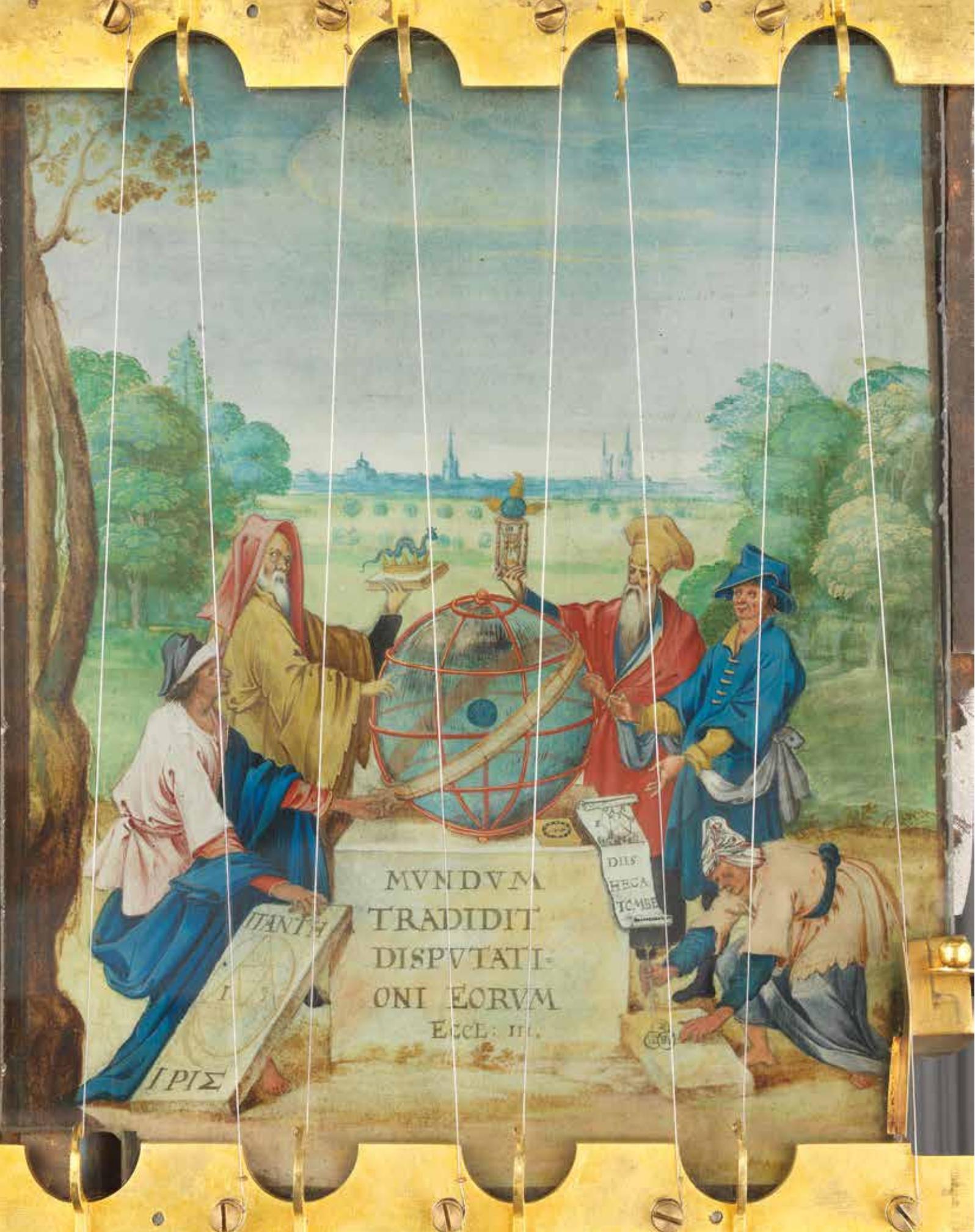


# Bonhams



**Fine Clocks**

New Bond Street, London | 12 December 2018



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# Fine Clocks

New Bond Street, London | Wednesday 12 December 2018 at 2pm

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9am to 4.30 pm  
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Front cover: Lot 108  
Back cover: Lot 135 (X-ray)  
Inside front cover: Lot 133  
Inside back cover: Lot 127  
Index page: Lot 122

## IMPORTANT INFORMATION

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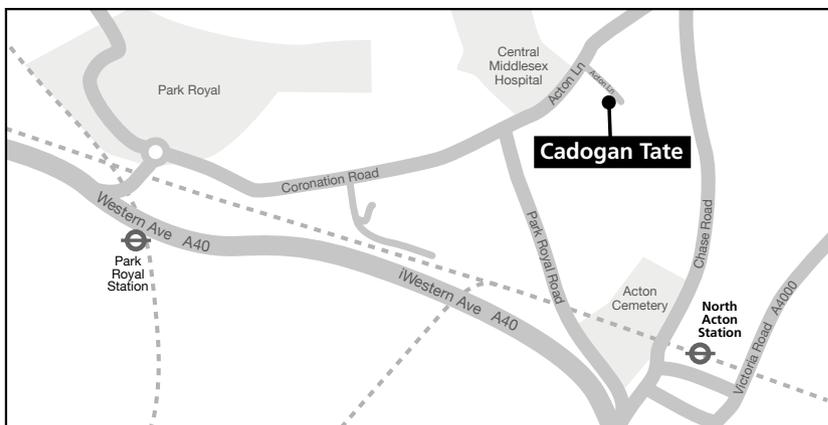
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† VAT 20% on hammer price and buyer's premium

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(Telephone to ascertain amount due) by: cash, cheque with banker's card, credit or debit card.

## Payment at time of collection by:

cash, cheque with banker's card, credit or debit card.

# FINE CLOCKS

Lots 1 - 135



1

**A LATE 19TH CENTURY FRENCH ENGRAVED BRASS OVAL BELL- AND GONG- STRIKING CARRIAGE CLOCK**

Numbered 654

The scrolled handle over an oval inspection panel and bevelled glass sides, the frame engraved all over with foliage within symmetrical borders, the circular white enamel Roman dial with moon hands above an alarm-setting disc within a silvered engine turned mask, the movement with silvered platform carrying the English style lever escapement, striking the hours on the gong and the alarm on the bell *18cms (7ins) high.*

£800 - 1,200

€920 - 1,400

US\$1,000 - 1,600

3

**A GOOD LATE 19TH CENTURY FRENCH GILT BRASS OVAL GRANDE-SONNERIE STRIKING AND REPEATING CARRIAGE CLOCK IN ORIGINAL BOX**

The movement numbered 713.

The oval case with scrolled handle over bevelled glass panels, the rectangular white enamel Roman dial with spade hands and Arabic alarm subsidiary dial, the movement with silvered lever platform escapement striking and repeating the hours and quarters on a pair of coiled blued steel gongs. In the original velvet-lined presentation case. *18cms (7ins) high. (2)*

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

2 \*

**A GOOD LATE 19TH CENTURY FRENCH GORGE CASED GRAND SONNERIE STRIKING AND REPEATING CARRIAGE CLOCK BY HENRI JACOT**

Henri Jacot, no. 11170

The case with rippled handle over a large glazed inspection panel revealing the large gilt platform and compensated, bi-metallic balance, white rectangular Roman and Arabic enamel dial with spade hands, the twin train movement striking and repeating on a pair of coiled blued steel gongs, with three-position selection lever in the base offering the choice of 'Full striking, silence or quarters'. The backplate stamped and numbered. *17cms (6.75ins) high.*

£1,500 - 2,500

€1,700 - 2,900

US\$1,900 - 3,200



1



2



3

4

**A LATE 19TH CENTURY FRENCH ENGRAVED BRASS GRANDE-SONNERIE STRIKING AND REPEATING CARRIAGE CLOCK WITH ALARM**

The movement stamped with the encircled B trademark the gorge case with rippled handle and large bevelled glass panels, engraved all over with running foliage, the circular white enamel dial with Roman and Arabic numerals and moon hands set over an alarm-setting disc within an engine turned mask, the movement with silvered platform supporting the English style lever escapement, sounding the alarm, the hours and the quarters on to a pair of blued steel coiled gongs. Together with an associated travelling case. *18cms (7ins) high.* (2)

£800 - 1,200  
€920 - 1,400  
US\$1,000 - 1,600

6

**A LATE 19TH CENTURY GILT BRONZE FRENCH GRANDE SONNERIE GORGE CASED CARRIAGE CLOCK**

Margaine, Paris, number 2046. Retailed by Emanuel, 3 The Hard, Portsea

The case of typical form set with a circular Roman and Arabic white enamel dial over an Arabic alarm subsidiary in an engine turned mask, the signed and numbered movement with silvered lever platform escapement striking and repeating the hours and quarters on a pair of coiled blued steel gongs, the three-position selection lever mounted to the underside and engraved in English 'Hours and Quarters, Quarters only and Silent'. In a red velvet-lined presentation case. *17cms (6.75ins) high.*

£800 - 1,200  
€920 - 1,400  
US\$1,000 - 1,600

5 \*

**A GOOD AND RARE 19TH CENTURY FRENCH FIVE-MINUTE REPEATING SILVERED AND LACQUERED BRASS CARRIAGE CLOCK WITH SILVERED MASK BY HENRI JACOT**

Numbered 5230

The Greek-key handle with copper coloured central ribbed section over a matching ripple moulded cornice on similar reeded columns to a stepped base, the circular white enamel Roman and Arabic dial set within a scroll decorated mask, the twin train movement with silvered lever platform escapement striking the hours and the half hours on a single gong, the case set with a repeat button for the hours at the front of the top panel, another button to the rear of the top panel repeats the five minute intervals at will *20cms (8ins) high.*

£800 - 1,200  
€920 - 1,400  
US\$1,000 - 1,600



4

5

6



7

7

**A GOOD SECOND HALF OF THE 19TH CENTURY FRENCH LAPIS-LAZULI MOUNTED ORMOLU MANTEL CLOCK**

Charles Duterte, Paris

The rectangular case (surmount now lacking), over an egg-and-dart cornice and four panels of well-figured lapis lazuli within cast formal borders, on an acanthus-cast base and turned feet, the signed 5.25 inch enamel Arabic dial with pierced and engraved hands framed by a cast mount of fruit and vines, the signed circular movement with Brocot type escapement and regulation and outside countwheel strike on a bell

£1,000 - 1,500  
 €1,100 - 1,700  
 US\$1,300 - 1,900

8

**A FINE AND RARE MID 19TH CENTURY FRENCH BRASS-MOUNTED SLATE, CENTRE SECONDS, LONG DURATION TABLE REGULATOR**

E. Robert-Houdin Fils, 1, Rue de Choiseuel 1

The tall case set with heavy bevelled glass panels within brass doors to the front and back, between solid sides and a moulded cornice, raised on a brass-bound plinth base, the signed 5.5 inch Roman dial with lozenge and line minute band, brass moon hour and minute hands and a blued steel centre seconds hand, the rectangular movement stamped for Pons and Houdin, numbered 3172, with Brocot-style deadbeat escapement to a large brass and steel gridiron pendulum with wide brass lenticular bob and fine screw regulation, with rack strike on a bell 48cms (19ins) high.

£2,000 - 3,000  
 €2,300 - 3,400  
 US\$2,600 - 3,900



8

9

**A GOOD SECOND QUARTER OF THE 19TH CENTURY ORMOLU TWO-TRAIN GRANDE SONNERIE, QUARTER REPEATING TRAVEL CLOCK WITH ALARM**

Courvoisier & Comp., the case and movement numbered 138

The tall case surmounted by a lyre handle over cast sides on a plinth base and paw feet, the signed 4 inch white enamel dial with Arabic hours and quarters, moon hands and tapering alarm-setting hand over musical trophies, set to the underside of the case with a three-position selection lever offering Grande Sonnerie, Petite Sonnerie and Silence options and unusually numbered to the rear of the plinth, the signed 4 inch white enamel Arabic dial, with matching hands, the circular movement with chain fusee to a verge escapement with plain balance under a pierced cock, the strike train on a single spring barrel with strike work mounted on the backplate, striking the quarters and the alarm on two bells via circular-headed hammers, the separate alarm barrel wound via a pull-cord to the side 31cms (12ins) high.

£1,000 - 1,200  
 €1,100 - 1,400  
 US\$1,300 - 1,600



10

**A SECOND HALF OF THE 18TH CENTURY EBONISED TABLE CLOCK WITH ENAMEL DIAL**

Martin, Royal Exchange (London)

The bell top case with single handle and moulded cornice and base on brass ogee bracket feet, the signed seven inch enamel Roman and Arabic dial with brass concentric date hand set within a moulded brass bezel, the twin gut fusee movement with verge escapement rack striking on a bell, the backplate with a single line border framing a Chinese pagoda on a bridge amid foliate scrolls. 46cms (18ins) high.

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900



10

11

**A 1930'S CHROMIUM PLATED ATMOS 'PENDULE PERPÉTUELLE' NO.2677**

The dial signed for the retailers Golay Fils & Stahl, Geneve

The rectangular case with angled cornice over four bevelled glass panels, raised on a splayed plinth base with integral pendulum lock to the rear, the signed 3.5 inch circular white enamel Roman dial further signed at VI 'Brevets J. L. Reutter/Made in France', with blued steel moon hands, the silent movement continuously wound via bellows contained within a bright plated drum secured by a bar numbered 2677, driving a roller lever escapement with torsion pendulum mounted with six large and two small timing screws 24cms H (9ins)

£3,000 - 5,000

€3,400 - 5,700

US\$3,900 - 6,500



11

12

**A GOOD 19TH CENTURY ENGLISH ORMOLU MANTEL TIMEPIECE**

Vulliamy, London, number 1465

The heavy cast bronze rococo-inspired case cast with foliate scrolls and foliage on a lattice work ground, the base centred by cast mask of a Green Man with leaf beard and open mouth, all mounted on elaborate scroll feet on a laurel wreath-bordered plinth, the solid rear door with five-piece hinge opening to reveal the number punched to the case edge, the 3.5 inch silvered dial with Roman chapter ring framed by a dotted minute band, signed between XI and I, the finely engine turned centre with good blued steel moon hands and rise-and-fall regulation, the single chain fusee movement with circular rod pendulum terminating in a heavy brass bob numbered to the underside 30cms (12ins) high.

£2,000 - 4,000

€2,300 - 4,600

US\$2,600 - 5,200



12

This clock has been in the vendors family since the 1950's.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



13<sup>TP</sup>

**A LATE 17TH CENTURY LONGCASE CLOCK MOVEMENT WITH TEN INCH DIAL IN AN ASSOCIATED MARQUETRY CASE CLOCK**

Jonathan Lownds, London

The associated case with floral inlay to the hood over a long door with three bird and flower panels centred by a circular lenticle, on a similar base, the 10 inch square brass dial with winged cherubs head spandrels, foliate engraving and copperplate signature below the Roman and Arabic chapter ring 'Jonathan Lownds in ye Pall Mall, London', matted centre with date aperture at VI, the weight driven eight day movement with anchor escapement rack striking on a bell 2.1m (6ft 11ins) high.

£3,000 - 4,000  
 €3,400 - 4,600  
 US\$3,900 - 5,200

14<sup>TP</sup>

**A RARE LATE 17TH CENTURY LONGCASE CLOCK MOVEMENT WITH TEN INCH DIAL IN A LATER CASE**

James Markwick, London

The square ten inch dial cornered by four winged cherub's head spandrels and signed along the lower edge 'Jacobus Markwick Londini', silvered Roman and Arabic chapter ring enclosing the matted centre with subsidiary seconds ring, pierced steel hands, latched dial feet to the weight driven movement with six latched, knopped and ringed slender pillars, the going train with (replaced) anchor escapement, the strike with outside countwheel and detent acting on the hammer above. Now contained in an associated provincial elm case with lift up hood set with spirally twisted columns. 1.9m (6ft 3ins) high.

£3,000 - 5,000  
 €3,400 - 5,700  
 US\$3,900 - 6,500

15<sup>TP</sup>

**A LATE 17TH/EARLY 18TH CENTURY WALNUT MARQUETRY LONGCASE CLOCK**

Stephen Willmott, in Token House Yard, London

The rising hood with silk-backed sound fret raised on spirally twisted columns with gilt wood capitals and bases, the trunk inlaid with three shaped panels of floral marquetry on an ebony ground within boxwood borders, with oval lenticle, the sides with boxwood stringing, the 12 inch square brass dial with winged cherubs head spandrels framing the silvered Roman and Arabic chapter ring with half-hour markers, ringed winding squares, decorated date aperture and engraved centre, the movement with four knopped and ringed pillar, anchor escapement and outside countwheel strike acting on a large bell 2.12m (6ft 11ins) high.

£4,000 - 6,000  
 €4,600 - 6,900  
 US\$5,200 - 7,800

Stephen Wilmot was apprenticed in April 1667 to Edward Stanton and gained his Freedom in 1674.



14



15

16

**A 19TH CENTURY FRENCH PORCELAIN MOUNTED CARRIAGE CLOCK WITH RARE NATURALISTIC PANELS**

VAP 4004

The architecturally-inspired case set with three polychrome porcelain panels, the front with Roman cartouche numerals within a minute band framed by a pair of pheasants and blue tits, the left with a rare Water Rail and swallows, and to the right a partridge and sparrows, each bird realistically rendered and set in gilded foliage, the movement with silvered lever platform escapement striking and repeating the hours on a gong *19.5cms (7.75ins) high.*

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

17

**A FINE LATE 19TH CENTURY FRENCH ENGRAVED BRASS GRAND SONNERIE CARRIAGE CLOCK WITH CALENDAR**

Drocourt, No. 15785

The rippled handle over an oval bevelled glass panel within an engraved top panel over a frame and base decorated with running foliage and scrolls on a matted ground, the circular enamel Roman and Arabic dial with Breguet style hands over three subsidiaries for day, alarm and date, the movement with stamped backplate, silvered lever platform escapement repeating and striking the hours and quarters on a pair of blued steel gongs, set to the underside with a three position selection lever offering three options: 'striking - silent and full striking' *18cms (7ins) high.*

£3,000 - 5,000

€3,400 - 5,700

US\$3,900 - 6,500

A similar example was sold in these rooms on the 9 July 2014, lot 10.

18

**A GOOD THIRD QUARTER OF THE 19TH CENTURY FRENCH GILT BRASS CARRIAGE CLOCK**

The case with engraved date 'Sept 30th 1869', the movement numbered 738.

The case with unusual ribbed bamboo-style handle over an oval inspection panel and moulded case, the white enamel Roman dial with delicate moon hands over a Roman alarm subsidiary dial set within a silvered engine turned mask, the twin train movement with gilt platform with compensated bimetallic balance and English style lever escapement striking the hours on a gong and sounding the alarm on a bell *18cms (7ins) high.*

£600 - 800

€690 - 920

US\$780 - 1,000



16



17



18

19 \*

**A RARE MID 19TH CENTURY ENGRAVED BRASS CARRIAGE CLOCK WITH HELICAL SPRING**

Jules, Paris. No. 166.

The case with baluster handle over ball finials on protruding corners applied with fancy three-quarter columns, the main frame engraved all over with flowers, foliate scrolls, and lattice work, the sides pierced with running foliage and backed by blue glass, the signed white enamel Roman dial with moon hands, the movement with Jules platform comprising a monometallic compensated balance on a blued steel helical spring mounted on a bridge over a club-foot lever escapement, the backplate carrying the bell and outside countwheel, signed along the lower edge and punch numbered 19cms (7.5ins) high.

£1,500 - 2,500  
€1,700 - 2,900  
US\$1,900 - 3,200

A similar example is illustrated by Roberts, D. (1993) Carriage and Other Travelling Clocks. Pennsylvania: Schiffer Publishing, p76, fig 4-11.

20 \*

**A FINE AND RARE MID 19TH CENTURY FRENCH CAST GILT BRASS GRANDE SONNERIE STRIKING CARRIAGE CLOCK**

Fraumont

The cast rococo case with elaborate handle over floral swags, the signed white enamel Roman dial with minute track and good Breguet-style blued steel hands over an Arabic alarm setting dial, the twin train movement with large frosted gilt platform carrying the early 'moustache lever' escapement, striking and repeating the hours and quarters on a pair of nested bells, 17cms (6.75ins) high.

£2,000 - 3,000  
€2,300 - 3,400  
US\$2,600 - 3,900

A similar example is illustrated by Roberts, D. (1993) Carriage and Other Travelling Clocks. Pennsylvania: Schiffer Publishing, P 99, FIG 6-30.

21

**A LATE 19TH CENTURY FRENCH PORCELAIN PANELED ARCHITECTURAL CARRIAGE CLOCK**

Achille Brocot, 579

The ribbed handle set on a stepped section atop the triangular pediment, the entablature with cast decoration over a dentil moulding on fancy Ionic pilasters to a stepped base, the Roman cartouche numerals within gilt and white jewelled borders, each side panel decorated with classical ruins within a landscape, the movement with replaced lever platform escapement striking on a gong, the backplate stamped AB within a star 20cms (8ins) high.

£1,500 - 2,500  
€1,700 - 2,900  
US\$1,900 - 3,200

A similar cased example with Classical scenes is illustrated in Roberts, D. (1993) Carriage and Other Travelling Clocks, Pennsylvania: Schiffer Publishing p171 fig. 10-14. The illustrations are a re-imagining of monuments in the Roman Forum.



19



20



21



22<sup>TP</sup>

**A RARE LATE 17TH CENTURY WEIGHT DRIVEN WALL CLOCK**

John Knibb, Oxford. Now contained in a floor standing case.

The 6.5inch square brass dial with wide engraved wheatear border framing winged cherubs head spandrels and the silvered Roman and Arabic chapter ring, signed along the lower edge 'Iohannes Knibb Oxon Fecit', the centre finely matted and with blued steel hands, secured to the weight driven movement via four horizontal lugs pinned into the brass top and bottom plates which are themselves 'keyed' into the corners of the brass pillars cast with typical integral waisted finials and collet-like feet, the going train with verge escapement and short bob pendulum set on a knife edge in the bent brass back cock, the strike train with outside solid countwheel striking on the bell mounted on a stand above, the hammer- and striking-detent arbors of circular section and the heavy fly of solid brass.

Now contained in an associated miniature floor-standing walnut veneered case, the hood with spiral columns over a long door on a panel base inlaid with shaped panels. The mask set with an applied handwritten dated paper '1670' and another label to the door interior '53' - possibly a collectors inventory number? *The dial 16.2cms (6 3/8ths of an inch) square. The dial 8.3cms (3 5/16ths of an inch) square. The case 1.77m (5ft 7in) high.*

**£3,000 - 5,000**

**€3,400 - 5,700**

**US\$3,900 - 6,500**

John Knibb seems to be the only member of the family to use the wheatear border to frame his dials. (Perhaps in an attempt to differentiate his work from that of his metropolitan brother?). A comparable longcase dial is illustrated in Lee: *The Knibb Family Clockmakers*, Manor House Press, 1964 Plate 110. A similar thirty hour hooded wall clock movement by his brother Joseph, is illustrated on plate 177. Another example by John is shown in White: *English Lantern Clocks*, ACC 1989, Fig. V/115-116 which demonstrates the classic Knibb features found in the current lot ie the circular-section hammer and striking detent arbors and bent brass cocks.



23<sup>TP</sup>

**A RARE LATE 17TH CENTURY WALNUT MARQUETRY "KNIBB APPRENTICE" LONGCASE CLOCK**

John Foorde, Oxford

Caddy top with ball finials over spiral columns, the trunk inlaid with three bird-inhabited panels of marquetry over a similar base, the 11 inch square brass dial with winged cherubs head spandrels, foliate engraving and Roman and Arabic chapter ring signed between VII and V, the matted centre with ringed winding squares, subsidiary seconds and decorated date aperture, the weight driven eight day movement with five knopped and ringed pillars, the wheels with matching turned bun-shaped collets, the going train with anchor escapement, the strike with outside countwheel acting on a bell

*2.14m (7ft) high*

**£8,000 - 12,000**

**€9,200 - 14,000**

**US\$10,000 - 16,000**

John Ford was apprenticed to John Knibb in April 1682 and was made free in July 1691. He was born circa 1668, the son of William, a cleric. He practised in the city until 1708 when he moved 23 miles to the west, to Aylesbury. He was insolvent by 1725 and died in 1740. He sometimes signed his clocks "Bucks" or "Buckinghamshire". Source: Loomes, B. (2014) *Clockmakers of Britain 1286-1700*, Mayfield: Mayfield Books

24

**A FINE LAST QUARTER OF THE 19TH CENTURY FRENCH PORCELAIN-MOUNTED ORMOLU MANTEL CLOCK WITH PERPETUAL CALENDAR**

T Martin, Paris, 8239

The case surmounted by an ormolu ribbon over berries and flower heads, further set with four porcelain panels representing the seasons, two-part enamel time dial with visible Brocot escapement and signed for the retailer T. Martin set over a perpetual calendar showing day, date, month and moonphase, all raised on a cast feet on the original gilt wood base, the signed and numbered movement rack striking on a bell, the perpetual calendar movement set below *46.5cms (18.25ins) including the giltwood base high.*

£4,000 - 6,000

€4,600 - 6,900

US\$5,200 - 7,800

T Martin & Co were active in Regent Street, London, c.1880-89



24



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**A GOOD LATE 18TH CENTURY FRENCH ORMOLU-MOUNTED WHITE MARBLE LYRE CLOCK WITH SWINGING MOVEMENT, CENTRE SECONDS AND CONCENTRIC DATE**

Breant, Paris

The lyre shaped case surmounted by a female mask and berried ivy festoon over boldly cast and crisply finished foliage and beadwork, on a concave socle applied with ropetwist and running foliage on turned feet, the dial and movement supported by a gridiron pendulum mounted on a knife-edge behind the mask, 5.5 inch signed enamel chapter ring with Arabic five minute numerals enclosing the seconds/minute track with red date ring and black Roman hours, the movement with open twin skeletonised spring barrels in a pair of skeletonised shaped plates, with finely crossed wheels to both trains, the going terminating in a pin-wheel escapement mounted on a single footed cock to the rear, the strike with a countwheel of five crossings striking on a bell *54cms (1 ft 9.25ins) high.*

£4,000 - 6,000

€4,600 - 6,900

US\$5,200 - 7,800

Jean Nicolas michael Breant worked from Rue St. Martin, paris from 1778-1789

**A RARE LATE 19TH CENTURY GILT BRASS MYSTERY CLOCK**

Robert Houdin, Paris

The 4.5inch circular glass dial with single gilt arrow-shaped hand within a brass bezel mounted on a foliate cast bracket further set on a foliate socle and shaped plinth with cast cherubs to the front, the movement contained within the base and wound from the rear, the circular plates signed for the maker E. ROBERT HGR. BTE.DU ROI and again for the retailer, Aubert and Klaffenberger, all set on a velvet covered giltwood base with a bell on a stand, now set on an ebonised plinth under a later glazed cover *The clock frame 34cms (13.5ins) high. Total height of the glass cover on ebonised base 48cms (19ins) high. (2)*

**£6,000 - 8,000****€6,900 - 9,200****US\$7,800 - 10,000**

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 Marvelous Orange Tree" and his unique horological designs including the alarm lighter, lot 97 in the current auction.

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 second series of clocks made from the late 1830s. It is around this time that Robert-Houdin began to make mystery clocks with glass dials and their movements hidden in the base of the clock. As the movements for these clocks were invisible to the naked eye, onlookers were enchanted by the pieces, coming up with their own theories on how the hand moved. Robert-Houdin showcased his creations at the Exhibition of French Industry in 1839, for which he won a bronze medal. A similar clock is illustrated in Roberts, D. (1999) *Mystery, Novelty & Fantasy Clocks*, Pennsylvania: Schiffer Publishing on page 225.

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.

This clock has been in the same family for two generations. A handwritten note accompanies the clock and reads thus: "Provenance:

Previously in the collection of the Duke of Manchester who lived at Kimbolton Castle. In 1947 or 1948 the castle was sold and became Kimbolton School. The clock was sold at public auction in '47 or '48, purchased by John Knowlton who then bequeathed it to me...in 1965."



**A GOOD 1930s CHROME PLATED 'FIRST SERIES' ATMOS TIMEPIECE**

Atmos, 'Pendule Perpetuelle', number 5133

The rectangular case fully glazed and with opening doors to the front and back, set on a short tapering base cut to the front to accommodate the pendulum-locking lever, the matt silvered chapter ring with black painted stylised Arabic numerals and inner quarter hour track with moon hands framing the shaped frontplate set with blued steel screws, jewelled bearings and the number 5133, the silent movement continuously wound via bellows contained within a bright-plated drum secured by a horizontal bar with an applied label 'Brevets J.L.Reutter, S.G.D.G. Made in France', driving a roller lever escapement and torsion pendulum mounted with six large and two small timing screws *23.5cm (9in)*

£4,000 - 6,000

€4,600 - 6,900

US\$5,200 - 7,800

In 1928 Jean-Leon Reutter, a Swiss horologist, was granted the patent for the Atmos clock. The clock is driven by a mainspring that is re-wound by the expansion and contraction of the sealed drum affected by changes in temperature and atmospheric conditions. Jaeger LeCoultre improved Reutter's design and since 1935 have been making these clocks in a variety of forms.



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28 \*

**A SMALL AND RARE MID 18TH CENTURY GERMAN SPRING-DRIVEN ALARM TIMEPIECE**

The shaped frame decorated with engraved foliage and scrolls, set with a pendulum holdfast on the left hand side, the three inch Roman and Arabic dial with alarm-setting disc to the centre, the spring driven movement with brass plates united by four turned pillars, verge escapement with front-mounted pendulum, the alarm train wound from the rear, all contained within a painted metal outer case with simple curved rear support strut, mounted on an oval ebonised base under a glass dome *The frame 16cms (6.25ins) high. Height to the top of the dome 27cms (10.5ins) high. (2)*

£800 - 1,200

€920 - 1,400

US\$1,000 - 1,600

29

**OF NAPOLEON INTEREST: A GOOD AND RARE EARLY 19TH CENTURY MOTHER OF PEARL AND ORMOLU 'ZAPPLER' TIMEPIECE**

The case cast with a figure of Napoleon in typical stance flanking a pedestal upon which rests a crown on a cushion, the 2cms (.75ins) gilt Roman dial with engine turned centre and blued steel hands set within a pierced mother of pearl mask of scrolling foliage against a gilt background, the spring-driven movement wound through the solid rear panel with rectangular plates, tic-tac escapement and front-mounted pendulum 10cms (4ins) high.

£1,000 - 1,500  
€1,100 - 1,700  
US\$1,300 - 1,900



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**A FINE AND RARE MID 19TH CENTURY SILVER 'ZAPPLER' TIMEPIECE IN ORIGINAL MORROCCO LEATHER CASE**

A List

The Roman dial measuring just 3/4 of an inch (2cms) in diameter set in a cast mask featuring cornucopia and foliate swags, the spring-driven brass movement set within oval plates united by four turned pillars, with tic-tac escapement and front-mounted pendulum, wound through the solid rear cover bearing the copperplate signature and mounted on a silver foot and moulded ebony base, set under a glass dome and further protected by the original chamois leather-lined shaped tooled presentation case with tooled borders and original hook-and-eye fasteners *The clock 4.5cms (1.75ins) high; the height including the dome 8cms (3.25ins); height of presentation case 11cms (4.25ins). (2)*

£800 - 1,200  
€920 - 1,400  
US\$1,000 - 1,600

31

**A GROUP OF THREE 19TH CENTURY 'ZAPPLER' TIMEPIECES UNDER GLASS DOMES**

1st: gilt brass architectural frame with applied with silver running foliage further set with stones, Roman painted dial within a stone set bezel, on a turned base; 2nd: silvered frame with enamel dial on ebonised base; 3rd: gilt architectural plates with Roman chapter ring on an ebonised base tic tac escapement *1st: frame 9cms (3.5ins); 2nd: frame 10cms (4ins) high; 3rd: frame 11cms (4.25ins) high. (3)*

£1,200 - 1,800  
€1,400 - 2,100  
US\$1,600 - 2,300



31

32

**A LATE 18TH CENTURY EBONISED STRIKING TABLE CLOCK**

Allam & Clements, London

The case with handle and four fir-cone finials on a later caddy over a moulded cornice and brass-mounted front angles, the front door and side apertures all framed in lacquered brass fillets, on a moulded base and brass ogee bracket feet, the 6.75 inch brass dial with shallow shoulder containing the signature and twin subsidiaries for strike/silent and fast/slow regulation, over the silvered Roman and Arabic dial and matted centre with date aperture, the movement with five knopped pillars, verge escapement and rack strike on a bell, the backplate centred by a hinged pendulum lock within foliate scrolls and a neo-classical urn. Together with an 18th century brass-bound ebony wall bracket with shaped outline, the front pulling forward to reveal the key drawer 47cms (18.5ins) high. Total height with bracket 69cms (2ft 3ins). (2)

£5,000 - 7,000

€5,700 - 8,000

US\$6,500 - 9,100



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33<sup>Y</sup>

**A GOOD MID 19TH CENTURY ENGLISH BRASS-INLAID ROSEWOOD FOUR-GLASS TRAVELLING CLOCK WITH SOFT/LOUD STRIKING OPTION**

French, Royal Exchange, London

Surmounted by an octagonal-section handle with foliate uprights over bevelled glass panels, the front door and mouldings set with flowing brass inlay, on block feet, the rear left hand side set with a two position lever within a shaped brass frame engraved 'Soft/Loud', the 4.5 inch square silvered Roman dial signed below XII and engraved with foliage on a finely hatched ground, with slender blued steel moon hands, all framed by an angled silvered sight ring, the eight day movement with twin chain fusees wound from the rear and with visible clicks, the substantial plates united by five turned cannon-barrel pillars rivetted to the front and screwed to the rear, each screw with a steel collet, the going train with maintaining power and contrate wheel of five crossings, the large gilt platform escapement with cut and compensated bimetallic balance to an English style lever escapement, the striking train sounding the full hours on the hour and a passing strike on the half past via a steel rack mounted on the rear of the backplate, the hammer acting on a rectangular-section coiled blued steel gong mounted on a heavy block screwed to the backplate, the repeat facility activated by a button to the rear right hand side, the soft/ loud option activated by a two-position lever to the rear right hand side which physically pushes the spring-loaded hammer arbor to bring one of two hammerhead surfaces into play (the head currently set with a single leather pad, but the spring action in good working order), the backplate further set with a strike/silent lever 31cm (12in) high handle raised

£3,500 - 5,500

€4,000 - 6,300

US\$4,500 - 7,100

34

**A GOOD MID 18TH CENTURY ENGLISH GILTWOOD WALL TIMEPIECE**

William Scafe, London

The urn surmount flanked by carved music sheets over open foliate scrolls to a ho-ho bird below, the one piece signed seven inch silvered Arabic and Roman dial within a cast moulded locking bezel, with mock pendulum aperture and blued steel hands, rectangular single gut fusee movement with verge escapement and short bob pendulum on a knife edge

64cms (2ft 1ins) high.

£4,000 - 6,000

€4,600 - 6,900

US\$5,200 - 7,800

William Scafe worked 'At the Sign of the Clock' in King Street near Guildhall, he was a member of the Clockmakers Company from 1721-c1764.



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**AN EARLY 18TH CENTURY, AND LATER, ALARM TIMEPIECE**

Fran. Smith, London

The case with inverted caddy top and decorated all over with Chinoiserie scenes on a mellow red ground (the decoration probably early 20th century), the 6.75inch square brass dial with winged cherub's head spandrels framing the silvered Roman and Arabic chapter ring with lozenge half-quarter marks, finely matted centre with two ringed winding squares (one a dummy), decorated date and chamfered mock pendulum aperture, with good blued steel hands and a Roman alarm-setting dial, the gut fusee movement with tall plates untied by four knopped pillars, knife-edge verge escapement and a separate alarm train wound from the side, the backplate engraved with a human face below the wheatear reserve signed Frank Smith, London, within a pattern of symmetrical foliate scrolls

£3,000 - 4,000

€3,400 - 4,600

US\$3,900 - 5,200

36

**A LATE 19TH CENTURY FRENCH POLYCHROME ENAMEL CARRIAGE CLOCK IN ORIGINAL TRAVELLING CASE**

Retailed by L.Vrard & Co, Shanghai, numbered 6010

The Anglaise-style case decorated in symmetrical foliate patterns picked out in red, cream, blue, yellow and pink on a blue ground, with ribbed handle and glazed panels, the cream enamel dial with blue Arabic numerals and Breguet-style moon hands, the twin barrel movement with silvered lever platform escapement with compensated bimetallic balance, striking and repeating on a coiled blued steel gong. Together with the original travelling case with signed sliding front cover *18cms (7ins) high*.

£1,200 - 1,800  
€1,400 - 2,100  
US\$1,600 - 2,300

37 \*

**A FINE LATE 19TH CENTURY FRENCH MINIATURE POLYCHROME ENAMEL-DECORATED QUARTER REPEATING ANGLAISE STYLE CARRIAGE TIMEPIECE**

The movement signed Nocturne and numbered 2262

The Anglaise style case decorated allover with blue, pink, red and navy enamels in foliate strapwork designs, with silvered rippled cornice and base, the Arabic numerals set against a watered silk-effect mask with fancy hands, the rectangular movement with large barrel driving a cut and compensated bimetallic balance, repeating the hours and the quarters on a pair of polished steel gongs and hammers *10cms (4ins) high*

£1,500 - 2,500  
€1,700 - 2,900  
US\$1,900 - 3,200

38

**A LATE 19TH CENTURY FRENCH GRANDE SONNERIE STRIKING GORGE CASED CARRIAGE CLOCK BY JACOT**

Retailed by Dent, London. The movement stamped H Jacot, number 1221.

The case with large bevelled glass top panel revealing the large silvered platform with lever escapement and compensated bimetallic balance, the rectangular white enamel dial with minute track enclosing the Roman numerals and Breguet-style moon hands, signed for the retailer, the twin barrel movement striking and repeating on a pair of coiled steel gongs mounted on a block stamped CV, set to the underside with a three-position selection lever for 'clock-silent-quarters' *18cms (7ins) high*.

£2,000 - 3,000  
€2,300 - 3,400  
US\$2,600 - 3,900

**Provenance**

This clock was repaired and overhauled in July 2013 at a cost of £800. The Jacot stamp is set behind the barrel.

39 \*

**A FINE LATE 19TH CENTURY FRENCH MINIATURE BAMBOO-STYLE PORCELAIN-MOUNTED CARRIAGE CLOCK WITH FOUR DECORATED PANELS**

The movement numbered 1135

The case with handle and uprights modelled on sections of bamboo framing the four hand-decorated panels of birds and country scenes in the Japanese manner on a light blue ground, the movement with compensated bimetallic balance, together with an associated travelling case and key *10cms (4ins) high*.

£4,000 - 6,000  
€4,600 - 6,900  
US\$5,200 - 7,800



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**A FINE SIGNED AND DATED LATE 19TH CENTURY FRENCH ORMOU ANEROID WALL BAROMETER**

Henry Dasson et Cie, 1891

The case finely cast with grapes and vine leaves over a rope-twist border, the trunk set with an alcohol thermometer reading against an enamel scale marked from -10 to +50 within a gilt border, above a signed 3 inch enamel dial marked in French with seven weather predictions, blued steel hand and a pierced gilt recording hand, framed within a blue and gilt border with central swags. Further signed and dated along the right hand side of the trunk in a cursive script. Mounted on a shaped mahogany backboard with suspension loop to the top. 44cms (17.25ins) high.

£800 - 1,200  
 €920 - 1,400  
 US\$1,000 - 1,600

41<sup>TP</sup>  
**A FIRST HALF OF THE 19TH CENTURY MAHOGANY FLOOR STANDING REGULATOR**

Yates & Hess. Lord Street Liverpool

The triangular pediment flanked by ebony quadrants over a long glazed door flanked by canted corners on a tall base with applied ebonised moulding, the signed 12 inch silvered circular dial with outer Arabic minute ring (the hand counter-balanced behind the dial) enclosing the subsidiary seconds dial with Observatory marks and heavy Roman hour numerals, the weight driven movement with maintaining power, wheels of six crossings, high count pinions and terminating in a deadbeat escapement with unusually decorative pallets with sapphire insets, the long steel crutch with shaping to the tip acting on a substantial gilt-finished wooden rod pendulum with substantial bob reading against a silvered beat scale mounted to the internal backboard and visible through the glazed door. 2.03m (6ft 7.5ins) high.

£1,000 - 1,500  
 €1,100 - 1,700  
 US\$1,300 - 1,900



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For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

**A VERY RARE MID 19TH CENTURY CARRIAGE CLOCK CASE, AND TWO OTHERS**

1st: gilt tooled green leather and set with a pair of brass brackets at the rear to enable the case to be hung at eye level, with canted lid, brass handle, fancy catches, a lift-off front cover and internal key recess; 2nd: red leather, canted lid, brass handle, fancy catches, lift off cover and internal key recess; 3rd: gilt-tooled green leather, brass handle, hooks and eyes and lift off cover 1st 18cms (7ins) high; 2nd 16cms (6.25ins) high; 3rd 11cms (4.25ins) high. (3)

£800 - 1,200

€920 - 1,400

US\$1,000 - 1,600



42



43

**A GOOD 1930S CHROME PLATED FIRST SERIES ATMOS TIMEPIECE**

Atmos, 'Pendule Perpetuelle', number 5323

The rectangular case fully glazed and with doors to the front and back, set on a short tapering base cut to the front to accommodate the pendulum-locking lever, the matt silvered chapter ring with black painted stylised Arabic numerals and inner quarter hour track with triangular hour markers and leaf-shaped hands enclosing the shaped frontplate set with blued steel screws, jewelled bearings and the number 5323, the silent movement continuously wound via bellows contained within a bright-plated drum secured by a horizontal bar with an applied label 'Brevets J.L.Reutter, S.G.D.G.' and the punched number 6360 driving a roller lever escapement and torsion pendulum mounted with six large and two small timing screws 23.5cms (9.25ins) high.

See lot 27 for footnote

£5,000 - 7,000

€5,700 - 8,000

US\$6,500 - 9,100

43

### A RARE LATE 17TH CENTURY EBONY VENEERED QUARTER REPEATING BASKET TOP TABLE CLOCK WITH SEVEN PILLAR MOVEMENT

Richard Baker, London

The repousse basket with bird handle over an intricately moulded edge and glazed sides (finials and decorative brass side panels probably later), on cast bun feet, the 7 inch square brass dial with single line bordering the winged cherubs head spandrels, Roman and Arabic chapter ring with half-quarter marks, finely matted centre and decorated date aperture, with blued steel hands, the twin fusee (now chain) movement most unusually with seven knopped and ringed pillars, striking the hours on a bell and repeating the quarters on three further bells and hammers, the verge escapement resting on a knife-edge over the backplate with line border framing a bold pattern of symmetrical pairs of flowers within scrolling foliage 40cms (16ins) high. 40cms (16ins) high.

£4,000 - 6,000

€4,600 - 6,900

US\$5,200 - 7,800

Richard Baker was made a freeman of the Worshipful Company of Clockmakers in 1685 and died in 1700. In April 1687 he took on Peter Garon as an apprentice, but when Garon was Freed seven years later, the Clockmakers Company fined him for having "trained an alien" (see Loomes, B. (2014) Clockmakers of Britain 1286-1700, Mayfield: Mayfield Books, p66). His widow continued the business for at least another 18 years.



44

45<sup>Y</sup>

### A RARE MID 19TH CENTURY TWIN TRAIN STRIKING SKELETON CLOCK

Rippin Spalding

The pierced oval rafter-type frame united by eight knopped pillars, signed silvered Roman chapter ring with moon hands, both barrels with wire fusees, the going train with maintaining power (the arbor with decorative turned brass collet) terminating in a deadbeat 'scape wheel mounted on teardrop shaped footed cock on the backplate, the pendulum rod protected by a horizontal steel arm set with two pins to prevent over banking, the strike train with decorative steel rack striking on the bell above, now on a rosewood base under an associated glass dome The frame to the top of the bell 34cms (1ft 1.5ins) high. To the top of the glass dome 56cms (22ins) high.

£1,000 - 1,200

€1,100 - 1,400

US\$1,300 - 1,600

The Rippin family of clockmakers from the South Lincolnshire towns of Spalding and Holbeach are recorded from around the middle years of the 18th century for most of the following two hundred years. With at least three generations producing multiple progeny and many becoming clockmakers there is much overlapping of their working lives. James Rippin's father (another James) was not apprenticed within the family but sent away to Nottingham but James appears to have lived his early life in Spalding. Out of his apprenticeship around 1840/2 James was working in the Sheep Market of the town until 1850 when he moved to nearby Holbeach possibly in support of his eldest brother, William, another clockmaker. William was remarkable. Around 1841 at the age of twenty five he lost his sight, astonishingly, he was able to continue his work as a clock and watch maker for the next sixteen years until his death in 1857. There is a memorial to this day in All Saints Church, Holbeach, a stain glass window dedicated to "William Rippin, the Blind Watchmaker and his wife Ann". James remained in Holbeach for some years but returned to Spalding certainly by 1870 finally handing over his business to his son (yet another James) in 1880 living in retirement for just four years. The unique skeleton clocks with their frames based on the ellipse are invariably signed, simply, 'Rippin Spalding'. Despite the proliferation of Rippin clockmakers research favours James (1820-1884) as the most likely maker of these clocks. We are grateful to Andrew King for this biography.



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**THE FOLLOWING THIRTEEN LOTS ARE THE CONCLUDING PART OF THE BRIAN LOOMES COLLECTION**

Brian Loomes has devoted a life time to the study of antique clocks. He has written over 25 books and many are amongst the most trusted and widely referred to in the horological world today. In 2008 he was made an Honorary Fellow of the British Horological Institute for his contribution to historical research into clocks and clockmakers. The following thirteen clocks represent the final half of a collection that Bonhams are delighted to present to the market. Detailed images can be supplied on request.

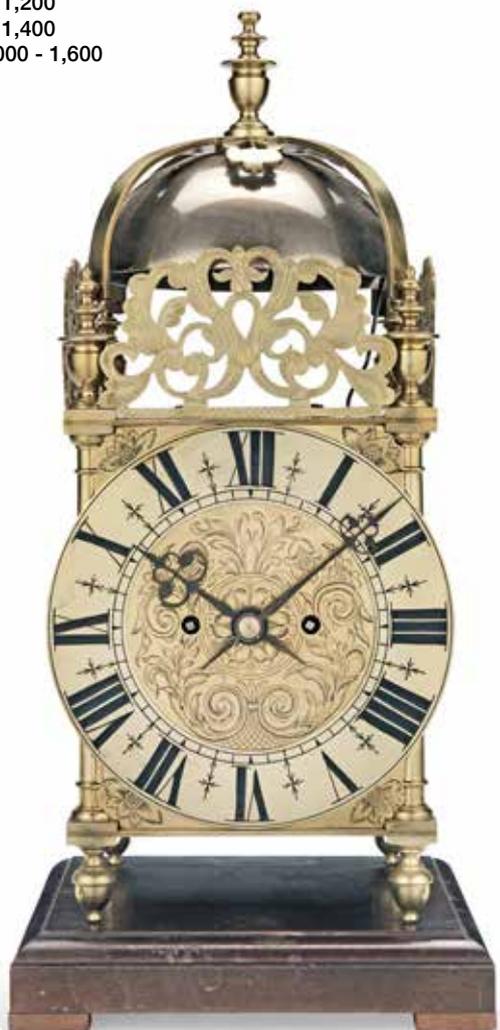
46  
**A SECOND HALF OF THE 18TH CENTURY 30-HOUR MAHOGANY HOODED CLOCK**

The frontplate with the initials I.W.  
The hood with shaped cresting and plain cornice on freestanding turned columns, to a base with shaped supports and apron, the 6.75 inch square brass one-piece dial engraved with Roman numerals, with substantial blued steel hand and Arabic alarm-setting disc, the weight driven movement with anchor escapement sounding the alarm on the bell above 59cms (1ft 11ins) high.

£800 - 1,200  
€920 - 1,400  
US\$1,000 - 1,600



46



47

47  
**A LATE 19TH CENTURY SPRING DRIVEN EIGHT DAY LANTERN TABLE CLOCK**

The movement signed C.V 261.  
The case of traditional form and with fancy turned pillars over Doric columns on acorn feet, the Roman dial with engraved corners and centre, with matching steel hands, the substantial twin chain fusee movement with anchor escapement rack striking on the bell above. Mounted on a mahogany plinth 45cms (1ft 5.5ins) high.

£800 - 1,200  
€920 - 1,400  
US\$1,000 - 1,600

48

**AN EARLY 18TH CENTURY AND LATER LANTERN CLOCK**

The dial and frame by Amant, Paris, circa 1700, the spring driven movement English circa 1900

Strapped bell over four tall baluster finials on turned columns and toupie feet, the central pierced fret engraved with a Green Man mask over the 1.75 inch Roman chapter ring framing the foliate engraved centre with alarm-setting disc and signature, now with additional minute hand (hour probably original), the twin fusee movement with anchor escapement and rack strike on the bell 34cms (13.5ins) high.

£800 - 1,200

€920 - 1,400

US\$1,000 - 1,600

**Literature**

Loomes, B. (2008) Lantern Clocks & Their Makers, Mayfield: Mayfield Books figure 9.76.



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**AN EARLY 18TH CENTURY OAK 30 HOUR HOODED WALL ALARM TIMEPIECE**

Unsigned

The cornice over solid sides sliding on to a wall bracket with integral shelf with moulded edge and shaped apron, the 5.75 inch square brass dial with Indian mask spandrels and Roman chapter ring with floating lozenge half hour markers, plain centre with blued steel hand and Arabic alarm-setting dial, the weight driven movement with rectangular plates united by four knopped pillars, anchor escapement sounding the alarm on a bell above 34cms (13.5ins) high.

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900



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**AN EARLY 18TH CENTURY UNSIGNED LANTERN CLOCK WITH VERGE ESCAPEMENT**

Strapped bell with five tall urn finials and three dolphin frets on tapering Doric columns to ball feet, with hook and spikes to the rear, the 1.75 inch Roman dial with bold numerals and half hour marks, the centre decorated with elaborate flowing scrolls and flowers, with blued steel trident hand, the verge escapement resting on a knife edge with pear shaped bob, countwheel strike on the bell, with faceted and fettledd hammer spring and stop 39cms (15.5ins) high.

£1,000 - 1,500  
 €1,100 - 1,700  
 US\$1,300 - 1,900



51

51

**AN INTERESTING SECOND QUARTER OF THE 18TH CENTURY ARCHED DIAL LANTERN CLOCK**

Edward Hunsdon, Chelmsford. The side door further signed E.H. 7.25 inch arched brass dial with engraved foliage to the corners and around the signature boss in the arch, the Roman chapter ring with floating half hour marks around the matted centre and single blued steel hand, the weight driven posted frame movement with urn finials and strapped bell, anchor escapement and countwheel strike. The right hand door engraved to the inside with the initials of the maker 'E.H.'. Together with a pine wall bracket. 32cms (12.5ins) high. (2)

£1,500 - 2,500  
 €1,700 - 2,900  
 US\$1,900 - 3,200

52

**A LATE 17TH CENTURY BRASS WINGED LANTERN CLOCK WITH VERGE ESCAPEMENT**

John Wright, Mansfield

Strapped bell with five urn finials, dolphin frets and tapering Doric columns on ball feet, (later) side doors with glazed side sectors to reveal the pendulum bob in action, the top plate unusually set with a vertical suspension hoop, the 1.25 inch silvered Roman dial and single blueed steel hand, signed below XII 'John Wright in Mansfield' over four flowers issuing from a bud at VI, the weight driven movement with knife edge verge escapement with centrally mounted pendulum and countwheel strike on a bell 38cms (15ins) high.

£1,500 - 2,500

€1,700 - 2,900

US\$1,900 - 3,200



52



53

53

**AN INTERESTING MID 17TH CENTURY LANTERN CLOCK**

Re-dialled by Giles Lumbar, Ilminster c 1680

Strapped bell with five urn finials and pierced frets, on tapering columns to ball feet, with hook and spikes to the rear, the 1680s dial with 1.25 inch silvered Roman chapter ring with fleur de lyse half hours and inner quarter track enclosing the engraved centre, signed in an elaborate lambrequin below XII 'Giles Lumbar Ilminster fecit' over a vase of flowers, the 1650s London-made (possibly by Samuel Davis) weight driven movement with early anchor conversion and countwheel strike on the bell, the hammer stop with shaped terminal 39cms (15.5ins) high.

£2,500 - 3,500

€2,900 - 4,000

US\$3,200 - 4,500

Illustrated and discussed by Brian Loomes, Clocks magazine, September 2017, pp 9-13. The pillars are cast with the letter D, probably for Samuel Davis.



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**A FIRST HALF OF THE 18TH CENTURY LANTERN CLOCK**

William Jackson, Loughborough

Strapped bell, five finials and dolphin frets over tapering Doric columns, side doors and hoop and spikes, the 1.5 inch Roman dial with highly individual shaped steel hand, signed in the upper half of the centre above engraved foliage, the weight driven movement with reinstated verge escapement and countwheel strike on the bell 38cms (15ins) high.

£2,500 - 3,500

€2,900 - 4,000

US\$3,200 - 4,500



55

55

**A GOOD LATE 17TH CENTURY WEST COUNTRY LANTERN CLOCK**

William Hulbert, Bristol

Strapped bell with five finials and dolphin frets, the top and bottom plates let into the capitals and bases of the four slender tapering columns on ball feet, 1.5 inch silvered dial with boldly engraved Roman numerals, half hour marks and inner track, signed 'Wm. Hulbert, Bristoll' (sic) with single blued steel hand, the weight driven movement now with early anchor escapement and countwheel strike on the bell, each of the three uprights with shaped 'legs' at their base 38cms (15ins) high.

£3,000 - 5,000

€3,400 - 5,700

US\$3,900 - 6,500

56

**A LATE 17TH CENTURY WINGED LANTERN CLOCK WITH ALARM**

John May, London,  
Strapped bell with five tall urn finials between dolphin frets on tapering columns to ball feet, with hook and spikes to the rear, signed on the 1.75 inch wide silvered Roman chapter ring with fancy half hour marks and inner quarter hour track, the Arabic alarm-setting disc within a band of foliage emanating from a flower at VI, with single blued steel hand, the weight driven movement with centrally mounted verge pendulum with shaped bob, countwheel strike on a bell, (the alarm train originally mounted on the backplate, now removed) 39cms (15.5ins) high.

£3,000 - 4,000  
€3,400 - 4,600  
US\$3,900 - 5,200



56



57

57

**AN INTERESTING 18TH CENTURY LANTERN CLOCK CONVERTED TO SIDE PENDULUM VERGE ESCAPEMENT**

The clock English, the conversion probably French.  
Strapped bell with cast foliate pieces and five urn finials over dolphin frets on tapering Doric columns on ball feet, with hoop and spikes to the rear, 1.25 inch silvered Roman dial with stylised wheatear half hour marks, the centre with a ring of flowers around the alarm-setting disc and single hand, the weight driven movement with a verge escapement, the pallet arbor mounted across the top plate left to right, with silk suspended pendulum to the left, and countwheel strike 39cms (15.5ins) high.

£3,000 - 5,000  
€3,400 - 5,700  
US\$3,900 - 6,500

**A GOOD LATE 17TH CENTURY LANTERN CLOCK WITH VERGE ESCAPEMENT**

Edward Stanton, London

The strapped bell with five urn finials and three pierced foliate frets on tapering columns and ball feet, with hook and spikes to the rear, the 1.5 inch silvered Roman chapter ring with fleur de lyse half hour markers and an inner quarter hour track, signed in the centre, below XII the Arabic alarm-setting disc framed by foliate engraving, with single hand, the weight driven movement with verge escapement on a knife edge and countwheel strike (side doors lacking, backplate and alarm lacking) 39cms (15.5ins) high.

£3,000 - 5,000

€3,400 - 5,700

US\$3,900 - 6,500



## OTHER PROPERTIES

58A

### A RARE AND INTERESTING LATE 17TH CENTURY QUARTER REPEATING TABLE CLOCK MOVEMENT IN LATER CASE

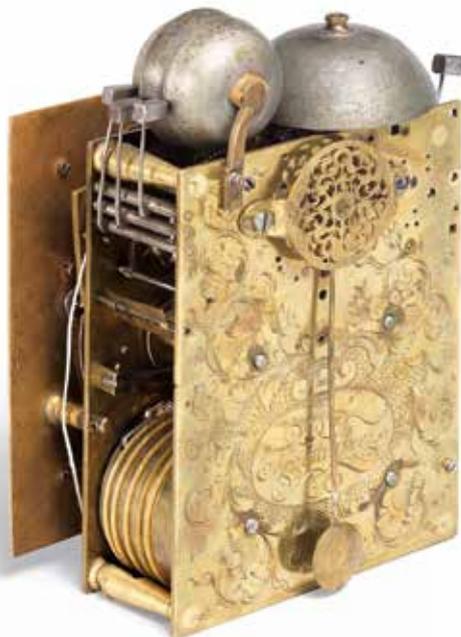
Fromanteel

the twin gut fusee movement united by five turned tapering pillars latched to the frontplate, with rack strike on a bell, the quarters repeated by three hammers acting on three graduated bells the going train with verge escapement pivotted in the centre of a pierced and engraved bridge cock mounted on the scroll engraved backplate centred by an oval signature cartouche framed by a wide fishscale border with in foliate scrolls. With evidence of a previous alarm train mounted to the backplate, the dial 6.25 inch square brass dial framed by an engraved stylised border containing the strike/silent selection lever, the crisply cast winged cherubs head spandrels framing the silvered Romand and Arabic chapter ring and finely matted centre with decorated date aperture, the date ring with pin hole adjustment. Now contained in a (later) ebonised case. 34cms (13.5ins) high.

£5,000 - 8,000

€5,700 - 9,200

US\$6,500 - 10,000



59 \*

**A GOOD LATE 18TH CENTURY FRENCH SKELETON  
CLOCK WITH SUBSIDIARY CALENDAR DIALS FOR  
DAY AND DATE**

Folin, Laine, Paris

The inverted Y-shaped frame surmounted by an eagle with wings outstretched over a floral bough and beaded bezel enclosing a white and royal blue enamel Arabic chapter ring with gilt highlights, over a pair of matching subsidiary dials giving date of the month and day with astronomical sign, centred by the shaped signature cartouche and set on a pair of semi-circular supports (the front applied with enamel and decorated with grapevines in two-coloured gold), raised on four reeded ormolu pillars, on a rectangular white marble base with applied ormolu frieze depicting cherubs at play to the front, and engine turned to the sides, raised on squat ball feet, the 4.75 inch dial with matching gold hands and open centre revealing the five-pointed-star frame, the spring driven movement with 'shouldered' circular plates united by four turned pillars, with anchor escapement with silk-suspended starburst pendulum, the outside countwheel of the strike train with five delicately tapered crossings, striking on a bell 42cms (16.5ins) high.

£8,000 - 12,000

€9,200 - 14,000

US\$10,000 - 16,000

A similar model, in mauve enamel, is illustrated in *La Pendule Française, 2me Partie: Du Louis XVI a nos jours*. 1962. Paris: Tardy, p. 320 plate A.



## OTHER PROPERTIES

60 \*

### A FINE AND RARE LATE 18TH CENTURY FRENCH ORMOLU AND WHITE MARBLE QUARTER STRIKING MANTEL CLOCK IN THE FORM OF AN EARLY HOT AIR BALLOON

Rilliet a Strasbourg

The 4.5 inch signed enamel dial with black Roman and Arabic numerals and seed-pearl set hands set into the centre of the oval balloon apparently floating between two side-supports, the left modelled as a flaming torch, the right a quiver of arrows, the balloon itself applied with bands of beading and supporting the fancy basket below containing a seated couple, each waving a flag, all on a shaped tri-form base with applied border and mounts on turned feet, the large circular movement with silk suspension to a sunburst pendulum, with rack mounted on the backplate sounding the hours and quarters on a pair of graduated bells and hammers 49cms (18.5ins) high.

£20,000 - 30,000

€23,000 - 34,000

US\$26,000 - 39,000

Much like space travel in the 1960s, balloon travel in the 1780s inspired contemporary artists to celebrate and commemorate the momentous event of Man leaving the orbit of his time. .

An identical model to the current lot (but with plain hands) is illustrated in Kjellberg, *La Pendule Francaise*, p208 plate A, although there are perhaps half a dozen different models known that depict slightly different combinations of balloon, baskets and supports, see Niehüser E. (1999) *French Bronze Clocks*. Atglen: Schiffer; *La Pendule Française*. Paris Les Éditions de l'Amateur page 206 plates A and B; *La Pendule Francaise*, 2me Partie: Du Louis XVI a nos jours. 1962. Paris: Tardy, page 140; and Niehuser, *French Bronze Clocks*, p254.

The current clock possibly represents Jean-Pierre Blanchard and his American co-pilot, John Jefferies in their gondola style basket. Blanchard was one of the pioneers of balloon flight, taking off from Chelsea on 16 October 1784, only a month after Vincenzo Lunardi. A year later, he was the first to fly over the English Channel.

A clockmaker by the name of Rilliet is recorded in Strasbourg, France from circa 1760.



For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



61

61

**A FINE MID 18TH CENTURY FRENCH ORMOLU-MOUNTED KINGWOOD BRACKET CLOCK ON ORIGINAL WALL BRACKET**

Gaudron, Paris

The waisted case surmounted by a putto holding thunderbolts and sitting on globe and phoenix over glazed side panels and a shaped front door, on the original concave-footed wall bracket, the signed 8 inch one-piece white enamel dial with black Roman and Arabic numerals, with pierced and engraved hands, the signed movement with rectangular plates united by pinned tapering pillars, with silk suspension and outside countwheel strike on the bell mounted in the caddy *98cms (38.5ins) high*

£3,000 - 5,000

€3,400 - 5,700

US\$3,900 - 6,500



62

62<sup>TP</sup>

**AN 18TH CENTURY FRENCH CUT AND INLAID BRASS BRACKET CLOCK ON ORIGINAL WALL BRACKET**

The movement bearing the signature Jn. Le Roy, Paris,

The elaborate case mounted with open foliate scrolls and applied floral sprays on boldly swept feet to a matching base, inlaid all over with coloured wood, the waisted door set with a globe and scientific attributes, 11.25 inch cast brass dial with applied Roman hour cartouche numerals, with pierced and engraved gilt hands, the rectangular movement with verge escapement to a silk suspended pendulum, the outside countwheel with a five pointed star crossing striking on a bell in the arch *Total height including the wall bracket 1.43m (4ft 8.5ins) high.*

£3,000 - 5,000

€3,400 - 5,700

US\$3,900 - 6,500

63

**A MID 18TH CENTURY FRENCH ORMOLU MOUNTED, VERNIS MARTIN-DECORATED WALL CLOCK ON ORIGINAL BRACKET**

Signed A Paris

Surmounted by a bird in an arbor over elaborate foliate scrolls, on a matching base painted with a scene from Aesop's fable of the Fox and the Crow, the thirteen piece enamel Roman and Arabic dial signed 'A Paris' with pierced and engraved gilt hands, the rectangular movement with verge escapement with silk-suspended pendulum and outside countwheel strike on a bell 1.22m (4ft) high (3)

£3,000 - 5,000

€3,400 - 5,700

US\$3,900 - 6,500



63



64

64

**A FINE AND RARE MID 18TH CENTURY ORMOLU-MOUNTED GREEN-STAINED HORN BRACKET CLOCK ON ORIGINAL BRACKET**

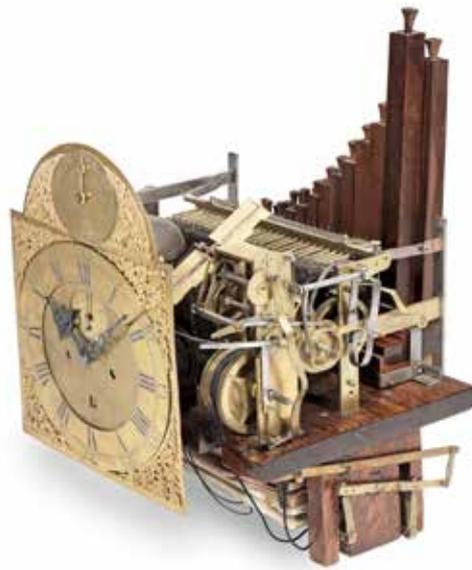
The dial and movement by Musson, Paris. The case by B Lieutaud. Surmounted by a boldly cast open foliate finial over a waisted case on scroll feet, on the original concave-sided wall bracket, inlaid all over with cut brass with engraved details and shading, the 9.25 inch cast gilt dial with applied Arabic five minute divisions framing the larger Roman numerals and signed solid centre, with blued steel hands, the spring driven movement with rectangular plates united by four pinned tapering pillars, with silk suspension and numbered outside countwheel strike on the bell set above. The case stamped by the maker in the lower left hand corner, the matching original bracket similarly stamped to the rear 1.06m (3ft 6ins) high.

£4,000 - 6,000

€4,600 - 6,900

US\$5,200 - 7,800

Balthazar Lieutard was one of the most important Parisian cabinet makers of the Louis XV and early Neoclassical periods. He became a Master in 1749 and opened a workshop in the rue de la Pelleterie.



65<sup>TP</sup>

**A MONUMENTAL 19TH CENTURY FRENCH CARVED WALNUT ORGAN CLOCK**

William Smith, London

The case with serpentine hood with pierced sides over a tapering trunk carved to each of the side doors with musical trophies, the front with a portrait medallion, on a shaped serpentine base on paw feet, the 12 inch brass dial signed in a strike/silent boss in the arch over a Roman and Arabic chapter ring with matted centre, date aperture and running seconds, the eight-day weight driven movement with anchor escapement and rack strike, the separate weight driven musical movement wound from the side and driving a 12 inch long, 5 inch diameter pinned wooden barrel operating 26 square-section pipes arranged in two banks from 2.75 inches to 15 inches, the two kid-leather and wooden bellows mounted below the main seatboard (leather restored)

2.7m (8ft 11ins) high.

£5,000 - 7,000

€5,700 - 8,000

US\$6,500 - 9,100

66 \*

**A FINE AND RARE LATE 18TH CENTURY  
FRENCH ORMOLU-MOUNTED MARBLE  
MUSICAL CLOCK**

Le Faucheur, Paris

Surmounted by a twin-handled ormolu urn issuing flowers and fruit over reeded cornucopia to the sides, the breakfront base with finely cast border and reeded panels, on toupie feet, the 4.25 inch white enamel dial with Arabic five-minute markers and gilt dots to the Roman hours within a minute band, with elaborate paste-set pierced hands, the movement with silk suspension and outside countwheel strike with a passing strike on the half hour and the full hour on the hour, the latter followed by a tune played on eight bells and hammers powered by a separate fusee movement set in the base and wound through the front panel 51cms (20ins) high.

£15,000 - 20,000

€17,000 - 23,000

US\$19,000 - 26,000

Jean Jacques Ignace Le Faucheur, 1773-1789, son of Alexandre, clockmaker to Louis XVI.





67

67

**A GOOD LATE 19TH CENTURY FRENCH ENAMELLED-PANELLED ENGRAVED GORGE-CASED STRIKING AND REPEATING CARRIAGE CLOCK WITH ORIGINAL TRAVELLING CASE.**

Henri Jacot 4054

The case with rippled handle over a framed bevelled glass inspection panel and moulded cornice, moulded corner uprights and a shaped base, all hand engraved with running foliage, the two sides mounted with Sevres-style panels of Romantic young couples in landscapes, one pair walking with a fencing foil, the other enjoying the guitar, the Roman dial with gilt highlights and gilt hands set over an alarm setting dial, the movement with silvered lever platform escapement carrying the compensated bimetallic balance, sounding the hours, half-hours and alarm on a coiled blued steel gong. Together with the original velvet-lined leather travelling case with lift-out front cover and winding key. 18cms (7ins) high. (3)

£3,000 - 4,000

€3,400 - 4,600

US\$3,900 - 5,200

68

**A GOOD LATE 19TH CENTURY FRENCH ENGRAVED GILT-BRASS GRANDE-SONNERIE STRIKING AND REPEATING CARRIAGE CLOCK WITH FIVE PORCELAIN PANELS**

The movement and case numbered 1847

The case decorated with engraved running foliage and scrollwork on matted ground panels, the ribbed handle over a rectangular Sevres style porcelain panel, the dial with Roman cartouche numerals and blued steel hands within enamelled 'jewelled' borders and decorated with a young couple and cherubs, the sides and rear door similarly decorated with figures in landscapes, the twin barrel movement with compensated lever platform escapement sounding the quarters and hours on a pair of coiled blued steel gongs mounted on a block marked F.D., the underside of the case set with a three-position selection lever marked in English 'CLOCK-SILENT-QUARTERS' 17cms (6.75ins) high.

£4,000 - 6,000

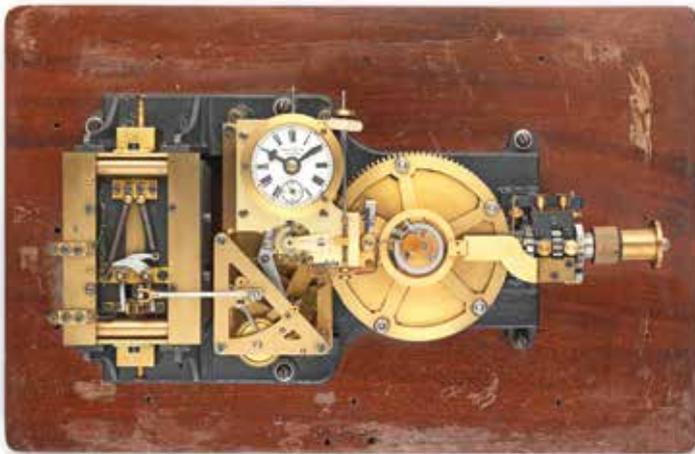
€4,600 - 6,900

US\$5,200 - 7,800

The inside of the rear door bears various dates 'March 1925- Dec 34 - Oct 37' and others.



68



69

69  
**A RARE FIRST HALF OF THE 20TH CENTURY 'INDUCTA' MASTER CLOCK WITH SLAVE DIAL**

Magneta, London. Numbered 16.

The master clock contained within a substantial glazed mahogany box, the lid of which is secured by twelve large screws and lined by an inner tin shroud, the signed 2.75 inch Roman dial with subsidiary seconds dial and blued steel hands, just above the lever escapement with cut and compensated bimetallic balance and blued steel over-coiled spring, the whole set on a three-tiered assembly between the large spring barrel and the magneto, all secured to a very substantial cast iron backboard on a mahogany base, together with a slave dial with 9 inch signed painted Roman dial within a turned bezel *The main case 62cms (24.5ins) wide. (2)*

**£1,000 - 2,000**  
**€1,100 - 2,300**  
**US\$1,300 - 2,600**

This clock was acquired by the vendors father in the early 1960s. At that time, he was led to understand that it had come from a ship breakers yard and, that there was a possibility that it had originally been fitted aboard the steam ship Mauritania. Keen to learn more, he wrote to Magneta at Ackmar Works, London SW6 and then to The Standard Time Co at Africa House, London WC2. Four letters from 1964 are included with this lot and relay the following information:

6th April 1964 "...it would appear that the clock to which you refer is one of the old "MAGNETA" Marine type "Inducta" (Non-Battery) Master Clock manufactured by the Company in Switzerland over 30 years ago..."

"...we understand that stock of parts and all literature and information relating to these clocks were lost by enemy action during the last war....but as far as we have been able to ascertain, only a limited number were produced, probably not more than 20, 2 of which, we are told, were installed on the late S/S MAURITANIA."

In this last regard, it is perhaps worth noting that the vendors family home is local to the 'Nont Sarah' near Scammonden, a pub famous for having bought the original wood panelling from the Mauritania.



70

70  
**A UNIQUE 20TH CENTURY YEAR-GOING PERPETUAL CALENDAR MANTEL TIMEPIECE WITH TORSION PENDULUM, UNDER A GLASS DOME**

Unsigned, but by Roland Jarvis, Hastings

The silvered rectangular dialplate set with the perpetual calendar dial giving month and date over an Arabic time dial with four blued steel hands, the spring-driven clock movement by Haas and numbered 16968 with torsion pendulum set below on a wire, the clock movement now set with a pair of rectangular plates above to support the perpetual calendar work *31cms (12ins) to the top of the frame; 37cms (14.5ins) to the top of the glass*

**£500 - 700**  
**€570 - 800**  
**US\$650 - 910**

Roland Jarvis (1926-2016) was an artist-clockmaker working in Hastings in the latter half of the 20th century. It is thought that he made no more than 17 or 18 clocks. Thirteen were sold in these rooms during 2017 to major Museums and private collectors around the world. His work is highly distinctive and often of long duration to include perpetual calendar work and astronomical information.

The current clock was purchased from the auction organised by the South London Branch of the British Horological Institute in October 2016, it was found in pieces but has now been fully restored.



71

71

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

Winner! No. 463.

The upper two case sections lacking, but the base complete with side handles and locking gimbals, with knurled non-tipsy winding key, the signed silvered 2.75 inch Roman dial with running seconds at XII and power reserve sector at VI marked 0-49 hours, the gilt movement with four turned pillars, diamond endstone to a cut and compensated bimetallic balance with blued steel helical spring and Earnshaw type spring detent escapement, hung in a weighted bowl with pivotted winding square cover *The case 14.5cms (5.75ins) wide*

£1,500 - 2,500

€1,700 - 2,900

US\$1,900 - 3,200

72<sup>Y</sup>

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

Dent, London, No.2559

The three part case with vacant brass cartouche inlaid to the top lid, the centre section with enamel number plaque and the lower section set with folding handles and the lock, the signed and numbered 3.5 inch Roman dial with minute track framing the 3.5 inch Roman dial with state of wind power reserve and running seconds, with gold hands in an angled sight ring, the spotted gilt chain fusee movement with maintaining power, diamond endstone, blued steel helical spring to a cut and compensated bimetallic balance and Earnshaw type spring detent escapement, with original numbered tipsy key *17cms (6.75ins) wide.*

£1,500 - 2,500

€1,700 - 2,900

US\$1,900 - 3,200



72

73<sup>Y</sup>

**AN HISTORIC MID 19TH CENTURY TWO DAY MARINE CHRONOMETER THAT SERVED ABOARD HMS WARRIOR.**

Dent 2459

Three part case with solid lid over a number plaque with Ordnance mark, hinged side handles and a circular lock, the signed and numbered 3.75 inch silvered dial with outer minute track enclosing the Roman hours and twin subsidiaries for power reserve (0-56 hours) and running seconds, the centre signed 'DENT LONDON, Chronometer Maker to the QUEEN, No. 2459. WITH AIRY'S SUPPLEMENTARY COMPENSATION' in a signed and numbered gimballed bowl with safety key and locking lever, the underside with sprung winding cover and stamped H.S.^1, the full plate chain fusee movement with maintaining power, the freesprung palladium helical spring to a cut and compensated bimetallic balance with diamond endstone and Airy's compensation to an Earnshaw type spring detent escapement *The case 16cms (6.25ins) wide.*

£4,000 - 6,000

€4,600 - 6,900

US\$5,200 - 7,800

Dent records reveal that this two day marine chronometer was purchased in August 1852 for HMS Cossack. '2459' then transferred to HMS Warrior when it first launched in 1861, and gave good service on board for the next 15 years. It served on a number of vessels through the rest of the century and was only retired to be used for "Instrumental Purposes" at RN Barracks Portsmouth in 1918. It left the Service in 1948 when it was sold to the chronometer makers and retailers Johannsen.

HMS Warrior was the most powerful battleship of its day. Perturbed by the French Navy commissioning 'La Gloire', the first armoured wooden-hulled ship in 1858, the British Government resolved to build a deterrent. HMS Warrior was their riposte - an iron-hulled ship mounted with a heavily armoured gun citadel. The citadel was plated in wrought-iron plates 4.5 inches thick, mounted on 18 inches of solid teak, then mounted onto the 1 inch thick plating. This construction meant that it was totally impenetrable by any contemporary weapon, even at point blank range. While defensively very impressive, Warrior had a commanding arsenal at her fingertips too; most of the wooden ships she might have faced carried 32-pounder guns. Warrior carried 26 x 68-pounder guns and 10 x 110-pounder guns. Thankfully, she never fired a shot in anger. Her top speed was recorded at 17.5 knots.

In the 20th century she fell into dis-use, but in 1979 The Maritime Trust took her on and she is now one of the major attractions at Portsmouth's Historic Dockyard.

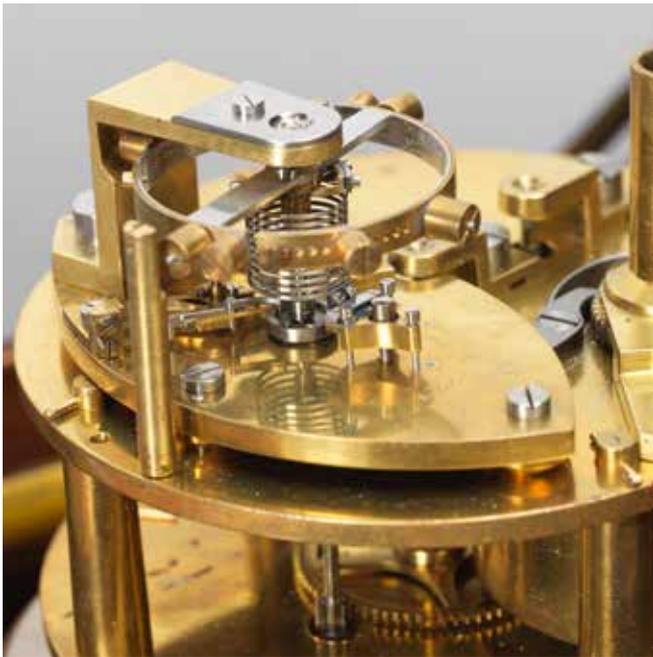


74

**AN EXTREMELY RARE SECOND QUARTER OF THE 19TH CENTURY MAHOGANY 2-DAY MARINE CHRONOMETER WITH BALANCE SPRING ADJUSTMENT**

Breguet Neveu & Compie. No.273

The two part case with sliding cover to allow easy reading of the dials, inlaid with a brass numeral lozenge, over side handles with externally mounted support strut, the dead matte silvered 3.5 inch dial signed 'Breguet Neveu & Compie. No.273' with twin subsidiary dials; the upper with two gold hands reading Arabic minutes (in tens) and Roman hours, the lower showing running seconds, the numbered spring barrel driven movement wound through a protected aperture in the base, with circular plates united by four turned pillars, the balance and escapement mounted on an elliptical base screwed to the backplate and supporting the substantial freesprung balance cock with cut and compensated bimetallic balance set above the white metal helical balance spring with adjustable clamps to top and bottom - the latter mounted on a separate brass assembly, with spring detent escapement, all suspended in a lacquered brass weighted bowl in elliptical gimbals with locking pin and a numbered double-ended lacquered brass key for hand setting and winding  
*The case 20cms (8ins) wide.*



**£7,000 - 10,000**

**€8,000 - 11,000**

**US\$9,100 - 13,000**

The Breguet records note that it was sold on 2 November 1841 by Ducom, their agent in Bordeaux



75 \*

**AN EARLY 19TH CENTURY MAHOGANY TABLE CLOCK WITH  
MOONPHASE INDICATION**

Robin, de la Societe des Inventions de France

The rectangular case with caddy top surmounted by an ormolu eagle, its feathers finely cast and chiselled, one claw raised on a thunderbolt, each corner with an equally crisply cast berry finial over glazed sides on a plinth base and block feet, the 4 inch signed white enamel dial with concentric date enclosing the Arabic quarters and Roman hours, with moon hands in a cast bezel, set over a lattice engraved ormolu panel centred by the rotating painted and engraved moon-phase, the movement with circular brass plates, signed across the backplate 'Robin aux Galeries du Louvre a Paris', with silk suspension and outside countwheel strike on a bell 34cms (13.5ins) high.

£7,000 - 10,000

€8,000 - 11,000

US\$9,100 - 13,000



For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



76

76<sup>TP</sup>

**A VERY RARE LATE 19TH SPRING-DRIVEN OAK WALL REGULATOR WITH POWER RESERVE INDICATION**

Charles Frodsham & Co, Makers to the Queen, 84 Strand, London. No.1557.

The arched case with long glazed door with two keys and felt-lined internal dust lip over a concave foot, set with an open carved dependent cresting of oak leaves and acorns below the signed and numbered 6.75 inch silvered dial, with outer Arabic five minute numerals enclosing the minute track and Roman hours, with running seconds dial below XII and state of wind dial at VI, the movement signed and numbered on the backplate, with arched plates united by four ringed pillars, maintaining power to the chain fusee, and wheels of five crossings terminating in a deadbeat escapement with sapphire-jewelled pallets, the long brass crutch with micrometer adjustment to the pendulum suspended from the backboard and with mercury filled cast jar, secured to the thick oak seatboard by the original octagonal screws *1.09m (3ft 7ins) high*

£2,000 - 3,000  
 €2,300 - 3,400  
 US\$2,600 - 3,900

77<sup>TP Y</sup>

**A ROSEWOOD CASED, MONTH-GOING VIENNA REGULATOR OF 30 DAY DURATION DAY, DATE AND CALENDAR, SIGNED DETTER IN WIEN, FITTED WITH A 6 ½ IN DIAL.**

Detter, Vienna

The architectural pediment with carved cornice supported on carved columns over a carved throat moulding and a long glazed trunk with lift-out door framed by reeded columns on a glazed base with concave foot mounted with levelling screws, signed Detter In Wien on the 6.5 inch dial with enamel Roman chapter ring enclosing twin subsidiaries mounted in the open centre displaying days of the week and date of the month, the weight driven 30-day movement with skeletonised front plate, five wheel train with maintaining power and terminating in a deadbeat escapement with shaped steel pallets to a steel bar pendulum with brass bob reading against an enamel beat scale and suspended from a turned steel pivot mounted on the backplate *1.35m (4ft 5ins) high.*

£2,000 - 3,000  
 €2,300 - 3,400  
 US\$2,600 - 3,900

78

**A FINE EARLY 19TH CENTURY AUSTRO-HUNGARIAN MAHOGANY GRANDE SONNERIE LATERNDLUHR**

J.N. Swoboda in Pesth

The nine glass case of good colour and figure with boxwood stringing, of characteristic form, surmounted by the triangular pediment over the square hood, narrow trunk and square base section with shaped pendant finial, the signed 6 inch Roman dial with gilt bezel, silvered chapter ring, matted gilt centre and blued steel hands, the weight driven going train with deadbeat escapement, maintaining power and gridiron pendulum, the hours and quarters each powered by a spring barrel, striking on two coiled blued steel gongs mounted on the seatboard via a brass bracket *88cms high (34 1/2in)*

£4,000 - 6,000  
 €4,600 - 6,900  
 US\$5,200 - 7,800



77



78



80



79

79  
**A LATE 18TH CENTURY MAHOGANY QUARTER CHIMING TABLE CLOCK**

John Taylor, London

Bell top case surmounted by a foliate urn finial over four matching corner finials, with moulded cornice and side handles over fish-scale sound frets on a moulded plinth base and winged scroll feet, the 7.5inch arched brass dial with strike/silent above the Roman and Arabic chapter ring and concentric date ring enclosing the signed and engraved centre, the substantial triple gut fusee movement with specially cast plates to accommodate the run of eight hammers sounding the quarters on a nest of eight graduated bells, the going train with verge escapement on a knife edge, rack strike on a bell, the backplate centred by an engraved basket of flowers within elaborate foliate scrolls, with engraved L-shaped securing brackets and tear-drop shaped apron bearing the cast mark 'T' (presumably for Taylor) to the reverse 57cms (1ft 10.5ins) high

£4,000 - 6,000  
 €4,600 - 6,900  
 US\$5,200 - 7,800

80<sup>TP</sup>  
**A SECOND HALF OF THE 18TH CENTURY MAHOGANY QUARTER CHIMING LONGCASE CLOCK**

William Frodsham, Red Lion Square, London

The arched hood with freestanding brass fluted Doric columns over a shaped trunk door with good moulded edge flanked by stop-fluted quarter columns, the base with applied moulded panel flanked again by matching columns, on a double stepped plinth, the 12 inch arched brass dial with strike/silent over the Roman and Arabic chapter ring, scroll spandrels and polished signed centre with subsidiary seconds and date aperture (minute hand tip and seconds hand lacking), the substantial plates united by six knopped pillars, an aperture cut through the backplate to reveal the anchor escapement, rack striking the hour on a single bell and the quarters on eight bells and hammers, with externally mounted adjustable fly, 2.27m (7ft 5ins) high.

£3,000 - 4,000  
 €3,400 - 4,600  
 US\$3,900 - 5,200

81

**A FINE AND RARE THIRD QUARTER OF THE 18TH CENTURY MAHOGANY QUARTER REPEATING TABLE TIMEPIECE WITH DEADBEAT ESCAPEMENT**

Grant, Fleet Street. Supplied by Thwaites circa 1769. Surmounted by a brass handle over an intricately moulded cornice, side glazed apertures and brass lined front corners and door, on a plinth base and brass ogee bracket feet, the 6.75 inch arched one-piece silvered dial signed and numbered John Grant, London 152 over the engraved Roman and Arabic chapters, with matching blued steel hands and a chamfered date aperture, the single gut (now wire) fusee movement with substantial shouldered plates united by five knopped pillars and stamped to the front plate 'THWAITES 423', the backplate engraved with a Neo-Classical urn enclosed by symmetrical foliate scrolls, the retaining brackets, hammer spring, repeat spring and pendulum holdfast block all similarly engraved, with deadbeat escapement and pull repeating the hours and the quarters on a run of three bells via three hammers set on a spring-loaded arbor 43cms (17ins) high.

£2,500 - 4,000  
€2,900 - 4,600  
US\$3,200 - 5,200



82

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

82

**A GOOD EARLY 19TH CENTURY ENGLISH 8 DAY TABLE CLOCK OF SMALL SIZE**

Barwise, London. The frontplate signed and numbered Handley and Moore,

The single pad top framed by a brass moulding and surmounted by a loop handle over fish scale side frets on a plinth base and ball feet, the one piece silvered 5 inch arched dial with strike/silent over the Roman numerals and minute band, with blued steel hands, the twin chain fusee movement with shouldered plates measuring 6.5ins by 4.5ins united by three brass and two steel pillars, anchor escapement and rack strike on a bell 33cms (13ins) high.

£2,500 - 3,500  
€2,900 - 4,000  
US\$3,200 - 4,500

**Provenance**

Acquired at Camerer Cuss & Co in 1992.



81

83 \*

**A MID 19TH CENTURY MINIATURE BRASS-BANDED AND INLAID EBONISED TABLE CLOCK**

Frodsham, Gracechurch St, London. Dial and movement signed. The case with chamfered top on a stepped plinth over glazed panels set within gilt brass frames, on a brass inlaid base and squat bun feet, the arched gilt dial with Roman chapter ring set within an engraved gilt mask of foliate scrollwork and flowers, signed in a cartouche below VI, with blued steel hands, the twin chain fusee movement united by baluster turned pillars and raised on a heavy brass bracket, signed and with anchor escapement and rack strike on a bell, 21.5cms (8.5ins) high.

£4,000 - 6,000  
€4,600 - 6,900  
US\$5,200 - 7,800

84

**A GOOD LATE 18TH CENTURY MAHOGANY REPEATING TABLE CLOCK WITH DATE**

Alexander Campbell, No. 393 Strand, London  
The brass handle over moulded cornice and fish scale side frets to a plinth base and brass ogee feet, the 6.5 inch single piece engraved silvered dial with strike/silent subsidiary above the Roman and Arabic numerals and matching hands, with subsidiary date dial at VI, the twin fusee movement with anchor escapement rack striking on a bell and with trip repeat facility 43cms (17ins) high.

£2,000 - 3,000  
€2,300 - 3,400  
US\$2,600 - 3,900



84

83

85

**A GOOD MID 18TH CENTURY MINIATURE QUARTER REPEATING EBONISED TABLE TIMEPIECE**

Sam Whichcote, London

Stepped caddy top with central turned handle over a moulded cornice and side glazed panels on a plinth base and later block feet, the 3.5 inch arched brass dial with subsidiary silvered date dial over a Roman and Arabic chapter ring with floating lozenge half hour markers framed by miniature Indian mask spandrels, the finely matted centre with chamfered mock pendulum aperture and applied silvered name plaque, the gut fusee movement united by five knopped pillars and with verge escapement, repeating the hours and the quarters on six graduated bells and hammers, signed on the engraved backplate within flowing foliate scrolls *32cms (12.5ins) high*.

£5,000 - 8,000

€5,700 - 9,200

US\$6,500 - 10,000

Samuel Whichcote worked in Crane Court, off Fleet Street from 1724. Loomes records that he was listed as a watch finisher by 1743.



85

86

**A LATE 17TH/EARLY18TH CENTURY EBONY VENEERED QUARTER REPEATING TABLE TIMEPIECE WITH ALARM**

George Etherington, London

The caddy top with faceted handle and turned ball finials over shaped and rectangular glazed side apertures on a moulded plinth base, the seven inch rectangular dial signed across the upper and lower edges with additional foliate scrolls, the silvered Roman and Arabic chapter ring with lozenge half-quarter marks, matted centred, wheatear-engraved chamfered aperture for the mock pendulum and date, with alarm setting dial to the centre, the single gut (now wire) fusee movement with large plates united by five knopped and ringed pillars, the verge escapement on a knife edge, repeating the hours and quarters on three bells and hammers over a backplate centred by an engraved signature cartouche with animal mask issuing symmetrical foliate scrolls inhabited by birds *42cms (16.5ins) high*.

£4,000 - 6,000

€4,600 - 6,900

US\$5,200 - 7,800



86



87



88

87  
**A MID-18TH CENTURY GILT BRASS-MOUNTED EBONISED QUARTER STRIKING TABLE CLOCK WITH ALARM**

James Smith, London

Bell topped case mounted with cone finials over canted front angles set with mask mounts to a plinth base with running cast border, the 6.75 inch arched brass dial with strike/silent subsidiary over an arcaded Roman and Arabic chapter ring, the matted centre with recessed signature plaque, date aperture and alarm-setting disc, the twin wire fusee movement with verge escapement rack striking on a bell and with alarm wound from the side, the backplate centred by basket of fruit and flowers amid foliate scrolls, within a wavy-line border 51cms (20ins) high.

£2,000 - 3,000  
 €2,300 - 3,400  
 US\$2,600 - 3,900

88  
**A MID 18TH CENTURY EBONISED BRACKET CLOCK**

William Webster, Exchange Alley, London

The bell top with central handle over circular and shaped side glazed panels on a plinth base and block feet, 6.75 inch arched brass dial with strike/silent over a silvered Roman and Arabic chapter ring framing the recessed signature plaque within the finely matted centre with date aperture and blued steel hands, the movement plates united by six heavy knopped pillars, now converted to anchor escapement and with rack strike on a bell, the backplate signed within a strapwork cartouche within engraved symmetrical foliate scrollwork, secured in the case via two wheatear engraved L-shaped brackets. 48cms (19ins) high

£3,000 - 5,000  
 €3,400 - 5,700  
 US\$3,900 - 6,500

**A RARE LATE 17TH CENTURY QUARTER REPEATING EBONY TABLE CLOCK WITH ALARM**

John Adamson, London

The caddy top with twin dolphin handle unusually cast with a central 'Green Man' mask, over bud finials and moulded cornice and base, with glazed side apertures, the 6 inch square brass dial with silvered Roman and Arabic chapter ring, ringed winding holes, decorated date aperture and silvered alarm setting dial, the twin fusee movement with seven knopped pillars latched to the frontplate, the verge escapement resting on a knife edge, striking the hours on a single bell and repeating the quarters on a graduated set of three bells and hammers with steel linkages in the manner of Knibb and others, the alarm sounding on a fifth bell 36cms (14.25ins) high.

£5,000 - 7,000

€5,700 - 8,000

US\$6,500 - 9,100





90<sup>TP</sup>

**A RARE LATE 17TH CENTURY TORTOISESHELL VENEERED, EBONY STRUNG THIRTY HOUR LONGCASE CLOCK OF SMALL SIZE**

James Whittaker

The hood with deep overhanging cornice and ebony strung frieze over spiral three-quarter columns, the trunk with convex throat moulding over a slender door with circular lenticle, over a (reduced) triple plinth base, the 8 inch square brass dial with foliate mask spandrels framing the Roman chapter ring with inner quarter hour track, fancy half-hour markers, signed between VII and VIII 'James Whittaker Fecit' the centre with single blued steel hand, engraved foliage and shaped date aperture, the weight driven movement with steel square-section posts uniting the brass top and bottom plates, going train with short verge bob pendulum, strike train with outside countwheel and hammer acting on the very large bell mounted on a substantial post above *1.80m (5ft 11in) high*

**£3,000 - 5,000**

**€3,400 - 5,700**

**US\$3,900 - 6,500**

91<sup>TP</sup>

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

Thomas Johnson, London

The case now with a caddy top and three gilt ball finials over an overhanging cornice and pierced fret on carved Doric columns, the trunk door inlaid with panels of floral, bird and figural marquetry including green-painted leaves with D-moulded edge framed by an inlaid running border, the sides with boxwood-lined panels and set on a matching base on bun feet, the 11 inch square brass dial with line border centred by engraved stylised wheat ear panels, the twin-cherub spandrels framing the signed silvered Roman and Arabic chapter ring with meeting-arrow head half-quarter marks, the finely matted centre with ringed winding squares and decorated chamfered date aperture, the five pillar eight-day movement with anchor escapement and rack strike on a bell *2.29m (7ft 6ins) high*.

**£5,000 - 7,000**

**€5,700 - 8,000**

**US\$6,500 - 9,100**

92<sup>TP</sup>

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

Jonathan Rant, London

Moulded cornice over an inlaid frieze on spirally twisted three-quarter and quarter columns, the 42 inch long door centred by an ebonised circular lenticle and inlaid with three shaped panels of bird-and-flower marquetry, on a similar base with apron, the sides with boxwood-strung panels within crossbanding, signed along the lower edge of the the 11 inch square brass dial 'Jonathan Rant, London', with winged cherub's head spandrels framing the silvered Roman and Arabic chapter ring and finely matted centre with good blued steel hands, small subsidiary seconds dial and chamfered date aperture, the weight driven movement united by five knopped and ringed pillars, with anchor escapement and inside countwheel strike on the bell *2.01m (6ft 7ins) high*.

**£8,000 - 12,000**

**€9,200 - 14,000**

**US\$10,000 - 16,000**

Jonathan Rant was born in 1667 and apprenticed aged 14 to Francis Munden till 1687. In 1695 he was living with his sister in the parish of St Edmund Lombard Street. He trained seven apprentices during his career including Speed Wilkins, freed in 1704. His last apprentice was made free in 1725.

90



91



92

## EIGHT TIMEPIECES FROM AN IMPORTANT PRIVATE COLLECTION

93

### A FINE AND RARE DATED, MID 17TH CENTURY GERMAN GILT BRASS QUARTER STRIKING TABLE CLOCK

George Ernst in Augsburg

The square case with slightly raised centre engraved to each corner with a different single flower, the 4.5 inch chapter ring with angled, raised outer ring engraved with the quarters I-III and Arabic five-minute divisions, framing the Roman chapter ring with arrowhead half-hour markers, with gilt engraved hands, the centre engraved with a coat of arms depicting a shield with three halberds and a masked character with a further six halberds, all enclosed by the signature and date, *George Wilhelm von Elckerhausen, gnt, Kluppel, Landt Coment TR Anno 1642*, each of the four sides engraved with two further coats of arms, the spring driven movement with square plates united by elongated vase shaped pillars, the going train with a chain fusee to a verge escapement with now with a jewelled bridge cock, the striking trains both on spring barrels striking a pair of bells mounted on bridges recessed into the hinged base, the quarters acting on a circular blued steel hammer, the hours with a twice 1-12 countwheel mounted on the backplate activating a shaped and engraved gilt brass hammer in the form of a head 13.7cms (5 and 3/8ths of an inch) square 19cms (7.5ins)

£3,000 - 5,000

€3,400 - 5,700

US\$3,900 - 6,500

The arms engraved to the dial are those of the owner, Georg Wilhelm Elckerhausen dit Kluppel and comprise:

Arms : gules, three axes argent

Crest: the bust of a man gules, having donkey ears of the same each charged with three axes argent.

#### Literature

The raised, angled chapter ring is a rare feature, for a similar example see Maurice: *Die Deutsche Raderuhr*, 1976, plate 590 which shows a clock by Hans Sommer of c.1600.

Abeler: *Meister der Uhrmacherkunst* page 167 lists Georg (Jerg) Ernst, Augsburg; he became independent from 28 December 1621.





94

**AN EXCEPTIONAL LATE 17TH/EARLY 18TH CENTURY  
QUARTER CHIMING AND STRIKING TABLE CLOCK WITH  
CONCENTRIC DATE AND MOONPHASE**

Marc Anton Millog, Vienna

The square case with bevelled glass side panels secured by silvered winged cherubs on scroll supports, the moulded base raised on winged silvered ball feet, the 6.5 inch chapter ring with outer dial engraved with I to IIII for the quarters and Arabic five minutes enclosing the silvered skeletonised chapter ring and inner concentric date dial, the recessed centre with an engraved rolling moonphase, the substantial spring driven three train movement with thick plates united by four turned knopped pillars, each of the three barrels engraved, the going train with chain fusee to a verge escapement with large (2inch) sprung balance wheel set under an intricately pierced and engraved cock with mask and pierced foot, the quarters sounded via two hammers on two bells mounted to the underside, the hours struck via a numbered outside countwheel on a similarly set larger bell, each gilt brass hammer head shaped and engraved. The elaborate signature on the backplate flanked by the Vienna town mark 19cms (7.5ins) wide



£3,000 - 5,000

€3,400 - 5,700

US\$3,900 - 6,500

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

**A RARE FIRST HALF OF THE 17TH CENTURY GERMAN GILT ENGRAVED BRASS TABLE CLOCK**

Surmounted by a cupola raised on an open gallery housing the bell, framed by a turned finial to each corner above a cast three-quarter column of the Composite order raised on a tall plinth, on a spreading ogee-profile base and bun feet, each of the four sides decorated with burnished strapwork among engraved fruit, flowers and an urn, the front with (replaced) brass Roman chapter ring and hand, the rear with engraved dial replicating the countwheel beneath, the spring driven movement with twin pinned spring barrels and fusees, the going train with an early chain to a later pendulum verge escapement mounted in front of the dial, the strike train with gut fusee and pin wheel (lacking hammer and fly) 29cms (11.5ins) high.

£1,500 - 2,500

€1,700 - 2,900

US\$1,900 - 3,200



**A VERY INTERESTING EARLY 19TH CENTURY 'PATENT TIME REPEATER'; A DEVICE WHICH ALLOWS ANY POCKETWATCH TO SOUND AN ALARM AND REPEAT THE HOURS AND QUARTERS.**

Court, Henley, numbered 6

The patent mechanism secured by two screws into an oval tin with winding cord emanating from the rear and knurled knob to the right, the snap-fit lid opening to reveal the original printed instructions within a running foliate border, the top plate of the movement signed 'PATENT REPEATER, COURT, HENLEY', and set with three adjustable fixing points to secure the pocketwatch safely and a rotating slotted steel collar to fit over the winding square of the watch when in position, the collar is set on a pinion which in turn acts on a horizontal rack of silvered brass engraved with the hours divided into quarter-hour divisions, the movement below sounding the alarm on a large bell via a double headed hammer on a crown wheel, the same bell repeating the hours, and a further, smaller bell repeating the quarters via a pinned 2.5 inch long pinned brass barrel.

Sold together with a late 18th century gilt metal cased verge watch with enamel dial and matching gold hands by C.Wildman, London, No.3363.

21cms (8.25ins) wide. (2)

£1,500 - 2,500

€1,700 - 2,900

US\$1,900 - 3,200

The full instructions are as follows:

*"DIRECTIONS FOR USING THE PATENT TIME REPEATER WITH A TRAIN & ALARUM*

*On going to Bed \_ For the alarum part, move the small index in the figured slide, to the time you wish to rise, and pull the button which is on the outside the box to wind it up, then lay the Watch in its place.*

*Move the figured slide right or left, till the brass Index points to the same Hour and Quarter on the slide, as is shewn by the Watch: When you want to know the Time, turn the hand wheel to the left as far as it will go; loose it, and it will strike the Hour and Quarter required."*

This fascinating piece of horological history was an early attempt to allow watch owners to upgrade their timepieces to quarter repeating and alarm examples.

The current lot has survived in remarkable condition and is working well. The only other example of which we are aware is held in the Collection of the Worshipful Company of Clockmakers housed at the Science Museum in London (inv. no 654).



The second example on exhibition in the Science Museum. Reproduced by kind permission of the Clockmakers Company





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**A VERY RARE SECOND QUARTER OF THE 19TH CENTURY FRENCH ENGRAVED GILT BRASS ALARM TIMEPIECE WITH AUTOMATIC LIGHTER**

Jean-Robert Houdin

The rectangular case engraved with sprays of flowers and foliage framing the offset silvered Roman dial flanked by a sprung shutter, the alarm set via a button to the top and powered by a separate rectangular movement mounted in the base acting on a double headed hammer, and simultaneously activating the sprung mechanism to the front of the case which would originally have carried a match, the movement wound through a sliding rear cover with shuttered apertures the verge watch movement unsigned but typical of early 19th century continental production with pierced and engraved bridge cock 9.5cms by 7.5cms (3.75ins by 3ins)

This alarm clock design was patented by Jean Robert-Houdin (1805-1871) in 1837. "An alarm clock equipped with a lighter which, by a spring, sends a match and gives light at the desired time". It was his first patented invention and he improved it in 1840. An identical example was sold in Paris in June 2017 from the estate of Robert-Houdin for a price of Euros 19,000.

£1,000 - 1,500  
 €1,100 - 1,700  
 US\$1,300 - 1,900

98

**AN EXTREMELY RARE 19TH CENTURY JAPANESE HORIZONTAL TABLE CLOCK**

The hexagonal case 3 inches in diameter and centred by a 1.5inch wide dial with a fixed finely shaped single hand reading against twenty-four adjustable hour and half-hour plaques framed by a movable bezel with two touch-pieces, decorated with engraved running foliage to the upper dial and band, the spring driven movement supported within a frame of twelve turned brass pillars, the upper section containing the main driving trains and wheelwork, the going train with chain fusee terminating in a verge escapement set above the large (4.5cm) brass three-armed balance, the rim set with a pair of brass pins to prevent overbanking, the balance protected by the shallow bell mounted below it, the strike train with spring barrel set centrally, the countwheel mounted directly under the dial and the bell mounted at the base of the clock, the whole secured to a hexagonal stand via two pins in a pair of legs, and accommodating the brass key with hardwood T-handle, on a further shaped base 9cms (3.5ins) high

A similar example of this German-inspired table clock is illustrated in D. Robertson: The Evolution of Clockwork, S.R.Pulblishers Ltd, p280, Fig.54.

£1,000 - 1,500  
 €1,100 - 1,700  
 US\$1,300 - 1,900



98



99

**AN EXTREMELY RARE 18TH CENTURY JAPANESE WEIGHT DRIVEN FLOORSTANDING CLOCK, OR DAI DOKEI, WITH LUNAR INDICATION**

Surmounted by a heavy bronze straight-sided domed-top bell secured with a butterfly nut, the sides and rear of the case hinged together and lacquered black, the top plate carrying the iron bell stand, the single foliot (mounted on silk and with distinctive stepped underside and 33 timing notches, one timing weight present) and a hoop for alternative hanging, secured to a carved four-legged stand with applied floral carvings, the rectangular dial secured in the traditional manner with a pair of locating lugs at the base and retaining screw to the top, the twelve hours written in two bands, one of red, the other of black enclosing the rotating red centre with 'Sun' hand and aperture to reveal the phase of the moon, the weight driven iron movement with four-wheel trains, each wheel of three-crossings, the going terminating in a verge foliot escapement, the striking with countwheel acting on a vertical hammer with four-vane fly. With two lead weights and a pair of weighted tassle counter-weights. 137cms (4ft 6ins) high

£2,000 - 3,000

€2,300 - 3,400

US\$2,600 - 3,900



100

**A RARE JAPANESE WEIGHT-DRIVEN TWIN FOLIOT WALL CLOCK ON BRACKET, OR HASHIRA DOKEI**

The rectangular case surmounted by a straight-sided bell secured with a nut in the form of a five-petaled flower, over the twin foliot bars, both suspended on silk line and with 25 slots for timing adjustment (one retaining its timing weights), the sides and rear of the case decorated with an engraved floral sprig, hinged together and removable, over a flared engraved base, the similarly decorated dial with fixed chapter ring enclosing the alarm setting sector of 13 apertures and a single faceted steel pin, the main hand in pierced steel in the European manner, the weight-driven, posted-frame movement of largely lacquered steel construction with twin verge escapements with automatic change-over for the longer/shorter hours, the strike train with countwheel activating the vertical hammer to the interior of the bell, the alarm train activating a double ended hammer to the front. Sold together with a shaped rectangular, black and red lacquered wall bracket, with two small lead weights. *The clock 23cms (9ins) high, the wall bracket 46cms (18ins) high. (2)*

**£1,000 - 2,000**

**€1,100 - 2,300**

**US\$1,300 - 2,600**

Similar twin-foliot, weight-driven clocks raised on tall flared bases were sold in the John Read sale of Japanese timekeepers in these rooms, 11 May 2010, lots 116, 120, 121.

**OTHER PROPERTIES**

101

**A VERY RARE 19TH CENTURY JAPANESE BRASS WEIGHT DRIVEN HASHIRA DOKEI WITH DOUBLE CROWN WHEEL ESCAPEMENT**

Surmounted by a heavy bronze straight-sided bell mounted on a turned brass post set on the overhanging brass top plate, the shaped rectangular dialplate engraved with scrolling foliage around the rotating 3.5 inch twenty-four hour dial now marked in Roman hours twice I-XII, subdivided into ten minute divisions, with turned brass alarm setting hand and elaborately pierced single hand with tail, the weight-driven movement with trains of four wheels, each wheel of brass and with solid centres to steel high-count pinions, the going terminating in a pair of vertical crown wheels the shaped horizontal pallets linked to a side mounted pendulum (pendulum now lacking), the strike train with solid brass notched countwheel 26cms (10.25ins) high.

£1,500 - 2,500

€1,700 - 2,900

US\$1,900 - 3,200

This fascinating clock appears to be remarkably original. The top plate is unmolested and has never been drilled to accept vertical foliot bars, or indeed, side doors. Side doors would not be relevant on this clock as they would interfere on the left hand side with the side-swinging pendulum. The bottom plate is the of the same thick brass as the upper plate and again is untouched. Most Japanese clocks with side doors have catches that locate into the edge of the dial plate - the latter is shaped to accept these catches and while the current clock dial has been cast with the shaped side pieces, these have never been cut to accept the catches for any doors. Bearing in mind the lack of provision for side doors and the untouched top plate, the conclusion must be that this clock began life as it is today, with a very rare side-mounted pendulum. To the best of our knowledge, this is the only such clock known to us.



101

102

**A RARE 19TH CENTURY JAPANESE SHITAN WOOD SHAKU DOKEI CLOCK IN ORIGINAL CASE WITH ADDITIONAL SCALES**

The glazed hood over a long trunk with removable brass inlaid hour scale, signed to the reverse, the pierced brass hour pointer connected to the hidden lead weight and terminating in a key drawer with key, the movement with central bar engraved with flowers and flanked by twin turned brass posts, the verge escapement with balance wheel control mounted above. Sold in the original transport/presentation case and with six double-sided hour scales in their original green silk roll.

44.5cms (17.5ins) high. The box 47cms (18.5ins) long. (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900



102

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

103<sup>TP</sup>

**AN IMPORTANT AND RARE LATE 18TH CENTURY BRASS AND LACQUERED YAGURA DOKEI WITH HISTORICAL PROVENANCE**

Originally in the Himeji Castle

The large domed bell with straight sides and internal lip, secured by a three-winged nut over plain side doors with external hinges and secured by open catches locking into the shaped dialplate, the fixed rectangular dial framed by engraved foliage centred by a date aperture and an applied chapter ring with inner divided track around a rotating elaborate pierced steel hand, with 15 alarm-setting holes, the iron and brass weight-driven movement with double foliot verge escapement with alarm and automatic change over from day-light hours to night-time hours, the strike train with countwheel operating the octagonal hammer mounted on a vertical arbor, complete with original mantel hood with original rice paper panels mounted on a large brown lacquered tapering floor stand 1.60m (5ft 3ins) high

£5,000 - 7,000

€5,700 - 8,000

US\$6,500 - 9,100

**Provenance**

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

John Read assembled and curated probably the finest private collection of antique Japanese clocks in the world. He was sent to Japan in 1954 by Rolex to spearhead their expansion into that marketplace. As a skilled linguist and highly skilled watchmaker, he was the perfect ambassador for them. While there, he became fascinated by the Japanese attitude to the concept of time and the domestic timekeepers that were produced in centuries gone by. Word soon spread that a rather eccentric Englishman was keen to buy antique clocks, even ones that didn't work and in time, the collection grew to the extent that he was able to open his own 'Museum of Timekeeping through the Ages' to protect and celebrate these fascinating timekeepers.

In the 2010 catalogue, John recounted how he came to own this clock; it was given by the owners of Himeji Castle to their caretaker in lieu of pay. When the caretaker's son wanted to begin university in the early 1960s, John agreed to buy the clock from the caretaker and pay for it in four annual instalments, thereby paying for each year's study.

John comments that the handle in the shape of a gown is seen on other clocks in important public places. The rear of the front door shows remnants of an applied label that outlined the Caretaker's work in the castle from around the time of the second World War. This was been kept by him when he sold the clock to John.

**Exhibited**

'The Passage of Time, An Exhibition of Timekeeping Through the Ages' organised by the Antiquarian Horological Society and shown at the Olympia Fine Art and Antiques Fair, 15th - 21st November 1999.



**A VERY RARE LATE 16TH CENTURY CZECH GILT ENGRAVED BRASS TABLE TIMEPIECE WITH DETACHABLE ALARM**

The case dated 1581. The underside of the main body with indistinct town mark. The alarm train scratch initialled K.T.P.

The removable alarm train surmounted by a turned bell secured by a turned brass finial over an engraved band and raised on three shaped feet, keying into the main 2.5 inch dial below, bordered by 24 touch pins, (the one at 24 larger and more pointed than the rest) with 1-24 Arabic ring enclosing a twice 1-12 hour ring, with single steel hand, the main body of the case engraved with four columns flanking pairs of shields, each engraved with an heraldic pennant including a heart issuing four leaves dated 1581, the circular base on three later plain scroll feet and stamped with an indistinct town mark, the iron circular movement with solid frontplate and skeletonised backplate with a chamfered inner edge, united by three faceted rectangular pillars, the brass barrel with steel end caps rivetted in position to a slender gut fusee and a verge and foliot escapement 18cms (7ins) high.

£3,000 - 5,000

€3,400 - 5,700

US\$3,900 - 6,500



The city gate coat of arms is of the city of Prague.

The majority of 16th century table alarm clocks were made in Germany, but this example shows several key features which point to an origin further East in Europe. The use of twenty four rather than twelve touch pins is notable, as is the distinctive method of securing the movement in to the case via a removable, steel peg set through the side of the case. The chamfered rectangular columns and treatment of the top plate shaped into a chamfered petal profile are also key features.

For similar examples, see Maurice, K.(1976) Die deutsche Raderuhr Band 1. Munchen: C.H. Beck.

Figure 476 by Jacob Zech of Prague displays a similar engraved band of pairs of coats of arms flanked by columns, as well as the 24 touch pins. Figure 478 by Hans Steinmeissel, again of Prague, has identical chamfered pillars and the distinctive chamfered petalled top plate.

The British Museum collection has another similar example, bearing the arms of the Kunovice family. We are grateful to Oliver Cooke of the British Museum for his assistance in researching this lot.



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**A FINE AND RARE EARLY 20TH CENTURY ENAMEL-DECORATED SILVER CARRIAGE TIMEPIECE IN ORIGINAL SILK-LINED PRESENTATION CASE WITH ROYAL PROVENANCE.**

Breguet, number 1008

The hump-backed case decorated to the front with a crescent of blue and green enamel over a cast crown and crest, with plain sides and rear panel with shuttered apertures for hand setting and winding, the signed silvered Roman dial with outer minute track and enamelled leaf-pattern hands, the movement wound from the rear. The interior of the base is marked B1008 with silver marks. Together with the original double-doored presentation case signed in gilt on the underside 'Breguet, Horologer, Rue Edouard VII, PARIS The clock 7cms (2.75ins) high. The presentation case 10cms (4ins) high. (2)

£5,000 - 7,000

€5,700 - 8,000

US\$6,500 - 9,100

**Provenance:**

The Breguet archives confirm that this clock was sold on December 10, 1925 to H.M. Fuad I, King of Egypt, for the sum of 3,688 French francs.

Fuad I (1868-1936) became Sultan of Egypt in 1917, succeeding his brother Sultan Hussein Kamel. In 1922 he took the title of King when Egyptian independence was recognised by the United Kingdom.

106 \*

**A FINE AND RARE EARLY 20TH CENTURY FRENCH GILT BRASS GRANDE SONNERIE STRIKING GIANT CARRIAGE CLOCK WITH SUBSIDIARY SECONDS AND SPECIAL PLATFORM, IN ORIGINAL PRESENTATION CASE**

L. Leroy et Cie, Paris, 7 Bd de Madeleine Paris, no 18810

The 'bourne' style case surmounted by a hoop handle over a bevelled glass inspection panel and glazed sides within moulded frames on squat bun feet, engraved 'Geinsheim 1910' above the matt silvered one-piece dial with Arabic numerals within a minute band enclosing the running seconds dial, the alarm setting dial below, the substantial movement with arched plates with snailed decoration, the silvered platform signed 'L. Leroy et Cie, 'Echappement extra' with white metal helical spring to a cut and compensated bimetallic balance with micrometer regulation, presented in the original velvet-lined travel case with open top to reveal the handle in order to enable safe handling 24cms (9.5ins) high. (2)

£5,000 - 8,000

€5,700 - 9,200

US\$6,500 - 10,000



105

106

107 \*

**A FINE AND VERY RARE MID 19TH CENTURY ENGLISH NICKEL  
CASED EIGHT DAY CHRONOMETER CARRIAGE TIMEPIECE  
WITH STAPLE BALANCE**

Dent, London, number 18699

The case with ribbed hexagonal handle mounted so as to sit flush in the recessed upper lip, over the heavy bevelled glass inspection panel, the sides with matching heavy glass panels, the solid glass rear panel unlocked via a secret screw set to the underside (actuated with the winding key) and inlaid with twin nickel bezels for winding and hand-setting, each with a hinged engraved shutter marked 'Wind' and 'Set Hands', the 3 inch signed white enamel dial with outer minute band, the quarters marked with a lozenge, the five minutes with a triangle, Roman numerals and blued steel hands, the XII intersected by the sunken dial for running Arabic seconds, the single chain fusee movement with thick plates united by four turned pillars, with maintaining power, the large frosted gilt platform with diamond endstone set in a double screwed blued steel chaton over a blued steel helical spring of nine turns supporting a large bimetallic steel and brass 'staple' balance to an Earnshaw type spring detent escapement *19.5cms (7.75ins) high.*

£35,000 - 50,000

€40,000 - 57,000

US\$45,000 - 65,000

**Provenance**

Private European collection.

A similar chronometer timepiece, number 22005 but with standard balance, was sold in these rooms 29th June 2017, lot 69 for a total of £39,000.

An indication of quite how treasured and expensive these clocks were when new, is given in an advert by Dent dated to circa 1873.

A lever carriage clock striking the hours and half-hours "of foreign manufacture" was retailed by them for 8 guineas. The current clock, described as

"Chronometer time-piece, finest quality, in German silver or dead-gilt case" was nearly ten times as much, priced at 60 guineas.





SIR GEORGE BIDDELL AIRY.

108

**A HOROLOGICALLY IMPORTANT, FIRST HALF OF THE 19TH CENTURY ENGLISH TABLE REGULATOR, RECORDED AS THE PROPERTY OF SIR GEORGE BIDDELL AIRY (1801-1892) AND FITTED WITH HIS OWN SPRING DETENT ESCAPEMENT**

Arnold & Dent, 84, Strand, London

The signed silvered 4.75 inch Roman dial with minute track enclosing subsidiary Arabic seconds (each ten second interval marked with the number and a dot within a band, the intermediate fives marked with an elongated lozenge within an internal line), with three finely finished blued steel hands, all framed by the cast and engine turned gilt bezel, set on a dentil moulded cornice over a rippled frieze and plain architrave supported by four Doric columns, each on an upright rectangular plinth set on a larger communal plinth, on a later mahogany base with custom made panelled glass cover, two spirit levels (removable and replaced) and brass adjustable feet to the rear, the spring driven movement with circular plates united by four turned pillars, with Harrison's maintaining power to the chain fusee, the large pinwheel with screwed collet and elaborate two-part detent set above the 'scape wheel on a counter-weighted arbor, the mercury filled pendulum suspended from a substantial A-frame bracket at the rear and terminating in a cylindrical metal pendulum bob with engraved scale around the top edge and reading against a (later custom-made) engraved silvered beat scale *The frame 42cms (16.5ins). To the top of the glass cover 56cms (22ins) high.*

£40,000 - 60,000

€46,000 - 69,000

US\$52,000 - 78,000

**Literature**

Mercer, T. (1977) *The Life and Letters of Edward John Dent Chronometer Maker and some account of his successors.* Kent: The Antiquarian Horological Society. Plates 25, 26, 27 and 28.  
 Roberts, D. (2003) *English Precision Pendulum Clocks.* Atglen: Schiffer Publishing, p164-167.  
 Staeger, H. (1997) *100 Years of Precision Timekeepers from John Arnold to Arnold & Frodsham 1763 – 1862.* Gerlingen: Karl Dieringer, p715-716.

Arnold and Dent had a short partnership from 1830 to 1840, and Derek Roberts suggests that there are only 11 Arnold and Dent regulators of any type in existence. The current lot is the only table regulator signed for both makers, but also the only un-numbered example in this series. This may indicate that it was a special and early commission from the Astronomer Royal - his belief in Dent is well recorded, it was Airy, after all, who sponsored Dents approach for the Royal Warrant in 1838.

Other table regulators of this form are as follows:

- No. 507. E.J.Dent. Detent escapement (possibly acquired by Dent post break down of partnership.)
- No. 508. Dent. Detached detent escapement (similar to the current lot). Exhibited in these rooms 'Horological Treasures of the Lord Harris Collection', December 2017.
- No. 521. Dent. Deadbeat escapement. Ex-Time Museum, now in a private collection.
- No. 522. Dent. Deadbeat escapement with weighted remontoir.
- No. 860. Dent. Deadbeat escapement. Sold in these rooms 16th December 2015. Private collection

It was not until the latter half of the decade that Dent perfected his cast iron jar pendulum - he referred to it in a lecture entitled 'Pendulum Experiments' to the British Association for the Advancement of Science in 1838. He proposed that it benefited from improved thermal conductivity over glass jars.

Sir George Biddell Airy (1801-1892) was Astronomer Royal for 46 years from 1835 to 1881 and forged a close relationship with Dent, the latter making his spring detent escapement for him as early as 1836. He described the escapement in the *Cambridge Philosophical Transactions* in 1826 and it was later used in the standard sidereal timekeeper at Greenwich.

As Astronomer Royal, he re-equipped the Observatory and dedicated much of his time to the provision of accurate tables and stellar maps for the Royal Navy and learned societies. He was instrumental in establishing Greenwich as the Prime Meridian.



**A FINE AND RARE MID 19TH CENTURY ENGLISH TRIPOD TIMEPIECE**

Thomas Boxell, Brighton, number 830.

The 6 inch silvered dial with outer minute track enclosing the Roman hours, a subsidiary seconds dial set below XII over a finely engraved pattern of foliage and berries around the shaped signature cartouche 'Thomas Boxell, Brighton', with elegant blued steel hands, set behind glass within a plain brass bezel mounted on a pair of octagonal-section tapering and curved uprights meeting at a framed plumb bob mounted at the apex, their front surfaces engraved with running foliage against a finely cross-hatched ground, the single going barrel movement wound via a square set below the bezel at VI, with a six wheel train, (each wheel of five crossings) set between a pair of plates united by turned pillars, the backplate of shouldered outline and cut with an aperture to allow for viewing of the Brocot-style deadbeat 'scape wheel and pallets, with a pendulum terminating in a 2.25 inch diameter polished spherical bob reading against a silvered beatscale mounted on a sprung brass holdfast, the circular base gilded and engraved with three large panels of foliate scroll engraving and three levelling screws, on an ebonised wooden base and circular brass baseplate. Protected by a tall glass dome. 48cms (19ins) high. Height to the top of the glass dome 53cms (21ins) high.

£18,000 - 25,000

€21,000 - 29,000

US\$23,000 - 32,000

For a discussion of Thomas Cole's tripod clocks see Hawkins, J.B. (1975) *Thomas Cole & Victorian Clockmaking*. Sydney: Macarthur Press, pp102 - 114. Hawkins estimates that no more than 75 of these clocks were ever made and that many are variations on a theme, ranging from the masterpiece retailed by London & Ryder raised on a glazed ebonised base now housed at Belmont, illustrated on page 107 and described as "one of the finest English 19th century decorative clocks in existence." to the romantic versions with pendulum bobs cast as pots over a fire (p110). The current clock uses his classic spherical bob, the benefits of which were described in the *Horological Journal* of November 1896, page 35 as "The pendulum bob is made of a spherical form, 1st, for concentrating the weight of matter in the smallest space; 2ndly, for reducing atmospheric resistance; and 3rdly, for preventing the tendency to rotate with the axis of the rod."

Thomas Boxell of Brighton is recorded by Hawkins as one of the retailers of Cole's work, although at the time of publication, only one example had been found. Boxell established his business as a Watch and Clockmaker at 55 Albion Street, Brighton in 1845 and had another five addresses over the following 40 years or so. Interestingly, the sole other example found by Hawkins was another tripod clock and is illustrated on page 112. Like the current example, it has square-section engraved pillars, a glazed engraved dial with running seconds and is surmounted by a plumb bob in a cupola, it also employs Coles pendulum locking system. It is signed and numbered Boxell, Brighton, 1052 and dated to circa 1864.



110

**A RARE FRENCH 'SINGING BIRD' AUTOMATA CARRIAGE CLOCK**

Henri Marc a Paris. The movement numbered 31199 and further stamped for Japy Freres.

The two part case with a fully glazed upper section containing the automata bird on a mossy knoll beside a nest within plant and grass specimens, the bird rotating and with articulated wings activated via a cord connected to the decorative cast base containing the musical movement wound from the side, the signed white enamel Roman dial with moon hands, the two train spring barrel movement with lever platform escapement striking and repeating the hour on a bell 32cm (12.5in)

£5,000 - 8,000

€5,700 - 9,200

US\$6,500 - 10,000

A similar example was sold in these rooms 9 July 2014, lot 29. Another was displayed in these rooms in December 2017, see the catalogue 'Horological Treasures of the Lord Harris Collection: An Exhibition'.

See also Allix and Bonnert: 'Carriage Clocks' Antique Collectors Club 1974, plate VIII/44 and Terwilliger: 'A Century of Fine Carriage Clocks', Clock Trade Enterprises 1987, pages 74-75.





111

**A RARE, SECOND QUARTER OF THE 19TH CENTURY ENGLISH ORMOLU STRIKING CARRIAGE CLOCK WITH CALENDAR CARRIAGE CLOCK WITH ORIGINAL KEY.**

The case surmounted by a turned and foliate cast handle over an engine turned top panel secured by four knurled finials over three-quarter Doric columns, the sides and mask similarly decorated in a rippled lozenge pattern, the silvered Roman dial with blued steel moon hands over twin subsidiaries for date and day of the week, the twin chain fusee movement with maintaining power to the going train terminating in a gilt monometallic balance and underslung lever escapement, the strike train with rack system sounding on a circular-section coiled blued steel gong *16cms (6.25ins) high*.

£3,000 - 4,000

€3,400 - 4,600

US\$3,900 - 5,200

**A GOOD AND RARE 19TH CENTURY ENGLISH EIGHT-DAY,  
GILT-BRONZE, QUARTER CHIMING, GIANT CARRIAGE CLOCK  
WITH ORIGINAL KEY**

John Moore and Sons, Clerkenwell, LONDON, 13480

Surmounted by a faceted handle over a large bevelled glass inspection panel and side panels, the front corners canted and cast with pronounced 'sparrow beaks', on a plinth base, the matt gilt dial decorated all over with engraved foliate scrolls, strapwork and six foliate cartouches emanating from the centre of the Roman chapter ring with minute band and a pair of quatrefoil blued steel hands, the hand setting, regulation and winding through the solid shuttered rear door signed to the reverse John Moore and Sons, Clerkenwell, LONDON, 13480, the movement of very substantial construction secured to the case with four L-shaped brackets, with shaped dial feet, and matching pillars uniting the thick plates, the going train with maintaining power to the gilt platform with gold balance to an English lever escapement, the rack strike system sounding the quarters and hours on a pair of coiled blued steel gongs 25cms (10ins) high.

£9,000 - 12,000

€10,000 - 14,000

US\$12,000 - 16,000



**A VERY RARE MID 19TH CENTURY ENGLISH QUARTER STRIKING SKELETON CLOCK WITH PASSING MINUTE STRIKE**

James Condliff, Liverpool

The two plates measuring 5mm in thickness and cast as a pair of delicate scrolls, the six knopped pillars pinned to the rear and secured to the front with blued steel screws centred on concave collets, the brass plinth base raised on ball feet with applied silvered signature plaque, further set on a rich mahogany base with moulded edges and gadrooned feet, the 5.75 inch silvered chapter ring with outer minute track framing the delicate Roman numerals, with matching pierced blued steel hour and minute hands and counterbalanced concentric seconds hand, the movement with two in-line chain fusees, the spring barrels with five-spoke caps, the going train with maintaining power and wheels of six crossings (except 'scape) terminating in a heavy

cut and compensated bimetallic balance with timing screws, centred between the open apex of curves at the top of the clock, the strike train with wheels of five and six crossings striking the hours on the larger left hand bell and chiming the quarters on both bells to the right hand side, the latter actuated via a pair of long steel connecting rods spanning the rear of the movement, further set with a three-position selection lever for hours/quarters or silent. The minute striking brought into play via a cam on the contrate wheel.

*Height of the frame 38cms (15ins); height including the mahogany base 47cms (18.5ins) high. Total height including the glass dome.*

£15,000 - 25,000

€17,000 - 29,000

US\$19,000 - 32,000



114 \*

**A FINE AND RARE EARLY 19TH CENTURY SWISS ORMOLU TRAVELLING CLOCK WITH SINGLE TRAIN AND GRANDE SONNERIE STRIKING, ALARM AND CALENDAR**

The engine turned case surmounted by four acorn finials framing the recessed top panel with circular inspection panel and repeat button to the rear, over reeded corner pieces on an engine turned base panel and button feet, the 2.25 inch silvered dial with Roman chapter ring against a very finely engine turned ground, with blued steel moon hands for the time and tapering hand for the alarm, in an engine turned mask with chamfered date aperture to the lower part, the movement with large single spring barrel tandem-winding both going and striking trains, the former with lever escapement, the latter with polished steelwork mounted on the backplate and acting on two bells and hammers, the underside of the case with three-position selection lever offering Silence/Petite Sonnerie or Grande Sonnerie *16cms (6.25ins) high.*

£6,000 - 8,000

€6,900 - 9,200

US\$7,800 - 10,000



114

115 \*

**A FINE AND RARE SECOND QUARTER OF THE 19TH CENTURY SWISS ORMOLU GRANDE SONNERIE-STRIKING TRAVEL CLOCK WITH ALARM, CALENDAR, REPEAT FACILITY AND CHRONOMETER ESCAPEMENT**

DuBois et Cie, Chaux de Fonds en Suisse

The rectangular five-glass case surmounted by an engine turned hand set between ball pommels, the upper section signed for the maker and further engraved 'Echappement libre a ressort deux levees et sept trous en pierre', over ribbed uprights to a plain base on button feet, all three dials silvered and set in an engine turned mask, the Roman time dial with subsidiary seconds dial intersecting the XII numeral and the engine turned centre with blued steel hands set over subsidiary dials for the alarm setting and date of the month, the movement with two large spring barrels wound through the front, the going train terminating in a shaped gilt platform with monometallic balance and jewelled detent escapement, the strike train with polished steel racks mounted on the backplate striking and repeating on two stacked bells and hammers *18cms (7ins) high*

£11,000 - 14,000

€13,000 - 16,000

US\$14,000 - 18,000



115

With similarities to a clock by C.F.Klentschi sold in these rooms 8th July 2015.

**A FINE AND VERY RARE LATE 19TH CENTURY FRENCH GIANT PATENTED CHRONOMETER WITH REMONTOIR, POWER RESERVE INDICATION AND RUNNING SECONDS**

Edward Francois, 'No.1 Chronometre'

The giant corniche case with large bevelled glass panels all round, the dead-silvered one-piece dial with a delicately engraved 2 inch diameter subsidiary seconds ring with fine blued steel hand set over the Roman and Arabic chapters, signed in the centre No.1, CHRONOMETRE, EDOUARD FRANCOIS Bte. SGDG. with sector for the power reserve marked in even numbers of days to 8, the substantial movement measuring 6.75 inches by 4.75 inches and united by four nickel plated pillars, both trains with highly polished high count pinions, the rack strike acting on a blued steel gong mounted on the backplate, the going train fully jewelled and with additional spring remontoir driving onto the centre arbor set in a large jewelled cock, the large silvered platform with over-coiled blued steel spring and cut and compensated bimetallic balance to a pivoted detent escapement 28cms (11ins) high.

£7,000 - 10,000

€8,000 - 11,000

US\$9,100 - 13,000

**Literature**

Roberts, D. (1993) Carriage & other Travelling clocks, Pennsylvania: Schiffer Publishing, Fig 13-7. (At the time of publication in Roberts, the clock number 1 carried engraved coat of arms.)

An un-numbered example is illustrated in Fanelli, J., Terwilliger, Ch. (1987) A Century of Fine Carriage Clocks. Bronxville: Clock Trade Enterprises, page 136, item 64.

Another un-numbered example signed Berthoud is illustrated in Allix & Bonnet, (1974) Carriage Clocks, Suffolk: The Antique Collectors' Club, page 112, Plate V/12. And yet another signed Berthoud, but with moonphase set within the seconds ring is illustrated in Roberts Fig 13-7. (Both Berthoud images supplied by Asprey plc.)

Being numbered 1, and with its exceptional level of finish, including the nickel plating of the pillars, the deep blueing, and over-sized jewellery, this is possibly the first clock that Francois made in order to demonstrate his patent. He is listed as working in Rue Charlot, 1880-1890.



117 \*

**A FINE AND VERY RARE MID 19TH CENTURY FRENCH GILT BRASS GIANT BREGUET-STYLE GRANDE SONNERIE STRIKING CARRIAGE CLOCK WITH PERPETUAL CALENDAR, MINUTE REPEAT, ALARM AND MOONPHASE**

Signed on the frontplate Lefrand, Paris.

The bold handle on scroll supports over elaborate finials and heavy bevelled glass panels framed by reeded pilasters on a breakfront plinth with applied roundels, the top viewing glass hand-engraved with the copperplate initials BC, the silvered Roman chapter ring with open centre revealing the polished strike work and further set with an engraved arc giving the age and phase of the moon, below are three dials giving date, month (together with the alarm set on an additional hand), and day, all within an engine turned gilt mask, the large movement, the going train to a gilt lever platform escapement, the strike and repeat acting on three large coiled blued steel gongs and three hammers. The alarm struck on a bell mounted in the base on a fourth hammer, all functions hand engraved on the backplate, and with three-position selection lever for the strike set to the underside *28cms (11ins) high*.

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 19,000

**Literature**

Fanelli, J., Terwilliger, Ch. (1987) *A Century of Fine Carriage Clocks*. Bronxville: Clock Trade Enterprises, page 86, item 37.

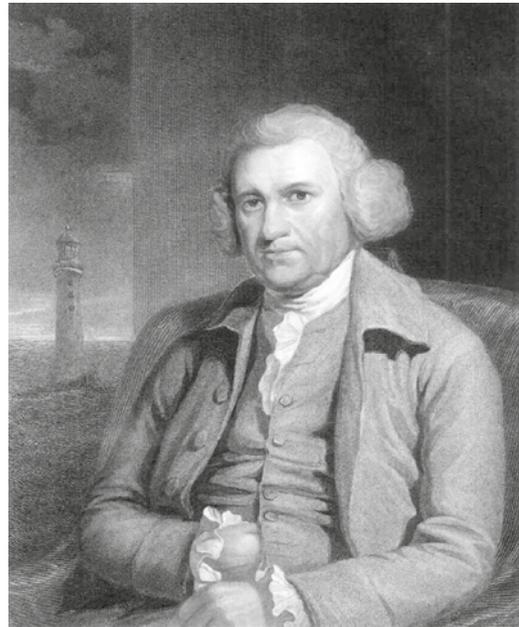
Lefrand is listed as working in Paris circa 1850, see Loomes, B. (2006) *Watchmakers and Clockmakers of the World*, NAG Press.

**Comparative literature**

Another example signed Lefrand is illustrated in Roberts, D. (1993) *Carriage & other Travelling clocks*, Pennsylvania: Schiffer Publishing Fig.6-2.

An identical example signed Lefranc, Paris, (possibly mis-read for Lefrand?) is discussed and illustrated in Allix & Bonnert, (1974) *Carriage Clocks*, Suffolk: The Antique Collectors' Club, page 205-206, Plates VIII/17 and /18.





118<sup>TP</sup>

**A UNIQUE, EXPERIMENTAL MINIATURE FLOORSTANDING EIGHT DAY CENTRE SECONDS REGULATOR**

The movement signed and dated J. Smeaton Invent./John Hartley YORK Fect. 1781. And further signed "Pendulous Escapement & Pendulum invented and made by JAMES GOWLAND, London, 1840." The pendulum also signed 'Jas. Gowland Invenit & Fecit, London'.

Now housed in a later 19th century case  
The arched mahogany case inlaid with boxwood and ebony-strung panels of satinwood, the tapering trunk with a panelled door crossbanded in tulipwood, on a stepped apron, the dial within a moulded mahogany bezel in a locking door set with an applied silvered plaque engraved 'MEAN TIME' within a running border. The backboard of the case has been cut for a rear door, although this has now been pasted over. Likewise, opening the hood door reveals another door - possibly originally an inspection panel?

The 7.75 inch circular dial made in two pieces of very substantial silvered brass, partially skeletonised, with an outer Arabic seconds ring with bold Observatory mark indexes every five seconds enclosing the recessed centre with two applied chapter rings, the upper ring marked in Arabic fives to measure the minutes, the lower ring marked in Roman hours, each with a matching shaped blued steel hand and signed for two makers:

'JOHN SMEATON Invenit.' in the minutes and 'JOHN HARTLEY Fecit, York 1781' in the hours.

Further signed across the centre:  
'Pendulous Escapement & Pendulum invented and made by JAMES GOWLAND, London, 1840'

the weight driven eight-day movement with arched plates measuring 6ins x 5.25ins and united by four distinctive double-baluster pillars in the manner of Henry Hindley of York, the backplate signed and dated again 'J.Smeaton Invt. John Hartley YORK Fecit 1781', and with kidney-shaped aperture revealing the train between the plates, with Harrison's maintaining power to the slim barrel, the gut feeding on to a moving pulley on an arbor below, each wheel finished to an extremely high level and of six slightly tapering crossings, the centrally mounted deadbeat brass 'scapewheel mounted entirely within an open lozenge-shaped steel frame set with an entry and exit pallet, suspended from a platform mounted between the plates and with intricate micrometer adjustment via four knurled nuts, the pendulum with substantial white metal rod suspended directly below the 'scape wheel frame

and terminating in a glass jar of mercury with tapered pointer reading against a silvered beat scale secured to the backboard of the case, the stirrup cap silvered and edged with an engraved scale marked in tens from 0 to 180, signed 'Jas. Gowland Invenit et Fecit, London' 1.59 (5ft 3ins) high.

**£5,000 - 8,000**  
**€5,700 - 9,200**  
**US\$6,500 - 10,000**

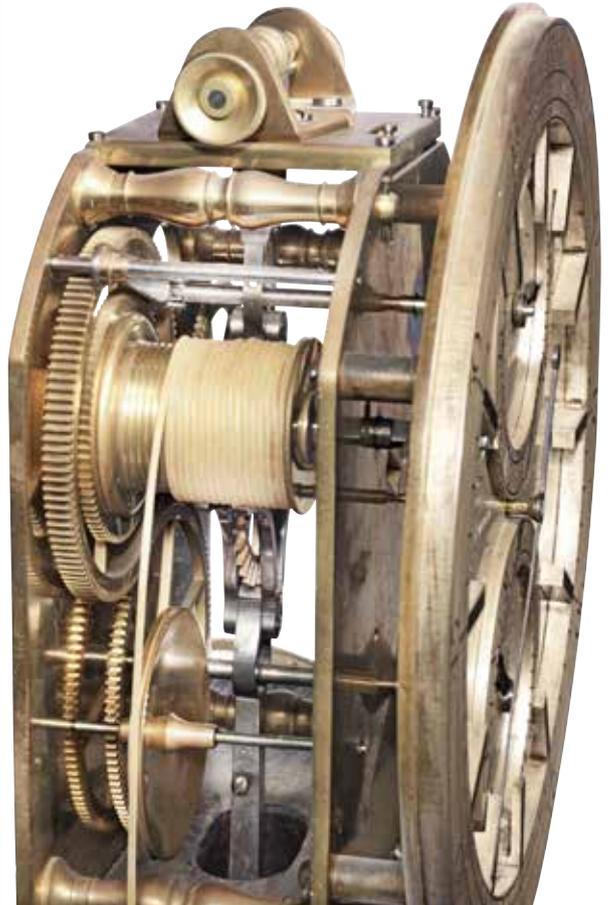
Three men have had their hand in the design and production of this outstanding regulator:

John Smeaton 1724-1792 was born near Leeds in Yorkshire, he was a mechanically gifted young man and when just 17 met the exceptional local clock maker Henry Hindley (1701-1771), they became lifelong friends. In 1748 he moved to London as a maker of philosophical instruments. He investigated water and wind power and published on this and other subjects. In March 1753 he was Elected a Fellow of the Royal Society. It was during this decade that he turned to engineering consultancy, including his best-known project the third Eddystone lighthouse, erected on a rock in the channel 14 miles out of Plymouth. Smeaton first described himself as a 'Civil Engineer' in 1768 and three years later was a founder member of the Society of Civil Engineers and by many is regarded as their Father. Clocks must have been an intrinsic part of his life, his friend Hindley took on his cousin, the young clockmaker John Holmes (1727-1797) as an apprentice. John Hartley was clearly influenced by the work of Henry Hindley.

James Gowland worked at London Wall, London from 1832 to circa 1890 and specialised in precision work, namely chronometers and regulators. A highly experimental fusee driven regulator was sold in these rooms 15 December 2004. It was signed and dated to 1849 and carried the following legend engraved upon the pendulum beatscale:

"JAMES GOWLAND 52 LONDON WALL. Patentee &c. Invt. et Fecit. FREE PENDULUM REGULATOR, CHALLENGING THE WORLD FOR THE UNEQUALLED ACCURACY OF ITS RATE."

His 1849 regulator used an inverted pair of pallets set just below the movement centre, set into a highly adjustable polished steel frame, much like the current lot.





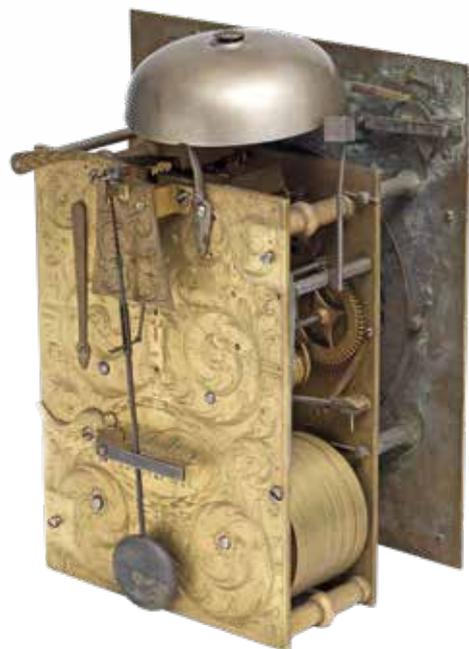
119

**A FINE AND VERY RARE FIRST HALF OF THE 18TH CENTURY EBONY VENEERED TABLE CLOCK. TOGETHER WITH THE ORIGINAL DOUBLE ENDED CRANK KEY.**

John Shelton, London

The inverted bell top with single handle over shaped side panels with well moulded borders framing the panels of pierced foliate brass with red silk backing, to a plinth base and block feet, the seven inch rectangular brass dial signed between two subsidiary dials for rise-and-fall regulation (marked in 5s) and Strike/Silent, the Roman and Arabic chapter ring with floating fleur de lyse half-hour markers within minute and quarter hour tracks, the finely matted cente with curved mock pendulum aperture and chamfered date aperture, with original steel hands, the twin gut fusee movement with thick rectangular plates united by six knopped pillars, with pivotted verge escapement with engraved apron and lenticular bob pendulum secured via a sprung bar mounted on a teardrop shaped and engraved foot, the rack strike acting on a bell, the backplate signed in an oval wheatear cartouche below a female bust and above a pair of eagles heads, all within symmetrical foliate scrolls, secured in the case via two engraved L-shaped side brackets. Together with the original crank winding key. 48cms (19ins) high.

£10,000 - 15,000  
 €11,000 - 17,000  
 US\$13,000 - 19,000



**A LATE 17TH/EARLY 18TH CENTURY OLIVE WOOD TABLE  
CLOCK OF EXCEPTIONAL COLOUR**

Deodatus Threlkeld, Newcastle

The caddy top with tied bud and S-scroll handle over a pair of repousse brass mounts covering twin apertures in the caddy top to allow for the sound of the bell, the cornice of particularly fine moulded outline, over glazed rectangular side panels to a moulded base, the 8 inch square brass dial with winged cherub spandrels interspersed by engraved foliage, signed on the silvered Roman and Arabic dial *D Threlkeld NewCastle* (sic), with matted centre and chamfered date aperture, with three latched dial feet to the movement united by five knopped and ringed latched pillars originally with verge escapement repeating on a bell, but now converted to anchor escapement with passing strike, the backplate with a single line border framing a symmetrical pattern of foliate scrollwork centred by the scroll signature cartouche 43cms (17ins) high.

£7,000 - 10,000

€8,000 - 11,000

US\$9,100 - 13,000

Deodatus Threlkeld (1658 - 1732) is discussed in Loomes, B. (2014) *Clockmakers of Britain 1286-1700*. Mayfield: Mayfield Books, 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. Threlkeld was deemed to be the winner.





121

**A VERY FINE AND RARE LATE 17TH CENTURY OLIVEWOOD TURNTABLE CLOCK**

Nathaniel Barrow, London, c 1675.

The 'Phase One' Knibb style case with low caddy surmounted by a shaped faceted handle and four ball finials over an ogee cornice, rectangular glazed side panels and a moulded plinth mounted on a turntable base raised on squat ball feet, the 8.75 inch square brass dial with four winged cherubs head spandrels framing the silvered chapter ring, the Arabic five minute numerals engraved within a minute band and the Roman hours with particularly fine half hour markers on an inner quarter hour track, the centre finely matted and set with a chamfered date aperture, with blued steel hands, the and Arabic chapter ring, with four latched dial feet, the twin gut fusee movement united by nine knopped and ringed pillars, all latched, the squat fusees driven by large spring barrels, the going train terminating in a verge escapement pivotted on a knife edge protected by a shaped and engraved backcock, the strike train with outside engraved countwheel and detent striking on a tall domed bell, signed in an engraved shaded drapery cartouche Nathaniel Barrow, London, the backplate further relieved by a pair of tulips emanating from each corner within a single line

47cms (18.5ins) high.

£50,000 - 70,000

€57,000 - 80,000

US\$65,000 - 91,000

Nathaniel Barrow (c.1639 - 1700) gained his Freedom in 1660 and rose to become Master of the Worshipful Company of Clockmakers in 1689. He trained seven apprentices and appears to have been a man of generous nature. He stood as bondsman for other clockmakers and in May 1689 he helped John Layton pay his Clockmakers arrears by deducting a sum for "each movement that Leighton makes for him." In 1668 William Seabourne left his "very loving friend" Nathaniel "my black vest and the breeches that belong to them". (Source Loomes, B. (2014) Clockmakers of Britain 1286-1700. Mayfield: Mayfield Books.

**Exhibited**

Grosvenor House Antiques Fair 2001 with Tony Woodburn.

**Provenance**

Tony Woodburn, 2001.

**Comparable literature**

Lee, R.A. (1964) The Knibb family Clockmakers, Manor House Press, Plates 71, 73, 74 and 76.

Dawson, Drover, Parkes, (1982) Early English Clocks. Woodbridge, Colour Plate 8 (an olivewood turntable clock by Thomas Tompion c1673). For similar examples of the plain backplate framed by floral corners see plate 458 (Thomas Tompion), plate 446 (Joseph Knibb) and plate 446, (James Clowes).



**THE FOLLOWING TWO LOTS ARE FROM THE PRIVATE COLLECTION OF HOROLOGICAL HISTORIAN AND AUTHOR HANS VON BERTELE.**

Professor Hans Bertele von Grenadenberg, who was Austrian, was not only well recognized in his engineering field of industrial electronics; in the second half of the 20th century he was one of the most eminent antique clock collectors of his generation. Many respected collectors marvelled at his ability to select the finest pieces from a period spanning some 400 years. His widely-admired collection comprised the highest quality examples produced during this prolonged period, whether the clocks stemmed from the United Kingdom, Denmark, the Netherlands, France, Germany, Austria, Switzerland or Japan.

Using his engineering background, Hans von Bertele maintained an intense interest in the evolution of clock-making, and clockmakers. Through his publications he made an important contribution to the understanding not only of the mechanics of antique clocks, but also how the cases of clocks reflected the art of their time (he had a profound knowledge of art).

Hans von Bertele was a prolific writer. Among his best-known publications were two books: One covered the field of Marine and Small Chronometers (1981), while the other was the updated 'The Book Of Old Clocks And Watches' (1964) by Bassermann-Jordan; most reviewers of this comprehensive, thoroughly updated book commented that Hans von Bertele had produced virtually a new book containing a wealth of hitherto unknown knowledge. The content of this book reflected the depth of horological research and discoveries of a man who possessed a profound intellect.

Hans von Bertele died in 1984.



122

**AN EXCEPTIONALLY RARE, EARLY 18TH CENTURY, BOULLE-CASED MUSICAL TABLE CLOCK PLAYING TWO TUNES ON 12 BELLS AND 26 HAMMERS WITH REMOVABLE TUNE BARREL, AND CHIMING THE QUARTERS ON A FURTHER 6 HAMMERS**

Daniel Quare and Stephen Horseman, London, number 214

The caddy top surmounted by a large gilt urn over shaped glazed side panels on a heavy cast brass plinth on reeded feet, inlaid all over with scrolling foliage on a turtle shell ground, the dial measuring 13ins by 8.25ins with a shallow arch dominated by the subsidiary date ring flanked by twin subsidiaries for rise-and-fall regulation and tune selection engraved 'First tune/Second tune', with levers for 'strike/not strike' and 'chime/not chime' in between, the Roman and Arabic silvered chapter ring with heart-shaped half-quarter marks enclosing the finely matted centre with blued steel hands and shaped and engraved signature cartouche, the massive movement filling the back of the case with plates measuring 9.25ins by 8ins united by eight knopped and finned pillars, with three chain fusees, the going train with verge escapement with sprung pallets, the strike rack-operated on a bell, the quarters and music sounded on a total of twelve bells and 32 hammers, (the removable pinned musical barrel measuring 2.75ins and entitled 'Katherin Oggie' and 'A Scotch tune' held in place by an engraved folding bracket), the backplate signed and numbered in a central oval cartouche within an elaborate foliate scroll design incorporating leopards heads, heralds, birds, and female busts 68cms (26.75ins) high.

£25,000 - 35,000

€29,000 - 40,000

US\$32,000 - 45,000

**Provenance**

Professor Hans Bertele von Grenadenberg (1903 - 1984)

**Literature**

Antiquarian Horology, Number 3, Volume VII, March 1971. This clock featured on the front cover and was the subject of an article 'The Story of the Cinderella clock' by Prof. Dr. H.von Bertele, p134. In the article, the Professor tells how he purchased the clock in the 1950s from an antique dealer in Duke Street. We agree entirely with Von Bertele's reading of the clock in that it was most likely a special order from one of Quare's many European customers; the substantial movement and dial were sent to France for casing in situ by a (probably Parisian) workshop. Perhaps more than any of his peers, Quare showed an extremely open attitude to business. He supplied some exceptional clocks to clients all over the world and would think nothing of buying in movements from other clockmakers in order to fulfill an order - see the silver-mounted tortoiseshell clock exhibited in these rooms 'Innovation and Collaboration' September 2018 exhibit number 117. This clock is numbered 47 and while signed by Quare, houses a movement with a repeat system that can only have come from Tompion or one of his outworkers. Like the current clock the mask very gently overlays the upper subsidiary dial.

The tune "Katherine Oggie" was a Scottish composition written around 1680 and later modified for the Beggar's Opera by John Gay in 1728. The numbering system used by Quare and Horseman would indicate that the current clock dates from the 1720s.



**AN EXCEPTIONALLY FINE AND RARE MID 18TH CENTURY CZECH CUT-BRASS AND PEWTER INLAID, MUSICAL CLOCK PLAYING SIX TUNES ON 13 BELLS AND HAMMERS, WITH ANNUAL CALENDAR AND AUTOMATA STAR**

Joseph Graff Prague. Numbered 117.

**The case:**

constructed of fruitwood, possibly once ebonised and inlaid all over with cut brass and pewter, the shaped metal work further enhanced by engraved detailing including shading, foliage work and in the lower apron a pair of profile heads flanking a female bust. Surmounted by a heavy gilt bronze figure of a lion pawing a vacant shield and bough, on a caddy top with pediments set into the sides over shaped glazed side windows revealing the movement and canted front angles mounted with gilt leopard's heads and terminating in squat human heads within rocaille work.

**The dial:**

the seven inch circular enamel dial with pierced blued steel hands reading against black enamel Roman and Arabic numerals, the dial cut just below XII to display a six-pointed star decorated in green and red stones, on a gilt and engraved brass dial plate further set with five subsidiary dials for

Tune selection, comprising Allegro - Minueta - Sechamo - Minueta -

Polonesa and Minueta

Strike/Not Strike

Play/Not Play

Repeat/Not Repeat and

Annual calendar, with two blued steel hands giving the month and the date of the month, each month engraved with the number of days, the days of the saints and the sign of the zodiac.

**The movement:**

The main plates measuring 8.5ins x 6.25ins and framed by a wide wheatear border, signed in a rococo engraved cartouche in the otherwise plain centre "Joseph Graff Prag No117". The going train with a chain fusee terminating in a pivotted verge escapement, the quarter chiming train with a spring barrel and acting on a pair of graduated bells nested above the movement, the musical train with spring barrel and playing the selected tune via a five inch long pinned barrel with 13 bells and hammers mounted on an engraved brass assembly mounted below the main movement plates

*70cms (27.5ins) high*

**£20,000 - 30,000**

**€23,000 - 34,000**

**US\$26,000 - 39,000**

**Literature**

This clock is illustrated in Maurice, K.(1976) Die deutsche Raderuhr Band II. Munchen: C.H. Beck, plates 930 a and b.

Joseph Graff of Prague married in 1757. Examples of his work can be seen in the Prague Museum.





## OTHER PROPERTIES

124

### A FINE AND RARE LATE 18TH CENTURY ORMOLU-MOUNTED TORTOISESHELL MUSICAL TABLE CLOCK OF SMALL SIZE

Markwick, Markham and Perigal, London

The cupola top surmounted by an urn finial over four silk-backed lattice panels, with four matching finials over reeded pilasters set on protruding corners terminating in twin-scroll supports, each moulded section interspersed by an ormolu band, the sides with applied ormolu sound panels cast with flowers and foliage within scrollwork

the 4.25 inch arched dial with three white enamel dials; the two smaller ones in the arch for Chime/Not Chime and tune selection (comprising Samahe, Uschae Devir, Beni Saikit and Sabac Hafif), the main dial with Turkish numerals and pierced and engraved gilt hands, all set within a silvered engine turned mask decorated with blue and green enamel flowerheads and foliage

the triple gut fusee movement with thick plates united by seven knopped pillars, the backplate signed in a foliate cartouche and further decorated with a basket of fruit and symmetrical scrolls, the verge escapement originally on a knife edge, rack striking the hours on a single bell and playing a tune every three hours on a run of eight bells and twelve hammers  
*41.5cms (16ins) high.*

£40,000 - 60,000

€46,000 - 69,000

US\$52,000 - 78,000

A very similar clock was sold in these rooms 14th December 2016, lot 69.

#### Literature

A similar clock playing identical tunes by Markwick, Markham & Perigal with cupola case, blue and green decorated dial and four tunes is illustrated in Ord-Hume, 'The Musical Clock', Mayfield Books, Plate IV/22. Another similar by Markwick, Markham & Borrell is illustrated in White, English Clocks for the Eastern Markets, AHS 2012, Fig 9.17.





125<sup>TP</sup>

**A FINE LATE 17TH CENTURY BURR WALNUT VENEERED AND FEATHER-BANDED LONGCASE CLOCK**

Daniel Quare, London

The case with caddy top surmounted by three brass ball finials over a blind cut fret supported by brass-mounted Doric columns over a 43.75 inch long trunk door with a half-round moulded edge within a feather banded border, centred by a brass circular-framed lenticle, on a matching base, the sides with three inlaid panels, raised on a moulded apron, the 11 inch square brass dial decorated with boldly cast gilt brass winged cherub's head spandrels and engraved foliage framing the silvered Roman and Arabic chapter ring with half-quarter marks and elaborate half hour markers enclosing the finely matted centre with applied subsidiary seconds dial, ringed winding squares and decorated chamfered date aperture, with good blued steel hands, the substantial movement united by five heavy turned and ringed pillars, the anchor escapement with long steel crutch to a pendulum with brass rod and brass faced bob, with rack strike on the bell, with the brass clad month weights. *2.36m (7ft 9ins) high*

£20,000 - 30,000

€23,000 - 34,000

US\$26,000 - 39,000





For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



126<sup>TP</sup>

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

George Graham, London, number 670

The associated case surmounted by elaborate flaming urn finials on a stepped caddy top supported brass-mounted Doric columns over a long door with moulded edge and centred by panels of burr walnut of excellent colour and patination within a feather banded border, the sides inlaid with feather banded panels, set on a base with an applied panel on a double plinth, the 12 inch square brass dial signed in flowing script along the lower edge 'Geo: Graham, London' with double-screwed Indian mask spandrels and engraved running foliage framing the silvered Roman and Arabic chapter ring with floating lozenge half hour markers, the finely matted centre with subsidiary seconds dial marked in Arabic 5' over an applied oval silvered signature plaque and chamfered date aperture, secured to the weight driven eight-day movement via four latched dial feet, the substantial plates united by five knopped and latched pillars, the anchor escapement with bolt and shutter maintaining power, 'hipped' steel crutch to a brass oval-section rod pendulum terminating in a brass bob with engraved rating nut and rack strike on a bell, punch numbered to the lower centre of the backplate 670, 2.57m (8ft 5ins) high.

**£30,000 - 50,000**

**€34,000 - 57,000**

**US\$39,000 - 65,000**

**Provenance**

Sold in these rooms 18 December 2001.

George Graham was born at Fordlands Farm, Hethersgill in Cumberland in 1673. Little is known of his early life before he made the journey to London in 1688 when he became an apprentice to Henry Aske. On the successful completion of his apprenticeship in 1695 he joined the workshop of Thomas Tompion at the sign of the Dial and Three Crowns. It was not uncommon at this time for apprentices to marry members of their Masters family and in 1704, Graham married Tompion's niece Elizabeth. Graham was the natural successor to the workshop on Tompion's death in 1713.

A move to the opposite side of the street to the sign of the Dial and One Crown in 1720 heralded the start of a dramatic decade for Graham. He was elected a Fellow of the Royal Society and was later elected to sit on its Council. In 1722 he was elected Master of the Clockmakers Company. He improved on the design of the cylinder escapement and designed the mercury jar pendulum to counteract the effect of rate caused by changes in temperature.

Although this movement did not start life in this case, it is an extremely well made and proportioned case of good colour and fits the dial well.

Formerly on loan to the FitzWilliam Museum, Cambridge where it stood beside the Astrolabe Tompion as an example of the Golden Age of English Horology.



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40

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*Bouclé*

127<sup>Y</sup>

**THE DANIELS/ELSON REGULATOR  
A UNIQUE AND IMPORTANT 19TH CENTURY FLOORSTANDING  
EIGHT-DAY REGULATOR WITH CONVERTED GRASSHOPPER  
ESCAPEMENT BY GEORGE DANIELS**

The donor clock by Edward Boucly, the escapement personally made by George Daniels for his friend Cecil Elsom circa 1965.

**Case:**

the 19th century mahogany regulator case with arched hood over canted front angles and a long glazed trunk door revealing the mercury jar pendulum and silvered beat scale, on a rectangular base with applied shaped moulding on a raised apron,

**The dial:**

12 inches in diameter, one piece silvered brass signed across the centre for the original clock maker Ed. Boucly, London, with outer minute track engraved with a lozenge at every five minute mark, enclosing the large subsidiaries for running seconds and hours (Edward Boucly is listed as a clock maker working in London from 1869-1881 and the current lot is a typical example of London quality work from the third quarter of the 19th century).

**The movement:**

Weight driven and of eight day duration, the tall shaped plates united by five substantial turned pillars screwed through the front- and back-plates, the latter unusually with stamped name Ed. Boucly, with Harrison's maintaining power and high count pinions, the mercury jar pendulum suspended from a substantial angled bracket mounted on the backboard and with fine beat adjustment to the crutch.

**The escapement:**

Revealed by the specially opened up centre of the subsidiary seconds dial with 1.75 inch-diameter deadbeat 'scape wheel with triple screwed collet and centred in a three-armed bridge, the pivoted escapement arms with shaped ivory pallets 1.93m (6ft 4ins) high.

**£10,000 - 15,000  
€11,000 - 17,000  
US\$13,000 - 19,000**

128

**A RARE SIGNED AND DATED LIMITED EDITION GILT TOOLED  
LEATHER BOUND BOOK**

George Daniels: The Art of Breguet, 1975. Number 7 of 21. Privately bound for the author by Zaehnsdorf, with gilt tooled brown calf binding and marbled endpapers. Signed in blue ink 'George Daniels March 1975'

**£1,500 - 2,500  
€1,700 - 2,900  
US\$1,900 - 3,200**

**Provenance:**

A gift from George Daniels to his friend Cecil Elsom, the vendors father, in the spring of 1975. Thence by descent.

**Literature**

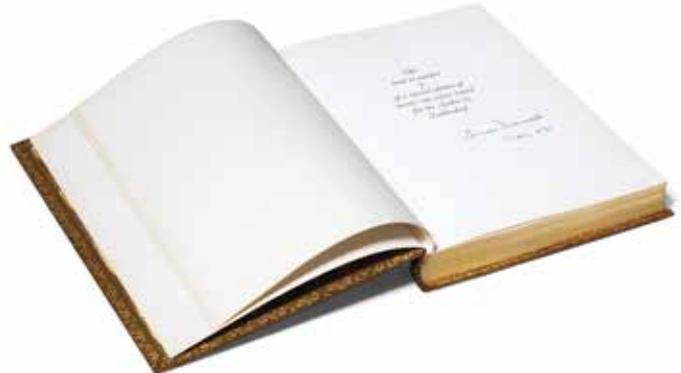
This clock is illustrated in Clerizo: George Daniels. A Master Watchmaker & His Art, Thames & Hudson, 2013, p7.

Cecil Elsom CBE designed a new workshop for George Daniels' Thornsett Road house in the early 1960s. The two were mutual clients and great friends, Cecil eventually owning three Daniels pocketwatches (see below, now in private hands) and the regulator offered here. It is the second regulator of five that Daniels converted. The first was made after encouragement from legendary collector Sam Clutton, this is now in private hands. Two others were at George's house on the Isle of Man, Riversdale, sold Sotheby's London 6 November 2012. Another was made for Cecil's friend Cyril Sweet, now in private hands.

**The Elsom collection of Daniels watches included the following:**

1. A gold one-minute spring detent chronometer tourbillon purchased in 1970.
2. A gold one-minute Daniels Spring Detent Chronometer Tourbillon with fifteen second remontoire and equation of time. Purchased in 1975.
3. A gold watch with Daniels independent double-wheel escapement. Purchased in 1977.

We are grateful to David Newman of The George Daniels Educational Trust for this information.





129<sup>TP</sup>

**A RARE AND HISTORICALLY IMPORTANT, THIRD QUARTER OF THE 18TH CENTURY, MAHOGANY 'TRANSIT OF VENUS' WEIGHT DRIVEN, MONTH-GOING, PORTABLE REGULATOR**

Ellicott, London.

the one-piece shaped silvered dial with shouldered arch to the top and chamfered corners to the base, (measuring 11.25 x 7.75ins) the upper dial for rise and fall regulation engraved 0-60 with outer scale to effect rise-and-fall regulation via an endless screw, the minute band marked in Arabic fives and enclosing the subsidiary seconds dial and curved chamfered aperture for the Roman hours, with three original blued steel hands, secured to the massive movement via four heavy brass latched dial feet screwed to the back of the thick dial, the weight driven movement of massive construction, the plates 3/16ths of an inch in thickness and measuring 8 3/8ths of an inch high (the backplate with additional shaped upper section to accommodate the backcock, so 9 3/8ths of an inch high) by 6.5 inches wide, united by six very heavy knopped pillars with shaped brass latches, the five wheel train with maintaining power and high count pinions, terminating in a delicate deadbeat 'scape wheel of six crossings, pivotted in a back cock mounted with a pair of blued steel-lined cheeks to support the suspension spring held above on a separate, larger, backcock surmounted with the rise and fall gearing, the long steel crutch with rounded impulse pin to the massive bimetallic pendulum with chamfered lacquered brass front section affixed to a corresponding steel rod behind via ten blued steel screws with collets, the 6.5 inch wide lacquered brass lenticular bob supported by a curved sprung support and inset with a glazed central inspection panel revealing the tip of the pendulum rod and the twin steel pivotted levers



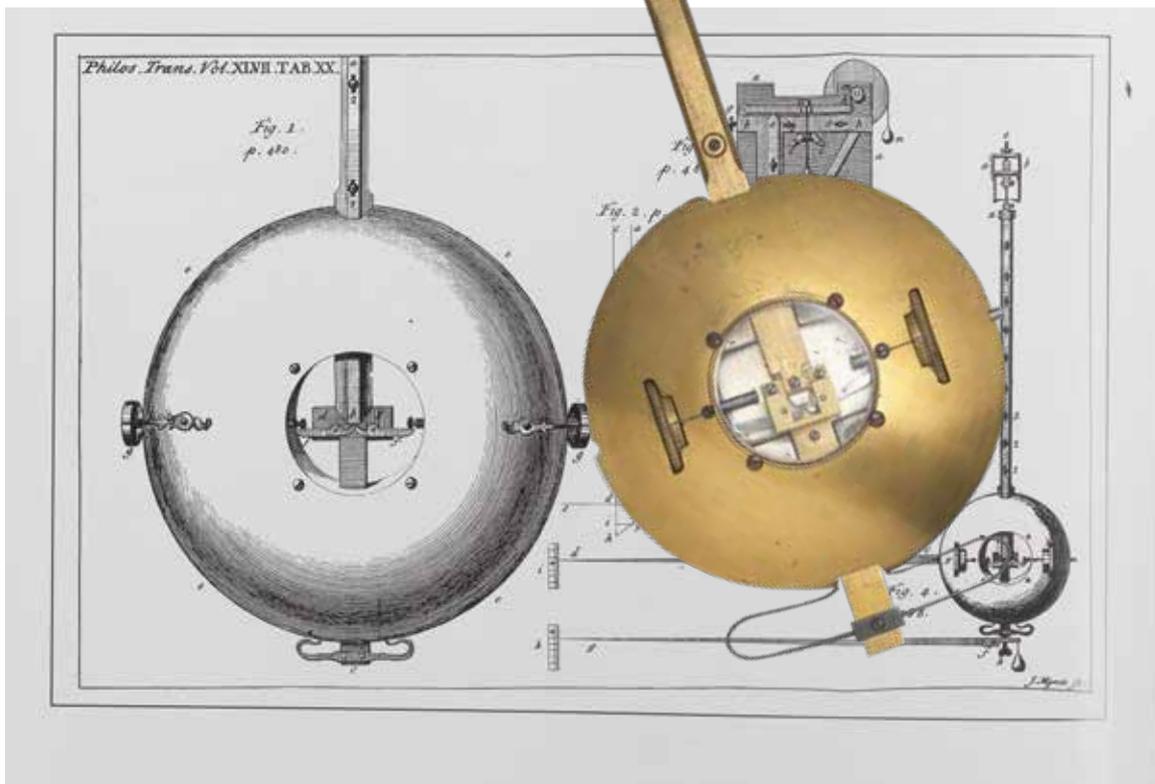
that allow for fine adjustment on the turning of the twin engraved brass regulation nuts to the side, the tapering solid mahogany case with rounded edges and two locking doors (using the same key), the upper door with shaped aperture for the dial, and an inner removable mahogany front mask to allow access to the movement by sliding it forward on its locking seatboard, the lower door with three hinges opening to reveal a pair of sliding shaped brackets to secure the pendulum and cut with a circular aperture to allow the case to be screwed through its base. The later stand comprising two shaped arms of solid mahogany pivotted in the centre and applied with shaped brackets to locate the case above, each arm set on a heavy brass ball with screw thread for levelling. *The case 1.38m (4ft 6.5ins) high. Raised on its stand 146cms (4ft 9.5ins)*

**£40,000 - 60,000**

**€46,000 - 69,000**

**US\$52,000 - 78,000**





Philosophical Transactions Vol. XLVII. tab.XX

John Ellicott FRS (1706-1772) was a second-generation clockmaker. His father John senior, worked from Austin Friars and then Swithin's Alley, near the Royal Exchange. He was an Assistant to the Court of the Worshipful Company of Clockmakers in 1726 and died in 1733.

John junior had a prodigious talent and had established himself in business by the age of 22. He became interested in the expansion rates of different metals (see his 'Pyrometer' illustrated in Phil Trans Vol XXXIX, No.443, October 1736, and the accompanying paper 'The Description and Manner of using an instrument for measuring the Degrees of the expansion of Metals by Heat'), and how the different coefficients might be put to good use in precision horology.

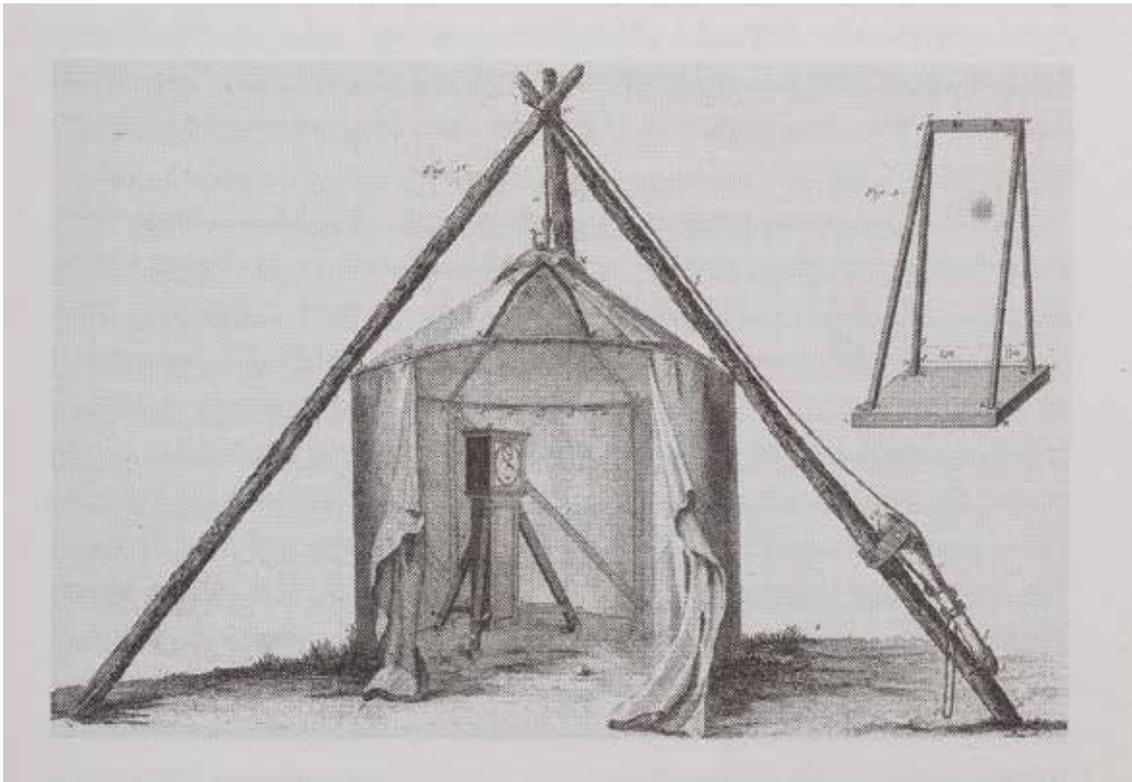
He continued to develop this thread and in 1752 presented another paper entitled 'A Description of Two Methods, by which the Irregularity of the Motion of a Clock, arising from the Influence of Heat and Cold upon the Rod of the Pendulum, may be prevented'. The current lot carries the first type of compensation that Ellicott proposed, wherein "a bar of brass, made quite fast at the upper part by pins, and held contiguous, at several equal distances, by the screws 1,2,3, etc to the rod of the pendulum, which is a bar of iron...of the same size and shape...is made of sufficient length to pass quite thro' the ball of the pendulum". The rod tip rests on "two strong pieces of steel, or levers" which in turn make contact with a pair of screws running horizontally from each side of the bob. The levers are pivotted and act to raise or lower the pendulum bob following any change in temperature. The pendulum assembly is perfectly represented in Phil Trans Vol XLVII TAB. XX (Reproduced in Roberts, D. (2003) English Precision Pendulum Clocks. Schiffer Publishing, Figure 12-3; see also Appendix A)

Ellicott gained a reputation for excellence in design and execution, and in 1762 became Clockmaker to King George III of England, he also had a very close relationship with the Spanish Royal Family. Although domestic clocks made up the lions share of his business, he was without doubt one of the horologists of choice for precision timekeepers - when the Royal Society sent Charles Mason to observe the Transit of Venus in the summer of 1761, they purchased an Ellicott regulator at a cost of £35-8s-0d. Another accompanied James Cook in 1769 for the second transit. His instruments were also sold further afield, Harvard bought a regulator that remained their premier timekeeper until 1840.

Ellicott regulators specifically made for travelling use were supplied in distinctive tapering cases – those known today include:

1. Earl Howe's Portable Regulator. Thought to be the one that accompanied Mason and Dixon on their 1761 expedition to observe the Transit of Venus. Of month duration, with distinctive circular dial in a mahogany case. Now at the National Maritime Museum, Greenwich. (Roberts, *ibid*, Fig 12-7)
2. Another at Greenwich. Month duration, the dial 'scalloped to each corner and with low arch above. (Roberts *ibid* Fig 12-8.)
3. Another, sold Christies London 26th November 1979. Dial as above, with 'scallops' to each corner and a low arch. Later sold at Sotheby's as part of the Time Museum sale, 13 October 2004.
4. Another sold Sothebys 1st October 1998. Month duration, Rectangular dial without any 'scalloping' to the corners and a simple low arch.

It is inconceivable that the current lot did not take an active role in at least one, if not both of the 18th century Transit expeditions, and in doing so, played a pivotal role in the heart of the Age of Enlightenment.



A portable observatory

Observing and timing the path of Venus as it traverses the face of the Sun can give astronomers and scientists a wealth of information, particularly if the event is viewed from different positions on the Earth's surface. Using trigonometry, much information can be mined about the solar system and the relative size and positions of the planets.

Transits occur in pairs, eight years apart with either 113 or 130 years in-between. The first recorded observation was in 1639 by two amateur astronomers from the North of England, Jeremiah Horrocks (1619-1641) and William Crabtree (1610-1644). Despite simple instruments, the data that Horrocks collected enabled him to estimate the size of Venus and the mean distance between the Earth and the Sun, a value now referred to as the Astronomical Unit.

Other transits since then occurred on 6th June 1761; 3rd June 1769; 9th December 1874; 6th December 1882; 8th June 2004; and 6th 2012. The next is due in 2117 and 2125.

Horrocks' data was published posthumously in 1661, and as the thirst for scientific knowledge grew across Europe in the latter half of the 17th century, it became more and more apparent that the next Transit in 1761 offered, for many, a once-in-a-lifetime opportunity to make their mark on history. It was Edmond Halley (1656-1742) who first issued the clarion call in 1716 – he had been inspired by the observations he had made of the transits of Mercury from St Helena in 1677; he encouraged the wider scientific community to come together in a spirit of collaboration. In the spring of 1760, the French Naval Astronomer, Joseph-Nicolas Delisle took up the call again and presented a paper to the Academie des Sciences in Paris to suggest that international teams be sent around the world to record data. Perhaps jealous of Delisle's initiative, the Royal Society soon petitioned George III to back two expeditions. Nevil Maskelyne, the Astronomer Royal would be sent to St. Helena at a cost of £685, Jeremiah Dixon and Charles Mason were to travel to the Cape of Good Hope at almost twice the cost. The increased cost was justified in the end, however, as their results were far more useful. Interestingly, it was an Ellicott regulator – costing £35-8s 0d - that accompanied them on this trip.

The two 1760s Transits were without doubt the most important scientific happenings of the century.

The French government employed five teams including Delisle and Lalande in Paris, Le Gentil (India), Pingre (Rodrigues), Chappe d'Auteroche (Siberia).

The Swedish government was represented by Wargentin in Stockholm and Planman in Finland.

The Russians were represented by Lomonosov and Aepinus in St Petersburg, and finally Winthrop took observations in New Foundland for the Americans.

By 1769 interest had grown and the following observations were made: Britain: Maskelyne in London, William Wales in Hudson Bay, Captain James Cook and Charles Green in Tahiti, Jeremiah Dixon in Norway, William Bayley in Norway.

France; Le Gentil in India again, Chappe d'Auteroche had a warmer climate this time in Mexico, Pingre studied in Haiti, while Lalande stayed in Paris.

Aswell as Wargentin in Stockholm and Planman in Finland, the Swedish government sent Mallet to Lapland.

Catherine the Great oversaw observations in St Petersburg and Lowitz was based in Guryev.

America was represented by Benjamin Franklin in London, David Rittenhouse in Pennsylvania and Winthrop in Massachusetts.

The Danish astronomer Maximilian Hell studied in Norway.

Many of the sites would take many months for the teams to reach across treacherous land and sea routes. Scientific breakthrough and national pride was at stake, so it was imperative that the very best astronomical and horological equipment was made available to the best astronomers and scientists of the day. A precision timekeeper was a fundamental piece of equipment for the teams and clockmakers vied to supply the expeditions. The current lot has every conceivable refinement to the movement.

**FROM THE TOM SCOTT COLLECTION  
A VERY FINE THIRD QUARTER OF THE 18TH CENTURY  
MAHOGANY LONGCASE CLOCK WITH ENAMEL DIALS**

Thomas Mudge and William Dutton, London

The case surmounted by a single brass finial mounted on a concave caddy over an intricately moulded cresting on canted reeded front angles, the sides with silk-backed fish scale side frets, the hood door with typical moulded door frame over a long trunk door of good figure and a well moulded edge, on a matching panel base and double apron

the 12 inch brass dial with double-screwed scroll spandrels framing the enamel dials each secured by a moulded cast bezel, the uppermost giving the date 1-31 via a shaped blued steel hand and signed 'THOS. MUDGE, WM. DUTTON, LONDON, the main dial with Arabic five minute divisions enclosing a minute track and the bold Roman numerals, with fancy blue steel hands, secured to the frontplate via particularly substantial dial feet,

the weight driven eight-day movement with five heavy knopped pillars, the going train with anchor escapement, the strike operated via a rack on the bell above, the hammer typically with brass stop piece on the uppermost pillar, the pendulum with T-bar suspension mounted on a substantial cock screwed to the top of the backplate over a long steel crutch with brass impulse pin, the long steel rectangular-section pendulum rod terminating in a heavy double brass-faced bob with silvered engraved rating nut. With original brass clad weights and silver Tom Scott key fob engraved with the collection number, 62.

Sold together with the leather bound book of the Scott Collection, numbered 62 and signed by the authors *2.21m (7ft 3ins) high*.

**£40,000 - 60,000**

**€46,000 - 69,000**

**US\$52,000 - 78,000**

**Provenance**

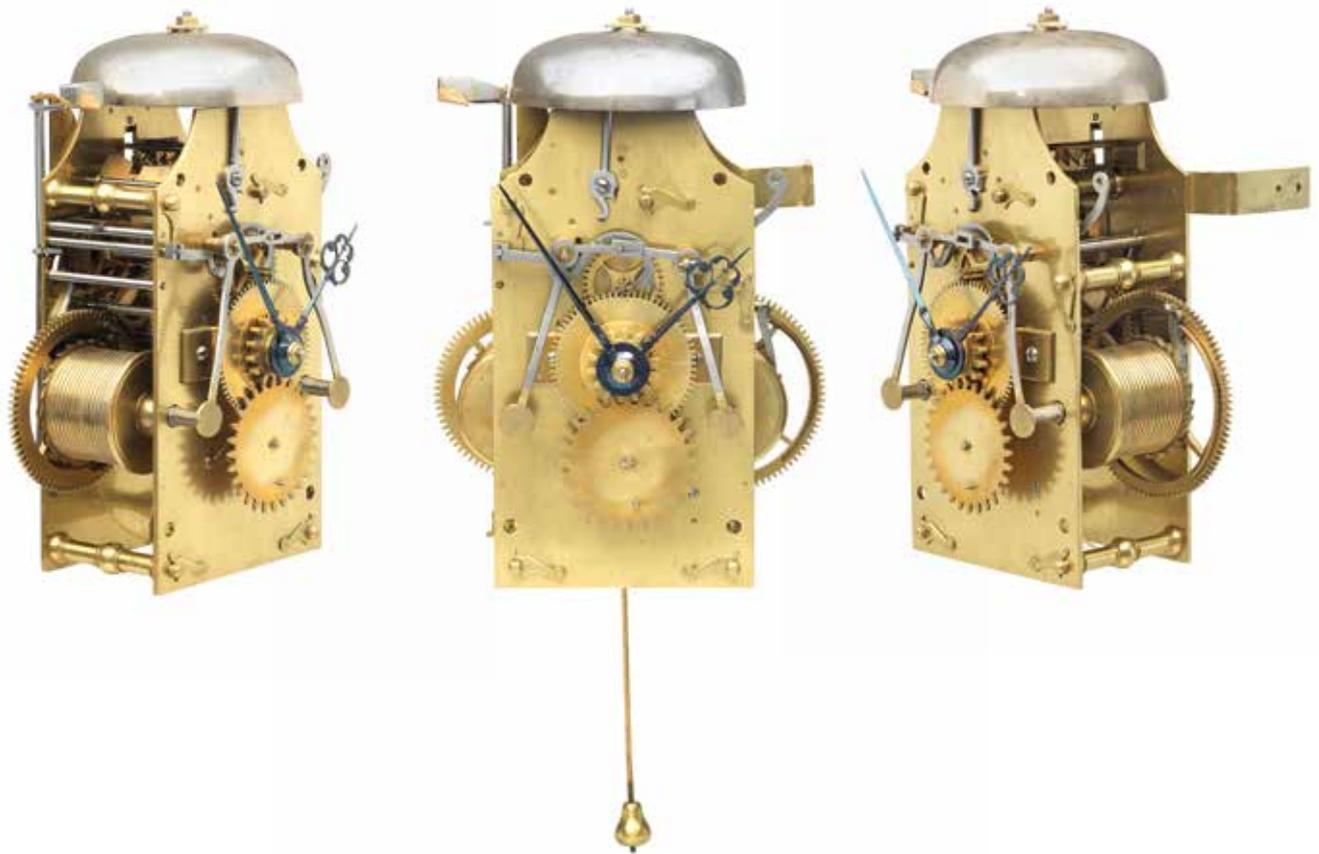
The Tom Scott collection.

Probably the finest private collection of clocks to come on to the market in decades when sold in 2015, the Scott collection included all of the great makers. The current clock was purchased from Sotheby's 19 December 2000.





For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



131 \* TP

**A RARE ARCHITECTURAL PERIOD EBONY VENEERED  
LONGCASE CLOCK WITH VERGE PENDULUM ESCAPEMENT**

Joseph Knibb, Oxford. Circa 1665-70

The restored case with architectural pediment centred by a gilt brass shield over a plain frieze applied with foliate swags between Corinthian columns, the long slender trunk set with three panels standing proud on the long door, the sides with recessed panels, to a square base raised on squat ball feet, the the 8.25 inch square brass dial signed in copperplate script along the lower edge Joseph Knibb Oxon Fecit, framed by winged cherub's head spandrels around a narrow silvered chapter ring with outer minute band marked in fives, the numerals not bisected by a line, with Roman hours and standing wheatear half-hour markers set on the inner quarter-hour track, the finely matted centre with engraved rose and chamfered date aperture, with four turned latched dial feet to the weight-driven eight day movement with tall shouldered plates measuring 8ins by 4.25ins and united by five latched, knopped and ringed pillars, the going train with bolt and shutter maintaining power to the four wheel train terminating in a verge escapement with 12.5 inch brass rod pendulum with pear shaped bob, the strike train activating a vertically mounted hammer striking on a bell secured to the frontplate *1.91m (6ft 3ins) high*.

£45,000 - 55,000  
€52,000 - 63,000  
US\$58,000 - 71,000

**Provenance**

Sir John Prestige  
L.R.Bomford  
Anon sale, Sotheby's 13 June 1980, lot 377  
Anon sale, Christies, 5 July  
Christies 5 July 1989 lot 68.  
From the collection of the late Richard Nixon

**Literature**

Lee, R.A. (1964) *The Knibb Family Clockmakers*, pl 97, 143 and 144.  
Garnier & Hollis, (2018) *Innovation and Collaboration, the early development of the pendulum clock in London*, Bonhams New Bond Street, September 2018, Exhibit number 52.  
Attention should be drawn to the similarities to the work of Fromanteel, in particular the use of scallop-topped plates, a vertical hammer arbor and a high-positioned count wheel with internal detent. See for instance, in the same exhibition exhibit numbers 30, the 'Messer' wall clock converted to longcase by Ahasuerus Fromanteel c.1662; exhibit number 31 Ahasuerus Fromanteel c.1663; exhibit number 50 silver-mounted longcase by Ahasuerus Fromanteel c.1665. Another short pendulum verge longcase, in a cocus wood case by Edward East c.1668 was also exhibited and shares several similarities.





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**AN EARLY PENDULUM TABLE CLOCK IN A CUSTOM MADE EBONIZED ARCHITECTURAL CASE**

The movement circa 1660 with later alterations, signed A. Fromanteel, Londini,

The architectural case with gilt figural cartouche applied to the tympanum above a molded frieze supported by plain corner columns with gilt pediments and Corinthian capitals, the glazed door with molded border, all raised on a molded base, the 6 ½ inch matted brass dial with three latched feet, applied silvered roman chapter ring with fleur-de-lis half hour markers, arabic five minute numerals, blued hands, the two train movement with tapered plated joined by six knopped and finned latched pillars (lower right foot now pinned), going barrels with outside clicks, verge escapement, striking the hour by means of a count wheel on a bell mounted below the front plate, plain backplate

16 in (41cm)

£7,000 - 10,000

€8,000 - 11,000

US\$9,100 - 13,000

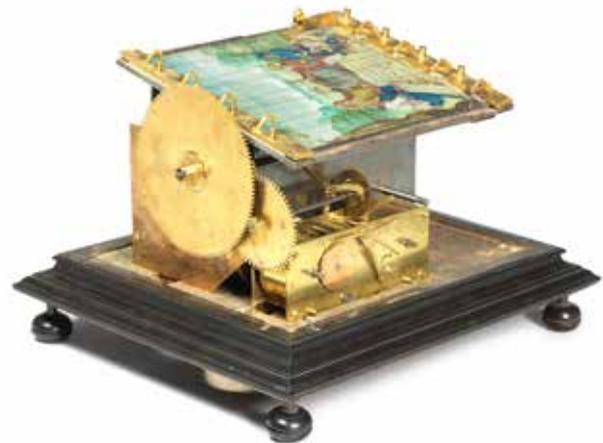


As described by Dawson et al., the movement was originally of two-day duration and later converted to eight days by reversing the barrels and inserting intermediate wheels. The clock is significant because very few short duration clocks have survived from this period. As a practical matter, eight day clocks would have been favored over ones of shorter duration.

**Literature**

Lee, R. A. & R. T. Gwynn (1969). *The First Twelve Years of the English Pendulum Clock, or The Fromanteel Family and their Contemporaries 1658 – 1670.* , Exhibit No. 30, Plate 78, Lent by Percy Dawson, Esq. Dawson, Percy, C. B. Drover and D. W. Parkes (1982). *Early English Clocks.* p 102, plates 127-128





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**A FINE AND VERY RARE EARLY 17TH CENTURY SPRING DRIVEN, QUARTER STRIKING, EBONY ROLLING BALL CLOCK**  
 Johann Sayller, Ulm, circa 1630

**The case**

The rectangular case with a hinged lid framed by delicate ripple mouldings to the edge and shaped panel to the centre, the two longer side panels similarly decorated, the rear glazed to offer inspection of the movement, the front set with the dial, each corner applied with a turned three-quarter column on a pedestal, raised on a spreading moulded base on turned and ringed feet, the interior lined with gilt tooled paper,

**The dial**

the front panel set with the gilt bezel framing the 4 and 5/8ths of an inch diameter silvered dial, the outer minute band with alternate shaded minute numerals, each five and each quarter marked in Arabic and Roman numerals respectively, the inner track of Roman hours simply engraved with 'club' shaped half hour markers to a plain centre, with a gilt hour and a blued steel minute hand,

**The movement**

the main going train set within a pair of steel plates measuring 6 inches by 7 1/8th of an inch united by square section steel rods secured at each end by square nuts, the spring barrel of brass with steel endcaps to a slender fusee (each 3.75 inches long) driving a 5 inch diameter great wheel, large centre/pin -wheel , third wheel and four-vane fly, the centre arbor protrudes through the 'frontplate ' of the movement and terminates in a five leaf brass pinion driving an arbor through 90 degrees to drive the motion work behind the dial, each arbor set in a brass bush, the hour and quarter striking trains driven by a pair of spring barrels mounted within smaller brass plates and wound from the side, each with a solid countwheel activating a steel hammer and bell in the base.



Jacques Callot (1592-1635) *Sacra Cosmologia ou Le titre aux astrologues*, circa 1630. Image kindly reproduced with the permission of Princeton University Art Museum

Opening the lid reveals the painted panel framed by shaped gilt edges mounted with eight hooped brackets carrying the wire line to offer a total track length of approximately 1.75 metres (5ft 9ins), as the ball reaches the end of its travel, it drops through a hole to run along a track where it is picked up by a counter weighted, pivoted hopper which returns the ball to the top of the track. The case 31cms (12ins) wide, 36cms (14.25ins) deep and 28cms (11ins) high.

**Exhibited**

Innovation and Collaboration; The early development of the pendulum clock in London, Bonhams New Bond Street, September 2018. Exhibit number 8.

The panel is taken from Jacques Callot (1592-1635) for the volume *Sacra Cosmologia ou Le titre aux astrologues*, circa 1630 and shows five astronomers within a landscape.

The first patent for a rolling ball clock was taken out in 1595 by Christoph Margaf of Vienna. Others are known by Christoph Rohr of Leipzig, and Hans Schlottheim of Augsburg.

**Literature**

Maurice, Raderuhr, 1976, p.82, pl.645.

£50,000 - 70,000  
 €57,000 - 80,000  
 US\$65,000 - 91,000





**COLONEL R.H. (HUMHREY) QUILL, ROYAL MARINES,  
CBE,DSO,MVO, 1897-1987  
MASTER OF THE WORSHIPFUL COMPANY OF CLOCKMAKERS  
1967**

**AN APPRECIATION BY ANDREW KING.**

Col. Quill had the most illustrious, varied and intriguing service career in the Royal Marines some of which is confidential even today. Commissioned, Second Lieutenant in the R.M at the age of 17 in 1914, Quill joined the battleship, Lord Nelson, flagship of the Channel Fleet with Admiral Cecil Burney. The following year they were assigned to the Mediterranean for the Dardanelle Campaign, remaining there for the rest of the War.

Between wars Quill was assigned to Naval Intelligence with the rank of Major in 1934. On the 4th June 1940 the stentorian tones of the Prime Minister, Winston Churchill, declared, "Wars are not won by evacuations". This, at the conclusion of the evacuation from the Normandy beaches following the fall of the French Republic. With no delay this rapidly led to the formation of the Commando units. Progress was slow to begin with but the realisation of the establishment of a new German intelligence commando formation in 1941 made all too clear that the Allies were clearly lagging behind the technical expertise of the Axis. This resulted in an urgent response to step up the action in establishing "Churchill's Commandos".

By July 1942, a part of this action was a decision to set up a special intelligence unit resulting in the formation of IAU (Intelligence Assault Unit) based on a proposal by Ian Fleming, strongly influenced and modelled on information "pinched" from Germany. The IAU with 30 Commando was reformed in 1943 as the 30 Advance/Assault Unit or 30 AU under the command of Fleming. By now Ian Fleming had had six years of intelligence experience in the secret side of warfare, code-breaking, making deals, double dealing and above all the drive to acquire new war winning technologies. This unit equipped with twin engined Staghound armoured vehicles with considerable fire power, Humber armoured cars, troop carriers and significantly, jeeps for fast moving conveying and of course, a wide variety of explosive devices . All this accompanied with an advanced radio communication system. The man power carefully selected from the Royal Navy and Marines for their experience, initiative, tempered courage and leadership.

In December 1944 Quill, elevated to Colonel two months previously, was appointed Commanding Officer of this intrepid unit. Now 47, his long years in naval intelligence had the added experience in 1940 of his contribution to leading the raid on Iceland to force the surrender of the German occupation. Quill, a noted stickler for order and discipline recruited some of his own carefully selected men. There were some twenty five officers with as many as three hundred men, these usually split up into teams of around thirty, each, with eight vehicles for maximum mobility.

Fully organised and assembled in Brussels by February 1945, Quill's units were ready to advance into Germany. Speed was of the essence to keep ahead of the fast advancing Allies with the inevitable clashes with other "predators and scavengers" from other British units as well as those from France, the U.S.A. and of course the Russians moving in from the East.

Quill's success was phenomenal. Always leading from the front, the allotted goal, to capture German secret weapons and plans and even personnel. Quill dispersed his field teams around likely areas of interest. The Ruhr-Hartz Mountains, the Westphalian Plain and Keil moving on to Vento on the east of the River Maas, then Osnabruck, Hamburg, Bremen and Lubeck. Discoveries included a high speed submarine powered by hydrogen peroxide, a fifty knot jet hydrofoil boat, examples of every torpedo in use with plans for further developments, a twenty five knot one man submarine and a wide variety of plans for more bombs. An even greater success was the "pinch" of archive material.



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**A FINE, UNIQUE MID-20TH CENTURY SILVER-CASED HUMP-BACKED CARRIAGE CLOCK WITH PERPETUAL CALENDAR**

Colonel Humphrey Quill and J.S. Godman, 1963.

The silver case hallmarked for 1963, with cast edges and surmounted by a chain handle set loose between twin rings in the central band, raised on four turned silver feet, the rear door opening via a secret sprung catch in the rear right hand foot, the 2.5 inch burnished chapter ring with Roman numerals and dotted minute band framing an engine turned centre with good blued steel hands, set eccentrically within a 3.75 inch silver engine-turned dial with moonphase in the upper section, further set within an arched gilt dial plate with engine turned finish and rectangular aperture revealing the day, date and month through three apertures, the single going train with wheels of five crossings, wire fusee movement with maintaining power terminating in a frosted gilt platform with lever escapement and compensated balance, the gilt backplate signed 'H Quill & J Godman, London' and further 'No.1 1963' and supporting the perpetual calendar work. Wound through a shuttered aperture in the rear door. 16.5cms (6.5ins) high

£5,000 - 7,000

€5,700 - 8,000

US\$6,500 - 9,100

**Literature**

Allix & Bonnett, (1974), Carriage Clocks, Their history and development, Antique Collectors Club, p290, figs IX/79 and IX/80.



A large cache of papers with much of the secrecy surrounding the military might of the Third Reich but by far the greatest haul, the entire archive of the German Navy. Three hundred tons of material soon finding its way back to the Admiralty in Whitehall. The greatest coup in personnel was the capture of Dr Hellmuth Walter together with micro-films of all his blue prints and drawings. Walter was developing not only submarine engines powered by his own patented hydrogen peroxide but was also involved with rocket design at his own works at Keil, the Walterwerke. The highlight, at this point of Walter's career, was as the designer of the engine for the Heinkel He176, the world's first rocket engined aircraft to fly, in June 1939. Perhaps rather confusingly, this was only two months before the maiden flight of Heinkel He 178, the world's first turbo-jet. At one time Quill with 30AU was "pinching" new discoveries every day for several weeks. After four months of gathering so much, 30AU returned home in July 1945 and the "Sailors in Jeeps" were disbanded when Quill was awarded the DSO. He remained a regular officer after the War and appointed Aide-de Camp to King George VI in 1948 finally retiring in 1950.

Ian Flemings experience throughout the War with all the subterfuge, skulduggery and the scavenging and "pinching" with 30AU provided the perfect background and so much of the material he needed to retire to Jamaica to write the series of books around his character of James Bond. Col. Quill, when he retired, became involved with the world of horology and wrote his biography, "John Harrison the Man who found Longitude" in 1966. This perhaps begging a teaser for a quiz, "What is the connection between James Bond, 007 and John Harrison?"

Col Quill became a serious horologist. A founder member of the Antiquarian Horological Society in 1953, A Freeman, then Liveryman and finally Master of the Worshipful Company of Clockmakers in 1967. He contributed to the publication of both the Company's Collection in 1975 as well as that of the Library in 1977. His research into the life of John Harrison resulted in three very important discoveries. He found the "Jeffreys" watch in the archives of Trinity House, Hull. This was not only Harrison's personal watch but the prototype for the famous Longitude Tmekeeper, H4. The Jeffreys watch is now on display in the collection of the Worshipful Company of Clockmakers in the Science Museum, London. The announcement of this discovery in the Hull Daily Mail, June 16th 1954 elicited a letter in response from Miss Baron, Hamlyn Road Hull who had what is now accepted as the first of the Harrison Pendulum=Clocks. Quill eventually managed to acquire this clock which today is still in the UK. The following year in 1955 Quill traced the earliest known surviving long case clock by John Harrison, just a movement, dated 1713. This was acquired by the Worshipful Company of Clockmakers.

With his impeccable connections Quill could access even the most confidential collections and was easily able to move in aristocratic circles. He evidently knew Lord Astor and certainly knew of Christine Keeler but wisely and very quickly kept his distance from the Cliveden Set when the Profumo Affaire erupted.

When there was a resurgence of interest in the work of John Harrison in the very early 1970s Quill became very supportive and was a great correspondent answering all letters at considerable length with his neat and very precise hand writing – always using a fountain pen. His interests in horology stretched a lot further than this, as evidence, his collection of watches some bequeathed to the WCC and the rest dispersed at auction in these rooms in 1989. The collaboration with John Godman in the creation of this Carriage Clock is another example of his wide ranging interests.

## JOHN GODMAN (1898-1973)

The Godman family of St Albans could trace their origins to the 16th century but it was during the 19th century that John Godman (1828-1908) first proved the engineering prowess of the family when his talents were appreciated by Lord Grimthorpe (1816-1905) translating many of his Lordship's innovations into a mechanical reality. This including the evolutionary development of Grimthorpe's gravity escapement. A cousin of Godman, another John (1856-1930) became an instrumental engineer at Thomas Mercer, chronometer makers who was great uncle to the John Godman who made this carriage clock. This latest Godman became a principle engineer at Mercers as well, very versatile including a speciality in high precision gear cutting. When Godman retired from Mercers he set up his own workshop where he completed a number of high precision pendulum regulators including three specifically to the Riefler/Cottingham plan. He worked with his brother, Bill (William) on the extensive restoration of John Harrison's first Sea Clock, H1, which Cmdr. Rupert Gould had rescued in a derelict state from the bowels of the Royal Observatory at Greenwich. Bill, too was an engineer of many talents including his skills as a draughtsman. Although it was John who was principally responsible for completing Col. Quill's carriage clock, Bill made a significant contribution as well. Between them they made considerable modifications including simplifying the perpetual calendar first designed by Achille Brocot c1860.

Andrew King



'K1' AN EXCEPTIONAL RECREATION OF ONE OF JOHN HARRISON'S  
WOODEN LONGCASE 'PENDULUM=CLOCKS' OF 1725-1728



135<sup>TP</sup>

**'K1' AN EXCEPTIONAL RECREATION OF ONE OF JOHN HARRISON'S WOODEN LONGCASE 'PENDULUM=CLOCKS' OF 1725-1728**

Andrew King, London. Begun in 1977. Completed 1996.

The Case:

The case made throughout of pine from pews from the Church of Holy Trinity, Barrow-upon- Humber. Made after James Harrison in the style of the 1720s with a caddy top and gilt ball finials mounted on short turrets. The break arch door to the hood with integral pillars and gilt capitals. The trunk door with arcaded top and aperture for an equation of time table, a manuscript on paper. Below, a gilt ring to the pendulum lenticle. There are raised panels to each side of the lower area of the trunk to receive the arc of the pendulum bob. The case is ebonised with strategically place floral motifs, the colours include powdered gold (23.5 carat) and powdered silver with additional artists oil colours.

The Dial:

the 12 inch break arch dial is an oak panel made from a prayer book rest from the pews from the Church of Holy Trinity, Barrow-upon-Humber. The dial is ebonised with a full floral design in powdered gold (23.5 carat) and strap-work added in the spandrel areas. In the arch is the date aperture, the large calendar ring with a paper surface, the numerals in manuscript. There is the suggestion of symbolism in the art work. Above the centre there are two figures, a man to the left and a woman to the right, both holding a cluster of laurel leaves just below the seconds aperture, perhaps in homage to the quest of accurate timekeeping. Above this in the central area below XII there is an oval with opposing faces in profile suggestive of human dialogue but seen from a distance there is the apparent silhouette of a head in full wig. The seconds are displayed in manuscript on a paper dial on the rim of a very lightly made oak bowl mounted on the extended front pivot of the escape wheel, this showing through the aperture on the dial. This dial numbered 0-60 twice as the escape wheel revolves once in two minutes.

The Paper:

The paper used in this clock for the equation table, the seconds dial and the calendar ring is from the 18th century. In 1954 Col Quill traced Annie Shepherd living in Hull. Annie the very young wife of Tom Shepherd who acquired much manuscript material and artefacts from Emma Thornton (d.1922). Emma, the house -keeper to John Harrison's great grandson, another John Harrison (1828-1894), a bachelor who bequeathed his entire estate to Emma Thornton. Tom Shepherd, a neighbour of Emma in Spring Street, Hull, acquired much of the material only to disperse it for a quick profit. However, some of this material survived with his wife, Annie and it was this that was rescued by Col Quill. I, in my turn acquired some of this when I purchased Quill's research archive. Amongst this was an unused account book that had belonged to John Harrison's son William (1728-1815). This consisted of as many as twenty blank sheets measuring 19ins X 15ins. The paper has been verified as 18th century, of a high quality and probably linen based. The marbled soft covers of the account book survive as well, the outside marked "W & W" and on the inside, "Work & Wages 1794". This confirming the independent opinion on the paper. Each sheet is water-marked, Durham & Co with an accompanying heraldic device.

The Movement:

Of eight day duration. All the oak for the movement is from the Barrow-upon-Humber church pews. The oak frame measures 14.5ins wide, 13ins high and 6ins deep which is a close fit within the hood with a total clearance of just 1/4in. All the oak throughout the movement is quarter sawn, as in the original clocks and, as in fact, as taken from the pews. The wheels are of oak. The wheel teeth cut into segments which are let into deep slots around the periphery of the wheels. All wheels have brass pivots running in Lignum Vitae bushes let into the oak plates. There are roller pinions with Lignum Vitae rollers throughout both wheel trains. The brass escape wheel runs on two anti-friction rollers to each pivot. The Grasshopper Escapement is Harrison's later co-axial design with both pallats (Harrison's spelling) and composers on a common pivot pin. The pallats are of oak.

The Grid-Iron pendulum is re-created from the only original extant example; this is on the 3rd clock, and comprises nine wires; five steel and four brass. The wires are set in two grids - a shorter grid measuring 4 inches set above the main frame 31.25 inches terminating in a brass-faced bob. Fine adjustment of the temperature compensation via Harrison's tin whistle adjuster The pendulum supported by Harrison's adjustable suspension spring cheek arrangement. Once again, the only original example is on the 3rd clock. With the clock is an adaption to enable the suspension cheek arrangement to be mounted on a wall behind the clock. The case has an appropriate aperture in the back board for it. The striking train is count -wheel, the bell mounted above the movement is struck by a hammer in a turret above the bell. A light line operating the hammer tail from the striking lever between the plates. The driving lines are hemp string. On test these lines have a breaking point at 70lbs on a double line. The clock runs on two 10lb weights and is sold with a hand-made crank winder, a door key, a beat scale marked out in fractions of a second, and a bracket to allow the pendulum to be wall mounted.

K1 appeared in two films on the life of John Harrison:

1999 "Lost at Sea, the Search for Longitude". A production for WGBH Boston and Horizon, BBC 2.

2000 "Longitude". A Granada film production with A&E Television Networks.

I arranged for the loan of K1 for both these films and made a personal appearance in both of them. I had a contract with Granada to not only advise on the biography of Harrison's life but also to make various props. In these films K1 appeared in several scenes. These included the sets for Harrison's houses both in Barrow and Red Lion Square in London and in "Longitude" in a further set to represent the trials of Harrison's first Sea Clock (H1) on the River Humber where K1 is clearly seen, if rather inappropriately, displayed in a tent. *220cms (7ft 2.5ins) high*. We are grateful to Andrew King for cataloguing this clock.

**£25,000 - 35,000**

**€29,000 - 40,000**

**US\$32,000 - 45,000**

**Provenance**

Manufacture started in 1977 but finally commissioned jointly by the vendor and Charles Allix (1921-2015) and delivered to Allix in 1996 who remained the custodian for the rest of his life.



## ANDREW KING WRITES:

"It is remarkable that John Harrison's ultimate success in producing the Longitude Reward winning Watch, H4, in the 1760s started more than 40 years earlier with the radical development of a pendulum clock of a predominantly all wooden construction in Barrow - upon- Humber on the south bank of the River Humber in North Lincolnshire.

Whilst the Watch, H4, is the world's first successful high precision watch, the 'Wooden Clocks' from the 1720s could also claim to be amongst the world's most remarkable timekeepers. This with Harrison's claimed statement declaring a rate of to within one second in a month, a rate not equalled let alone exceeded for more than a hundred years.

I became interested in the life and work of John Harrison in the early 1970s and it was these Pendulum=Clocks (Harrison's term) from the 1720s that I found most intriguing. The more I probed the more astonishing the concept of these wooden clocks seemed to be. There was no written record and the two known surviving examples were not easily accessible.

Col. Humphrey Quill, author of the only full biography of John Harrison (John Harrison, The Man who Found Longitude, 1966), found what is accepted as the earliest example of one of these clocks in Hull in 1954 in a distressed but substantially original state.

I became acquainted with Quill and after gaining his confidence he eventually granted me access to his clock. This was a huge step forward as I was able to sketch and record every detail. Later I was given reasonable access to the second surviving of these clocks in the collection of the Worshipful Company of Clockmakers (now at the Science Museum, London). From this I was able to confirm that the two clocks were built to the same pattern and I now began to think of the possibility of making one of these myself.



Then, in 1976 two things happened. First: I discovered that another of these clocks existed, unrecognised in one of the museums in Leeds. I was loaned this clock under a conservation and restoration contract. Now with this clock to hand there was further confirmation of the similarity of all three clocks. This a suggestion that as originally conceived Harrison may have been planning to make a number of the clocks on a commercial basis.

Second: I visited Harrison's village, Barrow, for the first time in 1976. This, the bi-centenary of John Harrison's death. There was a commemorative event held in the vicarage as well as in the church, Holy Trinity, where Harrison's father had been Parish Clerk . When I arrived the incumbent vicar told me that there had been a recent rearrangement of the seating in the church and that seven pews had been removed. These pews, now redundant and dismantled, were a stack of boards waiting to be sold. I successfully offered to buy the lot. Although mostly of a pine construction, the ends and one long prayer book rest were of oak. This was clearly to provide me with everything I needed for the movements. Harrison used pine for the cases so once again, the very substantial seats and back boards of the pews would provide everything for the cases.

With all the accumulated information as well as the necessary materials from the sanctity of the Harrison family church I had every incentive to make a start.

To achieve this I wanted to subjugate myself rather as the Sorcerer's Apprentice. My mind, my eye and my hand following a unique path gradually unravelling a trail unexplored for nearly 300 years. How these clocks were made, how the timbers were selected and orientated for cutting and finishing. The X-ray imaging of all the wheels and the plates revealing further attention to detail. I became ever more aware of the thoughts that extended to the determination to the ideal approach to mechanical solutions throughout the construction.





Harrison designed these clocks in 1725 following the commission of five years earlier to construct a tower clock for the estate of Brocklesby Park less than ten miles south of Barrow. With this clock there is the first evidence of Harrison's innovative thinking with his invention of the near frictionless 'Grasshopper Escapement', the very heart of the clock, together with the other low friction devices of anti-friction wheels for the escape wheel pivots, the introduction of a roller pinion, the use of Lignum Vitae (the tropical hardwood containing natural oils which never deteriorate) as a bearing material for all the brass wheel pivots and a curved cheek assembly for the suspension spring of the pendulum. The Brocklesby clock has been in use for nearly three hundred years with the minimum of attention.

With this success Harrison moved forward with his new Pendulum=Clocks built to the revised scale to provide a domestic clock with an accuracy far beyond anything else and, uniquely, a clock designed to run indefinitely with no maintenance. This was a complete redesign of the traditional pendulum clock; an entirely new concept. The wooden construction, unusual in English clock making, whilst although undoubtedly beguiling, belies Harrison's radical thoughts as he began to draft the plans in 1725. Each of the fundamental areas of these clocks was new. First: the wheel trains. Now with roller pinions throughout engaging the flanks of the wheel teeth without touching the tips of the wheel teeth. Wheels and pinions set on chordal pitch (rather than circular pitch) centres. Second: the Grasshopper escapement. In this instance designed to give the pendulum an arc of swing of at least 12 degrees. The pendulum still with a period of 1 second as displayed on the dial but now with the large arc, the pendulum moving much faster. The increased amplitude with high velocity for accuracy and long term stability. Third: Harrison's achievement of inventing a temperature compensating pendulum using the different expansion

rates of two metals. This, his brass and steel Gridiron coupled to the crucially important adjustable suspension system, the curved cheeks. Fourth: With, once again, all wheel pivots of brass running in bushes of Lignum Vitae the clocks were designed to run indefinitely. This is an overall summary of Harrison's ground breaking innovations with these extraordinary clocks.

The first two clocks were completed and performing well by the end of 1726. Around this time Harrison heard of the 1714 Act of Longitude offering rewards of up to £20,000 (several million today) to solve the navigation problem of determining Longitude, this inextricably involves time and timekeeping where a timekeeper would have to have an accuracy to within 2 to 3 seconds a day and, moreover, consistently for long periods.

With his Pendulum=Clocks accurate to within a second a month and maintaining this rate indefinitely Harrison was way ahead of other clockmakers. The challenge was to incorporate this technology into a portable timekeeper that could be taken to sea.

Harrison always maintained that as he developed his ideas on accurate timekeeping devices, everything he made evolved from his previous work. His technology with pendulum clocks and marine timekeepers progressed in parallel. The fundamental principle of a high amplitude with resultant high velocity proving to be the path to sustained accurate timekeeping. Unfortunately this technology with pendulum clocks was side-lined by subsequent generations and disappeared with John Harrison's death in 1776. Andrew King October 2018.



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# Bonhams

AUCTIONEERS SINCE 1793



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## NOTICE TO BIDDERS

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

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

### 1. OUR ROLE

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

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

### 2. LOTS

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

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

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

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### **Contractual Description of a Lot**

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

#### **Estimates**

In most cases, an Estimate is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

#### **Condition Reports**

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

#### **The Seller's responsibility to you**

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

#### **Bonhams' responsibility to you**

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

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

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

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

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

#### **Alterations**

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

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

### 4. CONDUCT OF THE SALE

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

### 5. BIDDING

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

## Bidding in person

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

## Bidding by telephone

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

## Bidding by post or fax

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

## Bidding via the internet

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

## Bidding through an agent

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

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

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

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

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

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

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

25% up to £175,000 of the *Hammer Price*  
20% from £175,001 to £3,000,000 of the *Hammer Price*  
12.5% from £3,000,001 of the *Hammer Price*

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to *VAT* at the prevailing rate, currently 20%.

*VAT* may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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, shown beside the *Lot* number, 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*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

### Bonhams' preferred payment method is by 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.

Payment may also be made by one of the following methods:

**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 and should be made payable to Bonhams 1793 Limited.

**Cash:** you may pay for *Lots* purchased by you at this *Sale* with notes or coins 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 or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

## 10. COLLECTION AND STORAGE

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

## 11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

## 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

### 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  $\Delta$ . All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

*Buyers* must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

*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.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- 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 to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

#### 6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams* 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* on each lot, 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.

<b>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	7.3.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	7.4	to terminate this agreement immediately for your breach of contract;	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	<b>8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	to retain possession of the <i>Lot</i> ;	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	8.1	to remove, and/or store the <i>Lot</i> at your expense;	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	8.1.1	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	8.1.2	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;	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	8.1.3	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	8.1.4	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	<b>10 OUR LIABILITY</b>	10.1
7.1.8	8.2	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i> ) until all sums due to us have been paid in full;	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	8.2.1	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;	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	8.2.2	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	<b>9 FORGERIES</b>	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
7.2	9.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.2	Paragraph 9 applies only if:
	9.2.1		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and
	9.2.2		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
	9.2.3		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

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

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

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

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

## 12 MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

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

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

## 13 GOVERNING LAW

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

## DATA PROTECTION – USE OF YOUR INFORMATION

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**"Website"** *Bonhams Website* at [www.bonhams.com](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

## 20th Century British Art

Matthew Bradbury  
+44 20 7468 8295

## Aboriginal Art

Francesca Cavazzini  
+61 2 8412 2222

## African Modern & Contemporary Art

Giles Peppiatt  
+ 44 20 7468 8355

## African, Oceanic & Pre-Columbian Art

U.S.A.  
Fredric Backlar  
+1 323 436 5416

## American Paintings

Liz Goodridge  
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Jennifer Jacobsen  
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## Antiquities

Francesca Hickin  
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## Antique Arms & Armour

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David Williams  
+44 20 7393 3807  
U.S.A.  
James Ferrell  
+1 415 503 3332

## Art Collections, Estates & Valuations

Harvey Cammell  
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## Art Nouveau & Decorative Art & Design

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Mark Oliver  
+44 20 7393 3856  
U.S.A.  
Benjamin Walker  
+1 212 710 1306  
Dan Tolson  
+1 917 206 1611

## Australian Art

Merryn Schriever  
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Alex Clark  
+61 3 8640 4088

## Australian Colonial Furniture and Australiana

+61 2 8412 2222

## Books, Maps & Manuscripts

UK  
Matthew Haley  
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U.S.A.  
Catherine Williamson  
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## British & European Glass

UK  
John Sandon  
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## British Ceramics

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## California & American Paintings

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## Carpets

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Celeste Smith  
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## Chinese & Asian Art

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Dessa Goddard  
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AUSTRALIA  
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## Clocks

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## Coins & Medals

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## Contemporary Art

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Ralph Taylor  
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Jeremy Goldsmith  
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## Entertainment Memorabilia

UK  
Katherine Schofield  
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U.S.A.  
Catherine Williamson  
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## European Ceramics

UK  
Sebastian Kuhn  
+44 20 7468 8384  
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+1 415 503 3326

## Furniture

UK  
Thomas Moore  
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## European Sculptures & Works of Art

UK  
Michael Lake  
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## Greek Art

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## Golf Sporting Memorabilia

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## Irish Art

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## Impressionist & Modern Art

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## Indian, Himalayan & Southeast Asian Art

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## Islamic & Indian Art

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## Jewellery

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## Marine Art

UK  
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## Mechanical Music

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## Modern, Contemporary & Latin American Art

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## Modern & Contemporary Middle Eastern Art

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## Modern & Contemporary South Asian Art

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## Modern Design

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## Motor Cars

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## Automobilia

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## Motorcycles

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## Native American Art

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## Natural History

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## Old Master Pictures

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## Orientalist Art

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## Photography

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## Prints and Multiples

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## Russian Art

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## Silver & Gold Boxes

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## South African Art

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## Sporting Guns

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## Travel Pictures

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## Urban Art

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# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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

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Sale no. 24788	Sale venue: New Bond Street, London

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Customer Number	Title
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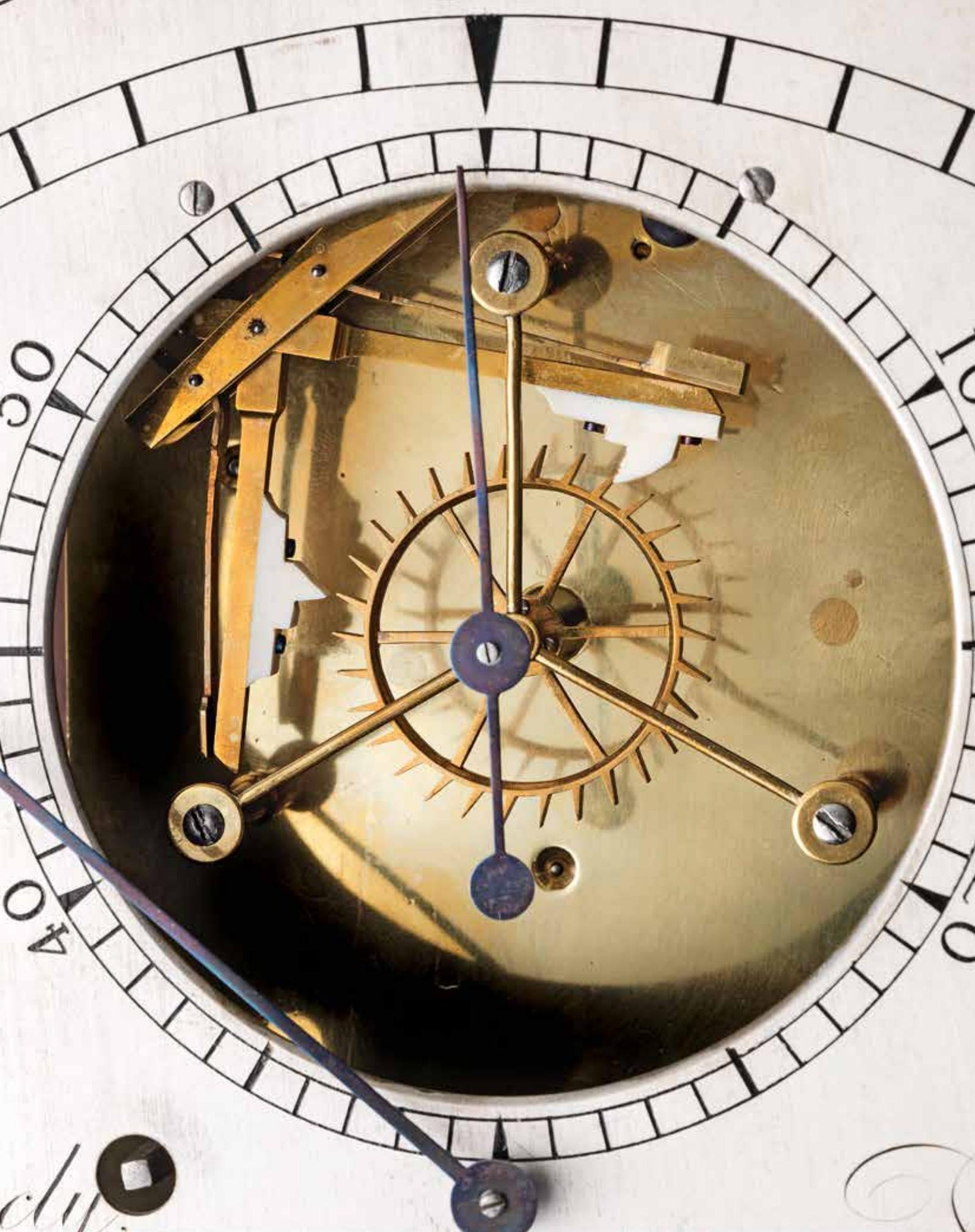
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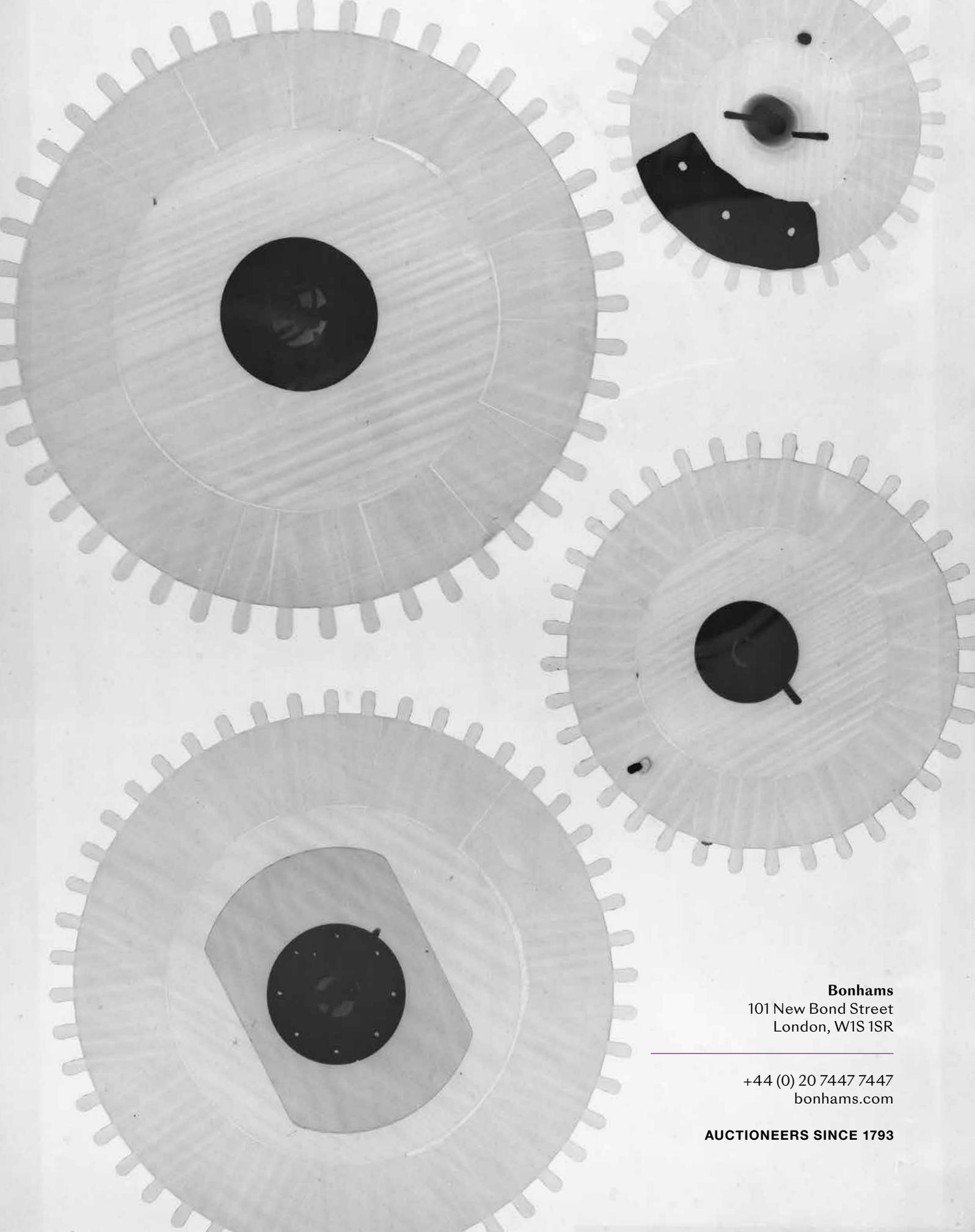
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