

FINE CLOCKS

Wednesday 8 July 2015



Bonhams

LONDON



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FINE CLOCKS

Wednesday 8 July at 14.00
101 New Bond Street, London

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Sunday 5 July
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ILLUSTRATIONS

Front cover: lot 32
Back cover: lot 61
Inside front cover: lot 81
Inside back cover: lot 113

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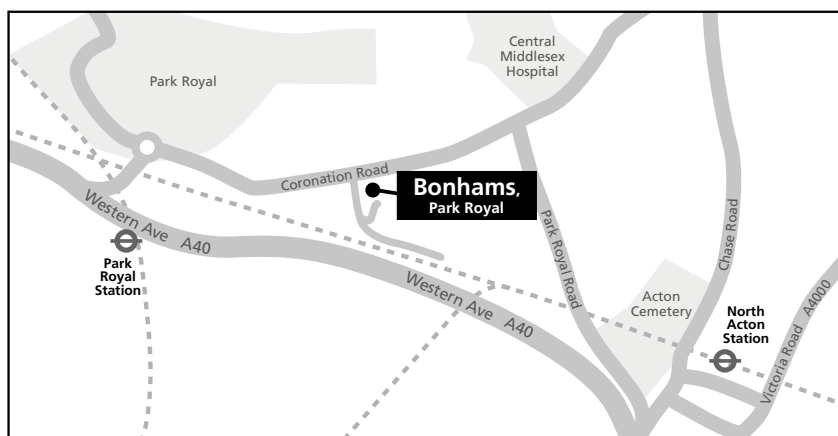
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FINE CLOCKS

Lots 1 - 123



1

**A LATE 19TH CENTURY FRENCH
PORCELAIN MOUNTED MINIATURE
CARRIAGE TIMEPIECE**

The corniche case with Sevres style blue celeste ground panels to the sides and rear door, each enriched with a female figure in 18th century dress within a foliate gilt border, the Roman dial of conforming design, the single train spring barrel movement with silvered cylinder platform escapement. 10cm (4in)

£500 - 700

€690 - 960

US\$770 - 1,100

Similar examples are illustrated in Roberts 'Carriage and Other Travel Clocks', Schiffer 1993, page 127.

2

**A RARE LATE 19TH CENTURY FRENCH
PORCELAIN-PANELLED ENGRAVED
BRASS REPEATING CARRIAGE CLOCK**

Retailed by Racine, Paris, the movement marked with the encircled B trademark. The gorge case decorated with foliate scrolls, swags and repeating patterns, the two side panels depicting Classical women and youngsters within gilt and jewelled borders on a blue ground, the signed porcelain dial with Roman numerals in a gilt and jewelled border over a similar scene, the lever escapement with bimetallic balance on a silvered platform striking on a coiled steel gong 17cms (6.5ins) high.

£1,500 - 2,000

€2,100 - 2,700

US\$2,300 - 3,100

Similar examples are discussed in Robert's 'Carriage and Other Travel Clocks', Schiffer 1993, chapter 10.

3

**A LATE 19TH CENTURY FRENCH
PORCELAIN MOUNTED MINIATURE
OVAL CARRIAGE TIMEPIECE**

Surmounted by a shaped swing handle over the bleu celeste ground side panels and rear door, decorated with a male and two females in 18th century dress, the Roman dial of conforming design, the spring barrel movement with silvered lever platform escapement. 10cm (4in)

£1,200 - 1,800

€1,700 - 2,500

US\$1,800 - 2,800

A similar example is illustrated in Robert's 'Carriage and Other Travel Clocks', Schiffer 1993, page 120.



4

A LATE 19TH CENTURY FRENCH SILVER AND ENAMEL MINIATURE CARRIAGE TIMEPIECE

Baugrand

The hallmarked silver cornice case with hinged handle, over polychrome cloisonné enamel panels, each side decorated with a hen and cockerel among flowering boughs, the top, rear door and mask with flowers and foliage on a pale blue ground, the base with stylised foliate scrolls, the Roman enamel dial with central dragon motif and undulating hands, the single train movement stamped 'AB', the inside of the door signed 'Baugrand' in calligraphic script. 8cm (3.25in)

£2,500 - 3,500

€3,400 - 4,800

US\$3,800 - 5,400

5

AN EARLY 20TH CENTURY FRENCH GREEN GUILLOCHE ENAMELLED CARRIAGE CLOCK WITH GRANDE SONNERIE REPEAT AND ALARM

The gilt brass case with foliate handle with central rosette, over the moulded and chased entablature, raised on four fluted columns and base with conforming moulding, the sides decorated with green guilloché enamel panels with applied pierced gilt borders, the silvered Arabic dial with conforming mask, the two train spring barrel movement repeating the hours and quarters on two gongs, with lever platform escapement and alarm setting dial, the base inscribed 'No.54' to base. 18cm (7in)

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

A very similar dial and mask is illustrated in Fanelli's 'A Century of Fine Carriage Clocks' 1987, pages 114-115.

6

A LATE 19TH CENTURY FRENCH GILT BRASS AND ENAMEL MINIATURE CARRIAGE TIMEPIECE

The Anglais case with fret handle over royal blue enamel side panels, each inset with a portrait of an 18th century female, the white Arabic dial set within a blue enamel mask, painted with foliate scrolls, the spring barrel movement with lever platform escapement 7.5in (3in)

£1,500 - 2,000

€2,100 - 2,700

US\$2,300 - 3,100



4



5



6

7

A LATE 19TH CENTURY FRENCH LIGHTHOUSE AUTOMATA COMPENDIUM TIMEPIECE

The revolving upper section with ribbed roof beneath a weather vane and housing the silvered Roman dial and barometer, between two thermometers, each with a silvered scale, the tall pedestal base modelled with simulated masonry and set with patinated windows and a door, the base housing the movement that drives the rotating upper section. *46cm (18in)*

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,800



8

A LATE 19TH CENTURY FRENCH PATINATED AND SILVERED BRASS LIGHTHOUSE AUTOMATON COMPENDIUM TIMEPIECE WITH PROVENANCE TO EDWARD JAMES OF WEST DEAN PARK

The silvered rotating upper section with a shallow domed roof, over the 2.5 inch silvered Roman and Arabic clock dial, barometer dial of conforming design and two thermometers (Centigrade and Fahrenheit), over the tapered shaft and base, engraved to simulate masonry and containing the automata mechanism, mounted on a Belgian slate base. *41cm (16in)*

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,800



8

The present lot was previously sold as part of the Edward James Collection, West Dean Park, Christies, June 1986, volume 1, lot 161.

A FINE QUALITY LATE 19TH CENTURY FRENCH ORMOLU AND MARBLE MANTEL CLOCK WITH PIN WHEEL ESCAPEMENT AND CENTRE SECONDS

Henry Lepaute a Paris

the drum case surmounted by a putto and spaniel playing with a ribbon on stylised clouds over boldly cast acanthus volutes and stiff leaf moulding, raised on a white marble base with toupie feet, the signed seven inch Roman and Arabic enamel dial with gilt half hour markers, pierced and engraved gilt brass hour and minute hands and plain blued steel seconds hand, the two train spring barrel movement with pinwheel escapement and countwheel mounted on the backplate, striking the hours and half hour on a bell *47cms (18ins) high.*

£4,000 - 6,000

€5,500 - 8,200

US\$6,100 - 9,200



10

**A MID 19TH CENTURY FRENCH ENAMEL AND ROUGE
MARBLE GLOBE TIMEPIECE**

Antoine Redier, Paris

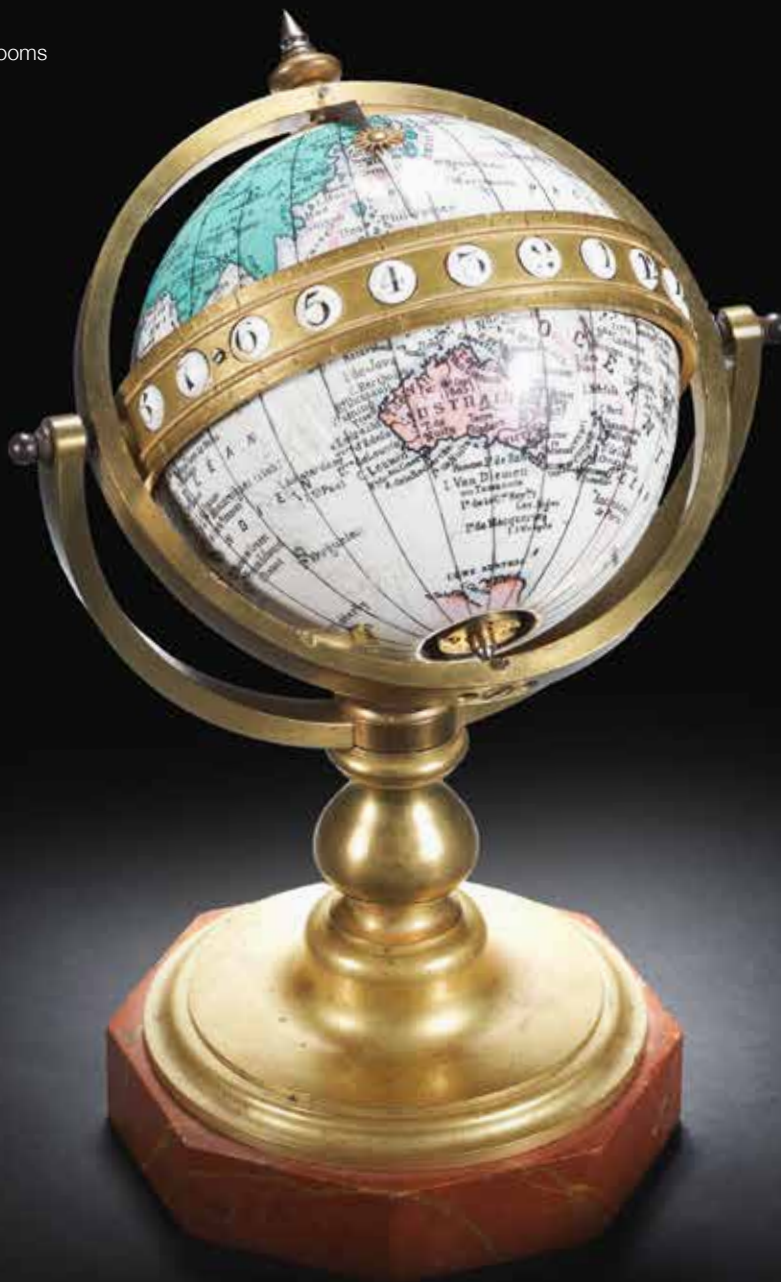
The gimballed globe mounted on a cast brass socle and octagonal rouge marble base, the Arabic annular twice twelve hour dial mounted on the equator and read via a blued steel hand with applied gilt sunburst, the signed polychrome terrestrial globe with named major continents, countries, major cities and islands, each continent picked out in a different colour. 18cm (7in)

£3,000 - 4,000

€4,100 - 5,500

US\$4,600 - 6,100

A similar lot was sold in these rooms
15th December 2009, lot 1.



11

A RARE LATE 19TH CENTURY FRENCH YEAR GOING MANTEL TIMEPIECE

The movement stamped Pons, Medaille D'Or
The 4 inch enamel chapter ring with outer minute track and Roman numerals with blued steel hands enclosing the recessed centre with enamel subsidiary seconds dial surrounding the visible 'scape wheel, all within a moulded bezel mounted on a pierced frame with subsidiary enamel dial below entitled 'Regulateur Marchant 400 jours. Brevete SGDG', the single barrel movement with five wheel train, the pendulum mounted above the main dial and comprising of a pair of heavy brass lenticular bobs mounted on a pierced frame with regulation nut above, now set under a later dome and base 31cms (12ins) to the top finial, 47cms (18ins) to the top of the dome

£2,500 - 3,000
€3,400 - 4,100
US\$3,800 - 4,600

A clock with similar frame and equipoise pendulum is illustrated in Derek Roberts, 'Mystery, Novelty and Fantasy Clocks' Schiffer, Fig.9.22 A,B.



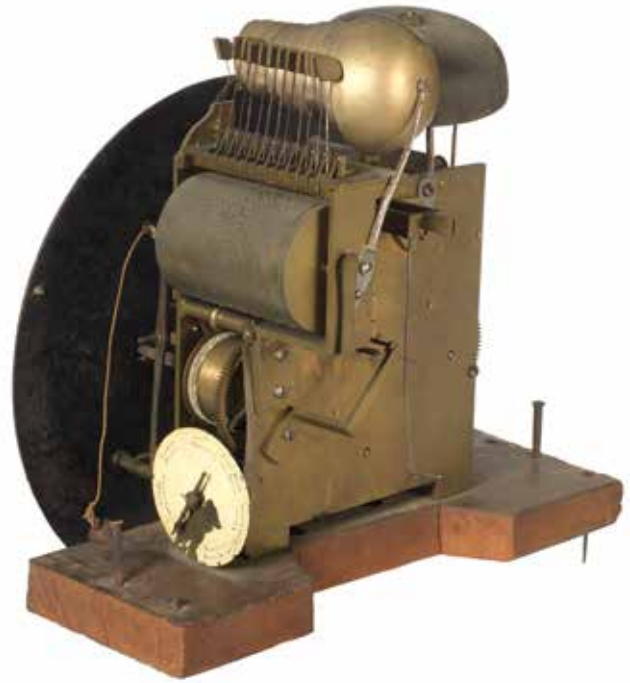
12

A GOOD MID 19TH CENTURY LACQUERED BRASS ENGLISH STRIKING SKELETON CLOCK WITH DEADBEAT ESCAPEMENT UNDER A GLASS DOME

The heavy scrolled plates united by six turned pillars and cast with trefoil leaves, with skeletonised barrel caps, set on a marble plinth, the pierced silvered chapter ring with Roman numerals on shaped cartouches, the time read by blued steel quatrefoil hands, the chain fusee movement with deadbeat escapement to a pendulum with brass cylindrical bob, striking on a large circular-section coiled blued steel gong mounted on an upright rod and shaped block to the rear, under a glass shade 46cms (18ins) high to the top of the frame. 56cms (22ins) with the dome in place. (2)

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600





13 W

A FINE EARLY 19TH CENTURY BRASS-MOUNTED MAHOGANY MUSICAL LONGCASE CLOCK WITH DEADBEAT ESCAPEMENT WITH CHOICE OF SEVEN TUNES ON TWELVE BELLS AND HAMMERS

Barraud, London

The arched hood set with a pierced brass sound fret of running foliage on brass-mounted and stop-fluted Corinthian columns, flanked by side doors with fish-scale side frets (the right hand fret hinged to allow access to the tune selection dial set to the side of the movement), over inlaid and engraved crossed branches, the trunk door with similar inlaid decoration and flanked by matching columns, on a panelled base with recessed centre panel over an apron and block feet, the 14 inch white painted convex Roman dial with minute track and lozenge five minute markers, with good original gilt and engraved hands, the massive weight driven three-train movement with rectangular plates united by six knopped pillars, the going train with deadbeat escapement striking the hours on a bell each hour, and playing one of seven tunes on twelve bells and hammers every three hours 220cm (7ft 2in)

£4,000 - 6,000

€5,500 - 8,200

US\$6,100 - 9,200

The tunes comprise; "Gramachre Molly, German Waltz, 104th Psalm, Corn Riggs are Bonny, Yellow Haird Laddie, March in Blue Beard" and another

14 W

A GOOD SMALL EARLY 19TH CENTURY MAHOGANY DOMESTIC REGULATOR

Barraud's, Cornhill, London, number 578

The arched hood with three ball finials over canted front angles flanked by brass fish-scale sound frets to the sides and lower quadrants, over a long arched trunk door of flame veneer and a matching base with applied re-entrant moulded panel on a stepped bracket, the 12 inch restored circular Roman dial with outer minute track and large subsidiary seconds dial, the twin train weight driven movement with five knopped pillars and rack strike on a bell, unusually with trip repeat facility, the deadbeat escapement to a wooden-rod pendulum with heavy brass bob and engraved rating nut *189cms (6ft 2ins) without finial high*.

£4,000 - 6,000

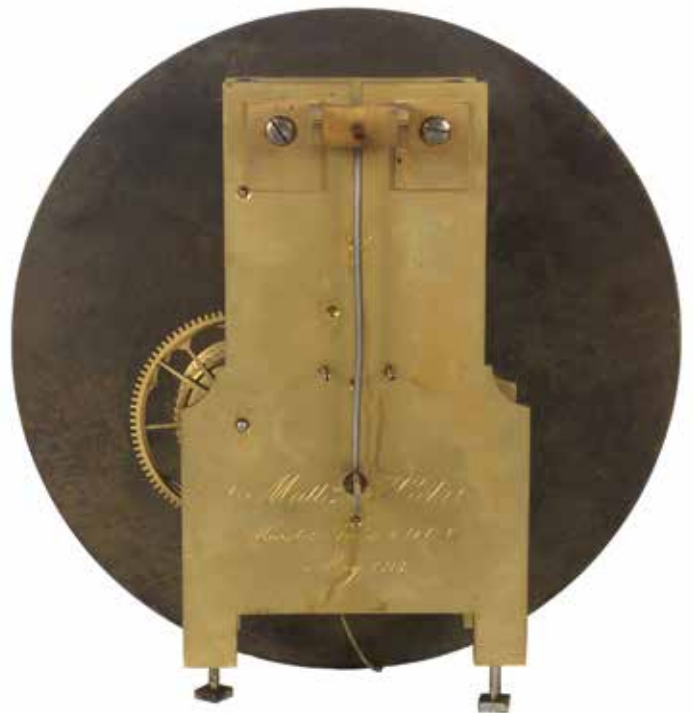
€5,500 - 8,200

US\$6,100 - 9,200

Provenance

In the early 20th century in the collection of Edward Dannreuther, concert pianist and Professor at the Royal College of Music.





15 W

A GOOD FIRST QUARTER OF THE 19TH CENTURY MAHOGANY LONGCASE REGULATOR

The dial signed Ellison, York, the movement signed and dated by the maker Matt. Hick, Minster Gate, York, May 1818 and further numbered on the frontplate 4-6033

the hood with concave moulded arch over canted corners and applied quadrants, the long arched door with moulded edge on a panelled base with double apron, the 12 inch circular silvered dial with outer Arabic minute ring enclosing the subsidiaries for running seconds and Roman hours, with bold signature running across the centre, the weight driven movement with tall shaped plates united by six knopped pillars, the wheels of four crossings and with maintaining power to the deadbeat escapement with screwed scapewheel collet and jewelled pallets, the long crutch to a wooden rod pendulum with screw beat adjustment, heavy brass-faced bob terminating in an engraved brass rating nut 1.89m (6ft 2ins) high.

£3,000 - 4,000

€4,100 - 5,500

US\$4,600 - 6,100



16 W

A VERY FINE EARLY 19TH CENTURY MAHOGANY LONGCASE REGULATOR

Perigall & Duterrau, Bond Street

The shallow caddy cornice supported on brass-fluted freestanding Doric columns over an elaborate throat moulding to a long trunk door of good figure flanked by canted corners, on a base with applied panel and double apron, the silvered one piece dial signed across the shallow arch above the Arabic minute track enclosing the subsidiary dials for running seconds (with Observatory marks) and Roman hours, all with counter-weighted blued steel hands, the weight driven movement with thick tapering plates united by four substantial knopped pillars, with maintaining power the wheels of five crossings all with high count pinions, the 'scape wheel screwed to the collet and with jewelled pallets to a long crutch with a cranked and weighted impulse arm to the steel and zinc gridiron pendulum suspended from a heavy circular brass bracket screwed to the substantial backboard. 1.98m (6ft 6ins) high.

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000





17

A MID 18TH CENTURY EBONISED QUARTER-REPEATING TABLE CLOCK

Thomas Elliot, London

the inverted bell top case with central handle over shaped pierced side frets on a moulded base and block feet, the seven inch arched brass dial signed in a silvered boss in the arch over a silvered Roman and Arabic chapter ring enclosing the matted centre with mock pendulum and chamfered date, with strike/silent lever at IX, the twin fusee movement with verge escapement striking on a bell, with pull quarter repeat on two bells and hammers, the backplate decorated with engraved foliate scrolls
48cms (18.5ins) high

£5,000 - 7,000

€6,900 - 9,600

US\$7,700 - 11,000

18

A LATE 18TH CENTURY EBONISED QUARTER CHIMING BRACKET CLOCK

William Carpenter, London

The bell top case surmounted by five gilt brass urn finials and applied rocaille cartouche, over the brass lined break arch door flanked by floral term corner mounts, raised on brass bracket feet and central foliate mount to the plinth base, the signed 6.75 inch Roman and Arabic brass dial with subsidiary chime/silent dial and tune selection (now disused), foliate spandrels, silvered chapter ring and date aperture to the matted centre, the three train fusee movement, with verge escapement and foliate engraved backplate, the rack of ten bells and hammers chiming the quarters (the original musical work now replaced). *54cm (21.25in)*

£3,000 - 5,000

€4,100 - 6,900

US\$4,600 - 7,700





19

**A FIRST HALF OF THE 18TH CENTURY EBONISED TABLE
CLOCK WITH ALARM**

Andrew Dunlop, London

The turned handle over four tapering finials and a moulded cornice over long arched glazed side panels on a moulded base and brass ogee bracket feet, the 7 inch arched dial with silvered alarm-setting dial over the silvered Roman and Arabic chapter ring with lozenge half-quarter marks enclosing the matted centre with mock pendulum aperture and chamfered date apertures each with engraved borders flanking the polished signature reserve, the twin gut fusee movement with verge escapement and rack strike on a bell, pull repeating the quarters on a run of six bells and hammers, sounding the alarm on a further pair of hammers, the backplate fully engraved with elaborate foliate scrolls and a basket of fruit flanked by birds, all contained within a stylised wheatear border 50cms (1ft 8ins) high.

£6,000 - 8,000

€8,200 - 11,000

US\$9,200 - 12,000



20 W

**A GOOD FIRST HALF OF THE 18TH CENTURY WALNUT
LONGCASE CLOCK**

James Tortore, London

the case with elaborate stepped caddy top over pierced sound frets, deep concave moulding and freestanding Doric columns, the long trunk door with moulded edge framing the boxwood feather-banded border and lively burr veneers, on a matching base with canted corners and double apron, the 12 inch arched brass dial signed in a silvered boss over dolphin and mask mounts, strike/not strike lever and the Roman and Arabic chapter ring with matted centre, subsidiary seconds ring and chamfered date, the weight driven movement with anchor escapement and rack strike on a bell 244cms (8ft) high.

£3,500 - 4,000

€4,800 - 5,500

US\$5,400 - 6,100



AN EARLY 18TH CENTURY QUARTER-CHIMING AND REPEATING TABLE CLOCK IN A LATER 18TH CENTURY CASE

Joseph Windmills London

the 7.5 inch arched brass dial with strike/silent lever at X, the date dial flanked by mask quadrants and centred by a recessed engraved star over engraved foliate scrolls, mask spandrels and a silvered Roman and Arabic chapter ring enclosing the matted centre with signature reserve and mock pendulum aperture with faceted mirrored glass bob, the triple gut fusee movement with eight knopped and finned pillars, knife-edge verge escapement striking the hours on a bell and chiming the quarters on a run of six bells and hammers (one hammer loose), the backplate with a stylised wheatear border framing a florid pattern of foliate scrolls, fruit and flowers centred by a basket of fruit and signature, now contained in a later 18th century mahogany case surmounted by a well cast handle and four cone finials, raised on block feet 59cms (23ins) high

£7,000 - 10,000

€9,600 - 14,000

US\$11,000 - 15,000



**A SECOND QUARTER OF THE 18TH CENTURY FRENCH
PORCELAIN MOUNTED ORMOLU MANTEL TIMEPIECE**

Charles Baltazar, Paris

The gilt drum case framed by gilt boccage with applied porcelain blooms, raised on a scrolled base with applied porcelain figure modelled as a putto leaning on a birdcage, pointing to the bird, the figure seated on a scroll base with moulded floral decoration, the signed 3.25 inch Roman and Arabic dial with pierced gilt hands, the drum movement signed 'Ches. (sic) Baltazar, A Paris'. 29cm (11.5in)

£1,800 - 2,500

€2,500 - 3,400

US\$2,800 - 3,800



23

**A LOUIS XVI ORMOLU AND MARBLE MONTH GOING LYRE
CLOCK**

Surmounted by a sunburst Apollo mask and fruit festoons, the beaded and acanthus moulded uprights supported on a white marble socle base with applied beaded borders, raised on turned feet, the 6.5 inch Roman and Arabic enamel dial with concentric calendar and skeletonised centre, the glass cover fitted with winding holes, the month going drum movement with pinwheel escapement, swinging ormolu sunburst bezel striking the hours and half hour on a bell. 63cm (24.75in)

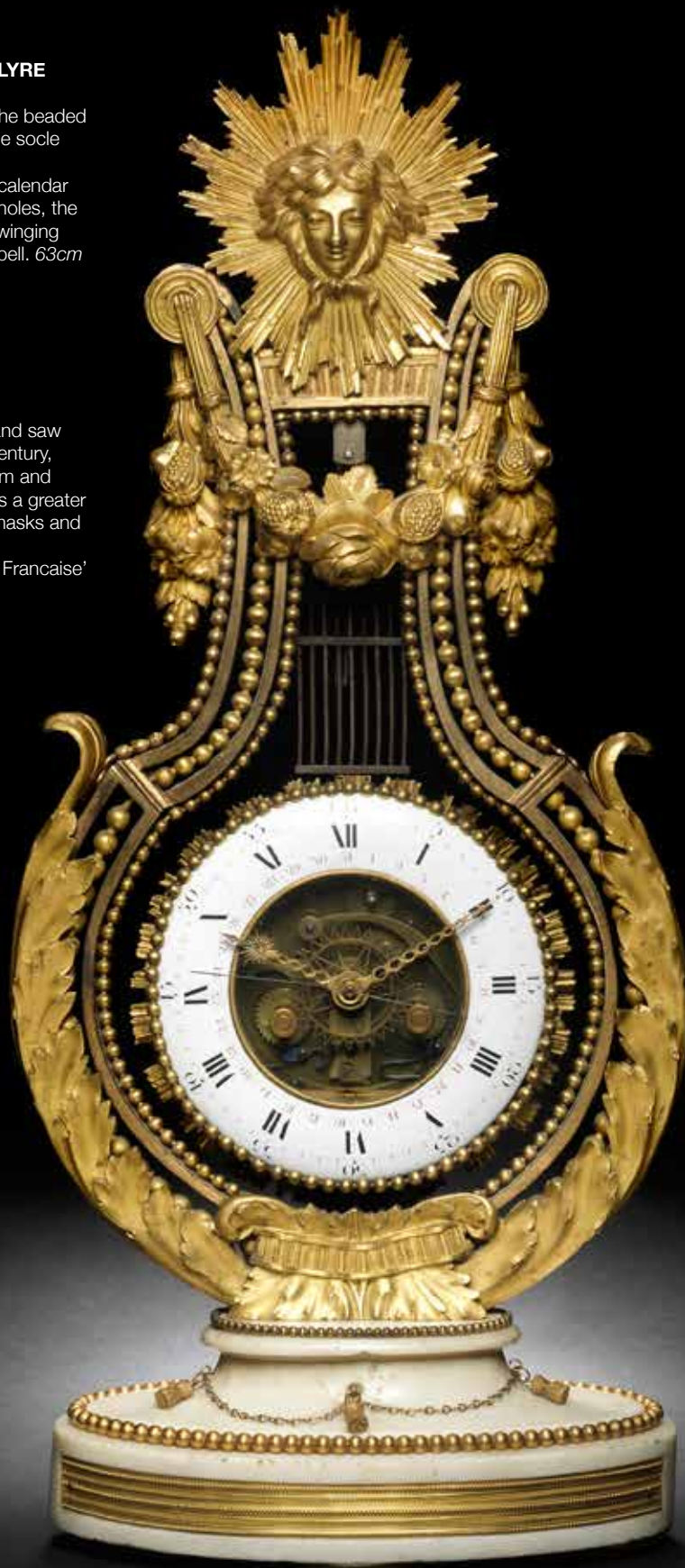
£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000

The lyre clock was developed during the reign of Louis XVI and saw great popularity, falling out of favour at the end of the 18th century, then seeing a revival in the early 20th century. The basic form and materials used were common to most models, but there was a greater variety in the detail around the terminals of the volutes, the masks and applied decoration.

Lyre clocks are discussed in detail in Kjellberg's 'La Pendule Francaise' page 224-230.





24

**AN EARLY 19TH CENTURY FRENCH
MAHOGANY MONTH GOING STRIKING TABLE
REGULATOR**

M. LePaute, Paris, dated 1814/15

The characteristic design with stepped and moulded entablature, over glazed side panels, the front and back doors each fitted with a concealed spring catch, the signed 6.5 inch white enamel Roman and Arabic dial with gilt lyre hands and centre seconds, within a stiff leaf moulded bezel, the signed and dated drum movement with shaped lower edges, pinwheel escapement and outside countwheel mounted to the backplate, the substantial gridiron pendulum with lenticular brass bob, knife edge suspension and regulation via a sliding weight attached to the rod, the backplate signed 'M. LePaute, a Paris, 14+3.' 52cm (20.5in)

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000



25

**A GOOD FIRST HALF OF THE 19TH CENTURY
AND INTERESTING WEIGHT DRIVEN TABLE
REGULATOR**

Robert Gibson, London, fecit No.2

The arched case with gilt brass bezel and quadrants over a glazed panel on a moulded base, the six inch repainted dial with outer minutes band marked with Arabic numerals and dotted markers enclosing twin subsidiaries for running Arabic seconds and Roman hours, the weight driven movement the deadbeat escapement, maintaining power and wheels of six crossings contained within a pair of shaped plates united by four pillars, the small diameter barrel set below a pair of runners to allow free movement of the shaped lead weight with integral recessed pulley, the backplate cut for the anchor and set with a heavy brass support for the T-bar shaped pendulum with steel rod terminating in a brass-faced pendulum 37cms (14.5ins) high.

£3,000 - 5,000

€4,100 - 6,900

US\$4,600 - 7,700



A GOOD MID 20TH CENTURY BURR WALNUT TABLE CHRONOMETER

Thomas Mercer, London & St Albans, MAKER TO THE ADMIRALTY
The rectangular case with overhanging moulded cornice with bevelled glazed inspection aperture and bubble level (liquid lacking) over glazed side apertures and a moulded base to adjustable brass bun feet, the signed circular silvered Roman dial with minute band, original blued steel hands and stop/start lever at I, with subsidiary dial for running seconds and a further subsidiary for state of wind marked from 0 to 8 days, the high quality movement with substantial spotted plates united by elaborately turned pillars, screwed to the front and back, maintaining power to the chain fusee the large spotted platform with large freesprung helical hair spring to a cut and compensated bi-metallic balance with detent escapement 27cms (10.5ins) high.

£3,000 - 4,000

€4,100 - 5,500

US\$4,600 - 6,100



27 Φ

**A SECOND QUARTER OF THE 19TH
CENTURY MAHOGANY TWO DAY MARINE
CHRONOMETER**

Barrauds, London number 712

The three part case of characteristic design, with brass handles and escutcheons, the bowl supported by gimbals and fitted with an integral winder with hinged thumb pieces, the signed and numbered 3 inch Roman dial with subsidiary seconds at XII and state of wind aperture above VI, the aperture cut through an applied disk, possibly a later improvement made by Barrauds, the signed and numbered chain fusee movement with maintaining power, bimetallic 'z' balance, blued steel helical spring and Earnshaw type detent escapement, the backplate signed 'Barraud's, Cornhill, London 712' 17cm (6.75in)

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600





28

A THIRD QUARTER OF THE 19TH CENTURY MAHOGANY TWO DAY MARINE CHRONOMETER,

John Poole, London, No.4712

The three part case of characteristic form with brass furniture, gimbals, gimbal lock and key, the signed 4 inch silvered Roman dial with subsidiary state of wind and seconds dials, the chain fusee movement with maintaining power, Earnshaw type detent escapement, spotted plates and blued steel helical spring, the bimetallic cut and compensated balance fitted with Poole's auxiliary compensation and cylindrical weights. 18x18cm (7x7in)

£1,800 - 2,200

€2,500 - 3,000

US\$2,800 - 3,400

29 Y Φ

A FIRST QUARTER OF THE 19TH CENTURY TWO DAY MARINE CHRONOMETER

Parkinson and Frodsham, 'Change Alley, London No.2302

The tree tier mahogany box of characteristic design with brass mounts, the cover inset with an ivory plaque inscribed 'Parkinson and Frodsham, London' the base with a smaller circular plaque reading 'E.T.A. From all Hands, 8 Dec 1906', the signed 3.5 inch silvered Roman and Arabic dial with subsidiary state of wind and seconds dials, the signed chain fusee movement with maintaining power, Earnshaw type detent escapement, cut and compensated bi-metallic balance and blued steel helical spring, protected by a brass sleeve secured by two lugs. 17cm (6.75in) high.

£1,500 - 2,500

€2,100 - 3,400

US\$2,300 - 3,800





30

AN EARLY 19TH CENTURY ONE DAY MARINE CHRONOMETER

Arnold, London No.506/519

Housed in a later mahogany deck-watch type box with circular aperture cut through the cover, the brass bowl with filled holes indicating it had once been suspended on gimbals, the underside stamped 506, the centre with sprung dust cover, the signed and numbered silvered Roman dial with blued steel spade hands and subsidiary seconds at VI, the signed chain fusee movement, numbered 519, with maintaining power, Arnold detent escapement, Arnold patent blued steel helical spring and small bimetallic 'z' balance with cylindrical timing weights. *Height 8cm (3in)*

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

John Roger Arnold was born on February 13th 1769. He was apprenticed to his father on June 2nd 1783 at the age of 14 for 7 years, however his father took him into partnership 3 years before completion of his apprenticeship. In 1792 John Roger was sent to Paris to study under Abraham Louis Breguet, he returned to England just before Breguet was forced to leave Paris when the reign of terror began in 1793. He became free of the Clockmakers Company in 1796 and Master in 1817, he died in 1843.

Other one day chronometers by John Roger Arnold sold in these rooms include

Number 263, 9th December 2003

Number 546, 17 June 2008

Number 557, 17 June 2008

Number 510, 9 July 2013



31

A RARE MID 19TH CENTURY BRASS-STRUNG COROMANDEL TWO DAY MARINE CHRONOMETER

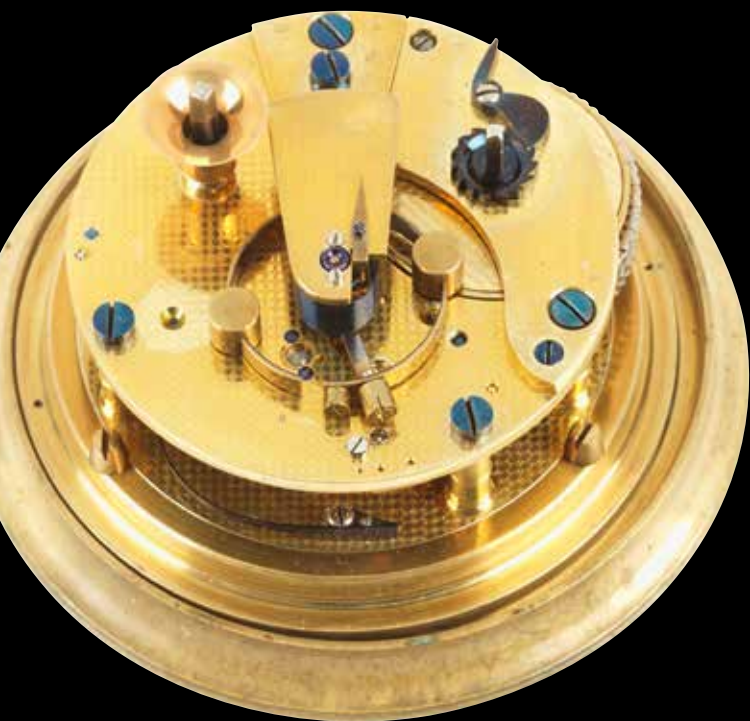
William White, Maker to the Admiralty, 50, Lowgate, Hull, No5652

The case lacking the upper lid but with original recessed handles and applied nameplate, set to the interior of the mid-section with an applied printed label for Dobbie McInnes Ltd, Navigational and Engineering Instrument Makers, Glasgow stating that it was cleaned and repaired in December 1953, further set to the inner corner with a bracket for the original tipsy key, the signed and numbered 4 inch silvered Roman dial with minute band, state of wind indication and subsidiary dial for running seconds, the spotted movement with freesprung blued steel helical hairspring with diamond endstone to the cut and compensated bimetallic balance with circular timing weights, to an Earnshaw type detent escapement, chain fusee and maintaining power, wound through a sprung winding hole cover to the base, mounted in gimbals with locking arm *The box 18cms (7ins) wide.*

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300







AN EXCEPTIONAL LATE 18TH CENTURY ORMOLU AND DERBY PORCELAIN ANNULAR TIMEPIECE WITH PROBABLE ROYAL PROVENANCE

Justin Vulliamy, London. Almost certainly supplied to the Prince of Wales in 1784

The ormolu urn with finely chased acanthus mounts, supporting the enamel Arabic minute and Roman hour dials (hand lacking), raised on a signed rectangular plinth with applied low relief biscuit porcelain panels of Cupid, each set within a gilt laurel cartouche, the foremost panel hinged concealing the winding and hand setting squares, raised on a white marble and ormolu plinth base, supporting the figure of Andromache dressed in classical robes and cloak, standing over the urn, her left hand resting on the pedestal, her right arm around the urn.

The signed single train chain fusee movement (pendulum lacking) with shouldered plates united by five tapered and finned pillars, the second wheel fitted within the thickness of the backplate, beneath the applied signature plaque signed 'Just. Vulliamy, London' within foliate engraved borders and over a hinged pendulum lock. The movement, secured by a series of screws and within a casing (the casing with scratched signature 'Vulliamy') and secured by two substantial brackets all concealed behind a sliding panel. *43cm (17in)*

£30,000 - 50,000

€41,000 - 69,000

US\$46,000 - 77,000

We are grateful to Roger Smith for his research of this lot and the following footnote:

This clock belongs to a group of sculptural clocks made in the 1780s and early 1790s by the firm of Vulliamy of Pall Mall, which represent British neoclassical design at its best. [1] Although the earliest of these clocks, like the present one, were signed by Justin Vulliamy (1712-97), the driving force behind their design and manufacture was his son and junior partner, Benjamin Vulliamy (1747-1811), who was Clockmaker to the King in his own right. Vulliamy wanted to produce a range of ornamental clocks that would overcome "The great preference the English ... give to French work, inasmuch that in most gentlemen's houses when there is an ornamental clock it is a French one." [2] Although his project to "manufactur[e] ornamental clocks in England" was not entirely novel, having been preceded by Matthew Boulton, it was still a major commercial and artistic undertaking.

In designing his clocks, Vulliamy drew on typical neoclassical themes already familiar to Parisian makers, like allegorical figures, and the urn with horizontal chapter rings, but his clocks were not simply copies of French originals. Helped by his extensive library of design sources, he produced clocks which were distinctively his own. [3] As the German diarist, Sophie von La Roche, noted appreciatively after visiting his shop in 1786, "French artists have certainly created some fine things ... in clocks ... but I never yet saw anything so noble, simple and instructive from their hands. All the images are Greek figures in biscuit porcelain and Mr Vulliamy's physiognomy and gentle modest person hide a store of Greek ideas and moral allegory." She contrasted the "noble simplicity" of his pieces with the "luxury and magnificence" of French clocks. [4] This "noble simplicity" owed much to the large allegorical figures in biscuit porcelain - echoing Parian marble - which Vulliamy commissioned for these clocks. Their close integration with other elements of the design give the clocks a dynamic quality and emphasise the 'instructive' allegorical messages noted by Sophie von La Roche.

Although Vulliamy was responsible for the design of these clocks, he did not try to manufacture everything in his own workshops. Instead, as was common in many luxury trades at this time, he commissioned independent specialists to make the various parts to his specifications, and then supervised their assembly to his own high standards. Most of the work was done in London, including the modelling of the allegorical figures by talented young sculptors working to Vulliamy's general designs. However, these figures were made in biscuit porcelain by the Derby Porcelain Manufactory, probably the only British porcelain maker able to produce such large figures at this date. The use of biscuit porcelain, which contributed to the neoclassical elegance of these clocks, also increased the problems of production, and we have a fascinating insight into these problems, thanks to the survival of much of Vulliamy's correspondence with the owner of the Derby factory, William Duesbury II. [5]

These sculptural clocks were extremely expensive. Derby charged Vulliamy five guineas (later increased to six) just for making each large biscuit figure. A surviving bill to the Prince of Wales dated May 1784, for a clock like the present one with a female figure leaning over a funerary urn (then described as a Muse but now usually called Andromache), shows that they cost the enormous sum of 90 guineas. [6] Consequently, even within the circle of Vulliamy's usual wealthy customers, there were only a few rich connoisseurs, including members of the Royal Family, who were willing and able to pay such prices. Indeed, according to Benjamin Lewis Vulliamy (1780-1854), who later succeeded his father as King's Clockmaker, the first clock of this type was made for King George III himself. [7]

The Andromache figure was the earliest of the large figures to be produced by Derby for Vulliamy. The first version of the figure, which was probably inspired by an engraving in Montfaucon's *Antiquity Explained*, was commissioned by Vulliamy from Henry Webber (1754-1826), a former pupil of John Bacon RA, and a Royal Academy Gold Medallist, and produced in the very early 1780s. However, there were problems with it and in 1784 Vulliamy was considering having it replaced. By late 1786 the figure had been remodelled by a more recent RA Gold Medallist, Charles Peart (1759-1798), and this version, identifiable by its altered drapery, added sandals and a more elaborate hairstyle, is the one found on most surviving clocks of this type, including the present clock. It remained available for new clocks and the occasional replacement of a damaged figure into the nineteenth century, though probably from stock retained by the Vulliamys rather than continued production at Derby.



Benjamin Vulliamy (1747-1811). Artist unknown. The collection of the Worshipful Company of Clockmakers.

Although the Derby archives are exceptionally informative about the design and manufacture of the porcelain figures of the sculptural clocks, most Andromache clocks predate Vulliamy's own surviving business records, so we have little contemporary information about the other craftsmen involved or the customers who bought them. However, a total of around 20 clocks using one or other Andromache figure seem to have been produced, dating mainly from the 1780s and 1790s. They were not always combined with an urn. A clock (No. 167) in the Duke of Northumberland's collection at Syon House uses a celestial globe instead: this may be the clock shown in Benjamin Vulliamy's portrait in the collection of the London Clockmakers' Company illustrated above. The figure also occurs with an armillary sphere on a Vulliamy barometer of 1787 in the Victoria and Albert Museum (W.16-1958); while another Vulliamy clock featuring Andromache (No. 253) was one of the presents taken to China by Lord Macartney's embassy to the Qianlong emperor in 1792-94, but has since disappeared. [8].

Apart from the figure being remodelled, the design of these clocks underwent a number of changes over the twenty or more years of production, gradually departing from the severe neoclassicism remarked by Sophie von La Roche. Numerous gilt ornaments were added to the vase, altar-pedestal and base, like rams' heads to the corners of the pedestal, elaborate friezes to pedestal and base, and a snake handle and flame finial to the vase. However, the present clock still has the simplest forms of vase, pedestal and base, indicating that it is one of the earliest examples of the type, dating from the early 1780s. This dating is confirmed by the fact that the backplate of the clock-movement is signed by Justin Vulliamy and is not numbered - features which place it before c. 1785. These very early features are shared by another Andromache clock still in the Royal Collection, which was given to Queen Victoria by Lord Melbourne in 1848. As would be expected from the early date, that clock has the first version of Andromache, but the figure on the present clock is the second version, suggesting that it is a replacement.

It has already been noted that the very first clock of this type was made for George III, and another was sold to the Prince of Wales in 1784. Both clocks were apparently still in the Royal collection in the early nineteenth century, and one of them was brought from Brighton Pavilion to be extensively repaired by Benjamin Lewis Vulliamy in October 1834. The itemised bill in the Lord Chamberlain's accounts shows that, as well as the ormolu being regilded and the marble repolished, an additional metal moulding was fixed to the base to raise the case and protect the pendulum, a festoon of husks was added to the pedestal on the side next to the figure, and the biscuit figure was replaced. [9] These features can all be found on the present clock, which has the extra moulding to the base and festoon on the side, and uses the anachronistic second model of Andromache. This strongly suggests that it is the clock repaired for William IV in 1834, and since that clock came from the Brighton Pavilion which had been built for the Prince of Wales, it is probably the clock sold by Vulliamy to the Prince in 1784.

Notes

1. This group of clocks was first discussed in T. Clifford, 'Vulliamy Clocks and British Sculpture', *Apollo*, Oct 1990, pp. 226-237.
2. Note by Vulliamy in Guildhall Library, London: Clockmakers' Company, Ms. 3945.
3. R. Smith, 'Benjamin Vulliamy's library: a collection of neo-Classical design sources', *The Burlington Magazine*, June 1999, pp. 328-37.
4. C. Williams (trans.), Sophie in London 1786: being the Diary of Sophie von La Roche, London 1933, pp.100-1.
5. This correspondence, and the light it sheds on the manufacture of these clocks, was published in A. Ledger and R. Smith (eds.), *Benjamin Vulliamy and the Derby Porcelain Manufactory 1784-1795*, Derby Museums and Art Gallery 2007.
6. Royal Archives, RA 25642, Vulliamy bill 28 May 1784.
7. British Library, India Office Records G/12/91 pp. 552-3.
8. The National Archives: LC 11/86, Lord Chamberlain's Accounts, Vulliamy's Bills, Brighton, 24/25 Oct. 1834.



33 Y

**A GOOD SECOND QUARTER OF THE 19TH CENTURY SCARLET
BOULLE MANTEL TIMEPIECE**

Vuillamy, London, No.1897

The cartouche case with applied ormolu shell and acanthus mouldings to the corners, raised on robust lion paw feet, the front and sides enriched with engraved brass foliate tendrils on a tortoiseshell ground, the signed 3.5 inch silvered Roman dial with moon hands, the signed and numbered chain fusee movement with circular plates and characteristic numbered pendulum with steel rod and cylindrical brass bob, concealed behind the engraved and fretted brass door. 26cm (10in)

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

An almost identical timepiece,
number 1896, was sold in these rooms
17th June 2008, lot 115.



34 W

A LARGE AND IMPRESSIVE MID 19TH CENTURY WAINSCOT OAK STRIKING DOMESTIC REGULATOR

Vulliamy, London, number 1309.

the hood with overhanging cornice and chamfered front angles, the heavy brass bezel bordered by recessed quadrants, the long trunk with low gothic arch panelled door on a corresponding base and rectangular plinth, the 15 inch red and brown painted dial with gilt Roman numerals interspersed with fleur de lys around the gilt centre and pierced painted hands, the very substantial movement signed and numbered on the backplate, with five turned pillars, the deadbeat escapement with maintaining power with fine-screw adjustment to the lozenge-section wood rod pendulum with T-bar suspension terminating in a large brass-faced bob with engraved silvered rating nut reading against a beat scale mounted on the backboard, the strike acting on a coiled gong mounted to the backboard 259cms (8ft 6ins) high.

£5,000 - 7,000

€6,900 - 9,600

US\$7,700 - 11,000

Provenance

Flixton Hall, Near Bungay, Suffolk probably made for Sir Robert Shafto Adair, circa 1835-6.

Sold by Stanford, Broom & Stanford, Contents Sale of Flixton Hall, 1st December 1950, (lot 667 an 'Oak long-case clock, with black and gold dial, eight-day chiming movement') situated in The Hall (p30).

Purchased at this sale by Archibald C. Brown Esq. Mr Brown was a clockmaker based nearby in Bungay, Suffolk. He had looked after the clock since before the First World War. A copy of a newspaper clipping from the 1950's shows the then owner Archibald C. Brown winding the clock stating that he purchased it from the 1950 contents sale. The current owner purchased the clock direct from Mr Brown.

Flixton Hall was built in 1615 by John Tassburgh but by the mid 18th century it had been sold to William Adair. William died in 1783 and the estate was run by his son Alexander until his death in 1834. The estate then passed to another branch of the family and it was probably Sir Robert Shafto Alexander Adair (1786-1869) who commissioned this clock from Vulliamy. Interestingly, it is recorded that Sir Robert also purchased a 'rosewood balance clock' from Vulliamy in 1838, the same year that he was made a Baronet.

A fire caused major damage in December 1846, but thankfully the present lot survived. A new wing was added by the 3rd Baronet circa 1890. In 1915 the 5th Baronet sold the Flixton Estate but retained ownership of Flixton Hall and Flixton Park. The 6th Baronet was forced to sell the Estate in 1950 to settle the heavy death duties payable on his fathers passing. The clock was purchased direct from the house sale. Flixton Hall was demolished in 1952.

The Gothic style was popular in the second quarter of the 19th century, perhaps the most famous example being the Houses of Parliament in London designed by Charles Barry and Augustus Welby Northmore Pugin. Vulliamy supplied clocks to both Houses, and number 982, now in the House of Commons, is comparable to the current lot - it too has a regulator movement with dead beat escapement, wood rod pendulum and large bob.





35 W

A FINE EARLY 18TH CENTURY WALNUT MONTH GOING, QUARTER CHIMING LONGCASE CLOCK WITH MOONPHASE

Claudius Duchesne, London,
the hood with caddy top over silk-backed pierced sound fret over brass-mounted Doric columns, the long door with moulded edge, wheatear border and burr-veneered centre, on a panelled base and apron, the 12 inch arched brass dial with fully engraved semi-circular arch with sector for age of the moon over a rolling moon aperture flanked by a pair of engraved birds within elaborate foliate scrolls and a wheatear border, the silvered Roman and Arabic chapter ring with half-quarter marks and signed between V and VII, framed by twin crown-and-sceptre spandrels, the matted centre with subsidiary seconds dial, three ringed winding squares and an elaborately decorated chamfered date aperture, the weight driven movement with large plates united by six knopped pillars running, striking and chiming for one month on winding, the latter on six hammers and bells 235cms (7ft 8.5ins) high.

£12,000 - 15,000

€16,000 - 21,000

US\$18,000 - 23,000



36 W

A VERY RARE FIRST HALF OF THE 18TH CENTURY WALNUT LONGCASE CLOCK SHOWING SOLAR TIME

Joseph Williamson, London

the square topped case with overhanging cornice and blind fretwork quadrants supported by brass-mounted three-quarter and quarter columns to the hood, the long door with feather banded edge on a similar base, the 12 inch arched brass dial signed on a recessed silvered plaque 'Horae indicantur Apparentes involutis AEquationibus' ('The apparent hours are indicated by complicated equations'), Josephus Williamson, Londini', the silvered Roman and Arabic chapter ring with floating lozenge half-hour markers, all set below a large 5.5inch diameter dial in the arch giving the annual calendar, the date marked by the position of a steel hand with Sun mask tip on a stellar recess, the substantial movement with rectangular plates united by five knopped pillars and set with a large tapering bracket to the rear upper edge carrying the toothed calendar wheel geared to an endless screw and contrate wheel. 2.3m (7ft 7ins) high

£7,000 - 10,000

€9,600 - 14,000

US\$11,000 - 15,000

The purpose of this clock was to show apparent solar time rather than mean solar time. Mean time is the 'average' of time over the course of 365 solar days and it varies with the time on a sundial over the course of the year. This means that when setting a clock from a sundial, one has to add or subtract a certain number of minutes to reach mean time. This clock is provided with a cam connected to the pendulum suspension that automatically raises or lowers the rod incrementally over the year.

Provenance

The Tom Robinson Collection

Illustrated on the front cover of the first edition of 'The Longcase Clock' ACC, 1981, and further illustrated and discussed pages 180-184.





37

**37
A LATE 19TH CENTURY FRENCH
MINIATURE PORCELAIN MOUNTED
BRASS CARRIAGE TIMEPIECE**

Dracourt

The simulated bamboo case with hinged handle of conforming design, the sides and dial each decorated with a Middle Eastern figures within a street scene, the single train spring barrel movement with Dracourt stamp and replaced lever platform escapement. *10.5cm (4.25in)*

£500 - 700
€690 - 960
US\$770 - 1,100



38

**38
A LATE 19TH CENTURY FRENCH FAUX
BAMBOO PORCELAIN PANELLED
REPEATING CARRIAGE CLOCK**

The movement numbered 1025

The case with silvered rings to imitate bamboo branches enclosing the four porcelain panels decorated with birds and landscapes in colours within gilt borders, the silvered lever platform escapement with cut and compensated bimetallic balance striking and repeating the hours on a coiled steel gong, the white Roman chapter ring with outer minute track and moon hands *18cms (7ins) high*.

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600



39

**39
A GOOD LATE 19TH CENTURY FRENCH
GILT BRASS MINIATURE CHAMPLEVE
ENAMEL CARRIAGE TIMEPIECE**

The Anglaise Riche case of characteristic design, the surfaces decorated with flowers and foliage on a pale blue ground, the Roman and Arabic dial with conforming mask, the single train spring barrel movement with later silvered lever platform escapement. *11cm (4.25in)*

£700 - 1,000
€960 - 1,400
US\$1,100 - 1,500

40

**A GOOD MID 19TH CENTURY FRENCH
ENGRAVED BRASS PETITE-SONNERIE
STRIKING CARRIAGE CLOCK**

Retailed by Charles Oudin, Palais Royal 52,
Paris

The gorge case surmounted by an engraved
ribbed handle over a bevelled glass panels
to a concave base, the signed circular
enamel Roman dial with moon hands set
over an Arabic alarm-setting disc within a
well engraved mask of flowing foliate scrolls
and flowerheads, the twin train movement
with bimetallic balance on a gilt platform,
striking the hours and quarters every fifteen
minutes on a pair of bells and hammers, with
engraved signature to the backplate *16cms*
(6ins) high

£1,500 - 1,800
€2,100 - 2,500
US\$2,300 - 2,800

41

**AN EARLY 20TH CENTURY FRENCH
GRANDE SONNERIE STRIKING AND
REPEATING CARRIAGE CLOCK WITH
PAPAL PROVENANCE**

Drocourt, number 17826

The corniche case with reeded handle
over an oval bevelled glass aperture, the
sides glazed between shaped uprights, the
movement with large silvered lever platform
escapement with a cut and compensated
bi-metallic balance, sounding and repeating
the hours and the quarters on a pair of
coiled blue steel gongs, the rectangular
white enamel Roman dial with minute track
enclosing a (rubbed) coat of arms, with blue
steel moon hands *17.5cms (6.5ins)* high.

£1,800 - 2,500
€2,500 - 3,400
US\$2,800 - 3,800

This clock originally belonged to Cardinal
Miecyslaw Halka Count Ledochowski. It is
offered for sale by a direct descendant and
a letter written by Cardinal Ledochowski
on behalf of Pope Leo XIII dated 1889 is
included in the lot.

42

**AN EARLY 20TH CENTURY FRENCH
MAHOGANY BORNE CASED CARRIAGE
CLOCK**

retailed By Sandoz, Rue Royale, Paris

The plain arched mahogany case with brass
bezel, baseplate and turned feet,
the silvered Roman dial signed for the retailer
Gve. R. Sandoz, 10 Rue Royale, Paris, with
subsidiary alarm dial below VI, the mask and
centres with engine turned decoration, the
spring barrel movement with lever platform
escapement striking the hours on a coiled
steel gong. *14.5cm (5.75in)*

£1,000 - 1,500
€1,400 - 2,100
US\$1,500 - 2,300



40

41

42

43

**AN EARLY 19TH CENTURY FRENCH ORMOLU MANTEL
CLOCK**

LeRoy, Paris

Modelled as cupid beating a drum, cupid holding a pair of drumsticks beating a large drum resting on a frame formed from ribbon tied arrows, raised on an oval base with applied hearts and raised on flaming heart feet, the 3.25 inch signed enamel Roman dial with moon hands mounted in the drum case, the two train movement with silk suspension outside countwheel strike on a bell. 27cm (10.5in)

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600



A GOOD 19TH CENTURY AUSTRIAN CARVED, PATINATED AND GILT WOOD AUTOMATA CLOCK WITH BLINKING EYES

The realistically modelled figure wearing a cap and tunic, cradling in his arms a European style bagpipe, his eyes scanning left to right in tandem with the pendulum, leaning against a rocky outcrop on a plinth base, the 4 inch enamel chapter ring with minute track and Arabic numerals around an engine turned centre with moon hands, the spring driven movement with anchor escapement striking on a gong mounted on a T-bar support to the rear 47cms (18.5ins) high.

£4,000 - 6,000

€5,500 - 8,200

US\$6,100 - 9,200



45

A THIRD QUARTER OF THE 19TH CENTURY FRENCH HISTORISMUS REPLICA AUGSBURG TISCHUHR

For the 1870 world exposition

The gilt electrotype case surmounted by a figure over the basket top decorated with hunting scenes, over foliate pillars and splayed base enriched with a classical procession, each side with numerous dials, including an astrolabic dial, saints day and calendar dials, the two train spring barrel movement arranged between four plates, united by eight baluster pillars with lever platform escapement, striking the quarters and hours on two bells. 29cm (11.5in)

£3,000 - 5,000

€4,100 - 6,900

US\$4,600 - 7,700



46

46

A 17TH CENTURY GERMAN TABLE CLOCK OF SMALL SIZE

Martin Zoller

The ebonised case with deep entablature over fluted columns with rusticated bases over the ripple moulded base raised on bun feet, the 2.75 inch gilt dial engraved with allegorical figures of the four seasons, bordering a chapter ring inscribed with the months, each numbered from 1 to 12 and number of days in the month engraved below, the concentric Roman chapter with punched star half hour markers, read via a cut steel hand, the silver and champleve enamel centre with Arabic calendar and decorated with birds amongst foliage, the date shown by a cut brass hand, the signed plated movement converted from balance to pendulum with verge escapement and single gut fusee, the spring barrel strike train with numbered countwheel striking on a bell, the rectangular plates united by four baluster pillars and mounted with elaborate engraved and pierced foliate backcocks, the movement mounted in an oak sleeve, later cut to allow for the pendulum rod. 17cm (6.5in)

£3,000 - 5,000

€4,100 - 6,900

US\$4,600 - 7,700



45

AN EARLY 17TH CENTURY SOUTHERN GERMAN IRON FRAME WALL CLOCK

Surmounted by two bells over the side doors painted with Biblical figures, each within an arch, the 4.5 inch painted Roman dial with single steel hand, over a subsidiary dials for the quarters, the arch enriched with an armorial within a laurel wreath and foliate scrolls, the back plate fitted with hoop and spikes, the iron posted frame three train movement, originally verge, but now converted to anchor escapement, with countwheel strike on two bells. 33cm (13in)

£3,000 - 5,000

€4,100 - 6,900

US\$4,600 - 7,700





48 W

A FINE LATE 18TH CENTURY MAHOGANY LONGCASE CLOCK

Recordon, late Emery's, London

the arched hood over canted front angles a flame-veneered door with elaborate moulded edge to a panelled base with applied moulding and double stepped plinth, the 12 inch one-piece silvered dial with strike/silent subsidiary over Roman and Arabic chapters with running seconds dial below XII, with matching heart-shaped blued steel hands, the movement with substantial footed plates united by five heavy knopped pillars, with anchor escapement rack striking on a bell 2.08m (6ft 10ins) high.

£5,000 - 7,000

€6,900 - 9,600

US\$7,700 - 11,000

49 W

**A FINE LATE 18TH CENTURY MAHOGANY LONGCASE CLOCK
WITH RARE SIGNED AND NUMBERED BACKPLATE**

Matthew Dutton, London, No 292

The arched hood centred by a concave moulded socle surmounted by a brass ball finial, the canted front angles over a long arched trunk door with moulded edge and a panelled base with double apron on block feet, the 12 inch arched brass dial with subsidiary date dial flanked by pierced foliate spandrels, the signed circular silvered dial with Arabic minutes enclosing the Roman hours and running seconds dial, the substantial movement with thick plates united by knopped pillars, with anchor escapement and rack strike on a bell, the substantial iron-rod pendulum with T-bar suspension and heavy lenticular brass-faced bob

2.25m (7ft 4.5ins) high.

£8,000 - 12,000

€11,000 - 16,000

US\$12,000 - 18,000





50 W

A FINE MID 19TH CENTURY BRASS BOUND MAHOGANY LONG CASE REGULATOR

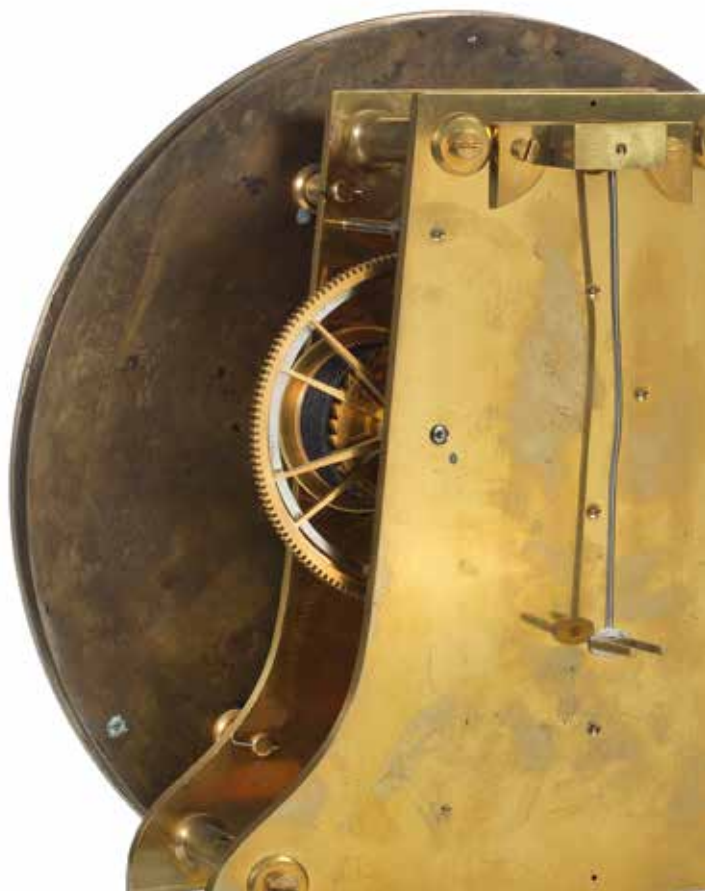
G. Frodsham, Change Alley, London

The case surmounted by an architectural pediment and a moulded cornice supported on four substantial brass Doric columns framing three heavy bevelled glass panels, the centre one with an inlaid hinged brass winding cover, the base banded in brass to the top and bottom over a recessed brass-framed panel, the interior backboard veneered in flame mahogany and set with a massive iron bracket to support the movement and pendulum and a silvered engraved beat scale, the signed 11 inch circular silvered one piece dial with outer minute track enclosing the twin subsidiary dials for running seconds with Observatory marks and Roman hours, the weight driven movement with heavy shaped plates united by four turned pillars, the going train with wheels of six crossings, high count pinions and deadbeat escapement with jewelled pallets, the long steel crutch to a mercury jar pendulum with engraved rating nut *193cms (6ft 4ins) high*

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000



51 W

**AN EXCEPTIONAL SECOND QUARTER OF THE 19TH CENTURY
MAHOGANY FLOORSTANDING REGULATOR OF EIGHT DAY
DURATION WITH ZINC AND BRASS GRIDIRON PENDULUM
AND SIGNED BACKPLATE**

Arnold & Dent, Strand, London. Number 239

The arched hood with silvered sight ring framed by inlaid crescents, the backboard made of solid mahogany 1.25 inches thick, the trunk with rippled throat moulding to the top and bottom and set with a long glazed door revealing the pendulum and silvered beat scale, the frame felt-lined to deter dust, over a recessed flame mahogany panel to the base raised on a stepped plinth and block feet, the 12 inch circular silvered dial with concentric minute track enclosing the subsidiary seconds dial engraved with Observatory marks over the full signature running across the centre, the Roman hour subsidiary dial surrounding the engraved number, the movement secured to the 1.25 inch mahogany seatboard via three screws to L-shaped brackets on the slightly arched plates united by five heavy turned pillars, the wheels of six crossings and with high count pinions, maintaining power, deadbeat escapement, sapphire jewelled pallets with micrometer regulation to the long steel crutch with brass fork to the zinc and steel gridiron pendulum, the small brass-covered weight suspended on a pulley of six crossings 1.91m (6ft 3ins) high

£12,000 - 18,000

€16,000 - 25,000

US\$18,000 - 28,000

The following regulators by Arnold and Dent are recorded by Mercer, Roberts, Staeger and Robinson.

No. 256. circa 1830. Striking regulator with regulator dial layout, wood rod pendulum with lead bob. See *Antiquarian Horology* 6/86 p184

No 259 Mercer

No 293 illustrated Roberts, figure 13-7, circa 1832

No 294 Mercer pl 42 circa 1832 jewelled pallets, mercury pendulum.

No 295 circa 1832, mercury pendulum. Private collection.

No 308 Mercury compensation pendulum with iron jar, c1833. See Sothebys 3/1972

No 461 Mercury pendulum, circa 1838. mercury pendulum. Mercer p161.

Unnumbered circa 1834, Robinson p406/07. Mercury pendulum.

Unnumbered circa 1835, Robinson p408. Mercury pendulum.

Unnumbered hour and half hour strike circa 1835 (no ref)

Unnumbered illustrated in Roberts, figures 13-8, A-F.

The current lot is the earliest recorded example by the Arnold and Dent partnership.





52

**A GOOD THIRD QUARTER OF THE 17TH CENTURY FRENCH
GILT METAL MOUNTED EBONY VENEERED 'PENDULE
RELIGIEUSE'**

Baltazar Martinot, Paris

The tall rectangular case with suspension hoops to the rear over long glazed side panels, a moulded plinth and brass toupie feet, the door frame applied with a cast border, the velvet-covered 8 inch rectangular dial with applied foliate corner pieces and a hinged signature plaque, the gilt Roman chapter ring with floating star-shaped half-hour marks, each minute numbered to the periphery, good pierced and engraved hands, the single barrel movement with rectangular plates united by four pinned baluster pillars, signed along the lower edge the barrel driving both strike and going trains, the former with numbered countwheel mounted on the backplate striking on the bell above, the latter with verge escapement with cycloidal cheeks and silk suspension 43cms (16.5ins) high.

£4,000 - 6,000

€5,500 - 8,200

US\$6,100 - 9,200

Baltazar Martinot (1637 - 1695), Clockmaker to Louis XIV.

Similar clocks are illustrated in Vehmeyer, pages 792-795 (Nicolas Hanet), page 808 (Isaac Thuret) and 816 (Nicolas Gribelin).



53 Y

A GOOD LATE 17TH CENTURY FRENCH CUT BRASS AND TORTOISESHELL MANTEL CLOCK

Panier a Paris

The caddy top with finials over an open balustrade set on an intricately moulded entablature supported on inlaid circular section Corinthian pillars to a shaped base and turned feet, the ten inch arched dial covered in velvet and set with a gilt Roman chapter ring with outer band depicting every minute in Arabic numerals, with pierced and engraved gilt hands over an applied casting of cornucopia and swags signed PANIER APARIS, the rectangular movement plates united by six baluster pillars, now converted to anchor escapement but retaining the original faceted rise and fall regulation bar, the strike operated via a small numbered countwheel, signed along the lower edge Panier AParis 56cms (22ins) high.

£2,000 - 3,000
€2,700 - 4,100
US\$3,100 - 4,600

A similar case by Isaac Thuret, but with pilasters rather than fully formed columns is illustrated in N.H Vehmeyer, Clocks, their origin and development, Snoeck-Ducaju & Zoon, Gent, 2004, page 815. Loomes lists a Samuel Panier working in Paris in 1678.

The following four lots were purchased by the vendor's father in the 1970s and 1980s, but have lain in store for several decades.

54

A GOOD SECOND QUARTER OF THE 17TH CENTURY ENGLISH BRASS 'FIRST PERIOD' LANTERN CLOCK

William Bowyer, London

Surmounted by an urn shaped finial on a brass bell strap with chamfered edges and shaped centre over four urn finials on tapering Doric columns to turned acorn feet, signed in the lowermost corners "William Bowyer fecit" against a cross-hatched ground, the chapter ring with Roman numerals and meeting arrow-head half hour markers, with wide inner quarter hour track with double bands, the centre engraved with six-petalled flowers within running foliage, with fettled iron hand, the weight driven movement with later anchor escapement and outside countwheel strike on a bell, the interior cast with the initials GS 40cms (15.5ins) high.

£4,000 - 6,000

€5,500 - 8,200

US\$6,100 - 9,200

The bell founders mark 'GS' has been recorded on another lantern clock by Bowyer - see White, page 494. The same founder apparently supplied Joseph Knibb (see Sothebys 8th October 1985, lot 62) and Thomas Knifton.



**A GOOD SECOND QUARTER OF THE 17TH
CENTURY ENGLISH BRASS 'FIRST PERIOD'
LANTERN CLOCK**

William Bowyer, London

Surmounted by a boldly shouldered finial centred on a brass bell strap with characteristic chamfered arms and a highly decorated centre section, the four further finials matching and interspersed by engraved pierced frets of scrolls flanked by four upright members, on tapering Doric columns and ringed ball feet, signed along the lower edge of the dial "William Bowyer of Lond fecit" between two flower heads, the silvered chapter ring with Roman numerals divided by simple half hour markers and enclosing a quarter hour track of six-pointed stars, the centre with (later) alarm setting dial and iron hand enclosed by an engraved ring of flowerheads and a stylised mask at VI, the weight driven movement with re-instated balance wheel escapement, the hourly strike via a brass countwheel activating the hammer with a chiselled spring and stop, with iron hoop and spikes and alarm mounted on the iron backplate, 40cms (15.5ins) high

£3,000 - 5,000

€4,100 - 6,900

US\$4,600 - 7,700

Literature

Illustrated in White, English Lantern Clocks, 1989 II/55.



**A GOOD SECOND QUARTER OF THE 17TH
CENTURY ENGLISH BRASS 'FIRST PERIOD'
LANTERN CLOCK**

The later fret signed 'William Sellwood at ye Mermade'

The posted frame with four tapering pillars cast with circular section integral finials and ball feet, (the finials now extended by 3cms) the dial plate engraved with a grotesque mask below XII and a winged cherubs head at VI connected by a flowing pattern of foliate scrolls and a pair of mythical creature mask heads, the chapter ring with inner quarter hour track and fleur de lys half hour markers, (punched behind the IX numeral "PP") fixed by an extended lug to the front movement bar, the weight driven movement now converted to tic tac escapement (pendulum and weights lacking) with baluster shaped steel arbors and brass pinions to the going train, the strike train with iron countwheel 38cms (14.5ins) high.

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

This dial is illustrated in White, English Lantern Clocks, 1989, Figure II/47, described as "...engraved with grotesques of exceptional quality."



A VERY RARE THIRD QUARTER OF THE 17TH CENTURY DATED MUSICAL LANTERN CLOCK

John Westover Fecit, 1675

The very substantial hour bell secured within a fancy strap under a turned finial, the four large upright urn finials interspersed by pierced heraldic frets, the front one engraved with a lion and unicorn above the signature 'John Westouer Fecit 1675', the top and bottom plates let into the corners of the large terminals of the tapering Doric columns terminating in ball feet, the dial with silvered Roman chapter ring with trident half hour markers and an inner quarter hour band enclosing an engraved centre decorated with a winged cherubs head below XII over a date aperture and engraved pair of tulips and other flowers issuing from a node at VI, with alarm setting disc and steel hand, the weight driven movement (chain and ropes lacking) set between three shaped brass plates; to the front the going train with verge escapement and short bob pendulum, to the rear, the striking train for the hours activated via a brass countwheel set with three steel pins to further activate the musical train playing on six bells and hammers 44cms (17ins high).

£7,000 - 10,000

€9,600 - 14,000

US\$11,000 - 15,000

Literature

White, 'English Lantern Clocks', ACC, 1989 figure V/48. White suggests that this clock is the earliest dated West Country pendulum clock, although Loomes offers James Delaunce as another contender for that title, see 'Clockmakers of Britain 1286 - 1700', Mayfield Books 2014.



OTHER PROPERTIES

58

A LATE 17TH CENTURY MINIATURE BRASS LANTERN TIMEPIECE WITH ALARM

Signed for Windmills, London

The small case with strapped bell over three low pierced foliate frets, the foremost engraved, set between four cast pillars with integral finials and squat ball feet, the 3.25 inch silvered chapter ring with Roman numerals, half and quarter-hour markings, signed to the centre in a pair of curves around the silvered alarm setting disc, the blued steel hand with tail, the weight driven movement with verge escapement, knife edge suspension, spherical brass bob on a threaded iron wire, the alarm train mounted to the inside of the rear plate 20cm (8in) high.

£8,000 - 12,000

€11,000 - 16,000

US\$12,000 - 18,000

59

A GOOD SECOND PERIOD BRASS LANTERN CLOCK

Thomas Wheeler neare ye French Church, Londini Fecit

The bell strap raised on four broad urn finials between pierced dolphin frets, the foremost with engraved details over tapered columns and later doors, the 6 inch Roman dial with wheat ear half hour markers, iron hand and original alarm disk with floral motif to the centre, the border signed to the upper section, the remainder engraved with a border of flowers centred on a mask above VI, the verge balance weight driven movement (balance lacking) with brass frames and wheels, tapered steel arbors, well cut steel hammer stop and plain spring, with countwheel strike, with a later addition of passing strike on the half hour. 38cm (15in)

£4,000 - 6,000

€5,500 - 8,200

US\$6,100 - 9,200

Examples of Thomas Wheeler's work are illustrated in White, pages 138 and 207. The former displaying similarities in the urn finials, the latter in the placing and style of the signature.

White (page 202) notes that Wheeler had two addresses, but only one apprentice and even with journeymen he is unlikely to have been able to produce enough clocks to keep two workshops, together with the broad variety of designs bearing his name. White suggests that Wheeler may have bought in parts from other workshops.



58





60 W

A GOOD LATE 17TH CENTURY 30-HOUR LONGCASE MOVEMENT WITH SHORT VERGE BOB ESCAPEMENT AND NINE-INCH ENGRAVED DIAL. NOW CONTAINED IN AN ASSOCIATED CASE.

The nine inch square brass dial bordered by a single line border enclosing large flowerheads and foliage to the corners, the centre further engraved with an urn of flowers filling the centre, set over a chamfered date aperture, the silvered chapter ring with outer Arabic minute track, 'wheatear' half hour marks and an inner quarter hour track, with two blued steel hands, the weight driven movement with nearly square plates measuring 7 and 1/8th ins by 7 ins, united by four knopped pillars pinned to the backplate, the four wheel going train with verge escapement, the strike train with outside countwheel mounted on the backplate striking on a large vertical bell, the long steel hammer mounted on a pair of brass extension pieces to the side of the movement the associated mid 18th century country-made case with square topped hood over turned three-quarter columns and narrow door with ogee arched top, dated 1749 below the initials DE 1.89m (6ft 2.5ins) high

£2,500 - 3,500

€3,400 - 4,800

US\$3,800 - 5,400

Provenance

The Tom Robinson Collection

61

A LATE 17TH CENTURY DUTCH STRIKING TABLE CLOCK IN CUSTOM MADE WALNUT CASE

Henry Jones in the Temple

The later case with tied bud handle over the low caddy and sound frets to the frieze, the glazed side panels and doors with plain mouldings, raised on a shallow plinth base and turned brass feet, the 8 inch brass dial with cherub mask spandrels, silvered Roman chapter with Arabic five minutes and well executed half hour markers, the matted centre with plain calendar aperture, the characteristically robust two train fusee movement with verge escapement, short pendulum on a knife edge suspension, latched front plate, striking the hours and half hour on two bells, the hammers joined by linkages to the hammer tail block, the plates united by seven knopped and finned latched pillars, the signed backplate engraved with tulips and foliage to each corner, supporting the numbered countwheel, also engraved, with a finely rendered Tudor rose. 44cm (17.25in)

£5,000 - 7,000

€6,900 - 9,600

US\$7,700 - 11,000

This clock belongs to a group sold by Jones, Tompion and Knibb. Dawson, Drover and Parkes illustrate an example by Joseph Knibb in plates 447-453 with a similar odd-footed cock. Plate 458 shows another example by Thomas Tompion with a markedly similar layout. Although each maker added his own 'stamp', the clocks all share certain characteristics such as the use of steel springs mounted on brass feet.





62 W

A LATE 17TH CENTURY WALNUT LONG DURATION LONGCASE TIMEPIECE

William Unite, London

The hood (formerly rising) with flat cornice over plain pillars, over the convex throat moulding and 8.5 inch wide trunk with long quarter veneered door, raised on the cross banded plinth, the signed 8.25 inch Roman and Arabic dial with winged cherub spandrels, the matted centre with subsidiary seconds, decorated calendar aperture and ring turned winding hole, the silvered chapter ring with cruciform half hour markers and arrow half quarters, signed 'William Vnite, London' [sic], the long duration weight driven movement with five wheel train half deadbeat escapement and high count pinions, the rectangular plates united by four finned and knopped pillars. 198cm (6ft 6in)

£6,000 - 8,000

€8,200 - 11,000

US\$9,200 - 12,000



63 W

AN INTERESTING YEAR-GOING LONGCASE CLOCK WITH ONE-AND-A QUARTER-SECOND PENDULUM, IN THE MANNER OF AHASUERUS FROMANTEEL (LARGELY 20TH CENTURY)

the architectural case with rising hood centred by a mount engraved with a mermaid and Fromanteel-style laurel leaf swags tied with ribbons, Corinthian barley twist columns over a long trunk with three raised panels to the front and sides, the base with similar applied panel and a double skirt, the associated 9.25 inch square brass dial with winged cherubs head spandrels, Roman chapter ring with aperture above XII for minutes 1-15, and a subsidiary dial below XII for running seconds 1-60 three times, secured by latches to the weight driven movement of tall rectangular plates measuring 8.5ins by 4.75ins united by six knopped and finned pillars latched to the frontplate, the renewed five wheel train with large barrel and high count pinions, terminating in an anchor escapement, the pendulum suspended from a tapering steel L-shaped bracket supporting a fine screw set with an engraved brass index marked 0-50, the long two part pendulum with lenticular bob. 1.93m (6ft 4ins)

£3,000 - 5,000

€4,100 - 6,900

US\$4,600 - 7,700

Provenance

Tom Robinson.

Literature

Robinson; The Longcase Clock, Antique Collectors Club, 1981, figs 3/6, 3/7 and 3/8.

"Fromanteel's famous advertisement included a reference to clocks that "...may be made to go a week, or a moneth, or a year, with once winding up", and figure 3/6 shows a year timepiece movement of c.1675 which came to light some years ago in a very sorry state.

The dial was missing and posts riveted to the front plate showed that another dial had been fitted in the nineteenth century, but this had also disappeared. The pallets and crutch, back cock, and bolt and shutter had been lost, and the pinions renewed.

The train is made up as follows:

Great wheel 124 barrel diameter 2 and 7/16ths; Second wheel pinion 16; second wheel 112; centre pinion 14; centre wheel 120; fourth wheel pinion 8; fourth wheel 112; escape pinion 7; escape wheel 72.

With 1.25 seconds pendulum the escape wheel takes three minutes per rotation and the centre wheel rotates in twelve hours. The barrel rotates once in thirty one days, so twelve turns are required for a duration of 372 days, which means that the clock functions satisfactorily in a case of 6ft 4ins total height. The barrel arbor is divided, the great wheel being riveted to a short arbor, the front part of which is supported in an extended bearing in the rear of the barrel as shown in figure 2/19.

The six pillars and the dial feet are latched (figure 3/7). Spare holes toward the top of the front plate probably accommodated some form of indirectly driven minuted indicator. The pendulum regulator (figure 3/8) should be compared with that fitted to the A.Fromanteel clock shown in figure 2/1. It works by raising or lowering the suspension spring through the slotted lock or 'chops', thus changing the effective length of the pendulum. The amount of movement can be read off the adjusting nut (which is divided 0-50) against a fixed pointer. Joseph Knibb often used a similar regulator but with a wing nut instead of the circular index.

The proportions of the escapement are interesting, the distance between the pallet arbor and escape pinion centres being approximately one and a half times the escape wheel diameter. The pallets therefore embrace almost half the wheel as in the Fromanteel mentioned above and the escaping arc is consequently very small. With an adequate supplementary arc, the total swing of the pendulum is under 2ins.

The clock performs very happily with a driving weight of only 16lb, no doubt helped by its unconventional design which uses one less wheel and pinion than the average year clock."





64

A LATE 17TH CENTURY QUARTER STRIKING TABLE CLOCK IN A LATER CUSTOM MADE ARCHITECTURAL TURNABLE CASE

The custom made architectural case with pad topped triangular pediment over a plain frieze, rectangular glazed side panels, moulded base and chamfered turntable raised on four ebonised ball feet, the later 7 inch Roman and Arabic brass dial with silvered chapter ring, finely fettle blued steel hands, matted centre and applied cherub mask spandrels, the rear winding three train fusee and pinned spring barrel movement with split front plates united by fourteen slender baluster pillars with well defined fins, the going train with a short, broad fusee cone powered from the right hand barrel, the quarters and hours each run from the upper spring barrels, the hours with a countwheel fixed to the front plate, striking on a single bell and the quarters countwheel mounted to the backplate, striking on two bells, the re-instated verge escapement with raised backcock, the crown wheel fitted with a conformingly long arbor. 38cm (15in)

£12,000 - 18,000

€16,000 - 25,000

US\$18,000 - 28,000

The identity of the maker of this apparently unique movement is unknown. It features characteristics of the Knibb workshop such as the generally light construction and the slender baluster pillars, but equally it has features in common with that of Edward East and Henry Jones, such as the use of a short, broad fusee cone and narrow gap between the plates.

The steel work is particularly idiosyncratic, using leaf springs attached to the front plates via 'L' shaped brackets. The head of each spring terminates in a knife-edge engaging with a block fitted in the bell hammer arbor.

There are also continental influences in the general use of spring barrels for the strike trains and a fusee for the going train.



65

A FINELY CRAFTED MODERN EBONISED TABLE CLOCK WITH PULL QUARTER REPEAT IN THE 17TH CENTURY MANNER

John Marshall, at Halfpenny, Kendal

The design greatly influenced by the work of Thomas Tompion, the case surmounted by a tied bud handle over the caddy and complex entablature mouldings, the glazed front door with gilt brass sound fret to the upper rail and foliate escutcheons to the uprights, raised on a moulded plinth base with four turned gilt brass feet, the signed 6.5 inch brass dial with a silvered Roman and Arabic chapter ring with cruciform half hour markers, set within four subsidiary quadrants, for regulation (top left), strike/not strike (top right) and pendulum hold fast to the lower corners, the remainder of the dial profusely engraved with flowers and foliage within a stylised foliate border, elements of which were taken from the design of the Tulip Tompion, the twin fusee movement with verge escapement, rack and pinion rise and fall regulation and Tompion's double lever pull repeat mechanism striking on two bells, the shaped frontplate united to the backplate by seven knopped and finned latched pillars, the signed backplate engraved with foliate scrolls, birds and entwined snakes centred on the oval signature cartouche, the regulation and repeat work mounted on engraved 'tear drop' cocks. 39cm (15.25in)

£6,000 - 8,000

€8,200 - 11,000

US\$9,200 - 12,000

The main springs are the only part of this clock not made entirely by John Marshall. Everything else is made from 'the ground up'. To obtain the exact form of moulding for the cornice, for instance, John, like the best clockmakers of the past, would make a cutting tool to give him the exact form that he wanted. The case mounts are cast using the lost wax method, so John painstakingly carved originals in pear or boxwood from which to take moulds.

John was born in Hailsham, Sussex in 1935 and learnt cabinetmaking and furniture design at Rycotewood College in Thame. His love of clockmaking began in 1960 when, in his spare time, he restored a three train musical clock movement. His particular passion has always been the early makers such as Thomas Tompion, Henry Jones and Edward East, when each movement would reveal more of the craftsman behind it. Cases built on sound architectural principles have always appealed too.

A similar example in a walnut case was sold in these rooms in December 2014, lot 129. John estimates that the current lot took well in excess of 1000 hours to produce.

66

A GOOD THIRD QUARTER OF THE 18TH CENTURY BRASS-BOUND QUARTER CHIMING AND REPEATING EBONISED TABLE CLOCK

George Maynard, Long Melford

the bell top mouldings separated by brass bands and flanked by four cone finials, the front and side apertures similarly framed, on a brass-bound base and ogee bracket feet, the 7.5 inch arched brass dial with strike/silent subsidiary centred by a recessed engraved star, over a silvered Roman and Arabic dial enclosing the finely matted centre with recessed signature plaque and chamfered date aperture, the triple wire fusee movement with verge escapement striking the hour on a bell and the quarters on a run of eight bells and hammers, with pull repeat cord to the side 56cms (22ins) high

£3,000 - 5,000

€4,100 - 6,900

US\$4,600 - 7,700

George Boston Maynard was born in 1725 and worked in Long Melford 1759-1772. He moved to Lavenham and had a seven year partnership with Frances Watts before working on his own again from 1779 to 1789. See Loomes, Watchmakers and Clockmakers of the World, NAG Press, 2006.



67 *

A GOOD SECOND QUARTER OF THE 18TH CENTURY BRASS-BOUND EBONY VENEERED TABLE CLOCK OF SMALL SIZE, WITH PULL QUARTER REPEAT ON SIX BELLS AND ALARM SOUNDING ON THREE HAMMERS

John Everell, London

The inverted bell top with cast upper concave section over a cast cornice and base section on block feet, 6 inch dial with alarm subsidiary in the arch with gilt-filled engraving over a Roman and Arabic chapter ring enclosed by mask spandrels and set with a nameplate, date and mock pendulum apertures, the twin gut fusee movement with six knopped pillars, the knife-edge verge escapement with short pendulum terminating in a pear shaped rating nut with engraved band 1-6, chiming the quarters on a run of six bells and hammers and sounding the alarm via three hammers mounted on the inner edge of the hour bell, the backplate with engraved decoration of boldly flowing foliate scrolls centred around a basket of fruit 44cms (17ins) high.

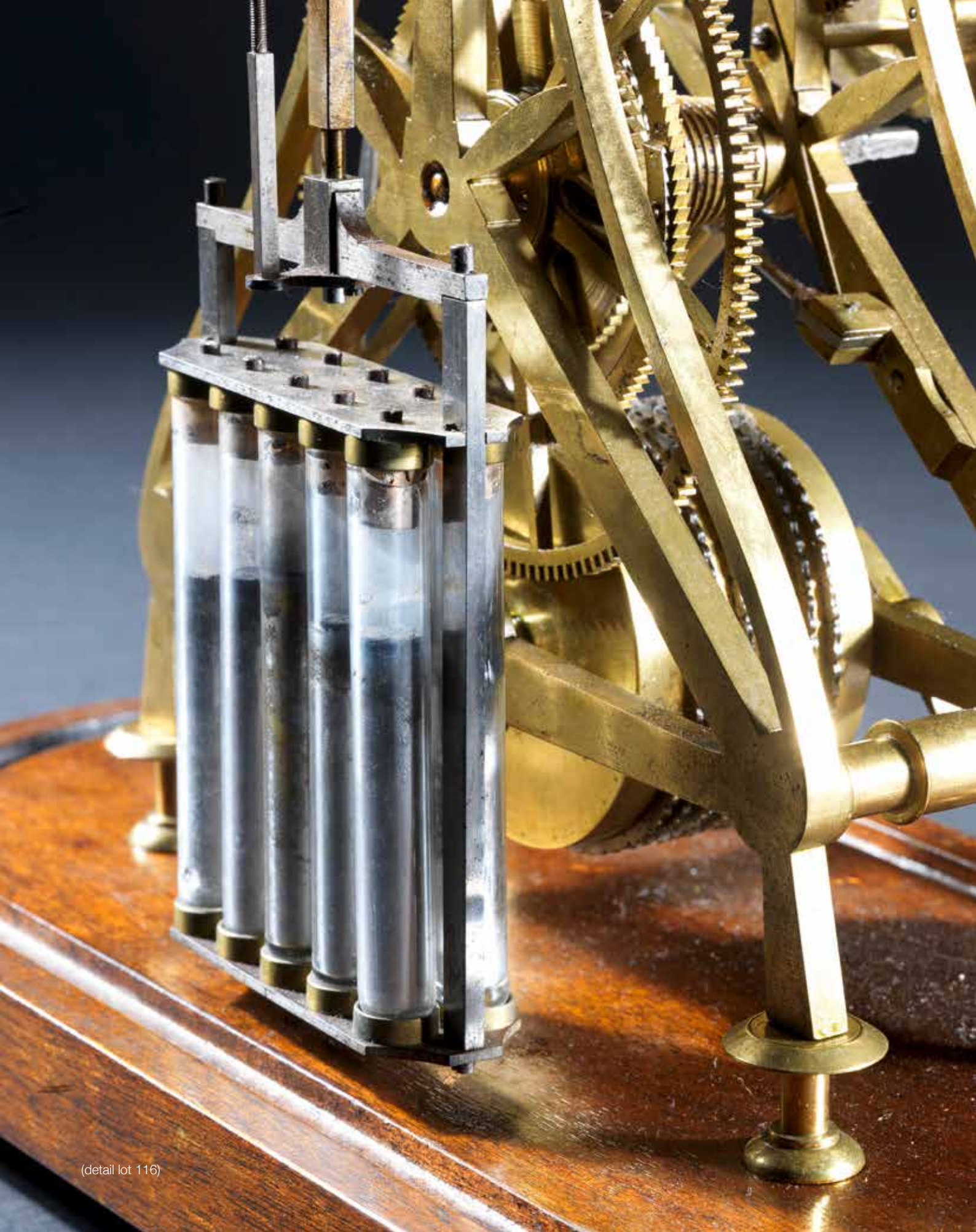
£5,000 - 7,000

€6,900 - 9,600

US\$7,700 - 11,000

John Everell, worked "Over against the new Church in the Strand" in 1731. He was apprenticed in 1698 and died in 1747.





68

**A SCARCE LATE 18TH CENTURY FRENCH ORMOLU PORTICO
CLOCK WITH REVOLUTIONARY CALENDAR**

Charles Peromet, Rue des Juifs au Marais No. 1

The break arch pediment with stiff leaf moulding supported by four slender reeded columns with foliate capitals, raised on a rectangular base with foliate mouldings, over four circular feet, the signed 5 inch Roman dial with pierced gilt hands, the outer register of the twelve revolutionary months read via a spade hand, the inner register numbered 1-30 for decimal months indicated by a plain hand, the centre of the dial left open to display the fine skeletonised wheelwork, including the finely pierced calendar wheels, the drum movement with flattened lower edges to the plates signed 'Chles Peromet Fecit' and dated 'Le 9 Messidor An 1800', below the fine outside countwheel, striking on a bell, with anchor escapement and gridiron pendulum.

41.5cm (16.25in)

£4,000 - 6,000

€5,500 - 8,200

US\$6,100 - 9,200



69

**A GOOD LATE 18TH CENTURY FRENCH ORMOLU MANTEL
CLOCK**

Surmounted by the figure of an eagle with outstretched wings clasp-
ing a spray of fruit and flowers over an openwork 'bezel' enclosing an
outer ring of gilt stars on a blue ground framing the white chapter ring
with Roman and Arabic numerals and an open centre, with pierced
gilt hands, the horizontal circular lower half of the case supported by
turned tapering columns to a circular base and turned feet, the twin
train movement with tic-tac escapement and silk suspension with
outside countwheel strike on a bell. 42cms (16.5ins) high.

£4,000 - 6,000

€5,500 - 8,200

US\$6,100 - 9,200





70 Y

**A MID 18TH CENTURY FRENCH ORMOLU-MOUNTED
TORTOISESHELL VENEERED BRACKET CLOCK ON ORIGINAL
WALL BRACKET**

Gaudron a Paris

The waisted case surmounted by a twin handled urn over applied husk and scroll mounts, the sides set with pierced sound frets, on four scroll feet, on the matching concave wall bracket, the one-piece 9.5 inch enamel dial with Roman and Arabic numerals and good pierced and engraved hands, the rectangular triple train movement signed between the twin numbered countwheels 'Gaudron a Paris', now converted to anchor escapement with Brocot type suspension *1m (3ft 3ins) high* (2)

£4,000 - 6,000

€5,500 - 8,200

US\$6,100 - 9,200



71 Y

**AN INTERESTING FIRST HALF OF THE 18TH CENTURY
FRENCH BOULLE QUARTER REPEATING TIMEPIECE**

Myneul, Paris

The waisted case surmounted by the figure of a cherub raised on a caddy, over a shaped door with applied mount, on upright scroll feet, the brass ground inlaid with coloured horn and mother of pearl, the signed 5.5 inch gilt dial with outer minute band enclosing Roman cartouche numerals and a cast centre over the applied enamel signature cartouche, the single barrel movement later converted to Brocot escapement and adjustable suspension, repeating on three bells (hammers lacking) 54cms (21ins) high.

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300



72 W

**A LATE 18TH CENTURY ORMOLU MOUNTED MAHOGANY
MUSICAL AND GRANDE SONNERIE TABLE CLOCK PLAYING
SIX TUNES**

Eardley Norton, London, number 1433

The bell top case surmounted by a later foliate handle and four pinecone finials over the stiff leaf carved cornice supported by gilt herms to the canted corners bordering the breakarch front door with applied gilt borders and sound frets, raised on a shallow plinth base and elaborate gilt foliate feet, the signed 7.5 inch white enamel Roman and Arabic dial with concentric calendar read via a blued steel hand, below enamel subsidiary dials for chime/not chime and tune selection titled

Cotillion,
Dance,
Air,
Minuet,
Gavot and
Hornpipe,

all within foliate spandrels, the signed and numbered triple chain fusee movement with anchor escapement, striking and repeating the quarters and hour on three bells via a sliding rack of three hammers, the music playing every hour and on demand via 12 bells and hammers, the backplate profusely engraved with a flower basket amongst foliage and flowers, centred on the signature cartouche, stamped 1433 to the top right corner. 66cm (26in)

£7,000 - 10,000

€9,600 - 14,000

US\$11,000 - 15,000



73

A LATE 18TH CENTURY QUARTER CHIMING TABLE CLOCK

Spencer and Perkins, London

The ebonised bell top case with applied gilt brass finials, mounts and sound frets, over the brass lined door with shaped aperture flanked by gilt brass terms, the sides fitted with cast frets and brass handles, raised on a plinth base with foliate feet, the signed enamel Roman and Arabic dial with subsidiary calendar dial below VI, set within a floral painted mask, the three train chain fusee movement with verge escapement, rack of eight graduated bells and hammers, a ninth bell for the hour, the movement raised on 'legs' and united by eight heavily knopped pillars, the signed backplate engraved with foliate scrolls. 65cms (25.5ins) high

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000



74

A FINE LATE 18TH CENTURY EBONISED SIX TUNE MUSICAL CLOCK WITH AUTOMATA

Stephen Rimbault, London

The bell top case mounted with three brass filets and five brass pineapple finials, over the brass lined arched front door, brass side handles and reticulated sound frets, raised on a brass bound plinth base and four substantial cast bracket feet, the 7.5 inch Roman and Arabic dial with subsidiary strike/silent and tune selection dial inscribed Corillion, Cassino, Minuet (twice), Air de Julie and March, beneath the arch fitted with an automata procession depicting herds of cows and sheep with attendant herders and dogs within a wooded vista with rustic buildings and bridge to the background, the signed three train fusee movement with verge escapement with the 6.5 inch pin barrel working 25 hammers on 12 bells on the hour and via the trip repeat, the backplate engraved with foliate scrolls centred on a cartouche signed 'Stepn. Rimbault, London' 61cm (24in)

£7,000 - 10,000

€9,600 - 14,000

US\$11,000 - 15,000





75

A RARE LATE 17TH CENTURY EBONY VENEERED, SILVER-MOUNTED, QUARTER REPEATING TABLE CLOCK WITH DOCUMENTED REPEAT SYSTEM OPERATING ON A SINGLE BELL

Joseph Knibb, London

the shallow caddy top with silver handle and mount over three pierced sound frets and silver escutcheons (silver mounts possibly later), on a moulded plinth, the 6.25 inch square brass dial with winged cherubs head spandrels framing the silvered Roman and Arabic dial with outer minute ring and inner quarter hour ring around the finely matted centre, with strike/not strike lever above XII and signature along the lower edge, the four latched dial feet to the twin gut fusee movement with rectangular plates united by five vase shaped pillars, with verge escapement and rack strike on a bell and pull quarter repeat on a smaller bell, the back plate with a single line border enclosing interlaced flower heads and foliage surrounding the copperplate signature *33cms (12.5ins) high*.

£40,000 - 60,000

€55,000 - 82,000

US\$61,000 - 92,000

This repeat train is illustrated and discussed over six pages by Charles Hobson in "Hobson's Choice", Malcolm Gardner Books, 1982, pp 47-52.

76 •

RONALD A. LEE, 'THE KNIBB FAMILY CLOCKMAKERS'

Manor House Press, 1964.

First Edition. Number 874 of 1000, with dust jacket.

£600 - 800

€830 - 1,100

US\$920 - 1,200



77

**A GOOD MID 18TH CENTURY FRENCH ORMOLU MANTEL
CLOCK WITH OFF-SET WINDING SQUARES**

Ripert a Paris

Surmounted by a flaming urn over a waisted case cast with foliate scrolls on an integral base, the signed white enamel Roman dial with outer Arabic minute numerals and good pierced hands, the signed twin train movement with tic-tac type anchor escapement with silk suspension, and bell strike activated via a star-shaped outside countwheel, 40cms (15.5ins) high.

£1,500 - 2,000

€2,100 - 2,700

US\$2,300 - 3,100

Bernard Ripert is listed as working in Paris circa 1760.



78

**AN EARLY 19TH CENTURY FRENCH GILT AND PATINATED
BRONZE CLOCK OF SMALL SIZE**

Modelled as Athena, standing with one hand resting on a spear, the other on her shield, itself leaned against a masonry block, raised upon a plinth base with applied owl motif and stiff leaf moulded border, the gilt Roman dial with moon hands incorporated into the shield, the drum movement with outside countwheel and silk suspension. 25cm (9.75in)

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600



79

A MID 18TH CENTURY FRENCH ORMOLU CARTEL TIMEPIECE

The dial signed Ferdinand Berthoud, the later movement by Paul Garnier

The case cast with foliate scrolls and with pierced sound frets to the side, the signed white enamel dial with black Roman and Arabic numerals and pierced hands, the associated later movement numbered 15592 and with single spring barrel to a lever platform escapement with compensated bimetallic balance *25cms (10ins) high*.

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300



80

A GOOD SECOND QUARTER OF THE 19TH CENTURY FRENCH ORMOLU MANTEL CLOCK

Le Roy & Fils, Hrs. Du Roi a Paris

the matt and burnished case surmounted by a foliate urn over scrolls, columns and architectural motifs to the shaped base, further set on a gilt gesso plinth, the signed three inch enamel Roman dial with gilt highlights (minute hand lacking), the signed movement with silk suspension and outside countwheel strike (pendulum and bell lacking) *39cms (15ins) high including base*

£1,800 - 2,500

€2,500 - 3,400

US\$2,800 - 3,800



81

A RARE LATE 18TH CENTURY FRENCH ORMOLU AND WHITE MARBLE SWINGING SKELETON CLOCK WITH AUTOMATIC SUNRISE AND SUNSET SHUTTERS

Jacques Breant, Abaye St Martin

Modelled as a lyre with mask and fruiting vine mounts, over acanthus moulded, reeded and beaded arms raised on an oval socle base with inset foliate mask panel supported on four ovoid gilt feet, the signed enamel Roman and Arabic dial with centre seconds within the concentric sunrise/sunset aperture, the articulated black shutters rising and falling against the pale blue ground with solar time indication via a gilt hand modelled as the Sun, the centre left open to reveal the skeletonised twin train movement with pinwheel escapement and outside countwheel strike on a bell, the shaped plates suspended by a gridiron with knife-edge suspension. 52cm (20.5in)

£15,000 - 20,000

€21,000 - 27,000

US\$23,000 - 31,000



AN EARLY 19TH CENTURY FRENCH GILT AND PATINATED BRONZE 'PENDULE AU SAUVAGE'

Gaston Jolly, Paris

Depicting the characters 'Paul et Virginie' from Jacques-Henri Bernardin de Saint-Pierre's novel of the same name, first published in 1788, the couple and a dog modelled seated on a litter raised on the shoulders of two African figures, the plinth base inset with a low relief scene of their shipwreck between applied palm fronds and fruiting vines, the signed 5 inch Roman and Arabic dial suspended beneath the litter, with shaped gilt hands and beaded bezel, the twin train drum movement with silk suspension and outside countwheel strike on a bell. 46cm (18.5in)

£8,000 - 12,000

€11,000 - 16,000

US\$12,000 - 18,000

The design of the clock is based on one commissioned by Napoleon Bonaparte for Bernardin de Saint-Pierre, in admiration of his novel, the original model by Pierre-Phillipe Thomire modelled the bearers as athletic figures very much in the classical tradition. The current lot differs in its treatment of the litter bearers, sharing many characteristics with known clocks by Jean-Simon Deverberie in the treatment of the facial features and costume, especially the beaded waistband and superimposed layers of feathers.

The current lot sits amongst a group of clocks commonly known as 'pendule au bon sauvage' designed and produced by makers including Jean-Simon Deverberie, Jean Francois Reiche and others. These clocks illustrate the European fascination with the exotic and, in their eyes, the unadulterated and untamed natural world much written about during the 18th and 19th centuries by authors such as Defoe, Swift and de Saint-Pierre.

Set in colonial Mauritius the story describes the lives of two children raised by their respective mothers who have both left France in disgrace. The children are raised as siblings amongst idyllic tropical surroundings, but in young adulthood they fall in love, upon which they are separated by their mothers. Virginie is sent to a wealthy relative in France, while Paul remains on Mauritius. Both are left bereft. Virginie later returns but in sight of the island is caught in a storm and shipwrecked. Refusing to leave the ship she is drowned.



83

A RARE EARLY 19TH CENTURY FRENCH GILT AND PATINATED ORMOLU FIGURAL MANTEL CLOCK

The 3.25 inch enamel Roman dial with minute band and matching hands set within a large bale of cotton carried on the back of the walking figure, a water bottle on his belt, a letter and walking cane in his hands, set on an oval base applied with birds feeding from a basket of fruit flanking a monkey seated on a rope between palm fronds the later twin train movement by Vincenti, with silk suspension and outside countwheel strike on a bell 34cms (13ins) high.

£3,000 - 5,000

€4,100 - 6,900

US\$4,600 - 7,700

Jean-Andre Reiche registered this design in January 1808. See Niehuser, French Bronze Clocks, Schiffer, 1999, page 149.



84 W

A LATE 17TH CENTURY BURR WALNUT LONGCASE CLOCK

Jeremiah Spurgin, Colchester

the flat-topped hood over a blind fret and barley twist columns, the trunk door inlaid boxwood geometric patterns on a matching base, the 11 inch square brass dial with winged cherubs head spandrels interspersed by engraved foliage enclosing a silvered Roman and Arabic chapter ring and matted centre with ringed winding squares, decorated date aperture and rose-engraved centre, the five pillar movement with anchor escapement and outside countwheel strike on a bell 2.14m (7ft) high.

£5,000 - 7,000

€6,900 - 9,600

US\$7,700 - 11,000

See Loomes: 'Clockmakers of Britain' Mayfield Books 2014, p452. Jeremy Spurgin was a Quaker clockmaker born in 1666. He married Jane Davill in 1690 and three years later took a lease of the Castle Inn on Colchester High Street. He only worked there for six years before he died in 1699. His wife continued the business until her death in 1739 and a longcase is recorded signed by her. John Smorthwaite bought up the business on her death.





85

A RARE EARLY 18TH CENTURY EBONY VENEERED, GILT-METAL MOUNTED QUARTER-REPEATING TABLE CLOCK,

Daniel Quare, London, No. 160

The inverted top surmounted by a typical S-scroll handle and applied mounts over a bold moulding, long glazed side apertures and a plinth base, the 6.5 inch broken arched dial set with a large date dial flanked by smaller subsidiaries for rise and fall regulation and strike/silent, the main chapter ring with Roman and Arabic numerals interspersed by floating half hour markers and lozenge half-quarter marks, the matted centre with large chamfered mock pendulum aperture and polished signature reserve numbered 160, with crown and sceptre numerals to the lowermost corners, the twin wire fuse movement with substantial plates united by five knopped and finned pillars with verge escapement and rack strike on a bell, the quarters repeated on pulling on a single bell, the backplate signed and numbered in an oval wheatear cartouche set within a series of foliate scrolls, birds and an urn 48cms (18.5ins) high.

£20,000 - 30,000

€27,000 - 41,000

US\$31,000 - 46,000

Daniel Quare was born in 1649, although little is known about his life before 1671 when he was admitted to the Clockmaker's Company as a Brother on the 3rd of April on payment of £3. He took over the premises of Robert Seignior in Exchange Alley sometime in the mid-1680s. At best, his work is of exceptional quality: a ten-foot tall year-duration walnut longcase clock for William III, is still in Hampton Court Palace today. He invented a type of repeat work for watches and took

out a patent for a portable barometer in 1695. It is estimated that he made and sold approximately 6500 watches, his clocks number probably a tenth of this output. In 1708 he served as Master of the Worshipful Company of Clockmakers. He was a devout Quaker and refused to swear oaths or pay tithes. Friends' House has in its collection a copy of his paper dated 4 February 1715 in which he refuses George I's invitation to become the King's watchmaker on a retainer of £300 per annum. A compromise was reached whereby Quare was permitted to enter the palace at any time via the back stairs. He was a well-respected and influential figure within the Quaker and wider community, he retired to the country and died in 1724, The Daily Post recording that *"Last week dy'd Mr. Daniel Quare, watch and clock maker in Exchange Alley, who was famous both here and at foreign courts for the great improvements he made in that art.."*

Silvanus Bevan was born in Swansea, to a prosperous Welsh Quaker family. In 1708 he moved to Cheapside, London and took up a seven year apprenticeship with Thomas Mayleigh, an apothecary. In 1715 he obtained his Freedom from the Worshipful Society of Apothecaries and set up his own pharmacy at Number Two, Plough Court, Lombard Street. That same year he married Elizabeth Quare, at the Quaker Meeting House in White Hart Court, Gracechurch Street, with William Penn (founder of Pennsylvania) and Sarah, Duchess of Marlborough amongst the guests.

This is the only known likeness of Daniel Quare. It came to light as part of a collection of thirty carved portrait busts sold by Bonhams in November 2014. Assuming that Bevan carved it after his marriage in 1715, it shows Quare in his mid 60s. Bevan's ability to capture the likeness of his subjects was widely admired. Bevan's portraits of Penn, Dr Mead, Dr Pemberton, Sir Hans Sloane and Sir Isaac Newton were all reputedly used as the models for jasperware medallions by Josiah Wedgwood. His ivory relief of Dr Richard Mead, circa 1745 is now in the British Museum (no. 1957.1207).

Daniel Quare, a carved ivory bust by Silvanus Bevan (1691 - 1765). Not included in this lot.







86 W

A RARE AND INTERESTING LATE 17TH CENTURY MONTH-GOING LONGCASE CLOCK WITH ONE-AND-A-QUARTER SECONDS PENDULUM AND HALF-HOUR PASSING STRIKE

The movement and dial by Thomas Tompion, London, un-numbered, the associated case late 17th century
the ten inch square brass dial with engraved double wheat-ear border enclosing the signature "Tho. Tompion, Londini fe:" along the lower edge and framing the winged cherubs head spandrels and silvered Roman chapter ring with outer minute band engraved with Arabic five minutes, with elaborate trident half hour marks and inner quarter hour track, the finely matted centre with slim subsidiary seconds ring calibrated with forty eight divisions, and chamfered date aperture with pin-hole adjustment, secured via four latched dial feet to the weight driven movement with tall rectangular plates united by seven knopped, finned and latched pillars, the trains reversed; the strike with count wheel mounted high on the backplate striking once on a small bell on the half hour and the full hour on a larger bell, each bell mounted on an upright steel stand set into the top of a four-sided brass cover, the going train with maintaining power and deadbeat escapement, regulation carried out by rotating a blued steel hand on a I-XII dial set to the side of the plates linked to an endless screw acting on a pivoted rack to raise or lower the 61 inch pendulum with long crutch and a backplate cut for the anchor, now contained in a walnut case of similar period, the rising hood with overhanging cornice on a sound fret set on twist-turned columns to a convex throat moulding over a long door and panelled base and bun feet 189cms (6ft 2ins) high

£20,000 - 30,000

€27,000 - 41,000

US\$31,000 - 46,000

The current lot was discussed in some detail by Herbert Cescinsky in 'The Connoisseur' April 1922, pages 217-221, in which he notes the use of hour and half hour striking, the one and a quarter second pendulum and the unusual regulation dial and its associations with the work of William Clement. Cescinsky also noted his surprise that the forty day duration was achieved by the use of 18lb weights, far lighter than would normally be expected.







87 W

AN INTERESTING SINGLE HANDED WALNUT LONGCASE CLOCK

William Clement, London

the rising hood with over hanging cornice on a blind fret supported on barley twist columns over a long door inlaid with six panels of floral marquetry on a similar base, the sides oyster-veneered (the case with some restoration), the ten inch square brass dial with single line border enclosing the signature along the lower edge 'William Clement Londini fecit', each corner engraved with a flower in blossom amid foliage, the silvered chapter ring with engraved line border framing the Roman numerals, trident half-hour marks and inner quarter hour track, the centre decorated with flower heads and with single hand, secured to the frontplate by four latched dial feet, the rectangular plates united by five knopped and finned latched pillars, with anchor escapement and outside count wheel strike on the bell, (weights lacking, pendulum bob detached) 201cms (6ft 7ins) high.

£7,000 - 10,000

€9,600 - 14,000

US\$11,000 - 15,000



88 W

A LATE 17TH CENTURY BURR WALNUT MONTH GOING LONGCASE CLOCK

Nathaniel Hodges, London

The flat pediment over foliate fret, open twist columns and corresponding quarter columns to the rear, the convex throat moulding over the long door with oval lenticle and plinth base, the signed 10 inch dial with silvered Roman and Arabic chapter ring, foliate cherub mask spandrels and blued steel hands, the matted centre with subsidiary seconds, low ring turned winding squares and decorated calendar aperture, the two train weight driven movement with anchor escapement, five wheel going train, outside countwheel strike on a bell, the plates united by five knopped and finned pillars. 201cm (6ft 7in)

£8,000 - 12,000

€11,000 - 16,000

US\$12,000 - 18,000

89

No lot





(detail lot 93)

90 *

A RARE MID 18TH CENTURY MINIATURE EBONISED AND SILVER-MOUNTED QUARTER REPEATING TIMEPIECE

Anthony Harrison, London

The inverted caddy top surmounted by a silver handle over long glazed side apertures, the 5 inch dial with subsidiary date in the arch over the silvered Roman and Arabic chapter ring with lozenge half-hour and half-quarter marks enclosing the matted centre with shaped nameplate and mock pendulum aperture single gut fusee movement with verge escapement on a knife edge, repeating the hours and quarters on three bells and hammers *35cms (13.5ins) high*

£5,000 - 7,000

€6,900 - 9,600

US\$7,700 - 11,000



91

A MID 18TH CENTURY EBONISED TABLE CLOCK WITH PULL QUARTER REPEAT ON SIX BELLS AND HAMMERS

William Sellers, Longacre

the bell top with turned handle over long glazed side apertures and a moulded base on block feet, the seven inch arched brass dial with strike/silent subsidiary over the Roman and Arabic chapter ring, the matted centre with mock pendulum aperture, applied nameplate and chamfered date aperture, the twin fusee movement with substantial plates united by six knopped pillars, verge escapement on a knife edge and rack strike on a bell, repeating the quarters on a run of six bells and hammers, the backplate engraved with a basket of fruit and elaborate boldly flowing foliate scrolls *28cm wide x 17cm deep x 48cm high (11" wide x 6.5" deep x 18.5" high)*

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600



92 W

**A GOOD THIRD QUARTER OF THE 19TH CENTURY
MAHOGANY CASED SPRING DRIVEN WALL REGULATOR**

W G Watts Wandsworth, the backplate numbered 696
the arched case with long glazed door, concave base terminating in a carved foliate finial, the eight inch signed silvered Roman dial with minute track enclosing the matching blued steel hands, the chain fuse movement with tapering plates united by four tapering pillars, the deadbeat escapement with maintaining power and half-second pendulum with cylindrical bob *80cms (31ins) high*

£1,500 - 2,000

€2,100 - 2,700

US\$2,300 - 3,100

W.G. Watts is listed as working in Wandsworth from 1862-1866. Similar wall regulators are illustrated in Roberts, 'English Precision Pendulum Clocks', Schiffer 2003, figs 23-4 and 23-5a)b) and c) it is postulated that most of these wall regulators were infact made by Condliff of Liverpool.





93 W

A FINE MID 19TH CENTURY MAHOGANY WALL REGULATOR

Dismoor, Liverpool

The plain arched case with integral ogee shaped wall bracket with carved foliate pendant finial, the signed 7.5 inch silvered Roman and Arabic regulator dial engraved with profuse foliate scrolls centred on two floral groups each on an engine turned ground, the subsidiary seconds and hour dials with floral decoration to the centres, the substantial single train chain fusee movement with five wheel train, high count pinions, maintaining power and pinwheel escapement with an articulated, counter balanced and jewelled entry pallet and fixed jewelled exit pallet, the mercury jar pendulum with finely engraved and shaped gilt brass stirrup fitted with a numbered rating nut to the steel rod. 80cm (31.5in)

£4,000 - 6,000

€5,500 - 8,200

US\$6,100 - 9,200

(see detail page 84)



94 W Y

A RARE MID 18TH CENTURY FRENCH BOULLE FRENCH TORTOISESHELL BRACKET CLOCK AND BRACKET

Julian Le Roy, De la Societe des Arts

The caddy top surmounted by the figure of Juno and the eagle, over side mounts and long glazed side panels supported on dragon-cast scroll feet, the shaped glazed front door with cast frame and eagle mount, the 9.5 inch gilt brass dial with every minute numbered to the edge enclosing the Roman hour numerals and central signature plaque, with steel hands and trip lever at X, the twin train spring driven movement with large barrels and engraved outside count wheel strike on the bell above, now with an anchor escapement, boldly signed along the lower edge *122cms (4ft) including bracket*

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600



95 W Y

A LARGE 19TH CENTURY VIENNA TYPE ROSEWOOD MONTH GOING WALL REGULATOR

Surmounted by the pierced foliate cresting and arched pediment over projecting canted corners bordering the long glazed door on the integral bracket with turned pendant finials, the case decorated with brass, pewter and bone marquetry panels, the two piece 8 inch enamel Arabic dial with finely shaped and pierced blued steel hands, the three train weight driven grande sonnerie movement with deadbeat escapement mounted on a sub-plate, the complex strikework mounted to the frontplate, striking on two coiled steel gongs, the pendulum with ebonised wooden rod and brass lenticular bob. 159cm (5ft 2in)

£5,000 - 6,000

€6,900 - 8,200

US\$7,700 - 9,200

96 W

A GOOD LATE 18TH CENTURY MAHOGANY REGULATOR

William Dutton, London,

The shallow arched hood with concave moulded cornice over canted front angles and solid sides with applied rectangular panels, the long trunk door with well figured veneer on a mahogany carcass over a base with applied panel and double apron on later turned feet, the 12 inch one piece silvered brass dial with signature in the shallow arch over a Roman chapter ring with outer minute band and large subsidiary dial for running seconds, with chamfered date aperture and engraved dummy winding hole, the single weight driven movement with thick plates united by five heavy turned pillars, maintaining power and deadbeat escapement *211cms (6ft 11ins) high.*

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,800

97 W

A GOOD, SMALL, MID 19TH CENTURY MAHOGANY LONGCASE REGULATOR WITH RARE FORM OF PENDULUM ADJUSTMENT

the dial re-signed for Thomas Reid, Edinburgh

the arched case with long glazed door over a base with inset panel the 11.5 inch circular silvered dial with outer Arabic minute track enclosing the subsidiary dials for running seconds and Roman hours marked "Mean Time", the weight driven movement with shouldered and footed plates united by six knopped pillars, with maintaining power to the four wheel train terminating in a deadbeat escapement with screwed collet and micrometer adjustment to the top of the crutch, the rectangular-section steel rod pendulum terminating in a substantial brass-faced lenticular bob secured by a graduated rating nut suspended from the backboard and connected to a 42-inch long steel rod secured with four brass brackets allowing some travel with temperature change *1.79m (5ft 10ins) high.*

£3,000 - 4,000

€4,100 - 5,500

US\$4,600 - 6,100

98 W

A GOOD MID 19TH CENTURY MAHOGANY FLOORSTANDING REGULATOR

Joseph Lucas, London

The shallow arched cornice over fluted canted front corners and a long glazed door revealing the glass jar pendulum (now filled with lead shot) and silvered beat scale, over a panelled base and double apron, the shaped 11 inch signed silvered dial with Arabic minute band enclosing subsidiaries for running seconds and Roman hours, the weight driven movement with shouldered plates united by five substantial knopped pillars, the deadbeat escapement with maintaining power to the jewelled pallets and a hinged crutch *2m (6ft 6.5ins) high.*

£3,000 - 4,000

€4,100 - 5,500

US\$4,600 - 6,100

Two Joseph Lucas's are listed, although they may infact be the same man. The first is listed as working in London 1857-1881, the second was situated in Norwood (South East London) in 1878. See Loomes, Watchmakers and Clockmakers of the World, NAG Press, 2006.







99

AN INTERESTING LATE 18TH CENTURY SCOTTISH EBONISED TABLE CLOCK WITH PIN PALLET ESCAPEMENT

John Gartly, Aberdeen

the arched case surmounted by a single handle over a moulded cornice and fish scale frets to the side on a moulded plinth and ogee brass feet, the seven inch arched brass dial with strike/silent subsidiary set over the Roman and Arabic chapter ring and silvered centre with bold signature, the five-pillar twin gut (now wire) fusee movement with pin pallet escapement on a knife-edge, with rack strike on a bell, 42cms (16.5ins) high

£1,800 - 2,500

€2,500 - 3,400

US\$2,800 - 3,800

John Gartly is recorded as working in Aberdeen in 1799, see Smith 'Old Scottish Clockmakers from 1453 to 1850, EP Publishing, 1975.

100

A GOOD EARLY 19TH CENTURY MAHOGANY BALLOON CLOCK WITH PINWHEEL ESCAPEMENT

Joseph Sarjent, Watch maker to the Princess of Wales, Jermyn Street, London

The shaped caddy surmounted by a gilt brass ball finial over foliate and reticulated sound frets, each side fitted with a brass hinged handle, the boxwood strung case raised on a moulded plinth and brass bracket feet, the signed eight inch enamel Arabic dial with blued steel spade hands, the two train fusee movement with pinwheel escapement, strike/silent selection mounted to the backplate, rack strike on a bell and a pendulum with wooden rod and spherical bob. 60cms (23.5ins high)

£3,000 - 5,000

€4,100 - 6,900

US\$4,600 - 7,700



101

A GOOD AND RARE LATE 19TH CENTURY GILT METAL MOUNTED QUARTER CHIMING EBONISED TABLE CLOCK OF SMALL SIZE

Lambert, Coventry St, London

The bell top set with swag mounts and five finials over pierced sound frets a moulded plinth base and scroll feet, the 4.75 inch arched brass dial with twin subsidiaries for 'Chime/Silent' and 'Chime on eight bells/Cambridge chimes' over a silvered Roman and Arabic chapter ring, matted centre and applied nameplate, the triple chain fusee movement with anchor escapement striking the hours on a coiled steel gong and chiming the quarters on a run of eight bells and hammers 42cms (16.5cms) to the top of the finial

£3,500 - 4,500

€4,800 - 6,200

US\$5,400 - 6,900

A "Memorandum for Setting up a Chime Clock", the original setting up instructions, are still pasted to the inside of the rear door.



102

A SECOND HALF OF THE 18TH CENTURY MAHOGANY QUARTER CHIMING TABLE CLOCK

John Scott, London

The bell top set with five cone finials over brass stop-fluted canted angles to the front and rear, on a moulded base and brass ogee bracket feet, the eight inch arched brass dial with strike/silent over a Roman and Arabic chapter ring signed between VII and V, the matted centre with chamfered date aperture, the triple gut fusee movement (now with wire) with verge escapement striking the hours on a bell and chiming the quarters on a run of six bells and hammers, the backplate with central signature within a series of foliate scrolls 59cms (23ins) high.

£2,500 - 3,000

€3,400 - 4,100

US\$3,800 - 4,600



103

**A SMALL MID 19TH CENTURY
AUSTRIAN ENGRAVED GILT BRASS
GRANDE SONNERIE PENDULE
D'OFFICIER WITH REPEAT**

G.Hainisch

The chamfered top surmounted by a shaped handle, raised on a plinth base and four ball feet, the surfaces all engraved with foliage on a stippled ground, the silvered and engraved Roman dial with four winding squares, the uppermost for strike/silent, moon hands and plain alarm setting hand, the three train verge movement with fusee going train and spring barrels for the hours and quarters, the complex strikework mounted on the frontplate striking on two steel gongs; together with the fitted tooled leather case *15cm (6in)*

£3,000 - 5,000

€4,100 - 6,900

US\$4,600 - 7,700

104

**A FINE LATE 19TH CENTURY FRENCH
GILT BRASS MINIATURE PENDULE
D'OFFICIER**

L.Leroy & Cie, a Paris, 7, Bould. de la Madeleine

The case based on the early 19th century design, with serpent handle, applied foliate bosses and raised on toupie feet, the rear door silk backed and with a pierced monogram of interlaced L's signed 'Le Roy, horloger du Roy a Paris', the signed white enamel dial with black Roman and Arabic numerals and good pierced and engraved hands, the signed circular twin-train movement with platform escapement with compensated balance *18cms (7ins) high*.

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

105

**A LATE 19TH CENTURY FRENCH
MINIATURE PENDULE D'OFFICIER IN
ORIGINAL PRESENTATION CASE**

L.Leroy et Cie, 7 Boulevard de la Madeleine, No.18883

The waisted top surmounted by a laurel leaf handle over the sides with applied paterae, raised on four claw feet, the white enamel Arabic dial decorated with a gilt border and cornflower motifs, the signed and numbered spring barrel movement with lever platform escapement; together with the fitted satin lined leather case. *11cm (4.25in)*

£2,500 - 3,500

€3,400 - 4,800

US\$3,800 - 5,400



103

104

105



106

**A LATE 19TH CENTURY FRENCH ENAMEL
CARRIAGE CLOCK**

The cast and chased brass case of canted form modelled with foliate scrolls, surmounted by a handle of conforming design, raised on foliate feet, each side set with a blue ground guilloché enamel plaque, the centre painted with the bust of a female in 18th century costume within a gilt rocaille border, the silvered Arabic dial within a blue guilloché enamel mask painted with a small trophy group, within a pierced gilt foliate and floral border, the two train spring barrel movement with silvered lever platform escapement and cut and compensated bi-metallic balance, striking the hour and half hour on a gong. 18cm (7in)

£4,000 - 6,000

€5,500 - 8,200

US\$6,100 - 9,200

107

**A SECOND QUARTER OF THE 19TH CENTURY SWISS
ENGRAVED GILT BRASS GRANDE SONNERIE CARRIAGE
CLOCK WITH DETENT ESCAPEMENT**

C.F.Klentschi, no.677

The second period one piece five glass case surmounted by a hinged handle and engraved with flowers and foliage on a hatched ground, the engraved and engine turned silvered Roman dial with subsidiary seconds at XII, over further dials for alarm setting and date, mounted within a foliate engraved gilt mask with three winding holes, the two train grande sonnerie movement with Swiss detent escapement, the cut and compensated balance with blued steel helical spring and jewelled detent, the exposed strikework mounted in the Swiss fashion on the backplate, controlled by two levers for grande/petite sonnerie and strike/silent respectively, striking on two bells, the movement stamped 'CFK 677' to the backplate and inscribed 'Echappement libre a resort levee et degagement en rubis' and 'Dix trois en Pierre en balanciet compense spiral isochrone' 20cm (8in)

£8,000 - 12,000

€11,000 - 16,000

US\$12,000 - 18,000





108

A GOOD SECOND QUARTER OF THE 19TH CENTURY GRANDE SONNERIE STRIKING CARRIAGE CLOCK WITH ALARM

Lamy & Lacroix a Morez

The case with foliate cast handle set on leopards head pommels, over an inverted breakfront cornice cast with foliate bosses over reeded Corinthian pilasters to a similar base on disc feet, the rectangular white enamel Roman dial with outer minute track, Breguet-style hands and an alarm setting hand set over the subsidiary hand for strike option Silence, Petite Sonnerie or Grande Sonnerie, the twin spring barrel movement wound from the front, the going train terminating in a Swiss club foot lever escapement with three armed monometallic steel balance, the cock indistinctly stamped Fumey, the strike work mounted on the backplate striking on two bells and hammers 16cms (6ins) high.

£5,000 - 8,000

€6,900 - 11,000

US\$7,700 - 12,000

J-M Fumey was a maker of platform escapements in the mid 19th century. In the 1855 Paris Exhibition he was awarded a Bronze medal.

Lamy and Lacroix were based in Morez, in the Franche Comte area of France, just by the Swiss border. As such, their movements were often in the Swiss tradition, in particular in the mounting of the steel strike work on the backplate. See Derek Roberts, 'Carriage and other Travelling Clocks, Schiffer, 1993, Fig 15-5 a,b, and c.

**A VERY FINE AND EXTREMELY RARE MID 19TH CENTURY
COROMANDEL TABLE REGULATOR**

Thomas Cole No. 1594, retailed by Thomas Boxell, Brighton, number 1056

The case of stylised semi-circular cross-section surmounted by a seated gilt brass sphinx on a brass base and shaped caddy on a further brass plate over the canted front angles set with winged male mounts on stepped plinths with inlaid decoration, the arched glazed door with interior dust moulding and gilt brass bezel framing the signed and engraved Roman dial with minute track and subsidiary seconds dial over three engraved bosses centred by flower heads within strapwork designs, with blued steel quarterfoil hands and very fine seconds hand, the single barrel movement wound from the front on a dependent apron below VI, with split plates united by eight screwed pillars, the barrel-plate signed and numbered twice, the wheels of five crossings throughout and deadbeat escapement to

the brass-rod pendulum terminating in a silvered spherical bob set on a T-bar suspension from a bracket to the interior of the case *44cms (17ins) high*.

£50,000 - 70,000

€69,000 - 96,000

US\$77,000 - 110,000

This clock is related to the front cover clock of Hawkins 'Thomas Cole and Victorian Clockmaking', Sydney 1975. Our research suggests that there are only two such table regulators in existence.







111

110

A RARE LATE 19TH CENTURY ENGLISH QUARTER STRIKING ENGRAVED BRASS TWIN FUSEE GIANT CARRIAGE CLOCK

Payne & Co, 163 New Bond Street, London, No 3069.

the case with fancy shaped handle over a large bevelled glass aperture and engraved cornice supported on four Doric columns to a stepped plinth base, the ogee-arched one-piece silvered dial with Roman chapter ring within an intricate engraved pattern of architectural motifs and a flowerhead, with blued steel fleur-de-lys hands, the signed and numbered twin chain fusee movement with maintaining power to the going train terminating in a large gilt platform with bimetallic balance and English lever platform escapement, striking the hours and the quarters on a pair of coiled blued steel gongs *24cms (9ins) high*.

£5,000 - 7,000

€6,900 - 9,600

US\$7,700 - 11,000



110

111

A GOOD MID 19TH CENTURY ENGRAVED BRASS FUSEE TIMEPIECE IN THE MANNER OF THOMAS COLE

French, Royal Exchange, London. The underside of the case numbered 1699 and again 5/107.

The tall rectangular case with ball finials and a faceted handle on scroll uprights, decorated all over with engraved strapwork interlaced over a mix of different shaded grounds, the panels within reeded pillars on a moulded base and ball feet, the engraved silvered Roman dial recessed within a foliate mask, the chain fuse movement with gilt platform supporting the three-arm gilt balance to an English lever escapement, signed on the backplate *14cms (5.5ins) high*.

£1,200 - 1,800

€1,700 - 2,500

US\$1,800 - 2,800

112

**A THIRD QUARTER OF THE 19TH CENTURY MAHOGANY
TRAVEL CLOCK**

Later signed for Dent

Surmounted by a handle formed as opposed foliate dolphins, over the fluted pagoda 'roof', each corner terminating in a volute, over glazed sides and moulded base with foliate scroll bracket feet, the 3.75 inch gilt Roman dial with blued cruciform hands and engraved with flowers and foliage, the centre with a floral urn, the twin train fusee movement with English lever escapement, tapered baluster pillars and rack striking on a bell. 27cm (10.5in)

Two near identical clocks by James McCabe are illustrated in Roberts 'Carriage and Other Travelling clocks', Schiffer 1993, page 293.

£3,000 - 4,000

€4,100 - 5,500

US\$4,600 - 6,100



**A FINE MID 19TH CENTURY GILT BRASS CHRONOMETER
CARRIAGE TIMEPIECE**

Dent, 33 Cockspur Street, London, 19622

the case with facettted handle over large bevelled glazed panels, polished uprights and plain plinth, the glazed rear door secured by a screw through the plinth and set with twin shuttered winding squares engraved 'Set Hands' and 'Wind', the signed enamel Roman dial with outer minute track and recessed subsidiary seconds dial marked in Arabic ten second intervals, with good blued steel hands, enclosed by an engine turned mask of an undulating pattern within an angled sight ring, the movement with maintaining power to the chain fusee, the freesprung blued steel helical spring supporting the bimetallic staple balance of brass and blued steel with timing screws, to an Earnshaw type spring detent escapement, signed and numbered on the backplate Dent, 33 Cockspur Street, London, 19622. Sold together with a gilt brass numbered key. 19cms (7ins) high. (2)

Similar staple balances are illustrated in Roberts, 'Carriage and other Travelling Clocks', 1993, figs 21-5,b; 21-13,d; 21-14 b and 21-16,e. and Allix and Bonnert, 'Carriage Clocks, their history and development' 1974, Plate IX/25.
(see detail on inside back cover)

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000



A FINE LATE 19TH CENTURY GILT BRASS GRANDE SONNERIE STRIKING AND REPEATING GIANT CARRIAGE CLOCK

Dent, 33 Cockspur Street, London. The movement stamped GL and numbered 1928.

the giant case surmounted by a folding handle with ribbed central section over a large bevelled glass panel and beaded cornice, the glazed sides set within canted and ribbed corners on a stepped plinth base, the arched one-piece silvered Roman dial with blued steel hands and minute divisions within an engraved foliate scroll mask, the large rectangular movement with twin barrels and large silvered platform supporting the engraved cock to a cut and compensated bimetallic balance with English lever escapement, striking and repeating the hours and quarters on a pair of coiled blued steel gongs, the backplate stamped GL within an oval cartouche and again 'Patent Surety Roller', numbered 1928, the underside of the case set with a three-position selection lever engraved for 'Silent', 'Quarters only' and 'Hours and quarters' 26.5cms (10ins) high.

£7,000 - 10,000

€9,600 - 14,000

US\$11,000 - 15,000

G.L. is the mark of E.G. Lamaille of Paris and London. Allix and Bonnert (Carriage Clocks, ACC 1974, page 443) reveal that Gay, Lamaille and Co. were mentioned in the Horological Journal of March 1880 in relation to securing a patent for an improved star-wheel invented by Moritz Immisch. They were based on the Farringdon Road.

It is recorded that Dent bought movements in from time to time - Roberts illustrates a twin fusee example, number 32571 supplied by Nicole Nielsen in 1903 in 'Carriage and other Travelling Clocks', Schiffer 1993, figure 21-21. Like the current example, the ribbed sections on the front corners of number 32571 run upwards to past III and IX. Payne and Company also produced a variant of this style of case, but of the two illustrated in Roberts, one has stepped ribs and the other set of ribs stop lower down in relation to the dial, nearer to III and VIII.

A similar example by Frodsham, number 2042, was sold in these rooms 10th December 2014 lot 139.



115 Y

**A FINE AND RARE MID 19TH CENTURY ROSEWOOD MANTEL
CLOCK WITH SUBSIDIARY STATE OF WIND DIAL**

Charles Frodsham and Co, 84 Strand, London, No. 1456

The stepped top set with a bevelled glass, raised over lappet mouldings and bevelled side glasses, raised on a plinth base and four circular gilt brass feet, the signed and numbered three inch Roman white enamel dial with blued fleur-de-lys hands over the enamel subsidiary state of wind dial, set within a gilt mask engraved with flowers and foliate scrolls, bordered by the plain gilt sight ring, the signed and numbered twin chain fusee movement with strike/silent lever to the backplate, maintaining power and under-slung English lever platform escapement, the cut and compensated bi-metallic balance with gilt timing weights and blued steel hairspring, striking the hour and half hour on a coiled gong, the backplate inscribed 'L.E.Domville 22nd January 1876' 21cm (8.25in)

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000



A VERY RARE MID 19TH CENTURY ENGLISH BRASS SKELETON TIMEPIECE WITH TEN-JAR MERCURY PENDULUM AND DEADBEAT ESCAPEMENT WITH JEWELLED PALLETS

The dial later signed for Vulliamy, London the tapering frame united by three turned pillars and set on four feet and a later mahogany base under a glass dome, the silvered Roman chapter ring with outer minute track later signed 'Vulliamy London' with blued steel moon hands, the single chain fusee movement with maintaining power, skeletonised barrel cap, wheels of six crossings and high count pinions, terminating in a deadbeat escapement with jewelled pallets, the pendulum rod of rectangular-section steel supporting a stirrup of ten glass phials filled with mercury *The frame 29cms (11.5ins) high.*

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600

George Graham conducted his first experiments on the mercury

jar pendulum on 18th December 1721. There was some initial fine-tuning, but the experiment lasted over three years, finally coming to a conclusion on 14th October 1725. He found the use of mercury a useful aid in negating any temperature changes. See Roberts, 'Precision Pendulum Clocks', Schiffer 2003 p68. Other methods of compensating against temperature changes in the 18th and 19th centuries were 'gridiron' pendulums of brass and steel, or those using more inert materials such as seasoned wooden rods, or later on, Invar.

The main issue with glass jars of mercury is the weak thermal conductivity of the glass. The use of cast iron jars later in the 19th century overcame this shortfall to some extent. Other methods used included the use of two or more rods (see the fine wall regulator by Frodsham sold in these rooms 10 December 2014, lot 142) and smaller jars with thinner sides. The British Museum has a fine regulator by Sigmund Rentzsch which uses sixteen mercury phials, see Roberts Figs.5-2A,B,C.

As far as we are aware, this is the only known skeleton clock with such a pendulum. (see detail on page 61)



117

AN EARLY 20TH CENTURY FRENCH AGATE DESK TIMEPIECE

Cartier, number 194

The square agate case with indented corners and chamfered edges fitted with a blue enamel gold bezel and four later applied half pearls (test), the signed 1.5 inch engine turned silvered Roman dial with rose diamond set hands, the watch type Swiss lever three quarter plate movement mounted with bi-metallic balance in a gilt brass drum case with hinged strut numbered 194, the dust cover with stamped numerals 119194 to the inside. 7.5cm (3in)

£7,000 - 9,000

€9,600 - 12,000

US\$11,000 - 14,000

118

A LATE 20TH CENTURY SILVER 'PRISMA' MYSTERY DESK TIMEPIECE

Cartier, no. 179382

The rectangular reeded silver case fitted with a signed silvered Roman dial views via a prism, the image of the dial appearing and disappearing depending from where it is viewed, the Imhof quartz movement with hand setting knob to the underside; together with the fitted red leather case with gilt tooled borders. 9cm (3.5in)

£1,500 - 1,600

€2,100 - 2,200

US\$2,300 - 2,400



117

118

A RARE EARLY 18TH CENTURY IRON 'BIRDCAGE' FRAME TWIN TRAIN TURRET CLOCK

Attributed to Gabriel Smith, Barthomley

The iron frame of four upright tapered bars bolted to four smaller horizontal members and twin diagonal supports for the strike train detents, with twin wooden barrels, the three-wheel going train terminating in a (replaced) brass anchor 'scape wheel, the strike train with large solid iron countwheel set outside of the frame, together with a large oak seatboard and pendulum 51cms (20ins) high.

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

Exhibited

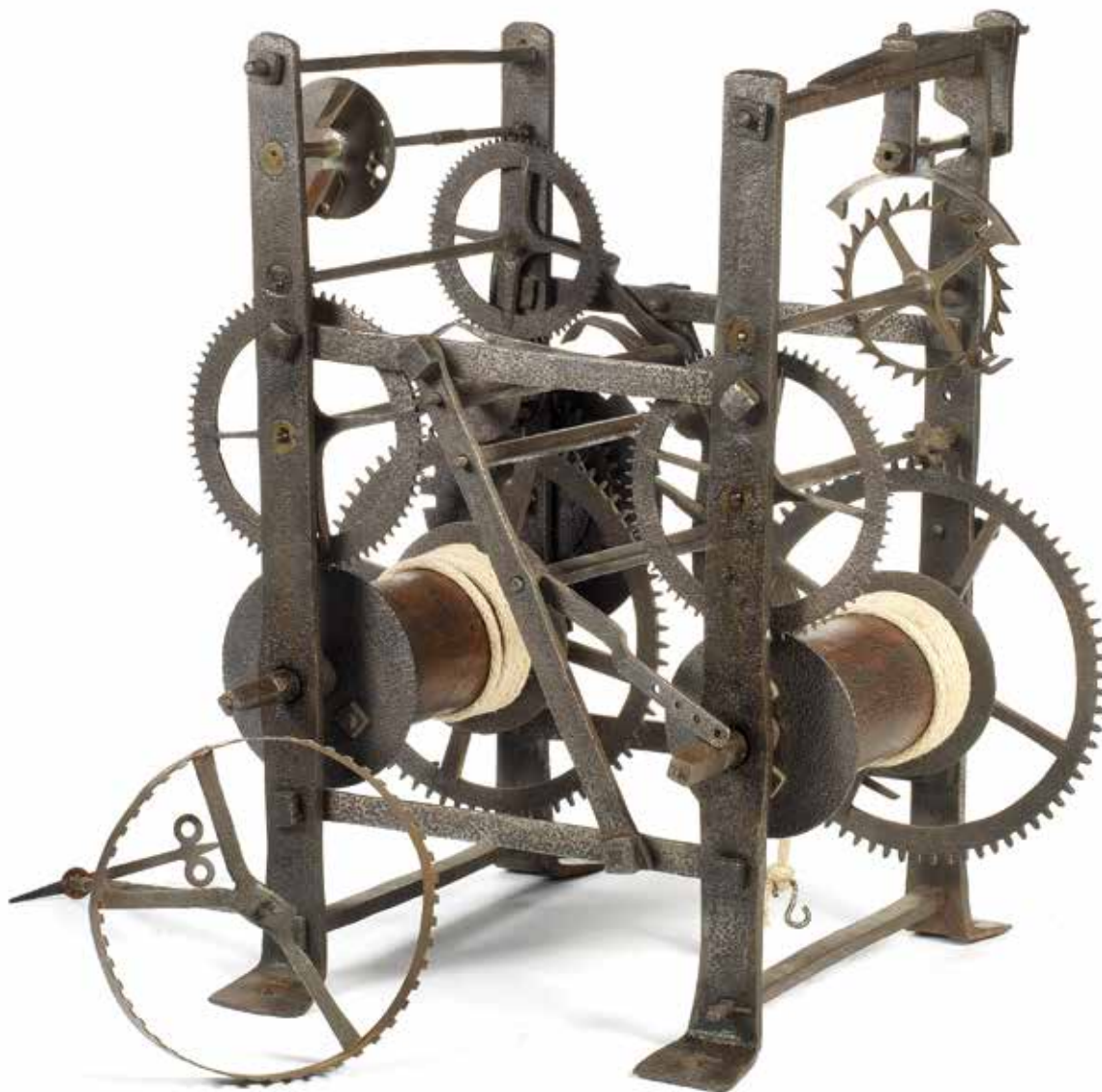
'Your Time' Prescott Museum 1 February - 16 April 2008. Exhibit W2.

Literature

Illustrated in Loomes, 'Clockmakers of Britain 1286-1700' Mayfield Books, 2014, fig 224.

This clock movement was removed from a set of Elizabethan stables at Sheppenhall Hall near Nantwich, Cheshire in 1935. The anchor escapement and pallets were replaced as was one winding barrel. An almost identical church clock movement by Gabriel Smith is on display in Nantwich Museum which uses the same distinctive diagonal bracing which was later continued by his son Joseph.

Alan Treherne records that Gabriel Smith was born in 1656, married Ann Whittingham in 1682 and died in 1743. Brian Loomes adds that he took an apprentice in 1714, John Yeomans and in 1717 John Penlington from Sandbach. See Clocks magazine February 1992 and October 1997.



120

**A 19TH CENTURY FRENCH BRASS AUTOMATA
WINDMILL TIMEPIECE**

Realistically modelled with sloping roof and dormer windows over timber-effect sides set with window frames and doors with rustic porches, variously stamped BL to the interior, on a curved raised base, the 2.5inch silvered Roman dial set just below the rotating set of four sails, the timepiece movement wound from the front, the automata movement wound from the rear and set in motion by a screw to the side 40cms (15.5ins) high.

£1,000 - 1,500

€1,400 - 2,100

US\$1,500 - 2,300

Windmill automata are rarer to find than many of the other types of automata/novelty clocks - just two are illustrated in Roberts, 'Mystery, Novelty and Fantasy Clocks', Schiffer 1999, figs 22-28B and 22-35C.



121

**A GOOD LATE 19TH CENTURY FRENCH
MYSTERY CLOCK**

Guilmet, number 1340

Surmounted by the figure of Ceres, a sheaf of wheat in her lowered right hand, her raised left arm supporting the gilt pendulum terminating in a bevelled glass bob, on a shaped plinth base set with lions mask side handles and paw feet, the 4.25 inch dial with gilt Roman numerals and shaped hands, the twin train movement with crank and stirrup escapement outside countwheel strike on a bell bearing the makers stamp *60cms (23.5ins) high.*

£1,500 - 2,500

€2,100 - 3,400

US\$2,300 - 3,800

Similar examples are illustrated in Qing; 'Antique Clocks, Art and Technology in Time, 1680-1820', pages 208-215.



122

**A GOOD LATE 19TH CENTURY FRENCH CONICAL PENDULUM
CLOCK GARNITURE**

The movement stamped D.L. Medaille Bronze, 674332
the alabaster case surmounted by a draped gilt metal female Muse
cradling a locomotive in her right arm, her left arm raised to hold
the pendulum on a silk suspension, all raised on a shaped plinth
base applied with columns and scrolls, the 3.5 inch gilt Roman dial
with engine turned centre, the twin train movement with outside
countwheel strike on a bell, together with the two matching twin-
handled urn side pieces 60cms (23.5ins) high. The side pieces 33cms
(13ins) high. (3)

£1,500 - 2,500

€2,100 - 3,400

US\$2,300 - 3,800

For a discussion of the conical pendulum clock, see Roberts 'Mystery,
Novelty and Fantasy clocks' Schiffer, 1999, Chapter 10.



123

**A FINE AND RARE EARLY 20TH CENTURY QUARTER CHIMING
MAHOGANY TABLE CLOCK OF SMALL SIZE**

John Walker, London, number 6243

The bell top case surmounted by a brass handle and four turned finials, over stop fluted canted corners, engraved brass foliate side frets, brass lined compressed arch door with engraved brass sound frets, raised on the shallow brass lined plinth base with bracket feet, the signed 4.75 inch Roman and Arabic dial with foliate spandrels, strike/silent subsidiary dial to the arch and matted centre, the triple chain fusee movement with anchor escapement and London pattern pendulum, chiming the quarters on a rack of eight bells and striking the hour on a coiled gong.

40cms (15.75in)

£2,000 - 3,000

€2,700 - 4,100

US\$3,100 - 4,600



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BLUE ENAMEL CLOCK "LE
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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

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, and that the funds have originated from your own account, 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;

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;

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.

China UnionPay (CUP) debit cards: No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a Buyer in any Sale; a 2% surcharge will be made on the balance over £100,000.

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> .		
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.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	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> ,		
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> ;	10.5	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.
8.1.4	to remove and store the <i>Lot</i> at your expense;			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.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.2	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;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
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;			10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
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;	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.
8.1.8	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;			10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
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	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.	10.11	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> .
8.1.10	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.			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.
8.2	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	11	GOVERNING LAW
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> .		All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

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

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT

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

4 COLLECTION OF THE LOT

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

- 4.4 If you have not collected the Lot by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the Lot on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the Lot will either be held by us as agent on behalf of the Seller or held by the *Storage Contractor* as agent on behalf of the Seller and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the Lot into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the Lot from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

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

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS		
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>):	7.3	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.
7.1.1	to terminate this agreement immediately for your breach of contract;	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.
7.1.2	to retain possession of the <i>Lot</i> ;		
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT
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	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:
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;	8.1.1	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
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;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
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;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
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;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
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	The discretion referred to in paragraph 8.1:
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;	8.2.1	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
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> .	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.
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	FORGERIES
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
		9.2	Paragraph 9 applies only if:
		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> .
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
		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
		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.
		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> .
		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> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
		9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
		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.
		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> .
		10	OUR LIABILITY
		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> .
		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:
		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
		10.2.2	changes in atmospheric pressure; nor will we be liable for:
		10.2.3	damage to tension strunged musical instruments; or
		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.

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , 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.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , 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 <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</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 negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</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; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	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.
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.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	BOOKS MISSING TEXT OR ILLUSTRATIONS Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if: the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and 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 non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) 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 non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> . but not if: the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</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 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> . 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 <i>Lot</i> , all rights and benefits under this paragraph will cease.	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 <i>Bonhams</i> , it will also operate in favour and for the benefit of <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.
		12 MISCELLANEOUS	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 <i>Sale</i> 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. <i>Bonhams</i> has a complaints procedure in place.
		12.1 You may not assign either the benefit or burden of this agreement.		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 .
		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.		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.
		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.		LIST OF DEFINITIONS "Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .
		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 <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract 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.		
		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 <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		

"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."

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20th Century British Art

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Furniture & Works of Art

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Golf Sporting

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Impressionist & Modern Art

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Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

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Please contact me with a shipping quote (if applicable) ☐

Sale title: Fine Clocks	Sale date: Wednesday 8 July 2015
Sale no. 22621	Sale venue: New Bond Street, London

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£10 - 200by 10s	£10,000 - 20,000by 1,000s
£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s
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The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
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If registered for VAT in the EU please enter your registration here: □□ / □□□ - □□□□ - □□	Please tick if you have registered with us before <input type="checkbox"/>

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

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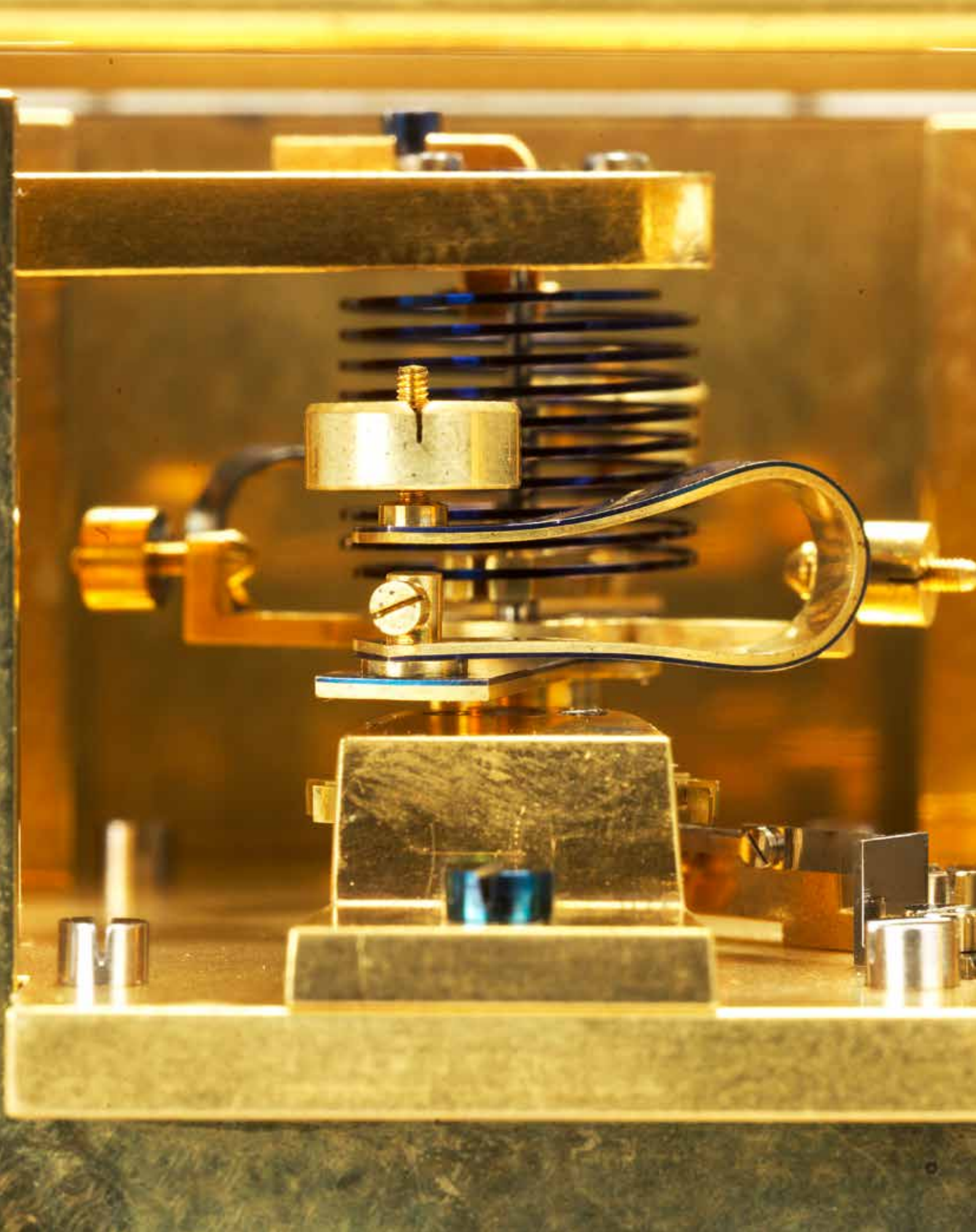
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