

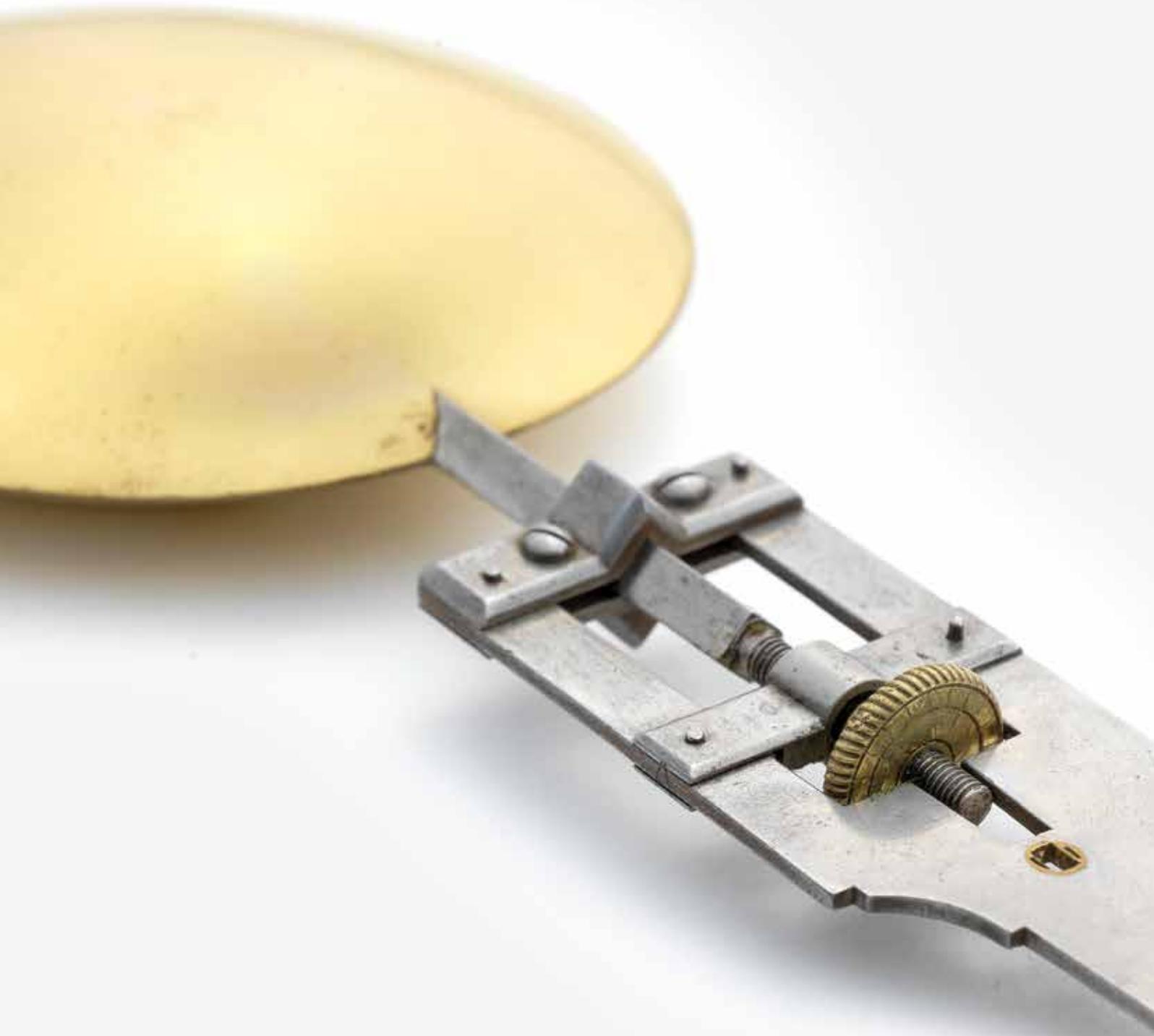
# FINE CLOCKS

Wednesday 16 December 2015



# Bonhams

LONDON



# FINE CLOCKS

Wednesday 16 December at 14.00  
101 New Bond Street, London

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## ILLUSTRATIONS

Front cover: lot 50  
Back cover: lot 50  
Inside front cover: lot 21  
Inside back cover: lot 53

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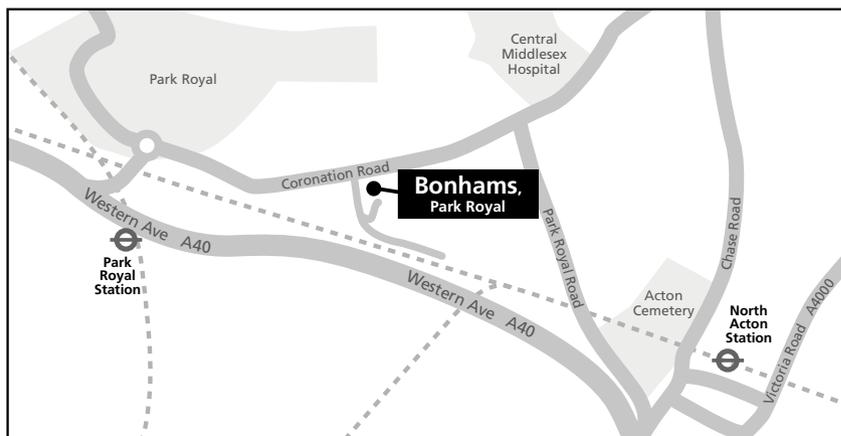
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R These lots are subject to import restrictions when shipped to the United States. Please see notice on previous page.

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# FINE CLOCKS

Lots 1 - 162



8

2

49

3

6



1

### A MID 17TH CENTURY BRASS LANTERN CLOCK

Thomas Knifton, in the Crossed Keys, Lothbury fecit  
The bell strap supported on shouldered urn finials over engraved dolphin frets, the foremost signed along the lower edge, raised on tapered pillars and ball feet, the 6.5 inch Roman chapter ring with wheat ear half hour markers and possibly later engraved minute band with Roman quarters, the half-quarters indicated by fleur-de-lis, the dial centre with engraved alarm disk and continuous floral and foliate border, the iron hour hand of traditional form with additional, but old plain minute hand, the two train weight driven movement with characteristic finely worked hammer stop and spring, the lifting arm with cut decoration to the upper edge, converted from balance to anchor escapement. 35cm (13.75in)

£3,000 - 5,000

€4,200 - 7,100

US\$4,600 - 7,600

A very similar dial on a Knifton clock can be seen in White's 'English Lantern Clocks 1999, page 134 fig.III/13  
Near identical hammer stops and springs by Knifton are illustrated in Loomes' 'Lantern Clocks and their Makers, 2008, page 104, fig. 8.37



2

### A GOOD AND RARE 17TH CENTURY MINIATURE BRASS STRIKING ALARM LANTERN CLOCK

Thomas Knifton at the sign of the crossed keys in Lothbury  
The strapped bell with circular pierced corner pieces over a top plate with integrally cast hanging aperture and three pierced frets, turned finials on tapering Doric columns on ball feet, the 3.75 inch rectangular dial with Roman chapter ring and inner quarter hour track enclosing the foliate engraved centre with pictogram signature 'Thomas Knifton at the X in Lothbury fecit', with silvered alarm setting disc and single blued steel hand, the weight driven movement with verge balance wheel escapement and countwheel strike on a bell, the alarm set on the iron backplate and sounding via a double headed hammer. 24cms (9ins) high.

£3,500 - 5,000

€5,000 - 7,100

US\$5,300 - 7,600

See illustration on page 3.



### A RARE LATE 17TH CENTURY WEST COUNTRY LANTERN CLOCK

Attributed to Thomas Veale, Chew Magna

The strapped bell with cast foliate corner pieces over four tall urn finials on squared corners integrally cast with a Doric-style column to a matching squared base on ringed ball feet, the top plate mounted with three Lion and Unicorn frets (the centre one with engraved detailing) and an off-set iron hoop, the rear column bases set with a pair of spikes, the old side doors made from recycled 19th century brass clock dials, and with brass rear plate, the Roman chapter ring framed by foliate engraved quadrants and with a single line border enclosing the Roman numerals and triple-ball half-hour markers to an inner quarter-hour track, the centre decorated with a winged mask below XII over a symmetrical pattern of foliate and other scrolls issuing from a bud above VI, the central portion displaying practise engraving of a bud, a mask, a flowerhead and the initials of the maker 'T.V.', with single brass hand, the weight driven movement with verge escapement with short bob pendulum on a knife edge with screwed on protective cap, and with countwheel strike on the bell above. *39cms (15.5ins) high.*

£7,000 - 10,000

€9,900 - 14,000

US\$11,000 - 15,000



#### Literature:

White, *English Lantern Clocks*, Woodbridge 1989 page 231, Figure V/36.

This is one of only six lantern clocks by Veale known to have survived and is almost certainly the earliest in the group. The others by him are recorded in Loomes; 'Lantern Clocks and their makers', Mayfield Books 2008 p507:

1. Un-dated - the current lot, see White page 230, figure V/36
2. TV '92 White V/37
3. A second TV '92 Bruce and Hooper, *Early English Lantern Clocks, 1615-1700* page 50.
4. TV '95 Darken and Hooper, *English 30 hour clocks* plates 2/66 and 2/67. Further illustrated in the catalogue to the Time and Place Exhibition, AHS, exhibit 20. Sold Dreweattas, 15 September 2015, lot 184.
5. TV '97 White V/38
6. Loomes notes "Another one has been noted, making a total of six now known."

As the current lot is undated it almost certainly pre-dates the 1692 example illustrated in White. But the lack of date is not the only interesting aspect that sets this clock apart from his others. Other major differences are in the engraved detailing of the dial.

This example does not use the brickwork corners so typical of later West Country production, nor does it use a fully floral scrolled centre. Instead, the clock centre displays an engraved mask below XII and a distinctive 'scroll-flowerhead-scroll-mask' run of engraving running from VI to XII around each side of the centre - more reminiscent of the earlier West Country makers such as Thomas Browne of Bristol illustrated in White V/22, 23,27,28 and Edward Webb of Chewstoke in the 1680s, see White figs V/39 and V/40.

See illustration on page 3.



**A VERY RARE MID 17TH CENTURY BRASS STRIKING LANTERN CLOCK WITH UNIQUE DIAL PATTERN AND VERY EARLY PENDULUM ESCAPEMENT**

Peter Closon, London

The strapped bell secured by a later finial over signed foliate fret, the sides fret also engraved with shaded details and framed by an urn finial at each corner over Doric style columns on ball feet, with iron hoop riveted to the top plate over an iron backplate with brass locating pin and iron spurs, the Roman chapter ring with trident half-hour marks and inner quarter hour track framing the highly individual central engraved pattern of apples and berries on stalks within a pattern of flowerheads emanating from a central bud at VI, with later steel hand, the weight driven movement with split trains; the going train to the front terminating in a verge escapement, the short pendulum (now with a replacement 'anchor' style bob, detached) mounted centrally, the strike train with countwheel strike on the bell above. 38cms (15ins) high

£3,000 - 4,000

€4,200 - 5,700

US\$4,600 - 6,100

**Provenance:**

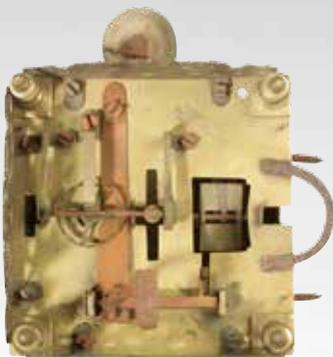
Purchased Meyrick Nielson, Tetbury, 1971.

**Literature:**

White, English Lantern Clocks, ACC 1989 Figure IV/25 "Unique dial patterns are very rarely found on Third Period clocks, but exceptions are known on clocks whose movements contain important mechanical innovations. This beautiful dial conceals an early crown wheel pendulum by Peter Closon, c1660. The 'wings' and top finial are of recent date, the hand has been altered." And later "Figure IV/25, for example, is believed to be one of the first lantern clocks ever made with a pendulum. The engraved design is not known on any other clock and is of particular beauty." On page 190 White continues "Dawson, Drover and Parkes note that no pre 1665 pendulum clocks are known, other than those made by the Fromanteel family. This is undoubtedly so with cased clocks, but may not be true of lantern clocks. Figure IV/25 shows a pendulum clock with especially high quality engraved decoration, signed by Peter Closon. David Todd, who conserved the clock in 1971, noted that it was equipped with a 'pendulum swinging between the trains...but with a conventional pendulum bob' and that there were no signs of its escapement being changed. Yet Closon is last mentioned by the Clockmakers Company records in 1660."

The fret gives further evidence of a pre-1660 date - a variant of this foliate fret is shown in White, Figure III/8 on a quarter chiming lantern clock by Thomas Knifton which was presented to Adams School in 1657. Its use within the clock making trade at this time ties in very well with the theory that this is one of the earliest lantern clocks with a pendulum escapement.

The Knifton fret is 'double height', a form usually associated with quarter chiming movements wherein the section below the foliage is arched. The central bulbous sections of the Knifton fret is decorated with simple shading. On the current clock, however, these protuberances are decorated with birds heads. Interestingly, the side frets are similarly engraved - a rare process which petered out, presumably on account of the additional costs and time in manufacture. One other example of the birds head decoration is illustrated in White, see Figure III/41 by Thomas Loomes. Other non-bird versions are found, on clocks by Thomas Knifton, III/26/43/44/45 and Thomas Milles in Shoe Lane III/21 and a variant by Ahasuerus Fromanteel see Figure III/22, the latter two both quarter chiming.





5

**A RARE MID 18TH CENTURY TURKISH MARKET LANTERN CLOCK WITH A QUARTER CHIMING CARILLON**

Isaac Rogers, London

The bell strap supported on and surmounted by urn finials, with foliate scroll side frets and tapered Doric style pillars, the side doors with original crescent handles, the signed 10 inch break arch Turkish dial with crescent and foliage spandrels, beneath the silvered signature plate with running border, the three train weight driven movement with short pendulum verge escapement, striking the hours on the larger bell and the quarters on a rack of eight bells via a centrally mounted pinned barrel of 3.25 inch diameter. 39cm (15.25in)

£4,000 - 6,000

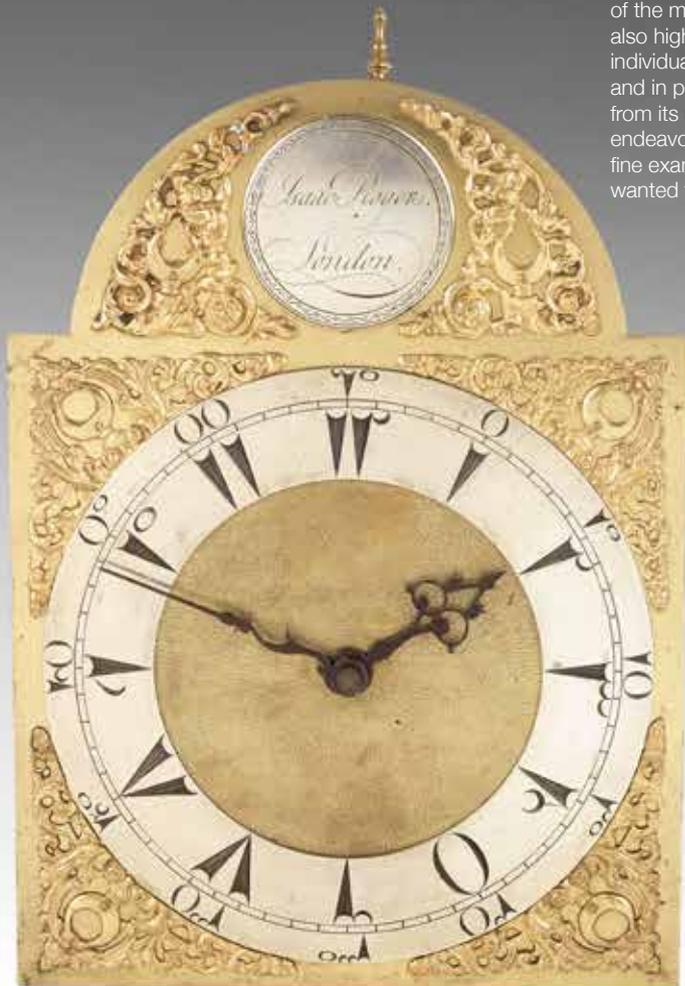
€5,700 - 8,500

US\$6,100 - 9,100

Loomes, 'Lantern Clocks and Their Makers', Mayfield Books 2008, page 493-494, notes that Rogers was a prolific maker of lantern clocks for the Turkish market citing several examples, but none have the additional complication of the chiming carillon.

Musical lantern clocks were always a small part of the large and lucrative clock and watch trade with the Ottoman Empire, one that was jealously guarded from cheaper imports.

White in 'English Clocks for the Eastern Market' AHS 2012, page 68 notes these imports often had forged signatures which Rogers, among others gave evidence of to a Parliamentary Committee set up to investigate the watch trade, saying 'The use of other names than that of the maker on clocks and watches is not only contrary to law, but also highly injurious to the trade in general, and particularly so to the individuals who practice such deceptions. In principle it is fraudulent and in practice it is illusory, and no permanent advantage can result from its use. Those who follow this pernicious practice are at best only endeavouring to raise a precarious trade on a false foundation.' With fine examples such as the current lot, it is easy to see why Rogers wanted to protect his reputation.



6

### AN EXCEPTIONALLY LARGE AND RARE LATE 17TH CENTURY BRASS CHAMBER CLOCK

Perres, London

The bell measuring 7.75 inches in diameter and secured within an iron cross frame via a large urn finial of particularly good colour and patination, over three pierced scrolls frets, the central one with engraved detail and shading, and four urn finials integrally cast with tapering Doric columns terminating in square bases and ringed feet, the original side doors with butterfly type handles, the dial ten inches in diameter set with a 2.25inch wide Roman chapter ring with fleur-de-lys half hour markers and inner quarter hour track, with original steel hand, the centre decorated with delicate foliate scrolls and flowerheads, the large weight driven movement with verge escapement (crown wheel original, verge arbor, rod and bob restored), the strike train with large solid brass countwheel striking the full hour on the hour and a passing strike on the half hour via two hammers on the bell above, the top plate set with an iron hoop, the lowermost rear feet set with iron spikes, with iron backplate. 53cm (20.5in)



£15,000 - 20,000

€21,000 - 28,000

US\$23,000 - 30,000

Marcos Perres is first recorded in 1680 but is apparently unheard of after 1682. This is possibly one of the largest lantern clocks ever produced.

See illustration on page 3.





7

**A LATE 17TH/EARLY 18TH CENTURY TRANSITIONAL POSTED  
FRAME WEIGHT DRIVEN CLOCK**

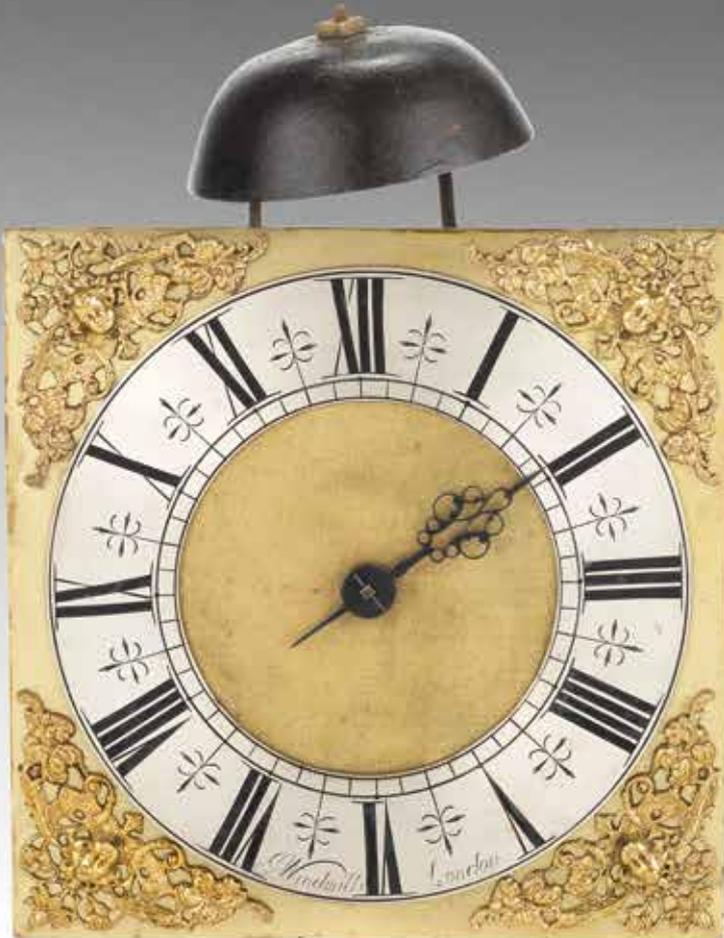
Joseph Windmills, London

The posted lantern clock-style frame with four cast Doric-style pillars on ball feet uniting the brass top and bottom plate, the short verge bob pendulum escapement set on top of the top plate terminating in a pear-shaped bob, the strike train set behind and operated via a countwheel on the hammer above, with decorated hammer stop, the dial secured to the movement via a pin and lug, the 10 inch square dial with well cast winged cherubs head spandrels framing the silvered Roman chapter ring with half hour marks and inner quarter hour track to the matted centre, signed between VII and V 'J Windmills London'.  
*25cms (10ins) wide*

£3,000 - 5,000

€4,200 - 7,100

US\$4,600 - 7,600



8

**A LATE 17TH CENTURY MINIATURE BRASS LANTERN CLOCK**

Joseph Knibb, London

Surmounted by a strapped bell and five turned finials interspersed by pierced foliate scroll frets, the tapering columns with integral-cast capitals and bases, the 3.75 inch silvered chapter ring with Roman numerals, inner quarter hour track and trident half hour markers enclosing the signed centre decorated with a central flowerhead amid other foliage and flowers, the movement with verge escapement and short bob pendulum, the strike train with circular-section locking detent and warning flap, the warning wheel in solid brass striking the hours via a countwheel on the bell above. *18cms (7ins) high.*

£5,000 - 7,000

€7,100 - 9,900

US\$7,600 - 11,000

9 •

**RONALD A. LEE, 'THE KNIBB FAMILY CLOCKMAKERS'**

Manor House Press, 1964.

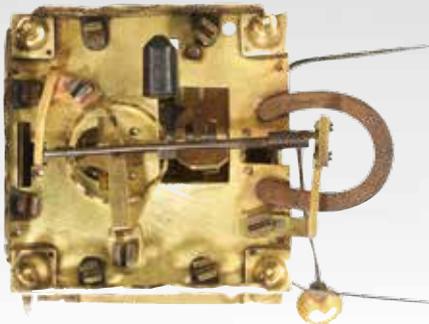
First Edition. Number 533 of 1000, with dust jacket

£600 - 800

€850 - 1,100

US\$910 - 1,200

See illustration on page 3.





10  
**A LATE 18TH CENTURY JAPANESE HASHIRA  
 DOKIE WALL CLOCK**

The deep bell raised on a cut steel stand over the brass case, the latched doors and dial plate engraved with stylised flowers and foliage, the shaped silvered 3.75 inch chapter ring with two registers and steel hand attached to the rotating centre over two calendar apertures, the two train weight driven steel movement with twin foliot escapement, alarm and outside countwheel. *31cm (12in)*

£1,500 - 2,000  
 €2,100 - 2,800  
 US\$2,300 - 3,000

**Provenance:**

The John Read Collection of Fine Antique Japanese Timekeepers, Bonhams New Bond Street, 11 May 2010, lot 139.



11  
**A RARE EARLY 19TH CENTURY JAPANESE PERSIMMON  
 SHAKU DOKIE WITH FOLIOT**

The case of characteristic design with rectangular hood over the plain trunk with adjustable numeral plaques read via a brass hand modelled as butterfly, the single train weight driven movement with foliot escapement, the bridge in the form of chrysanthemums and foliage. *40cm (15.75in)*

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

12<sup>W</sup>

**AN 18TH CENTURY JAPANESE DAI DOKIE WALL CLOCK**

The deep domed bell with 'wing nut' finial on the cut steel stand, the brass case enriched on all sides with raised peonies and foliage the reverse with a dappled texture, over the splayed, shaped apron enriched with stylised waves, the 3.5 inch lacquered dial with two registers and steel hand attached to the rotating centre, the two train steel movement with twin foliot escapement, alarm and outside countwheel, set on a later hardwood stand carved with flowers and foliage. 101cm (39.75in)

£2,000 - 3,000

€2,800 - 4,200

US\$3,000 - 4,600



13<sup>W</sup>

**A RARE SIGNED 19TH CENTURY JAPANESE BRASS  
YAGURA DOKIE**

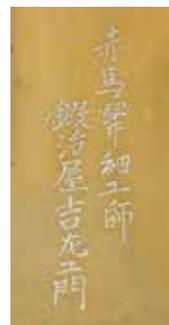
Kajiya Kichizaemon

Surmounted by a three armed finial on a square section stand, the latched doors and dial plate engraved with peonies and foliage, the back signed 'Kajiya Kichizaemon' the 2.25 inch rotating dial with two registers read via the fixed steel hand, over two calendar apertures, the weight driven movement with alarm, twin foliot escapement, brass wheels, steel arbors and outside countwheel, the tapered wooden case with iron side handles and central chrysanthemum ring handle to the door. 67cm (26.25in)

£1,500 - 2,500

€2,100 - 3,500

US\$2,300 - 3,800



14 W

**AN EARLY 19TH CENTURY JAPANESE LACQUERED IRON  
YAGURA DOKIE CLOCK WITH STAND AND HOOD**

The straight sided bell mounted on a turned brass stand, over four brass corner pillars of conforming design, the dial and side panels enriched with gilt flowers and foliage, the 3 inch brass dial with two registers and steel hand to the rotating centre, over a shaped calendar aperture, the two train steel movement with double foliot and outside countwheel, the clock mounted on a red-brown lacquered four sided stand with tapered sides decorated with a silvered chequer pattern to the lower section, the hood with paper backed panels and glass panels to the front. 100cm (39.5in) 100cm (39.5in)

£2,000 - 3,000

€2,800 - 4,200

US\$3,000 - 4,600



**A LATE 18TH CENTURY FRENCH BRASS SKELETON TABLE  
REGULATOR WITH LARGE SUBSIDIARY SECONDS**

Ridel Paris

The rafter-type frame united by four turned pillars on cast bases set on mahogany plinths and an oval base, the 6.75 inch white enamel subsidiary seconds dial with red enamel seconds ring entitled TEMSIVRAI over a larger white enamel time dial with black Arabic minutes marked in tens enclosing the Roman hours, with gilt star decoration, blue enamel signature and matching moon hands, the spring barrel movement with a train of six wheels running up to the pin wheel 'scape wheel, the substantial grid-iron pendulum with fine beat adjustment, mounted under a glass dome. 72cms (2ft 4.5ins) high to the top of the dome.

£6,000 - 8,000

€8,500 - 11,000

US\$9,100 - 12,000

An identical model on a marble base by Ridel is illustrated in Kjellberg La Pendule Francais, 1997, p316, plate D.



16<sup>W</sup>

**A LATE 18TH CENTURY MAHOGANY QUARTER CHIMING  
BRACKET CLOCK WITH ALARM**

John Taylor, London

The bell top with five urn finials and applied gilt brass moulding over gilt brass side handles and sunburst frets, the canted corners with applied floral mounts bordering the break arch door, over the plinth base with applied musical trophy and raised on acanthus scroll feet, the signed 7.5 inch brass dial with silvered Roman and Arabic chapter ring within foliate scroll spandrels, below the subsidiary strike/silent dial to the arch, the matted centre with shaped signature aperture, alarm setting disc and calendar aperture, the three train gut fusee movement with verge escapement, the quarters chiming on a rack of eight bells and striking on a ninth, the shaped backplate engraved with a basket of flowers amongst foliate scrolls, the backcock, brackets and alarm all engraved with conforming decoration. 60cm (23.5in)

£7,000 - 9,000

€9,900 - 13,000

US\$11,000 - 14,000



17<sup>W</sup>

**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



**A FINE MID 18TH CENTURY BRASS MOUNTED EBONISED  
QUARTER CHIMING TABLE CLOCK**

James Upjohn, London

The bell top case set with five matching finials over side handles, pierced and engraved quadrant sound-frets and side glazed apertures flanked by female term mounts to all four corners, on a shaped brass-banded plinth to scroll feet, the arched brass dial with strike/silent subsidiary set between scroll mounts over the silvered Roman and Arabic chapter ring with scroll spandrels, the matted centre with shaped recessed silvered signature plaque and date aperture, the substantial triple fusee movement with verge escapement rack striking the hours on a single bell and chiming the quarters on a run of six bells, with pull repeat facility, the backplate engraved with a rococo Chinoiserie scene of a pagoda on a bridge within scrollwork. *61cms (24ins) high*

£8,000 - 12,000

€11,000 - 17,000

US\$12,000 - 18,000





19

**A FIRST QUARTER OF THE 19TH CENTURY BELGIAN  
GILT AND PATINATED BRONZE MANTLE CLOCK**

Retailed by Verlinden Cnudde, Gand (Gent)

Modelled as Hercules, wearing a lion skin and holding his club, supporting the globe on his shoulders, his head bowed, raised on a circular rouge marble plinth and foliate moulded ormolu base, the signed 3,5 inch Roman dial with moon hands, the centre cast with flowers and a star motif, the two train spring barrel movement with silk suspension and outside countwheel strike on a bell. 36cm (14in)

£2,000 - 3,000

€2,800 - 4,200

US\$3,000 - 4,600

**A GOOD EARLY 19TH CENTURY FRENCH ORMOLU  
MANTEL CLOCK**

Dupas, Paris

The 4.5 inch signed white enamel dial with Roman hours and Arabic quarters within a minute band, with matching gilt hands, surmounted by a figure of a Neo-classically dressed woman admiring herself in a mirror held by a cherub on a cloud to her left, a box containing bottles sits between them, a stool with bow and quiver on the right and a table and ewer to the left, on a shaped base with well cast and finished panel of frolicking cherubs, all raised on eagle claw and ball feet, the twin train movement with silk suspension and outside countwheel strike (bell lacking). 48cms (1ft 7ins) high.

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,000



**A RARE MID 18TH CENTURY EBONISED TABLE CLOCK**

Hindley, York

The case with ball finial over a caddy and plinth with silk-backed pierced sound fret on an arch with elaborate moulded cornice, to a plinth base on ball feet, each side set with a rectangular glass panel and a substantial turned brass handle, the eight inch arched brass dial with silvered Roman and Arabic chapter ring to the upper half, with blued steel hands and subsidiary seconds dial to the matted centre, the lower portion of the dial mounted with pierced scroll spandrels and a signed subsidiary dial with silent/strike option enclosing a matted centre, the large arched movement plates united by six typical 'double baluster' type pillars and a shaped steel retaining pillar at the base, the rear cast with an aperture to allow examination of the 'scape wheel, the chain fusees reversed and driving wheels of six crossings, the going train with bolt and shutter maintaining power to a deadbeat-type escapement with intricate pallet assembly to a long curved steel crutch, the pendulum suspended from a cast brass bracket mounted on the backplate via a t-bar suspension, with shaped steel rod terminating in a stirrup with fine screw adjustment to the lenticular bob, the strike train with rack strike and shaped steelwork mounted on the backplate sounding the hours on a large bell. 52cms (20ins) high

£3,000 - 5,000

€4,200 - 7,100

US\$4,600 - 7,600

**Literature:**

This clock is illustrated and discussed by Rodney Law in *Antiquarian Horology*, September 1971, p.698, Figs 28 and 29. Law describes it as follows "Figs 28 and 29 show an hour striking clock with recoil escapement probably made in the 1760s. The pallets are remarkable. The pallet arbor is cranked over the scape wheel and on each side of the crank carries a brass cross bar. Bridging the end of the crossbars and fixed to them by screws are steel bars parallel to the pallet arbor and forming the pallets. The striking motion is Hindley's final form with a horizontal rack and the snail mounted on a star wheel at 2 o'clock. The object of this arrangement seems to have been to enable the rack to fall by gravity, in fact there are no springs in the striking motion except the hammer spring. An identical motion was used in longcase clocks. Most of the parts of the motion work are pivoted between the front plate and a skeleton plate carried by four pillars. This refinement is also found on two very elaborate and highly finished spring clocks in gilt metal cases, which have flirt release for the striking so that at no time will they fail to repeat."

The York Courant of 26th March 1771 carried the following announcement on Hindley's death.

*"On the Death of the late celebrated Mr HENRY HINDLEY  
If to be skille'd in Newton's learned Page,  
And in the Depths of Science to engage;  
If Fancy sporting with mechanic Powers,  
And Diligence that wak'd the Midnight Hours;  
If Genius, emulous of Fame, should soar  
To Excellence in Art unknown before:  
If Efforts, such as these, excite Surprise,  
They Name, Great Hindley, shall superior rise;  
Thy curious Models shall our Youths inspire,  
And Ages yet unborn they Works admire"*



**A GOOD MID 18TH CENTURY EBONISED QUARTER REPEATING TABLE CLOCK**

Alexander Cumming, London

The bell topped case with central handle over shaped and circular silk-backed side frets on a plinth base to brass ogee bracket feet, the 6 inch arched brass dial signed in a shaped cartouche between the twin subsidiaries in the arch for rise-and-fall regulation and for strike/silent, scroll spandrels framing the silvered Roman and Arabic chapter ring with finely matted centre and apertures for date and moon pendulum, the movement with twin gut (now wire) fusees to a verge escapement with rise and fall regulation and rack strike on the hour on a single bell, repeating the hours and quarters at will on six bells and hammers, the backplate signed. *48cms (19ins) high.*

£6,000 - 8,000

€8,500 - 11,000

US\$9,100 - 12,000





23<sup>W</sup>

**AN EARLY 20TH CENTURY MAHOGANY FLOOR  
STANDING REGULATOR**

J. Morrison and Sons, 27 Packington Street, London, No.8245

The hood with dentil moulding to cornice, over stop fluted Corinthian columns, the trunk with conforming quarter columns and glazed break arch door, raised on the plinth base with raised canted panel over a shaped apron, the signed 11.75 inch silvered regulator dial with stylised floral engraving to the corners, Roman hour dial and Arabic minute and seconds dials, the substantial weight driven movement secured to an iron bracket by three knurled screws, with maintaining power, deadbeat escapement with jewelled pallets, and jewelled pivots for the pallet arbor, 'scape and second wheel arbors, each fitted with a chaton secured to the endstop by three screws, the pendulum with 'T' bar suspension, steel rod within a zinc sleeve attached to the massive cylindrical bob, secured to the case via a brass suspension bracket, the crutch fitted with micrometer adjustment. Height 193cm (6ft 4in)

**£5,000 - 7,000**

**€7,100 - 9,900**

**US\$7,600 - 11,000**

A similar regulator by Morrison and Sons, number 8796 was offered in these rooms 13th March 2001, lot 281, which shares many features of the current lot, the case is almost identical, as is the dial. The movement too is comparable with the use of jewelled endstops.



24 W

**A 19TH CENTURY MAHOGANY FLOOR STANDING REGULATOR**

Joyce, Whitchurch

The plain arched case with chamfered moulding over the rectangular base with fielded panel, now raised on a veined marble plinth, the long glass door fitted with a silvered sight ring over a pierced foliate fret, the backboard fitted with an iron bracket for the movement and brass bracket for the pendulum suspension, the signed silvered regulator dial with outer minute register with Arabic five minute indication, seconds dial with observatory marks and ten second indication and Roman hour dial, the substantial weight driven shuttered movement with screwed pillars, maintaining power, deadbeat escapement with jewelled pallets, pivots fitted with end caps and micrometer adjustment to the pendulum crutch. *193cm (6ft 4in)*

**£10,000 - 15,000**

**€14,000 - 21,000**

**US\$15,000 - 23,000**

Reputed to have hung in the offices of Joyce until the workshop closed.



25<sup>W</sup>

**A GOOD EARLY 19TH CENTURY MAHOGANY FLOORSTANDING  
REGULATOR**

Richard Goodhugh, Regent Street, London

The hood with shallow arch over a ripple moulded cornice and canted front angles, the long door with conforming arch on a base with shaped bracket, the 11 inch circular silvered one-piece silvered dial with concentric minute band enclosing a large subsidiary seconds dial and shaped aperture for the hours, the single weight driven movement with tall shaped plates united by six knopped pillars, with deadbeat escapement and long steel crutch to a wooden rod pendulum with large brass bob and silvered rating nut. 197cms (6ft 5.5ins) high.

£6,000 - 8,000  
€8,500 - 11,000  
US\$9,100 - 12,000

26<sup>Y</sup>

**A FINE AND RARE MID 19TH CENTURY ROSEWOOD EIGHT DAY MARINE CHRONOMETER**

J.R.Losada, 281 Regent St., London, No.1304

The richly figured three tier case with brass side handles, corner pieces and star shaped escutcheon, the upper lid protecting the glazed mid-section with steady bar, the signed silvered Roman dial with subsidiary dials for state of wind and running seconds, set in lockable gimbals, with safety winding key, the chain fusee movement with freesprung helical balance spring to an Earnshaw type spring detent escapement. *18cms (7.25ins) wide.*

£6,000 - 8,000

€8,500 - 11,000

US\$9,100 - 12,000





27

**A RARE MID 19TH CENTURY AMERICAN EIGHT DAY MARINE CHRONOMETER**

Bliss & Creighton, New York, No 2147

Now re-cased in a 20th century deck box, the signed silvered 4.5 inch signed silvered dial with minute band enclosing the Roman hours and subsidiary dials for power reserve (0-8) and running seconds, the latter bearing the legend 'PATENT', the fusee movement with maintaining power to the chain fusee, with a freesprung helical blued steel spring to a cut and compensated bimetallic balance with cylindrical and keystone-shaped timing weights, mounted on a numbered sub-plate, protected by the original substantial brass bowl with shuttered winding squares in the original gimbals. *The box 22cms (8.75ins) wide.*

£2,000 - 3,000

€2,800 - 4,200

US\$3,000 - 4,600

Mercer (Chronometer Makers of the World, NAG Press 1991) notes that Bliss and Creighton were established in New York in 1837 and continued in business until 1855. Their patent number 4135 relates to the use of a double balance spring "To obtain a more fractional and equal expansion and to apply more effective means for regulating the vibrations of the balance when in use."



**A SECOND QUARTER OF THE 19TH CENTURY 7 DAY  
MARINE CHRONOMETER**

Edward Baker, London No.1056

The associated two part mahogany case with brass furniture supporting the brass gimbal and counterweighted bowl, the signed and numbered 4.5 inch silvered Roman dial with subsidiary state of wind and seconds dials, the chain fusee movement with maintaining power, blued steel helical spring and Earnshaw type detent escapement, the cut and compensated bi-metallic balance with keystone weights, mounted on a sub-plate with guard, the plain plates united by three turned pillars. 14cm (5.5in)

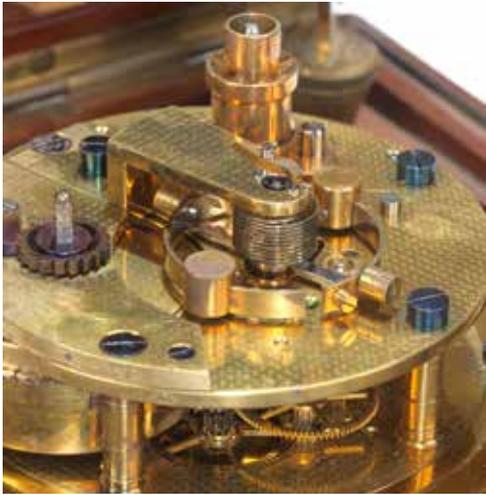
£2,000 - 3,000

€2,800 - 4,200

US\$3,000 - 4,600

Comparing the serial number to other recorded Baker chronometers, this dates to the early 1840s.





29

**A LATE 19TH CENTURY TWO-DAY BRASS-INLAID MAHOGANY MARINE CHRONOMETER**

Supplied by Victor Kullberg No 4755 , retailed by M.Horsley, Liverpool the three part case with double brass line-inlaid edging and vacant shield cartouche to the upper lid, the mid-section with applied retailers plaque, the sides set with recessed 'campaign style' handles, the 3.75 inch silvered dial with angled sight ring, minute track and Roman numerals enclosing subsidiaries for state of wind and running seconds, signed in full 'VICTOR KULLBERG, Maker to the Admiralty, THE INDIAN & ITALIAN GOVERNMENTS, 105 Liverpool Rd, London, N', the chain fusee movement with maintaining power, freesprung white metal helical hairspring with diamond endstone to a cut and compensated bimetallic balance, in a numbered gimballed bowl, with tipsy winding key. 18cms (7ins) wide.

£2,000 - 3,000  
 €2,800 - 4,200  
 US\$3,000 - 4,600



**A GOOD EARLY 20TH CENTURY TWO DAY MARINE CHRONOMETER WITH KULLBERG'S AUXILIARY COMPENSATION**

Victor Kullberg, 105 Liverpool Road, London No.8450

The three section mahogany box of characteristic design with brass furniture and gimbals, the numbered bowl with sprung winding cover, the signed and numbered 4 inch silvered Roman dial with state of wind and subsidiary seconds dials, the latter engraved with an ordnance arrow, the numbered chain fusee movement with Earnshaw type detent escapement, maintaining power, the cut and compensated bi-metallic balance with palladium helical spring and Kullberg's auxiliary compensation, the plates finished with fine spotting and engraved with a broad arrow. 20cm (8in)

£2,000 - 3,000

€2,800 - 4,200

US\$3,000 - 4,600





31

**A 20TH CENTURY MARINE CHRONOMETER**

Ulysse Nardin for F. Dencker, Hamburg, No.243

The three part teak case of characteristic design with brass furniture (uppermost lid lacking) with etched plates to the front edge of the cover, the bowl with winding hole cover, set in brass gimbals, the signed and numbered 4 inch silvered Roman dial with gold hands, subsidiary state of wind and seconds dials, the chain fusee movement with maintaining power, detent escapement, helical steel spring and bi-metallic balance with cylindrical timing weights, each chamfered along their lower edge, the backplate struck with the Ulysse Nardin trademark and numbered 123. 17cm (6.75in)

£2,000 - 3,000

€2,800 - 4,200

US\$3,000 - 4,600



32

**A RARE MID 19TH CENTURY MAHOGANY CASED TWO DAY MARINE CHRONOMETER**

Richard Hornby and Son, Liverpool, No 1424

The three-tier box with applied brass side handles, the gimballed bowl with sprung winding shutter, the 4 inch signed and numbered silvered dial with Roman numerals and minute track enclosing the subsidiaries for state of wind and running seconds, the chain fusee movement with spotted plates united by four turned pillars, the freesprung blued steel helical spring with diamond endstone over a cut and compensated bimetallic balance, the arbors set in double screwed chatons. 18cms (7ins) wide.

£2,500 - 3,500

€3,500 - 5,000

US\$3,800 - 5,300

33

**A SECOND QUARTER OF THE 19TH CENTURY 'POTJE' CASED MARINE CHRONOMETER**

Arnold & Dent, 84 Strand, London No.1062

The 'potje' case of brass construction painted olive green, with strap handle and removable cover, the signed and numbered 3.25inch Roman dial with state of wind and seconds subsidiary dials and blued steel hands, housed within its original bowl with sprung winding cover, the chain fusee movement with maintaining power, palladium helical spring, bimetallic balance with cylindrical timing weights and replacement Earnshaw type detent escapement. *10cm (4in) handle down*

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,000



34

**A 19TH CENTURY EIGHT-DAY MARINE CHRONOMETER ADAPTED TO A FREESTANDING TRAVELLING CLOCK**

T B Winter and Son, 21, Grey Street, Newcastle, No 3050

The brass bowl now set with a faceted handle and two turned feet so that it is freestanding, the 4.5 inch signed silvered dial with outer minute band and Roman numerals, with subsidiaries for power reserve and running seconds, with gold hands, the gilt spotted movement with chain fusee with maintaining power, the freesprung cut and compensated bimetallic balance with diamond endstone and Earnshaw type detent escapement *15cms (6ins) diameter*

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,000





35 Y Φ

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

John Carter, Tooley Street, London, No.150

The three tier case of characteristic design with brass furniture, ivory numeral plaque and escutcheon, the brass gimbals supporting the plain bowl, the signed and numbered 4 inch silvered Roman dial with blued steel hands and subsidiary seconds, the signed and numbered chain fusee movement with maintaining power, blued steel helical spring, Earnshaw type detent escapement, the bi-metallic balance with two keystone weights, each fitted with a polished steel cap and additional timing screw to one side. *20cm (7.75in)*

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,000



**A VERY RARE MID 19TH CENTURY FRENCH FOUR-DAY  
MARINE CHRONOMETER WITH PIVOTTED DETENT**

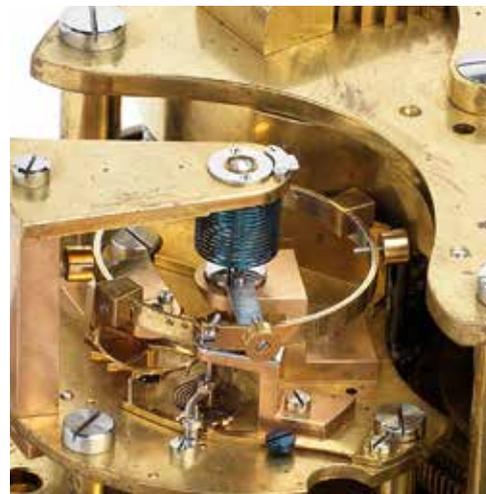
M. Viel-Robin, Paris, No.151

The two tier mahogany case with typical double-throw key, long hinge and sliding support to the inside, the substantial gimbals locked via a heavy brass quadrant bracket with sliding pin, the heavily weighted bowl with sprung shutter to underside, the matt-silvered signed 4.5 inch Roman dial with subsidiary seconds and state of wind, the day indicated by numbers 1 to 4, with each half day indicated by 12 hours, the chain fusee movement with maintaining power, the pivoted detent escapement mounted on a recessed sub-plate, the cut and compensated bimetallic balance with keystone weights to a blued steel helical spring and diamond endstone, impulsed by the pivoted detent with hairspring. *18cm (7in)*

£3,500 - 5,000

€5,000 - 7,100

US\$5,300 - 7,600





37

**A GOOD EARLY 20TH CENTURY MAHOGANY CASED TWO-DAY MARINE CHRONOMETER**

John Bruce & Sons, MAKERS TO THE ADMIRALTY, South Castle St., Liverpool, No.2378

The two-tier box with glazed upper section, long hinge and steady bar (number plaque removed), the 4 inch signed silvered dial with sight ring and minute track enclosing the Roman numerals and subsidiaries for state of wind and running seconds, a pair of swags proclaiming GOLD MEDAL, LIVERPOOL 1886 in red-filled lettering, the spotted plates united by four turned pillars, the freesprung white metal helical hairspring with diamond endstone in a double screwed chaton to a cut and compensated bi-metallic balance, the dial rim, plates and bowl punch numbered 9558. Together with a padded-felt lined deck box. 18cms (7ins) high.

£1,500 - 2,000  
 €2,100 - 2,800  
 US\$2,300 - 3,000



38 Y

**A LATE 19TH CENTURY ROSEWOOD TWO DAY MARINE CHRONOMETER**

F.M. Moore, Belfast and Dublin, No 2408

The brass bound three piece case of characteristic design with protected corners and edges, the side handles recessed, the brass gimbals holding the bowl with sprung cover to the underside, the signed and numbered 4 inch silvered Roman dial with subsidiary state of wind and seconds dials, the single fusee movement with cut and compensated bi-metallic balance with cylindrical weights, blued helical spring, maintaining power, Earnshaw type detent escapement and spotted plates; together with a tipsy key. 18cm (7in) x 18cm (7in)

£1,800 - 2,500  
 €2,500 - 3,500  
 US\$2,700 - 3,800

Francis M. Moore was working in Belfast and Dublin from 1854 until 1894.

**AN EARLY 19TH CENTURY BELGIAN ORMOLU  
TABLE REGULATOR**

Emile Rouma, Liege

The portico case with deep dentil cornice over Doric columns and plinth base with stiff leaf moulding, raised on bun feet, the signed 4.25 inch gilt Roman dial with counter weighted centre seconds and minute hands within a foliate cast bezel, the inverted single train drum movement with deadbeat escapement mounted to the backplate, impulsing the steel balance with hairspring via a rack and pinion, the balance arbor with jewelled pivot and regulation sector signed 'Emile Rouma, Liege. medaille D'or Gand 1820 No.2'. 52cm (20.5in)

£7,000 - 10,000

€9,900 - 14,000

US\$11,000 - 15,000

Emile Rouma (1808-1827) son of Gilles Rouma clockmaker to the Prince-Bishop of Luik worked first in Rue sous la tour, then Place St Lambert in Luik.

He won a gold medal for a marine timepiece in the 1820 Expositions des produits de l'industrie Nationale.



40<sup>Y</sup>

**A FINE AND RARE MID 19TH CENTURY ENGLISH  
TABLE REGULATOR**

Dent, London no. 860

The 4.25 inch silvered Roman dial with angled sight ring framing the engraved minute band, the subsidiary seconds dial marked in Arabic tens and intersecting the numeral XII, with blued steel hands and signed above VI, the chain fusee movement with four tapering turned pinned pillars and spotted circular plates, maintaining power and deadbeat escapement with jewelled pallets, the pallet arbor set on a pair of shaped jewelled cocks above the main plates, the train fully jewelled in double- and triple- screwed chatons, signed on the backplate, the pendulum with T-bar suspension mounted on a substantial A-frame with beat adjustment via the crutch and terminating in a sealed jar of mercury with regulation nut reading against a silvered beat scale marked 3-0-3 in half divisions, the multi-piece case with dentil cornice set on four Doric columns raised on a square section plinth further mounted on a stepped base, the whole supported on a rosewood plinth. *55cms (21.5ins) high.*

**£20,000 - 30,000**

**€28,000 - 42,000**

**US\$30,000 - 46,000**

**Literature:**

Roberts, 'British Skeleton Clocks' ACC 1987, Figure 6/15 a and b, colour plate 40.

Also Roberts, 'English Precision Pendulum Clocks' Schiffer, 2003, Fig 20-9A and B.

A similar example, number 522 is illustrated in Staeger '100 years of Precision Timekeepers from John Arnold to Arnold and Frodsham 1763-1862' 1997, p815. See also Mercer, 'Edward John Dent and his Successors' AHS 1977 p 261.





**ONE OF ONLY TWO KNOWN CLOCKS BY THOMAS TOMPION'S FOREMAN, AMBROSE GARDNER.**

**A VERY RARE LATE 17TH/EARLY 18TH CENTURY EBONY VENEERED QUARTER REPEATING TABLE CLOCK**

Ambrose Gardner, London

The inverted bell topped case surmounted by a tied-bud handle on twin ball and foliage pommels over a moulded cornice, the sides with arched panels inset with pierced wooden sound frets, on a moulded base with moulded block feet, the gilt dial measuring 7 inches by 6 inches with twin subsidiary dials in the upper corners; on the left for rise and fall regulation marked in 5's up to 60, with blued steel hand; on the right Strike/Not Strike with blued steel hand with touch pieces, the silvered Roman and Arabic chapter ring with slender lozenge half-quarter marks and fleur-de-lys half hour marks enclosing the finely matted centre with shaped mock pendulum aperture and original blued steel hour hand with hexagonal centre, the dial secured to the movement via three latched (one now pinned) dial feet, the movement united by six knopped and ringed pillars latched to the frontplate, with twin fusees, verge escapement with short pendulum adjusted via a rack and pinion mounted on the backplate to a shaped brass arm (Bob replaced, but rod probably original. Repeat work missing, strike train lacking it's gut, fly, hammer, hammer spring, bell, and bell stand). The backplate signed Amb:Gardner London in an oval wheatear cartouche among curling foliage, and three pairs of birds. *42cms (16.5ins) high.*

**£10,000 - 15,000**

**€14,000 - 21,000**

**US\$15,000 - 23,000**

Jeremy Evans writes:

This is one of only two clocks recorded bearing the name of Ambrose Gardner who spent most of his career in the employment of Thomas Tompion – probably as a workshop foreman with a bias towards clockwork rather than watchwork. He might even have been involved in the founding of brass components for the business as the initials AG – believed to be his mark – have been found cast into the flys of a couple of Tompion clocks of c.1688.

Apart from Tompion and Graham only six makers are known to have retailed spring clocks that incorporated Tompion's repeating work and all but one, Daniel Quare, were Tompion employees. In all, thirteen examples are recorded:

Daniel Quare (seven examples, one of them a timepiece),

Michael Knight (one example),

George Allett (one example),

Harry Callowe (one example),

James Tunn (one example), and

Ambrose Gardner (two examples).

Whilst it is tempting to suspect that they were all produced in the workshops of either Tompion or Graham, and then, through some arrangement or agreement, finished and retailed with the names of the associates, this might not be the case. It certainly cannot be supposed that a common explanation accounts for the existence of them all.

As far as the Quare examples are concerned, Jonathan Carter discusses significant differences between them and examples bearing the names Tompion and Graham, and suggests the Quare examples are more likely to have been made by an ex-Tompion workman, rather than in the Tompion or Graham workshops (The Golden Age of English Horology, Garnier and Carter, 2015, p.293). Were this the case then James Tunn would probably emerge as the most likely candidate.

As far as the other members of this "group" are concerned, the examples with the signatures of Knight, Callow and Allett are likely to have been made during Tompion's life, probably with his knowledge and permission, and perhaps after those makers had left his employment. The Allett example is interesting because it is fairly clear that he did remain in Tompion's employment, but at the time of his death in 1708 he had his own premises nearby in Bolt and Tunn Court. Allett is believed to have been employed solely in the watchmaking side of the business and the contents of his inventory support this, but that does not discount the possibility that he made the clock bearing his name.

The examples bearing the names of James Tunn and Ambrose Gardner are the latest of the group and these were probably made during the ten years or so following Tompion's death in 1713. The back-plate engraving of this Gardner clock is closest in style to that of Graham clock no.557 of c.1714. As Gardner is known to have died in December 1723 – he was buried at St. Bride's on the 23rd – we know the clocks signed by him were made before then. His will was written on 20th May 1720 so he might even have given up working by that date.

Ambrose Gardner, son of Richard, was made free of the Goldsmiths' Company by patrimony on 9th March 1680/1. He had a brother, Thomas, who had been admitted to the same company in the same way almost ten years earlier, but this Thomas is not thought to have been the clockmaker of the same name. The full extent of Ambrose Gardner's contribution to the Tompion and Graham businesses is yet to be established, but from what is known thus far it should not be underestimated. Enrolled through the Goldsmiths' Company, at least two of his apprentices would figure amongst Tompion's principal clockmakers – Harry Callow and James Tunn. In addition, Ambrose's son Obadiah was apprenticed to George Graham and in 1727, several years after Graham's move to the north side of Fleet Street, Obadiah was apparently in charge of the former Tompion and Graham premises on the corner of Water Lane and Fleet Street. Presumably the occupants of these premises were all still in Graham's employment.

The quality of these quarter-repeating spring clocks is such that they have a far greater chance of survival than, for example, the standard run-of-the-mill clocks from the workshops of other leading makers such as Quare or Gretton. It might be reasonable to assume, therefore, that the total number of items produced bearing Ambrose Gardner's signature was very small – perhaps only four or five, and certainly less than, say, ten or twelve. Survival rate of comparable clocks by Tompion is high – perhaps as much as 70%.

Why just two Ambrose Gardner clocks are recorded cannot be fully explained. Did he ever part company with the Tompion/Graham business – if only for a short period, with the intention of setting up on his own - did he ever run his own business or not? Or is it possible that he continued his links with his former apprentice James Tunn after Tunn had set up his own business in Ely Court, Hatton Garden? Tunn is believed to have continued to supply the Tompion and Graham business with clock movements – might he have had a hand in these Ambrose Gardner clocks?



42

**A LATE 17TH CENTURY EBONY BASKET TOP QUARTER REPEATING TABLE TIMEPIECE**

Henry Jones, in the Temple

The foliate scroll handle over the repousse caddy decorated with putti and foliage centred on St George and the Dragon within a roundel, flanked by flambeau finials the glazed sides and front door with applied cherub mask and foliage repousse mounts, over the shallow plinth base and four squat brass feet, the 6 inch Roman and Arabic dial with winged cherub spandrels and decorated calendar aperture to the matted centre, the single train fusee movement with tapered arbors and substantial collets, the rectangular plates united by five knopped and finned pillars, the backplate engraved with a symmetrical pattern of tulips and foliage centred on the oval signature cartouche. 40.5cm (16in)

£6,000 - 8,000

€8,500 - 11,000

US\$9,100 - 12,000



43 \*

**A FINE AND RARE MID 17TH CENTURY EBONY VENEERED ARCHITECTURAL TURNTABLE BRACKET CLOCK**

James Cowpe at Ffox Hall (sic)

The gilt brass rectangular dial measuring 8 and 7/8ths by 7 and 3/4s of an inch with a single line border enclosing engraved stylised-petal corner decoration on a matted ground, the silvered chapter ring with Arabic minutes marked within the minute band, stylised fleur-de-lys half hour marks and a simple inner line, the centre with alternate concentric bands of matting and engraving of particularly fine quality, the larger engraved band with various flowers including tulips, daffodils and fritillaria within intertwined foliage, the smaller formed by a central flowerhead, with sculpted blued steel hands, the movement with thick rectangular plates united by seven substantial baluster pillars, all pinned through the backplate, the large spring barrels with end caps to the distinctively stout fusees, terminating in a knife-edge verge escapement, the strike train with shaped steel 'dogs head' hammer acting on the large vertically-mounted bell mounted on a stand to the frontplate, via a small solid brass numbered countwheel set high on the right hand side of the outside of the backplate, the backplate itself plain except for the copperplate script signature "James Cowpe at ffox Hall" in an upward curve, following the line of the swinging pendulum bob, now contained in a later, exquisitely made architectural case with applied pads over a series of elaborate mouldings to the tympanum over long glazed side apertures within complex moulded frames on a plinth and additional turntable base on ebony bun feet, the silk-backed rear door with two pierced-keyhole panels to allow for the sound. 47cms (18.5ins) high.

£30,000 - 40,000

€42,000 - 57,000

US\$46,000 - 61,000

See further details overleaf.



### Comparative literature:

Dawson, Drover & Parkes, *Early English Clocks*, ACC, 1982, pp92, 109, 155 & 156, figs 114, 137, 138, 202, 203 & 204.  
Percy G. Dawson, *The Iden collection*, ADD, 1987, vol. 1, No 4, pp26 & 27.  
R.A. Lee, *The First Twelve Years of the English Pendulum Clock*, 1969, Exhibit No. 17, plates 48-52.  
F.H. Green *Old English Clocks*, 1931, page 2, plate 1.  
*The Passage of Time, An Exhibition of Timekeeping Through the Ages*, AHS Publications 1999, Exhibit No 17, page 14.

James Cowpe (or Coupe) appears to have led a fascinating life which probably started with him working for Edward East and ending with him working for King Louis XIV of France. He was living and working at a time of huge social change and horological progress and yet despite his obvious technical skill and success, this is the only clock known signed by him.

James Cowpe is listed in *Loomes: Lantern Clocks and Their Makers* (Mayfield Books, 2008) as having been made a Free Brother of the Clockmakers' Company in September 1654. In 1655 he took his own apprentice, Edward Worthington. By 1662 it is noted that he had "gone away". This date of departure gives us a very small time frame in which to place the production of this pendulum movement, i.e. 1658 - 1662, the first four years of pendulum production. Some 18 years later, in 1680, a 'Jacques Coupe' (his name having lost the 'w' in the French manner) is recorded in Paris as Clockmaker to King Louis XIV. It seems that the ambitious and obviously highly skilled Cowpe had migrated to France to pursue his career and steadily climbed his way to the top position for any foreign worker - servant to His Majesty. Loomes (op cit) illustrates a lantern clock, made in London circa 1680, but signed in French "Coop Anglois Horlogeur du Roy A Paris". At some point, James's son Edward joined his father in the workshop and in 1683 he followed in his father's footsteps and was also appointed Clockmaker to the King (it was common practise for the King to have more than one clockmaker at any one time). As the signature lacks a christian name, it is likely that this circa 1680 lantern clock was imported and sold jointly by them. To complete the family tradition, James's daughter, Elizabeth also rose to the position of clockmaker to the King, signing her work "Horlogeuse du Roi a Paris"

The style of this clock is almost identical to the work of Edward East (1602-1697) and even though no written record of this exists, it is highly likely that Cowpe underwent his apprenticeship in the East workshop. Although a Master was only allowed two apprentices at any one time, we know from Clockmakers Company records that these rules were often broken, particularly in busy workshops. East was a known Royalist and a Catholic and we know too, that some of his workshop had French origins or connections. The other major workshop of the time was that of Fromanteel, but this was considered as a largely Anglo-Dutch, Protestant environment. It is a fair assumption that Cowpe too, was a Catholic and that he may have called upon the French contacts in the East workshop to move more easily into the French court.

When he made this clock, John Cowpe was based in Ffox Hall - modern day Vauxhall - on the South bank of the River Thames, just along from Lambeth Palace. In 1216 an infamous Gascon mercenary and counsellor to King John, Falkes de Breaute married the widow of the Earl of Devon. He built a grand house - Faulkes Hall - on his newly acquired land and in so doing, gave the area the name which survives, albeit in a bastard form, to this day. The area is best known in history as the site of the pleasure gardens established at around the time of the Restoration of the Monarchy in 1660, precisely at the time that Cowpe was working there. The landscaped gardens, away from the crowded and polluted city centre, soon became a huge attraction where rich cosmopolitans would meet for rest and relaxation. John Evelyn visited "the New Spring Garden at Lambeth" in 1661 and described it as "a very pretty contrived plantation". It was this type of wealthy, fashion-conscious buyer that Cowpe hoped to attract.



# THE VEHMEYER COLLECTION

Lots 44 - 65



(detail) 46

‘From the earliest clocks onwards there has always been a very clear aesthetic component: clocks are very often things of beauty.’

H.M. Vehmeyer (1917 – 2008)



Harry Vehmeyer was born in Bussum in 1917 and from an early age developed a love of art and in particular a fascination for clocks. Educated by his father, a seasoned collector of art and antiques, he established friendships with Dutch collectors and dealers. If the urge to collect was inherited, then it was clearly in both the father's and son's DNA.

Vehmeyer read economics at Tilburg University and during this period, with modest resources, began slowly and steadily to acquire clocks, forming the core of the later collection.

In 1946 Harry married his wife Olga Dreesmann. They shared a love and passion for art and together they broadened their horizons and looked beyond just clocks. They settled in Vught (near 's-Hertogenbosch in the South of the Netherlands). Their house was large enough to accommodate not only their family, but also had ample space for their growing collection. At times the collection threatened to get out of hand, a situation exacerbated by the inheritance of a considerable number of clocks from the parental home in Bussum, adding significantly to the existing collection.

To increase his knowledge Harry Vehmeyer maintained friendships with well-known experts in the field. In addition he studied specialist horological literature in great detail and frequently visited dealers, fairs, museums and auctions. His energy and enthusiasm for the subject helped Mr. Vehmeyer to become extremely knowledgeable in the field. Over the years he improved the quality and range of the collection through prudent buying and selling. Ultimately this process resulted in one of the finest private European collections of horology.

After retirement he published the first overview of his collection titled *Antieke uurwerken, een familieverzameling*. Not long after this first publication Mr. Vehmeyer, under influence of his inner circle, was persuaded to write a revised and improved edition of his book. The end result was the highly respected international edition. Consisting of two volumes, clocks from the collection were categorised by country of origin, photographed and described in English. The result was the highly respected work 'Clocks. Their Origin and development 1320-1880', today widely regarded as a standard reference work for clocks.

Harry Vehmeyer passed away at the age of 90 in 2008 and his clocks were dispersed. However, the collection and his love of the subject continue to exist through his book.

Bonhams is proud to offer a selection of clocks from this collection. All clocks will be sold with a copy of the book *Clocks. Their Origin and development 1320-1880*.

Harry Vehmeyer said 'The genuine collector will always find time to go to a museum, antique shop, antiques fair or an auction, not only to widen his knowledge, but above all in the hope of finding that particular item which is lacking in his collection ... one can safely say that a collector never regards his collection as entirely complete and the craving can never be satisfied'.





Each of the 22 lots from the Vehmeyer Collection will be sold with a copy of 'Clocks. Their Origin and development 1320-1880'



44

**A LATE 16TH CENTURY FRENCH GILT BRASS CIRCULAR  
'TAMBOUR' TABLECLOCK**

Alphonse Greban

The drum case with moulded upper edge over the pierced and engraved strapwork sound fret over an engraved band depicting allegorical figures of the four elements, each within an oval cartouche, the detachable base engraved with a garland of fruit and foliage and signed to the interior 'Alphonse Greban' within a ribbon.

The 2.5 inch Roman dial with concentric 13-24 register and touch pieces. Fitted with a single blued steel hand and gilt alarm setting hand, the dial centre engraved with an allegorical figure holding an astrolabe and pointing to an armillary sphere.

The single gut fusee movement with verge balance escapement, spring barrel alarm train sounding on a bell mounted beneath the dial, the circular plates united by tapered pillars. The movement secured to the case via two rotating discs. *6cm (2.25in)*

**£6,000 - 9,000**

**€8,500 - 13,000**

**US\$9,100 - 14,000**

Literature: H.M. Vehmeyer, Clocks, Their Origin and Development 1320-1880, Snoeck 2004. Item F4.







45

**A GOOD LATE 16TH CENTURY GERMAN SILVERED AND GILT BRASS MONSTRANCE CLOCK**

Stamped "D\*S" and dated 1586

The circular case surmounted by a silver female figure, over the raised pierced silver sound fret mounted to the circumference of the case, supported on a socle with pierced and engraved strapwork volutes, in turn on the domed circular base with concentric bands of pierced and chased fruit foliage and masks within strapwork borders, raised on cherub feet.

The dated 2.5 inch Roman dial with concentric 13-24 Arabic register centred on the floral engraved silvered alarm disc and single blued steel hand. Dated 1586 below VI.

The two train spring barrel movement with verge balance escapement, stackfreed with 1-6 regulation dial to the hogs bristle regulation, the strike train with numbered countwheel mounted below the regulation dial, striking the hours on a bell mounted on the case. 27 (10.5)

**£6,000 - 8,000**

**€8,500 - 11,000**

**US\$9,100 - 12,000**

**Literature:**

G. Wijnen, L'horlogerie d'epoque Renaissance en France et en Allemagne, Paris 1890, pp240/241.

H.M. Vehmeyer, Clocks, Their Origin and Development 1320-1880, Snoeck 2004. Item G7.







46

**AN EXTREMELY RARE MID 17TH CENTURY GILT BRASS AND COPPER 'TURMCHENUHR' OF SIX MONTH DURATION WITH REMONTOIR, MOONPHASE AND CALENDAR**

Johan Sayller, Ulm

Surmounted by an urn finial, over the cupola with onion dome, containing the numbered silvered and gilt rolling moonphase, over the arcaded gallery concealing the bell, raised on corner pilasters over the splayed base, the sides and base chased with fruit and scrolls, raised on an ebony veneered splayed plinth and four turned brass feet.

The silvered Roman and Arabic dial numbered I-XII, then 13-24 read via blued steel hands, the reverse with subsidiary calendar dial with concentric date, month and deity registers, beneath the silvered strike indication dial.

The 6 month duration fusee movement with verge escapement and small internally mounted pendulum. The five wheel train with 3.5 inch long fusee powering the remontoir, mounted on a sub plate, via a high count pinion, the large spring barrel mounted in the base connected to the fusee via a substantial steel chain, with lead off arbours for the strike train and moonphase. *52cm (20.5in)*

**£70,000 - 90,000**

**€99,000 - 130,000**

**US\$110,000 - 140,000**

**Literature:**

K.Maurice, *Die deutsche Raderuhr*, Munich, 1976, Fig.143.

H.M. Vehmeyer, *Clocks, Their Origin and Development 1320-1880*, Snoeck 2004. Item G25.

Johann Sayller was born circa 1597 and died in 1668. He specialised in long duration clocks, a very similar clock with remontoir and spherical moon is illustrated in Maurice and Mayr, 'The Clockwork Universe', Washington DC 1980, page 225.





47

**A RARE AND INTERESTING LATE 17TH CENTURY DATED ENGLISH WEIGHT DRIVEN ALARM TIMEPIECE**

Henry Elliot, dated 1681

The rectangular case with steel top, bottom and back plates united by rectangular-section steel pillars, the side panels of plain brass pinned top and bottom. With four small brass weights.

The dial measuring 5.75 inches by 3.25 inches and boldly signed in uppercase lettering 'HENRY ELLIOTS' above the dial and 'FECIT 1681' below, the Roman chapter ring with double ring border, delicate half-hour markers and inner quarter hour track, the plain centre set with an alarm setting disc marked to the half hour.

The weight driven four-wheel going train with verge escapement mounted proud of the top plate, it's pendulum pivotted to the front on a steel cock set above the dial, the alarm train mounted inside the steel backplate and acting via a double-ended hammer on the bell above. 24cms (9ins) high.

£2,000 - 3,000  
€2,800 - 4,200  
US\$3,000 - 4,600

48

**AN EARLY 18TH CENTURY WINGED LANTERN CLOCK**

J. Windmills, London

The bellstrap surmounted by and raised on urn finials between foliate frets, the foremost engraved, over tapered pillars and turned feet, the rear of the case fitted with hoop and spikes, the doors fitted with glazed wings with applied engraved foliate mounts.

The 6.5 inch Roman dial with elaborate fleur-de-lis half hour markers, the centre signed above a foliate engraved border and Tudor Rose alarm setting disc.

The two train weight driven movement with verge escapement to an anchor shaped pendulum mounted between the frames, substantial hammer stop with shaped terminal, alarm mounted to the backplate and countwheel strike to the bell. 39cm (15.25)

£3,000 - 5,000  
€4,200 - 7,100  
US\$4,600 - 7,600

**Literature:**

H.M. Vehmeyer, Clocks, Their Origin and Development 1320-1880, Snoeck 2004. Item E17.



### A SECOND QUARTER OF THE 17TH CENTURY BRASS LANTERN CLOCK OF SMALL SIZE

Peter Closon Nere Hoborn Bridge Fecit

The bell stand with shaped lobes raised on shouldered urn finials, over the engraved arcaded opposed grotesque frets, tapered pillars, plain side doors and ball feet, the rear fitted with hoop and spikes.

The signed 5 inch Roman chapter ring with fleur-de-lis half hour markers bordering the centre engraved with flowers and foliage beneath the copperplate signature, fitted with a blued steel hand.

The two train weight driven movement re-converted to verge balance escapement, with faceted hammer stop and outside countwheel.  
*30cm (11.75in)*

£5,000 - 7,000

€7,100 - 9,900

US\$7,600 - 11,000

#### Literature:

G. White, English Lantern Clocks, ACC 1989 Figure III/28.  
H.M. Vehmeyer, Clocks, Their Origin and Development 1320-1880, Snoeck 2004. Item E3.

See illustration on page 3.



**AN EXCEPTIONALLY FINE AND RARE EARLY 17TH CENTURY GILT BRASS GERMAN AUTOMATA 'TURMCHENUHR'**

Stamped NS for Nikolaus Schmidt, Augsburg

The gilt brass case surmounted by the figure of a standing warrior, his right arm raised to hold a staff, his lowered left hand steadying a shield engraved with four eagles and the initials FGMC, on a circular turret-topped cupola with brickwork body, stepped castellations and four protruding cannon barrels at the cardinal points, eight urn finials over eight tapering columns, the cupola centred by the static figure of Diana encircled by two naked draped female attendants and the figure of Actaeon, his body partially metamorphasized, with the head of a stag, outside the cupola a huntsman and five woodland creatures rotate on the hour, all set above an arcaded ring with hour and alarm bell below, the corners set with four obelisk finials over reeded tapering corner columns framing panels of strapwork and foliate engraving, on stepped cast bases to a spreading cast base containing the quarter-hour bell, on turned feet.

The dials all of silver and comprising the following:  
the main dial with some original enamelling in blue and black to the Roman hours interspersed with simple line half-hour marks, the inner edge marked in Arabic 13-24, enclosing a decorated alarm setting disc, with single steel hand, all framed by a cast brass bezel over a smaller dial marked for the quarters with decorated centre and single steel hand. The rear dials with vestiges of green, red and yellow enamel decoration marking the position of the hour-striking and quarter-striking trains. The one-day duration movement wound from the rear and comprising

of steel square-section corner posts uniting steel top and bottom plates. The going train with brass barrel and fusee linked via a chain, with large steel balance wheel verge escapement with hog's bristle regulation affected by a pivoted lever mounted on the top plate. The hour and quarter striking trains each with a steel countwheel; the final quarter strike releasing the automata scene above. The alarm train wound from the right hand side and protected by steel plates crisply struck NS within a shield. *45cms (17.5ins) high.*

**£100,000 - 150,000**

**€140,000 - 210,000**

**US\$150,000 - 230,000**

**Literature:**

Sotheby's Art at Auction 1968/69, p.438. Sold 9th December 1968 from the Collection of Mr and Mrs Michael Travers.

Klaus Maurice, *Die deutsche Raderuhr*, Munchen, 1976, VOL II, p.26 and plate 131. Illustrated next to this clock is a similar design, modelled with a huntsman and animals, sold by Christies New York, lot 139, 28th October 1992.

H.M. Vehmeyer, *Clocks, Their Origin and Development 1320-1880*, Snoeck 2004. Item G14.









51

**A LATE 18TH CENTURY ORMOLU CARTEL CLOCK WITH TRIP REPEAT**

Roque, Paris, No.566

The circular case with ring handle to the applied ribbon tied rose bough, over a laurel wreath within a beaded border.

The signed 4 inch enamel Roman and Arabic dial with finely pierced gilt hands, beneath the ormolu bezel and convex glass.

The signed drum movement with flattened lower edges to the plates, verge escapement, silk suspension and rack strike to a single bell.  
*24cm (9.5in)*

£4,000 - 6,000

€5,700 - 8,500

US\$6,100 - 9,100

**Provenance:**

Acquired Kollenburg, Oirschot 1997



**AN EARLY 19TH CENTURY FRENCH ORMOLU FIGURAL CLOCK  
WITH LATE 17TH CENTURY STRIKING WATCH MOVEMENT**

Movement signed John Bushman, London

The case modelled as Hebe, the goddess of youth, carrying a staff over her shoulder holding a large tambourine, raised on an oval base with applied floral mount and four toupie feet.

The gold Roman and Arabic watch dial with fleur-de-lis half hour markers and signed centre with embossed lion and unicorn, set in an ormolu bezel.

The signed two train movement with fusee going train, verge balance escapement and pierced winged cock. The strike train with spring barrel striking on a bell.

£1,200 - 1,800

€1,700 - 2,500

US\$1,800 - 2,700

**Literature:**

H.M. Vehmeyer, Clocks, Their Origin and Development 1320-1880, Snoeck 2004. Item E78.





53

**A POSSIBLY UNIQUE LATE 17TH CENTURY GERMAN SILVERED AND GILT BRASS WEIGHT DRIVEN FOUR SIDED CLOCK OR 'SAULENUHR'**

Andoni Riebengart, Passau, dated 1674

Surmounted by gilt brass figure wearing a Phrygian cap and fur cape, raised on a splayed base, bordered by silvered strapwork frets between turned finials, forming a canopy over the bells within a silvered arcade with further strapwork frets and turned finials, over the rectangular case with four Doric corner pilasters bordering silvered panels each engraved with flowers and foliage, the foremost panel signed along the lower edge 'Andoni Riebengart Meister Stvck in Passaw Anno 1674'.

The four sides each with a dial, the primary dial with gilt Roman chapter ring, concentric minutes and quarters, age of moon and moonphase aperture, the centre engraved with a townscape, the right side with quarter strike indication, the rear dial with outer gilt Roman dial with concentric quarters (twice I to IIII), day indication and deity aperture, the centre engraved with a second townscape, the left side with I-XII hour strike indication.

The posted frame three train weight driven movement with verge escapement to a cow tail pendulum, the top and bottom plates united by four substantial knopped pillars, supporting six frames with finely wrought polished steel uprights for the hour and quarter countwheel detents, hammer springs and stops. *55cm (21.5in)*

**£40,000 - 60,000**

**€57,000 - 85,000**

**US\$61,000 - 91,000**

**Literature:**

J. Abeler, *Meister der Uhrmacherkunst*, Wuppertal, 1977, p.513.  
H.M. Vehmeyer, *Clocks, Their Origin and Development 1320-1880*, Snoeck 2004. Item G43.

**Provenance:**

Formerly in the Honegger collection, Oerlikon, Switzerland.

The four dials indicate that this clock would have originally have been freestanding on a purpose made plinth that concealed the weights. Vehmeyer notes that this is the only known surviving example of Riebengart's work and that the town represented may well be Passau.



54

**A FINE AND RARE MID 18TH CENTURY REPEATING,  
DUTCH-STRIKING EBONY MINIATURE TABLE CLOCK  
WITH EXHIBITION PROVENANCE**

Roger Dunster

The triple pad top case veneered in ebony on an oak carcass, surmounted by a small cast handle over an elaborate moulded cornice and brass-framed glazed side panels to a moulded base on block feet.

The 4 inch arched brass dial with silvered dial for rise and fall regulation in the arch flanked by pierced scroll spandrels over a silvered Roman and Arabic chapter ring with floating lozenge half hour marks enclosing a finely matted centre with mock pendulum and date apertures, with applied shaped nameplate and silvered Arabic alarm setting dial to the centre, each corner set with a scroll spandrel, a strike/silent lever set just above.

The movement united by five knopped pillars, with twin chain fusees, rack strike and verge escapement, the hours sounded in the Dutch manner, ie on the half hour and the hour on two bells of different tone, the backplate with a single line border framing a design of elaborate foliate scrolls centred by a bold signature set just above the pendulum holdfast bracket, the quarter repeat barrel and side brackets decorated in a similar manner. *28cms (11ins) high with handle raised.*

**£10,000 - 15,000**

**€14,000 - 21,000**

**US\$15,000 - 23,000**

**Literature:**

H.M. Vehmeyer, Clocks, Their Origin and Development 1320-1880, Snoeck 2004. Item LC98.

**Exhibited:**

Twee eeuwen uurwerken 1657-1857, Nederlands Goud-Zilver-en Klokkenmuseum, Utrecht, 1968, cat. No.13.

55

**AN EBONY VENEERED BASKET TOP TABLE TIMEPIECE WITH  
PULL QUARTER REPEAT**

The pierced foliate basket surmounted by a tied bud handle over the glazed side panels and gilt brass mounted door, raised on a shallow plinth base with claw feet, the 6 inch gilt brass dial with cherub spandrels, silvered Roman and Arabic chapter ring with half and half-quarter hour markers, matted centre and blued steel hands, the movement with shaped pillars, pull quarter repeat on two bells, the backplate engraved with beaded border and foliate corners centred on a spurious signature 'Henry Jones in the Temple' within a lambrequin.

**£3,000 - 5,000**

**€4,200 - 7,100**

**US\$4,600 - 7,600**



54



55

56 Y

**A LATE 17TH CENTURY FRENCH SILVER MOUNTED  
TORTOISESHELL RELIGIEUSE**

Jacques Hory, France

The top fitted with two suspension loops, surmounted by an arch with ebonised mouldings over the entablature and rectangular glazed door with silver foliate mounts, the sides decorated with breakarch tortoiseshell and ebonised panels, the interior veneered with olivewood panelling.

The 6.25 inch silver Roman and Arabic chapter ring with arrow half hour markers, pierced and engraved silver hands mounted on the velvet covered brass dial plate, with beaded winding aperture and engraved drapery lambrequin signed Jacques Hory, Paris.

The single train spring barrel movement with verge escapement, silk suspension, and cycloidal cheeks, the narrow rectangular plates united by four tapered baluster pillars. *35cm (13.75in)*

£4,000 - 6,000

€5,700 - 8,500

US\$6,100 - 9,100

**Literature:**

H.M. Vehmeyer, *Clocks, Their Origin and Development 1320-1880*, Snoeck 2004. Item F13.



57<sup>Y</sup>

**A LATE 17TH CENTURY DUTCH STRIKING HAAGSE CLOCK WITH LATER CASE AND DIAL**

Attributed to Van Ceulen the Elder

The tortoiseshell veneered and ebonised rectangular case surmounted by the broken pediment centred on an urn, raised on Doric pilasters, over the shallow plinth base and turned feet, with rosewood veneered interior decorated with a lignum vitae star.

The black velvet covered skeletonised dial with gilt Roman and Arabic chapter ring beneath cherub spandrels and over a calligraphy signature for Peter Visbagh, Hague, the centre of the dial fitted with four probably original subsidiary dials for date (top), half hour strike indication and month (left), hour strike indication, age of moon, twice twelve hour dial and moonphase (right) and day (bottom), the time read via pierced gilt hands.

The substantial two train spring barrel movement with silk suspension verge escapement, finned waisted pillars, floral pierced and engraved barrels, cut steel gates and elaborately pierced footed backcock and springs to the two outside countwheels striking on two bells, the hour bell mounted behind the pediment, the half hour below the movement on the dial plate. 56cm (22in)

£4,000 - 6,000  
€5,700 - 8,500  
US\$6,100 - 9,100

**Literature:**

H.M. Vehmeyer, *Clocks, Their Origin and Development 1320-1880*, Snoeck 2004. Item LC47.

**Vehmeyer writes:**

"The author found and acquired this clock at an auction in Zurich. The movement and dial with all its indications were original and in good condition, but the whole was contained in a Neuchateloise case without a signature. When the clock was restored in 1969, it was wrongly given the name of Pieter Visbach. The clock cannot but be attributed to Johannes van Ceulen: he is the only maker whose clocks are known to have a similar complex movement and a comparable dial with calendar and other indications. I refer to the Hague clock in the Nederlands Goud-, Zilver- en Klokken-museum in Schoonhoven (the Netherlands) and to the clock in the Hessisches Landesmuseum, Kassel (Germany), both made by Van Ceulen. The latter clock is fully described and shown in R. Plomp's *Spring-driven Dutch Pendulum Clocks 1657-1710*, Scheidam, 1979, pp.63 (colour plate), 92 and 93."





58

**AN IMPORTANT MID 17TH CENTURY GERMAN BRONZE MOUNTED EBONY TABLE CLOCK WITH VERTICAL SUNDIAL AND FLY-BACK HOUR HAND.**

Davidt Buschmann

The rectangular ripple moulded case flanked above and below by a shallow arch, the former with gilt cherub mount, the latter with an applied signature plaque, raised on the shoulders of a richly patinated cire perdue bronze figure of Atlas kneeling, mounted on the rectangular breakfront base with tapered sides, ripple mouldings and turned brass feet.

The rectangular 20cm x 19cm gilt brass dial with silvered Roman hour sector read via a blued steel fly-back hand, the centre engraved with signs of the Zodiac and degrees of latitude, beneath the pierced and engraved floral and foliate gilt brass gnomon, above three silvered subsidiary dials for deity (left) minutes and quarters (centre) and moonphase, date and age of moon (right), within stipple engraved floral borders and below the Sun emerging from clouds.

The signed lozenge shaped chain fusee movement with balance wheel verge escapement and hogs bristle regulation, over the numbered outside countwheel calibrated to strike on the hour then repeat the hour again after a further four minutes, the gate pierced and engraved with flowers and foliage with conforming decoration to the balance cock, the straight sided bell mounted in the brass rear door. 52cm (20.5in)

£50,000 - 70,000  
 €71,000 - 99,000  
 US\$76,000 - 110,000

**Literature:**

H. von Bertel, Zur Geschichte der Aequationsuhren-Entwicklung, Wien 1956  
 K. Maurice, Die deutsche Raderuhr, Munchen, 1976, Vol I, p.180.  
 J. Abeler, Meister der Uhrmacherkunst, Wuppertal, 1977, p.104.  
 H.M. Vehmeyer, Clocks, Their Origin and Development 1320-1880, Snoeck 2004. Item G31.

**Provenance:**

Formerly in the Antoine Feill collection, Hamburg.

A similar example with fly-back hours, gnomon and subsidiary dials can be found in the Kunst Historisches Museum, Vienna.







59

**A FINE AND RARE LATE 16TH CENTURY FRENCH GILT BRASS TABLE CLOCK WITH STAMPED MAKERS MARK MB**

Probably Mathieu Bachelet, Paris

The upright rectangular case surmounted by a bell and five matching finials, the bell cupola decorated with engraved strapwork over a pierced band, the cornice pierced with a repeating pattern, the right hand side panel set with a hinged door to allow sight of the fusee and decorated with a female torso below material swags, the rear panel with mythical creatures and scrollwork in the Renaissance manner, the left hand panel with a pair of satyrs adorning a Green Man figurehead, the front panel with a River God reclining on an upturned vessel. The underside decorated with a mythical bust within a wreath of foliage, with fruit and flowers to each corner, stamped for the maker MB.

The dial with silvered Roman chapter ring framing a centre with engraved sunburst on a turned ground and single blued steel hand.

The movement of two-tier construction using four baluster and four circular turned steel pillars, the strike train mounted at the base with spring barrel and internally cut countwheel mounted to the underside. The going train with verge foliot escapement and slender gut fusee. Wound through the base, the holes marked S (sonnerie) and M (movement).

Sold with a velvet-covered wooden wall bracket with key recess.  
15.5cms (6ins) high.

£15,000 - 25,000  
€21,000 - 35,000  
US\$23,000 - 38,000

**Literature:**

H.M. Vehmeyer, *Clocks, Their Origin and Development 1320-1880*, Snoeck 2004. Item F3.

Mathieu Bachelet settled in Paris in 1580 and may have been working earlier. He was married to Catharine Langellier and their daughter was baptized in 1577 in Saint-Severin.





**A FIRST QUARTER OF THE 17TH CENTURY GERMAN  
HEXAGONAL AUTOMATA TABLE CLOCK**

The hexagonal case with balustrade, stepped and moulded base raised on turned silvered feet, housing the silvered 1.5 inch dial and surmounted by a blackamoor in classical costume standing by a post supporting a laurel wreath and rotating quarter hour dial, bordered by four trees and a crouching figure (head and one tree lacking).

The three train quarter striking movement with verge balance escapement, with arbor leading to the heads of the figures and two trees, the larger two rotating side-to-side on the hour and the smaller on the quarter. *31cm (12in)*

£7,000 - 10,000

€9,900 - 14,000

US\$11,000 - 15,000

**Literature:**

H.M. Vehmeyer, *Clocks, Their Origin and Development 1320-1880*, Snoeck 2004. Item G19.





61 Y W

**AN EARLY 18TH CENTURY ZAANDAM WALL CLOCK  
WITH JAQUEMART**

Jan Koogies, Wormermeer

Surmounted by the naturalistically modelled jaquemart in contemporaneous costume holding a hammer in each hand, over two bells, within three cast frets the foremost with allegorical figures of Faith, Hope and Charity, upon the ebony case with deeply moulded entablature and open twist columns, mounted on the shaped rosewood backboard.

The signed 5 inch silvered Roman and Arabic chapter ring with brass hands, mounted on black velvet with applied cherub spandrels.

The two train weight driven Dutch striking movement with bifurcated brass wheelwork, verge escapement outside countwheel and alarm.  
*80cm (31.5in)*

**£4,000 - 6,000**

**€5,700 - 8,500**

**US\$6,100 - 9,100**

**Literature:**

H.M. Vehmeyer, Clocks, Their Origin and Development 1320-1880, Snoeck 2004. Item LC64.



62

**A FINE LATE 17TH CENTURY GILT BRASS MOUNTED EBONY TABLE TIMEPIECE WITH SLIDE QUARTER REPEAT AND EXHIBITION PROVENANCE.**

Thomas Tompion, Londini fecit, number 37

The caddy surmounted by a tied bud handle over applied cast gilt brass foliate mounts, complex entablature moulding and cast foliate sound frets to the glazed sides and door, raised on a shallow plinth base and pad feet, stamped '37' on both the upper rail and sill of the front door.

The 6.5 inch brass dial with cherub spandrels, line engraved border, matted centre and finely fettled blued steel hands, signed along the lower edge 'Tho Tompion Londini Fecit', the silvered Roman and Arabic chapter ring with cruciform half hour markers and five minute indication to the outer register.

The single train fusee movement with verge escapement on a knife edge, slide quarter repeat on two bells, the larger let into the backplate, the plates united by six substantial latched pillars, the backplate engraved with a symmetrical tulip pattern centred on the rectangular signature reserve. The under dial work with hour and quarter rack worked via two snails and faceted steelwork.

£120,000 - 150,000

€170,000 - 210,000

US\$180,000 - 230,000

**Literature:**

Evans, Carter, Wright, Thomas Tompion 300 Years, pages 596 and 598  
H.M. Vehmeyer, Clocks, Their Origin and Development 1320-1880, Snoeck 2004. Item E47.

**Provenance:**

Formerly in the Matthey collection.

**Exhibited:**

Twee eeuwen uurwerken 1657-1857, Nederlands Goud-, Zilver- en Klokkenmuseum, Utrecht, 1968, cat No.12.





63



64

63<sup>W</sup>

**A SECOND QUARTER OF THE 19TH CENTURY DUTCH OAK WALL CLOCK OR 'STAARTSCHIPPERTJE'**

The break arch hood with applied pilasters over throat moulding and pierced bracket, painted 5.5 inch Roman and Arabic dial with arcaded chapter ring, painted scroll spandrels and maritime scene to the arch, the two train weight driven posted frame movement with verge escapement to a short side-mounted pendulum, with outside countwheel strike to a bell. 61cm (24in)

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,800

**Literature:**

H.M. Vehmeyer, Clocks, Their Origin and Development 1320-1880, Snoeck 2004. Item LC108

64 W

**A SECOND QUARTER OF THE 19TH CENTURY DUTCH OAK WALL CLOCK OR 'STAARTSCHIPPERTJE'**

The architectural case with broken pediment and dentil moulding, over the break arch door with applied pilasters and fretted bracket, the frieze painted with figures and buildings. The 5.75 inch Roman and Arabic chapter ring with single brass hand, the steel dial painted with allegorical figures of the Seasons and two musicians in the arch. The two train weight driven movement with verge escapement, outside countwheel strike on a bell and rectangular plates united by four knopped pillars. 93cm (36.5in)

£1,200 - 1,800

€1,700 - 2,500

US\$1,800 - 2,700

**Literature:**

H.M. Vehmeyer, Clocks, Their Origin and Development 1320-1880, Snoeck 2004. Item LC 109.

65 W

**A MID 18TH CENTURY DUTCH WALNUT MINIATURE LONGCASE CLOCK WITH EXHIBITION PROVENANCE**

Jan Hendrik Spiering, Amsterdam

The hood with arched pediment centred on a shell over the pierced scroll fret and break arch door with applied pilasters and wooden side frets, the trunk with canted corners, shaped door and shaped base with deep mouldings.

The signed 7.5 inch brass dial with silvered arcaded Roman and Arabic chapter ring, painted spandrels depicting the seasons and moonphase to the arch, the matted centre with calendar and day/deity apertures, each with an engraved scroll border.

The small two train weight driven movement with anchor escapement, alarm and rack strike on a bell, the rectangular plates united by four knopped pillars. 130cm (51in)

£2,500 - 3,500

€3,500 - 5,000

US\$3,800 - 5,300

**Literature:**

J. Zeeman, De Nederlandse staande klok, Zwolle, 1996, P.101, plate 86.  
Tardy, La pendule française, VOL.3, Paris, 1981, p.262.  
H.M. Vehmeyer, Clocks, Their Origin and Development 1320-1880, Snoeck 2004. Item LC86.

**Exhibited:**

Hoe laat was het? Het Nederlandse uurwerk, Museum Willet-Holthuysen, Amsterdam, spring 1956, cat No.130.



**OTHER  
PROPERTIES**



66 <sup>W</sup>

**A LARGE LATE 19TH CENTURY FRENCH PATINATED SPELTER TORSION CLOCK**

Retailed by J. Pratt, Comptoir General, Paris

The female figure standing in a contraposto pose wearing classical robes, her hair elaborately modelled, set on a circular base with gadrooned and laurel mouldings, her raised arm supporting the 95cm pendulum rod terminating in the large spherical bob, with applied Roman numerals and pierced gilt hands, the two train drum movement with anchor type escapement actuated by the torsion of the pendulum rod, striking the hour and half via an outside countwheel to a large bell. 123cm (48.5in)

£5,000 - 7,000

€7,100 - 9,900

US\$7,600 - 11,000

Similar clocks are discussed in Robert's 'Mystery, Novelty and Fantasy Clocks', Schiffer 1999, chapter 11.



**A GOOD LATE 19TH CENTURY FRENCH TWIN-HANDED SQUARE-DIALLED MYSTERY TIMEPIECE**

Robert Houdin, Paris.

An example of his fifth series, surmounted by a vacant cartouche and foliate scrolls along the upper edge of the 5.5 inch square frame with cast border, mounted on a reeded base with foliate decoration to a circular silvered and ebonised socle, the glass dial with gilt Roman and Arabic numerals, with matching pierced and counter-poised hands, the spring driven movement wound through the base with lever platform escapement. 35cms (13.75ins) high.

£6,000 - 8,000

€8,500 - 11,000

US\$9,100 - 12,000

Throughout Jean Eugène Robert-Houdin's life, the magical and the mechanical were always deeply intertwined. We see this dichotomy best expressed in his famous stage acts such as "The Marvellous Orange Tree" and his unique horological designs.



Born into a family of clockmakers in 1805, young Jean Eugène was a lover of the mechanical arts, especially automatons and soon began an apprenticeship under his cousin Jean Martin Robert. Soon after, Jean Eugène began to work for Noriet, a prominent clockmaker in Tours and it was here that he met the famous conjurer Giovanni Torrini. After moving to Paris to start a comedy company, Jean Eugène met his future wife, Joséphe Cécile Egaltine Houdin, a daughter of the famous clockmaker, Jacques-François Houdin, who had studied under the tutelage of the great Abraham Louis Breguet. After their marriage, Jean Eugène changed his last name to "Robert-Houdin," and with this change came a great rebirth for the artist whose career as both an illusionist, inventor and horologist soon soared to incredible heights.

This rare clock is part of his fifth series of clocks which was developed to further perplex his clients. The secret of the third and fourth series of circular dial clocks was known, so his response was to create a square version that could clearly not operate in the same way. The new design still used sheets of glass to drive the hands, which was achieved by minute oscillations via a cam and rod, rather than the rotation of the glass sheet via a toothed rim.

Throughout the 1840s and 50s, Robert-Houdin's celebrity grew as he performed private shows for Queen Victoria at Buckingham Palace and exhibited his inventions at the Universal Exposition of 1855. He passed away from pneumonia on June 13th, 1871, aged 65.

Today, Robert-Houdin is considered the father of modern magic and a French national hero. Perhaps the most famous tribute to the master illusionist was another young showman's decision to change his name from Ehrich Weiss to Houdini.

**A RARE LATE 19TH CENTURY FRENCH MARBLE  
AND ENAMELLED AND GILT BRONZE BRAS EN L'AIR  
MYSTERY CLOCK**

The time indicated by the outstretched arms of a classically robed female standing within a champlévé enamel arch and pointing to enamel hour and minute sectors, raised on a verdi antico marble base concealing a timepiece movement with platform escapement and motion work consisting of hour and minute snail cams linked by rods to the figure's arms. 42cm (16.25in)

£8,000 - 12,000

€11,000 - 17,000

US\$12,000 - 18,000

A similar example is illustrated in Robert's 'Mystery, Novelty and Fantasy Clocks', Schiffer 1999, page 93.





69<sup>W</sup>

**A MID 18TH CENTURY EBONISED QUARTER CHIMING TABLE CLOCK**

John Anderton, London

The inverted bell top case surmounted by a brass handle over gilt wood mouldings, glazed side panels and break arch door with gilt frets, raised on shallow plinth base and later bracket feet, the signed seven and a quarter inch brass dial with silvered Roman and Arabic chapter ring, with subsidiary regulation and strike/silent dials to the foliate engraved arch, below an applied signature plate, the matted centre with mock pendulum and calendar apertures, the three train fusee movement with verge escapement, rise and fall regulation, chiming the quarters on six bells and striking on a seventh, the backplate engraved with foliate scrolls and strapwork centred on the copperplate signature. 59cm (23in)

£4,000 - 6,000  
 €5,700 - 8,500  
 US\$6,100 - 9,100

70

**A SECOND HALF OF THE 18TH CENTURY EBONISED TRIPLE PAD TOP TABLE CLOCK WITH ALARM AND HOUR REPEAT**

Abel Panchaud, Oxford Street

The case with brass handle on the central pad over a well moulded cornice, arched glazed side panels and moulded base raised on ogee brass bracket feet, the 6.5 inch arched brass dial with strike/silent subsidiary dial over a Roman and Arabic chapter ring, the polished centre with alarm setting dial and date aperture, the five pillar movement with verge escapement rack striking on a bell, the alarm sounded via a double-ended hammer, the backplate engraved with elaborate ribbons and scrolls of foliage. 45cms (1ft 6ins) high

£3,000 - 5,000  
 €4,200 - 7,100  
 US\$4,600 - 7,600



71

**A MID 18TH CENTURY EBONISED TABLE CLOCK WITH MOONPHASE INDICATION**

James Smith, London

The bell topped case with handle and four cone finials over circular and shaped side frets, on a plinth base with applied swags and brass ogee bracket feet, the 7.75inch arched brass dial with rotating painted moonphase in the arch over a Roman and Arabic chapter ring, matted centre with shaped recessed signature plaque and chamfered date aperture, with original hands, the twin gut fusee movement now with anchor escapement rack striking on a bell, the backplate centred by an engraved Pelican chick amongst foliate scrolls. 53cms (21ins) high.

£3,000 - 4,000

€4,200 - 5,700

US\$4,600 - 6,100



72

**AN INTERESTING FIRST HALF OF THE 18TH CENTURY EBONY VENEERED TABLE CLOCK**

Thomas Finch, London

The inverted bell top with turned handle and four cone finials over rectangular and shaped side glazed panels to a moulded base on ogee bracket feet, the 7.75 inch arched brass dial with wide stylised wheatear border (the border running horizontally below the arch in the early manner), with strike/silent in the arch over a silvered Roman and Arabic chapter ring with half-quarter marks and floating fleur de lys half hour marks, the matted centre with chamfered date aperture, mock pendulum aperture and additional (inoperative) strike/not strike lever, the twin fusee movement with thick plates united by five knopped and finned pillars with verge escapement and rack strike on a bell, the backplate with matching wheatear border framing an elaborate series of foliate scrolls, a basket of fruit and the uppercase signature within a scroll cartouche. 51cms (20ins) high

£1,800 - 2,500

€2,500 - 3,500

US\$2,700 - 3,800



73<sup>W</sup>

**AN IMPRESSIVE LATE 17TH CENTURY ARABESQUE SEAWEED  
MARQUETRY LONGCASE CLOCK**

Richard Bockett, London

The caddy top surmounted by three ball and spire finials over three-quarter and quarter columns, the trunk door inlaid with intricate patterns of symmetrical stipwork and foliate scrolls, centred by a circular brass lenticle, on a matching base with kickboard, the 12 inch square brass dial with cherub and crown spandrels interspersed by foliate engraving, signed low on the silvered Roman and Arabic chapter ring with cross half-quarter marks, matted centre, ringed winding squares and decorated chamfered date aperture, the movement with five knopped and finned pillars and inside countwheel strike on a bell. *245cms (8ft) high.*

£8,000 - 12,000

€11,000 - 17,000

US\$12,000 - 18,000



74 W

**AN IMPRESSIVE MID 18TH CENTURY CHINOISERIE AND FAUX-TORTOISESHELL LACQUERED LONGCASE CLOCK**

Edward Faulkner, London

The caddy top with twin giltwood finials over pierced giltwood frets and brass-mounted Doric columns over a long door with lenticle raised on a tall base with double apron, decorated all over with chinoiserie figures amid flowering trees and rockwork on a faux-tortoiseshell ground, the 12 inch brass dial signed in a boss in the arch over the silvered Roman and Arabic chapter ring with floating fleur de lys half-hour marks, with matted centre with subsidiary seconds, ringed winding squares and chamfered date aperture, the twin weight driven movement with five knopped and finned pillars, anchor escapement and inside countwheel strike on the bell. 245cms (8ft) high.

£4,000 - 6,000

€5,700 - 8,500

US\$6,100 - 9,100

The rear of the dial carries various restorers marks including April 12th 1809, 1883 and 1930.

75

No lot

76<sup>Y</sup>

**AN INTERESTING EARLY 19TH CENTURY ROSEWOOD TRAVELLING TIMEPIECE WITH VISIBLE LEVER ESCAPEMENT**

John Todd, Glasgow

The chamfer top case of rich colour and with long glazed side panels on a plinth base with squat brass bun feet, the 3.5 inch rectangular one-piece arched silvered dial with an aperture to the arch revealing the monometallic three-arm balance and English lever escapement, over the Roman dial and blued steel hands within an engraved pattern of flowing foliate scrolls, the single chain fusee movement with four turned pillars and maintaining power.

*23cms (9ins) high.*

£2,000 - 3,000  
€2,800 - 4,200  
US\$3,000 - 4,600

77

**A MID 19TH CENTURY EBONISED MANTEL TIMEPIECE**

Barraud & Lund, Cornhill, London no. 1490

The triangular pediment over a moulded entablature, bevelled glass side panels and plinth base with fielded panel and four brass bun feet, the signed 3.5 inch silvered Roman dial with engraved foliate scroll spandrels and blued steel moon hands, within a silvered sight ring, the robust single chain fusee movement with anchor escapement, stirrup pendulum and pendulum lock signed and numbered to the backplate. *24cm (9.5in)*

£2,000 - 3,000  
€2,800 - 4,200  
US\$3,000 - 4,600

78<sup>Y</sup>

**A SECOND QUARTER OF THE 19TH CENTURY BRASS-INLAID ROSEWOOD STRIKING CLOCK OF SMALL SIZE**

Haley & Son, London

The case with pointed arch and canted front corners with brass inlay, the sides with brass-framed conforming glazed panels, on a shaped base with ripple moulding, the 3 inch gilt dial with engine turned ground, the strike/silent subsidiary set in a trefoil arch over a Roman chapter ring with engine turned centre, the twin chain fusee movement with shouldered plates, deadbeat escapement and rack strike on a bell. *24cms (9.5ins) high.*

£2,000 - 3,000  
€2,800 - 4,200  
US\$3,000 - 4,600



76

77

78



79



80



81

79<sup>Y</sup>

**A THIRD QUARTER OF THE 19TH CENTURY ROSEWOOD MANTEL CLOCK**

French, Royal Exchange, London

The rectangular case surmounted by an ogee arch over glazed side panels, the arched door between canted corners with volute scrolls and raised on a stepped base, the 3 inch gilt Roman dial with strike/silent above XII, moon hands and engine turned centre, the mask cast and engraved with foliate scrolls, the signed two train chain fusee movement with anchor escapement and rack strike on a bell, stirrup pendulum and pendulum lock, the arched plates united by five tapered pillars. 24cm (9.25in)

£2,000 - 3,000  
 €2,800 - 4,200  
 US\$3,000 - 4,600

80

**A GOOD FIRST HALF OF THE 19TH CENTURY BURR WALNUT TRAVELLING ALARM TIMEPIECE**

Clerke, London

The rectangular case surmounted by a foliate-cast handle over bevelled glazed panels to an ogee base on a tall plinth, all veneered in lively burr figuring, the 3.75 inch signed circular Roman dial with minute band and blued steel hands framed by a silvered sight ring within the locking brass bezel, the rectangular movement with tapering turned pillars, the going train with maintaining power to the chain fusee and terminating in a large platform with cut and compensated bimetallic balance with chamfered edge to the platform, the alarm train with spring barrel and set via a silvered chapter ring and blued steel hand mounted on the backplate and sounding on a T-shaped hammer on the bell mounted below. 27cms (10.5ins) high.

£4,000 - 6,000  
 €5,700 - 8,500  
 US\$6,100 - 9,100

81

**A GOOD MID 19TH CENTURY WALNUT STRIKING TRAVELLING CLOCK**

Viner & Co., London

Surmounted by a crisply cast and chiselled faceted handle with mythical creature uprights over bevelled glass panels and a plinth base on adjustable brass bun feet, the rectangular gilt dial measuring 5.25 inches by 4 inches within a sight ring, the polished Roman chapter ring and blued steel hands set against an elaborately engraved panel of flowers and foliate scrolls on a crosshatched background within a scroll border, the twin chain fusee movement with anchor escapement rack striking on a coiled blued steel gong, the backplate signed. 30cms (12ins) high.

£4,000 - 6,000  
 €5,700 - 8,500  
 US\$6,100 - 9,100

**A GOOD LATE 19TH CENTURY FRENCH GILT AND PATINATED BRONZE MANTEL CLOCK**

Raingo Freres

The case surmounted by a reclining boy admiring a butterfly on a naturalistic outcrop cast with flowers and a drape, the gilt base elaborately cast with foliate scrolls and floral festoons, the signed 3.75 inch enamel Roman and Arabic dial with pierced gilt hands, the twin train movement with Brocot type suspension and outside countwheel strike on a bell, with the makers stamp. *38cms (15ins) high.*

£2,000 - 3,000

€2,800 - 4,200

US\$3,000 - 4,600



**A FINE EARLY 19TH CENTURY FRENCH ORMOLU AND BLACK MARBLE MANTEL CLOCK**

The 3 inch enamel Roman and Arabic dial set within a case set with a maiden and playful spaniel, on claw and ball feet to the rear and supported by a swan at the front, all set on a shaped base with applied casts of shells, Satyr's heads and twin Capricorn mounts, on toupie feet, the spring driven twin train movement with silk suspension and outside countwheel strike on a bell. 33cms (13ins) high.

£4,000 - 6,000

€5,700 - 8,500

US\$6,100 - 9,100



### A MID 18TH CENTURY FRENCH QUARTER STRIKING BOULLE-INLAID MANTEL CLOCK WITH DE BETHUNE'S ESCAPEMENT

Julien Le Roy, Paris

The cartouche case surmounted by a cockerel over a tapered caddy, with applied ormolu foliate mounts to the corners, raised on conforming feet, the shaped door with ormolu frame and fruiting tree, the surfaces decorated with contra-partie brass and polychrome horn boule-work, the signed 4 inch enamel Roman and Arabic dial with off-set winding holes and gilt hands, the signed two train spring barrel quarter striking movement with de Bethune's escapement, silk suspension and outside countwheel strike on two bells, the arched plates united by five tapered pillars. 29cm (11.5in)

£2,000 - 3,000

€2,800 - 4,200

US\$3,000 - 4,600



Julien Le Roy (1686-1759) was regarded by his contemporaries, as perhaps the most influential horologist of his era. He was a superb craftsman as well as a scholar who contributed the section on horology to the Encyclopédie. He was eulogised by Voltaire as the man responsible for the 18th century preeminence of French clock making. Born in Tours and trained by his father, Le Roy arrived in Paris around 1700. He is generally thought to have served as journeyman to the Parisian horologist, Charles Le Bon. Le Roy received his freedom in 1713, and shortly after set up a workshop in the rue de Harlay, off la place Dauphine, where the most eminent 18th century Parisian clockmakers also worked.

In 1739, Julien Le Roy was appointed valet de chambre, horologer du Roi, and granted premises in the Louvre, which he maintained in addition to his atelier in the rue de Harlay. Le Roy's son Pierre (1717-1785) succeeded his father and devoted the latter part of his career to the Longitude problem and the development of marine timekeepers. This movement has an example of the rare Chevalier de Bethune's escapement. Introduced in the 1720's and described by Antoine Thiout in his 1741 *Traité de l'Horlogerie*. Its popularity among French makers was brief. Consisting of two separately pivoted, but linked pallets, it is both difficult to make and less reliable than the anchor escapement. However, it was favored by LeRoy who frequently employed his own version of the escapement.

This clock was repaired by the George Daniels workshop, 21 Thornsett Road in 1967 listing re-bushing of the strike train, repairing of pivots and replacement of two main-springs.



**A FINE AND RARE MID 18TH CENTURY TRAVELLING ALARM TIMEPIECE WITH SILENT ESCAPEMENT, IN THE ORIGINAL MAHOGANY TRAVEL CASE**

Vigne, London

The 7 inch shallow arched one-piece silvered dial signed above the Roman and Arabic chapter, with matching blued steel hands and central alarm setting dial, the single gut fusee movement with four adjustable brass feet, twin rear spikes and a hanging hook, secured to the screwed-on top plate over protective sliding internal doors, the plates united by four heavy knopped pillars, the silent escapement with gut pallets acting on an anchor-type 'scape wheel, with T-bar pendulum, but sounding the alarm on a double-ended steel hammer to the bell mounted above (the bell cast with the makers mark I\*D), the movement backplate repeat signed 'Vigne, London'.

Contained within the original mahogany travelling case, mounted with a pair of reeded handles to the sides, the front door and upper lid both hinged and lockable (keys now absent) with shaped glazed front door and solid rear door to access the alarm barrel. 23cms (9ins) high, the outer case. 28.5 (11ins) high.

£3,000 - 5,000

€4,200 - 7,100

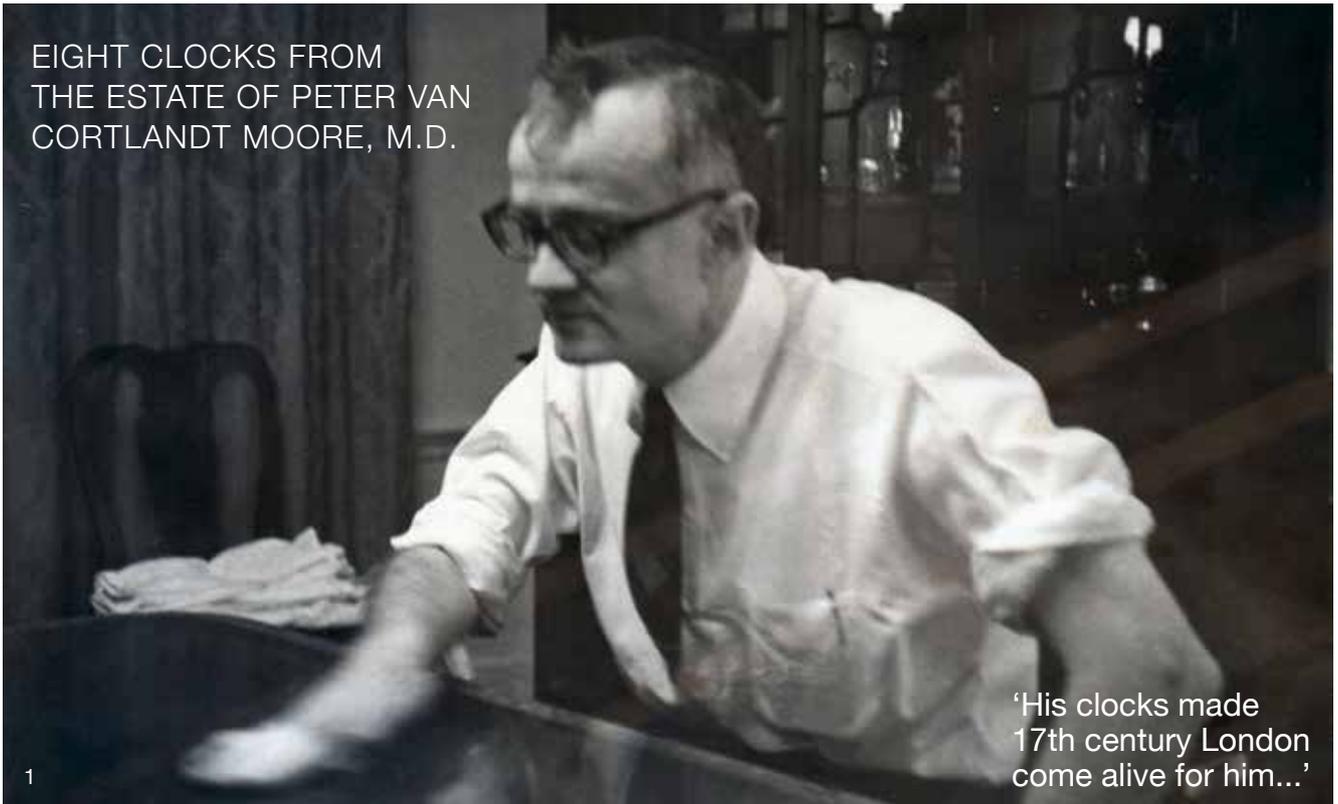
US\$4,600 - 7,600

A Ferdinando Vigne is listed as working in Charing Cross from about 1750, he died in 1763. A Francis Vigne is also listed as working before 1764, and is probably the same man.

The one piece silvered shallow arch dial is typical of the third quarter of the 18th century. With its spring driven movement, silent escapement, alarm and protective, lockable case this clock could be seen as the ultimate travelling companion.



EIGHT CLOCKS FROM  
THE ESTATE OF PETER VAN  
CORTLANDT MOORE, M.D.



1

‘His clocks made  
17th century London  
come alive for him...’



2

Peter van Cortlandt Moore was born to an old New York family and raised in Manhattan. His attendance at Gordonstoun inspired a life-long interest in English Decorative Arts. During World War II, Dr. Moore was in the American Field Service Ambulance Corps in France, with Unit 38 in North Africa and Italy, and in the reactivated French section in France and Germany. He had a harrowing escape from the Nazis north of Paris in 1940 when his unit was scattered during a German attack. His mode of escape was the Parisian subway, which he used to rejoin his unit south of the city. His service included time in Yemen, Egypt, Palestine and Syria. After the War he took a degree in English Literature from Columbia University in New York, and went on to Medical Degree at the University of Virginia. His abiding interest was in late 17th and early 18th century English antiques, but his special passion was for his clocks. His daughter speaks of the weekly Sunday ritual: “He slowly, methodically and most reverently, wound his clocks on Sunday mornings. His clocks made 17th century London come alive for him and he envisioned and thought about the entire panorama of its history, from the very best of it all, the great scientific advances, to its lows as well.”

*“I met Dr. Moore in 1970. My Father had written me about this charming man who had “...bought quite a good barometer.” He wanted to send one of the men down to Washington with the barometer on the train. Could I meet the fellow, collect the barometer and carefully deliver it to Dr. Moore? Upon arriving at his house, Dr. Moore invited me to sit down and chat. He was a gentle man with an old-fashioned courtly manner with short flashes of dry humour. I spent a most delightful afternoon with him and became fascinated in seeing his collection. We immediately enjoyed each other and I was invited back for a Sunday lunch, where this experience was duly repeated and filled with all sorts of stories about the history of each maker, the history of London, the development of late 17th century clock-making, and the like. I was fascinated, intrigued and captivated. The two visits inspired me to join my father and become an antiques dealer myself. After all this time, and many years of blissful enjoyment, I know he would be most pleased to see these clocks return to the London market, where he so happily originally acquired them almost 50 years ago.”*

Christian Jussel  
Stonington, Connecticut

1. Peter Van Cortlandt Moore polishing furniture c.1965.  
2. Aboard George Henry Warren's yacht, Newport.

86 \*

**A GOOD MID 18TH CENTURY MAHOGANY QUARTER REPEATING TIMEPIECE WITH SILENT ESCAPEMENT**

Delander, London

The inverted bell top with brass handle and filet, over the brass lined break arch door and glazed side apertures, raised on a shallow plinth base and moulded block feet, the signed 4.75 inch brass dial with silvered Roman and Arabic chapter ring, foliate spandrels and subsidiary regulation dial to the arch, the matted centre with calendar and mock pendulum apertures, the single gut fusee movement with silent verge escapement, rise and fall regulation and pull quarter repeat on three graduated bells via a sliding hammer block, the plates united by five knopped pillars, the backplate with steel pendulum holdfast and bold signature 'Delander, London'. 38cm (15in)

£8,000 - 12,000

€11,000 - 17,000

US\$12,000 - 18,000

**Provenance:**

Purchased from R.A.Lee, 15 April 1975. Lee had bought it privately.





87 \*

**A VERY FINE AND RARE FIRST HALF OF THE 18TH CENTURY BURR WALNUT QUARTER REPEATING TIMEPIECE**

David Hubert, London

The inverted bell top case with central handle over a moulded cornice, the sides with arched glazed panels, on a moulded plinth base on block feet, the front door with silk backed quadrants, the five inch arched brass dial with subsidiary dial in the arch to activate the rise and fall regulation over unusual cast spandrels, with silvered Roman and Arabic chapter ring enclosing the finely matted centre with applied name plaque and well finished apertures for the mock pendulum and date, with blued steel hands, the movement with gut (now wire) fusee to a verge escapement with rise and fall regulation, repeating the hours and quarters on two bells and hammers via a cord to the side, the plates united by five knopped pillars, the backplate boldly signed in the centre amid a pattern of flowing foliate scrolls within a single line border, the quarter repeat spring and side brackets also engraved. 40cms (16ins) high

£8,000 - 12,000

€11,000 - 17,000

US\$12,000 - 18,000

**Provenance:**

Purchased from R.A. Lee 28 June 1978.

Two David Huberts, father and son were working simultaneously in London in the first half of the 18th century. David Senior was from La Rochelle in France and became Free of the Clockmakers Company in 1714. He worked until the mid 1740s and was succeeded not by his son, but by a Joseph Barnes. David Hubert Junior was apprenticed in 1727 but is unheard of after 1737.

The choice of burr walnut veneers in the current lot is particularly fine, with lively figuring and rich colouring.



88 \*

**A GOOD EARLY 19TH CENTURY BRASS-BANDED,  
EBONISED ALARM TIMEPIECE**

Grimalde & Johnson, Strand, London

The bell top break arch case surmounted by a brass handle and mouldings over the brass lined door and side apertures, raised on a shallow plinth base with brass toupie feet, the signed 4 inch silvered Roman dial with moon hands, alarm setting disk and signature to the arch, the signed chain fusee movement with anchor escapement and alarm sounding on a bell, the stirrup pendulum locked via a knurled nut. 31cm (12in)

£4,000 - 6,000

€5,700 - 8,500

US\$6,100 - 9,100

**Provenance:**

Purchased from Arthur Ackerman & Son, Inc, New York, 1 August 1968.

The partnership of Grimalde and Johnson are well respected for their series of small ebonised clocks and timepieces, often with an alarm feature. Perhaps the stand out design feature is the stirrup-shaped gilt brass handle that surmounts their small cases. The design of the current lot is one of the most iconic of the late Regency period and is instantly recognisable as one of their own, much in the same way as are Vulliamy's marble and lion drum clocks.

A similar example by Johnson was sold in these rooms 17 June 2003.





89 \*

**A VERY FINE AND RARE QUARTER CHIMING AND REPEATING  
PADOUK TABLE CLOCK OF SMALL SIZE**

Godfrey Poy, London

The inverted bell top with brass mouldings and five ball and spire finials over side handles and arched sound apertures protected by the original pierced and engraved sound frets depicting a floral urn amid scrolls and a wheatear border, the base further set with a wide brass band to ogee bracket feet, the 5 inch arched brass dial signed in a silvered boss over the silvered Roman and Arabic chapter ring with lozenge half-quarter marks, the finely matted centre with chamfered date and mock pendulum apertures, the triple gut fusee movement with rectangular plates united by knopped and ringed pillars, with verge escapement on a knife edge, the brass rod terminating in an engraved octagonal rating nut numbered 1-8, rack striking the hour on a single bell and the quarters on a run of six bells and hammers, the backplate centred by an engraved basket of fruit framed by symmetrical foliate scrolls and a single line border, the side brackets and cock also engraved, with cord to the side to repeat the hours and quarters at will. *41cms (16ins) high.*

£18,000 - 25,000

€25,000 - 35,000

US\$27,000 - 38,000

**Provenance:**

Purchased from R.A. Lee, 12 July 1971.  
Sotheby's 8 November 1968.

Godfrey Poy worked in at least three addresses in the centre of fashionable London from 1718 to 1753 which included Pall Mall 1742-47 and Haymarket in 1753. His work was sometimes exceptional - as in the current lot - Barder (The Georgian Bracket Clock, ACC 1993) illustrates "A very fine musical clock with an ebonised case, brass mounts and engraved brass sound frets. Circa 1740."



90 \*

### A LATE 17TH CENTURY BASKET TOP EBONY TABLE CLOCK

Benjamin Wright, London

The repousse brass basket with cherubs amongst foliate scrolls and centred by a floral swag, with tied bud handle and four finials over a moulded cornice, the sides with rectangular glass panels on a moulded base and brass turned feet, the front door with applied escutcheons and floral swags, the 6.5 inch square gilt brass dial with winged cherubs head spandrels framing the silvered Roman and Arabic chapter ring with bold Roman numerals and elaborate half hour markers encircling the finely matted centre with decorated date aperture, the movement with rectangular plates united by five knopped and ringed pillars, twin gut (now wire) fusees driving a verge escapement with knife edge, steel rod and brass pear-shaped bob, the hourly rack strike acting on a bell, the quarter repeat system using three bells and hammers, the backplate framed by a single line border and signed in a foliate cartouche to the centre Benjamin Wright, London within a symmetrical pattern of foliage and flower heads, with steel pendulum holdfast. 38cms (15ins) high.

£6,000 - 8,000

€8,500 - 11,000

US\$9,100 - 12,000

#### Provenance:

Purchased from Arthur Ackerman & Son, Inc, New York, 24 January 1966.

Benjamin Wright was born in 1664, the same year as John Vanbrugh the great architect of the Baroque era. In April 1678 he was apprenticed to Abraham Prime, receiving his Freedom in July 1685. (See Loomes 'Clockmakers of Britain 1286-1700', Mayfield Books 2014). He died circa 1710, after which his widow Mary took on George Wright as an apprentice.





91 \*

### **A FINE EARLY 18TH CENTURY QUARTER REPEATING WALNUT MARQUETRY INLAID TABLE CLOCK**

Francis Still, London

The case inlaid all over, including the mouldings to the caddy, cornice and base, surmounted by a cast foliate-bud handle on a block over four urn finials, the sides set with straight-sided arched glazed panels, the moulded base on squat brass bun feet, the 6.75 inch square gilt brass dial framed by four boldly cast winged cherubs head spandrels, the strike/not strike lever set over the silvered Roman and Arabic chapter ring with 'cross' half-quarter marks, minute band and inner quarter hour track with fancy half hour marks, the finely matted centre with shaped mock pendulum aperture revealing the silvered and engraved mock pendulum and the signature plate, the chamfered date aperture with elaborate scroll engraved border, the twin gut (now wire) fusee movement with verge escapement on a knife edge with brass rod and pear shaped bob, rack striking the hours on a bell and repeating the quarters on a run of four bells and hammers on activation of the repeat cord to the right hand side, the crisply engraved backplate with single line border enclosing a symmetrical pattern of flowing foliate scrolls framing a cartouche signed for the maker, Fran. Still, London, the outside clicks with blued steel springs. 40cms (16ins) high.

**£20,000 - 30,000**

**€28,000 - 42,000**

**US\$30,000 - 46,000**

#### **Provenance:**

R.A.Lee.

Christies 6 April 1969.

#### **Literature:**

Dawson, Drover and Parkes, *Early English Clocks*, Woodbridge 1982, plate 689. For a full discussion of marquetry clock cases, see Robert Donaldson, *English Marquetry Table Clocks*, *Antiquarian Horology*, June 2009, p499-516.

Francis Still was apprenticed to Robert Halstead in 1691 and gained his Freedom in 1699. He worked on his own account from 1699 to 1710.





92 \*

**A 17TH CENTURY OLIVEWOOD TABLE CLOCK WITH LATER BRASS MOUNTS**

Sam Davis, London

The cast brass basket over four urn finials and a moulded cornice, the sides cut with rectangular apertures protected by pierced brass panels, on a moulded base and claw feet, the 6.25 inch square brass dial with winged cherubs head spandrels framing the silvered Roman and Arabic chapter ring with elaborately detailed minute band of dots and 'snowflakes', with fancy half hour markers, finely matted centre, ringed winding squares and chamfered date aperture, the movement with five knopped and ringed pillars with twin gut (now wire) fusees to a later anchor escapement rack striking on a bell, the backplate set with outside clicks and blued steel springs, the wide wheatear border framing an engraved twin-handle urn of flowers. 36cms (14ins) high.

£6,000 - 8,000

€8,500 - 11,000

US\$9,100 - 12,000

**Provenance:**

R.A. Lee 14 December 1966.

Percy Dawson 4 August 1965.



93 \*

**A MAHOGANY TABLE CLOCK WITH PULL QUARTER REPEAT**

Christopher Goddard, London

The single pad-top break arch case with strapwork side frets over the plinth base and brass ogee bracket feet, the signed 6.5 inch brass dial with silvered Roman and Arabic chapter ring, subsidiary strike/silent and regulation dials to the arch bordering the signature plaque, the matted centre with mock pendulum and calendar apertures, the two train fusee movement with anchor escapement, rise and fall regulation and pull quarter repeat on a rack of six bells, the backplate engraved with birds among flowers and foliage. 47cm (18.5in)

£3,000 - 5,000

€4,200 - 7,100

US\$4,600 - 7,600

**Provenance:**

Purchased from Ginsburg & Levy Inc, 13 July 1966.



## OTHER PROPERTIES



94

95

94

**A FINE MID 20TH CENTURY GOLD, PLATINUM AND DIAMOND MOUNTED HARDSTONE DESK TIMEPIECE, IN ORIGINAL FITTED CASE**

Cartier, number 02278

The shallow arch red marble top over the engine turned rectangular case with conforming doors mounted with diamond set platinum strap handle, over the stepped gold and marble base, the doors opening to reveal the 1.75 inch (3.5inch when doors opened) silvered Roman rectangular dial with diamond set platinum hands, the movement wound and set via a retractable gilt knob to the underside of the base, signed 'Cartier, Paris' to the rear of the base; together with the satin and velvet lined fitted gilt tooled red leather case. 9cm (3.5in)

£10,000 - 15,000  
 €14,000 - 21,000  
 US\$15,000 - 23,000

95

**A RARE MID 20TH CENTURY GILT MOUNTED ROCK CRYSTAL DESK TIMEPIECE IN ORIGINAL FITTED CASE**

Cartier, number 01004 01973

The square rock crystal easel case with applied gilt metal geometric border and bezel, the signed silvered 6cm Roman dial with engine turned centre, rectangular signature cartouche and gilt hands, the Swiss watch type lever movement with folding winding knob and gilt time setting, set within a fitted velvet and satin lined, gilt tooled red leather case. 8.5cm high

£5,000 - 7,000  
 €7,100 - 9,900  
 US\$7,600 - 11,000

96 Y Φ

**AN EARLY 20TH CENTURY FRENCH SILVER AND ENAMEL  
DESK TIMEPIECE**

Cartier, No.98371

The pale blue guilloche enamel 'milestone' case with white enamel border and diamond set mounts to the lower corners, the back of the case in ivory, the signed 1.5 inch white enamel Arabic dial with diamond set hands within a 'jewelled' white enamel bezel, the watch type movement in a gilt housing with fretted silver strut support. *8cm (3.25in)*

£4,000 - 6,000  
€5,700 - 8,500  
US\$6,100 - 9,100

97

**AN EARLY 20TH CENTURY FRENCH BLACK ONYX  
BOUDOIR TIMEPIECE**

Cartier

The square case with indented corners, beneath a fretwork handle with white enamel lugs, the gold and enamel bezel with cabochon appliques (one detached and one lacking), bordering the signed 1.75 inch silvered Roman dial with engine turned decoration to the centre and pierced gold hands. *8cm (3.25in)*

£3,000 - 5,000  
€4,200 - 7,100  
US\$4,600 - 7,600

98

**AN EARLY 20TH CENTURY FRENCH GOLD AND SAPPHIRE  
MOUNTED NEPHRITE DESK TIMEPIECE IN THE ORIGINAL  
FITTED CASE**

Cartier, No. 1426

The 1.5 inch guilloche enamel Roman dial with diamond mounted hands within a bright cut gold bezel mounted in the rectangular nephrite case with further bright cut border and reserves with a cabochon sapphire to each corner, the watch type movement set in a gilt metal housing with fretted strut; together with the original fitted gilt tooled and satin lined red leather case. *7.5cm (3in)*

£6,000 - 8,000  
€8,500 - 11,000  
US\$9,100 - 12,000

99

**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, 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)*

£4,000 - 6,000  
€5,700 - 8,500  
US\$6,100 - 9,100



96

97

98

99



100

**AN EARLY 18TH CENTURY EBONISED TABLE CLOCK WITH CALENDAR, MOONPHASE AND PULL QUARTER REPEAT FOR THE FRENCH MARKET**

Claudius Du Chesne, Londini

The double basket top with elaborate gilt finials and handle cast with entwined dolphins, over the brass lined break arch door and conforming side panels, raised on a low plinth base and turned brass feet, the signed 7 inch Roman and Arabic dial with silvered chapter ring engraved with fleur de lys half hour and lozenge half quarter hour marks, the dialplate profusely engraved with flowers and foliage bordering five subsidiary dials with matted centres and blued steel hands, with 'Sonne'/Silence and regulation to the lower corners, month and day dials above XI and I, bordering the date aperture, beneath the age of moon and moonphase to the arch, the matted centre with silvered signature plate and mock pendulum aperture, the two train fusee movement with verge escapement, rise and fall regulation pull quarter repeating on a rack of six bells and hammers and striking the hour on a seventh, the calendar work with star wheels and moonphase mounted to the back of the dial connected by a series of wheels to the hour wheel, the signed backplate engraved with birds, foliage and strapwork centred on the oval signature cartouche, over an Apollo's mask, all within a wheatear border, secured to the case by four conforming brackets. 54cm (21.25in)

£20,000 - 30,000

€28,000 - 42,000

US\$30,000 - 46,000

**Literature:**

This clock is discussed in detail in Barder 'The Georgian Bracket Clock', ACC 1993, pages 39-40, plates II/10 and II/11.



**A GOOD EARLY 18TH CENTURY EBONY VENEERED DOUBLE BASKET TOP QUARTER REPEATING TABLE CLOCK**

Joseph Windmills, London

The ebonised case surmounted by a gilt brass repoussé double basket with addorsed grotesque moulded handle, over complex moulded entablature, glazed doors and side panels, raised on a moulded shallow plinth base and four turned gilt brass feet, the signed 6.5 inch dial with silvered Roman and Arabic chapter ring, finely pierced blue steel hands, crown and sceptre spandrels, the matted centre with mock pendulum and calendar apertures, the substantial twin train gut fusee movement (now wire) with large barrels, verge escapement and pull quarter repeat on six bells, the rectangular plates united by five knopped and finned pillars, the backplate engraved with flowering foliage centred on a wheatear bordered oval cartouche signed 'Jos. Windmills, London', the movement secured to the case by a single large screw through the central pillar, together with four later brackets attached to the backplate. 47cm (18.5in) high.

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000

**Literature:**

Illustrated in J.A. Neale's 'Joseph and Thomas Windmills, Clock and Watch Makers 1671-1737', AHS 1999, pages 162-163, figs. 5.52-53.

Joseph Windmills has always been a highly regarded maker of clocks and watches. Brian Loomes records that he was made free of the Clockmakers Company in 1671 and that he took on numerous apprentices, including his son Thomas between 1686 and 1695. He was made Assistant to the Clockmakers Company in 1691, Warden in 1699 and Master in 1702 and is recorded attending until 1720. In 1710, at about the same time that he made this clock, he took over the contract to care for the clocks at the Tower of London from Thomas Tompion. A full account of his clocks and family is given in J. A. Neale, "Joseph and Thomas Windmills, Clock and Watch Makers 1671-1737", The Antiquarian Horological Society, 1999.





102<sup>W</sup>

**A LATE 17TH CENTURY WALNUT PARQUETRY LONGCASE  
CLOCK WITH NINE INCH DIAL**

James Clowes, London

The rising hood with large overhanging cornice on a plain entablature supported by spirally twisted columns, the convex throat moulding over a long door with central lenticle and six inlaid star-pieces of alternate box and ebony on an oyster ground, the base similarly inlaid, the 9 inch square brass dial with winged cherubs head spandrels framing the narrow silvered Roman and Arabic chapter ring, each Arabic numeral engraved within the minute band, the matted centre with subsidiary seconds dial and chamfered date aperture, the single weight driven movement with rectangular plates united by six knopped and finned pillars latched to the frontplate, with bolt and shutter maintaining power to the anchor escapement. *202cms (6ft 7.5ins) high.*

**£6,000 - 8,000**

**€8,500 - 11,000**

**US\$9,100 - 12,000**

James Clowes was a member of the Clockmakers Company from 1671 to 1705. The parquetry inlay and small dial would date this clock to one of his earlier works.



103 <sup>W</sup>

**A LATE 17TH CENTURY WALNUT LONGCASE CLOCK OF ONE MONTH DURATION**

Deodatus Threkeld, Newcastle

The square topped case with overhanging cornice over brass-mounted Doric columns to the front, the long trunk door with glazed lenticle within a herring-bone border and D-moulded edge, the 11 inch square brass dial with crown and cherub spandrels interspersed by engraved foliate detailing, the silvered Roman and Arabic chapter ring with lozenge half-quarter marks, signed between V and VII, the matted centre with subsidiary seconds dial and decorated date aperture, the movement with substantial plates united by five knopped and finned pillars (the central one latched), with anchor escapement and outside countwheel strike on a bell, with a pair of lead month-weights, pendulum, door key and crank key. (Case with some restoration) 212 (6ft 11ins) high.

**£10,000 - 15,000**

**€14,000 - 21,000**

**US\$15,000 - 23,000**

Deodatus Threkeld (1658 - 1732) is discussed in Loomes 'Clockmakers of Britain 1286-1700', Mayfield Books 2014, page 448-449. He probably learned his trade as an apprentice to Abraham Fromanteel, but is today best known for his competition with William Prevost, another Newcastle clockmaker, as to who could make the best clock. Threkeld was deemed to be the winner.

**A GOOD EARLY 20TH CENTURY FRENCH GILT AND PATINATED BRONZE MARBLE CLOCK GARNITURE**

Etienne Lenoir, Paris, the movement by Vincenti

The case depicting a cherub striding forth, a drum at his side and a pipe to his lips, on a cloudy base framing the 3.25 inch enamel dial with blue Roman numerals and pierced hands, with birds and a sheaf of music to the side on a bow-fronted base on toupie feet, the twin train movement with outside countwheel strike on a bell, together with the pair of five-light candelabra with cast removable sconces held by seated patinated cherubs on circular bases. *The clock 30cms (12ins) high, the candelabra 46cms (18ins) high. (3)*

£2,000 - 3,000

€2,800 - 4,200

US\$3,000 - 4,600



105

**A FINE LATE 18TH CENTURY FRENCH GILT AND PATINATED  
BRONZE MOUNTED WHITE ALABASTER MANTEL CLOCK**

F.L.Godon, Hr. du Roi & de la Cour d'Espag.

The signed 4.25 inch enamel dial with concentric date indication via a blued steel hand framing the black enamel Arabic numerals and quarter hours within a gilt star band, the case carved as a rocky outcrop with irregular stones and rock patterns, with carved waterfall feature, the nooks inhabited by reptiles and birds in ormolu, surmounted by a cherub and lamb, the twin train movement with silk suspension and outside countwheel strike on a bell, the circular plates with flattened edges. *31cms (12ins) high*

£4,000 - 6,000

€5,700 - 8,500

US\$6,100 - 9,100



106

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

Surmounted by the figure of an eagle with outstretched wings clasping 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.*

£3,000 - 4,000

€4,200 - 5,700

US\$4,600 - 6,100



107

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

Mauduit a Paris

The arched case with flambeau finial over glazed panels to the shoulders, sides and front, the fluted canted corners each supporting a fruit and foliage mount, the front with applied husk swag border and inset foliate panel within the shaped plinth base raised on turned feet, the signed Roman and Arabic enamel dial with gilt pierced foliate hands, the two train spring barrel movement with anchor escapement, silk suspension and outside countwheel strike on a bell. 32cm (12.25in)

£2,500 - 3,500

€3,500 - 5,000

US\$3,800 - 5,300



108 W

**A LARGE SECOND QUARTER OF THE 19TH CENTURY  
FRENCH PATINATED BRONZE AND GIALLO ANTICO CLOCK  
OF ONE MONTH DURATION**

Deniere and Pons

Chronos modelled in flight, wearing diaphanous robes, his scythe slung over his shoulder, wings unfurled holding the drum case to one side, raised over the domed support and square marble base with bronze stiff leaf moulding, the 5.25 inch Roman dial with moon hands and engine turned centre, within the bezel modelled as an Ouroboros, the two train spring barrel movement with silk suspension and outside countwheel strike on a bell. *83cm (32.75in)*

£7,000 - 10,000

€9,900 - 14,000

US\$11,000 - 15,000



109 W

**A GOOD LATE 18TH CENTURY BRASS-MOUNTED MAHOGANY  
TWO-TUNE MUSICAL TABLE CLOCK**

John Taylor, London

The caddy top with brass banding and finials over stop-fluted Doric quarter columns, side handles and elaborate cast and pierced side panels centred by cherubs heads, on a brass-framed base to scroll feet, the 7.75 inch arched brass dial signed in a recessed panel between subsidiary dials for 'Chime/not Chime' and tune selection of 'March' or 'Hornpipe', the solid silvered Roman and Arabic dial with concentric date hand framed by scroll spandrels, the large triple gut (now wire) fusee movement with verge escapement rack striking the hours on a bell and sounding the quarters and the hours on a run of eight bells and hammers. *62cms (24ins) high*

£3,000 - 5,000

€4,200 - 7,100

US\$4,600 - 7,600



110

**A FINE MID 19TH CENTURY BURR WALNUT QUARTER STRIKING TABLE CLOCK**

Frodsham & Baker, Gracechurch Street, London

The architectural case with a turret set at each corner on a canted pilaster, surmounted by a castellated border and a central tower to the front, on a stepped base, further set on a plinth base with applied shield and quatrefoil panels, the sides with architectural pierced and carved sound frets, the back door with a brass fret, the 5.5 inch gilt dial with a silvered sight ring enclosing the gothic Roman numerals and minute band, signed along the lower edge, the centre elaborately engraved with floral scrolls, with blued steel matching hands, the large twin wire fusee movement with shouldered plates united by knopped pillars, with deadbeat escapement sounding the quarters and hours on two bells mounted on the backplate signed Frodsham Gracechurch Street, London. *52cms (1ft 8ins) high.*

£2,000 - 3,000

€2,800 - 4,200

US\$3,000 - 4,600

Frodsham and Baker were part of the great Frodsham horological dynasty. They ran premises at 31 Gracechurch Street from 1854 to 1863.



111 W

**A FINE AND RARE MID 19TH CENTURY FRENCH EXHIBITION  
QUALITY GILT BRASS MANTEL CLOCK WITH PERPETUAL  
CALENDAR, TIMES OF SUNRISE AND SUNSET, EQUATION OF TIME,  
SIGNS OF THE ZODIAC, MOONPHASE AND CENTRE SECONDS**

The tall rectangular case surmounted by five bold finials on a shallow caddy centred by a mask over a balustrade on Corinthian columns to a stepped base, the arched dial plate set with a primary 6-inch dial with Roman and Arabic numerals, particularly well cast hands, centre seconds hand, the recessed centre displaying the deadbeat escapement and enamelled moonphase, the mask below set with:

seven subsidiary dials giving

time of sunrise

time of sunset

equation of time

signs of the zodiac

date

day (in French)

month (in French)

The main movement wound through the dial with deadbeat escapement to a cylindrical bob with zinc rods, striking on a coiled steel gong set to the rear, the calendar work set on two subsidiary plates mounted below. *74cms (29ins) high.*

£8,000 - 12,000

€11,400 - 17,000

US\$12,200 - 18,200



112

**A GOOD MID 18TH CENTURY GILT BRASS MOUNTED  
MAHOGANY TABLE CLOCK**

Ellicott, London

The inverted bell top with brass collar and fluted handle over rectangular brass framed glazed panels to a moulded base, the 7.5 inch one piece silvered dial with Roman and Arabic numerals within a cast circular gilt bezel within the brass-bound door, the dial signed behind the door Ellicott, London and with strike/silent lever, the movement with five knopped pillars and rack strike on a bell, now with anchor escapement, the backplate with a single line border enclosing the signature amid a series of foliate scrolls. *45cms (17.5ins) high.*

£5,000 - 7,000

€7,100 - 9,900

US\$7,600 - 11,000





113 W

**A GOOD MID 18TH CENTURY MAHOGANY LONGCASE CLOCK  
WITH DEADBEAT ESCAPEMENT**

Ellicott, London

The arched hood with pierced scroll cresting on stop-fluted Doric columns over matching quarter columns to the long trunk flanking the well-figured flame veneered door, on a panelled base with double skirt and shaped bracket, the 12 inch arched brass dial with strike/silent flanked by scroll spandrels over the signed silvered Roman and Arabic chapter ring enclosed by four elaborate rococo scroll spandrels, the matted centre with large subsidiary seconds ring and chamfered date aperture, the substantial weight driven movement with five knopped pillars, with hammer stop screwed to the upper left hand pillar, with large date rollers and well shaped and finished cocks and steelwork throughout, with deadbeat escapement to a pendulum with rectangular steel rod and heavy brass-clad bob. *238cms (7ft 10ins) high.*

£6,000 - 8,000

€8,500 - 11,000

US\$9,100 - 12,000

### A SECOND QUARTER OF THE 18TH CENTURY EBONISED QUARTER CHIMING TABLE CLOCK

Clarke, London

The inverted bell top case surmounted by a decorative brass handle and four bud finials over pierced wood sound frets and glazed arched apertures, moulded base with brass ogee bracket feet, the glazed door with gilt fret quadrants and escutcheon, the eight inch brass break arched dial with foliate spandrels, silvered Roman and Arabic chapter ring with fleur de lys half-hour marker. lozenge half-quarter marks and inner quarter track, signed on a silvered strike/silent subsidiary above, the matted centre with calendar and mock pendulum apertures, the substantial finely engraved triple wire fusee movement with verge escapement, rack striking on a bell and chiming the quarters on six individually mounted bells. *54cm (24.5in) high.*

£5,000 - 7,000

€7,100 - 9,900

US\$7,600 - 11,000

In March 1694 Christopher Clarke (circa 1668-1735) married Anna, the daughter of Ahaseurus Fromanteel. A partnership with his father-in-law followed shortly after and they traded in Amsterdam as Fromanteel and Clarke. The name was carried on after Fromanteel's death in 1703 until Clarke went into partnership with Roger Dunster. Clarke returned to London circa 1730.



115 W

**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.

£5,000 - 7,000

€7,100 - 9,900

US\$7,600 - 11,000





116 \*

**A FINE AND RARE SECOND QUARTER OF THE 18TH CENTURY BURR WALNUT GRANDE SONNERIE STRIKING AND REPEATING TABLE CLOCK**

Thomas Vernon, London

The inverted bell top case surmounted by a handle over a moulded cornice and tall glazed side apertures, the front and rear doors with pierced carved upper quadrants on a moulded base and block feet, the 6.5 inch arched brass dial with strike/silent subsidiary dial flanked by Indian mask foliate mounts over mask-spandrels and the silvered Roman and Arabic chapter ring, each half hour denoted by a floating lozenge marker, signed between VII and V, the matted centre with a curved mock pendulum aperture and chamfered date aperture with pin-hole adjustment, the substantial triple chain fusee movement united by seven knopped pillars and with engraved backplate featuring a pair of eagles heads amongst foliate scrolls, strapwork and an oval signature cartouche with verge escapement and rack strike sounding the quarters and the hours every fifteen minutes on two bells. *48cms (18.5ins) high.*

£20,000 - 30,000

€28,000 - 42,000

US\$30,000 - 46,000

**Provenance:**

Purchased by the vendor from Derek Roberts Antiques 1999. Sotheby's New Bond Street, 22nd June 1999 lot 341.

Thomas Vernon was apprenticed in 1701 and gained his Freedom from the Clockmakers Company seven years later in 1708. He worked in Fleet Street and died in 1731. True grande sonnerie striking clocks - where the hour is struck after each quarter chime - are rare to find today. The additional work required of the clock maker made them very expensive to produce. Perhaps the best known examples are those made a generation beforehand by Thomas Tompion in elaborate ormolu- or silver-mounted cases in ebony and tortoiseshell - these are consistently among the most expensive clocks on the market to this day.



117

**A GOOD MID 19TH CENTURY ENGLISH MALACHITE-INLAID ORMOLU MANTEL TIMEPIECE**

The case surmounted by a foliate-cast handle over an inset panel of vibrant malachite within a reeded border and four cone finials, the side panels similarly inset with good panels of malachite within reed-cast borders, on fancy feet, the 1.75 inch silvered Roman dial with outer minute track enclosing the moon hands and foliate engraved centre, the movement with shaped plates, the winding barrel set within a sub-frame driving the fusee via a chain to an underslung English lever escapement. *14cms (5.5ins) high.*

£4,000 - 6,000  
€5,700 - 8,500  
US\$6,100 - 9,100

118

**A GOOD DOCUMENTED, MID 19TH CENTURY ENGRAVED GILT BRASS MANTEL TIMEPIECE OF LARGE SIZE**

Thomas Cole, London, number 1316  
The shaped frame decorated with interlaced strapwork, dots, stylised flowerheads and scrolls on a 'shaded' ground, the silvered oval dial with similar decoration and minute track enclosing the Roman numerals and blued steel fleur de lys hands, the centre with a vase of flowers over the signature cartouche, the reverse of the frame set with a hinged strut and punch numbered twice 1316, with integral winding key, engraved hand setting aperture and shuttered access to the regulation cock, the rear cover further numbered twice inside, the eight-day going barrel movement with signed oval plates, English-lever escapement and monometallic balance. *30cms (12ins) high.*

£3,000 - 4,000  
€4,200 - 5,700  
US\$4,600 - 6,100

**Literature:**

J.B.Hawkins: 'Thomas Cole and Victorian Clockmaking' 1975, p75 'Item 16'

119

**A GOOD MID 19TH CENTURY ENGLISH ENGRAVED GILT BRONZE TRAVELLING TIMEPIECE**

The case by Lange, number 1227  
Surmounted by a faceted handle supported on foliate scrolls within four engraved bud finials over a foliate cast cornice, bevelled glass panels and anthemion base, the solid rear door with sprung hinge and stamped to the underside edge, LANGE, the 1.75 inch silvered Roman dial with minute band enclosing a foliate engraved centre and blued steel moon hands, all set within a scroll engraved mask and gilt sight ring on bun feet, the chain fusee movement with maintaining power to the gilt platform with monometallic balance and English lever escapement. *14cms (5.5ins) high*

£2,000 - 3,000  
€2,800 - 4,200  
US\$3,000 - 4,600

Little is known of L. Lange save for the fact that he was an early maker of carriage clock cases. Allix and Bonnert (Carriage Clocks, ACC 1984, p443) note numbers from 108 up to 968, and mention is made of the fact that in the later multi-piece cases each of the glazed panels is first set in its own frame before it is slotted into the main case. Roberts (Carriage and Other Travelling Clocks, Schiffer, 1993,p347) further notes that Lange supplied the cases for some of the English carriage clock makers and illustrates an example numbered 1601.



117

118

119

120 \*

**AN EARLY 20TH CENTURY FRENCH 'ANGELUS' CARRIAGE CLOCK**

The base stamped LXF for Lucien Falize, the movement numbered 2807. The finely cast white metal case surmounted by a handle formed as intertwined dragons, the sides embellished with twelve panels depicting agricultural activity related to the month; sowing, harvesting, threshing etc, the reverse inscribed 'Vigilate quia nescitis diem neque horam' Watch thee, for you know not the day nor the hour', fitted with a door concealing the winder, the 2.5 inch Roman dial with pierced strapwork centre over a panel depicting the Annunciation, the two train spring barrel movement with single winding handle for both trains, striking on the hour and half hour. 18cms (7ins) high.

£5,000 - 7,000

€7,100 - 9,900

US\$7,600 - 11,000

This lot is an early copy of the ivory clock designed by Lucien Falize for the 1878 Exposition Universelle in Paris.

Lucien Falize (1839-1897) was a second generation Parisian jeweller who was particularly influenced by the enamel art of Japan and the revival of interest in Renaissance art so popular in the last quarter of the 19th century. In his own catalogue of the works he exhibited in the 1878 Exposition, Falize lists the outside craftsmen that worked for him in production of the ivory original; he lists his "Collaborateurs" as:

"Joindy et Baudoin, Sculpteurs  
Chardon, Olive et Orseni, Bijoutiers  
Brard, Ciseleur  
H. Loiret, Horologer  
Auxenfants, Fondeur."

A silver example of this clock was sold in these rooms 17th June 2003 for £13,000.

Another silvered variant with taller base is illustrated in Fanelli 'A Century of Fine Carriage Clocks', Bronxville 1987, item number 39



121

**A LATE 19TH CENTURY FRENCH THREE COLOURED GILT AND FAUX LAPIS LAZULI BOUDOIR TIMEPIECE**

The break arch case supported on torchere columns with glazed panels to the top, sides and back, the front mounted with a bow and quiver between faux lapis lazuli panels bordering the dial with laurel wreath border, over a central panel of doves, the 1.25 inch enamel Arabic dial with floral enamel decoration and gilt hands, the single train spring barrel movement with lever platform escapement. *10cm (4in)*

£1,500 - 2,000  
€2,100 - 2,800  
US\$2,300 - 3,000



121

122

**A GOOD LATE 19TH CENTURY FRENCH ENGRAVED GORGE CASE CARRIAGE CLOCK**

The case of characteristic design with ripple handle and engraved and chased with Rococo revival scrolls and shells among flowers, the white enamel Roman dial with moon hands, set within the gilt mask with rocaille engraving, the two train spring barrel movement with gilt lever platform escapement, cut and compensated bimetallic balance, striking the hour and half hour on a bell, stamped EB to the backplate. *16cm (6.25in)*

£800 - 1,200  
€1,100 - 1,700  
US\$1,200 - 1,800



122

123

**AN EARLY 20TH CENTURY YELLOW METAL AND RUBY BOUDOIR TIMEPIECE**

The circular case with applied ribbon border supporting putti each punctuated by a small ruby, the sides engraved with profuse foliate scrolls and the backdoor pierced and engraved with conforming decoration, raised on a stepped rectangular base with further engraving and four paw feet, the 1.5inch white enamel Roman dial with blued hands and subsidiary seconds at VI, the key wound three quarter plate watch movement with lever escapement and inscribed 'Compensation Balance' and numbered 73756. *8cm (3in)*

£3,000 - 5,000  
€4,200 - 7,100  
US\$4,600 - 7,600



123

124

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

The movement marked 'G Scie' in an oval the case decorated all over with polychrome enamel patterns of flowerheads and scrolls, predominantly in blues, red, pink and cream, the Corinthian columns supporting a rippled cornice, the Roman and Arabic dial with good blued steel hands set within a decorated mask, the twin train movement with silvered lever platform escapement striking on a coiled steel gong. *20cms (8ins) high*

£1,500 - 2,500  
€2,100 - 3,500  
US\$2,300 - 3,800



124

125

**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 guilloche 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 guilloche 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)*

£3,000 - 4,000  
€4,200 - 5,700  
US\$4,600 - 6,100



125

126

**A RARE MID 19TH CENTURY CARRIAGE CLOCK WITH CHAFF-CUTTER ESCAPEMENT**

Lurasco Freres, Amsterdam

The low rectangular case with moulded upper edge to the large glass panel over a similar door frame hinged on the left hand side and opening to allow winding, on turned feet, the signed 3.25 inch enamel Roman dial with minute band and blued steel trefoil hands, the twin spring barrel movement with outside countwheel strike on a bell mounted on the backplate, the going train with gilt monometallic balance held in a jewelled arbor to the chaff-cutter escapement utilising twin vertical 'scape wheels. *9.5cms (3.75ins) high.*

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



126

127 \*

**A RARE SECOND QUARTER OF THE 19TH CENTURY FRENCH BRASS GRANDE AND PETITE SONNERIE STRIKING CARRIAGE CLOCK WITH ALARM AND CENTRE SECONDS**

Jn Mare Michoudet, Fonceine-le-bas, Jura.

The platform by Fumey,

the simple rectangular case with ball finials and gently curved handle over bevelled glass panels to the top and four sides, with columns between set on a tall base, the signed rectangular white enamel dial with minute band encircling the black enamel Roman hours with fancy shaped hands, alarm setting hand and centre seconds hand over the strike selection lever and winding square, the single going barrel movement with tandem drive to the going and striking trains, the former with monometallic balance to a cylinder escapement on a large silvered platform, the latter striking the hours and the quarters on a pair of bells and hammers mounted in the base, the strike and repeat levers visible on the backplate. *20cms (8ins)*

£4,000 - 6,000  
€5,700 - 8,500  
US\$6,100 - 9,100

**Literature:**

This clock is discussed and illustrated in Allix and Bonnert, Carriage Clocks, ACC 1974 pp151-152, Plates VI/30 and 31.

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. See also lot 130.



127

128

**AN INTERESTING LATE 19TH CENTURY FRENCH TRAVELLING CLOCK WITH TWO-PLANE ESCAPEMENT**

R.E.D., Paris

The drum shaped brass case set with six turned pillars and a glass band on turned feet, the 3.25 inch enamel Roman dial with blued steel hands, the chain fusee movement with silvered lever platform escapement with bimetallic compensated balance wheel to a two-plane escapement with vertical 'scape wheel, all visible through the glazed sides. *10cms (4ins) diameter*

£800 - 1,200  
€1,100 - 1,700  
US\$1,200 - 1,800

These interesting English style French travelling clocks are discussed in Allix and Bonnert, Carriage Clocks, ACC, 1974, pp213-14.



128

129

**AN EARLY 19TH CENTURY SWISS ORMOLU GRANDE SONNERIE PENDULE D'OFFICIER**

Piguet et Compagnie, Geneva No.494

The arched case surmounted by a foliate ring handle over the floral cast top, the pediment modelled with a classical mask, with stiff leaf moulding, over side panels cast with lyres, the rectangular plinth base raised on lion paw feet, the signed enamel Roman dial with quarter indication, blued moon hands, plain alarm setting hand and three winding squares, the numbered three train grande sonnerie movement with lever escapement, shaped plates and finely executed strikework mounted to the backplate, the backplate struck with the initial 'B'.  
26cm (10.25in)

£7,000 - 10,000

€9,900 - 14,000

US\$11,000 - 15,000



129

130

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

Lamy & Lacroix a Morez, the platform by Fumey.

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.

£3,500 - 4,500

€5,000 - 6,400

US\$5,300 - 6,800

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.



130

131 \*

**A GOOD LATE 19TH CENTURY PATINATED BRONZE CASED  
ENGLISH CARRIAGE CLOCK**

John Moore & Sons, London, 13707

The faceted handle over heavy bevelled glass panels within canted front angles with finely cast scrolls to the shaped bracket base, the lift-out solid rear door with shuttered hand setting and winding squares, the one-piece silvered arched dial framed by an angled sight ring and decorated with interlaced strapwork, foliate scrolls and a running border, signed in a reserve John Moore and Sons, London 13707, the Roman numerals enclosing a silvered centre with quatrefoil blued steel hands, the substantial twin chain fusee movement with baluster turned pillars uniting the substantial plates, the large platform with engraved cock to a cut and compensated bimetallic balance and English lever escapement, striking on a circular-section coiled steel gong. *25cms (10ins)*

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000

This case is more commonly associated with James McCabe and is almost certainly from the same workshop. Similar examples by McCabe are illustrated in Roberts 'Carriage and other Travelling Clocks', Schiffer 1993, chapter 20.



**A GOOD SECOND HALF OF THE 19TH CENTURY ENGLISH  
QUARTER STRIKING CARRIAGE CLOCK**

Warwick, Regent Street, London

The faceted handle with central tied bud section over a large bevelled glass inspection panel and crisply cast anthemion cornice set on reeded Doric columns to an anthemion cast base and bun feet, the 3.5 inch signed enamel Roman dial with minute track and lozenge quarters enclosing trefoil hands, within a gilt engraved foliate mask, the twin chain fusee movement with maintaining power to the going train terminating in a large gilt platform with monometallic balance and English lever escapement with engraved regulation scale, the strike train with rack strike for the hours and quarters on two long circular-section blued steel gongs mounted on the backplate, the backplate further set with a strike/not strike lever, hand setting dial and bold copperplate signature. *29cms (11.5ins) high*

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000

A more elaborate version of this case sold by Parkinson and Frodsham and made for the export market is illustrated in Roberts 'Carriage and other Travelling Clocks', Schiffer 1993, page 284.



133 \*

**A MID 19TH CENTURY GILT BRASS QUARTER STRIKING  
CARRIAGE CLOCK**

James McCabe, Royal Exchange, London, No. 1729

The foliate knopped handle over the rectangular case with projecting corners, the entablature with finely engraved top and applied foliate mounts, over fluted three quarter columns, raised on a plinth base with conforming applied decoration on knurled feet, the bevelled glass panels held by lappet mouldings, the 2 inch white enamel Roman dial with moon hands and Arabic quarter hours, over silvered subsidiary dials for day and date, within an engine turned gilt mask, the signed and numbered two train chain fusee movement with English lever escapement, maintaining power, mono-metallic balance, striking the quarters on two gongs via steel hammers. *19cm (7.5in)*

£14,000 - 18,000

€20,000 - 25,000

US\$21,000 - 27,000

A near identical example of the case is illustrated in Alix and Bonnert's 'Carriage Clocks their History and Development, ACC 1974, page 248, in this instance used by Arnold and Dent.



134

**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 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 now converted to anchor escapement, with countwheel strike on two bells. 33cm (13in)

£2,000 - 3,000

€2,800 - 4,200

US\$3,000 - 4,600



135

**A LATE 17TH CENTURY GERMAN ENGRAVED AND GILT BRASS QUARTER REPEATING TABLE CLOCK**

G Wegelin, Augsburg

The case with moulded border over four glazed panels with applied shaped bezel frames on a base with turned feet, the hinged base plate with central bar supporting the two graduated bells, the 2.75inch square brass dial with an engraved lions head to each corner issuing scrollwork from its mouth to frame the silvered Roman and Arabic chapter ring, the centre decorated with birds heads and scrolls, with later hands, the square brass movement plates united by square- and triangular-section pillars, with chain fusee to the verge balance wheel escapement with pierced and engraved bridge cock, the quarter repeat spring set in an open barrel on the frontplate and sounding the hours and quarters on two bells and hammers below, the backplate signed G Wegelin, Augusta. 8cms (3.25ins) wide

£3,000 - 4,000

€4,200 - 5,700

US\$4,600 - 6,100

G Josua Wegelin is listed as working in Augsburg circa 1670-1700.





136

136 <sup>W</sup>

**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.*

£3,000 - 5,000

€4,200 - 7,100

US\$4,600 - 7,600

137 <sup>W</sup>

**A GOOD EARLY 19TH CENTURY ARCHITECTURAL OAK LONGCASE CLOCK IN THE MANNER OF VULLIAMY**

Dwerrihouse, Berkeley Square,

The triangular pediment over canted and reeded front angles, the long door with moulded edge on a panelled base with original moulded kickboards and block feet, the 12 inch square silvered brass dial with Roman and Arabic chapters enclosing the running seconds dial and shaped date aperture, with strike/silent lever above XII, the very substantial movement with five substantial pillars, anchor escapement and rack strike on a bell (the bell cast with the makers initials I\*D)

£4,000 - 6,000

€5,700 - 8,500

US\$6,100 - 9,100

138 <sup>W</sup>

**A RARE EARLY 18TH CENTURY WALNUT LONGCASE CLOCK**

Windmills and Elkins, London

The hood with original mouldings, (upper section, frets, side glasses and pillars missing) over a case with rare carved giltwood corbels set to the throat section, (rear right missing) over an arched trunk door with giltwood moulded edge on a stepped base, the 12 inch arched brass dial with typical Windmills date subsidiary in the arch with central stellar pattern over a signed Roman and Arabic chapter ring and matted centre with subsidiary seconds, (seconds hand missing) the movement with five knopped and finned pillars, anchor escapement and rack strike on a bell, the hammer return spring with shaped profile, the cock with similar detailing. *2.36m (7ft 9in)*

£6,000 - 8,000

€8,500 - 11,000

US\$9,100 - 12,000

This case fits in to a group of similar examples produced by Windmills, several of which are illustrated in Neale's 'Joseph and Thomas Windmills, Clock and Watch Makers 1671-1737' (AHS 1999), the 'Government Clock' (figure 5.15) being the most well known example in burr walnut, but more closely related is a chinoiserie clock featuring similar cornice mouldings, volutes, break arch trunk door and dial (figure 5.36).



137



138



139 Y W

**A SECOND QUARTER OF THE 19TH CENTURY ROSEWOOD GRANDE SONNERIE VIENNA REGULATOR**

Surmounted by a carved scroll pediment over the moulded cornice and straight sided case with carved corner mounts, over the integral moulded bracket, the 7 inch Roman two piece enamel dial with blued steel hands and ormolu bezel, the three train weight-driven movement with deadbeat escapement, rack striking on two blued steel gongs, the pendulum with lenticular brass bob and ebonised wood rod, fitted in the brass crutch with micrometer adjustment. 128cm (50.5in)

£3,000 - 4,000  
 €4,200 - 5,700  
 US\$4,600 - 6,100



140 W

**A RARE SECOND QUARTER OF THE 19TH CENTURY RUSSIAN WALL REGULATOR**

N Lagerstrand, St Petersburg  
 The mahogany veneered case with dentil moulded cornice over the straight sided trunk with long glazed door and side panels over the moulded tapered base, the signed 6.75inch silvered regulator dial with gilt bezel, minute chapter with Arabic quarters, Roman hour dial and skeletonised seconds dial with exposed escapement, the single train weight driven movement with tapered plates, pinwheel escapement and brass gridiron type pendulum. 99cm (39in)

£5,000 - 7,000  
 €7,100 - 9,900  
 US\$7,600 - 11,000

Niclas Lagerstrand (1795-1849) was born in Kalmar, Sweden. He was apprenticed in Uppsala and given his freedom in 1816. After travelling to St Petersburg he worked with many master clockmakers. He was made a master in 1822. He manufactured clocks in St Petersburg until 1839 when he moved to Nurmijärvi, Finland. His clocks are very rare and only few are still known. This clock dates from the 1830's in St Petersburg. (Pipping, Gunnar. *Urmakare och klockor i Sverige och Finland*. page 345).

141

**A RARE MID-LATE 18TH CENTURY ORMOLU QUARTER REPEATING CARTEL TIMEPIECE**

Ferdinand Berthoud, Paris

The unusually tall case of shield-shaped outline, surmounted by a foliate shell over symmetrical scrolls, the signed 5 inch white enamel dial with Roman and Arabic numerals enclosing a minute band with dotted five minute markers, with pierced and engraved hands, the spring driven movement with circular plates united by tapering pillars, with tic-tac type escapement to a silk suspended pendulum, the quarter repeat work mounted on the boldly signed backplate. *46cms (18ins) high*

£5,000 - 7,000

€7,100 - 9,900

US\$7,600 - 11,000



142

**AN EARLY 19TH CENTURY GILTWOOD CARTEL TIMEPIECE**

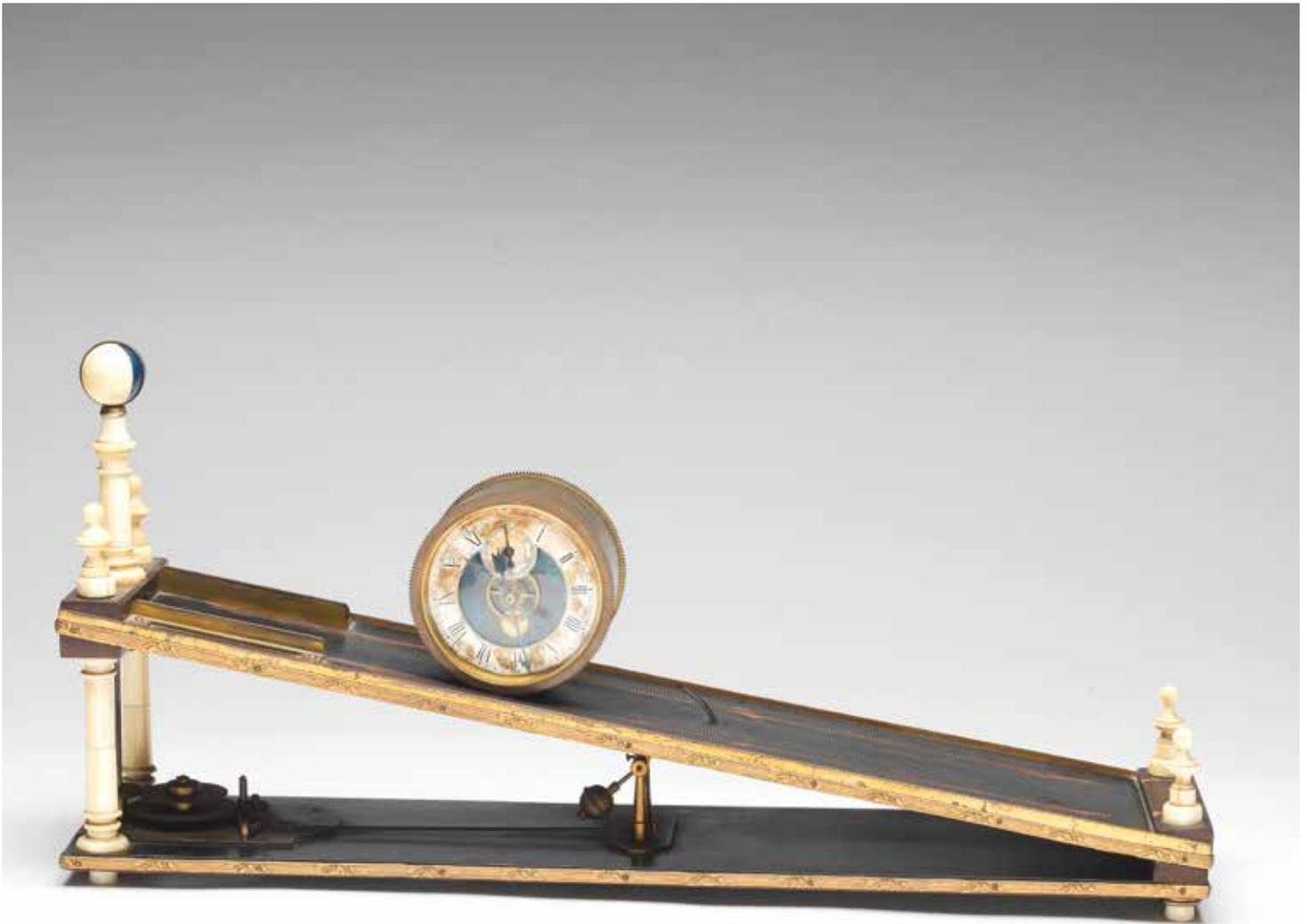
Tupman, London

Surmounted by a large urn over the shell and scroll case with foliate pendant finial, the signed 7.5 inch silvered Roman dial with subsidiary regulation sector below XII, the single fusee movement with anchor escapement, rise and fall regulation and shaped plates. *81cm (32in)*

£3,000 - 4,000

€4,200 - 5,700

US\$4,600 - 6,100



143 Y Φ

**A RARE LATE 19TH CENTURY IVORY-MOUNTED EBONISED INCLINED PLANE TIMEPIECE WITH SECONDS INDICATION AND MOONPHASE**

Renda of Paris

the four inch lacquered brass drum clock case with teeth cut into the protruding rims so that they engage with the inclined wooden plane which is held on turned ivory uprights, with ivory finials and centred by a rotating moonphase sphere, the front edges applied with a reeded metal border on turned feet, the silvered Roman chapter ring with subsidiary seconds dial and open centre with blued steel arrow-hands, the signed movement secured within the drum and wound via a weight on a cam, the moonphase moved forward at the half way point of the plane by the drum rolling over a pivoted and counter-weighted lever connected to an arbor, star jumper and gears linked to the sphere above. 27cms (10.5ins) high.

£2,000 - 3,000

€2,800 - 4,200

US\$3,000 - 4,600

A similar, but much plainer example of this clock was sold as part of The Paul Mellon collection, Sothebys New York, 21-23 November 2014, lot 433. The current lot has the added complication of the rotating moonphase in ivory. The spherical moon is turned as the drum slowly rolls over a counter-weighted, pivoted lever actuating a starwheel and series of gears.

Other inclined plane clocks are discussed in Robert's 'Mystery, Novelty and Fantasy Clocks', Schiffer 1999, chapter 5.

144

**A GOOD LATE 19TH CENTURY PATINATED AND GILT BRASS INDUSTRIAL AUTOMATA CLOCK IN THE FORM OF A STEAMHAMMER**

A.R. Guilmet, no 669.

Realistically modelled with cornice and steam chamber over a pivoted lever and side step, the shaped supports to a stepped plinth base, the pendulum bob modelled as the silvered hammer head bouncing up and down over the separate anvil, the 3 inch square brass dial with brass frame and applied Roman numerals and spade shaped hands, the twin train movement striking on a bell and stamped with the Guilmet trademark, numbered 669, with elaborate pallet mechanism to achieve the vertical action of the hammer head. *46cms (18ins) high*

£2,000 - 3,000

€2,800 - 4,200

US\$3,000 - 4,600



145

**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.

£1,200 - 1,800

€1,700 - 2,500

US\$1,800 - 2,700

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.



146

**A LIMITED EDITION COMMEMORATIVE ATMOS CLOCK WITH ONE THOUSAND YEAR CALENDAR AND MOONPHASE WITH ORIGINAL BOX**

Jaeger le Coultre Atmos Du Millenaire Atlantis. Number 5 of 50. Circa 2002, numbered 707513.

the gilt and lacquered case with engraved Royal Coat of Arms to the top over side panels giving the Kings and Queens of England from 802 to the present day, the signed front door further marked 'All the Queen's Horses. A Golden Jubilee Tribute to Her Majesty The Queen', the dial framed by a concentric skeletonised band giving each year from 2000AD to 3000AD, the centre set with a month dial and rolling moonphase between baton numerals and hands, the perpetual type movement with rotating torsion pendulum. 23cms (9ins) high

£2,500 - 3,500

€3,500 - 5,000

US\$3,800 - 5,300

This clock is one of 50 produced for the Golden Jubilee of Queen Elizabeth II in 2002. It uses the same one thousand year calendar dial that proved so popular for the limited series that Jaeger le Coultre produced for the Millennium (see Bonhams Knightsbridge 1st July 2008 lot 265, sold for a hammer price of £3200). It comes in its original case, with packaging, signed white gloves, gilt hand-setting tool, instruction booklet, Guarantee booklet and blank 'Le Livre d'Or de Votre Millenaire' in slipcover.



147

**A GOOD LATE 20TH CENTURY BRASS ROLLING BALL TIMEPIECE**

Thwaites & Reed

The case in the form of a Classical building with anthemion finials on a pediment set with three subsidiary dials, on Corinthian columns on a stepped base, further set on a mahogany table stand with adjustable feet, under a glass shade, the silvered ball rolling on a tilting platform with centrally mounted bar displaying running seconds, the movement housed in the pediment and wound from the side. Sold with original key, ball and letter from Thwaites and Reed to the original buyer dated 20 November 1972. 44cms (17ins) to the top finial. Total height with glazed outer 48cms (19ins) high.

£4,000 - 6,000

€5,700 - 8,500

US\$6,100 - 9,100





148

**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) 38cm (15in)

£7,000 - 10,000  
 €9,900 - 14,000  
 US\$11,000 - 15,000

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.

John won a silver medal from the Worshipful Company of Clockmakers in 1994 for a similar clock in walnut and after that win, made two others, of which this is the last one. The original walnut example was sold in these rooms 10th December 2014 for a hammer price of £12,000; the ebonised example sold in July 2015 for a hammer price of £6,000. John has no plans to make another.



149<sup>W</sup>

**A MODERN EIGHT DAY MAHOGANY WALL-MOUNTED  
REGULATOR WITH GRAVITY ESCAPEMENT**

The movement by J Brameld, Edinburgh, the case by Peter Cuthbertson, Edinburgh

The case with concave caddy top over a long arched glazed door on a canted base, the signed 12 inch one piece silvered dial with outer Arabic minute ring enclosing subsidiary dials for Roman hours and running seconds with Observatory Marks, the weight driven movement with tapering, footed plates united by six substantial pillars screwed front and back with large blued steel screws, with maintaining power and wheels of six crossings, the escapement set below the plates on a pair of sub-plates, to a heavy pendulum with T-bar suspension mounted on the backplate and terminating in a cylindrical bob reading against a beatscale. *165cms (5ft 5ins) high.*

£2,000 - 3,000

€2,800 - 4,200

US\$3,000 - 4,600



150 W

**AN EARLY 18TH CENTURY CHINOISERIE DECORATED  
QUARTER CHIMING LONGCASE CLOCK**

Markwick Markham, London

The case decorated all over with gilt figures and birds on a dark ground, the caddy top over three-quarter columns and a long trunk door centred by a circular lenticle over a panelled base, the 12 inch arched brass dial signed on an applied silvered boss to the arch flanked by engraved scrolls and dolphin spandrels, with Indian mask spandrels framing the silvered Roman and Arabic chapter ring with half-quarter marks and floating half-hour markers, the matted centre with ringed winding squares and chamfered date aperture, the substantial three train movement with anchor escapement rack striking the hours on a bell and chiming the quarters on a run of six bells. *246cms (8ft) high.*

£2,000 - 3,000

€2,800 - 4,200

US\$3,000 - 4,600



151 W

**A LATE 17TH CENTURY WALNUT AND MARQUETRY INLAID  
LONGCASE CLOCK**

John Parker, London

The hood with spiral twist columns over a long door with lenticle and three shaped panels of floral marquetry within boxwood and ebony line borders, the base similarly inlaid, the sides with plain panels, the 11 inch square brass dial with well cast winged cherubs head spandrels interspersed by foliate engraving, signed low on the silvered Roman and Arabic chapter ring, with matted centre, subsidiary seconds dial, decorated date aperture, ringed winding squares and floral boss centre, with elaborate steel hands, the weight driven movement with anchor escapement and inside countwheel strike on a bell. 208cms (6ft 8ins) high.

£6,000 - 8,000

€8,500 - 11,000

US\$9,100 - 12,000

152

**A GOOD AND RARE EARLY 19TH CENTURY ENGLISH  
ORMOLU-MOUNTED WHITE MARBLE MANTEL TIMEPIECE**

Attributed to Thomas Weeks,

The cast representing the chariot of Apollo, drawn by a swan and attended by twin cherubs, one urging the swan forward, the other at the rear, the clock dial taking the form of the wheel, with cast Arabic numerals, serpent hands and twelve-petalled centre, (the rear wheel similarly cast), all mounted on a rectangular white marble plinth with applied anthemion and other mounts on lions paw feet, the replacement movement with platform escapement wound from the front. *29cms (11ins) high.*

£3,000 - 5,000

€4,200 - 7,100

US\$4,600 - 7,600

**Provenance:**

Christie's King Street, London, English Furniture, 26th September 1996, lot 71.

A similar example, the dial signed 'Weeks Museum, Tichborne St' was sold from the collection of the late Sir Martin Wilson, Bt., Sotheby's London 1 November 1991, lot 11.



153

**AN EARLY 19TH CENTURY ROUGE MARBLE AND BRONZE  
MANTEL TIMEPIECE**

Vulliamy, London, No.589

The numbered drum case surmounted by a patinated eagle with head raised and wings outstretched flanked by two recumbent lions, each with a gilt ball between its front paws, the mane and facial features finely chased, raised on a rectangular stepped plinth, the gilt engine turned 3 inch Roman dial (numbered to the reverse) with snake bezel and steel heart hands, the signed and numbered single fusee movement with anchor escapement, rise and fall regulation and numbered pendulum, mounted behind the original numbered rear cover. *24cm (9.5in)*

£10,000 - 15,000

€14,000 - 21,000

US\$15,000 - 23,000







Sir Joshua Reynolds (1723-1792) *The Hon. Miss Monckton*, circa 1777.  
 Courtesy of Tate images.

154

**THE FIRST VULLIAMY LION CLOCK CASE.  
 AN HISTORICALLY INTERESTING LATE 18TH CENTURY GILT  
 AND PATINATED BRONZE AND BLACK MARBLE TIMEPIECE**

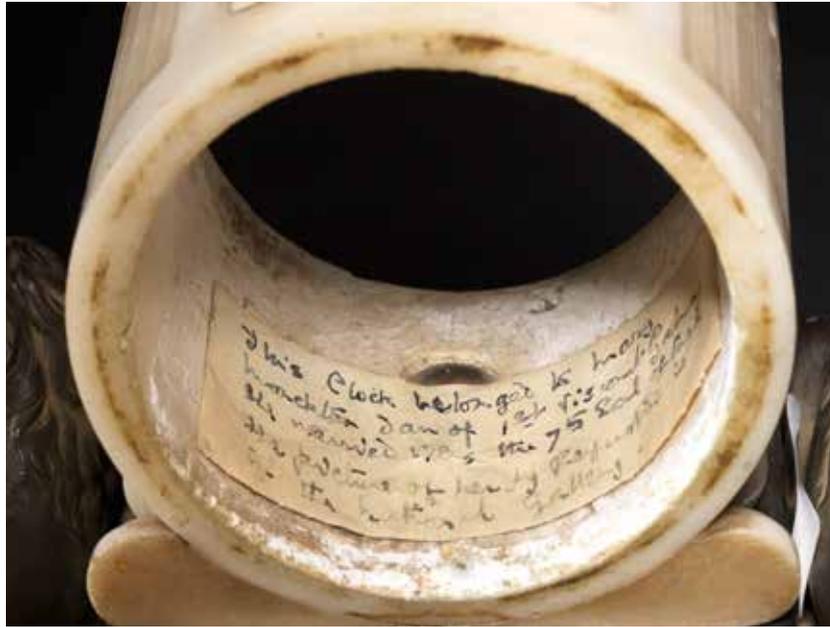
Vulliamy, London. The movement by Josias Jessop, London.

The white reeded drum case surmounted by a gilt urn and supported on carved anthemion scrolls set on a stepped pedestal flanked by two seated lions, one with its head forward, the other looking to the right, each with a gilt ball under its paw, the primary plinth with inset gilt bronze engine turned panels within reeded borders, on cast feet, the 3 inch enamel Roman dial with dotted minute line within a cast bezel, the original watch movement protected by the original back door and signed dust cap to the movement, the full plate movement repeat signed and with elaborately pierced and engraved cock and silvered regulation disc. *23cms (9ins) high.*

£7,000 - 10,000  
 €9,900 - 14,000  
 US\$11,000 - 15,000

In the late eighteenth and early nineteenth centuries, the Royal Clockmakers Benjamin Vulliamy (1747-1811) and his son and successor Benjamin Lewis Vulliamy (1780-1854) supplied the British Royal Family, the aristocracy and other wealthy customers with the finest ornamental clocks from their shop at 74 (later renumbered 68) Pall Mall, Westminster, conveniently close to St James's Palace. [1] Benjamin Vulliamy personally designed these clocks in the latest fashion, and then subcontracted the different processes of manufacture to numerous specialists, while maintaining careful supervision to ensure that the work met his very high standards. [2]

Vulliamy's earliest ornamental clocks incorporated chaste neo-Classical biscuit figures which were specially modelled for him in London, and then produced to his specifications by the Derby Porcelain Manufactory. However, at the very end of the eighteenth century he responded to the changing tastes of his fashionable customers by starting to produce a range of clocks ornamented in a more robust style, that would later be termed Empire or (in Britain) Regency. The dominant elements of these clocks were no longer allegorical "Greek" figures in biscuit porcelain, but Imperial Roman eagles and pairs of sphinxes or recumbent lions, made in ormolu or bronze.



The use of two lions flanking a marble drum clock proved particularly successful, and the firm produced such clocks for many years, with the lions changing their form several times. The earliest held a ball - either under one paw or between both front paws - perhaps derived from an ancient Roman statue in Florence known as the Medici lion. The earliest true clock of this type produced by Vulliamy was No. 309, delivered on 5 March 1799 to the wealthy connoisseur and author William Beckford. [3] However, it was preceded by a very similar case without a movement, which was delivered to the Countess of Cork and Orrery a year earlier, on 26 February 1798. This is described in the surviving record of manufacture as a "small black marble case for a watch movement with two lions." [4] Such cases without a clock movement were very unusual in Vulliamy's output, and although the record refers to it being made of black, rather than black and white, marble, there would be no doubt that this referred to the present case, even without the provenance still recorded on the clock.

The craftsmen and suppliers employed in the manufacture of the case were those regularly used by Vulliamy at this period, the main payments being to Day for the marble work (£4-18s-0d), Hoole for casting and chasing the lions (£2-6s-6d), Huguenin for the brass work (£4-5s-0d) and Crockett for gilding the brass (£3-1s-0d). Smaller sums were paid to Long & Drew for the dial (9s-0d), and Haas for the brass ring (3s-0d). [5] It should be noted that although this seems to be the earliest appearance of such lions - and even of this style of clock - in Vulliamy's work, there is no reference to Lady Cork being charged for patterns or models, so it is unlikely that she commissioned the original design.

There is also no reference to Vulliamy providing a watch movement for the case, so Lady Cork presumably made separate arrangements for that. The surviving movement is signed by the London watchmaker Josias Jessop, who worked in Southampton Street, Covent Garden, but he retired from business a few years before the case was made, so was probably not involved in adapting the movement for its present use. [6]

Interestingly, although Vulliamy rarely made such cases for watch movements, the Dowager Lady Cork bought another in 1802, this time with two sphinxes rather than lions [7] That case also survives, now with a replacement movement and hands. [8]. Why she wanted such cases is unclear. It is unlikely to have been a matter of price, since clock No. 309 sold to William Beckford in the following year cost 33 guineas (£34-13s-0d), of which the Vulliamy timepiece movement would have formed only a small part, (its prime cost to Vulliamy being 5 guineas). A balance-controlled movement would certainly have been less susceptible to movement, but these "clocks" would not have been portable in any real sense - Vulliamy even provided a glass shade for Lady Cork's second case - so her reasons remain speculative.

#### Notes:

1. For a brief history of the Vulliamy family of watch and clock makers, see the present author's article in *The Oxford National Dictionary of Biography* (2004).
2. Vulliamy's personal role in the design of his clocks is discussed in R. Smith, "Benjamin Vulliamy's library: a collection of neo-Classical design sources", *The Burlington Magazine*, June 1999, pp.328-37.
3. Information about clock No. 309 comes from *Vulliamy Clock Book 1* in the British Horological Institute (BHI). It survives and was sold at Christie's, London 20 November 2008, lot 5.
4. *Vulliamy Clock Book 1*, BHI.
5. Day and Hoole appear in lists of suppliers/workmen in *Vulliamy's Watch Day Books: Mr Day, statuary etc., Brewers Row, Westminster; Arthur Hoole (or Houle), 1 Middle New Street, Fetter Lane*. [The National Archives, C 104/58 - published by Francis Wadsworth in "Some early 19th Century Workmen", *Antiquarian Horology*, Summer 1991, pp. 401-12.]
6. The auction of Jessop's lease, household furniture and valuable stock in trade, on his retiring from business, was announced in the *Daily Advertiser* 12 April 1794.
7. Delivered 16 June 1802. *Vulliamy Clock Book 1*, BHI.
8. It was included in the exhibition *The Age of Matthew Boulton. Masterpieces of Neo-Classicism*, Mallett & Son Antiques, London 2000, (pp. 85, 90-1 of the catalogue).

We are grateful to Roger Smith for his research concerning this lot.



155

**A SECOND QUARTER OF THE 19TH CENTURY COALPORT PORCELAIN CASED TIMEPIECE**

Vulliamy, London, 1186

The elaborate case set with an exotic bird and flowerheads on scroll feet, with gilt-heightened scrollwork and latticework, the 2.75 inch gilt dial with Roman numerals and blued steel moon hands, unusually decorated with alternating patterns of engine turning, the single chain fusee movement with anchor escapement to a brass crutch with U-shaped fork, the backplate signed and numbered. *28cms (11ins) high.*

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,000

156

**A GOOD LATE 19TH CENTURY FRENCH ORMOLU-MOUNTED WHITE MARBLE LYRE CLOCK WITH SWINGING PASTE-SET BEZEL**

The case applied with berried leaves and floral swags on an oval base with applied mounts, the 3.75 inch enamel dial with red Arabic quarter numerals, black Arabic hours and polychrome swags of flowers between, with pierced lyre-shaped hands, the twin train movement striking on a bell and with gridiron pendulum mounted on a knife edge, the swinging paste bezel set with 48 brilliants. *49cms (19ins) high*

£2,500 - 3,500

€3,500 - 5,000

US\$3,800 - 5,300





157

**AN EARLY 18TH CENTURY EBONY WALL BRACKET**

The shelf top measuring 17cms by 27cms (6.75ins by 10.75ins) with a plain moulded lip over a slide-out lower section of convex and stepped outline, veneered on oak and fitted with a key section to the interior. *21.5cms (8.5ins) high.*

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,800

158

**A LATE 17TH CENTURY PENDULE RELIGIEUSE**

The signature plaque bearing the name Nicolas Hanet, aParis the velvet-covered dial with applied chapter ring with outer Arabic minutes framing the Roman numerals, engraved star half-hour markers and dotted quarter-hour track, with matching steel hands set over a later drapery signature plaque signed for Nicolas Hanet, AParis, the movement plates measuring 11.3cms x 9.4cms united by four tapering pillars pinned through the backplate, the single spring barrel of two week duration and with tandem winding to the strike and going trains, the former with an outside countwheel strike on the bell mounted above, the latter with a verge escapement, silk suspension and cycloidal cheeks, the associated box-like case surmounted by the bell and set with a pair of steel eyes for suspension over a hinged door with intricate applied moulding framing the dial. *31cms (12ins) high.*

£2,000 - 3,000

€2,800 - 4,200

US\$3,000 - 4,600

**Comparative literature:**

Huygens Legacy: The Golden Age of the Pendulum Clock, in particular Item 15, 'Earliest provincial extant religieuse'





159

**THOMAS TOMPION AUTOMATOPAEUS; A FRAMED AND GLAZED METZOTINT PORTRAIT**

J. Smith after Godfrey Kneller

Half length with three quarter turn holding a watch movement in his left hand, within a patterned oval border, titled below 34cm x 25cm (13.25in x 9.75in). *The frame 50cms x 38cms (19.75ins x 15ins).*

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,800

160

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

The case cast with a pair of young lovers in Classical dress, the young man embracing the woman while holding a burning torch aloft, on a plinth base with applied mounts, the 4 inch dial with enamel Arabic chapter ring decorated with floral swags, the openwork centre with a pair of arrow-shaped hands, the large circular movement with silk suspension and outside countwheel strike on a bell. 43cms (17ins) high.

£3,000 - 4,000

€4,200 - 5,700

US\$4,600 - 6,100





161 W

**A MID 18TH CENTURY FRENCH KINGWOOD LONGCASE  
REGULATOR WITH EQUATION OF TIME, MOONPHASE  
AND CALENDAR**

Caron, Paris

Surmounted by an ormolu figure of Chronos over the shaped hood with applied dragons and shaped trunk with lenticle and applied masks, raised on a plinth base, the signed 11 inch silvered Roman dial with moonphase to the arch, concentric equation of time, seconds hours and minute registers the signed centre with calendar aperture, counter balanced centre seconds hand and pierced hour and minute hands, the single train weight driven movement with pinwheel escapement, high count pinions and rectangular plates united by tapered knopped pillars, the substantial pendulum with steel rod of rhomboidal cross section and large brass cased lenticular bob with numbered rating nut. *244cm (8feet)*

£5,000 - 7,000

€7,100 - 9,900

US\$7,600 - 11,000



162<sup>W</sup>

**A LATE 17TH CENTURY WALNUT MARQUETRY  
LONGCASE CLOCK**

M. Beckett

The hood with floral marquetry to the door and throat moulding, with three quarter doric columns, over the straight trunk with long door decorated with birds amongst flowers and foliage within shaped reserves centred on the lenticle, raised on a plinth base with conforming decoration, the associated signed 12 inch silvered Roman and Arabic dial with crown and sceptre spandrels, the matted centre with subsidiary seconds, calendar aperture and inset silvered signature plaque inscribed 'M.Beckett' over two birds, the two train weight driven movement with knopped pillars, anchor escapement and rack strike on a bell. 2.24m (7ft 4in)

£5,000 - 6,000  
€7,200 - 8,600  
US\$7,600 - 9,200

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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*

The *Buyer's premium* is payable for the services to be provided by *Bonhams* in the *Buyer's Agreement* which is contained in the *Catalogue* for this *Sale* and for the opportunity to bid for the *Lot* at the *Sale*.

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;

**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](mailto:shipping@bonhams.com)

## 12. EXPORT/TRADE RESTRICTIONS

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

## 13. CITES REGULATIONS

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

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

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or

indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

## 15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *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  $\Delta$  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.
- Ⓞ 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](http://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](mailto: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 in respect of 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.

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>	<b>10.3</b>	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 <i>Sale of Goods Act 1979</i> 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 <i>Company Secretary</i> ), 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> ,	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.
8.1.3	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 <i>Misrepresentation Act 1967</i> , 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 or 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> ;	10.6	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.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
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;			10.9	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.
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.11	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> .
8.1.9	to retain possession of, and on seven days 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 <i>Occupiers Liability Act 1957</i> , or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	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 <i>Contracts (Rights of Third Parties) Act 1999</i> , which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.				
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	<b>10</b>	<b>MISCELLANEOUS</b>	<b>11</b>	<b>GOVERNING LAW</b>
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.

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

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

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

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

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

## 12 MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

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

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

## 13 GOVERNING LAW

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

## DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://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](mailto:info@bonhams.com).

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

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

### LIST OF DEFINITIONS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**"Website"** *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

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

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

## GLOSSARY

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

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

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

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

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

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

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

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

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

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

## SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

# Bonhams Specialist Departments

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

## 19th Century Paintings

UK  
Charles O' Brien  
+44 20 7468 8360  
U.S.A.  
Madalina Lazen  
+1 212 644 9108

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Matthew Bradbury  
+44 20 7468 8295

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Francesca Cavazzini  
+61 2 8412 2222

## African, Oceanic & Pre-Columbian Art

UK  
Philip Keith  
+44 2920 727 980  
U.S.A.  
Fredric Backlar  
+1 323 436 5416

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Alan Fausel  
+1 212 644 9039

## Antiquities

Madeleine Perridge  
+44 20 7468 8226

## Antique Arms & Armour

UK  
David Williams  
+44 20 7393 3807  
U.S.A.  
Paul Carella  
+1 415 503 3360

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Harvey Cammell  
+44 (0) 20 7468 8340

## Art Nouveau & Decorative Art & Design

UK  
Mark Oliver  
+44 20 7393 3856  
U.S.A.  
Frank Maraschiello  
+1 212 644 9059

## Australian Art

Meryn Schriever  
+61 2 8412 2222  
Alex Clark  
+61 3 8640 4088

## Australian Colonial Furniture and Australiana

+1 415 861 7500

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UK  
Matthew Haley  
+44 20 7393 3817  
U.S.A.  
Christina Geiger  
+1 212 644 9094

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UK  
Simon Cottle  
+44 20 7468 8383  
U.S.A.  
Suzy Pai  
+1 415 503 3343

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UK  
John Sandon  
+44 20 7468 8244  
U.S.A.  
Peter Scott  
+1 415 503 3326

## California & American Paintings

Scot Levitt  
+1 323 436 5425

## Carpets

UK  
carpets@bonhams.com  
U.S.A.  
Hadji Rahimpour  
+1 415 503 3392

## Chinese & Asian Art

UK  
Asaph Hyman  
+44 20 7468 5888  
U.S.A.  
Dessa Goddard  
+1 415 503 3333  
HONG KONG  
+852 3607 0010  
AUSTRALIA  
Yvett Klein  
+61 2 8412 2222

## Clocks

UK  
James Stratton  
+44 20 7468 8364  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530

## Coins & Medals

UK  
John Millensted  
+44 20 7393 3914  
U.S.A.  
Paul Song  
+1 323 436 5455

## Contemporary Art

UK  
Ralph Taylor  
+44 20 7447 7403  
U.S.A.  
Jeremy Goldsmith  
+1 917 206 1656

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UK  
+44 20 7393 3844  
U.S.A.  
Catherine Williamson  
+1 323 436 5442

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UK  
Guy Savill  
+44 20 7468 8221  
U.S.A.  
Andrew Jones  
+1 415 503 3413

## Greek Art

Olympia Pappa  
+44 20 7468 8314

## Golf Sporting Memorabilia

Kevin Mcgimpsey  
+44 131 240 2296

## Irish Art

Penny Day  
+44 20 7468 8366

## Impressionist & Modern Art

UK  
India Phillips  
+44 20 7468 8328  
U.S.A.  
Tanya Wells  
+1 917 206 1685

## Islamic & Indian Art

Claire Penhallurick  
+44 20 7468 8249

## Japanese Art

UK  
Suzannah Yip  
+44 20 7468 8368  
U.S.A.  
Jeff Olson  
+1 212 461 6516

## Jewellery

UK  
Jean Ghika  
+44 20 7468 8282  
U.S.A.  
Susan Abeles  
+1 212 461 6525  
AUSTRALIA  
Anellie Manolas  
+61 2 8412 2222  
HONG KONG  
Graeme Thompson  
+852 3607 0006

## Marine Art

UK  
Veronique Scorer  
+44 20 7393 3962  
U.S.A.  
Gregg Dietrich  
+1 917 206 1697

## Mechanical Music

Jon Baddeley  
+44 20 7393 3872

## Modern, Contemporary & Latin American Art

U.S.A.  
Alexis Chompaisal  
+1 323 436 5469

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Gareth Williams  
+44 20 7468 5879

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UK  
Tim Schofield  
+44 20 7468 5804  
U.S.A.  
Mark Osborne  
+1 415 503 3353  
EUROPE  
Philip Kantor  
+32 476 879 471

## Automobilia

UK  
Toby Wilson  
+44 8700 273 619  
Adrian Pipiros  
+44 8700 273621

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Ben Walker  
+44 8700 273616

## Native American Art

Jim Haas  
+1 415 503 3294

## Natural History

U.S.A.  
Claudia Florian  
+1 323 436 5437

## Old Master Pictures

UK  
Andrew Mckenzie  
+44 20 7468 8261  
U.S.A.  
Mark Fisher  
+1 323 436 5488

## Orientalist Art

Charles O'Brien  
+44 20 7468 8360

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U.S.A.  
Judith Eurich  
+1 415 503 3259

## Portrait Miniatures

UK  
+44 20 7393 3986

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UK  
Rupert Worrall  
+44 20 7468 8262  
U.S.A.  
Judith Eurich  
+1 415 503 3259

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UK  
Daria Chernenko  
+44 20 7468 8334  
U.S.A.  
Yelena Harbick  
+1 212 644 9136

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Jon Baddeley  
+44 20 7393 3872  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530

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Chris Brickley  
+44 131 240 2297

## Silver & Gold Boxes

UK  
Michael Moorcroft  
+44 20 7468 8241  
U.S.A.  
Aileen Ward  
+1 800 223 5463

## South African Art

Giles Peppiatt  
+44 20 7468 8355

## Sporting Guns

Patrick Hawes  
+44 20 7393 3815

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Veronique Scorer  
+44 20 7393 3962

## Urban Art

Gareth Williams  
+44 20 7468 5879

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UK  
Jonathan Darracott  
+44 20 7447 7412  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530  
HONG KONG  
Nicholas Biebuyck  
+852 2918 4321

## Whisky

UK  
Martin Green  
+44 1292 520000  
U.S.A.  
Gary Durso  
+1 917 206 1653  
HONG KONG  
Daniel Lam  
+852 3607 0004

## Wine

UK  
Richard Harvey  
+44 (0) 20 7468 5811  
U.S.A.  
Doug Davidson  
+1 415 503 3363  
HONG KONG  
Daniel Lam  
+852 3607 0004

## UNITED KINGDOM

### London

101 New Bond Street ●  
London W1S 1SR  
+44 20 7447 7447  
+44 20 7447 7400 fax

Montpelier Street ●  
London SW7 1HH  
+44 20 7393 3900  
+44 20 7393 3905 fax

### South East England

#### Brighton & Hove

19 Palmeira Square  
Hove, East Sussex  
BN3 2JN  
+44 1273 220 000  
+44 1273 220 335 fax

#### Guildford

Millmead,  
Guildford,  
Surrey GU2 4BE  
+44 1483 504 030  
+44 1483 450 205 fax

#### Isle of Wight

+44 1273 220 000

Representative:

#### Kent

George Dawes  
+44 1483 504 030

#### West Sussex

+44 (0) 1273 220 000

### South West England

#### Bath

Queen Square House  
Charlotte Street  
Bath BA1 2LL  
+44 1225 788 988  
+44 1225 446 675 fax

#### Cornwall – Truro

36 Lemon Street  
Truro  
Cornwall  
TR1 2NR  
+44 1872 250 170  
+44 1872 250 179 fax

#### Exeter

The Lodge  
Southernhay West Exeter,  
Devon  
EX1 1JG  
+44 1392 425 264  
+44 1392 494 561 fax

#### Winchester

The Red House  
Hyde Street  
Winchester  
Hants SO23 7DX  
+44 1962 862 515  
+44 1962 865 166 fax

#### Tetbury

22a Long Street  
Tetbury  
Gloucestershire  
GL8 8AQ  
+44 1666 502 200  
+44 1666 505 107 fax

Representatives:

#### Dorset

Bill Allan  
+44 1935 815 271

#### East Anglia

#### Bury St. Edmunds

21 Churchgate Street  
Bury St Edmunds  
Suffolk IP33 1RG  
+44 1284 716 190  
+44 1284 755 844 fax

#### Norfolk

The Market Place  
Reepham  
Norfolk NR10 4JJ  
+44 1603 871 443  
+44 1603 872 973 fax

#### Midlands

#### Knowle

The Old House  
Station Road  
Knowle, Solihull  
West Midlands  
B93 0HT  
+44 1564 776 151  
+44 1564 778 069 fax

#### Oxford

Banbury Road  
Shipton on Cherwell  
Kidlington OX5 1JH  
+44 1865 853 640  
+44 1865 372 722 fax

### Yorkshire & North East England

#### Leeds

30 Park Square West  
Leeds LS1 2PF  
+44 113 234 5755  
+44 113 244 3910 fax

#### North West England

#### Chester

2 St Johns Court,  
Vicars Lane,  
Chester,  
Ch1 1QE  
+44 1244 313 936  
+44 1244 340 028 fax

#### Manchester

The Stables  
213 Ashley Road  
Hale WA15 9TB  
+44 161 927 3822  
+44 161 927 3824 fax

#### Channel Islands

#### Jersey

La Chasse  
La Rue de la Vallee  
St Mary  
Jersey JE3 3DL  
+44 1534 722 441  
+44 1534 759 354 fax

Representative:

#### Guernsey

+44 1481 722 448

## Scotland

### Edinburgh ●

22 Queen Street  
Edinburgh  
EH2 1JX  
+44 131 225 2266  
+44 131 220 2547 fax

### Glasgow

176 St. Vincent Street,  
Glasgow  
G2 5SG  
+44 141 223 8866  
+44 141 223 8868 fax

Representatives:

#### Wine & Spirits

Tom Gilbey  
+44 1382 330 256

## Wales

### Cardiff

7-8 Park Place,  
Cardiff CF10 3DP  
+44 2920 727 980  
+44 2920 727 989 fax

## EUROPE

### Austria

Tuchlauben 8  
1010 Vienna  
+43 (0) 1 403 0001  
vienna@bonhams.com

### Belgium

Boulevard  
Saint-Michel 101  
1040 Brussels  
+32 (0) 2 736 5076  
belgium@bonhams.com

### Denmark

Henning Thomsen  
+45 4178 4799  
denmark@bonhams.com

### France

4 rue de la Paix  
75002 Paris  
+33 (0) 1 42 61 10 10  
paris@bonhams.com

### Germany - Cologne

Albertusstrasse 26  
50667 Cologne  
+49 (0) 221 2779 9650  
cologne@bonhams.com

### Germany - Munich

Maximilianstrasse 52  
80538 Munich  
+49 (0) 89 2420 5812  
munich@bonhams.com

### Greece

7 Neofytou Vamva Street  
Athens 10674  
+30 (0) 210 3636 404  
athens@bonhams.com

### Ireland

31 Molesworth Street  
Dublin 2  
+353 (0) 1 602 0990  
dublin@bonhams.com

### Italy - Milan

Via Boccaccio 22  
20123 Milano  
+39 0 2 4953 9020  
milan@bonhams.com

### Italy - Rome

Via Sicilia 50  
00187 Roma  
+39 0 6 48 5900  
rome@bonhams.com

## The Netherlands

De Lairessesstraat 154  
1075 HL Amsterdam  
+31 (0) 20 67 09 701  
amsterdam@bonhams.com

## Portugal

Rua Bartolomeu Dias nº  
160. 1º  
Belem  
1400-031 Lisbon  
+351 218 293 291  
portugal@bonhams.com

## Russia – Moscow

Anastasia Vinokurova  
+7 964 567 3845  
russia@bonhams.com

## Russia - St. Petersburg

Marina Jacobson  
+7 921 555 2302  
russia@bonhams.com

## Spain - Barcelona

Teresa Ybarra  
+34 930 087 876  
barcelona@bonhams.com

## Spain - Madrid

Nunez de Balboa no 4-1A  
28001 Madrid  
+34 915 78 17 27  
madrid@bonhams.com

## Spain - Marbella

James Roberts  
+34 952 90 62 50  
marbella@bonhams.com

## Switzerland

Rue Etienne-Dumont 10  
1204 Geneva  
+41 (0) 22 300 3160  
geneva@bonhams.com

## MIDDLE EAST

### Dubai

Deborah Najjar  
+971 (0)56 113 4146  
deborah.najjar@bonhams.com

### Israel

Joslyne Halibard  
+972 (0)54 553 5337  
joslyne.halibard@  
bonhams.com

## NORTH AMERICA

### USA

#### San Francisco ●

220 San Bruno Avenue  
San Francisco  
CA 94103  
+1 (415) 861 7500  
+1 (415) 861 8951 fax

#### Los Angeles ●

7601 W. Sunset Boulevard  
Los Angeles  
CA 90046  
+1 (323) 850 7500  
+1 (323) 850 6090 fax

#### New York ●

580 Madison Avenue  
New York, NY  
10022  
+1 (212) 644 9001  
+1 (212) 644 9007 fax

Representatives:

#### Arizona

Terri Adrian-Hardy  
+1 (480) 994 5362

#### California

**Central Valley**  
David Daniel  
+1 (916) 364 1645

#### Southern California

Christine Eisenberg  
+1 (949) 646 6560

#### Colorado

Julie Segraves  
+1 (720) 355 3737

#### Florida

Palm Beach  
+1 (561) 651 7876  
Miami  
+1 (305) 228 6600  
Ft. Lauderdale  
+1 (954) 566 1630

#### Georgia

Mary Moore Bethea  
+1 (404) 842 1500

#### Illinois

Ricki Blumberg Harris  
+1 (773) 267 3300  
+1 (773) 680 2881

#### Massachusetts

**Boston/New England**  
Amy Corcoran  
+1 (617) 742 0909

#### Nevada

David Daniel  
+1 (775) 831 0330

#### Oregon

Sheryl Acheson  
+1(503) 312 6023

#### Texas

Amy Lawch  
+1 (713) 621 5988

#### Washington

Heather O'Mahony  
+1 (206) 218 5011

#### Washington DC

**Mid-Atlantic Region**  
Martin Gammon  
+1 (202) 333 1696

## CANADA

### Toronto, Ontario ●

Jack Kerr-Wilson  
20 Hazelton Avenue  
Toronto, ONT  
M5R 2E2  
+1 (416) 462 9004  
info.ca@bonhams.com

### Montreal, Quebec

David Kelsey  
+1 (514) 341 9238  
info.ca@bonhams.com

## SOUTH AMERICA

### Brazil

+55 11 3031 4444  
+55 11 3031 4444 fax

## ASIA

### Hong Kong ●

Suite 2001  
One Pacific Place  
88 Queensway  
Admiralty  
Hong Kong  
+852 2918 4321  
+852 2918 4320 fax  
hongkong@bonhams.com

### Beijing

Hongyu Yu  
Suite 511  
Chang An Club  
10 East Chang An Avenue  
Beijing 100006  
+86(0) 10 6528 0922  
+86(0) 10 6528 0933 fax  
beijing@bonhams.com

### Japan

Akiko Tsuchida  
Level 14 Hibiya Central  
Building  
1-2-9 Nishi-Shimbashi  
Minato-ku  
Tokyo 105-0003  
+81 (0) 3 5532 8636  
+81 (0) 3 5532 8637 fax  
akiko.tsuchida@bonhams.com

### Singapore

Bernadette Rankine  
11th Floor, Wisma Atria  
435 Orchard Road  
Singapore 238877  
+65 (0) 6701 8038  
+65 (0) 6701 8001 fax  
bernadette.rankine@  
bonhams.com

### Taiwan

Summer Fang  
37th Floor, Taipei 101 Tower  
Nor 7 Xinyi Road, Section 5  
Taipei, 100  
+886 2 8758 2898  
+886 2 8758 2897 fax  
summer.fang@  
bonhams.com

## AUSTRALIA

### Sydney

97-99 Queen Street,  
Woolahra, NSW 2025  
Australia  
+61 (0) 2 8412 2222  
+61 (0) 2 9475 4110 fax  
info.aus@bonhams.com

### Melbourne

Como House  
Como Avenue  
South Yarra  
Melbourne VIC 3141  
Australia  
+61 (0) 3 8640 4088  
+61 (0) 2 9475 4110 fax  
info.aus@bonhams.com

## AFRICA

### Nigeria

Neil Coventry  
+234 (0)7065 888 666  
neil.coventry@bonhams.com

### South Africa - Johannesburg

Penny Culverwell  
+27 (0)71 342 2670  
penny.culverwell@bonhams.com

# 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)**

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

#### Data protection – use of your information

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

#### Credit and Debit Card Payments

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

#### Notice to Bidders.

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

#### If successful

I will collect the purchases myself   
Please contact me with a shipping quote (if applicable)

<b>Sale title:</b> Fine Clocks		<b>Sale date:</b> Wednesday 16 December 2015													
<b>Sale no.:</b> 22622		<b>Sale venue:</b> New Bond Street, London													
<p>If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.</p> <p><b>General Bid Increments:</b></p> <table border="0"> <tr> <td>£10 - 200 .....by 10s</td> <td>£10,000 - 20,000 .....by 1,000s</td> </tr> <tr> <td>£200 - 500 .....by 20 / 50 / 80s</td> <td>£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>£500 - 1,000 .....by 50s</td> <td>£50,000 - 100,000 .....by 5,000s</td> </tr> <tr> <td>£1,000 - 2,000 .....by 100s</td> <td>£100,000 - 200,000 .....by 10,000s</td> </tr> <tr> <td>£2,000 - 5,000 .....by 200 / 500 / 800s</td> <td>above £200,000 .....at the auctioneer's discretion</td> </tr> <tr> <td>£5,000 - 10,000 .....by 500s</td> <td></td> </tr> </table> <p>The auctioneer has discretion to split any bid at any time.</p>				£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s	£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s	£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s	£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion	£5,000 - 10,000 .....by 500s	
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Customer Number		Title													
First Name		Last Name													
Company name (to be invoiced if applicable)															
Address															
City		County / State													
Post / Zip code		Country													
Telephone mobile		Telephone daytime													
Telephone evening		Fax													
Preferred number(s) in order for Telephone Bidding (inc. country code)															
E-mail (in capitals)															
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.															
I am registering to bid as a private buyer <input type="checkbox"/>		I am registering to bid as a trade buyer <input type="checkbox"/>													
If registered for VAT in the EU please enter your registration here: □□ / □□□ - □□□□ - □□		Please tick if you have registered with us before <input type="checkbox"/>													

**Please note that all telephone calls are recorded.**

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

#### FOR WINE SALES ONLY

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

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

Your signature: \_\_\_\_\_ Date: \_\_\_\_\_

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

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

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NDONI RIEBINGART MEISTERSTVCKIN PASSAW ANNO 1674

EB 1793

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101 New Bond Street  
London  
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+44 (0) 20 7447 7447  
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