

Bonhams



Fine Clocks

New Bond Street, London | 11 December 2019



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New Bond Street, London | Wednesday 11 December 2019 at 2pm

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Front cover: Lot 106
Back cover: Lot 99
Inside front cover: Lot 100
Inside back cover: Lot 80

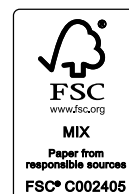
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All sold lots marked TP will be removed to Cadogan Tate, 241 Acton Lane, London, NW10 7NP from 9am Thursday 12 December 2019

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Sold lots marked TP will be available for collection from Cadogan Tate from 12pm Friday 13 December 2019 and then every working day between 9am - 4.30pm

Collections are by appointment only & a booking email or phone call are required in advance to ensure lots are ready at time of collection, photographic id will be required at time of collection & if a third party is collecting written authorisation from the successful buyer is required in advance. Photographic id of the third party will be requested at the time of collection.

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Charges will apply from 9am Friday 3 January 2020.

Large objects:

£6.05 per day+ VAT per lot
(Please note: Charges apply every day including weekends and Public Holidays)

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£45.00+ VAT per lot

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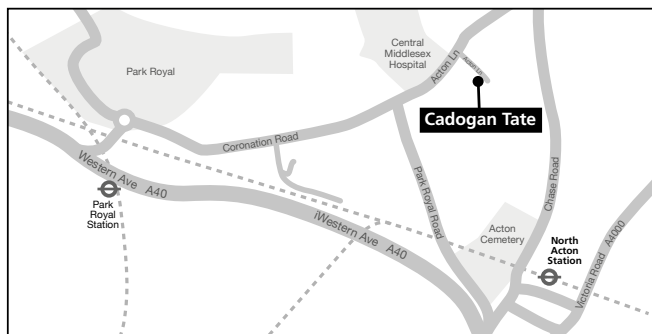
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Please note that Alban Shipping will be closed from 12pm Tuesday 24 December 2019 until 8:30am Thursday 2 January 2020 for the Holiday period.





Fine Clocks

Lots 1 - 120

1

A GOOD LATE 19TH CENTURY FRENCH MINIATURE CARRIAGE TIMEPIECE WITH FOUR PORCELAIN PANELS

Numbered 1121

The ribbed handle over four decorated panels depicting flowers set within gilded Rococo borders, the white Roman dial on a blue ground with gilded decoration and an eighteenth century scene depicting two lovers, the cylinder platform escapement with monometallic balance, the backplate stamped 1121. Running, together with a brass winding key. *10cms (3 1/2ins) high*

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300

2

A GOOD LATE 19TH CENTURY FRENCH GORGE CASED REPEATING CARRIAGE CLOCK

Henri Jacot, no:16628

The case with rippled handle over a large glazed inspection panel, and repeat button, revealing the large silvered lever platform and compensated bi-metallic balance, white rectangular Roman and Arabic enamel dial with blued-steel spade hands. The twin train movement striking and repeating on a coiled blued steel gong, the backplate stamped and numbered. Running and striking, together with a later double ended brass winding key. *17cms (6 1/2ins) (2)*

£800 - 1,000

€930 - 1,200

US\$1,000 - 1,300

3

A RARE LATE 19TH CENTURY FRENCH STRIKING MINIATURE CARRIAGE CLOCK

G. Bacqueville, Paris, 1893. The movement numbered 3552

The elaborate caryatid case with cast handle over female figures to each corner on a lotus leaf-cast base, the white enamel Arabic dial with dotted gilt minute track and fancy hands, in a silvered mask engraved 'G.Bacqueville, Paris, 1893', the movement with tandem barrel driving both the going train (with silvered lever platform escapement) and the strike train (sounding on a gong mounted in the base). Running and striking, together with a Size 16 key for hand setting and winding. *10.5cms (4ins) high.*

£700 - 1,000

€810 - 1,200

US\$900 - 1,300

4

A LATE 19TH CENTURY FRENCH GILT-BRASS GORGE CASED PETITE SONNERIE BELL-STRIKING AND REPEATING CARRIAGE CLOCK

The movement and case numbered 82.

The rippled handle over a large bevelled glass inspection panel and repeat button over four bevelled glass panels on a raised base, the rectangular white enamel Roman dial with blued-steel 'Breguet style' hands over a subsidiary alarm dial, the jewelled lever platform escapement with compensated bimetallic balance, striking the hours and quarters on a pair of hammers and bells, and the alarm on a smaller hammer. Together with a double ended winding key. *14cm (5 1/2ins) high (2)*

£700 - 1,000

€810 - 1,200

US\$900 - 1,300



1

2

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4

5

A GOOD LATE 19TH CENTURY FRENCH MID-SIZED GILT BRASS GORGE CASED STRIKING CARRIAGE CLOCK WITH FOUR PORCELAIN PANELS.

Numbered 1450

The ribbed handle over a bevelled glass and four pink porcelain panels depicting cherubs within gilt rectangular borders representing earth, fire and water, the matching Roman dial decorated with playful cherubs within a gilt and jewelled border, the silvered lever platform escapement with compensated bimetallic balance, striking the hours on a blued-steel gong. Running and striking, together with a double ended winding key. *12cm (4 1/2 ins) high (2)*

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

A similar example is illustrated in Derek Roberts, *Carriage and Other Travelling Clocks* (Atglen 1993), p 117 fig. 7-3.

6 Y Φ

A FINE AND RARE LATE 19TH CENTURY FRENCH GRAND SONNERIE GIANT CARRIAGE CLOCK WITH MOON PHASE, CENTRE SECONDS, ALARM AND CALENDAR

Docourt, retailed Musy Pere and Fils, Hrs Du Roi, Turin

The gorge case with large bevelled glass panel and rippled handle, the 3.5 inch signed ivory Arabic dial with painted moon phase to the centre and good blued-steel hands over three subsidiaries, for day, alarm and date, within an enamelled and engraved foliate mask. The substantial twin train movement with large silvered lever platform escapement, striking the hours and quarters on a pair of blued-steel coiled gongs. Running and striking, together with a very large double ended winding key numbered 25492. *28cms (11ins) high (2)*

£4,000 - 6,000
€4,600 - 7,000
US\$5,200 - 7,700

Musy father and Sons worked in Turin (Italy) circa 1880-1890.

The company was court jeweller to the House of Savoy from 1707 and is still in business today.

7

A LATE 19TH CENTURY FRENCH GORGE CASED GRANDE SONNERIE CARRIAGE CLOCK WITH ALARM

Docourt, 28 Rue Debelleyme, Paris No:22692. Dated to the underside February 1887.

The ribbed handle over a large bevelled glass engraved with the letter 'D' entwined with foliage, over moulded edges and base, set to the underside with a three-position selection lever offering 'Full Striking- Silence or Striking', with an applied plaque dated 'Fevrier 1887', the signed rectangular white enamel Roman and Arabic dial with blued-steel Breguet style hands, over a subsidiary alarm dial, lever platform escapement with compensated bimetallic balance striking and repeating the hours and quarters on a pair of coiled blued-steel gongs. Running and striking, together with three double ended winding keys. *18cm (7ins) high (4)*

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



5

6

7



8

A VERY FINE AND RARE LIMITED EDITION 'ATMOS DU MILLENAIRE WITH ONE THOUSAND YEAR CALANDER INDICATION, ORIGINAL BOX, PAPERS AND BRACKET, MADE TO COMMEMORATE THE GOLDEN JUBILEE OF QUEEN ELIZABETH II.

Jaeger LeCoultre, numbered 50 of 50.

The tapering glazed case signed on the front panel and etched 'ALL THE QUEEN'S HORSES. A Golden Jubilee Tribute to Her Majesty The Queen', the top panel with the Royal coat of arms of Elizabeth II over side panels engraved with the names and dates of the Kings and Queens of England, from Alfred The Great in 871 to the present day, raised on three gilt brass conical feet, the 5.5 inch dial with outer calendar spiral to the year 3000 A.D., encircling the painted white time dial with monthly calendar above XII and aperture for phases of the moon at VI, over a locking lever, bubble level and narrow torsion disc, the air-driven, silent movement numbered 709715.

Together with the original gilt brass wall bracket and screws, outer packaging, hand-setting tool and large spanner, instruction booklet, signed Jaeger-leCoultre gloves, authenticity certificate and note book in slip cover entitled 'Le Livre d'Or de Votre Millénaire'. 28cms (11ins) high.

£5,000 - 7,000
€5,800 - 8,100
US\$6,400 - 9,000



9

A RARE EARLY 20TH CENTURY ROSE QUARTZ AND MALACHITE DESK TIMEPIECE IN ORIGINAL SILK-LINED PRESENTATION CASE

Retailed by J.E.Caldwell & Co.

Surmounted by a carved chalcedony elephant over the domed pink body raised on an aventurine quartz base and malachite ball feet, the signed 1.5 inch square dial with applied gilt Arabic numerals and gilt hands, the keyless lever Swiss watch movement with 15 jewels and two adjustments by Lemania, wound from below via an integral key. Sold in the original silk-lined, tooled and gilt leather presentation case. 11cms (4ins) high. (2)

£4,000 - 6,000

€4,600 - 7,000

US\$5,200 - 7,700

J.E.Caldwell & Co. was a major jewellery and silver retailer in Philadelphia selling items made by main American makers or acting as agent for goods made up for special order.



9



10

10

A GOOD EARLY 20TH CENTURY FRENCH STRIKING AND REPEATING 'BOURNE' STYLE CARRIAGE CLOCK WITH ALARM

L. Leroy & Cie, 7 Bd de Madeleine Paris, no 20492

The arched case with loop handle and applied shoulders, raised on bun feet, the signed silvered dial with Arabic chapter ring in an engine turned mask, with alarm dial below, and blued steel hands within a faceted frame, the signed and numbered movement with lever escapement and bimetallic balance, sounding the hours and halves on a coiled steel gong. Running and striking.

14.5cms (5.5ins) high.

£1,500 - 2,500

€1,700 - 2,900

US\$1,900 - 3,200

11

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

Bright, Paris, 2129

The case surmounted by an ormolu ribbon over foliage and flowers, further set with four porcelain panels representing the seasons, two-part enamel time dial with visible Brocot escapement set over a perpetual calendar showing day, date, month and moonphase, all raised on cast feet, the signed and numbered movement rack striking on a bell, the perpetual calendar movement set below. Running and striking, together with a brass bob pendulum stamped 2129, a star winding key and a wooden oval base (the dome is lacking). 43cm (16 1/2ins) high (4)

£4,000 - 6,000

€4,600 - 7,000

US\$5,200 - 7,700

A similar clock was sold in these rooms on 12th December 2018, lot 24.

12

A LATE 19TH CENTURY FRENCH LACQUERED BRASS 'BEAD-SET' REPEATING CARRIAGE CLOCK

Retailed by Edward & Sons, the movement by E.M & Co., number 785

The ribbed handle over concave mouldings to the top and base, both side panels and dial decorated with birds and butterflies picked out in multi-coloured glass beads, resting on gilt and silvered branches and leaves, the signed white enamel Arabic chapter ring with blued steel hands, the stamped movement with silvered lever platform escapement with compensated bimetallic balance striking on a coiled steel gong. 17cms (6.75ins) high.

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

A similar carriage clock is illustrated by Roberts, D. (1993) Carriage and Other Travelling Clocks. Pennsylvania: Schiffer Publishing, p. 158.

A similar example was sold in these rooms on the 13 December 2017, lot 4.



11

13

A LATE 19TH CENTURY FRENCH MINIATURE SILVER, PORCELAIN-PANELLED CARRIAGE TIMEPIECE IN ORIGINAL TRAVEL CASE

Le Roy et Fils, number 5041

The case set with three polychrome porcelain panels decorated in the Japanese style featuring birds and fans highlighted in gilt, the gilt Roman chapter ring signed in the centre, the movement with compensated bimetallic balance to a lever escapement. The Minerva silver mark is for 950%. Running, together with the original velvet lined case 7.5cms (2.75ins) high.

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

14

A LATE 19TH CENTURY FRENCH LACQUERED BRASS AND ENAMEL REPEATING CARRIAGE CLOCK

Le Roy et Cie, 13-15 Palais Royal, Paris, number 15314

The Anglaise-style case with ribbed handle over Corinthian style pillars, bevelled glass sides and a stepped base, the signed blue enamel Arabic chapter ring over a matching alarm-setting dial set within a foliate scroll mask, spring driven movement with silvered lever platform escapement with bimetallic compensated balance, striking on a coiled steel gong, with winding key. Running and striking. 18cms (7ins) high.

£700 - 1,000
€810 - 1,200
US\$900 - 1,300

15

A LATE 19TH CENTURY FRENCH MINIATURE 'BAMBOO' STYLE CARRIAGE TIMEPIECE

Made by Drocourt, number 21988, Retailed by Le Roy et Fils, Paris, numbered 13362

The lacquered brass case cast with 'bamboo' supports, the signed silvered Roman dial with gilt foliate highlights on a stippled ground, the movement with lever platform escapement and bimetallic compensated balance, the backplate with Drocourt trademark and engraved retailers name. Together with the original numbered key for hand-setting and winding, and case with strap handle. 10cms (4ins) high.

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500

16

AN EARLY 20TH CENTURY FRENCH GILT BRASS 'BAMBOO' CASED CARRIAGE CLOCK WITH THREE PORCELAIN PANELS

Numbered 23331

The handle and frame cast as imitation bamboo stalks enclosing the three large enamel side panels depicting Middle Eastern scenes in the Orientalist manner, the painted Roman dial with brass hands against a North African coastal scene of a figure on a beach with cliffs and a fortress in the background, the twin train movement with silvered platform lever escapement with compensated bimetallic balance, sounding the hours and half-hours on a blued-steel gong. Together with a stamped double ended winding key. and a valuation by John Walker Ltd, dated July 1st 1948. 20cm (7 1/2ins) (3)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900



12



13



14



15



16



17

17

A FINE EARLY 20TH CENTURY FRENCH ORMOLU AND MARBLE MANTEL CLOCK WITH AN ASSOCIATED PAIR OF CANDELABRA

Causard hgr. du Roy

The elaborate breakfront case surmounted by a Neo-Classical urn with ram's heads and beaded swags, over scrolls to a marble plinth base with acanthus mounts on raised toupie feet, the 7 inch signed circular white enamel Roman and Arabic dial further signed 'Suivr. La Cour', with minute track and gilt fleur-de-lis half hour marks with pierced gilt hands, the square plated movement stamped and numbered A.C 130.3 and bearing the trademark of S. Marti & Co. with deadbeat escapement and rack strike on a bell. Together with two associated ormolu candelabra of Rococo design representing a putto holding a branch with foliate leaf branches with 5 holders to each, on a rocaille plinth base on foliate scroll feet. Running and striking, together with a winding key, (pendulum lacking) *The clock 64cms (25ins) high, the candelabra 75cms (29.5ins) high. (3)*

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400

18

A LATE 18TH CENTURY FRENCH ORMOLU-MOUNTED MARBLE MANTEL CLOCK

Henri Voisin, the movement stamped 20787

Surrounded by two Classical figures depicting Venus and Cupid with two love birds on a shaped plinth base with Neo-Classical swags and garlands on raised lion's paw feet, the signed circular 3 1/2 inch white enamel Roman and Arabic dial with outer minute track with pierced and engraved Rococo style gilt hands, the numbered circular movement with silk suspension, striking the hours and the half hours on a bell (the interior cast with the letter B). Running and striking, together with a silk suspension pendulum and associated winding key. *31cm (12ins) high (3)*

£1,500 - 2,500

€1,700 - 2,900

US\$1,900 - 3,200



18



19

19

AN EARLY 19TH CENTURY FRENCH ORMOLU MOUNTED EBONISED PORTICO CLOCK WITH OSCILLATING MOVEMENT AND COMPENSATED PENDULUM WITH A PAIR OF ASSOCIATED CANDELABRA

The backplate numbered 60

The clock case with overhanging pediment supported on two tapered pillars with elaborate ormolu capitals on a plinth base with foliate mounts, on bun feet, the 4.5 inch bezel cast with flaming torches to enclose the Roman chapter ring with engined turned centre and good blued-steel 'Breguet style' moon hands, the spring driven movement with pin-wheel escapement and outside countwheel strike on a bell, the dial and movement forming the bob of the nine-rod gridiron pendulum suspended from the cornice on a knife-edge, consisting of five steel and four brass rods held within brass blocks and with micrometer adjustment, mounted to the centre with a blued steel hand. The candelabra with classical caryatid body surmounted by three ormolu sconces with acanthus arms, mounted in a column decorated with rampant tigers attacking an urn of flowers, on a raised gilt plinth base on four toupie feet. Running and striking. (57cms high) 53cm (20 1/2ins) high (4)

£5,000 - 7,000
 €5,800 - 8,100
 US\$6,400 - 9,000

Provenance

The clock was purchased by the current owner from The Joseph M. Meraux Collection of Rare and Unusual Clocks, Sotheby's New York, 28 June 1993, Lot 356.

20

AN EARLY 19TH CENTURY FRENCH THUYA VENEERED ORMOLU MOUNTED MANTEL CLOCK WITH GRID-IRON PENDULUM AND ANNUAL CALENDAR.

The case with arched top on four gilt mounted Doric columns on a plinth base on four gilt brass bun feet. The 6 inch white enamel Arabic dial, with concentric rings for months, quarters, hours, date and day, with gilt and blued-steel hands, surrounded by a fine gilt acanthus leaf bezel. The circular movement with flattened edge and outside clicks, the going train with deadbeat escapement to a heavy gridiron pendulum on a knife edge and with micrometer beat adjustment, the strike train with outside count wheel striking on a bell, cast E.B. Running and striking. 46.6cm (18ins) high (3)

£2,000 - 4,000
 €2,300 - 4,600
 US\$2,600 - 5,200



20

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.



21

21
A CONGREVE STYLE GILT-BRASS ROLLING BALL TIMEPIECE WITH GLAZED CASE

The single chain fusee movement with wheels of six crossings held in a substantial architectural frame united by five knopped pillars, with 3.75 inch silvered Roman chapter ring, set with five ball-and-spire finials above an open frame mounted on tapering Doric columns on ball feet, the base with a centrally hinged tilting table mounted with a running track to carry the steel ball on its journey, re-setting itself at each end on release of the vertical impulse bar. Together with a mahogany framed glazed display case mounted on gilt and lacquered brass adjustable ball feet. The clock will run after careful setting up, together with a double ended winding key and a steel ball. 36cm (14ins) high (2)

£800 - 1,200
 €930 - 1,400
 US\$1,000 - 1,500

Provenance
 Property from the Mark and Peter Dineley Collections

22^{TP}
A RARE AND IMPRESSIVE 19TH CENTURY FRENCH ORMOLU DOUBLE-DIALLED CEILING MOUNTED SUNBURST TIMEPIECE WITH GRIDIRON PENDULUM AND PIN-WHEEL ESCAPEMENT

Lepine, Paris
 Complete with separate steel and gilt-brass wall bracket with fixed impulse pin (mounted on a threaded rod for beat adjustment), to the massive grid-iron pendulum consisting of four brass bars centred by a steel rod carrying the long shaped steel hand reading against an engraved silvered scale for 'Dilation' and 'Condensation', each of the 11.5 inch reverse-painted glass chapter rings signed for Lepine, Paris, (the front with centre seconds hand), set in an elaborate cast starburst frame the spring driven movement with single barrel in a pair of skeletonised plates formed as a wheel of five crossings, with pin-wheel escapement wound from the rear. 59cms (1ft 11ins) wide.

£3,000 - 5,000
 €3,500 - 5,800
 US\$3,900 - 6,400



22

23

A GOOD LATE 19TH CENTURY FRENCH ENGRAVED GORGE CASED REPEATING CARRIAGE CLOCK WITH THREE PORCELAIN PANELS

Drocourt, No: 11358. Retailer by T. Martin, Regent Street, London
The rippled handle over an oval glass and repeat button over porcelain side panels depicting classically robed figures within a gilt harebell border, the signed Roman dial with blued spade hands over a cloudy sky, the silvered lever platform escapement with bimetallic, compensated balance, striking the hours on a blued-steel gong mounted on a block, stamped "F.D." Together with a green leather and red velvet-lined travelling case and double ended winding key stamped 11358. 15cms (5 1/2ins) high (3)

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

24

A GOOD MID 19TH CENTURY FRENCH CARRIAGE CLOCK WITH RUNNING SECONDS INDICATION

Bourdin, Paris
The corniche case with faceted handle over rounded corners bevelled glazed panels and a plinth base, the shuttered rear door engraved with the makers name in an elaborate foliate cartouche signed 'Bourdin Hgr. Brevete, R. de la Paix, 28, Paris', the signed white enamel Roman dial with subsidiary seconds at XII over an alarm setting disc with good blued steel hands throughout, the twin train movement with silvered lever platform escapement striking the hours and the halves on a bell, with winding key. Running and striking, repeat operational. 17cms (6.75ins) high

£1,200 - 1,800
€1,400 - 2,100
US\$1,500 - 2,300

25

A FINE LATE 19TH CENTURY FRENCH GORGE CASED REPEATING CARRIAGE CLOCK WITH THREE FLORAL DECORATED PORCELAIN PANELS IN ORIGINAL TRAVEL CASE

Henri Jacot, Paris, No: 6162
The engraved case with engraved rippled handle, and repeat button with bevelled glass inspection panel over two blue porcelain side panels depicting pansies, roses and violets within a gold rectangular cartouche, each panel marked AMn. the Roman dial surrounded by flowers with blued-steel spade hands, matt and burnished in a gilt foliate border, the twin train movement with silvered platform escapement with bimetallic compensated balance, striking and repeating the hours and half hours on a blued-steel coiled gong mounted on a block (stamped F.D.) Together with the original red leather and velvet lined travelling case with glass viewing panel together with a double ended winding key. 18cm (7ins) high (3)

£2,500 - 3,500
€2,900 - 4,100
US\$3,200 - 4,500



23



24



25



26

26

A RARE 19TH CENTURY FRENCH MAHOGANY AND BRASS POSTAL TIMEPIECE

Lepine, Administration des Postes. No:116

The rectangular case with iron strap handle and visible dovetail joints, signed white enamel Roman enamel dial with blued-steel 'Breguet style' moon hands within a brass mask, numbered 116, the removable rear door opening to reveal the numbered backplate with apertures for hand-setting, winding and regulation, the single barrel movement with large jewelled platform escapement with cut and compensated bimetallic balance to a duplex escapement. Running, together with a winding key stamped P.R, a case key and setting key. 16cm (6ins) high (4)

£1,000 - 1,500
 €1,200 - 1,700
 US\$1,300 - 1,900

27

A RARE MID 19TH CENTURY FRENCH BRASS CONDUCTOR'S TIMEPIECE WITH ALARM

Eugn. Fillion, Eleve de Lepaute, Paris. No:2

The substantial panelled brass case incorporating 24 steel screws, surmounted by an engraved alarm-setting hand and substantial shaped and hinged strap handle over the 2.5 inch white enamel Roman dial signed for F.Fillion, with minute track and steel hands, (the time set via a knurled knob set to the front), the signed and numbered backplate with hinged regulation index, integral alarm winding hand and ratchet-type going train key, the movement with lever platform escapement and going barrel, the alarm striking on a bell. Running. 15cm (5 1/2ins) high (1)

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,600 - 3,900

Eugene Fillion worked as a clockmaker in Paris around the middle of the nineteenth century.



27

28

A RARE SECOND QUARTER OF THE 19TH CENTURY MAIL COATCHMAN'S WATCH

Wregg, London, No. 2004. Scratch dated inside 1829 AD

The mahogany case turned from the solid and with substantial brass banding, campaign style recessed handle, and brass bezel, the rear cover of solid brass locking into a brass locking plate at the base, the 2.5 inch signed enamel dial with heavy Roman numerals and blued steel hands, protected under a domed crystal with bayonet fitting, the signed and numbered chain fusee movement with lever escapement with a brass three-armed balance with three steel timing screws. Running. the case 9.5cms (3.75ins.) wide

£800 - 1,200
 €930 - 1,400
 US\$1,000 - 1,500



28

29

A GOOD LATE 19TH CENTURY FRENCH MINIATURE OVAL CARRIAGE TIMEPIECE WITH THREE PINK PORCELAIN PANELS

Drocourt, No: 16805

The engraved case with trefoil handle, three panels depicting figures on a swing within gilt borders, the rectangular painted Roman dial with blued-steel hands, surrounded by a gilt bordered boating scene, the signed and numbered movement with silvered lever platform escapement with compensated bimetallic balance. Running and striking, together with a double ended winding key. *11cms (4ins) high (2)*

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

30

A FINE LATE 19TH CENTURY FRENCH GILT BRASS GRAND SONNERIE STRIKING AND REPEATING CARRIAGE CLOCK WITH ALARM

Breguet, No:4359

Surmounted by a fancy Art-Nouveau style handle over shaped cornice and base, the 2.5 inch white enamel Roman and Arabic dial with minute band enclosing the blued steel Breguet style hands, signed and numbered between 35 and 25, in a frosted gilt mask, the twin train movement with frosted plates and barrels, the going train terminating in a silvered lever platform escapement with cut and compensated bimetallic balance, rack striking the hours and the quarters on a pair of coiled steel gongs, the backplate further set with the enamel alarm-setting dial and the Margaine trademark. Running and striking, together with a brass double ended winding key and a Breguet issued copy of the original invoice. *20cms (7 1/2ins) (3)*

£4,500 - 5,500
€5,200 - 6,400
US\$5,800 - 7,100

This clock was sold on the 24th of December 1884 to Madame L. Goldschmidt for 1,200 Francs.

31

A GOOD LATE 19TH CENTURY GORGE CASED PETITE SONNERIE REPEATING CARRIAGE CLOCK WITH ALARM

J. Klaffenberger, 157 Regent Street, Number 1501.

The rippled handle over a large glazed inspection panel and repeat button, revealing the large silvered and jewelled lever platform escapement with compensated bi-metallic balance, the signed white rectangular Roman and Arabic enamel dial with blued-steel 'Breguet style' moon hands, with subsidiary alarm below, the twin train movement striking on two bells and sounding the alarm via a third hammer, the backplate signed and numbered. Together with a later double ended brass winding key. *17cms (6 1/2ins) (2)*

£1,200 - 1,500
€1,400 - 1,700
US\$1,500 - 1,900

32

A RARE LATE 19TH CENTURY MINIATURE STRIKING CARRIAGE CLOCK WITH FOUR ENAMEL PANELS IN ORIGINAL CASE

Marcks & Co. Ltd, Bombay & Poona

The engraved case with bevelled glass inspection panel surmounted by a curved handle, and repeat button, over four enamel panels (possibly later) depicting figural groups in a woodland setting, on an engraved plinth base. The signed enamel Roman dial with blued-steel hands, the movement with a silvered lever platform escapement with a compensated bimetallic balance, striking and repeating the hours on a blued-steel coiled gong. The strike train is wound from below with a male key. Together with two brass double ended winding keys and the original green velvet lined travelling case. *9cm (3 1/2ins) high (4)*

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900



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32

A FINE AND POSSIBLY UNIQUE EARLY 19TH CENTURY AUSTRIAN EIGHT-DAY, WEIGHT DRIVEN TABLE REGULATOR WITH GLASS DOME

Unsigned

The polished steel tripod frame supporting the three-part enamel dial consisting of a 6.5 inch Arabic minute ring with star-cast ormolu bezel, enclosing the subsidiary dials for running seconds and hours, the two smaller dials set on a shaped brass 'frontplate' for the five wheel train, with high-count pinions and a pin wheel escapement (with 60-teeth) mounted on the back of the tapering backplate to a short crutch with micrometer beat adjustment to a heavy gridiron pendulum consisting of three rods (two brass and one steel) terminating in a lyre-shaped terminal with further micrometer adjustment within the very heavy lenticular brass bob, driven by a short brass-clad weight suspended from the back cock on a pair of pulleys, two further pulleys set into the mahogany base under a glass dome. Together with pendulum, winding key, weight and dome. Running, but would benefit from an overhaul. 51cm (9 1/2in) high (4)

£6,000 - 8,000

€7,000 - 9,300

US\$7,700 - 10,000



**A GOOD EARLY 19TH CENTURY FRENCH MATT
AND BURNISHED ORMOLU, AND PATINATED
BRONZE HARLEQUIN CLOCK**

Movement numbered 1005.

The case depicting Harlequin in his patterned suit and hat, leaning slightly on one leg supporting on his hips and with his left arm, a model of a weight driven cuckoo clock with a bird in the arch flanked by cornucopia, on a plinth base decorated with the fable of the Monkey and the Cat, the 2.75 inch white enamel Roman dial with minute track and blued-steel 'Breguet style' moon hands surrounded by a cast bezel, the numbered circular movement united by four turned pillars, with silk suspended pendulum to the anchor escapement, and outside count wheel strike on the bell. Running and striking, together with the numbered pendulum (1005) and a winding key. 36cms (14ins) high (3)

£5,000 - 7,000

€5,800 - 8,100

US\$6,400 - 9,000

The fable of the Monkey and the Cat tells the story of a monkey persuading a cat to pull chestnuts from the hot embers of the fire, promising to share them with him. As the cat scoops them from the fire he burns his paws, whilst the monkey gobbles them up. The meaning of the fable is warning against carrying out the dirty work of others.

Comparative literature

Niehüser, E.: 'French Bronze Clocks' p.168.

Tardy: 'La Pendule Française', Vol II, p.231.



**A FINE AND RARE LATE 18TH CENTURY FRENCH
ORMOLU-MOUNTED MARBLE MANTEL CLOCK WITH
ANNUAL CALENDAR AND PHASES OF THE MOON**

Attributed to Hubert Martinet. The dial signed Jean Baptiste Petit. The main 4.25 inch enamel dial decorated in the manner of Coteau, with a polychrome enamel border depicting signs of the Zodiac and the month, each within a running garland of flowers, with gilt minute markers, Arabic quarters and hours, with matching pierced gilt hands, the month noted via a tapered steel hand, flanked by three similar subsidiary dials showing the season, the date, and the day and diety, all four dials set in beaded bezels within a cast foliate border to the shaped brass dialplate echoing the form of the movement plates, raised on twin ormolu-mounted reeded columns flanked by figures of standing cherubs on a matt and burnished ormolu 'chequered' base and marble plinth raised on cast feet, the spring driven movement with specially cast shaped plates united by turned pillars, the going train with anchor escapement and silk suspended pendulum, the strike train with outside countwheel striking a bell, the elaborate calendar work mounted on the frontplate, the backplate mounted with a fifth dial showing an enamel rolling moon against a shaped painted horizon below a sunburst mask. Running and striking, together with a large winding key stamped 10 and 577, as well as a male turning key and a silk suspension star pendulum. 51.5cm (20ins) (4)

£10,000 - 15,000

€12,000 - 17,000

US\$13,000 - 19,000



The current clock bears striking similarities to those made by Hubert Martinet in the late 18th century. Jean Baptiste Petit was more than likely simply the retailer. The Musée des Arts Decoratifs in Bordeaux have a simpler clock in their collection by Martinet with identical dials. Another with simple frame and monochromatic dials was sold in these rooms 9th July 2013, lot 16 for £20,000. Another is illustrated in D. Roberts "Continental and American Skeleton Clocks", Schiffer, 1989, page 21 where it is noted that only four similar clocks are known. The current clock would appear to be a more adventurous foray for Martinet, wherein he has used more elaborate decoration to the case, dial and movement.

36

A LATE 19TH CENTURY REPEATING CARRIAGE CLOCK WITH ORIGINAL TRAVELLING CASE

D.C Rait, Paris

The elaborate case with foliate handle over repeat button, cast uprights and a fancy base, the signed white enamel Roman dial with blued steel 'Breguet style' moon hands over a subsidiary alarm dial within an engraved silvered foliate scroll mask, the signed movement with silvered lever platform escapement with compensated bi-metallic balance, striking on a bell. Running and striking, together with the velvet lined travelling case, stamped D.C.Rait & Sons, Goldsmiths to the Queen, and a double ended winding key. 16cm (6ins) high (3)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500

37

A FINE LATE 19TH CENTURY FRENCH GILT BRASS CARYATID CASED CARRIAGE CLOCK WITH FOUR LIMOGES ENAMEL PANELS

Drocourt, No: 19481

The elaborate case cast with Rococo style handle on 's' scroll supports over a bevelled glass framed by sea monsters heads, over caryatid columns and other Renaissance motifs, flanking four engrisaille enamel panels depicting nymphs, the decorated Roman dial with gilt spade hands within scroll and strapwork, the stamped and numbered movement with silvered lever platform escapement with compensated bimetallic balance. Running and striking, together with a double ended winding key. 10cm (4ins) high (2)

£4,000 - 6,000
€4,600 - 7,000
US\$5,200 - 7,700

38

A LATE 19TH CENTURY FRENCH ENGRAVED CARRIAGE CLOCK WITH THREE JEWELLED PORCELAIN PANELS

The frontplate stamped H.L. and numbered 6032/13001

The handle over an oval porcelain panel with jewelled border on a blue ground, within an elaborate engraved pattern of foliate scrolls, the cornice, base and uprights similarly decorated, the Roman dial with jewelled half-hour markers and gilt scroll border, the rear door depicting an 18th century couple, the movement with lever platform escapement with cut and compensated bimetallic balance striking and repeating the hours on a bell. Running and striking, together with an associated double ended winding key, numbered 175400. 18cms (7ins) high.

£1,200 - 1,800
€1,400 - 2,100
US\$1,500 - 2,300

39

A FINE AND RARE LATE 19TH CENTURY SWISS STRIKING MINIATURE CARRIAGE CLOCK WITH REPEAT AND FOUR LIMOGES PANELS

The case with cast and engraved elements framing the four polychrome Limoges panels depicting Renaissance hunting scenes of figures within landscapes, the gilt Roman dial with minute track and pierced gilt hands, the twin train movement with silvered platform escapement with compensated bimetallic balance, the strike train wound from below and acting on a coiled blued-steel gong. Running and striking, together with a double ended winding key. 9.5cm (3 1/2ins) high (2)

£2,500 - 3,500
€2,900 - 4,100
US\$3,200 - 4,500

This clock is illustrated in Fanelli, J., Terwilliger, Ch. (1987) A Century of Fine Carriage Clocks. Bronxville: Clock Trade Enterprises, item 92, pp 196-197.



36



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A GOOD SECOND QUARTER OF THE 18TH CENTURY WALNUT QUARTER REPEATING TABLE ALARM TIMEPIECE

George Sims, London

The inverted bell top surmounted by a cast brass handle over a bold cornice, the sides with glazed and fretted apertures, on a moulded base, the 6 inch arched brass dial signed in a silvered boss flanked by masks, the silvered Roman and Arabic dial framed by mask spandrels, enclosing a matted centre with chamfered mock pendulum aperture and silvered alarm-setting disc, the movement united by five knopped pillars, converted to anchor escapement, sounding the alarm on a large bell and double-ended hammer, and repeating the quarters on a smaller bell and pair of hammers, the backplate signed within a series of engraved foliate scrolls and strapwork. The movement clean and running, together with a case key and a crank winder. 47cms (1ft 6.5ins) high. (2)

George Sims was apprenticed 1723. Member of The Clock Makers Company 1732-44.

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,400



40



41

41

A GOOD 18TH CENTURY BRASS MOUNTED MAHOGANY QUARTER STRIKING MINIATURE TABLE CLOCK

Marriott, London

The moulded pagoda caddy top surmounted by a flaming urn finial over gilt Rococo side frets backed with burgundy velvet with foliate mounts on raised c-scroll feet, the circular white enamel 3.75 inch dial with Roman and Arabic numerals and outer minute band with gilt hands surmounted by a subsidiary dial for strike/silent. The twin fusee movement with shaped plates, with verge escapement sounding the quarters on two bells, the signed backplate and engraved apron with foliate scrollwork and a potted plant on a table. Running and striking, together with a case key and a winding key. 41cms (16ins)high (3)

£3,500 - 5,000
€4,100 - 5,800
US\$4,500 - 6,400

42

A MID 18TH CENTURY BRASS-BANDED EBONISED TABLE CLOCK

Thomas Chappell, London

The bell top with central handle over circular and shaped side glazed panels on a plinth base with brass banding on ogee feet, both front and rear doors retaining their original pierced and engraved quadrant frets, the 7.75 inch arched brass dial with subsidiary strike/silent dial over a silvered Roman and Arabic chapter ring framing the oval signature cartouche within a finely matted centre with chamfered date aperture and blue-steel hands, the twin fusee movement united by five heavy knopped pillars, now converted to anchor escapement, (quarter repeat train removed) striking the hours on a bell, the backplate with engraved foliate scrollwork, a ho-ho bird and basket of fruit, secured in the case with two wheatear engraved L-shaped brackets. Together with a brass bob pendulum, a winder and a case key. 57cm (22ins) high (4)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900



42



43

43

A LATE 18TH CENTURY EBONISED TABLE CLOCK WITH CALENDAR

John Starey, Royal Exchange, London

The inverted caddy top with central rocaille mount and four brass urn finials over arched gilt brass sound frets and caryatid mounts to the canted front corners, on elaborate scroll feet, the 7.5 inch (repainted) signed white Roman and Arabic dial with matching pierced gilt brass hands, with calendar subsidiary at VI, the twin gut (now wire) fusee movement with knopped pillars with anchor escapement rack striking on a bell, with trip repeat for the hour, the engraved backplate with a central classical urn surrounded by flowers and foliage within a formal border, with a brass bob pendulum and pendulum lock. Running and striking, hour repeat operational. Together with a case key and a later winding key. 54.5cm (21ins) high (3)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900



44

44

A LATE 17TH CENTURY EBONISED TABLE CLOCK

James Clowes, Londini fecit

The ebonised case with caddy top surmounted by a substantial knopped handle over rectangular glazed side apertures on a moulded base with raised square feet, the 7 1/4 inch dial with Roman silvered chapter ring with blued-steel hands, matted centre, chamfered date aperture, circular winding squares, all surrounded by four winged cherub spandrels, signed along the lower edge, the six pillar, twin train gut fusee movement with knife-edge verge escapement, the backplate signed amid a series of foliate scrolls, with a wheatear border, the outside count wheel engraved with a rose centre striking on a bell, with a short brass bob pendulum. Running and striking, together with a case key and an associated winding key. 43cm (16 1/2ins) high (3)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

James Clowes became a freeman of the clock maker's company in 1671, he was working in St Giles in the Fields in 1673 around the time he probably made this clock. He married twice, first in 1675 and the second in 1680. He died c. 1705. His younger brother by 8 years, John Clowes, is another notable clock maker.

45

A 17TH CENTURY TABLE CLOCK MOVEMENT WITH LATER CASE

Edward East, Londini

The ebonised case with a triangular pediment to the front surmounted by twin raised rectangular panels and swagged garland mount, over long glazed side apertures to a moulded base on giltwood wooden bun feet, with a hidden wooden drawer underneath the case. The 8 inch dial with a single line border enclosing the finely matted dial with a centred eight-leaf engraved Tudor rose with intricately shaded detail, with fettled steel hands, the silvered 7 inch chapter ring with Roman and Arabic numerals, outer minute track and inner quarter hour track, the dial secured to the movement via two pinned dial feet, the 7 knopped pillared double gut fusee movement with verge escapement, the signed backplate with engraved apron and short bob pendulum with outside countwheel strike, engraved with a Tudor rose. The original case is sold with key and winding key. Running and striking. 51cms (20ins) high (5)

£5,000 - 8,000
€5,800 - 9,300
US\$6,400 - 10,000

The secondary case in burr walnut with moulded cornice, decorated ball feet with four glass panels. Height 35.5cms, width 28.5cms and depth 16cms.



45

AN EARLY 18TH CENTURY EBONISED QUARTER REPEATING TABLE CLOCK

Samuel Watson, London, the case possibly associated.

The ebonised case applied with gilt metal mounts to the caddy over pierced sound frets on the door and sides, surmounted by a substantial foliate handle over an intricate moulded cornice and plinth base on block feet, the 6.75 inch square brass dial with winged cherub spandrels and silvered Roman chapter ring with half-quarter marks enclosing the matted centre and mock pendulum aperture, with strike/not strike lever at XII, the twin gut (now wire) fusee movement with knopped and ringed pillars, verge escapement and rack strike on a bell, repeating the quarters on a further two bells and hammers, the backplate signed in a central foliate scroll reserved within scroll- and strap-work and a wheatear border. Running and striking, together with a pierced floral winding key and two case keys. 41cms (16ins) high (4)

£5,000 - 8,000

€5,800 - 9,300

US\$6,400 - 10,000



This clock was bought as a retirement present from Garrards, The Crown Jewellers in 1985, thence by descent.





47

47

A POSSIBLY UNIQUE, LATE 18TH CENTURY MAHOGANY TABLE CLOCK PLAYING A TUNE ON ANY CHOSEN HOUR

Eardley Norton, London No.2183

The brass handle over an intricately moulded cornice, side glazed panels, brass-lined front door, and a plinth base on brass ogee feet, the 5.25 inch restored enamel dial signed between the two subsidiaries for alarm-setting and chime/not chime, over the Roman and Arabic numerals and concentric date, with matching brass hands, the twin chain fusee movement with verge escapement and five knopped pillars, playing the tune for 65 seconds on eight bells and 14 hammers at the desired time, the signed and numbered backplate decorated with a basket of fruit amid foliage, the short bob pendulum with kinked rod to accommodate the external, adjustable fly. Running and playing, together with a case key and an associated winding key. 34cm (13ins) (3)

£6,000 - 8,000

€7,000 - 9,300

US\$7,700 - 10,000

48

AN 18TH CENTURY ENGLISH EBONY QUARTER CHIMING MUSICAL TABLE CLOCK

Joseph Martineau Senior, London/Nicolas Lambert, London

The inverted bell top with foliate handle and four knopped pillars over wooden silk backed sound frets, on a moulded base and later brass ball feet, the 6 1/2 inch arched brass dial with strike/silent set above the silvered Roman and Arabic chapter ring with lozenge half-quarter markers with matted centre and chamfered date aperture, with silvered signature cartouche signed Joseph Martineau Senior, London, flanked by Indian mask head spandrels, the twin fusee movement with anchor escapement and rack strike on a bell, striking the hours on a main bell, the half hours and quarters striking on 8 bells and 8 hammers, the backplate engraved with foliate scrollwork centred by a basket of flowers and a signed cartouche - Nicolas Lambert, London, within an engraved border. Together with a later brass bob engraved adjustable pendulum and two case keys. 50cm (19 1/2ins) high (4)

£6,000 - 8,000

€7,000 - 9,300

US\$7,700 - 10,000



48

**A WALNUT VENEERED TABLE CLOCK,
17TH CENTURY AND LATER**

The movement and dial late 17th century by Daniel Quare, London, the case possibly original but re-veneered

Surmounted by a substantial Quare style gilt brass handle with S-scroll supports over a caddy top and four ball finials, with glazed rectangular side panels on a moulded base and bun feet, the 6.25 inch square brass dial with winged cherubs head spandrels framing the silvered Roman and Arabic chapter ring, 'strike/not strike' lever and matted centre with decorated mock pendulum and date apertures, the twin gut fusee movement united by five knopped pillars, the going train with re-converted knife-edge verge escapement, rack striking on a bell, the engraved backplate with line border framing an elaborate symmetrical pattern of foliate scrolls incorporating four grotesque creature heads and the central signature cartouche, Daniel Quare, London. Running and striking. Together with a custom made 20th century travelling box, two later winding keys, remnants of the previous anchor escapement and assorted paperwork relating to the conversion to verge escapement carried out in the early 1980s by Lewis Hickson of Westgate Antiques, Tadcaster, and another to "Restore and Repolish" the case by David Copley of Halifax, 1978.

39cm (15ins) high (5)

£6,000 - 8,000

€7,000 - 9,300

US\$7,700 - 10,000

Provenance

Single family ownership for 41 years.

Purchased Sotheby's London,
6th October 1978 lot 217.





50

50^{TP}

A GOOD 19TH CENTURY MAHOGANY ONE-MONTH REGULATOR

J. Wright, London

The case with (later) tall pediment over an overhanging cornice on reeded front angles, and a solid mahogany trunk door with gently curved figure and Graham-style gilt brass hinges, on a panel base with shaped applied panel and plinth, the 10.25 inch one piece silvered dial with minute band enclosing the large subsidiary seconds dial and Roman hour aperture, the weight driven movement with shouldered plates united by six knopped pillars, with Harrison's maintaining power to the deadbeat escapement and pendulum with wooden rod terminating in a large brass lenticular bob. Together with a pair of ball-and-spire finials, a large brass-cased weight, a brass pulley, trunk lock key, hood lock key and crank winding key. 2.02m (6ft 7.5ins) high. Without pediment 1.92m (6ft 4ins) high.

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400

51

A RARE SILVER-MOUNTED, QUARTER-CHIMING TABLE CLOCK MOVEMENT IN A LATER CUSTOM-MADE CASE

Ellicott, London. The movement and dial second half of the 18th century, the case probably mid 20th century.

The case veneered in cocus wood and with caddy top with four Ellicott style cast brass urn finials and a well-cast handle over twin rectangular glazed side panels, over a moulded base on cast brass scroll feet, with hidden secret drawer to the bottom right hand side, the signed six inch Roman and Arabic white enamel dial framed by silver foliate and ribbon spandrels around a brass bezel, the triple chain fusee movement united by seven knopped pillars, with verge escapement rack striking on a shallow bell mounted on the backplate, the quarters striking on eight bells and hammers, the footed backplate signed on the lower edge framed by foliate scrolls within a single line border. Running and striking, together with two older winding keys, a case key and a modern brass winding key. 42cms (16 1/2ins) high

£7,000 - 10,000

€8,100 - 12,000

US\$9,000 - 13,000

The current case appears to be a 20th century housing for this very rare, small movement. The veneers are well chosen and of excellent colour, the secret drawer to the right hand side bears a handwritten inscription ".....Novembre 1957/ H.S." Made by Art-Tec, Relloigeris, Catalonia.



51





52 TP

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

Henry Bradley, Exchange Alley

The rising hood with overhanging cornice over a blind frieze on turned columns to a long door with three good panels of floral and bird marquetry, on a similar base, the 11 inch square brass dial with elaborate winged cherub head spandrels framing the silvered Roman and Arabic chapter ring with small five minute numerals and large fleur de lis half-hour markers to a matted centre with subsidiary seconds dial, ringed winding squares and decorated centre and date aperture. The weight driven movement with anchor escapement and outside countwheel striking on a bell. (Case of the period, but probably associated). 203cms (79 1/2ins) high

£4,000 - 6,000

€4,600 - 7,000

US\$5,200 - 7,700

53 TP

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

John Moncreif, London

The case with caddy top flanked by twin gilt wood ball finials over a fret supported on Doric columns, the long trunk door framed by an inlaid border and decorated with birds and figures within entwined flowers and foliage, centred by a gilt framed bezel, over a matching base, the 12 inch square brass dial with engraved stylised wheatear border framing the elaborate winged cherub's head spandrels and silvered Roman and Arabic chapter ring signed between VII and V with half-quarter marks and elaborate half-hour marks, the finely matted centre with subsidiary seconds dial, low ringed winding squares and decorated date aperture, the movement with six knopped and finned pillars, anchor escapement and outside countwheel strike on a bell, each train of five wheels, 2.31m (7ft 7ins) high.

£5,000 - 7,000

€5,800 - 8,100

US\$6,400 - 9,000

John Moncreif, apprenticed in 1688 and listed as working until 1700.

The fully formed 12 inch dial indicates that this clock is probably one of Moncreif's later products.

54 TP

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

Samuel Tinham, New Sarum, (Salisbury)

The case with overhanging cornice supported on spirally twisted columns, the long trunk door framed by an inlaid shaded border and inlaid with three marquetry panels of flowers and birds on an ebony ground, with circular lenticle, resting on an inlaid base and double apron, the 10 inch dial with engraved foliage between large winged cherubs head spandrels framing the silvered Roman and Arabic chapter ring (signed between VII and V 'Samuel Tinham New Sarum fecit) with narrow minute band and quarter-hour track decorated with dots, the finely matted centre with small subsidiary seconds dial, rose-engraved centre and decorated date aperture, the movement with six knopped and finned pillars, anchor escapement and inside countwheel strike on the bell, with winding and case key. 1.96m (6ft 5ins) high.

£7,000 - 10,000

€8,100 - 12,000

US\$9,000 - 13,000

Provenance

Purchased by the vendors father from Norman Taylor Antiques, Pitenween in 1980.

A lantern clock by this maker was sold in these rooms the 13 June 2006, lot 12.

Samuel Tinham is listed as working in New Sarum, Wiltshire in the late 17th century. He may have been a pewterer. The movement displays several individual touches; each of the steel arbors is decorated with engraved bands and the collets are particularly well finished.



53



54



55 TP

A RARE SECOND QUARTER OF THE 18TH CENTURY MUSICAL LONGCASE CLOCK PLAYING 12 TUNES ON 13 BELLS AND 25 HAMMERS

Thomas Estwick, London

The arched top with silk-backed giltwood sound fret over Doric columns, the trunk door with applied print framed by gilt chinoiserie decoration of figures and birds in landscapes, the sides with flowers, the 13 inch arched brass dial surmounted by an engraved silvered arc offering a choice of 12 tunes, comprising:

- This great World's a Trouble
- From Me to Thee
- O lovely Charmer
- A Young Virgin
- The Dame of Honour
- The Happy Clown
- The King Enjoys his Own
- The 103 Psalm
- The 113 Psalm
- Lillibulero
- Ormonds March
- The Shady Bowers

centred by the painted rolling moonphase dial, the silvered Roman and Arabic chapter ring framed by mask and scroll spandrels, engraved foliage and a pair of subsidiaries for Strike/Silent and Chime/Not Chime, the matted centre with chamfered engraved date aperture and subsidiary seconds, the massive movement with specially cast front- and back-plates united by seven knopped pillars, with anchor escapement (the backplate cut with an anchor shaped aperture to allow for access), and rack strike on a bell mounted vertically on the frontplate, the rack of 12 bells mounted across the width of the movement and played by 25 hammers activated by a 12 inch long pinned brass barrel 2.39m (7ft 10ins) high.

£3,000 - 5,000
€3,500 - 5,800
US\$3,900 - 6,400

The Dame of Honour, English country dance, transcribed in 1710, known also as Queen Bess's Dame of Honour
 The Happy Clown first transcribed 1740
 The King Enjoys his Own, known as When the King Enjoys His Own Again, written in 1643 in support of Charles I, it became a Jacobite song in the XVIII century.
 Lillibulero, first transcribed in 1690.
 Ormonds March, also Duke of Ormond's March, English country dance first transcribed in 1718.
 The Shady Bowers first transcribed in 1740.

56 TP

A FINE AND RARE EARLY 18TH CENTURY FAUX TORTOISESHELL JAPANNED LONGCASE CLOCK

Benjamin Broadhead, London

The caddy top over a pierced fretwork cornice raised on brass-mounted Doric columns over a long trunk door with central lenticle flanked by gilt chinoiserie figures and floral groups, the base with matching decoration featuring birds on a shore, the 12 inch brass dial with wheatear border and early form of shallow arch containing the subsidiary strike/silent dial (most unusually engraved with a 'Green Man' mask), framed by foliage over Indian mask spandrels, the Roman and Arabic chapter ring with half-quarter marks and blued steel hands, the matted centre with subsidiary seconds and chamfered date aperture, signed 'B. Broadhead, Londini Fecit' to the centre within a shaped foliate cartouche, the five pillar weight-driven movement with anchor escapement rack striking on a bell. *250cms (8ft 2.5ins) high.*

£4,000 - 6,000

€4,600 - 7,000

US\$5,200 - 7,700

Benjamin Broadhead was apprenticed to William Speakman in 1702 and free of the Clockmakers Company in 1709. The dial of this clock is rare for London work of the period - the Green Man mask in the arch is notable. The enlarged signature cartouche to the centre echoes a longcase by Jonathan Puller in the Wetherfield collection.



57

A GOOD AND RARE LATE 18TH CENTURY MAHOGANY HOODED STRIKING WALL CLOCK

Ellicott, London

The low shouldered arch with three ball finials set on plinths between open fretwork, over canted front angles with brass stop fluting, the base containing a shaped key drawer, the heavy 10 inch one-piece silvered brass dial signed in the arch over the strike/silent lever and engraved Roman and Arabic chapters, the twin fusee spring driven movement with thick plates united by five substantial knopped pillars, with deadbeat escapement and rack strike on a bell. 75cms (2ft 6ins) high.

£7,000 - 10,000
€8,100 - 12,000
US\$9,000 - 13,000



57

58^Y

A LATE 17TH CENTURY FRENCH PEWTER-INLAID EBONY AND TORTOISESHELL VENEERED RELIGIEUSE WALL CLOCK AND BRACKET

Pierre Du Chesne à Paris

The rectangular case with arched cresting flanked by cone finials, set to the rear with two suspension loops, over long glazed side panels and a moulded base on bun feet, the glazed front door inlaid with interlocking panels, the 7.5 inch rectangular velvet covered dial plate with applied brass Roman chapter ring, with each minute engraved to the outer edge, with arrow half markers and pierced and engraved gilt hands set over the single winding square and cast gilt brass hinged signature lambrequin, the single train movement with rectangular plates united by four knopped pillars pinned through the backplate, the large single brass barrel powering both the going- and striking- trains, the former with verge escapement to a silk suspended pendulum with cycloidal cheeks, the latter with solid outside countwheel, activating the bell mounted above the case with a vertical hammer. Together with the matching wall bracket, a case key, a loose glass side panel and a silk suspension pendulum. Running and striking. 62cms (24.5ins) high (including wall bracket) (5)

£4,000 - 6,000
€4,600 - 7,000
US\$5,200 - 7,700

Pierre Du Chesne was received as a master in the Guild of Faubourg Saint Germain in March of 1675 and the city of Paris in June of the same year. The religieuse clock case imitates church tabernacles, hence the name.



58

59

A RARE 19TH CENTURY JAPANESE MAKURA DOKEI WITH ORIGINAL WOODEN CASE

The rectangular brass clock case surmounted by a heavy straight-sided bell secured to a faceted brass post with a knob in the form of a six-leaved petal, the top and bottom plates united by turned corner posts and set with brass panels engraved with sprigs of foliage, on a wooden base with central key drawer, the 2.5 inch rotating dial with 23 adjustable hour numerals read against a single pierced steel hand, the spring driven movement wound from both front and back; the front winding aperture to a short brass fusee and slim barrel to three-arm iron wheels terminating in a verge escapement with foliot bar above; the strike train wound from the rear directly on to a spring barrel with brass outside countwheel. The wooden case with stepped top and metal handle over two side panels with glass inspection panels (one glass lacking, front and back doors lacking), on a raised base. Together with an associated winding key. 27cms (10 1/2ins) (2)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Provenance

Property from the Mark and Peter Dineley Collections



59



60

60

A 19TH CENTURY JAPANESE HASHIRA DOKEI WITH DOUBLE VERTICAL VERGE ESCAPEMENT

Surmounted by a heavy straight-sided bell mounted on a turned brass post with five petal flower winding nut, over the twin foliot bars with 25 slots for timing adjustment (both retaining their timing weights), the four sides all decorated internally and externally with Japanese landscapes and flowing foliate patterns, on a wooden base with key drawer, the 2.75 inch lacquered fixed dial with 24 gilt numerals enclosing a single gilt hand, the twin chain fusee movement with lacquered iron wheelwork, the going train with automatic changeover of the foliots, the strike train with brass countwheel striking on the bell above via a faceted barrel-shaped vertical hammer. Together with an associated double ended winding key. 19cms (7ins) high (2)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Provenance

Property from the Mark and Peter Dineley Collections

61

A FINE AND RARE FIRST QUARTER OF THE 18TH CENTURY MINIATURE TRAVELLING WALL ALARM TIMEPIECE

Daniel Quare and Stephen Horseman, London, number 178
The top plate set with five tear-drop shaped cocks and cast with an integral aperture for wall fixing, over a solid rear cover and removable side doors, each held in place by a hinged brass locking piece, the lowermost horizontal members of the case cast with integral spikes to allow for the swing of the pendulum, the 3.5 inch arched brass dial signed on an applied arc 'D.Quare & Ste. Horseman, London' (the number 178 hand engraved to the rear of the arch), over an applied mask, engraved foliage and winged cherub's head spandrels, the Roman chapter ring with floating lozenge half-hour marks and matted centre with Arabic alarm-setting disc, with single blued steel heart-shaped hand, the weight driven movement with three-wheel train to the original verge escapement with short verge bob pendulum, the separate alarm train sounding on the bell above with a T-shaped steel hammer. Running and striking, together with four lead weights contained in a 20th century oak custom made travelling case.
12.5cms (5ins) high

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Daniel Quare (circa 1647/8-1724) began to number his clocks around 1706, and by the time he was in partnership with Stephen Horseman (active 1709-30) the numbers had risen around number 148. By the time of the bankruptcy of the partnership in 1730, the number had reached at least to number 305. The number were sometimes punched, or, the preferred method of engraving, as the present clock. The numbering of clocks is quite rare, but in this instance it has been established that it can be dated around 1718-21.

Comparable clocks sold in these rooms include one by George Lindsay on 14th July 2010, lot 62, and another very similar by Benjamin Gray on 10th December 2014.

Comparable literature

A larger lantern timepiece, but with an identical shape to the top plate is illustrated in Evans, J., Carter, J., Wright, B. (2013) *Thomas Tompion 300 Years*. Kent: White Horse Press, page 550.
A similar by George Graham is illustrated in Roberts, D. (1974) *Carriage and Other Travelling Clocks*. Pennsylvania: Schiffer Publishing, figure 1-11.



62



61

62

A LATE 17TH/EARLY 18TH CENTURY GERMAN GILT BRASS QUARTER REPEATING OCTAGONAL TABLE TIMEPIECE

Wilhelm Koberle, Eichstatt
The hexagonal case with six glazed oval apertures bordered by a moulded cornice and base on four toupie feet, and repeat plunger to the side, the 2.25 inch Roman and Arabic silvered chapter ring with a foliate centre, within a highly engraved border and steel hands, the hexagonal movement plates signed underneath *Wilhelmus Koberle, Eystett* united by five tapered baluster pillars, the going train with chain fusee terminating in a verge balance wheel escapement, silvered regulation dial, the two brass hammer heads with mythical creature heads, sounding on the inverted bell mounted to the underside on a shaped gilt brass bracket. Together with a brass winding key. 6cm (2ins) high

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500

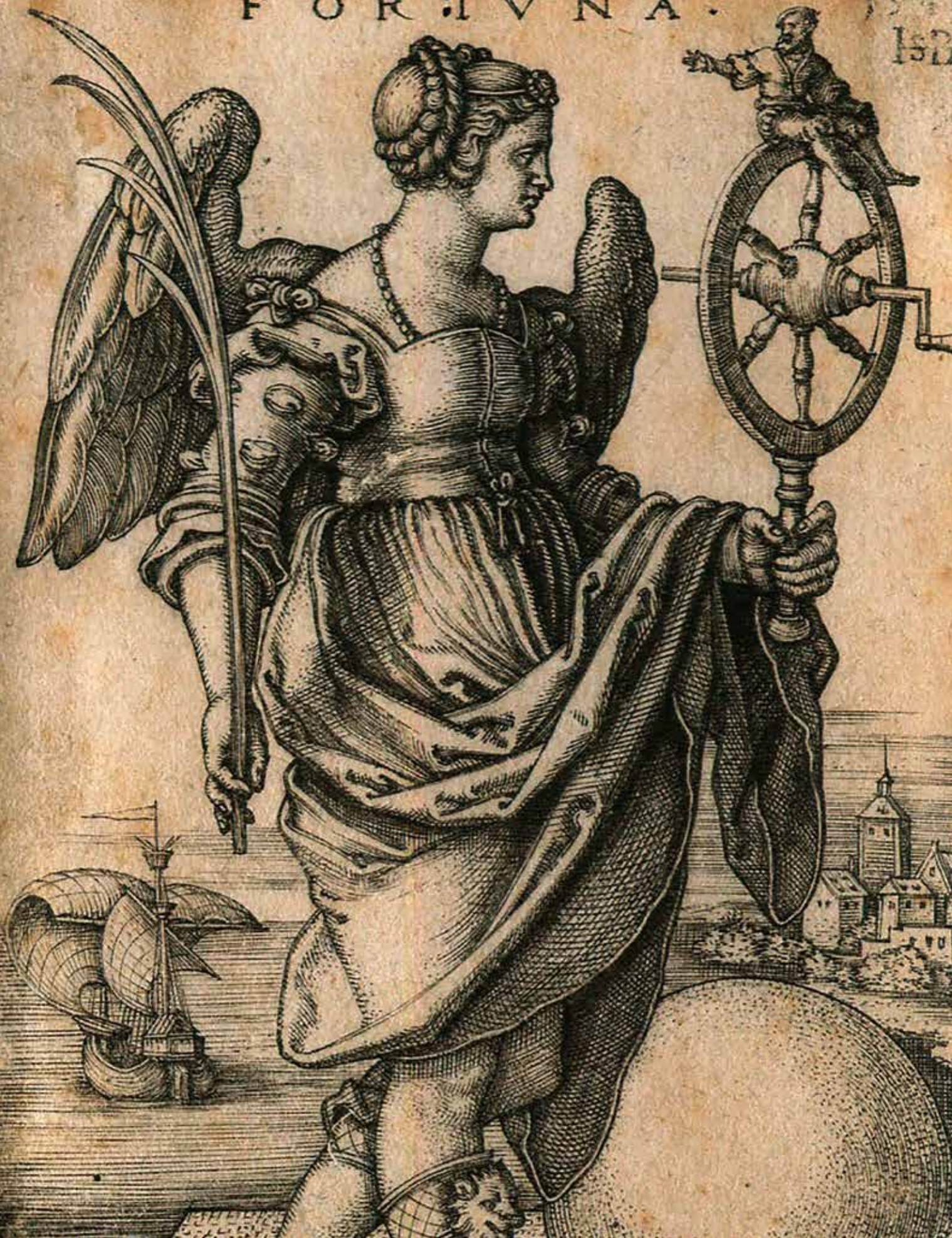
Provenance

Property from the Mark and Peter Dineley Collections

Wilhelm Koberle was active in Eichstatt between 1680-1715. A similar example by Wilhelm Koberle of Eichstadt was sold as part of the Abbott Guggenheim Collection, Christies, New York, 28 January 2015, Lot 95.

F O R T U N A .

153



A FINE AND RARE SECOND HALF OF THE 16TH CENTURY SOUTH GERMAN GILT BRASS WEIGHT-DRIVEN WALL CLOCK

Signed twice to the door interiors Iacobus Patritius. The underside signed PVE twice.

The rectangular case surmounted by a bell on a stand and a shaped and engraved cresting to three sides, the right hand door depicting the figure of Fortune, the winged figure standing in fine robes on top of a globe, carrying her wheel with seated figure in her left hand and a palm frond in her right; the left hand door depicts the contrary scene; this time, she is half dressed and blindfolded, a crowned figure falls from her wheel and a ship tosses aimlessly in the wind, the ungilded rear cover mounted with a pair of iron bands, one forming a hanging loop, the other with right angled terminals to allow for wall suspension, the gilt underside decorated with four-leaf stems and signed twice PVE, with a squat ball foot at each corner. The rectangular dial-plate engraved to the top and bottom with shaded foliate scrolls, the 2.75 inch diameter dial with outer 1-24 hour Arabic ring enclosing the double I-XII chapters and centred by a I-III track with star markers, now with two hands.

The weight driven, two-train movement with brass wheels to the going train, now terminating in a verge escapement with short bob pendulum pivoted in front of the dial, the strike train mounted behind and with steel wheelwork, the small countwheel dictating the strike. Running but not striking due to lack of hammer.

17cms (6.75ins) high.

£7,000 - 10,000

€8,100 - 12,000

US\$9,000 - 13,000

The image of Fortuna on the right hand side door is taken from a print by Sebald Beham (1500–1550).

Similar weight driven wall clocks are illustrated in:
Maurice, K. (1976) *Die Deutsche Raderuhr Band 2*. München: C.H. Beck, plates 100-103
Vehmeyer, H.M. (2004) *Clocks Their Origin and Development*, Snoeck Editions, Item numbers G6, and G11.





64

64

A MID 17TH CENTURY BRASS LANTERN CLOCK

Peter Closon nere Hoborn Bridge

The strapped bell over urn finials, heraldic frets, turned columns and ball feet, the narrow 6-inch Roman chapter ring with floating half hour markers, with (replaced) single hand, the florally engraved centre framing the signature, with alarm-setting disc, the weight driven movement with two independent wheel trains, each with the unusual feature of wooden winding pulleys, the ratchet teeth cut into the pulleys, the verge escapement with short bob pendulum pivotted in front of the dial, the strike with brass countwheel to the rear, the re-instated alarm train mounted on the iron backplate, with hoop and spurs to allow for wall mounting. 39cms (15.5ins) high.

£4,000 - 6,000

€4,600 - 7,000

US\$5,200 - 7,700

Peter Closon is one of the best known of the First Period makers. He was involved in the very beginnings of the Clockmaker's Company in 1631 and rose to become an Assistant and then Warden in 1637/8.



65

A 17TH CENTURY FIRST PERIOD LANTERN CLOCK

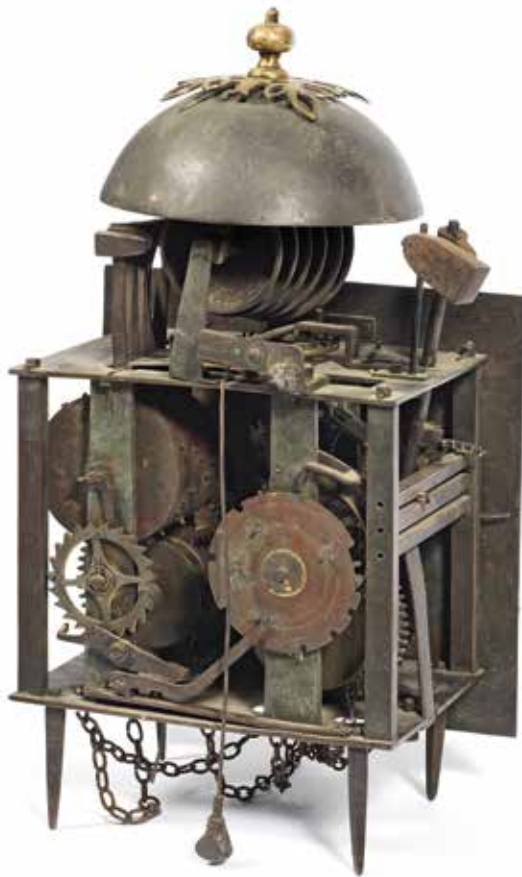
Thomas Knifton, Lothbury

Surmounted by a later strapped bell and squat urn finials (back right now lacking) between three frets (the centre one signed with makers name and 'crossed keys' pictogram) over four tapering columns on ball feet, the 6.25 inch wide silvered Roman chapter ring with wheat-ear half hour markers and inner quarter hour track on an engraved flower brass dial plate, with single hand and alarm setting dial, the weight driven movement, with three wheel going train now with anchor escapement, the strike with countwheel acting on the bell above, the hammer stop spring shaped and fettle. 34.5cms (13 1/2ins) high (1)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900



66

**A FINE AND VERY RARE, DATED, LATE 17TH CENTURY
MUSICAL 30 HOUR LONGCASE
CLOCK MOVEMENT**

Edward Webb, dated 1693.

Surmounted by a large cast bell mounted on an upright iron stand secured by a single finial, the top and bottom plates measuring 5.25 by 7.25 inches and united by four rectangular-section upright pillars on tapering posts, the dial 8.5 inches square with winged-cherubs head spandrels to each corner over simple line decoration, the Roman chapter ring with fancy half-hour markers and inner quarter hour track framing the elaborately engraved centre decorated with a symmetrical pattern of flowers and foliage, with an urn at VI and rose to the centre with single pierced iron hand, the three-train weight driven movement with verge escapement and short pendulum with light bob on a screwed thread, the strike train with outside countwheel operating the vertical hammer, the arbor set with a most unusual sprung rack and pinion, the music activates every three hours, on two, five, eight and eleven o'clock. 39cms (15.5ins) high.

£3,000 - 4,000

€3,500 - 4,600

US\$3,900 - 5,200

Provenance

This clock has been in the vendor's family since 1972. The lot is accompanied by a hand written receipt for £500 as a deposit in respect of:

"A bracket clock by Steed, London
Brass wall clock by Edward Webb
Brass wall clock by Thos. Brown
2 Wall clocks by Whitehurst of Derby and
3 oak Grandfather clocks"
signed J Davis Ward, Sheffield, October 1972.

The engraved number '93' confirms the date of production as 1693, the year before the maker's death. The Webb family were one of the earliest and notable of the Chew Valley clockmakers; the family established in Chew Stoke from as early as the XIV century as yeoman farmers, but from the middle of the 17th century there were blacksmiths in the family, with evidence of their work in repairing church clocks from at least 1640. The Chew Valley became the most notable clock making centre, about 5 miles out of Bristol, and became very strongly influenced by the Bristol tradition. The early makers of the area including Thomas Veale and the Bilbie family of renowned bell founding and clock making origins, as well as the Webb dynasty. These families, closely connected, and influencing each other under the umbrella of Bristol fashion.

Literature

Discussed and illustrated in White, G. (1989). English Lantern Clocks. Suffolk: The Antique Collectors' Club, page 232, Figure V/43. Moore, Rice, Hunter, Bilbie and the Chew Valley Clockmakers.

A SECOND HALF OF THE 17TH CENTURY LANTERN CLOCK

Edward Norris at the Crossed Keys in 'Bethlem' fecit

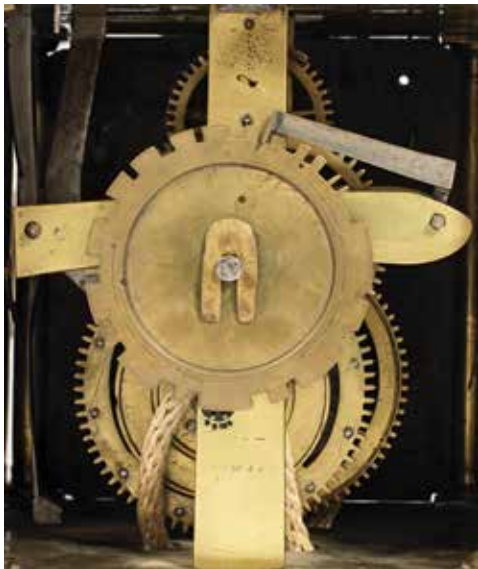
Surmounted by a strapped bell and five urn finials between three engraved arcaded frets over four tapering columns with side doors on ball feet, the 7 inch wide brass Roman chapter ring with wheat-ear half hour markers and inner quarter hour track, the centre signed with a crossed keys pictogram over a run of shaded flowers centred by an alarm setting disc, with single hand and alarm, the weight driven movement with later verge escapement, the crown wheel with a ten leaf brass pinion square to the arbor, (a later replacement) and short bob pendulum, with countwheel strike acting on the bell. There is a rare and unusual striking train with any of the two hour periods repeated. From the hours 1-6 the hour is repeated followed by a strike at the half hour, after 6.30 a single strike for the half hour, then there is another single strike before 7, followed closely by the hour of 7. After the next half hour 2 is struck immediately before the hour of 8. This sequence is followed up to a strike of 6 before 12. This entire 12 hour sequence is repeated. The first six hour period is reminiscent of the very much later Comptoise clocks. An unusual feature of the striking train is that there is no hoop wheel, instead a cam with a locking slot allows the locking lever to drop, the wheel train being locked by a pin on the third wheel of the striking train. Again unusual the component parts of the locking lever have mortices and tenon fittings held with tapered pins. The dimensions of the clock both in plan and profile are unusual, these later features suggestive of Continental influence. 46cms (18ins) high (2)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400

Edward Norris was born c.1637 in Abingdon near Oxford. He was apprenticed to William Selwood in Lothbury, London and on Selwood's death in 1653 Edward completed his apprenticeship with Thomas Williams. Among Edward Norris's apprentices, Henry Aske who became master to George Graham in 1688. Edward Norris's early working address was at the Cross Keys, Bethlem. He took his younger brother Joseph as an apprentice at the early age of twelve years. It was Joseph who later worked in Amsterdam from where he probably knew the Fromanteels. Edward Norris became the Master of the Worshipful Company of Clockmakers in 1687. In 1675 his residential address was in Bartholomew Lane around which time he is reputed to move his workshop to Dove Court where he continued until his death in 1707.





68

**AN IMPORTANT 'FIRST PERIOD'
BRASS LANTERN CLOCK**

William Bowyer, Leadenhall Street, London. Originally bought by John, 6th Earl of Rothes, possibly in 1626.

The frame:

The brass posted frame surmounted by a large bell cast with an integral lug for suspension through the centre of the brass X-frame support, (the interior of the bell with possible indistinct bell-founders mark?), the strap with chamfered edges and terminals set with pins locating into each of the four boldly turned squat urn finials mounted on tapering Doric columns on ribbed acorn feet, the pierced brass front fret signed along its lower edge 'JOHNNE EARLE OF ROTHESS', with matching (unsigned) side frets. (Side doors and backplate now lacking)

The dial

The Roman chapter ring 6 inches in diameter and 7/8ths of an inch in width, with single line border framing the narrow numerals around a quarter hour track with star half hour markers, with pierced iron hand, the dial centre engraved with six panels of interlaced foliage separated by smaller tapering sections of engraved stylised wheatear spikes, the corners shaped to fit the profile of the pillar capitals, bases and decorated with shaded leaves, signed along the lower edge 'William Bowyer in Ledenhall Street fecit', the last word running upwards into the corner.

The movement

The weight-driven movement with separate going and striking trains mounted one behind the other, each of three brass wheels with four crossings on steel arbors, the verge escapement to a plain brass single-armed balance, the strike train operated via an iron countwheel mounted to the rear, it's locking detent pivoted in a raised part of the cast rear crosspiece and dropping into a filed-back recess, typical of the early Bowyer/Harvey/Stevens workshops, the hammer counter is plain with a chamfered edge, the hammer spring plain and tapered. *To the top of the lug 34cms (13ins) high.*

£7,000 - 10,000
€8,100 - 12,000
US\$9,000 - 13,000

William Bowyer, was the son of Ralph Bowyer of Warfield, Berkshire and was most probably born in the 1590s. He was one of the most prolific producers of lantern clocks, which implies he had a considerable workforce. He appears not to have joined the Clockmaker's Company though he did subscribe £5 towards the charter in 1630 and did take apprentices through that company from 1638. In 1630 he was made free of the City. He is said to have married Margery Barlow of Lichfield, Staffordshire, but the exact date is unknown. He worked in Leadenhall Street, where he may have been succeeded about 1655 by his former apprentice, Francis Bowen.

Literature

White, G. (1989). English Lantern Clocks. Suffolk: The Antique Collectors' Club, Figures 11/5 and 11/6.

John Leslie, 6th Earl of Rothes (1600-1641), was a leading light in the Scottish Covenanters Party - a group who fiercely opposed Charles I's ecclesiastical policies in their home country. He visited London in 1626 and it is likely that he bought this clock on that visit. Twelve years later he was part of the group that seized Newcastle and this led him to travel to London in 1638 for negotiations with the King. His last visit lasted three years.

Provenance

Aubrey Brocklehurst, FBHI, 124 Cromwell Road, London, SW7. 20th July 1968 for the sum of £85-0-0.

A related lantern clock, the earliest dated English example, was sold in these rooms 11th July 2018, lot 60. It is signed and dated William Bowyer, 1617 and uses the same shaped rear crosspiece with its filed back section to allow for the fall of the detent locking lever.

Although the mark inside the bell is not conclusive, it is worth noting that White notes a casting mark inside a heavy bell on a First Period lantern clock by Bowyer, illustrated op. cit. Fig. 11/34.







69 TP

**A GOOD MID 18TH CENTURY WALNUT EIGHT DAY
LONGCASE CLOCK**

Benjamin Gray and Justin Vulliamy, London

The stepped caddy top surmounted by three giltwood ball and spire finials, with twin frets on Doric columns, the long crossbanded trunk door over a similar base with 'book-matched' veneer, raised on a double plinth, the 12 inch square brass dial with urn spandrels surrounding the Roman and Arabic chapter ring and finely matted centre with large subsidiary seconds ring, chamfered date aperture and applied silvered name plaque, with strike/silent lever at IX, the movement with five knopped pillars, anchor escapement with a long shaped steel crutch to the pendulum and rack strike on a bell. 2.54m (8ft 4ins) high.

£5,000 - 7,000

€5,800 - 8,100

US\$6,400 - 9,000

Swiss immigrant Justin Vulliamy took his son-in-law Benjamin Gray into partnership circa 1743, just before the latter was appointed Clockmaker to George II in 1744. The partnership lasted until 1762. A similar clock, without its original caddy top is illustrated in Robinson: 'The Longcase Clock', 1981, Figure 9/114. Another, with its caddy is illustrated in Roberts: 'British Longcase Clocks, 1990, Figure 48. Both authors note the similarity of Gray and Vulliamy cases to those of their contemporary, George Graham.

70 TP

**A VERY FINE MID-18TH CENTURY BURR WALNUT
LONGCASE CLOCK**

John Ellicott, London

The case veneered all over in burr walnut of exceptional figuring, surmounted by a pair of typical flambé finials to the pagoda, with silk-backed pierced wooden fret to the cornice raised on brass-mounted freestanding stop fluted Doric columns over a long door with moulded edge flanked by canted front angles, inlaid with boxwood stringing, the base with canted front angles and shaped moulded panel, with stellar inlay to the upper quadrants and raised on a double plinth base with shaped apron, the 12 inch arched brass dial with strike silent subsidiary over a Roman and Arabic chapter ring enclosing a matted centre with large subsidiary seconds dial and chamfered date aperture, with original pierced steel hands, the weight driven movement with substantial plates united by unusual knopped pillars, with deadbeat escapement and rack striking on a bell. Together with a pendulum and pair of brass weights. 2.75m (9ft) high

£15,000 - 25,000

€17,000 - 29,000

US\$19,000 - 32,000

This exceptional longcase was the pinnacle of Ellicott's case design in the mid 18th century. An almost identical example was donated by him to the Foundling Hospital in 1750 and remains in their care to this day.

The Foundling hospital was initiated by Thomas Coram, and opened in 1741; it soon attracted many benefactors, particularly from the art world, indeed Hogarth and Handel both donated works and served as hospital Governors. Ellicott served as Governor from 1759.



*A hundred, a thousand to one; even so;
Not a hope in the world remained:
The swarming, howling wretches below
Gained and gained and gained.*

*Skene looked at his pale young wife:--
"Is the time come?"--"The time is come!"--
Young, strong, and so full of life:
The agony struck them dumb.*

*Close his arm about her now,
Close her cheek to his,
Close the pistol to her brow--
God forgive them this!*

*"Will it hurt much?"--"No, mine own:
I wish I could bear the pang for both."
"I wish I could bear the pang alone:
Courage, dear, I am not loth."*

*Kiss and kiss: "It is not pain
Thus to kiss and die.
One kiss more."--"And yet one again."--
"Good by."--"Good by."*

Christina Rossetti In The Round Tower At Jhansi,
June 8, 1857.



71

**AN HISTORIC MID 19TH CENTURY PATINATED AND SILVERED
BRONZE TRAVELLING ALARM CLOCK**

Gordon, London, no.582

The case constructed of heavy cast panels screwed together, with ball feet and finials and a gilt scroll handle, the 3.5 inch signed silvered Roman dial with strike/not strike lever above XII, blued steel hands and a brass hand for the alarm, the substantial twin chain fusee movement with gilt monometallic balance mounted vertically on the backplate, to a lever escapement, the rack strike sounding on a large bell, the separate alarm train set via a male key at XI and wound via a female key at I, together with the original cruciform key (one terminal repaired, the other missing). 20cms (7.5ins) high.

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

Provenance

By family tradition, this clock was in the regimental guard room at Jhansi during the Indian Mutiny. The vendor's great grandfather was George Travis Radcliffe who married Mary Cumberlege on 21st September 1848. Mary's sister Margaret was the wife of Captain Alexander Skene.

Captain Skene of the 68th Bengal Native Infantry was British superintendent at Jhansi during the Indian Mutiny in 1857. At the first sign of unrest, he ordered all the families to take refuge in the fort. They remained under siege until the rebels offered to spare their lives if they surrendered. Skene agreed, believing that the Rani of Jhansi had guaranteed their safety, but all 56 who left the tower were killed when they left the safety of the fort. Rather than allow his own family to suffer the same fate, Skene killed his wife and two young daughters before shooting himself.

The clock then passed to Margaret's sister, Mary and thence by family descent to the vendor.

The massacre caused public outcry. Christina Rossetti was moved to write a poem: In The Round Tower At Jhansi, June 8, 1857.

A RARE EARLY 19TH CENTURY SWISS GILT AND PATINATED BRONZE, GRANDE SONNERIE STRIKING TRAVEL CLOCK WITH CENTRE SECONDS AND CALENDAR, WITH ORIGINAL KEY.

Jacques Bellot

The architectural case with stepped top carrying the serpentine handle over a dentil moulded cornice on Corinthian pilasters on plinths over acanthus leaf ball feet, with solid rear door spring-loaded to reveal the original, and setting and winding key opening to reveal the original the matt silvered engine turned dial with regulation arc over the Roman chapter ring and twin calendar subsidiaries for day and date, with good gold and blued steel hands, the two train movement with chain fusee to the going train with fusee and verge escapement and plain brass balance held within a bridge cock, the strike train with spring barrel sounding the hours and the quarters on a pair of graduated bells positioned above the plates. Running and striking, together with the original operating key fitted into lugs to the inside of the back door.

19cms (7ins) high (2)

£7,000 - 10,000

€8,100 - 12,000

US\$9,000 - 13,000

This clock is described and illustrated in Magistretti L. Pippa L. (1998), *I Ritmi del Tempo*, Milano. pp38-40; figg 2/39/40 and Tab 2/10.

Jacques Bellot is recorded in Geneva in the early 19th century.



73

A RARE MID-19TH CENTURY ENGLISH GILT BRASS STRUT TIMEPIECE WITH MANUAL CALENDAR

Thomas Cole, un-numbered, signed for the retailers Hunt & Roskell, London

The rectangular case surmounted by a hinged oval loop engraved with flowers and foliage between twin shaped shoulders, over engraved sides and a rotating strut to the underside, further mounted with a sprung strut to the rear, the highly engraved bezel framing a pierced inner sight ring, the 2.75 inch signed and silvered engraved Roman dial with blued-steel fleur-de-Lys hands set above a manually adjusted monthly calendar with rotating 'day' cylinder, all within a mask of engraved flowers and foliage, the signed, single-train spring-barrel movement with rectangular plates, with frosted gilt platform escapement with jewelled English lever escapement with plain mono-metallic balance. Running, together with a custom-made silk and velvet lined presentation case. 16cm (6ins) high (2)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Literature

This clock is illustrated in Hawkins, J.B. (1975) Thomas Cole & Victorian Clockmaking. Sydney: Macarthur Press Pty; pp.49-49 (item 2). Hawkins suggests that this clock was made by Cole circa 1845, before he began his numbering. He notes that the rear covers of these pre-numbered clocks are particularly fine and intricate - the rear cover on this lot, for instance, carries 23 screws in all.



73

74

A SMALL AND RARE LATE 19TH CENTURY THUYA-WOOD VENEERED LIBRARY TIMEPIECE WITH DEADBEAT ESCAPEMENT

Bearing the signature Brockbank, London

The rectangular case with low arch over finely figured sides and plinth base with gadrooned moulding on brass feet, the 3.25 inch arched one-piece silvered Roman dial with engraved scrolls framing the (later?) painted signature of Brockbank, London, the single gut (now wire) fusee movement with deadbeat escapement. Running.

25cms (10ins) high

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500



74

75

A GOOD MID 19TH CENTURY ENGRAVED BRASS OVAL STRUT TIMEPIECE

Thomas Cole for C.F Hancock, 39 Bruton Street, London, no.1137-153

The cast shaped border with integral suspension loop and feet engraved with foliage on a hatched ground, the backplate signed and numbered for the retailers and with folding Y-shaped strut numbered '37, the silvered Roman dial with minute track framed by foliate scrolls and a repeat-pattern border, with blued-steel hands, the Swiss watch-type movement with cylinder escapement. 12cm (4 1/2) high (1)

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

An almost identical example with preceeding number by Thomas Cole made for London & Ryder was sold in these salerooms, 14 December 2016, lot 133.



75

76 YΦ

A GOOD MID 19TH CENTURY EBONISED TRAVELLING CLOCK

Dent, London, No.17259

The tall rectangular case with ribbon-tied handle over a moulded cornice, bevelled glass panels and a plinth base, the signed 3.5 inch enamel Roman dial, the minute band with triangular and lozenge markers, and Breguet style moon hands within a good foliate engraved gilt brass mask, the twin chain fusee movement with Harrison's maintaining power to the going train with large platform with cut and compensated bimetallic balance and underslung lever escapement, striking the hours on a blued steel circular-section coiled gong mounted on the backplate, with strike/silent lever, with winding and case keys. Running and striking. *27cms (10.5ins) high*

£6,000 - 9,000

€7,000 - 10,000

US\$7,700 - 12,000



76

77

A GOOD MID 19TH CENTURY REPEATING TRAVELLING CLOCK

Dent, London, No.731

The ebonised five-glass case surmounted by a gilt brass handle of octagonal section with foliate uprights, over a stepped concave and ripple-moulded cornice over bevelled glazed panels on a plinth base squat bun feet, the signed 3.5 inch enamel Roman dial with minute track and lozenge quarter marks and blued steel moon hands within a pierced and engraved gilt foliate scroll mask on a blued metal ground, within a gilt sight ring, the signed and numbered twin fusee movement with maintaining power and lever platform escapement with cut and compensated bimetallic balance, striking the hours on a coiled blued-steel gong, repeating via a button mounted in the side glass, the backplate with strike/silent lever and hand-setting knob, accessed on depression of a hidden lever behind the rear left hand foot. Together with a large brass winding and case key. Running and striking well. *25.5cm (10ins) high (2)*

£8,000 - 12,000

€9,300 - 14,000

US\$10,000 - 15,000

Provenance

Sold in these rooms 20 June 2012, Lot 110.

A similar example is illustrated in Roberts, D. (1993) *Carriage and Other Travelling Clocks*. Pennsylvania: Schiffer Publishing, page 304, which shares a similar movement.



77



78

A FINE MID 19TH CENTURY GILT BRASS CHRONOMETER CARRIAGE TIMEPIECE WITH STAPLE BALANCE

Dent, London, number 12107

The case with shaped handle centred by ribbon-tied foliage over a large bevelled glass panel and deep angled cornice, all four sides with heavy bevelled glass panels, the rear cover removable via a hidden screw in the base, and inset with a pair of circular brass shuttered winding- and hand-setting apertures, on a moulded plinth base, the signed white enamel dial with outer minute track enclosing the Roman numerals and fine Breguet-style hands, the subsidiary seconds dial intersecting the number XII, set within a pierced and engraved mask of foliate and floral scrolls, the signed and numbered chain fusee movement with Harrison's maintaining power, the diamond endstone over a freesprung blued steel helical spring terminating in a brass and steel staple balance to an Earnshaw-type spring detent escapement. Running, together with a numbered winding/handsetting key. 20cms (8ins) high.

20cms (8ins) high.

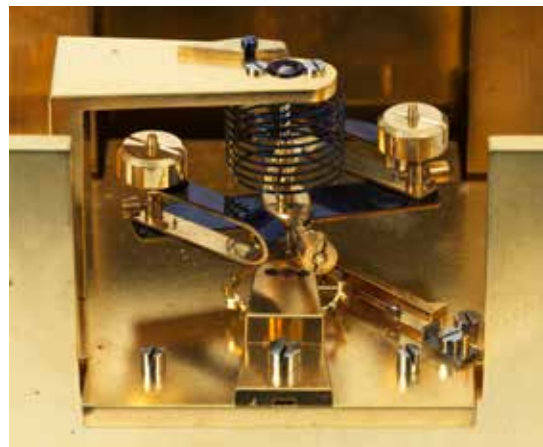
£8,000 - 12,000

€9,300 - 14,000

US\$10,000 - 15,000

Comparative literature

A very similar example, number 693 is illustrated in Allix and Bonnett: 'Carriage Clocks, Their History and Development', Antique Collectors Club 1974, page 255, which also features Dent's patent balance. Another example, number 12354 is illustrated in Derek Roberts 'Carriage and other Travelling Clocks', Schiffer 1993, page 305, which differs only in the detail of the mask.





79

A FINE AND VERY RARE EARLY 19TH CENTURY ONE DAY MARINE CHRONOMETER WITH 'O-U' BALANCE

John Roger Arnold, London, number 314

The case:

the two tier case with hinged sliding section in the lid to allow sight of the dial, the lower section set with a pair of side handles and a fan-shaped brass escutcheon (with key), the interior of the case lined with green felt, with corner ledge for the key (non-tipsy), the single gimbal locked via a screw and bracket, the straight-edged bowl with chamfered weighted rim applied to the underside, with sprung winding shutter, the signed and numbered 3 inch silvered dial with outer minute track of dots and triangles, blued steel hands, signed in the centre Arnold, London and numbered inside the subsidiary seconds dial, protected by a domed glass held in a turned bezel secured via three bayonet lugs, the movement signed on the top plate John R. Arnold, London, Inv et Fecit No. 314, blued steel helical balance spring with diamond endstone and freesprung 'O-U' balance to an Arnold detent escapement, the chain fusee with Harrison's maintaining power. *The case 17cms (6.5ins) wide*

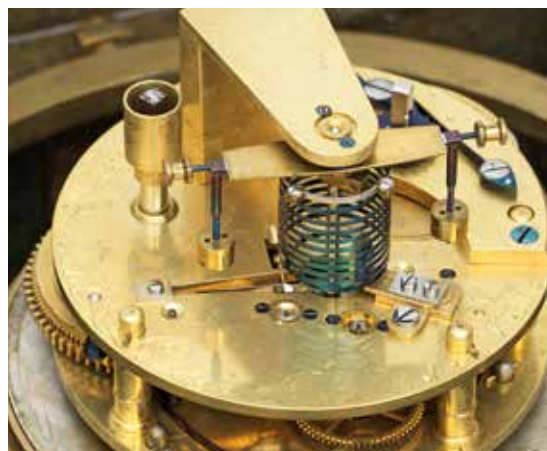
£3,000 - 5,000
 €3,500 - 5,800
 US\$3,900 - 6,400

Provenance

Property from the Mark and Peter Dineley Collections

Comparable literature

Mercer, T. (1972) John Arnold & Son chronometer Makers, 1762-1843. Kent: The Antiquarian Horological Society.



80 Y Φ

A VERY RARE FIRST QUARTER OF THE 19TH CENTURY ONE DAY MARINE CHRONOMETER WITH SPECIAL DUPLEX CHRONOMETER ESCAPEMENT, IN MAHOGANY BOX BY THOMAS CUMMINS SNR, LONDON C.1823

Thomas Cummins Senior, London, No.18-23

A full description of this rare chronometer has been provided by Jonathan Betts, Horology, author of 'Marine Chronometers at Greenwich' and is reproduced verbatim herewith:

The movement

Full plate, four pillar, chain-fusee movement, jewelled to the fourth wheel and engraved on potence plate: "Thos Cummins INV.T, London, No.18-23" with a degree scale engraved under the balance for reading amplitude. The movement has later (probably mid-19th century) machine-spotting over the surface. The fusee has an early version of the 'sliding bar' stop-work, where the end of a spring-loaded bar under the fusee cap is pushed in by the last turn of the fusee chain at the top of the fusee, the other end of the bar then meeting a fixed post on the potence plate of the movement. Over-sprung two-arm bimetal compensation balance with separate bimetal rim segments clamped at ends of the arms, with brass timing and compensation nuts, and terminating in brass spherical compensation weights. Blued steel helical balance spring with terminal curves. Special spring detent escapement with duplex escape wheel, combining the advantages of both Arnold's and Earnshaw's escapements. The locking is on the lower set of teeth, with the detent in tension, moving towards the wheel centre when unlocked, as in Arnold's escapement. However, the impulse is delivered on the tips of the upper escape wheel teeth, with minimal sliding on the impulse pallet, as in Earnshaw's.



The dial

The regulator-type silvered-brass dial has blued steel hands and is signed as per the movement. It has the seconds dial above the centre, marked with batons at five-second intervals for clear reading, and a 24 hour hours dial below the centre, with XII noon at the top, and marked A / M / P in the upper half, for Ante / Meridian / Post, and with a small engraved star in the lower half of the dial representing the night hours of GMT.

The case

The movement is contained in a brass bowl intended to be tightly dust-sealed and has the convex glass in a fixed bezel over the dial (secured with six screws) originally with a baize seal at the junction. The extended winding square projects through the rear of the brass bowl, but this was originally through a form of 'stuffing box' to ensure a good dust seal. Holes in the winding square and key suggest the winding key was originally permanently attached to the square. The brass bound mahogany box contains standard brass gimbaling.

This chronometer, No.18-23, was sent to the Royal Observatory Greenwich in the Spring of 1824 to take part in the Premium Trials that year. It remained on trial until October when it was withdrawn, having too large a mean daily rate. It returned to Greenwich the following year, but was not purchased by the Admiralty (photocopies of the published rates are with the lot).

Thomas Cummins Snr, son of Thomas Cummins, a carpenter of Wey Hill in Hampshire, was apprenticed to Christopher Beck, watchmaker of Bell Alley London on 24 July 1799. He was made free of the Clockmakers Company on 13 October 1806. He took on his son, also Thomas, as apprentice on 6 July 1829 at 3 Holland Street Blackfriars, and another son Charles Cummins on 9 January 1832, who would in the 1840s be established as a watchmaker in 148 Leadenhall Street, London. Clutton & Daniels recognise Thomas Cummins Senior as an exceptionally fine watchmaker, and one who is known to have employed a version of Massey's lever escapement in his watches in the early 1820s. It would appear that the clever form of the spring detent escapement seen in this chronometer was also developed by him - it is probably the invention referred to in the "INV.T" associated with his signature. An identical, but later example of this escapement is found in mid-nineteenth century two-day marine chronometer by Edward Watson of London, though it is uncertain whether there was any connection between him and Cummins. In the early years, Cummins' double numbering system for watches and chronometers seems to be based on the serial number and year, hence this instrument would be the 18th and made in 1823, but this does not remain consistent in his later numbering so there remains some uncertainty.

The case 19cms (7.5ins) wide

£4,000 - 6,000
€4,600 - 7,000
US\$5,200 - 7,700

Provenance

Property from the Mark and Peter Dineley Collections





81 Y Φ

AN EARLY 19TH CENTURY TWO DAY MAHOGANY MARINE CHRONOMETER WITH ENAMEL DIAL

Brockbank's, London, No.662

The case

of three tier construction, the top lid with inlaid brass plaque engraved with a coronet ; the uppermost inset with a brass plaque engraved with a Baron's coronet over a dolphin, and originally with a thermometer mounted on a mahogany piece inside, the lower section set with twin hinged handles and a lock (key present). The interior of the top lid applied with a printed label for Edward I. Dent with the handwritten note 'Clean'd July 1848'

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

The dial

signed white enamel and 3.5 inches in diameter, the minute track with single strokes and large subsidiary seconds dial at VI intersecting the Roman hours, with three gold hands.

The movement

with maintaining power to the chain driven fusee and wheels of six crossings, the freesprung blued steel helical spring to a cut and compensated bimetallic balance, signed 'Brockbank's, London, TWO DAY'S No. 662', in a weighted brass bowl with sprung winding cover and hinged bezel set with a domed glass, locking at VI with a single brass screw, suspended in gimbals.

Not currently running, but with no obvious signs of rust or abuse. In need of a service. *The case 18.5cms (17.25ins) wide.*

Provenance

Property from the Mark and Peter Dineley Collections



82

82^{YΦ}

A THIRD QUARTER OF THE 19TH CENTURY FRENCH 40 HOUR MARINE CHRONOMETER IN A MAHOGANY CASE

Leroy, 88 Rue de Varenne, Paris, No.450. Depot de la Marine.

The three part case with full width hinges, push-release locks and applied ivory maker's plaque to the front panel, the 2 1/2 inch signed silvered Roman dial with minute track enclosing gilt-brass hands, subsidiary seconds dial and power reserve marked from 0-40, the circular plates united by four turned pillars, with maintaining power to the chain fusee, the white metal free-sprung helical spring with diamond endstone and bimetallic cut and compensated balance with circular shaped timing weights, with Earnshaw type detent escapement set in a brass bowl. Together with the original gilt-brass safety key. 6.6cm (2 1/2ins) high (2)

£3,000 - 4,000

€3,500 - 4,600

US\$3,900 - 5,200

For a similar chronometer by LeRoy, see Dr Crott auction number 88, 16 November 2013, Lot 151.



83

83^Y

A RARE AND MOST INTERESTING BRASS-STRUNG ROSEWOOD ONE-DAY MARINE CHRONOMETER WITH CENTRE SECONDS AND RUNNING SECONDS INDICATION

J.R.Losada, 105 Regent Street, London, No. 11264

The three part brass-bound case with vacant shield-shaped cartouche to the top lid over a mid section with applied abalone-shell signature plaque, the lower part with shaped brass escutcheon and folding 'campaign' side handles, the 2 inch signed silvered Roman dial with outer minute track enclosing the subsidiary dial for power reserve (0-30 hours marked in 6s) and an Arabic dial for running seconds with Observatory marks, with good blued steel fleur de lys hands and an additional centre seconds hand, the signed gilt chain fusee movement with Harrison's maintaining power to a duplex escapement, the cut and compensated bimetallic balance with triple over-coiled blued-steel hairspring. The case 11.5cms (4.5ins) wide

£1,500 - 2,500

€1,700 - 2,900

US\$1,900 - 3,200

84

A RARE EARLY 19TH CENTURY EBONISED QUARTER REPEATING CLOCK WITH ALARM IN MAHOGANY TRAVELLING CASE

French, Royal Exchange, London

Surmounted by a recessed campaign style folding handle, sound frets to rear and both sides on knurled feet. The 5 inch silvered Roman dial with strike/not strike at XII, and alarm setting disc to the centre and good pierced moon hands. The twin chain fusee movement mounted with a lever watch movement, with cut and compensated bimetallic balance, signed French, Royal Exchange, London, sounding the hours on a bell, and repeating the quarters on a further two bells. Running and striking, together with a mahogany travelling case (currently locked) with travelling case key. (The case 30cm high). 25cm (9 1/2ins) high (3)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

Provenance

Property from the Mark and Peter Dineley Collections



84



85

85

A 19TH CENTURY BRASS-BOUND MAHOGANY TWO DAY MARINE CHRONOMETER

T. Cotterell & Co. London, eleve de Parkinson & Frodsham, 900-2458

The three part case with vacant brass cartouche to the top, over a glazed centre section and hinged handles, the 3.25 inch signed silvered Roman and Arabic dial with subsidiary dial for power reserve (0-36 hours marked in 6s) and another for running seconds with Observatory marks, with four fine blued steel hands within an angled sight ring, the chain fusee movement protected by a bayonet-fitting dust cover, Harrison's maintaining power, blued steel helical spring terminating in a Z-type bimetallic balance and Earnshaw type spring detent escapement. Running. Together with the safety key. The case 16cms (6.25ins) wide.

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300

86^Y

**A GOOD MID 19TH CENTURY ROSEWOOD TRAVELLING
CLOCK WITH ENAMEL DIAL AND TRIP REPEAT**

Dent, London, no.1434

The case surmounted by a gilt brass octagonal handle with foliate terminals, over a bevelled rectangular glass panel displaying the gilt platform with mono-metallic gilt three-armed balance, over a moulded cornice, glazed sides and moulded plinth base raised on four turned brass feet, the signed 3.25 inch enamel Roman dial with blued steel hands, set in a gilt mask with foliate scroll engraving, the signed and numbered twin train chain fusee movement with maintaining power to the under slung lever escapement, the strike train with rack strike on a bell, strike/silent lever and hand setting to the signed and numbered backplate. Running and striking with winding key and two case keys. *25.5cms (9.25ins) high. (20cms (8ins) high to the top of the case with the handle down)*

£8,000 - 12,000

€9,300 - 14,000

US\$10,000 - 15,000



**A MID 19TH CENTURY GIANT CARRIAGE TIMEPIECE
WITH SUBSIDIARY SECONDS INDICATION**

Clerke of Royal Exchange, London

The substantial case surmounted by a ribbed handle over a large bevelled inspection panel and heavy bevelled glass sides, on a plinth base on squat-bun feet, the signed silvered Roman dial with minute track incorporating lozenge hour marks with subsidiary seconds dial intersecting XII with blued-steel fleur-de-lys hands, the substantial five pillar movement with Harrison's maintaining power to the single chain fusee going train terminating in a large gilt platform with cut and compensated bimetallic balance to a lever escapement, wound through the shuttered rear door. Together with a double ended brass winding key. *28cm (11in) high (2)*

£6,000 - 8,000

€7,000 - 9,300

US\$7,700 - 10,000



88

A FINE AND RARE MID 19TH CENTURY ENGRAVED GILT BRASS QUARTER STRIKING TRAVELLING CLOCK WITH TANDEM BARREL

Unsigned, the presentation case signed Jump.

The case with engraved ribbed handle over top-, side- and back-panels all engraved with baskets of fruit and sprays of flowers within elaborate patterns of foliate scrollwork highlighted against a shaded ground, set to each corner with a reeded column surmounted by ribbed finials, on plinth bases and ribbed feet, the 2.5 inch Roman chapter ring within an engine turned mask with good Breguet style hands, the movement with single spring barrel powering both going and striking trains, the former terminating in a straight-line lever platform escapement with cut and compensated bimetallic balance, the latter with rack strike sounding the quarters and hours on a pair of blued steel circular-section gongs and brass hammers with boxwood inserts. Running and striking, together with a leather covered travelling case and double ended key for hand-setting and winding. *15cms (6ins) to the top of the raised handle*

£6,000 - 9,000

€7,000 - 10,000

US\$7,700 - 12,000



88

89

A MID 19TH CENTURY GOTHICK CASED CARRIAGE CLOCK WITH ENAMEL PANELS

James McCabe, Royal Exchange, London, No: 1749

The elaborately decorated case with a Gothick arched handle over a rippled sun burst cartouche with four orb finials, over gilt brass fretwork highlighting three duck-egg blue enamel panels on square feet, the 1.75 inch engraved brass Roman dial with blued-steel fleur de lis hands set within a tracery mask, the twin fusee signed and numbered movement with lever escapement striking the hours on a blued-steel coiled gong. Running and striking. Together with the original winding key stamped 1749. *14cm (5 1/2ins) high (2)*

£3,000 - 4,000

€3,500 - 4,600

US\$3,900 - 5,200

Illustrated by Fanelli, J., Terwilliger, Ch. (1987) *A Century of Fine Carriage Clocks*. Bronxville: Clock Trade Enterprises, pp 178-179.



89



90^{TP}

AN EXCEPTIONAL DATED MID 19TH CENTURY MAHOGANY REGULATOR

Charles Frodsham, 84, Strand, London. Clock Maker to the Queen. Further signed for the original owner, M. F. BONZANO, 1855

The tall rectangular case displaying fine flame mahogany veneers all over, with shallow concave cornice and throat mouldings over an otherwise straight sided trunk raised on a tall panel base, the trunk set with a long glazed door (locking with two locks) revealing the vibrant flame veneered interior and mercury compensating pendulum reading against an engraved beat scale, the 12 inch signed silvered circular dial with outer Arabic minute track enclosing the subsidiaries for running seconds (with Observatory Marks) and hours each with finely finished blued steel hands, the hour with pierced tip, framed by an angled sight ring, signed across the centre CHARLES FRODSHAM 84 STRAND, LONDON, Clock Maker, to the Queen, and further signed for the original owner below VI M.F.BONZANO, AD 1855, the massive movement protected from dust ingress by a sliding wooden dust cover, the substantial plates secured to the seatboard with three heavy brass L-shaped brackets screwed from below, and united by five heavy turned pillars screwed through the frontplate, with Harrison's maintaining power to a wheel train of six crossings, each arbor with mirror-polished high count pinions (up to sixteen teeth), the 'scape wheel collet triple screwed and mounted on an arbor running in jewelled chatons, the heavy mercury jar pendulum with T-bar suspension from a substantial bracket mounted on the backplate, the crutch has a sliding vernier beat adjustment. 1.87m (6ft 2ins) high.

£12,000 - 18,000

€14,000 - 21,000

US\$15,000 - 23,000

91 TP

A FINE LATE 18TH CENTURY MAHOGANY ARCHITECTURAL DOMESTIC REGULATOR WITH DEADBEAT ESCAPEMENT AND WOODEN ROD PENDULUM.

Vuillamy, London, no. 255

The hood with triangular pediment on stop-fluted canted front angles, the long door with flame veneer and moulded edge flanked by matching canted corners, on a panelled base with double apron, the 12 inch one-piece silvered Roman and Arabic dial with subsidiary seconds and date aperture, signed in the centre Vuillamy, London, Number 255, the weight driven movement with substantial plates united by heavy knopped pillars, the deadbeat escapement with separate steel pallet pads set into the morticed brass pallet frame, the pendulum with lozenge-section gilt wood rod terminating in a heavy brass lenticular bob, with a pair of brass weights. *2.12m (6ft 11.5ins) high*

£15,000 - 20,000

€17,000 - 23,000

US\$19,000 - 26,000

Another regulator by Vuillamy, number 220, with similar detachable pallet pads was sold in these rooms 9th December 2008, lot 125.



A RARE DATED 18TH CENTURY MAHOGANY MUSICAL TABLE CLOCK PLAYING SIX TUNES ON 12 BELLS AND 24 HAMMERS AND WITH ROCKING HARLEQUIN FIGURE

Francis Dorrell, London

The bell topped case with five cone finials and dated central mount signed 'Louise y Yolave Munchausen 1778' with a Coat of Arms, over side handles, term mounts to the canted angles and a plinth base on bold scroll feet, the 9 inch arched brass dial with six-tune selection sector offering a choice of:

God Save the King

Minuet

March in Scipio

An Air

Minuet

Gavot

framing subsidiary dials for strike/not strike and chime/not chime, with the rocking figure of harlequin, painted in colours against a background of other 'Comedia del Arte', silvered Roman and Arabic chapter ring framing the matted centre with rare shaped recessed signature plaques, and good steel hands, the substantial triple gut fusee movement with verge escapement and rack strike for the hour on a single bell mounted to the backplate (bell stand replaced), the music

played every hour on 12 graduated bells and 24 hammers activated by an 8 inch pinned brass cylinder mounted across the top of the shaped shouldered plates, unusually driven by a cluster of three gears driven by the second wheel of the third main driving train, secured to the case with four L-shaped brackets, the backplate engraved with a Gothick bridge within open foliate scrollwork. Running, striking and playing music. Together with a (later) crank winding key, two case keys and pendulum. *68cm (26 1/2ins)high (3)*

£8,000 - 12,000

€9,300 - 14,000

US\$10,000 - 15,000

March In Scipio is from George Frideric Handel's opera Scipione composed in 1719 and first produced in 1726. It soon become a popular march tune, and is still the Regimental Slow March of the British Grenadier Guards.



**A RARE EARLY 18TH CENTURY EBONY DOUBLE BASKET TOP,
QUARTER REPEATING TABLE CLOCK WITH ALARM**

Joseph Windmills, London

The elaborate pierced repoussé double basket depicting cherubs and masks within foliate scrollwork, surmounted by a fancy figural handle and four finials, flanked by four further finials on a moulded cornice, over pierced further repoussé mounts on a moulded base and bun feet, the 7.5 inch arched brass dial with strike/not strike lever and signature above the crown-and-sceptre spandrels and silvered Roman chapter ring with half-quarter marks and meeting arrow head half-hour marks enclosing the finely matted centre with mock pendulum aperture, chamfered date aperture and alarm-setting disc, and original pierced steel hands, the twin gut fusee movement with verge escapement, rack striking the hours on a bell and repeating the quarters on a further 5 bells with 5 hammers, the backplate with engraved foliate scrollwork and central signature within a feathered oval cartouche, with outside clicks and short brass pendulum, the alarm train wound via a cord to the side and mounted between a separate pair of plates screwed to the strike side. The movement secured in the case via a pair of shaped steel brackets to the base and a pair of turnbuckles behind the dial. Together with a case key and a pierced brass winding key. Running and striking. 57cm (22ins)high (3)

£8,000 - 12,000

€9,300 - 14,000

US\$10,000 - 15,000

A similar double basket top is illustrated in Neale, J.A. Joseph and Thomas Windmills, Clock and Watchmakers, AHS 1999, p.163. figs.5.52-53.





94 TP

A GOOD 19TH CENTURY MAHOGANY LONGCASE REGULATOR

Pennington, London

The stepped chamfered top over a rippled cornice on canted front angles, the trunk with a long glazed door to display the pendulum against the flame-veneered interior, on a panel base with applied shaped moulded panel, the 12 inch circular painted dial with outer minute band and subsidiaries for running seconds (with Observatory marks) and Roman hours framed by a silvered sight ring, the movement with Harrison's maintaining power and deadbeat escapement, each wheel of six crossings, the wood rod pendulum impulsed by a roller eccentrically pivotted on the crutch acting against a small brass insert on the side of the rod, terminating with a heavy lenticular bob. *201cms (6ft 7ins) high.*

£7,000 - 10,000

€8,100 - 12,000

US\$9,000 - 13,000

95 TP

**A VERY RARE LATE 18TH CENTURY MONTH GOING
MAHOGANY LONGCASE REGULATOR**

Pendleton, London

The shallow arched hood with concave mouldings and shaped door flanked by canted reeded angles over a trunk door of similar outline and flame veneer, to a base with applied 'razor blade' panel and double stepped plinth, the trunk door opening to reveal a glass panel sitting in a pair of mahogany runners, the one-piece silvered 11 inch dial signed in the shallow arch over a minute track with Arabic numerals enclosing twin subsidiaries for running seconds and Roman hours, secured to the frontplate of the movement via four turned tapering pillars, each secured by three screws around a central locating spigot, the weight driven movement with substantial rectangular plates united by six finned 'cannon barrel' pillars, the delicate train of wheels of six crossings throughout terminating in a deadbeat 'scapewheel, the steel pallets with rounded edges and jewelled inserts, the pendulum suspended from a brass A-frame screwed to the rear clock at the top and the 1.25 inch solid mahogany seatboard at the base, the heavy gridiron pendulum comprised of five steel and four brass interconnected rods terminating in a double brass-faced bob with engraved regulation nut. 192m (75 1/2ins) high

£10,000 - 15,000

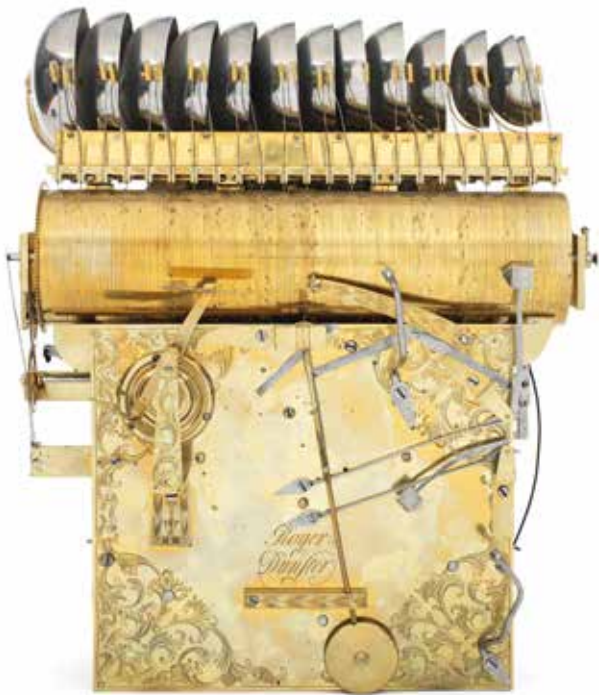
€12,000 - 17,000

US\$13,000 - 19,000

Provenance

Sold in these rooms, 9 December 2008 lot 123





96

A FINE AND RARE EARLY 18TH CENTURY EBONY DUTCH-STRIKING MUSICAL TABLE CLOCK WITH 12 TUNES ON 13 BELLS AND 23 HAMMERS

Roger Dunster London

The lacquered brass mounted case surmounted by five cone finials over substantial banded elements and side handles, the twin side apertures set with elaborate sound frets, on a stepped plinth base on cushion feet, the 8 inch arched brass dial with 12 tune selection sector enclosing the rolling moonphase disc over a silvered Roman and Arabic chapter ring with lozenge half hour markers, each corner of the dial set with a subsidiary dial offering 'strike/not strike', 'chime/not chime', rise and fall regulation, and days of the week, all with floral engraved centres, signed on a recessed silvered plaque in the finely matted centre with additional date aperture and good blued steel hands, the very substantial triple gut fusee movement with shaped plates verge escapement, striking in the Dutch system, playing music every hour followed by the hour on a large bell, and on every half hour followed by the upcoming hour on a smaller bell, the tunes replayed on a run of 13 graduated bells and 23 hammers activated by a 10-inch long pinned brass barrel running across the top of the large backplate engraved with scrolls to each corner framing the signature 'Roger Dunster' above the pendulum lock. Running, striking and playing music. Together with a later winding key. 60cms (24ins) high

£25,000 - 35,000
 €29,000 - 41,000
 US\$32,000 - 45,000

Roger Dunster worked in Amsterdam until the early 18th century. He was certainly in London when he married in 1714, where he worked for the next 11 years before he died in 1725. In his will he was noted as Roguer of Amsterdam.

The tunes are the following:

- A March in Dioclesian, from the opera Dioclesian by Henry Purcell written in 1690
- Bath Minuet, first transcribed before 1750
- A Rigadoon
- Sig.r Senissino's Minuet
- A March In Scipio
- A Minuet
- A Minuet
- Bury Fair, a country dance transcribed in 1740
- On a Bank of Flowers, an Irish lament
- First of August, an English country dance, transcribed in 1740
- Prince Eugene's March, first transcribed in 1710
- King and the Miller, first transcribed in 1726.

Provenance

Sold in these rooms 15th December 2009, lot 108.
 Anthony Woodburn Fine Antique Clocks March 2011.



**A VERY FINE MID 18TH CENTURY ORMOLU-MOUNTED
MUSICAL RED-TORTOISESHELL VENEERED TABLE CLOCK**

Thomas Gardner, London

The case veneered in particularly lively coloured shell, with brass bandings to the caddy top and applied with brass scroll mounts over outswept corners with foliate and floral scroll pilasters, the silk-backed side panels with elaborately pierced sound frets, on a plinth base raised on eight foliate scroll feet, the 5.75 inch arched dial offering a choice of six tunes over the shaped signature plaque and twin painted coastal scenes, the silvered Roman and Arabic chapter ring framed by scroll spandrels and with painted centre depicting crenelated buildings and apertures for date and mock pendulum, the triple gut fusee movement with verge escapement and rack strike for the hours on a single bell, the tunes played on a run of ten bells and 20 hammers via a six-inch pinned brass barrel running across the top of the signed and engraved backplate secured in the case via three engraved brass shaped brackets. Running, striking and playing.

47.5cms (18 1/2ins) high (3)

£30,000 - 50,000

€35,000 - 58,000

US\$39,000 - 64,000

Thomas Gardner was apprenticed in 1720 to Stephen Tracey for 7 years at a cost of £10 and is listed as working from 1740 until his death in 1770.

The tunes listed are:

'Fanny Blooming Fair', a ballad transcribed around 1750.

'Fair & Soft & Gay & Young'.

'Can Love Be Controuled'. From The Beggars Opera (1729), original lament Grim King of the Ghosts.

'At the Brow of a Hill', a lament first transcribed in 1745.

'Collin & Phebe'.

'A New Song'.

Provenance

Anthony Woodburn Fine Antique Clocks 2007.



98^Y

**A LATE 18TH / EARLY 19TH CENTURY ORMOLU-MOUNTED
RED TORTOISESHELL TABLE CLOCK**

John Grant, Fleet Street, London, No. 133

Surmounted by an oval cupola set with shaped ormolu panels between foliate scrolls over outswept shaped pilasters topped by urn finials on a stepped base on elaborate leaf feet, the arched brass 5.5 inch dial set with enamel subsidiary dials for alarm and rise-and-fall regulation flanking a strike/not strike lever, over the signed Roman and Arabic dial with gilt hands and applied scroll spandrels, the twin gut (now wire) fusee movement with deadbeat escapement, rack striking on a bell, the alarm train wound independently from the side and striking the main bell with a smaller hammer. Running and striking, repeat and alarm functioning. Together with a case key and an associated winding key. 55cms (21 1/2ins) high (3)

£30,000 - 50,000

€35,000 - 58,000

US\$39,000 - 64,000

John Grant of Fleet Street was active from 1781 and died in 1810.

A similar style tortoiseshell case with an oval top can be found in the British Royal Collection. And is illustrated in *Royal Clocks*, by Cedric Jagger, 1983, p.94.

Provenance

Partridge Fine Arts



**A FINE AND RARE EARLY 19TH CENTURY BRONZE
TELLURION CLOCK, WITH ANNUAL CALENDAR, 24 HOUR
DIAL AND EQUATION OF TIME**

Quentin Moinet, 1830

Surmounted by a fully geared tellurion centred by a gilt brass sun orbited by the earth and the moon orbiting the earth, their respective positions dictated by 19 geared wheels mounted within a brass frame set on a nine inch circular silvered dial plate engraved with an annual calendar with zodiac names and signs, inset with a gilt brass recessed compass, the periphery of the dial mounted with blued steel cardinal points (N, S, E and W) raised on upright slotted brackets at the equinoxes and Solstices, the whole raised on three curved brackets and the top of the clock dial, the former set with three patinated bronze Classical male masks, the latter with a 1.75 inch enamel Arabic dial with outer touch pieces and an anthemion-cast bezel, the clock movement with pin-wheel escapement to a silk suspended pendulum, the spring barrel also powering the planetarium above via bevelled gearing, the equation of time hand connected to a horizontal kidney shaped cam on the main dial above via a fusee chain on a sprung arbor.

The whole apparatus held aloft on the shoulders of a bronze figure of Hercules, head bent, his club by his side, on a green-patinated plinth base with engraved inscription to all four sides, as outlined below (signed twice by the engraver E.RIEUL)

Front panel: Fecit QUENTIN MOINET 1830/ Moderator N. Deliee 1846
Right hand side: Decede a l'Hopital du Havre / le 29th Novbre. 1831 / Il a fait et laisse trois Pendules Astonomique / DE DIVERSE MODELES / qui ont etede Vendues et Achetees par des Amateurs / APRES SON DECES

Rear panel: Fecti Quentin MOINET 1830 / Moderateur N. Deliee 1846
Left hand side: Prosper Marie Quentin Moinet / ancien Controleur au Bureau de la Garantie / Du Havre / Ne a Beaumont sur Oise / le 22 MAI 1782

(noting that Moinet died at the Havre Hospital in 1831 and left us three different astronomical clocks)

The base with cast anthemion border, now raised on a circular base to take the tall 19th century glass dome.
Height of dome 50cms (19.5ins) high.

£30,000 - 50,000

€35,000 - 58,000

US\$39,000 - 64,000



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.



100 TP

A FINE AND VERY RARE, SIGNED AND DATED LATE 17TH CENTURY ITALIAN EBONY NIGHT CLOCK WITH INLAID HARDSTONE PANELS, AND PATENT SILENT ESCAPEMENT

Petrus Thomas Campani, Rome 1682

The case

Of larger than usual size, the impressive architectural case based on the design of a contemporary alterpiece, surmounted by the gilt bronze figure of Minerva and four cherubs flanking a polychrome painted copper panel of the night sky with an elliptical band showing the twelve signs of the zodiac, (the rear of the copper panel with remnants of a signature), the main body of the clock flanked by ormolu-mounted volute scrolls and a pair of female term figures on tapering lapis-veneered waists, the inverted breakfront base containing a secret drawer on a multi-stepped base. The case mounted with 26 panels of various hardstones including lapis lazuli, quartz, amethyst, agate and Sicilian jasper. The centre section of the case dominated by a gilt brass foliate scroll border framing the painted copper panel in the manner of Carlo Maratta depicting the Four Seasons; 'Winter' as an old man warming his hands on a brazier, a sprightly female 'Spring' issuing fresh flowers, a resting 'Summer' with ears of corn in her lap and a standing male figure with bunches of ripe grapes representing Autumn, all four of them under the eye of Father Time flying by, a cherub sitting below holding a banner declaring 'Volat irreparabile tempus' ('Time flies and is irreplaceable'). The hinged rear door opening to reveal the original tin bracket and lamp mounted directly beneath a tapering chimney flue.

The dial

the painted copper panel set to the sky with a cut-out semicircular arc revealing the time on a moving pierced brass Roman numeral plaque traversing the heavens, the plaque apparently held aloft and ushered by a painted cherub, the divisions of the hour marked along the edge to the nearest half-quarter of an hour (ie to the nearest 7.5 minutes). As each numeral slowly disappears at the end of the hour, so its successor is revealed at the opposite end of the arc.

The movement

the spring driven movement secured to the back of the dial by a horizontal brass bridge mounted on a pair of blocks, the standing barrel signed and dated 'Petrus Thomas Campanus Inventor Rome, 1682' and fixed by a pair of screwed lugs, and driving the three train wheels mounted on tiered cocks, terminating in a 3-inch long lead governor with an eccentric drive to a bell crank via a connecting rod, now terminating in a short bob pendulum mounted with an adjustable friction-fitted disc for fine adjustment.

With case key.

To the tip of the spear 141.5cms (4ft 8ins) high.

£150,000 - 200,000

€170,000 - 230,000

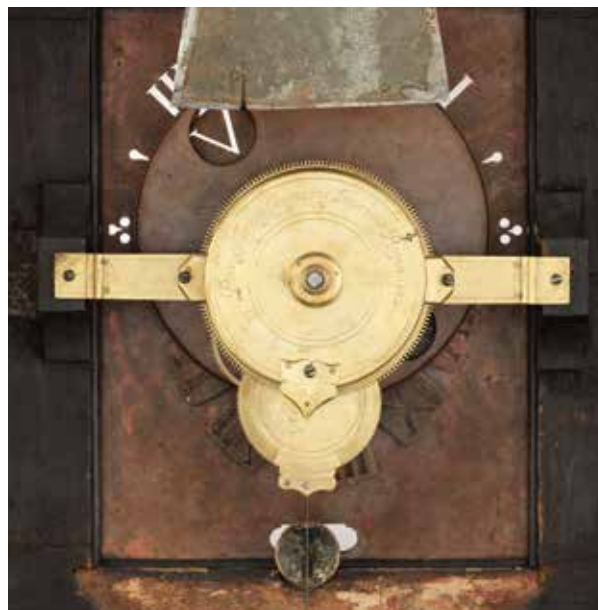
US\$190,000 - 260,000

The origin of the Campani brothers is obscure, the dates of their births in the small Umbrian village of Castel San Felice is unknown. Tommaso Campani had been apprenticed near the city of Terni and the youngest brother Giuseppe became his apprentice. Matteo, the oldest was a priest, but became involved in clockmaking in some way.

In mid-17th century Italy there were two prominent centres of scientific and artistic progress, Florence with the Medici court and the Papal Court of Rome, where there were also foreign embassies, long established noble families and the renowned university of La Sapienza and Jesuit college.

The Campani brothers gravitated to Rome where Matteo was already a priest in the city. Tommaso became established as a fine and innovative craftsman, the maker of intricate mechanics for complex automata. He soon attracted the attention of influential patrons, the first being the young cardinal Fabio Chigi (1599-1667). One of the first commissions produced by Campani was a gift of an extravagant clock for Queen Cristina of Sweden with a complicated mechanism and automaton. At around the same time Campani was appointed watchmaker to the Papal court. In April 1655 Chigi was ordained as Pope Alessandro VII.

The Pope, possibly a light sleeper, had been kept awake by the noise of a conventional escapement, quite apart from the irritation of an exposed lamp in his sleeping chamber. Apparently the Campani brothers had already spoken with Cardinal Farnese and were working on a silent clock, but now there was the added request for some ingenious method of showing the time in the dark without an external lamp.







© The British Museum. Pietro Tommaso Campani, 1683.
The Ilbert Collection



The two problems now had to be solved together, and Tommaso and his brothers developed ingenious solutions; i) an entirely new, silent escapement achieved by having the last wheel in the going train in constant rotation rather than having the stop-start action of a traditional clock with balance wheel or foliot. ii) Rejecting the traditional dial mounted with a pair of hands, the brothers chose instead to show the time on a slowly moving disc arcing 180 degrees over the course of an hour (much like the apparent movement of the sun over the course of a day). Each disc is pierced and back-lit with a naked flame within the body of the clock so that the shining hour can be traced on its journey.

There has been some confusion over which of the brothers was the main instigator of the design, but at one time or another, Matteo claimed priority over at least some aspects. The resultant clock was completed in March 1656 and was deemed a huge success by His Holiness, so much so that he granted Tommaso and Giuseppe a Papal privilege (patent) to make these new night clocks. Other commissions from noble families, dignitaries and ambassadors followed.

Contemporary clockmakers complained over the grant of the Privilege, so a committee was appointed, including father Francesco Eschinardi (born 1623, professor of mathematics) and Althanasius Kircher (1602-80 another mathematician), both noted for innovative horological ideas. Judgment was eventually cast in favour of the brothers and published in 1658. It is interesting to note that further privileges were granted to Giuseppe alone in 1659 by the Pope and in 1660 by the Grand Duke of Tuscany. Perhaps in justification of these privileges Giuseppe published a book in 1660 "Discorso di Giuseppe Campaini intorno ai suoi muti orology"

Of course, these monumental night clocks could not be made by one team of clockmakers alone in a single workshop; the Campanis collaborated with some of the finest lapidaryists, sculptors, painters,

jewellers, metalworkers, and cabinetmakers of the day including for instance the artist Carlo Maratta, and the German cabinet maker Giacomo Hermann. Other cabinet makers working in Rome included the Swiss Giovanni Sigrist and the German Giovanni Falker. Unfortunately, these co-creators very rarely signed their work.

Similar clocks can be found in European collections, and perhaps the closest is that from the Ilbert Collection in the British Museum, London (illustrated). Signed and dated just a year after the current lot, it is likely that they were both in the workshop at the same time, worked on by the same artists. The current example shows perhaps a higher level of finish— there are more inset panels and the side columns, cast with figures and mounted as they are in lapis lazuli, are far more extravagant.

Another important night clock signed by Campani and dated 1663 resides in the Kunsthistorisches Museum in Vienna. This piece takes the form of a cabinet with a night clock mounted within it and has been attributed to Giacomo Herman.

Together with a later ebonised stand
Clock height 140cm; width 67cm; depth 27cm
Ebonised stand height 100cm; width 80cm; depth 33cm



The original oil lamp mounted on the back door.

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 pivoted 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 1/2ins) high

£10,000 - 15,000

€12,000 - 17,000

US\$13,000 - 19,000

Provenance

Professor Hans Bertele von Grenadenberg (1903 - 1984)

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.





102 TP

A GOOD EARLY 18TH CENTURY NUMBERED 8-DAY BURR WALNUT LONGCASE CLOCK

George Graham, London No.588, c.1717

The flat-topped hood with blind fret carved frieze set on three-quarter and quarter columns mounted with brass Doric capitals and bases, the long door punch numbered twice to the front edge, veneered with lively figuring and framed by an elaborate moulded edge, over a feather-banded rectangular base, the sides further inlaid with feather banded panels. The 11 inch square brass dial with double screwed Indian mask spandrels interspersed by foliate engraving, the right hand edge set with the maintaining power lever, the silvered Roman and Arabic chapter ring with floating lozenge half hour markers, finely matted centre with subsidiary seconds dial, chamfered date aperture (with pin adjustment) and an applied nameplate, 'Geo: Graham, London', with original blued steel hands (the hour hand on a hexagonal boss) secured by four latched dial feet to the substantial weight driven, eight-day movement, the plates united by five heavy knopped pillars riveted to the back and latched to the frontplate, the going train with bolt and shutter maintaining power and anchor escapement with a long steel crutch to a pendulum with circular-section steel rod terminating in a brass bob with engraved rating nut. The striking train with pivoted steel rack striking on a bell, supported on an oak seatboard, set with a brass L-shaped bracket to the backplate keying into a reciprocal T-shaped bracket on the backboard. 2.02m (6ft 7.5ins) high.

£30,000 - 40,000

€35,000 - 46,000

US\$39,000 - 52,000

Provenance

A Private UK collection, purchased from Asprey 1972. Three letters from Asprey accompany the lot, all signed by Jack Pearce.



**A LATE 16TH CENTURY SOUTH GERMAN GILT BRASS
STRIKING SQUARE HORIZONTAL TABLE CLOCK**

South German

The cast gilt brass case with four high relief panels depicting four scenes from the Garden of Eden, repeated on two panels - the first panel shows God creating Eve from the reclining Adam's rib; he then commands them not to touch the forbidden fruit; the second panel depicts the moment Eve accepts the apple from the serpent and the final scene shows them being driven out of the Garden by a sword-brandishing Angel (one pair of panels pierced to allow the sound of the bell to emanate), within moulded borders and raised on four lion's paw feet, the 4.5 inch square horizontal dial framed by engraved winged cherubs heads to the corners, with 24 touch-pins around the Roman dial marked with twice I-XII with floating star half hour markers framing a wheatear border, and an Arabic 1-24 dial with simple cross half hour markers, centred by a sunburst engraved disc carrying the alarm hand, with a (later) blued-steel hour hand, the iron movement united by four double-baluster pillars screwed through both plates, the going train with slim iron gut fusee to a verge escapement to a plain, unsprung steel balance regulated by a hog's bristle mounted on a pivotted arm with dotted amplitude scale, the strike train also with slim fusee and engraved brass countwheel mounted on the backplate activating the strike on the bell mounted between the plates and sitting over a pierced geometric pattern.

8cms (3ins) high (1)

£10,000 - 15,000

€12,000 - 17,000

US\$13,000 - 19,000

The four relief panels illustrate the creation of Eve from Adam's rib, God introducing Adam and Eve to the Garden of Eden, Eve being given the apple by the serpent with Adam standing beside the tree and Adam and Eve being expelled from Eden; each repeated on opposed sides.

The majority of cases in this school are of circular section, but a similar square example by Johann Reinhold the Elder can be found in the Metropolitan Museum of Art in New York, Accession number 29.52.4, gift of Mrs Simon Guggenheim in 1929. Three others are illustrated in Maurice, K. (1976) *Die deutsche Raderuhr Band 2*. Munchen: C.H. Beck, figures 527, 531 and 532, all dated to the third quarter of the 16th century.



An Important Private Collection of Exceptional Breguet Carriage Clocks

The following eight lots represent the finest collection of Breguet carriage clocks anywhere in the world. The collection has been formed with the keenest eye for rarity, condition and quality. It encompasses almost every complication that Breguet devised for his travelling clocks, including his perpetual calendar mechanism (whereby the clock automatically recognises that February has an additional day every four years), phases and ages of the moon (crucial when travelling by land or sea at night-time), alarm, grande sonnerie striking (sounding both the hours and the quarters every fifteen minutes), petite sonnerie striking, (sounding the quarters every fifteen minutes), quarter and half-quarter repeating (giving the time on demand to the nearest seven and a half minutes), and even equation of time to automatically give the difference between solar time and mean time on any day of the year.

The earliest clock in the collection is clock number 179, (lot 106), sold to the King of Naples in 1804, indeed, it is only the second carriage clock ever made by the firm. The first, number 178, described as a *Pendule Portative tres petite a Almanach*, was sold to Emperor Napoleon Bonaparte in 1798, just three and a half weeks before he embarked on his Egyptian Campaign. What is inescapable is that these clocks - like all those that followed - became an integral part of the owner's life, guiding them through their daily routines and giving crucial information. This is as true today as it was then.

Breguet carriage clocks can be categorised into two case types, although it is crucial to emphasise that within these categories, no two clocks are identical. Current research has uncovered less than 40 published clocks of either type made in the first hundred years.

The first form is rectangular, made in gilded brass and surmounted by a hinged handle. Decoration is inspired by the Empire style of the time, using Classical motifs as cast or applied details. Such is the attention to detail that even the lions head pommels and the tassels on the handle are all different combinations. More obvious differences are seen in the design of the cornice, pillars and base.

The second type - considered by some to be of even higher quality (See George Daniels, (1975) *The Art of Breguet*. London, page 79.) are made in silver in the form of a humpback case. Originally popular between about 1810 and 1830, this form is unlike any other made by anyone else, and in many ways was way ahead of its time. The form was revived later in the century by the Breguet firm (see lots 108 and 110) and then again in the early 20th century by Jump (see lot 112).

Six of the clocks have travelling cases and all have certificates issued by the firm of Breguet confirming their original sale.



The Essence of Genius, Abraham Louis Breguet Horologer Nonpareil

An Appreciation by Andrew King

During the 18th century in France there had been little improvement in the development of watches and portable time keepers, apart from an attempt to solve the problem of marine navigation.

Breguet was born in Switzerland in 1747, by 1762 he was sent to Versailles to be apprenticed to the watch trade under the influence of his step father, Joseph Tattet (active 1760's Paris), a reputed watchmaker, and, within a few years the family followed emigrating to Paris.

It has been suggested that Breguet worked for the celebrated chronometer maker Ferdinand Berthoud (1727-1807), but apart from no evidence to support this, Breguet would have known him, but probably found little inspiration from Berthoud's horological philosophy, but far more likely to have learned an important lesson in how not to proceed.

Breguet was in business by 1775, with his reputation rapidly becoming established by 1780. During the intervening years he had certainly visited London, where Louis Recordon (active 1778-1824) acted as his agent, at the same time, he met John Arnold (1736-99), which resulted in a life-long friendship based on a deep respect for each other's work. It is from Arnold that Breguet learned the art of jewelling, little of this known in France. Arnold supplied Breguet with jewels and Breguet even employed an English jewel maker.

Breguet rapidly established his reputation by developing an entirely new world of watch and clock making. Breguet never ceased to experiment, every watch, every clock that emerged from the workshop was unique. His method was to follow the path of correct mechanical principals, to produce a better product for his wealthy clientele.

Breguet referred to his carriage clocks variously as "pendula portative, pendula de carosse or pendula de voyage" an entirely new type of travelling clock, a precedent of a new genre of clockmaking. It is Breguet's genius of perception that is revealed in everything made in his name.

An application of proportion to function. Every part of every watch and clock was made by hand, with Breguet's insistence that the layout, shape and proportion reflect his style of manufacturing. It is in this sense of the determination of the best proportions where he displayed his particular skill and insight into every aspect of any mechanism. From the escapement to the cocks, bridges, spring studs, collets, screws and jewels, nothing was left to chance, the finest detail considered in contribution to overall design so that every creation could be seen as a unique piece, a work of supreme art.

Many of the surviving drawings from the atelier are brief sketches to convey an idea, many of these sketches leave the impression that Breguet's hand had difficulty in keeping up with the ideas flowing from his mind. It is possible to see exactly these same thought patterns with Leonardo da Vinci (1452-1519).

Whilst the most brilliant artist and draughtsman there are reams of quick sketches conveying ideas in exactly the same way, but enough for a skilled craftsman on the bench, using his skills as a mechanic, to interpret the concept. This rare concept of illumination of genius is evident once again with Wolfgang Amadeus Mozart (1756-91) who's mind never ceased in the creation of his sublime art. We see in Breguet the same image working within the confines of mechanics. He never ceased to push the boundaries of the possible, and, even the improbable, inventing mechanical phenomena working to perfection rarely seen before.

From his first essay to produce his self winding watch mechanism, the perpetuelle, and his lever escapement, both invented long before, but with Breguet perfected far in advance of anything else, to his fiendishly brilliant sympaphetique clock/watch ensemble, which demanded the skills of his finest workmen.

Breguet's workmen were free to work within the rules, everyone a complete watchmaker capable of making all the individual parts so that for any individual piece a craftsman could be working on any part of it. To make one piece could take nine months and with a total output of around 4,000 watches and clocks recorded in his books between 1794 to 1823, this amounts to three complete pieces every working week.

Some pieces started during this period and completed years later. Much of this work would be carried out in the worker's own workshops. The demanding standards of craftsmanship continued long after Breguet's death. These workshops were the mainstay of the trade in France and Switzerland, and indeed in England. But at the Quai d'Horologe it was Breguet the architect, his intellect and aesthetic talent that ruled all the work. It is this that gives Abraham Louis Breguet the epithet of Horologer Nonpareil.



BREGUET ET FILS



THE AGAR ELIS BREGUET

104

A FINE EARLY 19TH CENTURY FRENCH ORMOLU QUARTER REPEATING CARRIAGE CLOCK TIMEPIECE WITH RUNNING SECONDS AND ALARM, IN THE ORIGINAL PRESENTATION CASE WITH DOUBLE ENDED WINDING/SETTING KEY. SOLD TO THE HONOURABLE MR AGAR ELIS ON THE 29 AUGUST 1825 FOR 2,400 FRANCS. WITH CERTIFICATE.

Breguet et Fils, Number 4222

The case

Of architectural form, surmounted by a folding cast anthemion handle over a bevelled oval glass panel and an upright cresting to all four sides, the top further set with a button to activate the quarter repeat on demand, and a pull cord to wind the alarm train, the cornice and corner uprights all cast with berried laurel leaves, to an inverted breakfront base engraved to the centre section 'N.4222', raised on bun feet (the rear left hand numbered again 4222).

The dial

Protected by a bevelled glass door, the Roman chapter ring with outer dotted minute markers and inner dotted quarter hours, inset with a subsidiary dial for running seconds at XII, with fine blued steel Breguet moon hands, the alarm hand of tapered form and reading against the inner quarter hour track, set from a steel square to the side of the III numeral, framed by a finely engine turned gilt mask with matching centre.

The movement

Of eight day duration, the single spring barrel movement wound through the front of the dial and with high count pinions throughout, terminating in a large gilt platform mounted between the plates with an aperture to frame the 'scape wheel and in-line lever escapement, the compensated bimetallic balance with gold timing screws, Breguet's overcoiled blued steel spring and parachute suspension. Repeating the hours and the quarters on demand via a single steel-headed hammer on a highly polished bell mounted to the backplate. The alarm train set from a steel square at the III position, and wound independently by pulling a cord, sounding on the same bell but with a larger hammer.

The presentation case

Of red leather with Greek key pattern gilt tooling to six panels, the sides hinged half way along their length in order to allow for the two sides to fold back on themselves to allow for easy removal of the clock, the top section with original gilt brass latches (one larger than the other) and hinged shaped cover to protect the repeat button, the interior of the case lined in green velvet and with bespoke recess in the base to secure the original double ended winding and hand-setting key.

16.5cms (6.5ins) high. (2)

£80,000 - 120,000

€93,000 - 140,000

US\$100,000 - 150,000

Sold to the Honourable Mr Agar Elis on the 29 August 1825 for 2,400 Francs.

George Agar-Ellis, 1st Baron Dover (1797-1833) was a politician and man of letters. In 1824 he was the leading promoter of the grant for the purchase of John Julius Angerstein's collection of pictures, which formed the foundation of the National Gallery. He was also a trustee of the British Museum.

Provenance

Christie's London, November 1997.

Christie's London, July 2004.



“ Always enormously expensive and complicated, often made only to special order, the Breguet clocks evince an innate superiority in conception, design and execution which is difficult to convey in words. Breguet was without question the most versatile horologist in history. It is not surprising that his pendules de voyage were both the first and the best ever made in France.”

- Charles Allix, Carriage Clocks, their History and Development

THE GERUGROSS BREGUET

105

A VERY FINE, SMALL AND RARE EARLY 19TH CENTURY FRENCH ASTRONOMIC, QUARTER-REPEATING ORMOLU CARRIAGE CLOCK TIMEPIECE WITH MOONPHASE AND FOUR CALENDAR INDICATIONS, IN ORIGINAL BOX WITH ORIGINAL HAND-SETTING AND WINDING KEY. ORIGINALLY SOLD TO MONSIEUR GERUGROSS ON 30TH SEPTEMBER 1816 FOR 4000 FRANCS. WITH CERTIFICATE.

Breguet et fils, Number 2898

The case

of inverted breakfront architectural form surmounted by a folding handle with central 'bar-and-tassel' pivotted between a pair of lions head pommels, on a shaped top with engine turned surface and four ball finials, the oval glazed cover with repeat button running through the glass over a cast cornice raised on reeded pilasters with Doric capitals and bases, on a plinth with cast anthemion and flowerhead decoration, raised on knurled bun feet, (the front right hand foot punch numbered 2898).

The dial

protected by a bevelled glazed door with cast frame, the silvered time dial with dotted outer minute track enclosing large Roman hours and smaller inner Arabic hours for the alarm setting, framing the engine turned centre with a cut-out upper half revealing the engraved gold moon travelling across a starry night sky, with blued steel Breguet hands and a gold hand for the alarm, set within an engine turned gilt mask with rose gold escutcheons for the winding and alarm setting (the former with a year calendar aperture) over three chamfered apertures for day, date and month above the gold signature plaques 'Breguet et Fils', 'No 2898'.

The movement

Of eight day duration, the large spring barrel secured by a bridge on the backplate, the cut and compensated bimetallic balance mounted vertically on a single-footed cock, with three arms and keystone-shaped weights with white metal and gold timing screws, the blued steel hairspring with Breguet's overcoil and parachute suspension, the lever with twin impulse pins and gold terminal safety action running within the balance staff, the banking fork on the tail of the pallets embracing the jewelled 'scape wheel arbor, the jewelled pallets spanning three teeth of the steel 'scape wheel. Repeating the quarters on the bell via a brass-headed hammer on depression of the repeat button above. The alarm striking on the same bell with a larger hammer.

The presentation case

Of possibly unique form, covered in red leather with gilt Greek-key tooling to the dial surround and interior of the lid, with shield-shaped latches mounted to the sides, with square section U-shaped hinged handle over a solid top lid with bespoke internal recess to accommodate the double-ended hand-setting and winding key, framed by elaborate gilt tooling. *14.5cms (5.5ins) high*

£200,000 - 300,000
€230,000 - 350,000
US\$260,000 - 390,000

Sold to M. Gerugross on 30 September 1816 for 4,000 Francs.

A variant of this early lever escapement is illustrated in Daniels figures 386 a-e.



**THE SECOND CARRIAGE CLOCK EVER MADE.
THE FRANCOIS DE BOURBON, KING OF NAPLES BREGUET**

106

AN EXCEPTIONALLY FINE AND RARE ORMOLU, QUARTER REPEATING ASTRONOMICAL CARRIAGE CLOCK TIMEPIECE WITH FULL ANNUAL CALENDAR, MOONPHASE AND ALARM. WITH CERTIFICATE NUMBER 2889.

Breguet et Fils, No. 179

The case

the inverted breakfront case surmounted by a bar-and-tassel handle pivoted in a pair of lion's head pommels, the top panel with engine turned border and four ball finials framing the oval bevelled glass inspection panel set with a gilt repeat button over a foliate-scroll and acanthus-cast cornice raised on Doric style reeded pilasters on a matching base with more detailed engraved decoration, on knurled button feet.

The dial

protected by a bevelled glass door with engine turned frame, the main silvered dial with satin-finished dotted minute band enclosing the delicate Roman numerals and concentric Arabic 12-1 ring for the alarm setting, the upper half of the finely engine turned centre occupied by a rolling moon, the rose gold disc traversing a starry sky on a dark blue ground, above the signature BREGUET ET FILS, with blued steel Breguet hands and a gold alarm-setting hand, all set within a plain bezel and finely engine turned rectangular mask set with three rose gold plaques; the first oval in shape and introducing the alarm -winding and -setting squares, the second shield-shaped and presenting both the main winding square and the aperture for the year, the third engraved with the clock number, the mask further set with three apertures revealing the day of the week, the date of the month and the month.



The movement

Of eight day duration and with large spring barrel secured by a bridge cock on the backplate, the cut and compensated bimetallic two-armed balance mounted vertically on the backplate with a blued steel spring with Breguet's overcoil and parachute suspension to a jewelled lever escapement, repeating the hours and the quarters by a brass circular-headed hammer on the (restored) bell on depression of the repeat button above, the alarm struck on the same bell by another hammer.

The presentation case

Covered in dark green leather with gilt tooled running border to five sides, the top lid surmounted by a gilt brass loop handle and hinged cover for the repeat button, set to the side with a pair of clasps, the underside of the case signed 'Breguet, 12, Rue de la Paix, 12 PARIS' and numbered 179. Lined in dark green velvet and silk, with a secret base opening to reveal the bespoke recess in the base containing a double-ended key *14.5cms (5.5ins) high*

£300,000 - 400,000

€350,000 - 460,000

US\$390,000 - 520,000

Provenance

Sold to S.M. François de Bourbon, King of Naples, in 1804 for 4000 Francs. The accompanying Breguet certificate (number 2889) states that the construction of the clock began in the Fourth year of the Republic (1796) and was sold eight years later, in 1804. The S.E.Prestige Collection, Sotheby's London 29th April 1968, lot 5 sold to Alberti. Anonymous sale, Auktionhaus Ineichen, Zurich, 22 May 1989, lot 132. Anonymous sale, Christies London, 8 July 2010, lot 98.

Exhibited

'L'Oeuvre d'Abraham-Louis Breguet', Musee International d'Horlogerie, La Chaux-de-Fonds, 15-20 May 1976.

Literature

Allix & Bonnert, (1974), Carriage Clocks, their History and Development. Woodbridge, pp37-40.
Breguet, (1997), Breguet Watchmakers Since 1775, Paris, p.223.
Daniels, (1974), The Art of Breguet, London, p78, p164, figs 115 a-d.
Roberts, (1993) Carriage and Other Travelling Clocks, Atglen, p25, p27, and p30.

Francis I, King of Two Sicilies, (1777-1830), became king in 1825. During the Napoleonic wars the Neapolitan royal family had to leave the city and seek refuge in Sicily with the protection of the British fleet from French troops, first in 1799 and, after returning in 1801, they had to leave again in 1806 and only returned after 1815.





THE PRINCESS BAGRATION BREGUET

107

A FINE AND RARE SECOND QUARTER OF THE 19TH CENTURY FRENCH ORMOLU HALF-QUARTER REPEATING CARRIAGE CLOCK TIMEPIECE WITH CALENDAR, RUNNING SECONDS AND ALARM. SOLD TO PRINCESS BAGRATION ON 26TH OCTOBER 1837 FOR 3500 FRANCS. WITH CERTIFICATE NUMBER 4248.

Breguet number 4768

The case

the bar-and tassel handle hinged in lion's head pommels on an engine turned top set to each corner with a cast ball finial, the cornice with flowerhead decoration over tapering inverted torch columns with lotus-leaf bases and capitals, on a base set to each corner with a cast lions paw flanking further anthemion and lotus leaf scrolls, on a plain plinth and button feet, (the front left hand foot punch numbered '4768 / 8')

The dial

the silvered dial with outer dotted minute track, Roman numerals and inner dotted quarter track, with overlapping running seconds subsidiary dial at XII, with blued steel Breguet hands and a polished steel alarm-setting hand, signed in the frosted silvered centre 'Breguet', within an engine turned mask with central winding square flanked by chamfered apertures for the date and day, further set with a rose gold shield-shaped escutcheon marked 'Reveil' for the alarm setting.

The movement

Of eight day duration, with high count, highly polished pinions throughout, the large gilt platform with cut and compensated bimetallic balance, the blued steel spring with Breguet's overcoil and parachute suspension above a shaped aperture to house the in-line lever escapement and jewelled pallets. Repeating the time to the nearest 7.5 minutes via a steel-headed hammer on the bell on depression of the button in the top. The alarm struck on the same bell but with a larger hammer and powered by a separate alarm train wound by a cord in the top, with original button.

16.5cms (6.5ins) high.

£80,000 - 120,000

€93,000 - 140,000

US\$100,000 - 150,000

Accompanied by a certificate signed and dated by Emmanuel Breguet 25th June 2004. Sold to Princess Bagration on the 26 October 1837 for 3,500 Francs.

Princess Catherine Bagration (1783-1857) was a Russian princess married to General Pyotr Bagration in 1800. She left her husband in 1805 and travelled through Europe, settling in Vienna in 1810. Her frequent travels have earned her the epitaph 'the Wandering Princess'. While in Vienna, she had a daughter with Prince von Metternich, and her salon became a centre of anti-Napoleonic conspiracies. The Prince died in 1812, and three years later, she moved to Paris. In 1830 she married a much younger man, John Hobart Caradoc, 2nd Baron Howden, but they soon separated. She died in Venice in 1857; this clock would have been her companion for the last 20 years of an incredible life.





THE MARQUISE DE BETHISY BREGUET

108

THE MOST COMPLEX SILVER HUMP BACK CARRIAGE CLOCK BY BREGUET KNOWN, WITH GRANDE AND PETITE SONNERIE STRIKING AND REPEATING, MOONPHASE, PERPETUAL CALENDAR, ALARM AND EQUATION OF TIME. IN ORIGINAL BOX WITH ORIGINAL KEY, AND A COPY CERTIFICATE CONFIRMING THE SALE TO THE MARQUISE OF BETHISY ON 6 MAY 1878 FOR 4000 FRANCS.

Breguet, Number 1559

The case

hump backed with moulded edges and raised on squat bun feet, surmounted by a gold button to repeat the hours and quarters, the sides with a pair of brackets connected by a belcher link chain handle, the solid rear door on a six-piece hinge and stamped to the inside with the French assay control mark and '1559/B'.

The dial

Protected by a bevelled glass door on a six-piece hinge, the arched silver mask with very fine engine turning framing the silver Roman and Arabic dial, with minute markers and inner dotted track every fifteen minutes to help in accurate alarm setting, with finely engine turned centre, Breguet blue steel hands and a shaped gold alarm setting hand, within a milled bezel, set above an oval moonphase with gold stars on a blued sky and central circular aperture revealing the waxing and waning of the moon, over four rectangular calendar apertures giving day - date - month and year, the base of the mask further set with an arc giving the equation of time plus or minus up to 17 minutes indicated by an automatically adjusting blued steel hand with engraved gold sunburst at its tip.

The movement

Of eight day duration, with cut and compensated bimetallic balance mounted on a platform in the traditional manner, but the lever and 'scape wheel mounted vertically between the plates. The strike train sounding and repeating the hours and the quarters via a pair of keystone shaped hammers on a pair of rectangular-section coiled blued steel gongs, the alarm sounded on a smaller circular-headed hammer, a steel lever offering a choice of grande sonnerie, petite sonnerie or silence.

The presentation case

Covered in red morocco leather with tooled gilt highlights to the edges of all six sides, surmounted by a gilt brass loop handle and hinged cover to access the repeat button, the sides locked with two shield-shaped latches, the front cover centred by the number '1559' and sliding upwards to reveal the arched mask, the rear set with a pair of shaped runners to accommodate the front cover when not in use, the fitted interior lined in purple velvet and with secret compartment below opening to reveal the bespoke recess to house the original double-ended hand-setting and winding key. 16cms (6ins) high.

£120,000 - 180,000
€140,000 - 210,000
US\$150,000 - 230,000

Sold to the Marquise of Bethisy on the 6 May 1878 and described as a 'pendule portative.'

This remarkable clock is capable of the following:

- Showing the hours and minutes.
- Sounding an alarm at any desired time.
- Striking the quarters every fifteen minutes.
- Striking the hours as well as the quarters every fifteen minutes.
- Repeating the hours and quarters.
- Tracking and showing the phases of the moon.
- Correctly showing the day, date, month and year.
- Automatically adjusting every four years to advance the date from Feb 28th to Feb 29th.
- Showing Equation of Time, i.e. the difference between solar time and mean time.





THE LABANOFF/DOWNSHIRE BREGUET

109

A VERY FINE, EARLY 19TH CENTURY FRENCH ORMOLU, QUARTER REPEATING, ASTRONOMIC CARRIAGE CLOCK TIMEPIECE WITH ALARM, MOONPHASE AND CALENDAR. WITH LATER BESPOKE TRAVELLING CASE AND DOUBLE ENDED KEY. WITH CERTIFICATE NUMBER 4183 CONFIRMING ITS SALE ON 6TH OCTOBER 1821 TO MADAME LA MARQUISE DE DOWNSHIRE FOR 4800 FRANCS.

Breguet et Fils, No. 2963

The case

With engine turned inverted breakfront top surmounted by a loop handle with bar-and-tassel centre section pivoted between a pair of lions head pommels, with ball finials and a central repeat button passing through the oval glass, set over a flowerhead and scroll cornice supported on reeded pilasters, the plinth with anthemion and flowerhead decoration on knurled feet, (the front left hand foot punch numbered 2963), the sides with glazed panels, the front and rear doors with cast ribbon-tied frame, the underside with five circular sound apertures.

The dial

Protected by a bevelled glazed door with cast frame, the silvered Roman dial with outer dotted minute track enclosing the hour numerals and an inner Arabic track reversed 12-1 for the alarm, the top half of the dial centre taken up by the rolling moon, his gold face engraved on a disc against a starry sky, over a finely engine turned lower section, the whole set within a very finely engine turned gilt mask with rose gold escutcheons for the alarm setting and winding arbors and the main movement winding square - the latter also containing the year calendar, further set with three chamfered apertures presenting the day of the week, date and month, over the applied rose gold signature and numeral plaques 'Breguet et fils' and 'No.2963'.

The movement

of eight day duration and with jewelled lever escapement, the cut and compensated bimetallic balance mounted on a single cock on the backplate with flat blued steel hairspring and Breguet's parachute suspension, repeating the hours and the quarters on depression of the button above, sounding on a single bell with a single hammer - a single blow for the hour and a rapid double blow to represent every fifteen minutes past the hour. The alarm struck on the same bell but with a smaller hammer.



The presentation case

Based on an early 19th century original, covered in crimson leather and with gilt Greek key borders to five sides, the sides locking together with two top-mounted shield-shaped clasps (one larger than the other, as is often the case) and centrally hinged to allow for easy access to the clock within, with numbered removable protective front cover, and stamped to the underside 'Breguet Pere et Fils. Quai de L'Horloge du Palais No. 79' 14.5cms (5.5ins) high.

£200,000 - 300,000
€230,000 - 350,000
US\$260,000 - 390,000

The accompanying certificate gives a fascinating insight into the history of this clock. The Marquise of Downshire was evidently the clock's second owner. The first was Prince Labanoff, who paid Breguet 4200 Francs for it on 16 September 1820. For reasons unknown, it was returned to its maker just three weeks later. Remarkably, Breguet was able to then sell it to Downshire for nearly 15% more.

Lady Maria Windsor (1790 - 7 April 1855), was wife of Arthur Hill, 3rd Marquess of Downshire. Her husband was an Anglo-Irish peer, a Whig politician and a supporter of the Irish language, as well as President of the Ulster Gaelic Society.

Prince Labanoff Alexander (1788-1866) was a Russian bibliophile and collector of Mary Stuart, Queen of Scotland, memorabilia. He travelled extensively throughout Europe seeking rare books, portraits and letters to add to his collection. He published Mary Stuart's letters in 1844, the English edition was dedicated to Queen Victoria.







THE GRAND DUKE ALEXIS OF RUSSIA BREGUET

110

A FINE AND RARE LATE 19TH CENTURY FRENCH SILVER HUMPBACKED GRANDE SONNERIE-STRIKING CARRIAGE CLOCK WITH REPEAT AND ALARM

Breguet, number 1745. Sold to Grand Duke Alexis of Russia the 31 January 1894 for 3,000 Francs.

The case:

Humpbacked with moulded edges and raised on button feet, set to the sides with a pair of silver loops connected by a silver belcher link chain, the top of the arch with a gold button to repeat the hours and quarters on demand, the rear door on a seven-piece hinge and stamped 'B 1745' to the interior.

The dial

Protected by a bevelled glazed door on a seven-piece hinge and set with a finely engine turned gilt mask applied with the silver signature plaques 'Breguet' and 'No. 1745', the silvered dial with outer Arabic minutes marked in 5s encircling a minute band, bold Roman numerals and a dotted inner track denoting the quarters, around a finely engine turned centre with dark blued steel hands and a shaped gold hand for the alarm setting.

The movement

Of eight day duration, the signed and numbered arched frosted gilt plates united by four screwed pillars, each of the three trains with bright polished steel clicks on the backplate with hand-engraved feathered arrows to indicate the direction of winding, the lever platform escapement with cut and compensated bimetallic balance, gold timing screws and Breguet's overcoiled blued steel spring to a lever escapement, striking the hours and the quarters on a pair of polished steel coiled gongs struck by shaped frosted gilt hammer heads, with a three-position selection lever offering Grande Sonnerie, Silence, or Petite Sonnerie striking.

16cms (6ins) high.

£70,000 - 100,000

€81,000 - 120,000

US\$90,000 - 130,000

Grand Duke Alexei Alexandrovich (1850-1908) was the fifth child of the Tsar Alexander II of Russia and the brother of Alexander III. He was appointed Admiral of the Russian fleet in 1883, but after defeat by the Japanese in 1905 he lost his post and retired to Paris where he had a house. He was a lover of the arts and a collector.

A very similar example, numbered 1083 with Grande and Petite Sonnerie striking and alarm in its box originally sold to Mdm. Polotsov on 28th December 1893 for 2400 Francs, was sold by Antiquorum in Geneva in April 2006 for CHF233,000.





THE BARON DE BLOME BREGUET

111

AN EXCEPTIONAL EARLY 19TH CENTURY FRENCH ORMOLU ASTRONOMIC, GRANDE AND PETITE SONNERIE STRIKING CARRIAGE CLOCK WITH PERPETUAL CALENDAR. SOLD TO BARON DE BLOME THE 29 JANUARY 1811 FOR 2,000 FRANCS. WITH ORIGINAL PRESENTATION CASE AND CERTIFICATE.

Breguet number 2516

The case

The engine turned, rectangular top panel with loop handle cast with a bar-and-tassel centre section (each tassel individually finished in either a beaded or twisted pattern) hinged in a pair of lions head pommels flanked by four cast ball and leaf finials, the egg-and-dart cornice over a repeat pattern of flowerheads raised on tapering columns with lotus leaf capitals, each base supported on lion's paw feet between anthemion and acanthus cast panels, the sides and rear door all with bevelled panels within matching beaded borders, on a plinth base and flat button feet.

The dial

protected by a hinged glazed door with beaded bezel, the silvered Roman dial with outer Arabic five minutes and dotted minute border framing the Roman hours, with Breguet blue steel moon hands, the rolling moon set within an aperture at IV, with outer scale giving the age of the moon from 0 to 29.5 as it waxes and wanes, the finely engine turned gilt mask with twin rose gold signature and numeral plaques 'Breguet' 'No.2516' flanking the chamfered rectangular aperture for the year and three further silvered subsidiary dials for day, date and month.

The movement

Of eight day duration, the lever platform escapement with overcoiled blued steel spring with parachute suspension, the two-armed bi-metallic balance with timing screws set to the inner rim, the strike train sounding the hours and quarter via two keystone-shaped hammers on polished steel gongs, the alarm set from a subsidiary dial on the backplate.

The presentation case

covered in red morrocco leather and with gilt tooling to all six sides, the front cover numbered '2516' sliding up to reveal the dial within a tooled frame, the rear cover set with a pair of runners to allow for safe storage of the front cover when not in use, surmounted by a folding handle and hinged cover for the repeat button, the front door hinged on the right hand side and secured by two shield shaped locks, the fitted interior lined in deep purple velvet and with secret compartment in the base lifting up to reveal the bespoke recess for the double ended hand-setting and winding key. 17.5cms (6.5ins) high.

£300,000 - 400,000

€350,000 - 460,000

US\$390,000 - 520,000

Literature

Illustrated in Daniels, G. (1975) *The Art of Breguet*. London: Sotheby Parke Bernet, Fig 223 images a-c. Described as:

"No.2516, 3rd Series, sold 1811. Gilt metal eight-day carriage clock with quarter repeating on two gongs, and alarm sounding on one gong, echappement naturel, two-armed compensation balance with recessed screws, silver engine-turned dial with aperture for the age and phase of the moon, gilt metal dial panel with subsidiary dials for day of the week, date of the month and the month, aperture for the year, signed Breguet, height approximately 11cms."





112

A VERY FINE AND EXCEPTIONALLY RARE LATE 19TH CENTURY SILVER HUMPBACK ASTRONOMIC CARRIAGE CLOCK TIMEPIECE WITH MOONPHASE, RUNNING SECONDS AND ANNUAL CALENDAR. IN THE ORIGINAL GILT-TOOLED GREEN LEATHER PRESENTATION CASE AND WITH SILVER DOUBLE-ENDED SAFETY KEY.

Jump, London. The case by Anthony Charles Jones, London, 1888.

The case

Hump-backed with plain moulded edges and raised on button feet, the rear right hand foot with an inset secret latch to open the sprung and shuttered rear door, set to the top with a four-strand belcher-link chain handle between two loops. The silver hallmark is that of Anthony Charles Jones. He registered his mark at Goldsmiths Hall on 21st March 1887 and specialised in 'smallwork'.

The dial

the arched dial with a finely engine turned gilt mask set with three silver dials, all with engine turned gilt bezels. The main dial with gold moon hands reading against a dotted outer minute track and elegant Roman numerals contained within engraved line borders, with a recessed subsidiary Arabic seconds dial below XII with blued steel hand, further set to the centre with a moonphase aperture recessed between VII and V with outer Arabic scale giving the age of the moon 1-29.5 as it traverses the blued night sky. The smaller dials giving day of the week (in English) and the date of the month flanking the gold signature plaque signed Jump, London. The time set and the movement wound through the shuttered rear door, the calendar set on the backplate.

The movement

the arched plates united by five turned pillars, the chain fusee with Harrison's maintaining power and with wheels of five crossings throughout, the train terminating in a large gilt platform with jewelled arbors in double screwed chatons, the cut and compensated bimetallic balance with gold timing screws and a Breguet style overcoiled blued steel balance spring to an English type lever escapement. The backplate repeat signed 'Jump'.

The presentation case

the original green leather case with gilt tooled borders in a Greek key pattern, surmounted by a gilt loop handle and shield shaped gilt brass clasp set between the top two halves, the protective front panel sliding upwards to reveal the arched dial, each side hinged in the centre to allow the upper portions to fold back on themselves to display the polished silver case and offer access to lift the clock via its silver chain handle from its salmon pink padded chamois leather interior. The interior base of the case with a shaped recessed section specifically for the silver double ended winding- and hand-setting key with central safety ratchet. *15.5cms (6ins) high. (2)*

£70,000 - 100,000

€81,000 - 120,000

US\$90,000 - 130,000

The first silver hump backed clocks were made by Breguet in the early 19th century - see Daniels, G. (1975) *The Art of Breguet*, London: Sotheby Parke Bernet. Later examples are illustrated in Good, R. (1996) *Victorian clocks*, item 12 hallmarked 1889 and Allix and Bonnert (1974) *Carriage Clocks*, plate IX/76 hallmarked 1901.

The latter source quotes a most interesting letter from Mr A H Jump, the grandson of Richard Jump

"The first of these clocks was made for Lord Ashburton of the Victorian period before I was in the business. It cost the firm a load of money in time and trouble, for so many men had to make so many parts (the man that made the hands couldn't do anything else etc. etc.) My father presented the bill to Lord A with trembling hands and apologised for the high charge. Lord A took the bill and wrote out a cheque at once for double the amount charged on the bill!!! and expressed his appreciation."





113



114



115



116

OTHER PROPERTIES

113 TP

A FINE EARLY 19TH CENTURY MAHOGANY STICK BAROMETER

A. Abraham, Optician, Liverpool

the arched case with straight sides and visible tube terminating in a turned cistern cover, the signed silvered dial with 27-31 inch scale, seven weather predictions and a manual vernier. 93cms (36.5ins) high

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

114 TP

A FIRST HALF OF THE 19TH CENTURY SATINWOOD BANDED MAHOGANY STICK BAROMETER

Anthony Rivolta, Maker, Holborn, London

the pierced cresting over a flat body terminating in a square cistern cover inlaid with a vase of flowers in different woods, the whole crossbanded in satinwood with ebony and boxwood strung border, the visible tube secured by a central shaped brass bracket, the levels read against a printed paper scale and recorded with a manual friction-fit pointer. 99cms (38.5ins) high

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

115 TP Y Φ

A GOOD SECOND QUARTER OF THE 19TH CENTURY MAHOGANY BOW FRONT BAROMETER WITH IVORY FLOAT

Wm. Duncan, Optician, 92, Union Street, Aberdeen

the concave cornice over a flame veneered trunk set with a recording knob and mercury thermometer, terminating in canted front angles and a turned ebony cistern cover with in-set ivory float, the wide bore tube reading against a 27-31 inch scale with rack and pinion vernier. 98cms (38.5ins) high

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

116 TP Y

A VERY RARE MID 19TH CENTURY ROSEWOOD PATENT 'STANDARD SYPHON' BAROMETER WITH MOVABLE SCALES

Bursill & Co., Makers and Patentees, River Lane, Islington, London

the moulded cornice over a pair of ivory scales, to the left a mercury Fahrenheit and Reamur thermometer, to the right a moveable barometric scale reading from 25 to 31 inches with rack and pinion vernier and seven weather predictions, the trunk set to the centre with a brass knob set in an engraved silvered housing bearing the full signature, activating the rack and pinion mechanism to raise or lower the 25-31 inch scale along the length of the trunk, with a punched scale in inches from 1-24 and a counter pointer moving in tandem against the level of mercury in the U-shaped tube below, the trunk further set with an applied ivory plaque reading 'MACHINA / AD



117

GRAVITATEM / INCUMBENTIS AERIS METIENDUM / an urn-shaped cistern cover flanked by canted sides, centred by a bow-front mercury thermometer, the signed dial with engraved scale from 27 to 31 inches, set with various weather predictions, on ascending and descending scales the level recorded via a pair of rack-and-pinion vernier scales. 97.5cms (38ins) high (1)

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,600

117 TP Y Φ

A GOOD EARLY 19TH CENTURY MAHOGANY BOW-FRONTED STICK BAROMETER

Abraham & Co., Liverpool

The caddy top and cornice over an ebony-lined trunk to an urn-shaped cistern cover flanked by canted sides, centred by a bow-front mercury thermometer, the signed dial with engraved scale from 27 to 31 inches, set with various weather predictions, on ascending and descending scales the level recorded via a pair of rack-and-pinion vernier scales. 97.5cms (38ins) high (1)

£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,600



118

118 TP

A RARE LATE 18TH CENTURY MAHOGANY WHEEL BAROMETER WITH INSET WATCH

J. Moxon fecit, London

the broken swan neck pediment over a removable hygrometer, removable mercury thermometer with Centigrade scale flanked by inlaid conch shells over the turned brass bezel and 8 inch signed silvered dial with recording hand and seven weather predictions read against the 28 to 31 inch scale, the centre engraved with three tools including a set square and plumb line, in set to the bottom with a 2.5inch enamel Roman watch dial, the 18th century movement with verge escapement wound through a cover to the rear, signed G. Dunn, London, 8795 97cms (38ins) high

£600 - 900
 €700 - 1,000
 US\$770 - 1,200

119 TP

A GOOD LATE 18TH CENTURY INLAID MAHOGANY WHEEL BAROMETER

Manticha

the waisted case with rounded top and cross banded ebony and boxwood border inlaid with a pair each of conch shells and flowerheads, centrally mounted with an alcohol thermometer over the signed silvered 8 inch dial with 28-31 inch scale and seven weather predictions framed by an inlaid turned wooden bezel locking from the side. 92cms (36ins) high.

£800 - 1,200
 €930 - 1,400
 US\$1,000 - 1,500



120 TP

**A FINE AND RARE LATE 18TH CENTURY MAHOGANY
STICK BAROMETER WITH ONE-INCH DIAMETER**

John Russell, Falkirk

The flat top with moulded cornice over a hinged glazed door, the waisted trunk terminating in an oval cistern cover and set to the front with a well carved reeded column to protect the one-inch diameter glass tube, with brass Corinthian capital and base (with traces of original lacquer), terminating in a brass capital and base, the arched silvered one-piece dial (12ins x 5.5ins) surmounted by a hygrometer dial over twin scales, to the left a mercury Centigrade thermometer with oval bulb and to the right with 27-31 inch scale with eight weather predictions, with manual sickle shaped vernier. 110m (43ins) high (1)

£7,000 - 10,000

€8,100 - 12,000

US\$9,000 - 13,000

John Russell, born c.1745-1817, was a highly respected clock and watch maker who in his later life rose to become Watchmaker to his Royal Highness the Prince Regent.

A similar example also by Russell of Falkirk was sold in these salerooms on 14 July 2010, lot 48.

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CVNTRA FORTVNA

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Bonhams

AUCTIONEERS SINCE 1793



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**SELECTIONS FROM A COLLECTION
OF TIMEPIECES BY THOMAS COLE,
LONDON, MID-19TH CENTURY**

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *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 you as 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*, and 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. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition 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 items or parts are sold for their artistic, historic or cultural interest and 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. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* 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 *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without 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. The *Condition Report* represents *Bonhams*' reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* 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.

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 reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, 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 is put up for *Sale*. We have complete discretion in which 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 equaling 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 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

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact.

We may also request a financial reference and /or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Registration* and *Bidding 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, and have pre-registered to bid or have updated your existing registration details recently, please complete a *Registration* and *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 offered at no additional charge 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*, once you have pre-registered to bid or have updated your existing registration details recently. 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.

Bonhams will not be liable for service delays, interruptions or other failures to make a bid caused by losses of internet connection, fault or failure with the website or bidding process, or malfunction of any software or system, computer or mobile device.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

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) 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.

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* including the warranties as to your status and source of funds. 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*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

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* on each *Lot* purchased:

27.5% up to £2,500 of the *Hammer Price*
25% of the *Hammer Price* above £2,500 and up to £300,000
20% of the *Hammer Price* above £300,000 and up to £3,000,000
13.9% of the *Hammer Price* above £3,000,000

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 *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *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
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 issued in the name of the *Buyer* (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 issued in the name of the *Buyer* (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.

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

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 licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

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

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licensing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774
The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

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

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

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

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements

Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

Wines lying in Bond are marked Δ. 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.
- Φ This *Lot* contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or on Bonhams' website, 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 and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* 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* or on the *Bonhams* website, 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*.

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 any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* 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 *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4	FITNESS FOR PURPOSE AND SATISFACTORY QUALITY	7.2	The <i>Seller</i> is entitled to withhold possession from you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams'</i> possession or not, until payment in full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the <i>Seller</i> and/or <i>Bonhams</i> in respect of the <i>Lot</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;
4.1	The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.	7.3	You should note that <i>Bonhams</i> has reserved the right not to release the <i>Lot</i> to you until its investigations under paragraph 3.11 of the <i>Buyers' Agreement</i> set out in Appendix 2 have been completed to <i>Bonhams'</i> satisfaction.	8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and
4.2	The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.	7.4	You will collect and remove the <i>Lot</i> at your own expense from <i>Bonhams'</i> custody and/ or control or from the <i>Storage Contractor's</i> custody in accordance with <i>Bonhams'</i> instructions or requirements.	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.
5	RISK, PROPERTY AND TITLE	7.5	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .	8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses 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.
5.1	Risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> , or upon collection of the <i>Lot</i> if earlier. The <i>Seller</i> will not be responsible thereafter for the <i>Lot</i> prior to you collecting it from <i>Bonhams</i> or the <i>Storage Contractor</i> , with whom you have separate contract(s) as <i>Buyer</i> . You will indemnify the <i>Seller</i> and keep the <i>Seller</i> fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the <i>Lot</i> beyond 7 days from the day of the fall of the <i>Auctioneer's</i> hammer until you obtain full title to it.	7.6	You will be wholly responsible for any removal, storage or other charges or expenses incurred by the <i>Seller</i> if you do not remove the <i>Lot</i> in accordance with this paragraph 7 and will indemnify the <i>Seller</i> against all charges, costs, including any legal costs and fees, expenses and losses suffered by the <i>Seller</i> by reason of your failure to remove the <i>Lot</i> including any charges due under any <i>Storage Contract</i> . All such sums due to the <i>Seller</i> will be payable on demand.		
5.2	Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until: (i) the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> in relation to the <i>Lot</i> have been paid in full to and received in cleared funds by <i>Bonhams</i> , and (ii) <i>Bonhams</i> has completed its investigations pursuant to clause 3.11 of the <i>Buyer's Agreement</i> with <i>Bonhams</i> set out in Appendix 2 in the catalogue.	8	FAILURE TO PAY FOR THE LOT	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.
6	PAYMENT	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):		
6.1	Your obligation to pay the <i>Purchase Price</i> arises when the <i>Lot</i> is knocked down to you on 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	THE SELLER'S LIABILITY
6.2	Time will be of the essence in relation to payment of the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> . Unless agreed in writing with you by <i>Bonhams</i> on the <i>Seller's</i> behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to <i>Bonhams</i> by you in the currency in which the <i>Sale</i> was conducted by not later than 4.30pm on the second working day following the <i>Sale</i> and you must ensure that the funds are cleared by the seventh working day after the <i>Sale</i> . Payment must be made to <i>Bonhams</i> by one of the methods stated in the <i>Notice to Bidders</i> unless otherwise agreed with you in writing by <i>Bonhams</i> . If you do not pay in full any sums due in accordance with this paragraph, the <i>Seller</i> will have the rights set out in paragraph 8 below.	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;	9.1	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> .
7	COLLECTION OF THE LOT	8.1.3	to retain possession of the <i>Lot</i> ;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.
7.1	Unless otherwise agreed in writing with you by <i>Bonhams</i> , the <i>Lot</i> will be released to you or to your order only when: (i) <i>Bonhams</i> has received cleared funds to the amount of the full <i>Purchase Price</i> and all other sums owed by you to the <i>Seller</i> and to <i>Bonhams</i> and (ii) <i>Bonhams</i> has completed its investigations pursuant to clause 3.11 of the <i>Buyer's Agreement</i> with <i>Bonhams</i> set out in Appendix 2 in the catalogue.	8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,
		8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;
		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;		
		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;		

<p>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;</p> <p>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.</p> <p>9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.</p>	<p>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.</p> <p>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 and to any subsidiary of <i>Bonhams</i> Holdings Limited and to its officers, employees and agents.</p> <p>10.7 The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.</p> <p>10.8 In the <i>Contract for Sale</i> "including" means "including, without limitation".</p> <p>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.</p> <p>10.10 Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i>.</p> <p>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>.</p> <p>10.12 Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i>, it will also operate in favour and for the benefit of <i>Bonhams</i>, <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.</p>	<p>1 THE CONTRACT</p> <p>1.1 These terms govern the contract between <i>Bonhams</i> personally and the <i>Buyer</i>, being the person to whom a <i>Lot</i> has been knocked down by the <i>Auctioneer</i>.</p> <p>1.2 The Definitions and Glossary contained in Appendix 3 to the <i>Catalogue</i> for the <i>Sale</i> 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 <i>Notice to Bidders</i>, printed in the <i>Catalogue</i> for the <i>Sale</i>, and where such information is referred to it is incorporated into this agreement.</p> <p>1.3 Except as specified in paragraph 4 of the <i>Notice to Bidders</i> the <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>, when it is knocked down to you. At that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i>.</p> <p>1.4 We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i>, unless <i>Bonhams</i> sells the <i>Lot</i> as principal.</p> <p>1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:</p> <p>1.5.1 we will, until the date and time specified in the <i>Notice to Bidders</i> or otherwise notified to you, store the <i>Lot</i> in accordance with paragraph 5;</p> <p>1.5.2 subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i> and following completion of our enquiries pursuant to paragraph 3.11;</p> <p>1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.</p> <p>1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, <i>Guarantee</i>, warranty, representation of fact in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams' Website</i>, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the <i>Sale</i>. No such <i>Description</i> or <i>Estimate</i> is incorporated into this agreement between you and us. Any such <i>Description</i> or <i>Estimate</i>, if made by us or on our behalf, was (unless <i>Bonhams</i> itself sells the <i>Lot</i> as principal) made as agent on behalf of the <i>Seller</i>.</p>
<p>10 MISCELLANEOUS</p> <p>10.1 You may not assign either the benefit or burden of the <i>Contract for Sale</i>.</p> <p>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>.</p> <p>10.3 If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.</p> <p>10.4 Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i>, addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.</p>	<p>11 GOVERNING LAW</p> <p>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.</p>	<p>2 PERFORMANCE OF THE CONTRACT FOR SALE</p> <p>You undertake to us personally that you will observe and comply with all your obligations and undertakings to the <i>Seller</i> under the <i>Contract for Sale</i> in respect of the <i>Lot</i>.</p> <p>3 PAYMENT AND BUYER WARRANTIES</p> <p>3.1 Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i>, you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i>:</p> <p>3.1.1 the <i>Purchase Price</i> for the <i>Lot</i>;</p>
	<p>APPENDIX 2</p> <p>BUYER'S AGREEMENT WITH BONHAMS</p> <p>IMPORTANT: These terms may be changed in advance of the <i>Sale</i> of the <i>Lot</i> to you, by the setting out of different terms in the <i>Catalogue</i> for the <i>Sale</i> and/or by placing an insert in the <i>Catalogue</i> and/or by notices at the <i>Sale</i> venue and/or by oral announcements before and during the <i>Sale</i> at the <i>Sale</i> venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.</p>	

<p>3.1.2 a <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> on each lot, and</p> <p>3.1.3 if the <i>Lot</i> is marked [AF], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> together with <i>VAT</i> on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the <i>Sale</i>.</p> <p>3.2 You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.</p> <p>3.3 All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i>. Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> 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.</p> <p>3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to <i>VAT</i> at the appropriate rate and <i>VAT</i> will be payable by you on all such sums.</p> <p>3.5 We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i>, the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i>, any <i>Expenses</i> and <i>VAT</i> and any interest earned and/or incurred until payment to the <i>Seller</i>.</p> <p>3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i>, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.</p> <p>3.7 Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro-rata to pay all amounts due to <i>Bonhams</i>.</p> <p>3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:</p> <p>3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or</p> <p>3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.</p> <p>3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.</p> <p>3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:</p> <p>3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;</p> <p>3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;</p>	<p>3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;</p> <p>3.10.4 items purchased by you and your Principal through <i>Bonhams</i> are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and</p> <p>3.10.5 that you consent to <i>Bonhams</i> relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.</p> <p>3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the <i>Seller</i>, to our satisfaction at our discretion, we shall be entitled to retain <i>Lots</i> and/or proceeds of <i>Sale</i>, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.</p>	<p>4.7 You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i>.</p> <p>4.8 You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i>), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.</p>
	<p>4 COLLECTION OF THE LOT</p> <p>4.1 Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us; in cleared funds, everything due to the <i>Seller</i> and to us, and once we have completed our investigations under paragraph 3.11, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a buyer collection document, obtained from our cashier's office.</p> <p>4.2 You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i>, or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>.</p> <p>4.3 For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i>. Thereafter, the <i>Lot</i> 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 <i>Notice to Bidders</i>.</p> <p>4.4 If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i>, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "<i>Storage Contract</i>") with the <i>Storage Contractor</i> for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus <i>VAT</i> per <i>Lot</i> per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our <i>Expenses</i>.</p> <p>4.5 Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i>.</p> <p>4.6 You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i>. You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i>, any <i>Expenses</i> and all</p>	<p>5 STORING THE LOT</p> <p>We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i>, 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 <i>Sale</i>) and, subject to paragraphs 3, 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i>). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the relevant section of the <i>Catalogue</i>. If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.</p> <p>6 RESPONSIBILITY FOR THE LOT</p> <p>6.1 Title (ownership) in the <i>Lot</i> passes to you (i) on payment of the <i>Purchase Price</i> to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.</p> <p>6.2 Please note however, that under the <i>Contract for Sale</i>, the risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the <i>Lot</i> if earlier, and you are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i>.</p> <p>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</p> <p>7.1 If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), 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>):</p> <p>7.1.1 to terminate this agreement immediately for your breach of contract;</p> <p>7.1.2 to retain possession of the <i>Lot</i>;</p> <p>7.1.3 to remove, and/or store the <i>Lot</i> at your expense;</p> <p>7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;</p>

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

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

12 MISCELLANEOUS

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

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

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

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

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

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

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

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

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

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

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to

confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

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

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"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" Any person considering, attempting or making a Bid, including those who have 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.

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

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

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

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

GLOSSARY

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

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

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

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

19th Century Paintings

London
Charles O' Brien
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1. ID supplied: Government issued ID <input type="checkbox"/> and (if the ID does not confirm your address) <input type="checkbox"/> current utility bill/ bank statement. If a corporate entity, please provide the Certificate of Incorporation or Partnership Deed and a letter authorising you to act.															
2. Are you representing the Bidder? <input type="checkbox"/> If yes, please complete question 3.															
3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID <input type="checkbox"/> and (if the ID does not confirm their address) <input type="checkbox"/> current utility bill/bank statement															
Are you acting in a business capacity? Yes <input type="checkbox"/> No <input type="checkbox"/>		If registered for VAT in the EU please enter your registration here: <input type="text"/> / <input type="text"/> - <input type="text"/> - <input type="text"/>													

Please note that all telephone calls are recorded.

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

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE INCLUDING BUYER'S WARRANTIES AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.	
Bidder/Agent's (please delete one) signature:	Date:

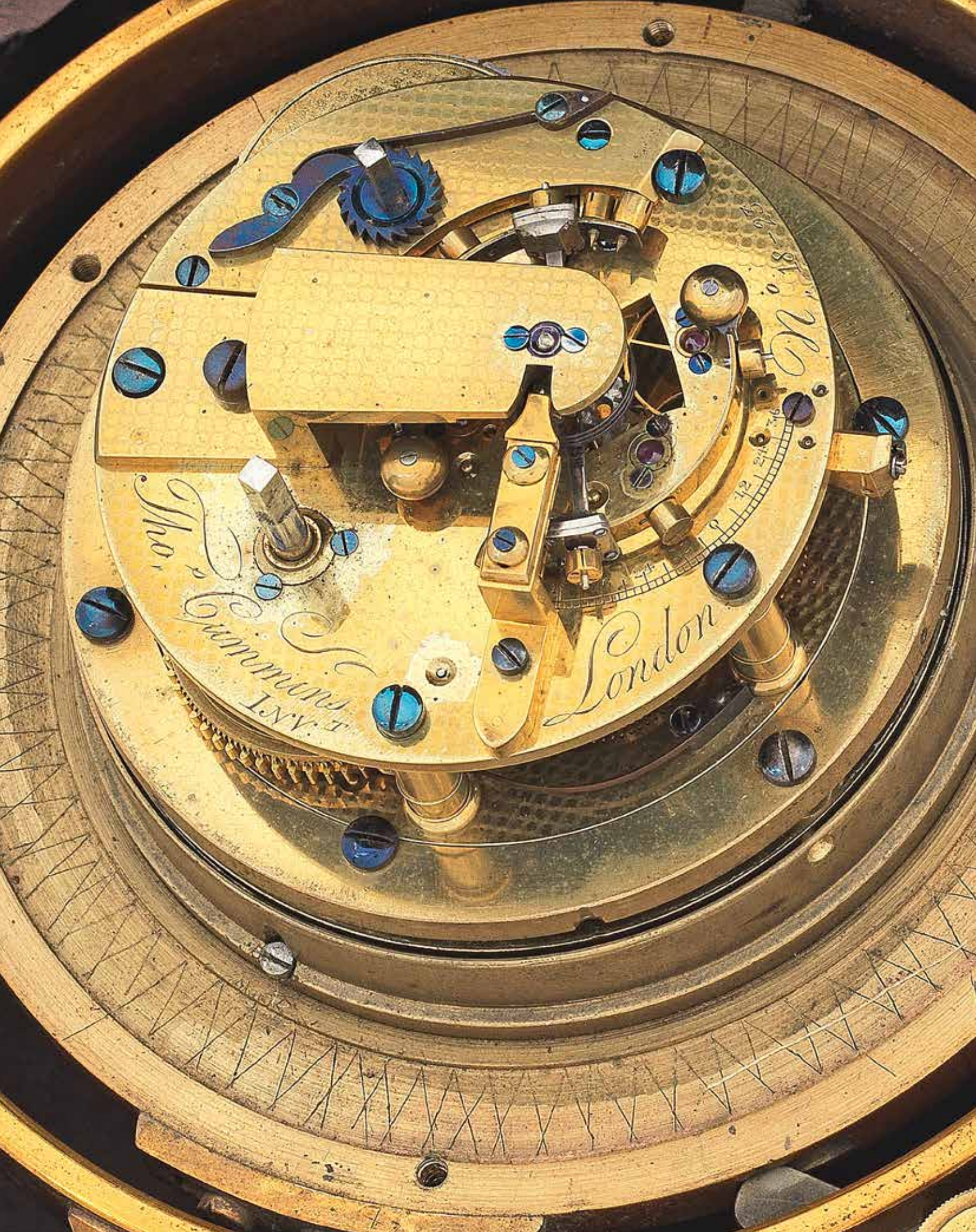
★ Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

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

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.





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