840

Branded on pegbox cheek; Dearlove, Leeds, and on button; Dearlove, Maker, Leeds, Length of back 732mm (28 13/16in) of an aged golden orange brown colour, use wear and restoration, in case. (2)
£5,000 - 7,000

202

An English Cello ascribed to William Baker Jr. 1850

Inscribed internally; Made by Wm Baker Jr, 1850 Length of back 758mm (29 13/16in) of an orange brown colour, use wear and restoration, with nickel mounted Bow in soft brown cover. (3)
£1,000 - 2,000



201

203

A Cello by William Piper, Birmingham, 1982

Labelled As above by the maker, No. 112 Camilli with internal signature Length of back 757mm (29 13/16in) of a golden yellow brown colour, with two nickel mounted Cello Bows, stanmped Techler and H.A Stohr. (3)
£1,200 - 1,800

204

A Cello of the English School circa 1800

Length of back 755mm (29 3/4in) of a craquelled orange brown colour, as seen. (1)
£800 - 1,200



205

205

A fine English Cello by Joseph Hill, London circa 1770
Length of back 740mm (29 1/8in) of a light brown colour, the fingerboard is numbered H76, restorations, in lined and fitted wooden cabin case by W.E.Hill & Sons, London. (2)
£15,000 - 20,000



205

206

An English Cello, Longman School, circa 1810
Length of back 730mm (28 3/4in) of an orange golden brown colour, use wear and restorations. (1)
£2,000 - 3,000



207



207

A Cello by Joseph Panormo, London circa 1800

Length of back *732mm (28 13/16in)* handsome wood and skilful work of a golden brown colour, use wear and restoration in case. (2)

£50,000 - 70,000

Offered with the certificate of W.E.Hill & Sons, London to the above effect signed and dated 24 October 1967 and part of the original fingerboard showing the number W692 matching same on the certificate.(2).



208



208

Violins Part II

208

A Violin attributed to Lockey Hill, London, circa 1790
 Branded *Longman & Co, No. 26 Cheapside, London*, on upper back,
 Length of back 356mm (14in) of an orange brown colour, use wear and
 restoration, in case. (2)
 £3,500 - 4,500

Offered with the copy of the receipt of Clifford A. Hoing, Wycombe,
 signed and dated 1966.

209

A Violin attributed to Henry Lockey Hill
 Stamped *Hill* below button, Length of back 356mm (14in) of a golden
 orange brown colour, use and wear. (1)
 £1,500 - 2,000



210

210

A Violin attributed to Lockey Hill, London, circa 1780

Labelled *Ferdinandus Gagliano Filius Nicolai fecit Neap 1779*, Length of back 354mm (13 15/16in) of a golden amber brown colour, use wear and restorations, in case. (2)

£6,000 - 8,000

Offered with an Attest from Fritz Baumgartner, signed and dated 1st May 1972, No. 1006



210

211

An English Violin by Goulding & Co, London, circa 1820

Branded *Goulding & Co, London*, on upper back, Length of back 359mm (14 1/8in) of an amber brown colour, use wear and restorations. (1)

£1,500 - 2,000



212

212

A Violin by W.E Hill & Sons, London, 1918

Labelled *W.E. Hill & Sons, Makers, 140 New Bond Street, London, 1918, No 301* Length of back 357mm (14 1/16in) of a red brown colour, minor use and wear, in case. (2)

£12,000 - 18,000

The fingerboard is numbered Y296.



212

213

A Violin of the English School circa 1880

Length of back 364mm (14 5/16in) of a golden amber brown colour, use and wear, in case. (2)

£2,000 - 3,000



214

214

An English Violin by Joseph Hill, London, circa 1770

Length of back 354mm (13 15/16in) of a pale golden brown colour, use and wear, the fingerboard is numbered R.719, in case. (2)

£14,000 - 18,000

Offered with the Certificate of W.E. Hill & Sons, 140 New Bond Street, London, signed and dated 16th November 1948, to the above effect noting in addition; "This Violin which reproduces the features of Amati is a handsome example of the maker's work and in an excellent state of preservation. It measures 13 15/16 inches in length of body and is numbered R.719 on our books."



214

215

A Violin of the English School circa 1800

Inscribed *Internally*; W. Taylor, London Length of back 355mm (14in) residual Varnish of red colour, use wear and restorations, with two bows, in case. (4)

£2,000 - 3,000



216

216

A Violin by Thomas Earl Hesketh, Manchester, 1911

Labelled *Thomas Earl Hesketh, Manchester, fecit 1911*, and inscribed on label "*Coronation*", with 1911 in crown motif on upper back, Length of back 358mm (14 1/8in) of a golden brown colour, minor use and wear, in case. (2)

£3,000 - 4,000



216

217

Violin by George H. Buckman, Dover, 1892

Labelled *Geo H. Buckman, Dover, 1892* Length of back 359mm (14 1/8in) the lightly craquelled varnish of a red brown colour, use and wear, with a silver mounted Violin Bow, stamped Aug. Edwin Prager, with another Bow, in case. (4)

£1,500 - 2,000



218

218

A Violin by William Luff, London, 1981

Labelled *William H. Luff, Maker, London, 1981* Length of back 354mm (13 15/16in) of a golden orange brown colour, minor use and wear only, in case. (1)

£2,000 - 3,000

Offered with the receipt of William H. Luff, 9 Courtlands Close, Goring By Sea, Worthing, Sussex, signed and dated 10th March 1982 stating in addition

'This instrument has been constructed from patterns and photographs of one of the world's most famous violins, namely the "Cannon" owned and played by Paganini and made in 1742 by Joseph Guarnerius del Gesu...'.



218

219

A Violin of the English School circa 1900

Labelled *Jaques Bouquay, Rue D'Argenteuil A Paris 17...* Length of back 359mm (14 1/8in) of a golden amber brown colour, use wear and restorations, with two bows, in case. (4)

£2,000 - 3,000



220

220

A Violin by Szepessy Bela, London, 1889

Labelled *Szepessy Bela, London, 1889, No. 52* Length of back *359mm (14 1/8in)* after del Gesu, of a red golden brown colour, use and wear, with bow, in case. (3)

£5,000 - 7,000



220

221

A Violin of the Szepessy Bela School, circa 1880

Length of back *360mm (14 3/16in)* of a red golden colour, use wear and restorations, with two bows in wooden case branded Jerome Thibouville Lamy & Cie, 68 Reaumur, Paris. (4)

£1,000 - 1,500



222

222*

A Violin circa 1800

Labelled *Vincent Panormo, rue de l'Arbre-Soe a Paris, 1810, ...* Length of back 355mm (14in) of an aged red golden brown colour, use and wear, in case. (2)

£4,000 - 6,000

Offered with copies of two Swiss documents related to the above.



222

223*

A French Violin of the Caussin School circa 1860

Labelled *Bergonzi...* Length of back 357mm (14 1/16in) of an orange golden brown colour, use wear and restoration, with bow, in case. (3)

£1,500 - 2,000



224

224
A Violin attributed to Maurice Bourguignon, Brussels, 1925, after del Gesu
Labelled *Bourguignon Maurice, Brussels, 43 Rue de la Regence, Luthier a Bruxelles, anno 1925*, Length of back 362mm (14 1/4in) of a golden orange brown colour, with a Violin Bow stamped Peter Reidl, in case. (3)
£4,000 - 5,000

Offered with a taxatierapport of Stam & zn, signed and dated 14.10.99.



224

225
A French Violin by Remy, Paris, circa 1900
Labelled *Remy, Lutier, & Facteur de Harpe, A Paris* Length of back 359mm (14 1/8in) of a golden orange brown colour, with bow in case. (3)
£1,200 - 1,800



226

226
A French Violin attributed to A.D. Dieudonne, Mirecourt, 1948
Labelled *Fait a Mirecourt No. 4098 par le Maitre-Luthier Amedee Dieudonne en 1948*, and signed internally on back plate, Length of back 356mm (14in) of a golden orange brown colour, with a Violin Bow stamped A.Hoyer, in case. (3)
£3,000 - 4,000



226

227
A Mirecourt Violin circa 1900
Labelled *Lutherie Artistique, Claude LeBlanc, Paris, 1827* Length of back 360mm (14 3/16in) of an amber brown colour, use and wear, with bow in case. (3)
£1,000 - 1,500



228

228
A French Violin attributed to Jean Gosselin, Paris,
Labelled *fait par Gosselin amateur, Paris, Annee, 1829* Length of back
360mm (14 3/16in) of a red amber brown colour, use and wear, in case.
(2)
£3,000 - 4,000



228

229
A French Violin of the Caussin School circa 1880
Labelled *Nicolaus Amatus....* Length of back 358mm (14 1/8in) of a
orange brown colour, a handsome example after Nicolo Amati, in case.
(2)
£3,000 - 4,000



230

230
A Violin of the Pierray School, circa 1750
Length of back 358mm (14 1/8in) of an aged red golden brown colour,
use wear and restorations, in case. (2)
£10,000 - 15,000



230

231
A Mirecourt Violin circa 1900
Labelled *Luthier Artistique, G. Fournier, Annee 1900* Length of back
360mm (14 3/16in) of an orange brown colour, minor use and wear. (1)
£1,000 - 1,500



232

232

A Violin by Bernadel Pere, Paris, 1851

Labelled *Bernadel Luthier Eleve de Lupot, Rue Croix des Petits Champs no., 23 a Paris 1851*, Length of back 360mm (14 3/16in) the handsome one piece back of bold broad curl, of an aged red brown colour, restorations. (1)

£22,000 - 28,000



232

233

A French Violin attributed to Sebastien Vuillaume, Paris, circa 1870

Labelled *Sebastien Vuillaume a Paris 27 Boulevard Bonne-Nouvelle with pencil signature/monogram close to post* Length of back 360mm (14 3/16in) the varnish of quality in the manner of JBV of a red golden brown colour, after Del Gesu, with initials D H C applied to fingerboard, use wear and restoration, with a nickel mounted Violin Bow in blue case. (3)

£2,000 - 3,000



234*

A French Violin of quality attributed to J.B. Vuillaume, after Maggini, Paris, circa 1860

Labelled *Jean-Baptiste Vuillaume A Paris, 3 Rue Demours-Ternes* Length of back 365mm (14 3/8in) of a light golden brown colour, numbered internally; 6139, much use wear and restorations, in case. (1)
£15,000 - 20,000

Offered with the certificate of The Rudolf Wurlitzer Company, New York, No. 5478, signed and dated 9th March 1928 relating to the above, stating '...the violin was made by Jean Baptiste Vuillaume in Paris ... with registration number 6139'.

With a complimentary certificate from Erich Lachmann, signed and dated October 15th 1948.



235

235

A French Violin attributed to Francois-Louis Pique, Paris 1805
Labelled *LPique rue de Grenelle St., honore au coin de celles des 2 ecus a Paris 1805* Length of back 361, 166, 209mm (14 3/16in) of a red brown colour, use wear and restoration, in case. (2)
£3,000 - 4,000

The above Violin has been in the vendor's possession since 1942.



235

236

A Violin of the Chappuy School circa 1790
Labelled *Joseh Guarnerius ...* Length of back 356mm (14in) of a golden orange colour, use wear and restorations, in lined fitted wooden case. (2)
£800 - 1,200



237*

A French Violin attributed to Nicolas and Francois Lupot, Orleans circa 1790

Labelled *Francois Lupot fecit in Orleans 1787* and branded *Lupot* on back and lower rib Length of back 354mm (13 15/16in) the craquelled varnish of a red colour on a yellow brown ground, use and wear, (1) £30,000 - 40,000

Offered with the illustrated Certificate of Origin of D.D'Attili, signed and dated 13 August 1981 no., 877 relating to the above stating;..."was made in my opinion by Francois Lupot and bears a label dated 1787."



238





238

A French Violin by Nicolas Lupot, Paris circa 1810

Labelled *Nicolas Lupot Luthier rue de Grammont a Paris l'an .. 10* Length of back 355mm (14in) the lightly craquelled red varnish of quality on a golden yellow ground, of great tactile appeal, bold, Napoleonic lutherie after Stradivari. (1)

£80,000 - 120,000

Offered with the Tree-Ring Analysis Report No., B69 of Mr. John Topham, Surrey, dated 18 March 2014 stating the dates for the bass and treble sides of the table are 1785 and 1776 respectively, also noting in the text and by graph (3) a very significant treble side cross-match with another Lupot Violin suggesting both treble sides came from the same tree;

"As shown in Table 1 the sequence length, average tree ring width and date of ISQD3845 (the other Lupot Violin) is similar to the sequence length, average tree ring width and date of the treble side of the (Bonham's) violin under study suggesting the pieces came from the same tree (See Graph 3)."

See a similar Paris 1810 Nicolas Lupot Violin illustrated in the NYC 1966 S.F. Sacconi Loan Exhibition Catalogue.



239

239

A Violin of the Bisiach School

Labelled *Carlo Bisiach, di Leandro, Milenese, fece in Ferenza, l'anno 1925*, Length of back 357mm (14 1/16in) of a vibrant golden yellow colour, use and wear, in case. (2)
£3,000 - 4,000



239

240

A Violin by Breton, Mirecourt, circa 1900

Labelled *F. Breton, brevete, de S.M.G. Me La Duchesse d'Angouleme, a Mirecourt, 1826, Breton, and stamped; Breton, on button*, Length of back 358mm (14 1/8in) of a golden orange brown colour, use and wear, in case. (2)
£800 - 1,200



241

241

A Violin attributed to Enrico Politi, Rome, 1925

Labelled *Enrico Politi fece Roma anno 1925*, with dedication inscription above label ... Length of back 358mm (14 1/8in) of an orange brown colour, use and wear. (1)

£8,000 - 12,000

Offered with the colour-illustrated Certificate No., 16011 of Pierre Testa, Rue de Rome, Paris, signed and dated 6 April 2011, stating the above ... "est authentique, de l'école italienne au début du XXe siècle original dans toutes ses parties, portant l'étiquette dédiée par l'auteur... Bel exemplaire en parfait état de conservation, fait spécialement pour le prof. Marcello Gambini di Padova."



241

242

A Violin of the Italian School circa 1920

Length of back 359mm (14 1/8in) the lightly craquelled varnish of an orange brown colour. (1)

£2,000 - 3,000



243

243

A Violin of the Fabris School circa 1880

Labelled *Luigi Fabris, fecit, Venezia l'anno 18..*, and faintly branded internally; Length of back 358mm (14 1/8in) of an orange golden brown colour, use and wear, with bow, in case. (1)

£6,000 - 8,000



243

244

A Violin attributed to Joaquin Jose Galram, Lisbon, circa 1800

Length of back 355mm (14in) of an aged orange brown colour, use wear and restorations. (1)

£3,000 - 4,000

Offered with the Certificate of W.E. Hill & Sons, Great Missenden signed and dated 31-10-90 stating the above was made by J.J. Galram of Lisbon circa 1780 and is numbered X879 on their books.



245

245*

A Violin of the Scarampella School

Labelled *Stefano Scarampella, di Brescia, ... fecit in Mantua 1909* Length of back 357mm (14 1/16in) of a golden orange brown colour, with a silver mounted Violin Bow stamped H.R. Pfretzschner, weight 59 grams, in case. (3)

£8,000 - 12,000



245

246

A Violin of the Albani School circa 1770

Inscribed internally; *Jacobus Stainer in Absam ... 1658* Length of back 357mm (14 1/16in) of a red amber brown colour, use wear and restorations, with bow in case. (3)

£3,000 - 4,000



247

247

A Violin attributed to Ferruccio Varagnolo, Milan, 1895

Length of back 354mm (13 15/16in) the lightly craquelled varnish of a red brown colour, fine and rare work, in case. (2)

£15,000 - 20,000

Offered with the Expertise of E.Maucotel & P.Deschamp, Paris, signed and dated 18 Avril 1929 stating;
'le Violon ... est un Instrument authentique de VARAGNOLO, de Milan, epoque 1895 ...'.
In addition, the Taxitie Rapport of Lorand Racz, Middelburg, signed and dated 8 januari 1976.



247

248

A Violin circa 1900

Length of back 358mm (14 1/8in) of a golden colour, with silver mounted Violin Bow, as seen. (2)

£800 - 1,200



249

249*

An interesting Violin

Labelled ...*Leoriporri, Milano* ... Length of back 354mm (13 15/16in) of a golden amber brown colour, use wear and restorations, with a gold mounted Violin Bow, stamped Walter Mettal, weight 63 grams, with a silver mounted Violin Bow stamped **Gunter A Paulus**, weight 62 grams, in case. (4)
£8,000 - 12,000

Offered with the signed, sealed and colour-illustrated Zertifikat! of Fritz Geipel, Braunschweig, dated 12th June 1939, stating the above "... eine Italienische Meister-Geige Leomporri - Milano", along with the colour-illustrated Gutachten und Garantie of Carl Machler, Zurich, signed and dated 11 May 1981 stating the above is "alte italienische Meisterarbeit des 18...aus der Mailander-Schule."

See Mr.J.Dilworth page 352.



249

250

A Violin, German School, circa 1840

Length of back 350mm (13 3/4in) of a golden brown colour, use and wear. (1)
£1,500 - 2,000



251

251*

A Violin by William Knaggs, Toronto, 1912
Labelled *Made by Wm. Knaggs, Toronto, 1912, No. 79* Length of back
356mm (14in) of a red orange brown colour, use and wear, with bow in
case. (3)
£2,500 - 3,500



251

252

A Mittenwald Violin circa 1800
Length of back 359mm (14 1/8in) of a brown colour, use wear and
restoration, with a silver mounted Violin Bow, faintly branded, weight 55
grams, with another silver mounted Violin Bow, in case. (4)
£1,200 - 1,800

Offered with a Hart and Son document dated May 20 1919.



253

253

A Violin by George Gemunder, Astoria, 1882

Labelled *George Gemunder fecit, Astoria L.I., Anno 1882, IHS, GG*

Length of back 363mm (14 5/16in) the lightly craquelled varnish of a red colour on the golden brown ground, use and wear, in lined and fitted case. (2)

£5,000 - 7,000



253

254

A Mittenwald Violin circa 1820

Labelled *Antoni Nepos fecit Cremoniae* Length of back 357mm (14 1/16in) of a red golden brown colour, use wear and restorations, with bow in case. (3)

£1,000 - 1,500

Offered with the letter of Joseph Vedral, Den Haag, signed and dated 1935.



255

255

An interesting Violin circa 1850

Length of back 353mm (13 7/8in) of a golden orange brown colour, use and wear, in case. (2)

£7,000 - 9,000



255

256

A Bohemian Violin

Labelled *Caspar Strnad, fecit Praga, Anno 1820* Length of back 355mm (14in) of a red golden brown colour, use wear and restorations, in case. (2)

£1,500 - 2,000



257

257

An interesting Violin, Roman School, circa 1780

Labelled *Repariert von Franz Fuchs Anno 1919, Linz*, Length of back 352mm (13 7/8in) of a brown colour, use wear and restorations, in case. (2)

£3,000 - 4,000



257

258

A Saxon Violin circa 1800

Inscribed *Internally; Georg Adam Gutter, Violin Macher, No. 196*, Length of back 356mm (14in) of an amber brown colour, use and wear, with a silver mounted Violin Bow stamped Kurt Dolling, weight 60 grams, the octagonal stick of a brown colour, in case. (3)

£1,500 - 2,000

Offered with the opinion of John Masterson, Stratford on Avon, signed and dated 29.9.91.



259

259

A Violin of the Italian School circa 1820

Labelled *Emanuelle Godoi, Roma 1818*, Length of back 352mm (13 7/8in) of a golden orange brown colour, use and wear, with two bows, in case. (4)

£5,000 - 6,000



259

260

A Violin circa 1800

Labelled *David Tecchler Liutaiio fecit Romae l'anno 1703* Length of back 356mm (14in) of an aged red golden brown colour, use wear and restorations, in case. (2)

£1,000 - 1,500



261*

A Violin, School of Emiliani, circa 1750

Labelled *Jacobus Stainer in Absam* Length of back 350mm (13 3/4in) of a light golden amber brown colour, scroll of quality, use wear and restorations, in case. (2)

£15,000 - 20,000

Offered with a Dendrochronological Expert Report by Dr. Micha Beuting, signed and dated 10/10/2009, stating; "...both sides show significant matches with many reference chronologies and Italian instruments," and giving dates for the treble side between 1606 and 1730 and for the bass side between 1607 and 1730 suggesting the pieces came from one and the same tree.



262

A Violin of the Italian School circa 1900

Branded *internally* Length of back 360mm (14 3/16in) of an orange brown colour, use, wear and restorations, in playing condition. (1)

£3,000 - 4,000



263

263

A Violin of the Milan School

Labelled *Carlo Antonio Testore, figlio Maggiore, del Carlo Guiseppe in Contrada larga al fegno dell'Aquila a Milano, 17...*, and inscribed internally on lower back and top block, in pencil; *Armando Salviato, 1925*, Length of back 358mm (14 1/8in) of a light yellow brown colour, use wear and restorations, with a silver mounted Violin Bow, stamped F. & R. Enders, the octagonal stick of a brown colour, weight 58 grams. (2)

£8,000 - 12,000



263

264

A Violin of the Testore School circa 1850

Labelled *Paulo Antonio Testore figlio di Carlo Guiseppe Testore in contrada Larga di Milano al segno dell' Acquila 1752*, Length of back 359mm (14 1/8in) of an aged red golden brown colour, use wear and restorations, with a German Violin circa 1950, of a yellow brown colour, LOB 359mm, both cased, as seen. (4)

£1,000 - 1,500



265

265

A Violin of the Testore School circa 1800

Length of back 358mm (14 1/8in) of a golden brown colour, scroll of some quality, use wear and restorations, in old case by Hart. (2)

£5,000 - 7,000



266

266

A good Bavarian Violin circa 1900

Length of back 353mm (13 7/8in) of a golden orange brown colour, minor use and wear, with a German silver mounted Violin Bow, with another bow, in case. (4)

£1,000 - 1,500



267



267

267

A Violin of the Gabrielli School, circa 1770

Labelled *Gio Batista Gabrielle, fece in Firenze, 1769* Length of back 353mm (13 7/8in) of a golden amber brown colour, use wear and restorations, in case. (2)

£10,000 - 20,000



268

A Violin of the Florentine School circa 1760

Length of back 351mm (13 13/16in) of fine work, the soft varnish of quality of a golden amber colour, use wear and restoration, in case. (2)
£20,000 - 30,000



269

A Violin of the Italian School, circa 1760

Labelled *Santus Seraphinus Nicolai Amati, Cremonensis, Allumnus, faciebat Udine A: 16...*, Repaired by Ray Elgar, Hastings, 1930 and inscribed internally; repaired by ... Washington D.C., Length of back 353mm (13 7/8in) the one piece back of aq golden amber brown colour, use wear and restorations. (1)

£15,000 - 20,000



270



270

270

A Violin ascribed to Andrea Guarneri, Cremona 1682

Labelled *possibly original; Andreas Guarnerius fecit sub titulo*

S. Theresiae. Cremonae 1682. Length of back 352mm (13 7/8in) some old red varnish on a golden brown ground, use wear and restorations, rare evidence of remarkable lutherie remains, in case. (2)

£30,000 - 40,000



271

271

A Violin attributed to Alexander D'Espin, Turin, 1852

Labelled *Alexander D'Espin, Alumnus Joannes Franciscus Pressenda, fecit Taurini, anno Domini, 1852*, Length of back 357mm (14 1/16in) golden orange red brown colour, use wear and restorations. (1)

£6,000 - 8,000

Offered with the Certificat D'Authenticite of Etienne Vatelot, 11 bis, Rue Portalis, Paris, signed and dated 23rd Aout 1974, stating; 'Je soussigne, Etienne Vatelot, ... certifie que le violon portant etiquette de Alexander d'Espin ... est un instrument authentique de ce maitre.



271

272

A Violin of the Italian School circa 1800

Labelled *Amati* Length of back 345mm (13 9/16in) of a golden brown colour, use wear and restorations as seen. (1)

£1,000 - 1,500



273



273

273

An Italian Violin attributed to Nicolas Amati, Cremona, circa 1680
Labelled *Nicolaus Amatus Cremonen. Hieronymi Fil., ac Antonij Nepos fecit 1679* Length of back 354mm (13 15/16in) the handsome one piece back of a red orange golden brown colour, use wear and restorations, later table, the fingerboard is numbered 1245, in case. (2)
£50,000 - 70,000

Offered with the Certificate of Ealing Strings, London, signed 24th November 1972, stating '... the Violin ... was made, in our opinion, by Nicolo Amati of Cremona, dated 1679, with the exception of the table which is later Italian work, circa 1770 and is numbered 1245 on our books.'



274





274*

An Italian Violin probably by Hieronymus Amati, Cremona, circa 1700

Labelled *Nicolaus Amatus cremonensis, Hyeronimi filii, ac Antonii Nepos, fecit anno 1646* Length of back 351mm (13 13/16in) of a golden amber brown colour, fine work after Nicolas Amati, in playing condition. (1)
£100,000 - 150,000

Offered with the illustrated Certificate of Emil Herrmann, signed and dated Easton, Conn., Jan 15 1955 no 1258 stating the above; "is a work of Hieronymo Amati figlio Nicolai of Cremona Period 1695....A characteristic example of Nicolo Amati's son and formerly in the possession of Benito Mussolini."

In addition to the illustrated complementary opinion of Kenneth Warren & Son, Chicago, signed and dated January 12 1979.

275

A Violin by J.F. Lentz, London, 1816

Labelled *John Frederick Lentz, fecit No. 1. Lower Sloane Street, Chelsea f.20 3 ... 1816*, Length of back *350mm (13 3/4in)* of a golden orange brown colour, use wear and restorations, in case. (2)

£1,000 - 1,500

276

A French Hawkes & Son Violin, 1893

Labelled *Concert Violin, 1893 Hawkes & Son, 1611, with additional label*, Length of back *359mm (14 1/8in)* of an amber brown colour, use wear and restoration, in case. (2)

£800 - 1,200

277

A French J.B.Colin Violin 1895

Labelled *Lutherie Artistique Jean-Baptiste Colin annee 1895* Length of back *360mm (14 3/16in)* of a red brown colour, use and wear, with two violin bows, in case. (4)

£800 - 1,200

278

A French Violin of the Caussin Vosges School circa 1880

Labelled *Pietro Antonius dalla Costa...* Length of back *359mm (14 1/8in)* of an orange brown colour, use and wear, in case. (2)

£800 - 1,200

279*

A French Violin of the Caussin School circa 1880

Length of back *359mm (14 1/8in)* of a yellow orange brown colour, use and wear, with bow, in case. (3)

£800 - 1,200

280*

A Violin circa 1900

Length of back *361mm (14 3/16in)* of a brown colour, use wear and restoration, in case. (2)

281

A Mirecourt Violin by Breton, circa 1900

Branded internally; *Breton Brevete de S.A.R.M., and branded Breton on Button*, Length of back *362mm (14 1/4in)* of a golden brown colour, with bow in case. (3)

£1,000 - 1,500

282

A Violin by J.B. Colin, Mirecourt, 1896

Labelled *Luthier Artistique, Jean-Baptiste Colin, annee 1896, JB-C*, Length of back *360mm (14 3/16in)* of an orange brown colour, use and wear, with a silver mounted Violin Bow of the Knopf School, weight 56 grams, with decorative frog, no hair, with another bow, in case. (4)

£800 - 1,200

283

A Violin by G.J. Timmerman, Gravenhage, 1947

Labelled *G.J. Timmerman, Gravenhage, 1947 and branded internally*, Length of back *357mm (14 1/16in)* of a golden orange colour, minor use and wear, in case. (1)

£800 - 1,200

284

A Violin of the Caussin School circa 1880

Labelled *Copie de Giofredus Cappa in saluzzio Fecit anno 1640*, Length of back *355mm (14in)* of a golden amber colour, use and wear. (1)

£800 - 1,200

285*

A Violin ascribed to Paul Blanchard, Lyon, 1910

Labelled *Fait par Paul Blanchard, a Lyon, en. 1910, no. 231, branded twice internally, with monogram on lower rib* Length of back *360mm (14 3/16in)* of a golden orange red colour, use and wear, in case.

(2)

£800 - 1,200

286

A Violin by Charles Harris, Oxford, 1823

Labelled *Charles Harris, Oxford, 1823* Length of back *359mm (14 1/8in)* of an aged red brown colour, use wear and restorations, in case. (1)
£800 - 1,200

287

A Violin of the English School circa 1850

Labelled *Franciscus Gobetti fecit Venitus anno 1790*, Length of back *355mm (14in)* of a red golden colour, use wear and restorations. (1)
£800 - 1,200

288

A Violin by F.W. Collingwood, London 1920

Labelled *Tis'Atasher, F.W. Collingwood, Londiniensis, fecit 19th November 1920* Length of back *354mm (13 15/16in)* of a red brown colour, use and wear, with an octagonal silver and ivory mounted Violin BOw stamped Alfons Reidl ** Germany, in case. (3)
£800 - 1,200

289

A Violin of the German School circa 1880

Labelled *faintly; Jacobus Stainer ...* Length of back *359mm (14 1/8in)* of a brown colour, use wear and restorations, with bow, in case. (3)
£800 - 1,200

290

A Clifford Timms Violin

Labelled *Clifford Timms Made at Brighton 1973* Length of back *358mm (14 1/8in)* of an orange golden brown colour, in case. (2)
£800 - 1,200

291*

A Violin attributed to Josephus Ferdinandus Leidolff, Vienna, 1767

Labelled *Josephus Ferdinandus Leidolff, Fecit Viennae, 1767* Length of back *355mm (14in)* of a brown colour, use wear and restorations. (1)
£800 - 1,200

291A

A Bavarian Violin circa 1850

Labelled *Buchstetter...* Length of back *361mm (14 3/16in)* of an aged red brown colour, use wear and restorations, with bow in case. (3)
£1,000-1,500

292

A French Violin by Chipot-Vuillaume, Paris, circa 1900

Labelled *Chipot-Vuillaume, Gendre de J.-B. Vuillaume a Paris*, Length of back *362mm (14 1/4in)* of an orange brown colour, with a French Violin branded D. Nicolas, a la Ville de Cremonne, LOB 363mm, with a Violin labelled, The Carrodus Violin No. C70 Anno 1890, two cased, with a Violin Bow, as seen. (6)
£2,000 - 3,000

293

Two Violins by William Philip, Bathgate, Scotland

Labelled *Wm Philip, Westfield (1914) Bathgate, and; William Philip Date June 1907*, Length of back *356mm (14in)* and 360mm, use wear and restorations, with two bows, as seen. (5)
£1,000 - 1,500

294*

An English Violin by Henry Jay, London, 1758

Labelled *Made by Henry Jay in Long Acre London, 1758, H.A. May the Sixth*, Length of back *356mm (14in)* of an amber brown colour, use wear and restorations, with a Violin fingerboard, the underside inscribed *Made by Henry Jay in Long Acre, London, 1758 ...*, with a German Violin, labelled Andreas Nicolas Bartl. Viennae, 1772, with two bows, one stamped Dodd, both cased. (7)
£1,000 - 1,500

295

A French Violin circa 1900

Length of back *360mm (14 3/16in)* of a golden orange brown colour, with another French Violin of a brown colour, LOB 360mm, with two nickel mounted Violin Bows, cased. (6)
£1,000 - 1,500

296

A Violin, French School, circa 1800

Length of back *359mm (14 1/8in)* of a golden amber colour, with a Violin circa 1920, LOB 361mm, with two bows, both cased. (6)
£800 - 1,200

297

A Violin of the Dresden school circa 1900

Length of back *359mm (14 1/8in)* the back and ribs of birds eye maple, of an orange brown colour, use and wear, with a Violin circa 1900, the back painted with a medieval townscape, with three bows, one a modern baroque copy, both violins cased. (7)



298

298
A dancing master's Violin Pochette attributed to John Betts, London, circa 1800
Stamped *Betts, London* on upper back Length of back 238mm (9 3/8in) of a brown colour, use wear and restoration, in fitted wooden case. (2)
£800 - 1,200



298

299
A Savart Violin circa 1830
Length of back 362mm (14 1/4in) an experimental square design, of a pale amber brown colour, use and wear. (1)
£800 - 1,200



300

300

A dancing master's Pochette en bateau, circa 1830

Length of back 314mm (12 3/8in) of an orange brown colour, use and wear. (1)

£800 - 1,200



301

301

A Violin in the manner of a Viol circa 1900

Labelled Xav. Kerschensteiner, Ratisbonae, fecit anno 18... Length of back 355mm (14in) of a brown colour, use and wear, the body with sloping shoulders and flame soundholes, the volute carved in the manner of a lion. (1)

£800 - 1,200



302



302

Guitars and Lutes

302

A six string Parlour Guitar of the Panormo School circa 1850

Length of back 465mm (18 5/16in) the back and ribs of rosewood, the table of spruce with concentric inlaid wood and mother of pearl border decoration around soundhole, with six bone tuners and rollers, use wear and restorations as seen. (1)

£1,500 - 2,000

303

A Parlour Guitar circa 1825

Labelled *Josef Anton Haff, Geigenmacher in Augsburg, Anno 1825* Length of back 445mm (17 1/2in) pin bridge, foliate table decoration, flat shaped canted head for six tuning pins, the whole stained aged blackened colour, use wear and restoration, in soft case. (2)

£800 - 1,200

304

A Parlour Guitar, Panormo School, circa 1880

Length of back 452mm (17 13/16in) the table of spruce with concentric mother of pearl and wooden inlay decoration around soundhole, the rosewood back and ribs with inlaid border decoration, use wear and restoration, in case. (2)

£800 - 1,200

305

An English Harp Lute by Edward Light, London, circa 1800

Branded 680, *Light, Foley Place, London*, overall length 825mm (32 1/2in) with twelve strings comprising seven playing strings and five resonant strings, with gilded central and border decoration on black lacquer, use wear and restorations. (1)

£800 - 1,200



306



306

306^Y Φ

A six string French Guitar circa 1860

Branded *Internally*; *Nicolas Henry A Mirecourt* Length of back 449mm (17 11/16in) the back and ribs of rosewood with inlaid ivory and ebony border decoration, the table of spruce with concentric inlaid flora and fauna design around soundhole, the head ebonised with mother of pearl shield inlaid, with six ivory tuners and rollers, use wear and restorations as seen, in soft case. (1)

£800 - 1,200

307

A Guitar attributed to M. Pena, Granada, 1971

Labelled *M. Pena, Guitarreria, ... Calle Mariana Pineda, 11 - Telf. 227279, Granada, 22nd Oct. 1971*, Length of back 491mm (19 5/16in) the table of spruce, with inlaid concentric wooden border decoration, the back and ribs of a golden colour, with six machine heads, in case. (2)

£800 - 1,200

308

A six string Acoustic Guitar labelled Jose Ramirez, Barcelona, 1976

Inscribed *Internally on label*; *Mod 2C* Length of back 493mm (19 7/16in) with inlaid border decoration, including concentric floral design around soundhole, use wear and restorations. (1)

£1,000 - 1,500

309

A Mirecourt Guitar circa 1880

Length of back 436mm (17 3/16in) the table of spruce with black lacquer and mother of pearl concentric floral border decoration around sound hole, with six machine tuners, the back and ribs of maple, the neck and head ebonised, use and wear, in wooden case. (2)

£800 - 1,200



310



310

310^Y Φ

A six string Guitar by Ignacio Fleta, Barcelona, 1970

Labelled *Ignacio Fleta e hijos, Construido en 1970m Calle de Los Angeles, 4., Barcelona-Espana, IF, and branded; I.Fleta-Barcelona, twice internally, with number; 518*, Length of back 495mm (19 1/2in) the back ribs and head of rosewood with inset border decoration, the table of spruce with decorative concentric inlaid border around soundhole, the bridge of rosewood and ivory, in case. (2)

£10,000 - 15,000

Offered with four letters from Ignacio Fleta, Barcelona, relating to the commission and making of this instrument signed and dated as follows;
16 de Octubre 1965
6 de Noviembre de 1965
12 de Julio 1969
16 de Augusto 1969

In addition to the original receipt and accompanying letter from Ignacio Fleta both signed and dated 25 de Febrero de 1970 and a copy of the receipt.

With a letter requesting payment from Ignacio Fleta, signed and dated 13 de Enero de 1970 and a letter from the same confirming receipt of payment signed and dated 12 de Febrero 1970.



311

311^{YΦ}

A Spinet circa 1720

Please see important information relating to Ivory on Page 2

Inscribed *Faintly on nameboard, ... Watson fecit ?* width 1970mm (77 9/16in) the case of walnut with boxwood panel inlay decoration, with five octaves of ivory naturals and rosewood accidentals, the keys with arcaded fronts, would benefit from careful restoration, much original work remains, on later turned stand. (1)

£8,000 - 12,000





312



313



314

Woodwind

Please see important information relating to Ivory on Page 2

312^Y Φ

Property of the late Sir Colin Davis, A boxwood and Ivory Bb Clarinet by Goulding & Co, London, circa 1807 Branded *Goulding & Co, No. 117 New Bond St., London* length 600mm (23 5/8in) excluding mouthpiece, with six brass keys, one articulated, in fitted case. (2)
£800 - 1,200

313^Y Φ

A boxwood and ivory C Clarinet by C. Gerock, London, circa 1830 Branded *C. Gerock, 76 Bishopgate St, London* length 540mm (21 1/4in) excluding mouthpiece, with six brass keys, one articulated, use wear and restorations as seen. (1)
£800 - 1,200

314^{*}

A boxwood and horn F Clarinet, by W. Eberl, Carlsbad, circa 1850 Branded *Eberl, Carlsbad, F* overall length 410mm (16 1/8in) with fourteen brass keys, one articulated, use wear and restorations. (1)
£800 - 1,200

315^{Y Φ}

A Fine silver and ivory simple system Concert conical Flute by John Dollard, Dublin, circa 1825

Inscribed *J. Dollard, fecit 15 Essex Quay, Dublin*; on nameplate Length from embouchure to foot base 600mm (23 5/8in) with eight silver spoonhead keys, two articulated, and six bold and vigorously engraved leaf and berry silver bands, of great visual appeal, minor blemishes in fitted case. (2)

£5,000 - 7,000

316

A silver and boxwood simple system Concert Flute by Hermann Wrede, London, circa 1840

Stamped *H-Wrede, Lr. White Cross St, Cripplegate, London, Patent 6*, with unicorns head stamped above, Length from embouchure to foot base 585mm (23 1/16in) with eight silver keys, two articulated, the boxwood with some attractive curl, with six silver engraved bands, minor blemishes, in fitted box, probably original. (2)

£1,000 - 1,500



315



316



317

Concertinas

317

A Concertina by C. Jeffries

Branded *C. Jeffries, Maker* in diameter 154mm (6 1/16in) with six fold black bellows, the nickel fretcut endplates of floral design, with thirty bone keys, one missing, use and wear, in fitted box. (2)

£1,500 - 2,000

318

An English Concertina by Charles Wheatstone, London

Branded ... *C. Wheatstone, Inventor, 20 Conduit St., Regent St., London, and numbered internally; 16655* in diameter 159mm (6 1/4in) with five fold black bellows, with forty-eight nickel keys, the two ebonised fretcut endplates with nickel inlay of floral design, use and wear, in fitted case. (2)

£800 - 1,200

319

A Concertina by Jeffries Bros, London

Branded *Jeffries Bros, Maker, 23 Praed St, London, W1*, with six fold bellows, the metal fretcut endplates of floral design, with thirty-nine metal keys, use and wear, in case. (2)

£1,000 - 1,500

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Finkel, S	157	Lupot N	238	

Believing
Mr. & Mrs.
Edward Elgar

My very kind regards to
my father

Forte.
Malvern.

Not known at 11 Cavendish Place

Mrs. Bailey:
11 Grenard Road
Wandsworth London

Sir

My letters -
Write to me sometimes
in everything - I write
love Believing
Affectionately from
Edward Elgar -
now from my dear father

To
Master Reginald Bailey
from
Mr. & Mrs. Edward Elgar
With all Good Wishes

Forte.
Malvern.

Wednesday 18 June 2014
Knightsbridge, London

ELGAR (EDWARD)

International Auctioneers and Valuers - bonhams.com/books



London Symphony Orchestra



MOVING *MUSIC* 2014 **GALA**

Includes the auction of the
LSO St Luke's Steinway D Concert Grand piano

Resident at LSO St Luke's since its opening in 2003 and played by artists including **Lang Lang, Mitsuko Uchida, Joanna MacGregor, Vladimir Ashkenazy, Yuja Wang** and **Randy Newman**

Accompanied by a letter of authenticity

The auction will take place at The Moving Music Spring Gala, with special guest **Nicola Benedetti**, on Tuesday 13 May at The Banqueting House

Please contact **Liana Richards** for further details
020 7382 2552 or liana.richards@lso.co.uk

Funds raised will support the Moving Music campaign, using digital means to take the music outside of the concert hall and bring the joy of music to millions. The Moving Music Gala is run by London Symphony Orchestra Limited (registered charity number 232391) for the benefit of the LSO's Endowment Trust's Moving Music Campaign (registered charity number 233700).

lso.co.uk

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

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.

1. OUR ROLE

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 under 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 licensing 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 Licensing
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 *Buyers 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 <i>c/o 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			11	GOVERNING LAW
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.				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.
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.	10	MISCELLANEOUS		
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.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		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*.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> 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 <i>Seller</i>):	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 <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> 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
7.1.1	to terminate this agreement immediately for your breach of contract;			9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> 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:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> 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 <i>Purchase Price</i> , <i>Buyer's Premium</i> , VAT and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
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;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) 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 <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10	OUR LIABILITY
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 <i>Sale</i>) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:	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 <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' 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> .
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;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , 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	10.2	Our duty to you while the <i>Lot</i> 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 <i>Lot</i> or to other persons or things caused by:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , 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 <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	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.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9	FORGERIES	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (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.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> 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.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and		
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

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 of 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."

Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

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20th Century British Art

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Aboriginal Art

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African, Oceanic & Pre-Columbian Art

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American Paintings

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Antiquities

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Antique Arms & Armour

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Art Collections, Estates & Valuations

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Art Nouveau & Decorative Art & Design

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Australian Art

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Australian Colonial Furniture and Australiana

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Books, Maps & Manuscripts

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Suzy Pai
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British & European Porcelain & Pottery

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Peter Scott
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California & American Paintings

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Costume & Textiles

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Entertainment Memorabilia

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Football Sporting Memorabilia

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Furniture & Works of Art

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Jeffrey Smith
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Greek Art

Olympia Pappa
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Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 1244 353123

Irish Art

Penny Day
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Impressionist & Modern Art

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Deborah Allan
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Tanya Wells
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Islamic & Indian Art

Alice Bailey
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Gregg Dietrich
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Mechanical Music

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Modern, Contemporary & Latin American Art

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Modern Design

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Motorcycles

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Automobilia
Adrian Pipiros
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Musical Instruments

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