

DREWEATTS

EST. 1759



FINE CLOCKS, BAROMETERS  
AND SCIENTIFIC INSTRUMENTS

DONNINGTON PRIORY | TUESDAY 7 MARCH 2023

## Coming Up at Dreweatts

### Auctions

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23 February | Live Online  
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15 March | Live Online  
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22 March | Live Online  
Fine Jewellery, Silver, Watches and Objects of Vertu

29 & 30 March | Live Online  
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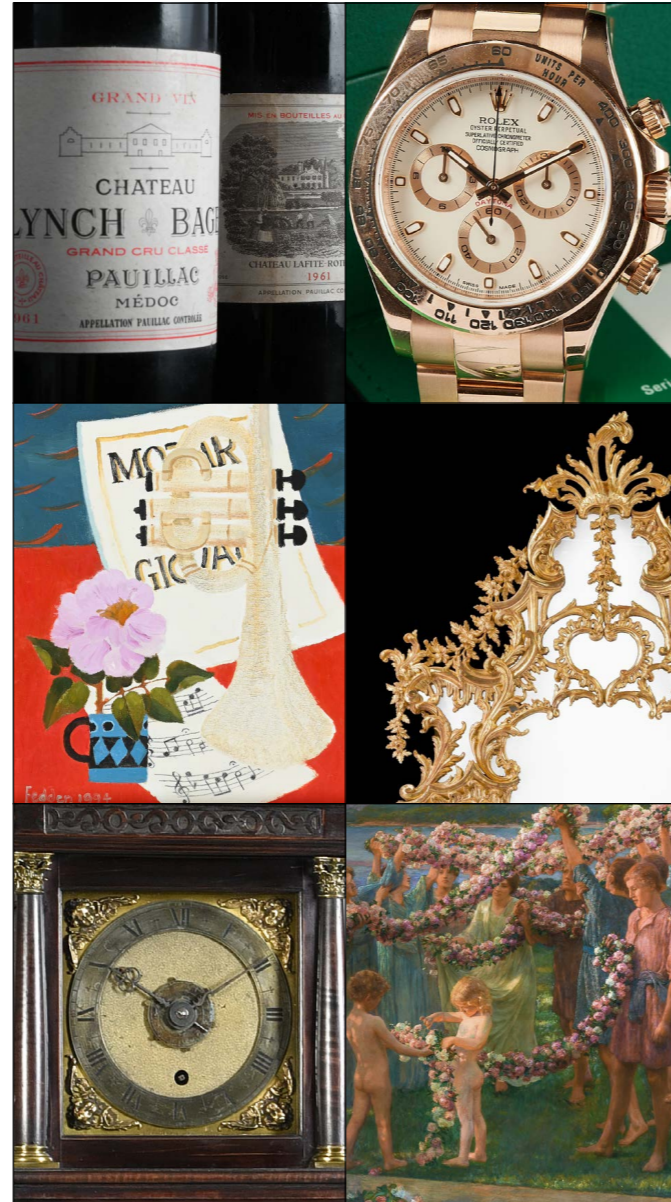
14 April | Timed Online  
Art Online

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Jewellery, Silver, Watches & Luxury Accessories

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## DREWEATTS

EST. 1759

## FINE CLOCKS, BAROMETERS AND SCIENTIFIC INSTRUMENTS

DONNINGTON PRIORY | TUESDAY 7 MARCH 2023 | 10.30AM

### AUCTION FORMAT: LIVE ONLINE

This is a live online auction with an auctioneer. Bidding is available in person at Dreweatts Donnington Priory, online, by telephone or commission (absentee) bids. If not bidding in person or online, please contact Dreweatts to register all commission bids or telephone bids by 12 noon (GMT) on Monday 6 March.

### FREE ONLINE BIDDING IS AVAILABLE AT DREWEATTS.COM:

The Dreweatts' bidding platform allows you to watch, listen and bid with no additional online bidding fees applicable.

### REGISTRATION:

We advise clients to register at least 48 hours in advance of the auction as you may be asked to provide documents to verify your identity. Registration for new clients will close at 12 noon (GMT) on Monday 6 March.

### BUYER'S PREMIUM:

Buyer's premium is charged per lot at 26% of the hammer price (31.2% including VAT) up to and including £20,000, 25% (30% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000, and 12% of the hammer price (14.4% including VAT) in excess of £1,000,001.

### CUSTOMER DUE DILIGENCE CHECKS:

In order to comply with current Money Laundering Regulations, it is our policy to conduct appropriate Know Your Client checks on any buyers who transact at the threshold of £8,000 or more. Buyers will be required to provide the following information:

For individuals, official photo identification (a government issued ID document such as passport or driver's licence) and a proof of address (utility bill, bank statement or driver's licence).

For legal entities, a certificate of incorporation (or equivalent), a register of shareholders/directors and ID documentation from the directors and beneficial owners of the business.

We reserve the right to withhold the purchased lots until such checks have been completed.

### AUCTION NO. 14481

### SPECIALIST:

Leighton Gillibrand

### VIEWING:

Friday 3 March: 10am - 4pm  
Sunday 5 March: 10am - 3pm  
Monday 6 March: 10am - 4pm  
Day of sale: from 8.30am

### CONDITIONS OF SALE:

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Front cover: Lot 181  
Back cover: Lot 1

Catalogues £15 (£18 by post)

## DREWEATTS

EST. 1759

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## Important Notes regarding the Cataloguing of Clocks

**Movements, dials and cases:** movements and dials are described as relating to the cases in which they are housed in one of the following three ways:

**the case...** we are of the opinion that the movement and dial started life in the current case.

**in a case...** we are of the opinion that the movement and dial are in a case of correct period and type (and may well be original to the movement and dial), however there is evidence to suggest that they may not have started out life together.

**now in a case...** we are of the opinion that the movement and dial are no longer in the original case as it is not of correct period and/or type.

**Pendulums, weights, winding and case keys:** unless specifically indicated otherwise in the catalogue description it can be assumed that all clocks with cases are sold with the requisite pendulum and correct number of weights (where appropriate), however we cannot guarantee that they are original to the clock. This excludes lantern clocks or loose movements which are more often than not offered without pendulums or weights. We do not indicate in the catalogue description whether winding or case keys are present with any specific clock. As many clocks are consigned without keys please check with the department to establish whether they are present or not prior to bidding.

**Condition:** due to the mechanical nature of clocks and the fact that most are of great age we cannot offer any guarantee as to whether they are in working order or free from

major faults or restoration. Although we endeavour to catalogue items in a fair and informed manner, omission of any comments or observations regarding the condition or originality of a clock in the description does not necessarily indicate that it is free from significant faults, restoration or is in working condition. We would strongly advise any prospective purchaser to view the item in person or request a condition report and/or further images prior to bidding.

**Measurements:** dial measurements are given in inches, other dimensions such as height are given in centimetres and inches. The measurement given for the height of a longcase clock excludes any removable finials in order to provide an approximate minimum ceiling height in which the clock can be accommodated.

1 Y

**A VERY FINE PAIR OF REGENCY TWENTY-ONE INCH TERRESTRIAL AND CELESTIAL FLOOR-STANDING LIBRARY GLOBES**

**J. & W. CARY, LONDON, THE CELESTIAL DATED 1799, THE TERRESTRIAL DATED 1815/1823**

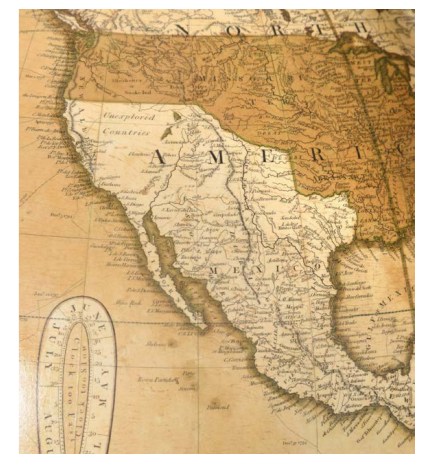
The terrestrial applied with eighteen hand-coloured engraved split half-gores incorporating circular cartouche inscribed *CARY'S, NEW TERRESTRIAL GLOBE, EXHIBITING, The Tracks and Discoveries made by, CAPTAIN COOK: Also those of CAPTAIN VANCOUVER on the, NORTH WEST COAST OF AMERICA: And M. DE LA PEROUSE, on the COAST of TARTARY. TOGETHER, With every other Improvement collected from, Various Navigators to the present time. LONDON: and overlaid Made & Sold by J. & W. Cary, Strand, March 1st. 1815., with further inscription WITH ADDITIONS AND CORRECTIONS TO 1823 beneath, with fully graduated equatorial, ecliptic and four meridians, the Pacific ocean with an analemma, many explorers' tracks and numerous notes and*



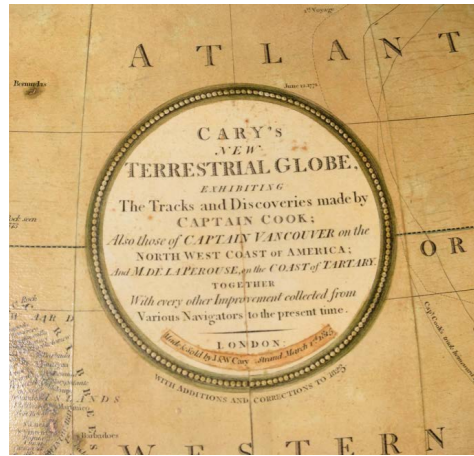
1



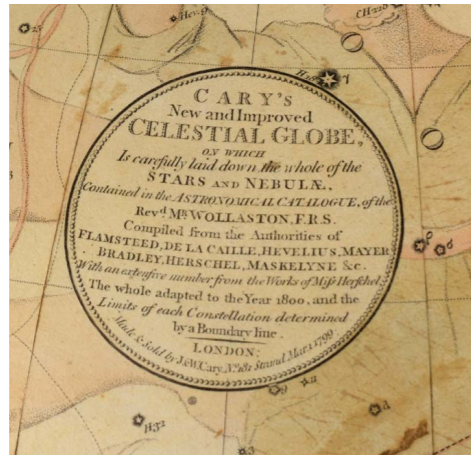
dates, Antarctica with no land shown but *Firm Fields and Vast Mountains of Ice 71.10 Highest South Lat of Capt. Cook* and other notes, the continents with nation states faintly colour-outlined, showing cities depicted by a small building, towns, rivers, mountains in pictorial relief, marshland, caravan routes and African salt and copper mines, with numerous notes and Canada with no northern coastline; the celestial with conforming roundel inscribed *CARY'S, New and Improved, CELESTIAL GLOBE, ON WHICH, Is carefully laid down the whole of the STARS and NEBULÆ, Contained in the ASTRONOMICAL CATALOGUE of the, REVD. Mr. WOLLASTON, F.R.S., Compiled from the Authorities of, FLAMSTEED, DE LA CAILLE, HEVELIUS, MAYER, BRADLEY, HERSCHEL, MASKELYNE &c. With an extensive number from the works of Miss Herschel, The whole adapted to the year 1800, and the Limits of each Constellation determined, by a boundary line. London: Made & Sold by J. & W. Cary,*



1 (detail)



1 (details)



No. 181 Strand Mar 1 1799, also made up of two sets of eighteen hand-coloured engraved split half-gores laid to the ecliptic poles, the axis through the celestial poles, with fully graduated equatorial, ecliptic with twilight zone and four colures, the constellations depicted by mythical beasts, figures and scientific instruments, with dotted boundaries, the stars shown to nine orders of magnitude with doubles, clusters and nebulae and labelled with Greek and Roman characters and Arabic numerals denoting their source, with an explanation beneath

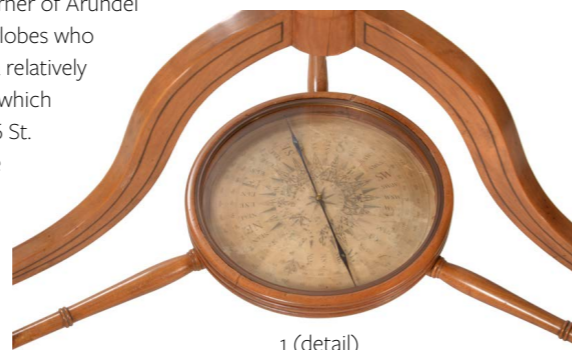
the cartouche; each sphere pivoted via the polar axis within brass meridian circle divided for degrees and with brass hour circle to North pole, set within hand-coloured engraved paper horizon ring with compass points and degrees in both directions, Zodiac and calendar scales and wind directions, supported on a fine ebony line-strung satinwood stand with curved line-panelled frieze over three square section tapered legs united by three upward curved stretchers terminating with a baluster-turned upright supporting the globe via a brass clamp engaging with the meridian ring, the lower section with further turned stretchers supporting a glazed paper scale compass printed with elaborate thirty-two point rose within outer scale divided for degrees, over brass cup castors. Each 119cm (47ins) high, 69cm (27ins) diameter overall.

**Provenance:**

Purchased from Sally Turner Antiques, Hogarth House, High Street, Wendover, Bucks, 20<sup>th</sup> July 2002 for £95,000; thence by family descent.

The celebrated Cary family business of scientific instrument and globe makers was established by John Cary at Johnson's Court, Fleet Street, London in 1782 moving to a new address at 'Corner of Arundel Square', Strand the following year. He was primarily an engraver of maps, charts and globes who moved again in 1783 to 188 Strand. By 1791 he had entered into what appeared to be a relatively casual partnership with his brother, William; this partnership lasted until circa 1816 by which time William and John Cary had moved again to 181 Strand before finally settling in 86 St. James in 1820. The following year he was succeeded by his sons, John (II) and George Cary, who continued from the firm's 181 Strand address until 1851/2 when the business was acquired by Henry Gould. Cary's 21-inch globes were the largest and most impressive produced during the George III and Regency period.

£20,000-30,000



1 (detail)

2

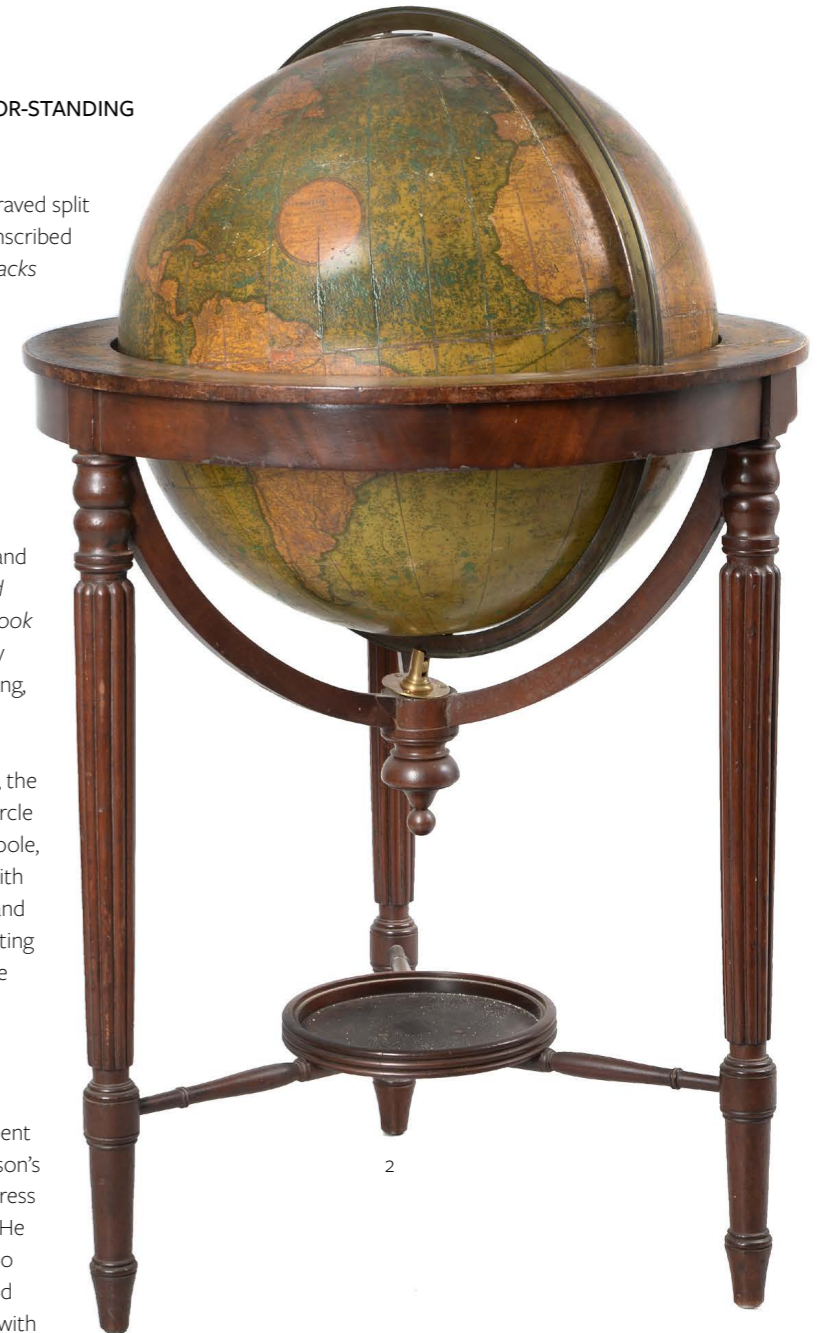
**A REGENCY TWENTY-ONE INCH TERRESTRIAL FLOOR-STANDING LIBRARY GLOBE**

**J. & W. CARY, LONDON, DATED 1815**

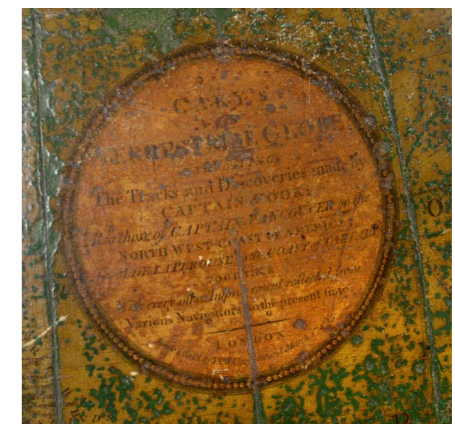
The terrestrial applied with eighteen hand-coloured engraved split half-gores incorporating circular cartouche indistinctly inscribed *CARY'S, NEW TERRESTRIAL GLOBE, EXHIBITING, The Tracks and Discoveries made by, CAPTAIN COOK: Also those of CAPTAIN VANCOUVER on the, NORTH WEST COAST OF AMERICA: And M. DE LA PEROUSE, on the COAST of TARTARY. TOGETHER, With every other Improvement collected from, Various Navigators to the present time.* LONDON: Made & Sold by J.& W. Cary, Strand, March 1st. 1815, with fully graduated equatorial, ecliptic and four meridians, the Pacific ocean with an analemma, many explorers' tracks and numerous notes and dates, Antarctica with no land shown but *Firm Fields and Vast Mountains of Ice 71.10 Highest South Lat of Capt. Cook and other notes*, the continents with nation states faintly colour-outlined, showing cities depicted by a small building, towns, rivers, mountains in pictorial relief, marshland, caravan routes and African salt and copper mines, with numerous notes and Canada with no northern coastline, the sphere pivoted via the polar axis within brass meridian circle divided for degrees and with brass hour circle to North pole, set within hand-coloured engraved paper horizon ring with compass points and degrees in both directions, Zodiac and calendar scales and wind directions, the stand incorporating three down-curved quadrant supports cradling the globe within three 'Gillows' style turned reeded legs united by turned vacant compass stretcher. 117cm (46ins) high, 69cm (27ins) diameter overall.

The celebrated Cary family business of scientific instrument and globe makers was established by John Cary at Johnson's Court, Fleet Street, London in 1782 moving to a new address at 'Corner of Arundel Square', Strand the following year. He was primarily an engraver of maps, charts and globes who moved again in 1783 to 188 Strand. By 1791 he had entered into what appeared to be a relatively casual partnership with his brother, William; this partnership lasted until circa 1816 by which time William and John Cary had moved again to 181 Strand before finally settling in 86 St. James in 1820. The following year he was succeeded by his sons, John (II) and George Cary, who continued from the firm's 181 Strand address until 1851/2 when the business was acquired by Henry Gould. Cary's 21-inch globes are the largest and most impressive produced during the George III and Regency period.

£7,000-10,000



2



2 (detail)



3  
**A WILLIAM IV FIFTEEN-INCH TERRESTRIAL LIBRARY TABLE GLOBE  
 G. AND J. CARY, LONDON, CIRCA 1832**

The sphere applied with two sets of twelve hand-coloured engraved split half-gores incorporating circular panel inscribed CARY'S, NEW, TERRESTRIAL GLOBE, Drawn from the most recent, GEOGRAPHICAL WORKS, shewing the whole of the New Discoveries, with the, TRACKS of the PRINCIPAL NAVIGATORS, and every improvement in Geography, to the present time., LONDON, London



3 (detail)

Published by G. & J. CARY, St. James's Street, Jan'y 7th, 1832 to North Pacific, with extensively annotated and fully graduated equatorial and the Pacific

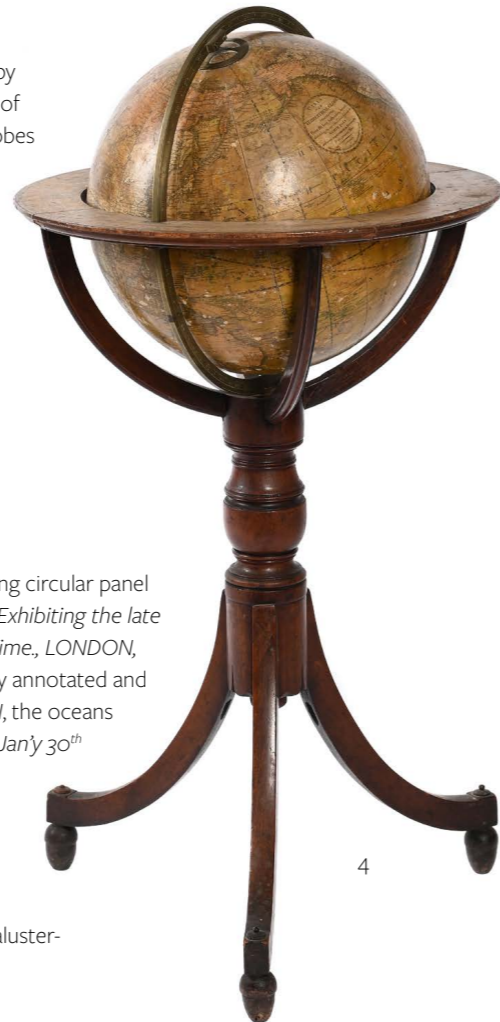
ocean with an analemma for the TABLE of EQUATION, the oceans with many explorers' tracks and numerous notes and dates, Antarctica with minimal land shown including SOUTH SHETLAND, Powells Group and Sandwich Land, the continents with nation states faintly colour-outlined, showing cities, towns, rivers, mountains in pictorial relief, pivoted via the polar axis within brass meridian circle divided for degrees and with brass hour circle to North pole, set within engraved paper horizon ring with compass points and degrees in both directions, Zodiac, calendar scales and wind directions, the stand comprising four mahogany baluster turned supports united by a conforming cross-stretcher. 53cm (21ins) high, 51.5cm (20.25ins) diameter overall.

The celebrated Cary family business of scientific instrument and globe makers was established by John Cary at Johnson's Court, Fleet Street, London in 1782 moving to a new address at 'Corner of Arundel Square', Strand the following year. He was primarily an engraver of maps, charts and globes who moved again in 1783 to 188 Strand. By 1791 he had entered into what appeared to be a relatively casual partnership with his brother, William; this partnership lasted until circa 1816 by which time William and John Cary had moved again to 181 Strand before finally settling in 86 St. James in 1820. The following year he was succeeded by his sons, John (II) and George Cary, who continued from the firm's 181 Strand address until 1851/2 when the business was acquired by Henry Gould.

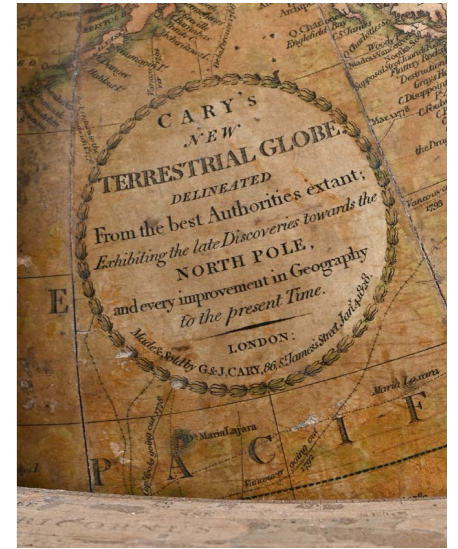
£2,000-3,000

4  
**A GEORGE IV TWELVE-INCH TERRESTRIAL FLOOR-STANDING LIBRARY GLOBE  
 G. AND J. CARY, LONDON, CIRCA 1828**

The sphere applied with two sets of twelve hand-coloured engraved split half-gores incorporating circular panel inscribed CARY'S, NEW, TERRESTRIAL GLOBE, DELINEATED, From the best Authorities extant, Exhibiting the late Discoveries towards the, NORTH POLE, and every improvement in Geography, to the present Time., LONDON, Made & Sold by G. & J. CARY, 86 St. James's Street, Jan'y 4, 1828 to North Pacific, with extensively annotated and fully graduated equatorial and the Pacific ocean with an analemma for the TABLE of EQUATION, the oceans with many explorers' tracks and numerous notes and dates, Antarctica with no land shown but Jan'y 30<sup>th</sup> 1774, Firm Fields and Vast Mountains of Ice 71.10 Highest South Lat of Capt. Cook and other notes, the continents with nation states faintly colour-outlined, showing cities, towns, rivers, mountains in pictorial relief, pivoted via the polar axis within brass meridian circle divided for degrees and with brass hour circle to North pole, set within hand coloured engraved paper horizon ring with compass points and degrees in both directions, Zodiac, calendar scales and wind directions, in a stand with four down-curved quadrant supports cradling the globe over baluster-turned upright and three outswept supports terminating with acorn feet. 88cm (30.5ins) high, 43cm (17ins) diameter overall.



4



4 (detail)

The celebrated Cary family business of scientific instrument and globe makers was established by John Cary at Johnson's Court, Fleet Street, London in 1782 moving to a new address at 'Corner of Arundel Square', Strand the following year. He was primarily an engraver of maps, charts and globes who moved again in 1783 to 188 Strand. By 1791 he had entered into what appeared to be a relatively casual partnership with his brother, William; this partnership lasted until circa 1816 by which time William and John Cary had moved again to 181 Strand before finally settling in 86 St. James in 1820. The following year he was succeeded by his sons, John (II) and George Cary, who continued from the firm's 181 Strand address until 1851/2 when the business was acquired by Henry Gould.

£1,200-1,800

5  
**A REGENCY TWELVE-INCH CELESTIAL LIBRARY TABLE GLOBE  
 J. AND W. CARY, LONDON, CIRCA 1816**

The sphere applied with two sets of twelve hand-coloured engraved split half-gores incorporating rectangular panel inscribed CARY'S, NEW CELESTIAL GLOBE, ON WHICH, are correctly laid down upwards of 3500 stars, Selected from the most accurate observations, and calculated for the Year 1800., With the extent of each Constellation precisely defined, By MR. GILPIN of the ROYAL SOCIETY, Made & Sold by J. & W. Cary, 181 Strand London, Jan'y 1 1816, the axis through the celestial poles, with fully graduated equatorial and ecliptic with twilight zone, the constellations depicted by mythical beasts and figures with dotted boundaries, the stars shown to seven orders of magnitude with clusters and nebulae, the upper pole with brass hour dial and pivoted within brass meridian circle divided for degrees, set within hand-coloured engraved paper horizon ring with compass points and degrees in both directions, Zodiac, calendar scales and wind directions, the stand

comprising four ebonised baluster turned supports united by a conforming cross-stretcher fitted with a brass support for the meridian ring. 46cm (18ins) high, 44cm (17.25ins) diameter overall.



5



5 (detail)

The celebrated Cary family business of scientific instrument and globe makers was established by John Cary at Johnson's Court, Fleet Street, London in 1782 moving to a new address at 'Corner of Arundel Square', Strand the following year. He was primarily an engraver of maps, charts and globes who moved again in 1783 to 188 Strand. By 1791 he had entered into what appeared to be a relatively casual partnership with his brother, William; this partnership lasted until circa 1816 by which time William and John Cary had moved again to 181 Strand before finally settling in 86 St. James in 1820. The following year he was succeeded by his sons, John (II) and George Cary, who continued from the firm's 181 Strand address until 1851/2 when the business was acquired by Henry Gould.

£1,200-1,800



6

**6**  
**A GEORGE III/REGENCY EIGHTEEN-INCH CELESTIAL FLOOR-STANDING LIBRARY GLOBE**  
**W. AND T.M. BARDIN, SOLD BY WILLIAM FRASER, LONDON, EARLY 19<sup>th</sup> CENTURY**

The sphere applied with two sets of twelve hand-coloured engraved split half-gores incorporating oval panel inscribed *To the Rev, NEVIL MASKELYNE D.D. F.R.S., Astronomer Royal, This New British Celestial Globe, Containing the Positions of nearly 6000 Stars. Clusters, Nebulae, Planetary, Nebulae & c. Correctly computed & laid down for the year 1800; from the latest observations and discoveries by Dr, Maskelyne, Dr. Herschel, The Rev'd. Mt. Wollaston &c &c, and with a further applied label Sold by W<sup>M</sup> FRAZER, Bond Street LONDON, with fully graduated equatorial and ecliptic with twilight zone, the constellations depicted by mythical beasts and figures with dotted boundaries, the stars shown to nine orders of magnitude with clusters and nebulae, pivoted via the polar axis within brass meridian circle divided for degrees, set within hand-coloured engraved paper horizon ring with compass points and degrees in both directions, Zodiac labelled in Latin, calendar scales and wind directions, the stand incorporating three down-curved quadrant supports cradling the globe within three 'Gillows' style turned reeded legs united by turned vacant compass stretcher over brass castors.*

107cm (42ins) high, 61cm (24ins) diameter overall.

William Bardin (1783-98) was a freeman of the Leatherseller's Company who starting making globes in around 1780. His first globes were 9 and 12 inch diameter published in collaboration with Gabriel Wright on 1<sup>st</sup> January 1782. Wright was a mathematical instrument maker who had previously worked for Benjamin Martin who, in turn, had acquired the plates of Senex's celebrated globes from James Ferguson. William's son, Thomas Marriott, is recorded in Clifton, *Gloria Directory of Scientific Instrument Makers 1550-1851* as a globe maker apprenticed to his father, in 1783 with whom he went into partnership in 1790.

Bardin and Son initially worked from 4 Hind Court, Fleet Street, London before moving to 16 Salisbury Square in 1795. William Bardin died in 1795 leaving the business in the hands of Thomas Marriott. The firm was taken-on by Thomas's daughter, Elizabeth Marriott, after his death in 1820 and then by her husband, S.S. Edkins. on their marriage in 1832. They took a son into partnership in 1848 and the business continued until shortly after S.S. Edkins's death in 1853.

William Fraser is recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1851* as working from 3 New Bond Street, London 1780-1805.

£2,000-3,000



6 (detail)

**7**  
**A GEORGE III EIGHTEEN-INCH CELESTIAL FLOOR-STANDING LIBRARY GLOBE**  
**W. AND T.M. BARDIN, SOLD BY J. AND W. WATKINS, LONDON, CIRCA 1800**

The sphere applied with two sets of twelve hand-coloured engraved split half-gores incorporating oval panel inscribed *To the Rev, NEVIL MASKELYNE D.D. F.R.S., Astronomer Royal, This New British Celestial Globe, Containing the Positions of nearly 6000 Stars. Clusters, Nebulae, Planetary, Nebulae & c. Correctly computed & laid down for the year 1800; from the latest observations and discoveries by Dr, Maskelyne, Dr. Herschel, The Rev'd. Mt. Wollaston &c &c, and with a further applied label Sold by J. & W. Watkins, Charing Cross London, with fully graduated equatorial and ecliptic with twilight zone, the constellations depicted by mythical beasts and figures with dotted boundaries, the stars shown to nine orders of magnitude with clusters and nebulae, pivoted via the polar axis within brass meridian circle divided for degrees, set within a later facsimile printed paper horizon ring with compass points and degrees in both directions, Zodiac labelled in Latin, calendar scales and wind directions, in a stand with four down-curved quadrant supports cradling the globe baluster and ring-turned upright and three outswept supports each inlaid with diamond lozenge decoration and terminating with tapered feet.*

107cm (42ins) high, 61cm (24ins) diameter overall.

William Bardin (1783-98) was a freeman of the Leatherseller's Company who starting making globes in around 1780. His first globes were 9 and 12 inch diameter published in collaboration with Gabriel Wright on 1<sup>st</sup> January 1782. Wright was a mathematical instrument maker who had previously worked for Benjamin Martin who, in turn, had acquired the plates of Senex's celebrated globes from James Ferguson. William's son, Thomas Marriott, is recorded in Clifton, *Gloria Directory of Scientific Instrument Makers 1550-1851* as a globe maker apprenticed to his father, in 1783 with whom he went into partnership in 1790.

Bardin and Son initially worked from 4 Hind Court, Fleet Street, London before moving to 16 Salisbury Square in 1795. William Bardin died in 1795 leaving the business in the hands of Thomas Marriott. The firm was taken-on by Thomas's daughter, Elizabeth Marriott, after his death in 1820 and then by her husband, S.S. Edkins. on their marriage in 1832. They took a son into partnership in 1848 and the business continued until shortly after S.S. Edkins's death in 1853.

The partnership between Jeremiah and Walter Watkins is recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1851* as working from 5 Charing Cross, London 1784-98. The business was continued by Jeremiah alone until his death in 1810. The partnership was one of the most prolific retailers of optical, scientific, mathematical and surveying instruments during the closing decade of the 18<sup>th</sup> century. At this time it was common practice for the vendors of globes to put their own trade label over that of the manufacturer.

£1,500-2,000



7



7 (detail)



8

8  
**A REGENCY TWELVE-INCH TERRESTRIAL LIBRARY TABLE GLOBE  
 DRAWN BY W. AND T.M. BARDIN, SOLD BY J. WATKINS,  
 LONDON, CIRCA 1805**

The sphere applied with twelve engraved gores now incomplete and with oval blood-red varnish incorporating circular panel to the North Pacific inscribed *THE, NEW TWELVE-INCH, Terrestrial Globe, REPRESENTING THE, ACCURATE POSITIONS OF THE, PRINCIPAL, KNOWN PLACES OF THE EARTH, FROM THE DISCOVERIES, OF CAPTAIN COOK, AND SUBSEQUENT CIRCUMNAVIGATORS, TO THE PRESENT PERIOD*, with curved overlay *J Watkins Charing Cross LONDON* over with additions to 1805 to lower margin, with evidence of having an extensively annotated and fully graduated equatorial calibrated in minutes and degrees, ecliptic and meridians, also just visible many explorers' tracks and numerous notes and dates, the continents with nation states showing cities, towns, rivers, mountains in pictorial relief, pivoted via the pole axis within brass meridian circle divided for degrees, set within a horizon ring now lacking papers, the tripod stand incorporating four quadrants supporting the meridian ring over reeded squat baluster upright and downcurved supports, vacant compass stretcher and terminating with tapered feet. 61cm (24ins) high, 44cm (17.25ins) diameter overall.

The text of the circular panel printed to the North Pacific conforms to globes drawn by William and Thomas Marriot Bardin in 1803/05. William Bardin (1783-98) was a freeman of the Leatherseller's Company who starting making globes in around 1780. His first globes were 9 and 12 inch diameter published in collaboration with Gabriel Wright on 1<sup>st</sup> January 1782. Wright was a mathematical instrument maker who had previously worked for Benjamin Martin who, in turn, had acquired the plates of Senex's celebrated globes from James Ferguson. William's son, Thomas Marriott, is recorded in Clifton, *Gloria Directory of Scientific Instrument Makers 1550-1851* as a globe maker apprenticed to his father, in 1783 with whom he went into partnership in 1790.

Bardin and Son initially worked from 4 Hind Court, Fleet Street, London before moving to 16 Salisbury Square in 1795. William Bardin died in 1795 leaving the business in the hands of Thomas Marriott. The firm was taken-on by Thomas's daughter, Elizabeth Marriott, after his death in 1820 and then by her husband, S.S. Edkins. on their marriage in 1832. They took a son into partnership in 1848 and the business continued until shortly after S.S. Edkins's death in 1853.

Jeremiah Watkins is recorded by Clifton as working from 5 Charing Cross, London 1798 until his death in 1810. In his earlier partnership with Walter Watkins he became one of the most prolific retailers of optical, scientific, mathematical and surveying instruments during the closing decade of the 18<sup>th</sup> century. At this time it was common practice for the vendors of globes to put their own trade label over that of the manufacturer.

£600-800



8 (detail)

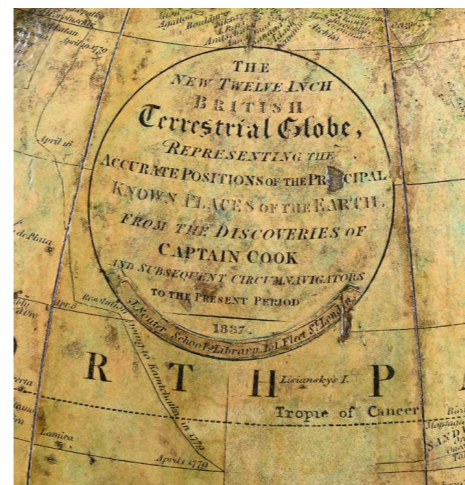
9  
**AN EARLY VICTORIAN TWELVE-INCH TERRESTRIAL FLOOR-STANDING  
 LIBRARY GLOBE  
 PUBLISHED BY S.S. EDKINS SUCCESSORS TO T.W. BARDIN,  
 SOLD BY J. SOUTER, LONDON, CIRCA 1837**

The sphere applied with two sets of twelve hand-coloured engraved gores and polar calottes incorporating circular panel inscribed *THE, NEW TWELVE-INCH, BRITISH, Terrestrial Globe, REPRESENTING THE, ACCURATE POSITION OF THE PRINCIPAL, KNOWN PLACES OF THE EARTH., FROM THE DISCOVERIES OF, CAPTAIN COOK, AND SUBSEQUENT CIRCUMNAVIGATORS, TO THE PRESENT PERIOD*, 1837 over applied curved label *J. Souter, School Library, 151 Fleet St. London* to North Pacific, with extensively annotated and fully graduated equatorial and the Pacific ocean with *THE ANALEMMA* for the equation of time, the oceans with many explorers' tracks and numerous notes and dates, Antarctica with no land shown except for *Enderby's Land* dated 1833, the continents with nation states faintly colour-outlined, showing cities, towns, rivers, mountains in pictorial relief, pivoted via the polar axis within brass meridian circle divided for degrees and with brass hour circle to North pole, set within hand coloured engraved paper horizon ring with compass points and degrees in both directions, Zodiac, calendar scales and wind directions, in a stand with four down-curved quadrant supports cradling the globe over vase-turned upright and three outswept supports united by glazed compass stretcher inset with paper printed with elaborate thirty-two point rose within outer scale divided for degrees, terminating with ball feet. 88cm (30.5ins) high, 43cm (17ins) diameter overall.

The present globe is a known edition by S.S. Edkins (successors to T.W. Bardin). The lower margin of the roundel is applied with Souter's address over the original printed text 'Manufactured by S.S. Edkins Son in Law and Successor to the late T. M. Bardin Salisbury Square London'.

William Bardin (1783-98) was a freeman of the Leatherseller's Company who starting making globes in around 1780. His first globes were 9 and 12 inch diameter published in collaboration with Gabriel Wright on 1<sup>st</sup> January 1782. Wright was a mathematical instrument maker who had previously worked for Benjamin Martin who, in turn, had acquired the plates of Senex's celebrated globes from James Ferguson. William's son, Thomas Marriott, is recorded in Clifton, *Gloria Directory of Scientific Instrument Makers 1550-1851* as a globe maker apprenticed to his father, in 1783 with whom he went into partnership in 1790.

Bardin and Son initially worked from 4 Hind Court, Fleet Street, London before moving to 16 Salisbury Square in 1795. William Bardin died in 1795 leaving the business in the hands of Thomas Marriott. The firm was taken-on by Thomas's daughter, Elizabeth Marriott, after his death in 1820 and then by her husband, S.S. Edkins. on their marriage in 1832. They took a son into partnership in 1848 and the business continued until shortly after S.S. Edkins's death in 1853.



9 (detail)

J. Souter appears not to be recorded in the usual sources however online sources suggest that they were specialist publishers and retailers of books and maps for educational purposes and were established before 1820.

£1,500-2,000



9



11

10



10

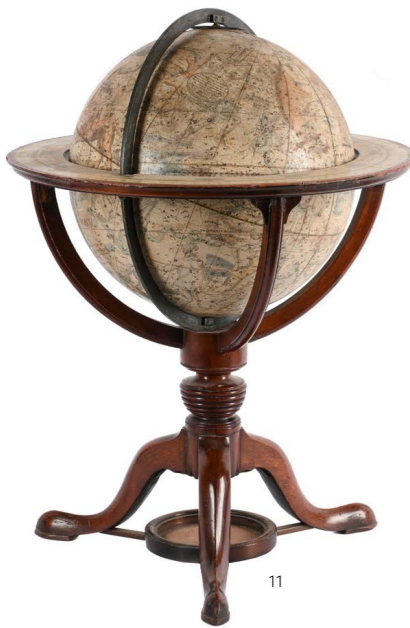
**10**  
**A WILLIAM IV TWELVE-INCH TERRESTRIAL LIBRARY TABLE GLOBE**  
**J. ADDISON AND COMPANY, LONDON, CIRCA 1835**

The sphere applied with two sets of twelve hand-coloured engraved split half-gores incorporating circular panel inscribed *J. ADDISON'S, New & Improved, TERRESTRIAL GLOBE, Containing all the latest Discoveries and, GEOGRAPHICAL IMPROVEMENTS, also the Tracks of the most celebrated, Circum Navigators, Carefully Delineated by, J. ADDISON & Co., Globe Makers by appointment, to his Majesty, GEORGE IV, Made and Sold by J. ADDISON, No. 116 Regent Street, London* to the North Pacific, extensively annotated with fully graduated equatorial calibrated in minutes and degrees, ecliptic and meridians, the Pacific ocean with an analemma *TABLE of EQUATION*, many explorers' tracks and numerous notes and dates, Antarctica with no land shown except for *Graham's Land* and *Enderby's Land* both dated 1833, the continents with nation states faintly colour-outlined, showing cities, towns, rivers, mountains in pictorial relief including marine topography, with engraved brass hour dial to the North pole and pivoted within brass meridian circle divided for degrees, set within hand-coloured engraved paper horizon ring with compass points and degrees in both directions, pictorial representations of the Zodiac and calendar scales, the tripod stand incorporating four quadrants supporting the meridian ring over reeded squat baluster upright and downcurved supports, with stretcher centred with a glazed paper compass dial printed with elaborate

thirty-two point rose within outer scale divided for degrees, and terminating with tapered feet, (Compass needle lacking).  
 61cm (24ins) high, 44cm (17.25ins) diameter overall.

John Addison is recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1851* as a Globe maker working from Regent Street, 50 London Street (Fitzroy Square) and 7 Hampstead Road, London 1800 - 1819. He was granted Royal appointment in 1820 and was trading as Addison and Co. after around 1815. Latterly John Addison and Company are recorded working from 9 Skinner Street (Snow Hill) 1800-21, 116 Regent Street 1822-25 and finally 275 Strand 1829-30. Addison is known to have produced terrestrial and celestial globes in many sizes from three inch through to his magnificent thirty-six inch 'Terraqueous Globe'.

£1,500-2,000



11

**11**  
**A GEORGE IV TWELVE-INCH CELESTIAL LIBRARY TABLE GLOBE**  
**JOHN SMITH FOR RETAIL BY CHARLES SMITH, LONDON, CIRCA 1830**

The sphere applied with two sets of twelve hand-coloured engraved split half-gores incorporating oval panel inscribed *A NEW, CELESTIAL GLOBE, COMPILED FROM THE WORKS OF, Wollaston, Flamsted, De la Caille, Havelius, Mayer, Bradley, Herschel, Maskelyne & c., by JOHN SMITH, Globe maker by appointment, TO HIS MOST, GRACIOUS, Majesty, GEORGE III, London, Made by J. SMITH, Strand, & Sold by C. SMITH, 172 Strand*, the axis through the celestial poles, with fully graduated equatorial and ecliptic and the constellations depicted by mythical beasts and figures with dotted boundaries, the stars shown to nine orders of magnitude with clusters and nebulae, labelled and numbered corresponding to the *British Catalogue*, the upper pole with brass hour dial and pivoted within brass meridian circle divided for degrees, set within hand-coloured engraved paper horizon ring with compass points and degrees in both directions, Zodiac, calendar scales and wind directions, the tripod stand incorporating four quadrants supporting the meridian ring over reeded squat baluster upright and downcurved supports, with vacant compass stretcher between and terminating with tapered feet.

61cm (24ins) high, 44cm (17.25ins) diameter overall.

John Smith is recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1851* as a globe maker working from 1 Angel Court, Surrey Street, Strand, London 1829-30 then 35 Leicester Square 1830-36. Charles Smith was principally a map publisher who worked from 1799. He was engraver to the Prince of Wales and started producing pocket globes during the Regency period. The business expanded (in competition with the Cary family then Malby) to become one of the leading publishers and retailers of globes during the latter half of the 19<sup>th</sup> century, mostly under the stewardship of his son who succeeded him in 1845.

£1,200-1,800



10 (detail)



12 (detail)

**12**  
**A VICTORIAN FIFTEEN-INCH TERRESTRIAL LIBRARY TABLE GLOBE**  
**NEWTON AND SON, LONDON, MID 19<sup>th</sup> CENTURY**

The sphere applied with two sets of twelve hand-coloured engraved split half-gores and polar calottes incorporating rectangular panel inscribed *NEWTON'S, New and Improved, TERRESTRIAL GLOBE, Accurately delineated from the observations, of the most esteemed,*

*Navigators and Travellers, To the Present Time, MANUFACTURED BY NEWTON & SON, No. 66, CHANCERY LANE* to North Pacific, with extensively annotated and fully graduated equatorial and the Pacific ocean with *AN IMPROVED ANALEMMA* for the equation of time, the continents with nation states faintly colour-outlined, showing cities, towns, rivers, mountains in pictorial relief and the oceans with trade winds, pivoted via the polar axis within a vertical fixed gilt painted iron meridian circle divided for degrees, the stand with baluster-turned upright over a concave-sided triform platform with compressed bun feet, (overall heavy browning to surface).

63cm (24.75ins) high, 41cm (16.25ins) diameter overall.

Newton and Son are recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1851* as working from 3 Fleet Street ad 66 Chancery lane, London 1851-57.

£700-1,000



12

**13**  
**A FRENCH LOUIS PHILIPPE EIGHT-AND-A-HALF INCH TERRESTRIAL LIBRARY TABLE GLOBE**  
**FELIX DELAMARCHE, PARIS, CIRCA 1838**

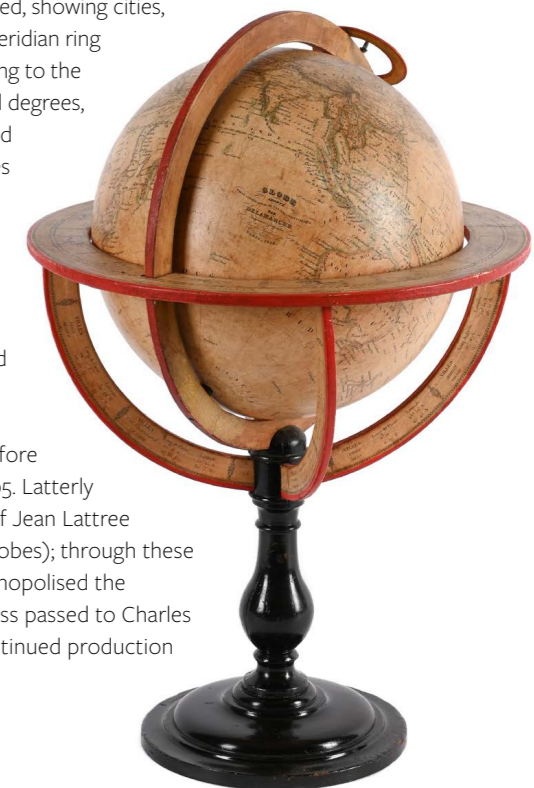
The sphere applied with two sets of twelve hand-coloured engraved gores and polar calottes incorporating printed text *GLOBE, ADOPTE, PAR LE CONSEIL ROYAL DE L'INSTRUCTION PUBLIQUE, PAR, DELAMARCHE, Jugenieuo Geographe, Rue du Jardinnet 12, PARIS, 1838* to central Pacific, with fully graduated equatorial, ecliptic, and Meridian passing through Paris, the oceans with islands labelled and Antarctica with no land shown except a fragment labelled *Terre de Enderby*, the continents with nation states faintly colour-outlined, showing cities, towns, rivers, mountains in pictorial relief, pivoted via the polar axis within paper-covered Meridian ring variously annotated and graduated in degrees and applied with conforming hour chapter ring to the North Pole, set within hand coloured engraved paper horizon ring with compass points and degrees, pictorial representations of the Zodiac and calendar scales, the stand with four down-curved quadrant supports further annotated with latitudes and longitudes *de Paris* for various cities cradling the globe, over baluster-turned upright and concentric-turned disc-shaped foot.

The Delamarche dynasty of Parisian globe makers is recorded in Lamb, Tom and Collins, Jeremy (editors) *THE WORLD IN YOUR HANDS, An Exhibition of Globes and Planeteria* (held at Christies King Street, London and Museum Boerhave, Leiden 1994-95) as founded by Charles Francois Delamarche (1740-1817) during the latter part of the 18<sup>th</sup> century. Charles Delamarche first acquired the remaining part of Robert Vaugondy's workshop, republishing their atlases and globes before taking over Jean Fortin's business in 1795. Latterly Delamarche also purchased the stock of Jean Lattree (publisher of the Lalande and Bonne Globes); through these acquisitions Delamarche essentially monopolised the Parisian globe making trade. The business passed to Charles Delamarche's son, Felix, in 1817 who continued production to around 1848.



13 (detail)

£1,200-1,800



13





14

**14**  
**AN UNUSUAL CASED SET OF ENGLISH HAND PAINTED GLASS EDUCATIONAL**  
**ASTRONOMICAL MAGIC LANTERN SLIDES**  
**UNSIGNED, MID TO LATE 19<sup>th</sup> CENTURY**

Comprising thirteen mahogany framed glass panes each measuring 14 inches long by 4 inches high (including frames) finely enamel painted with between one and four instructional astronomical diagrams with the edges of the frames hand labelled in ink - 1. MILKY WAY, ORION, URSA MAGOR; 2. Systems; 3. Moon, Jupiter, Saturn; 4. Sizes & Distances of Planets, Comets; 5. Zodiac, Nodes, Retrograde, Seasons; 6. Phases of the Moon, Shadows; 7. Theory of Eclipses; 8. Refraction, Parallax; 9. Eclipses of the Moon; 10. Tides; 11. Lunar Month, Crescent Moon, Quadrature, Gibbous; 12. Mercury, Mars, Venus, Uranus and 13. Revolution of the Earth. Precession, contained in a stained pine box with sliding lid applied with paper label titled ASTRONOMICAL to lid. The box 38cm (15ins) long, 12.5cm (5ins) high, 12cm (4.75ins) deep.

The present lot appears to be a one-off hand painted set of slides prepared specifically for a lecture series on astronomy. From the quality of the execution of the diagrams and the framing of the panels it is likely that the present set were prepared by a specialist workshop perhaps attached to a major educational institution.

£200-300

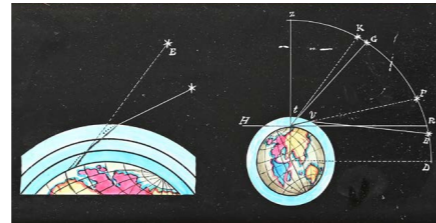


15

**15**  
**A PAIR OF FRENCH LACQUERED BRASS**  
**COMPASS DIALS**  
**UNSIGNED, EARLY 19<sup>th</sup> CENTURY**

Each with printed paper scale incorporating sixteen-point rose labelled with the four principal cardinal points within outer track annotated in ten degree increments and divided for every five, the half blued steel needle with jewelled pin pivot set behind glass secured to the cylindrical case via an engine-milled bezel. Each 5.7cm (2.25ins) diameter, 1.5cm (0.625 ins) high.

£80-120



14 (details)



16

**A VICTORIAN PROBABLY SCOTTISH SLATE OCTAGONAL GARDEN SUNDIAL**  
**JAMES WALSH, MID 19<sup>th</sup> CENTURY**

The 11 inch octagonal plate fitted with a leafy-scroll pierced cast bronze gnomon set for 50.5 degrees Latitude above a central compass rose annotated with eight cardinal points, within band labelled with months of the year set within three sectors annotated either *Sun too fast* or *Sun too Slow* and engraved with four sets of equation figures for each month to margin, the Roman numeral IIII/XII/VIII chapter ring with paired stylised fleur-de-lys half hour markers, quarter divisions to inner track and minute ring to outer, the space between the IIII and VIII numerals signed *James Walsh Sculpsit*. 25.5cm (10ins) wide, 17cm (6.75ins) high.

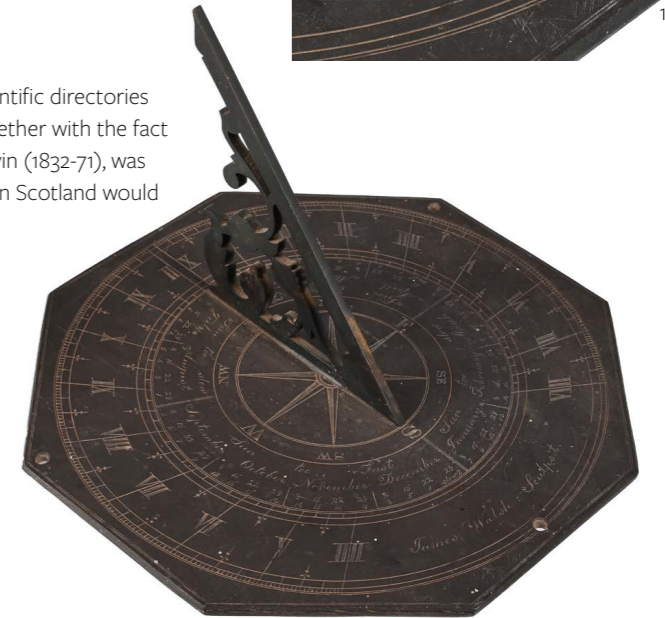
James Walsh does not appear to be recorded in the usual scientific directories however, when considering the Scottish roots of his name together with the fact that the most well-known maker of slate sundials, Richard Melvin (1832-71), was based in Glasgow, a suggestion that the current lot was made in Scotland would not appear unreasonable.

The gnomon being set at approximately 50.5 degrees Latitude would suggest that the present dial was calibrated for use in South Devon or Cornwall.

£350-450



16 (detail)



16

17

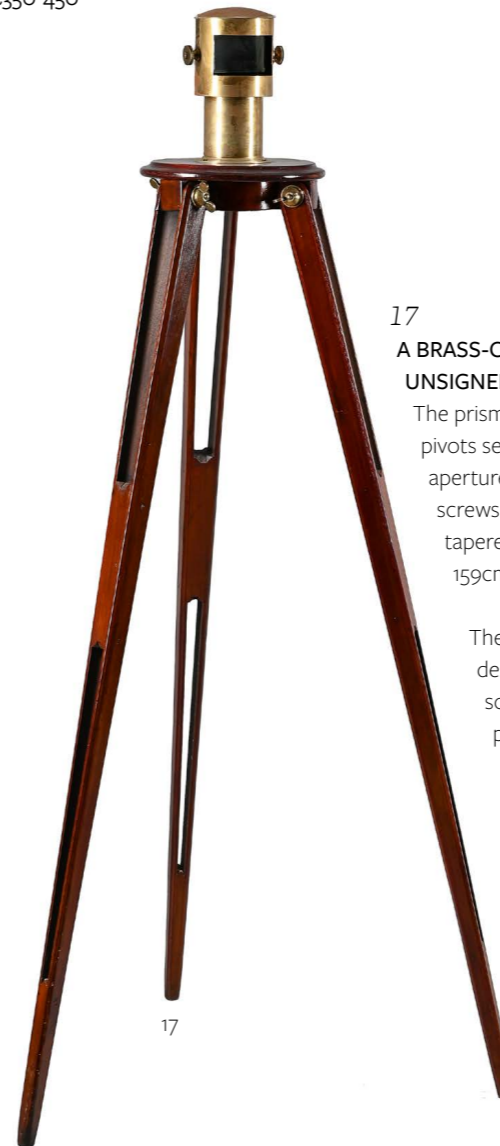
**A BRASS-CASED REFLECTING PRISM ON MAHOGANY TRIPOD STAND**  
**UNSIGNED, LATE 19<sup>th</sup> CENTURY**

The prism cut with slightly convex front face and forty-five degree rear over flat underside, set via pivots secured by knurled thumbscrews within a stepped tubular 'pillar box' shaped case with open aperture to front, black japanned interior and open base, the assembly fixed via a drilled flange and screws onto an ogee moulded circular platform cut with an aperture to centre over three hinged tapered supports.

159cm (62.5ins) high, the platform 26cm (10.25ins) diameter.

The present apparatus would appear to be designed to reflect and slightly magnify a light source or object positioned beneath the platform between the legs of the tripod.

£150-250



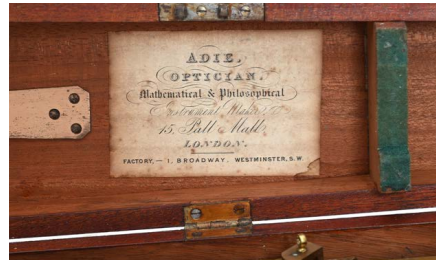
17



17 (detail)



18



18 (details)

**18  
A VICTORIAN LACQUERED BRASS  
PANTOGRAPH**

**ADIE, LONDON, CIRCA 1875**

The pivoted frame with circular dark green silk covered anchor-weight fitted to an adjustable slider against engraved ratio scale to one arm opposing fixed pencil holder to the other, the centre with subsidiary pivoted armature with further adjustable slider against a similar scale

for the tracing stylus and signed *Adie, London* alongside 7393 over M.O.D. arrow device and *W.D.* to the opposing member, fitted with removable bone wheel castors to each junction/terminal, in original mahogany box with weighted pencil carrier, the inside of the lid with applied paper trade label inscribed *ADIE, OPTICIAN, Mathematical & Philosophical, Instrument Maker, 15 Pall Mall, LONDON, FACTORY - 1 BROADWAY, WESTMINSTER S.W.* and a later retailer's label *W.F. STANLEY & Co. LTD, 286 HIGH HOLBORN, LONDON W.C.1.*  
The box 84cm (33ins) long, 13.25cm (5.25ins) deep, 9cm (3.5ins) high.

The Adie family of scientific, mathematical and philosophical instrument makers can be traced back to Alexander Adie who is recorded in Goodison, Nicholas *English BAROMETERS 1680-1860* as born in Edinburgh 1774 and apprenticed to his uncle, the eminent Scottish instrument maker John Miller, in 1789. In 1804 his uncle took him into partnership under the name of Miller and Adie which continued until after Miller's death in 1815. Adie was particularly interested in meteorological instruments and is perhaps best known as the inventor of the Sympiesometer in 1818. In recognition of his work he was elected a Fellow of the Royal Society of Edinburgh in 1819. He was appointed optician to William IV and later Queen Victoria and took one of his sons, John, into partnership in 1835. Two of his other sons set up businesses; Robert in Liverpool and Patrick

in London. Unfortunately John Adie was prone to 'fits of despondency' which resulted in him shooting himself in 1857, Alexander Adie died the following year - no doubt expediated by the stress of his son's demise.

Patrick Adie worked from several addresses in London notably 385 Strand (1848-68), 15 Pall Mall (1869-1885), 29 Regent Street (1869-70), as well as Tothill Street in 1875. He died in 1886.

£100-150

**19  
A RARE LACQUERED BRASS AND MAHOGANY  
HAWKSBEE-TYPE DOUBLE-ACTION  
DEMONSTRATION VACUUM PUMP  
W. LADD, WALWORTH, MID 19<sup>th</sup> CENTURY**

With twin vertical cylinders formed as squat Doric columns set between further slender column uprights beneath break-arch shaped laminated mahogany superstructure secured with substantial brass screws, enclosing twin racks for the pistons operated via a single pinion mounted on the crank handle arbor, with vase-shaped brass finials and the front with recessed silvered plate engraved *W. LADD, Penton Place, Walworth*, the base with valve for the take-off pipe running backwards beneath a square stage raised on four Doric column supports centred with a circular brass platform incorporating central fitting fed to the pipe, the rear edge with additional lower smaller platform also connected to the same pipework, on moulded platform base incorporating bracket feet; in original oak box with accessories comprising a Magdeburg sphere,



19

a glass bulb with valve, a syphon gauge, a small stage with central needle-shaped feed, and a manual hand pump with valve, (lacking glass bell-jar).

The pump 40.5cm (16ins) high, 40.5cm (16ins) wide excluding crank handle, 26.5cm (10.5ins) deep; the box 40.5cm (16ins) high, 59.5cm (23.5ins) wide, 31cm (12.25ins) deep.

William Ladd is recorded in Clifton, Gloria *Directory of British Scientific Instrument Makers 1550-1851* as working from several addresses in London 1839-72 including 10 Cleaver Street, Kennington (near Walworth) 1846-47.

The design of the present lot was developed by Francis Hawksbee (1660-1713) in around 1705 with the twin cylinder arrangement based upon a pump by Denis Papin (1642-1712) who first devised this arrangement (albeit operated by pulleys and foot treadles) in 1674.

£300-500



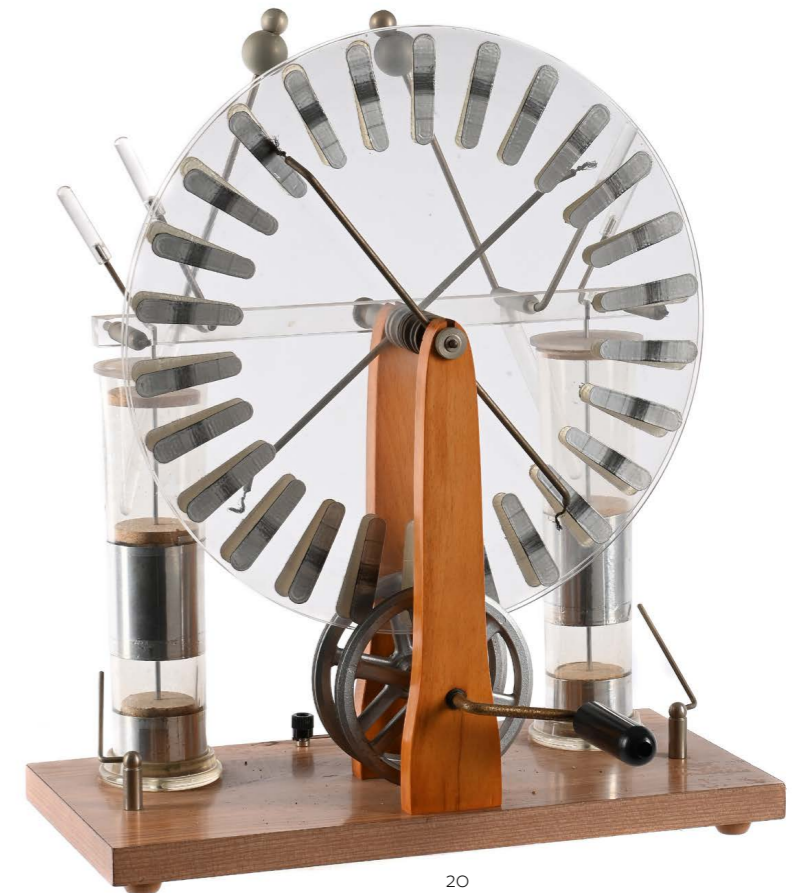
19 (details)

**20  
A WIMSHURST PATTERN LABORATORY  
DEMONSTRATION ELECTROSTATIC  
GENERATING MACHINE**

**LEYBOLD-HERAEUS, COLOGNE, CIRCA 1975**

With twin contra-rotating perspex discs applied with foil tabs pivoted between wooden uprights incorporating pulley drive with crank handle to base, the centre of each disc supporting a fixed comb with wire brush terminals for the foil tabs and the rear with perspex beam fitted with a pair of pivoted arms with insulated handles opposing discharge spheres, with a pair of cylindrical Perspex Leyden jars set beneath incorporating pivoted 'switches' to allow charging via a further pair of pickup brushes engaging with the rear disc, on platform base; together with an instruction pamphlet printed in German and dated 05-09-75. The apparatus 43cm (17ins) high, 36cm (14.25ins) wide, 28cm (11ins) deep including crank handle.

£80-120



20

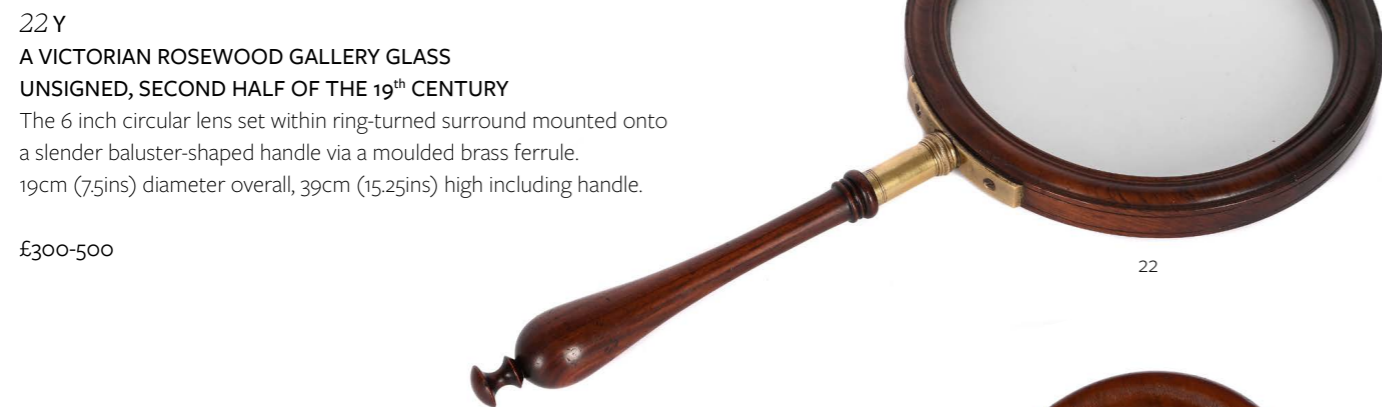


21

**21 Y**  
**A VICTORIAN LARGE ROSEWOOD GALLERY GLASS**  
**UNSIGNED, SECOND HALF OF THE 19<sup>th</sup> CENTURY**

The 8.5 inch circular lens set within ring-turned surround mounted onto a slender baluster-shaped handle via a brass screw insert.  
 25.5cm (10ins) diameter overall, 49.5cm (19.5ins) high including handle.

£500-800



22

**22 Y**  
**A VICTORIAN ROSEWOOD GALLERY GLASS**  
**UNSIGNED, SECOND HALF OF THE 19<sup>th</sup> CENTURY**

The 6 inch circular lens set within ring-turned surround mounted onto a slender baluster-shaped handle via a moulded brass ferrule.  
 19cm (7.5ins) diameter overall, 39cm (15.25ins) high including handle.

£300-500



23

**23 Y**  
**TWO VICTORIAN GALLERY GLASSES**  
**BOTH UNSIGNED, SECOND HALF OF THE 19<sup>th</sup> CENTURY**

The first rosewood with 6.75 inch circular lens set within ring-turned surround mounted onto a baluster-shaped handle via a brass screw insert; the second mahogany with 5 inch circular lens set within moulded surround pivoted within a cheval type stand incorporating baluster uprights over moulded supports united by a double-baluster turned stretcher, (2).  
 The first 22cm (8.75ins) diameter overall, 39cm (15.25ins) high including handle; the second 23cm (9ins) high, 22cm (8.75ins) wide, 16.5cm (6.5ins) deep.

£500-700



24 (detail)

**24**  
**A VICTORIAN LACQUERED BRASS COMPOUND BINOCULAR MICROSCOPE**  
**HENRY CROUCH, LONDON, THIRD QUARTER OF THE 19<sup>th</sup> CENTURY**

The bifurcated tube assembly fitted with single objective nosepiece incorporating prism slide insert, with rack and pinion eye-piece adjustment and focus at the junction with the shaped limb, the stage with screw rotational subject positioning over substage assembly incorporating quadruple-aperture oculus selection disc, the underside with pivoted plano-concave mirror set on a double-jointed pivot, the whole raised via locking axis support on an elaborate cast brass looped base inscribed *HENRY CROUCH, LONDON, 1315* to the rear, in a mahogany box with four eyepiece lenses, and three objectives signed and labelled *1/4*, *2/3* and *3in* to cannister lids, (damage and losses to focus mechanisms).  
 The box 44.5cm (17.5ins) high, 25cm (9.75ins) wide, 19cm (7.5ins) deep.

Henry Crouch is recorded online at [www.antiquemicroscopes.co.uk](http://www.antiquemicroscopes.co.uk) as learning his trade as an apprentice with Smith, Beck & Beck before leaving to form his own company, probably in early 1862. His younger brother, William, joined him. The original H. and W. Crouch shop was located on Commercial Road, London, and their earliest instruments bear that address. The Crouch brothers initially produced copies of the microscopes that Henry had made for Smith, Beck & Beck. The partners soon focused on producing good-quality, less-expensive microscopes for the middle-class microscopists and students. Henry joined the Royal Microscopical Society in 1863, and the Quekett Microscopical Club in 1866. Advertisements as early as September 1864 indicated a move to 64A Bishopsgate Street. For several years afterwards, the Crouches retained the Commercial Road location as their factory, although not as a retail location. The Crouch brothers dissolved their partnership in 1866, with Henry retaining the optical business. Henry Crouch's business moved ca. 1868, to London Wall, then to Barbican in early 1873. About 1886, Henry incorporated as Henry Crouch Limited. Crouch sold the business in 1907 to S. Maw, Son and Sons.

£200-300



24



25 (detail)

**25**  
**A VICTORIAN LACQUERED BRASS COMPOUND BINOCULAR MICROSCOPE**  
**ROSS, LONDON, THIRD QUARTER OF THE 19<sup>th</sup> CENTURY**

The bifurcated tube assembly fitted with a triple objective nosepiece signed *R. & J. BECK LTD* beneath prism slide insert, with rack and pinion eye-piece adjustment and focus at the junction with the shaped limb and further fine micrometer screw focus wheel to the rear just above the pivot, the stage with X and Y screw subject positioning and axis tilt facility over subs stage condenser assembly incorporating adjustable oculus and rotational screw-adjustment, the underside with pivoted plano-concave mirror set on a double-jointed pivot, the whole raised via locking axis support on two column-turned uprights over a horizontal A-shaped platform engraved *ROSS, LONDON, 5266* to the rear, in a mahogany box with two eyepiece lenses, prism assembly, a single eyepiece attachment, five non-original objectives and one other item.  
 The box 44cm (17.25ins) high, 19.5cm (7.75ins) wide, 23cm (9ins) deep.

Andrew Ross is recorded in Clifton, *Gloria Directory of British Scientific Instrument Makers 1550-1851* as working from various addresses in London 1830-59: 5 Albemarle St., St. John's Square, Clerkenwell (1831-2); 15 St. John's Square, Clerkenwell (1832-9); 33 Regent Circus, Piccadilly (1839-43); 21 Featherstone Buildings, Clerkenwell (1843-7); 2 Featherstone Buildings Clerkenwell (1848-53) and 2-3 Featherstone Buildings, Holborn (1854-59). Ross was a founder member of the Microscopical Society of London; he died in 1859 and was succeeded by Thomas Ross.

£1,200-1,800



25



26

26  
A VICTORIAN LACQUERED BRASS COMPOUND  
BINOCULAR MICROSCOPE  
UNSIGNED, LAST QUARTER OF THE  
19<sup>th</sup> CENTURY

The bifurcated tube assembly fitted with triple objective nosepiece set beneath prism slide insert and micrometer fine focus screw, with rack and pinion eye-piece adjustment and coarse focus at the junction with the shaped limb, the stage with X and Y subject screw subject positioning and slide clips over substage assembly, the underside with pivoted plano-concave mirror and the whole raised via pivoted axis support on an elaborate cast oxidised brass looped base, in a mahogany box with four eyepiece lenses, four objective cannisters labelled 1/4, 1, 2 and 3 in to lids, substage prism, rotating oculus diameter adjustment disc with four apertures, prism, condenser lens on stand and a drawer containing twenty-two slides.

The box 39.5cm (15.5ins) high, 22cm (8.75ins) wide, 16.5cm (6.5ins) deep.

£250-350



27

27  
A BLACK JAPANNED  
MONOCULAR COMPOUND  
MICROSCOPE  
BAUSCH AND LOMB OPTICAL  
COMPANY, NEW YORK  
AND LONDON, EARLY  
20<sup>th</sup> CENTURY

The tube with telescopic eyepiece and triple nosepiece, mounted on the limb via rack and pinion principle focus slide with secondary micrometer fine focus behind, the circular stage with calibrated X and Y subject positioning to top surface and with further diagonal adjustment screws to edge beneath, the substage condenser assembly fitted on rack and pinion up/down adjustment and incorporating

iris to underside, mounted via locking axis pivot onto a cavetto moulded rectangular post over heavy Y-shaped platform foot applied with disc trade label inscribed *BAUSCH & LOMB OPTICAL Co., ROCHESTER N.Y., LONDON, 103811* at the rear, in non-original mahogany box; with a **black japanned metallurgic microscope**, unsigned, mid 20<sup>th</sup> century, the body tube fitted with an electric side lamp just above the objective and mounted on the limb via rack and pinion principle focus slide with secondary fine focus behind, the base formed as a solid stage applied with calibrated X and Y subject positioning assembly, in a mahogany box, (2).

The first box 32.5cm (12.75ins) high, 19cm (7.5ins) wide, 23cm (9ins) deep; the second 37cm (14.5ins) high, 23cm (9ins) wide, 25cm (9.75ins) deep.

£180-220

28  
A BLACK JAPANNED AND LACQUERED  
BRASS 'PATNA' COMPOUND BINOCULAR  
MICROSCOPE  
W. WATSON AND SONS LIMITED,  
LONDON, CIRCA 1945

The tube with twin eyepiece assembly, rack and pinion coarse and fine screw focus adjustment and inscribed *High Power Binocular, W. Watson & Sons Ltd, 313 High Holborn, London, 82193* to front above single objective, the circular stage fitted with X and Y screw adjusting Vernier slide clips onto a rotating table, the underside with sub-stage condenser, electric lamp fitment and pivoted plano-concave mirror, the limb pivoted via locking axis support behind the stage, on 'Y' shaped foot, in original mahogany box with two pairs of eyepiece lenses and a small quantity of other accessories (some vacant apertures for further accessories), the inside of the door with applied magnification table label.

The box 46cm (18ins) high excluding handle, 23.5cm (9.25ins) high, 25cm (9.75ins) deep.

Provenance:

Previously in the Maurice Gillett collection of microscopy, inventory ref. G3364; purchased by the vendor in these rooms on Tuesday 28<sup>th</sup> March 2017 (lot 12).

William Watson is recorded in Gloria, Clifton *Directory of British Scientific Instrument Makers 1550-1851* as setting up business in Clerkenwell, London in 1837 before moving to 313A High Holborn in 1869. In 1867 the firm became W. Watson & Son then W. Watson & Sons in 1882. In 1908 they became a Limited Company and continued trading well into the latter 20<sup>th</sup> century. Gillett notes that the firm of W. Watson and Son were awarded 42 gold and other medals at various International Exhibitions during the late 19<sup>th</sup>/early 20<sup>th</sup> centuries and advertised themselves as 'Opticians to Her Majesty's Government' in 1886.

£120-180

29  
A VICTORIAN LACQUERED BRASS 3.25-INCH REFRACTING TELESCOPE  
UNSIGNED, MID 19<sup>th</sup> CENTURY

The 42-inch tube with rack and pinion focus adjustment and telescopic eyepiece assembly threaded into a plate at the end of the tube, fitted with additional 'star finder' scope and mounted via rotating pivoted axis support onto a column turned upright, with socket for the steady arm over three folding cabriole legs, in original mahogany box with two additional eyepiece tubes.

The box 14.5cm (4.5ins) long, 18cm (7ins) high, 26cm (10.25ins) deep.

£500-700



28



29



**30 Y**  
**A REGENCY PARTRIDGE WOOD MERCURY STICK BAROMETER**  
**WILLIAM URE, GLASGOW, CIRCA 1820**  
 The rectangular ivory Vernier scales calibrated in barometric inches 27-31 to the right-hand side opposing with the usual weather annotations over signature *W. Ure, Glasgow* to the left, the geometric parquetry banded partridge wood veneered case with triangular 'gable' top over exposed tube, the base with hinged front box cistern cover enclosing a sealed cistern with level adjustment screw.  
 99cm (39ins) high, 7.5cm (3ins) wide, 7cm (2.75ins) deep.

William Ure is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as working from 15 Deanside Lane, Glasgow 1812-18 before moving to 40 Stockwell in 1818. Banfield further notes that he entered into partnership with his son of the same name in 1822.

£250-350



31 (detail)



32

**31**  
**A DUTCH INLAID MAHOGANY MERCURY CONTRA-BAROMETER**  
**GEBROEDERS BUTTI, AMSTERDAM, LATE 18<sup>th</sup> CENTURY**  
 The two-section urn surmount-outlined pewter scales with husk swag decorated oval signature cartouche engraved *BAROMETER, THERMOMETER, en CONTRALEUR, door Gab's Butti, te Amsterdam*, above applied spirit Fahrenheit and Reaumur scale spirit thermometer to the left hand scale, the centre tube flanked by compressed scales for both English and French barometric inches at the top and the right hand main scale annotated with additional amplified English barometric inches incorporating the Dutch '36' scale calibrated 20-0-16 with the 0 representing the mean pressure at sea level in The Netherlands, the case with parquetry banded open triangular pediment and large vase finial above chevron banded frieze panel and glazed front door with conforming inlay to surround, the base with three bell-shaped caps to the recessed waist above cistern box faced with chevron banding around an inlaid conch shell cartouche over two vase shaped pendant finials.  
 129.5cm (51ins) high, 28cm (11ins) wide, 10cm (4ins) deep.

£700-1,000

**32**  
**A REGENCY INLAID MAHOGANY MERCURY WHEEL BAROMETER**  
**A. CARIOLI, WHITBY, CIRCA 1820**  
 The 8 inch circular silvered register centred with an engraved rosette beneath a foliate spray and signed *A. CARIOLI, Warranted* to centre, within concentric scale calibrated in barometric inches and with the usual observations set behind circular glazed cavetto moulded cast brass bezel fitted with a manual recording pointer to the glass, the line edged case with open triangular pediment over inlaid rosette and arched silvered Fahrenheit scale mercury thermometer flanked by conch shell paterae to the baluster-shaped upright, the rounded base inlaid with a further rosette.  
 94cm (37ins) high, 26.5cm (10.5ins) wide.

An A. Carioli is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as working in Whitby circa 1815-40.

£80-120

**33 Y**  
**A FINE VICTORIAN OXIDISED BRASS FORTIN-TYPE MERCURY FORECASTING BAROMETER**  
**GEORGE S. WOOD, LIVERPOOL, CIRCA 1880**  
 Constructed with central large-bore tube flanked by silvered scales applied to separate ebonised moulded panels calibrated in barometric inches 0-32 and with rack and pinion adjusted Vernier slide to right hand side, opposing an arrangement of three plates engraved with detailed forecasting predictions within fine scroll engraved margins and incorporating recording slide labelled *SET AT, 9 A.M. YESTERDAY* to top, the apex with further applied bridging plate signed *G.S. Wood, LATE ABRAHAM & Co, OPTICIAN, LIVERPOOL*, the base with substantial cylindrical cistern incorporating glazed collar enclosing ivory level pointer between screw-clamped collars over fine level adjustment screw to underside, the instrument mounted onto the backboard of a full-height half-round glazed case opening at the front, with domed cupola surmounted with a reeded gilt brass ball finial and conforming inverted dome to base, (mercury removed).  
 130cm (51ins) approx. high, 20.5cm (8ins) wide, 15cm (6ins) deep.

George S. Wood is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as taking over the business of Abraham Abraham and Company located at 20 Lord Street, Liverpool in 1875 and working until 1894.

The current lot is made to the principles laid down by Nicholas Fortin (1750-1831) and incorporates a glazed cistern so that the level can be calibrated via the adjustment screw to the base against an inverted conical ivory cone in the cistern in order to obtain consistency in the readings. This particular type of barometer provides an accurate reading hence was generally adopted for laboratory use throughout the 19th and early 20th centuries. The combination of comprehensive scales complete with detailed observations to assist in forecasting (based on those laid-out by Admiral Fitzroy in the 1850's) and fine bow-fronted case suggests that the current lot was either made to be exhibited by the maker (possibly in his own showroom) or for a wealthy client or institution.

£2,000-3,000



33 (detail)



33



34

**A FINE VICTORIAN MAHOGANY CASED 'WEATHER STATION'  
JAMES HENRY STEWARD, LONDON, CIRCA 1873**

With timepiece incorporating four pillar eight-day single fusee movement with anchor escapement regulated by heavy disc bob half-seconds pendulum and 7 inch circular silvered brass Roman numeral dial with recessed subsidiary seconds dial over signature *J.H. STEWARD, 406 & 66. STRAND & 54 Cornhill, LONDON* to centre, with blued steel hands set within canted silvered brass surround, positioned to the left of the central paper-scale lined drum rotating via a bevel-gear take-off from the clock movement, over horizontal mercury tube silvered centigrade scale 'maximum and minimum' recording thermometer, the right hand side with matching 7 inch circular silvered barometer scale calibrated in barometric inches from 28 to 31 divided into hundredths, with conforming signature to centre, blued steel pointer and canted surround, the aneroid mechanism with take-off to facilitate recording of the change in barometric pressure on the central paper scale lined drum via a vertical slide fitted with a pencil positioned against a further small vertical scale calibrated for barometric inches, the rectangular case with moulded cornice over downward hinged glazed front and moulded waist applied with engraved silver plate inscribed *THE INSTITUTION OF CIVIL ENGINEERS, Man by Premium 1873, THOMAS SOPWITH. JUN'R. M. INST. C.E.*, the rear with door behind the clock movement, on stepped ogee moulded skirt base;

together with **W. Robert Dickinson, oil on canvas, portrait of THOMAS SOPWITH ESQ. M.A. F.R.S.** in gilt gesso frame, (2).  
The weather station 42cm (16.5ins) high, 68.5cm (27ins) wide, 20cm (8ins) deep; the portrait 76cm (30ins) by 66cm (26ins) excluding frame.

**Provenance:**

The present lot was the property of Thomas Sopwith (1803-79) who trained under his father, Jacob (1770-1829) as a civil engineer completing his apprenticeship in 1824. He initially worked with Richard Grainger in the redevelopment of Newcastle-on-Tyne; and Joseph Dickinson of Alston, Northumberland assisting in the surveying of mines in the area belonging to Greenwich Hospital. His involvement with geological surveying led him to become a fellow of the geological society in 1835. Thomas Sopwith was also engaged as a railway engineer firstly in Newcastle-on-Tyne with Richard Grainger then with Robert



34

Stephenson and Sir William Cubitt assisting with the creation of the French Railway network. He also assisted Stephenson on surveys for the construction of the Sambre-Meuse Line in Belgium in 1843. Two years later, in 1845, Thomas Sopwith was living at Allenheads, Northumberland and was engaged as an agent for W.B. Lead Mines, a position held until 1871.

Thomas Sopwith was married three time and had eight children including a son who shared his name and followed in his footsteps to become a civil engineer. His Grandson, also called Thomas, went on to found the Sopwith Aviation Company.

James Henry Steward is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as a maker of all types of barometers who worked from several addresses in London including: 406 Strand (1857-1900 and beyond), 67 Strand (1867-8), 63 St. Pauls Churchyard (1867-80), Cornhill (1867-92), 66 Strand (1869-88), 456 Strand (1879-88), 474 West Strand (1886-1900 and beyond) and 7 Gracechurch Street (1893-1900 and beyond). He advertised as maker of the celebrated Lord Bury telescope and maker of the Fitzroy barometers, as in use at all railway termini and principal hotels in London.



£1,500-2,000

34 (details)

35

**A MAHOGANY CASED BAROGRAPH INCORPORATING  
BAROMETER DIAL  
NEGRETTI AND ZAMBRA, LONDON, LATE 19<sup>th</sup> CENTURY**

The mechanism with eight segment aneroid chamber within gilt brass armature operating via a system of pivoted levers an inked pointer for recording the change in barometric pressure on the clockwork-driven paper-scale lined rotating drum, the front with open-centred circular silvered register calibrated in barometric inches, with the usual weather observations and signed *NEGRETTI & ZAMBRA, LONDON* to the lower margin within a brass bezel surround, the case with five panel bevel-glazed cover and ogee moulded base with frieze drawer containing spare charts over squab feet.

21cm (8.25ins) high, 37cm (14.5ins) wide, 22.5cm (8.75ins) deep.

**Provenance:**

The present lot was almost certainly the property of the second Thomas Sopwith, born to the owner of the previous lot and father to the famous Aviation pioneer of the same name. Thomas Sopwith II followed in his father's footsteps becoming a civil engineer specialising in mining. He became the managing director of the Spanish Lead Mining Company (a British Company created to mine lead in in Linares, Jaen, Spain) in 1864, and died in 1898.

The firm of Negretti & Zambra are recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as being established in 1850 when a partnership between Enrico Negretti and Joseph Warren Zambra was formed. The firm became one of the most prolific makers of scientific instruments and continued trading well into the 20th century.

£250-350



35

36

**A MAHOGANY CASED BAROGRAPH  
J. HICKS, LONDON, CIRCA 1900**

The mechanism with seven segment aneroid chamber connected via pivoted lacquered brass linkages to an inked pointer for recording the change in barometric pressure on a clockwork-driven rotating paper-scale lined drum, the interior with ivory maker's label inscribed *J. HICKS, MAKER, LONDON*, the case with five panel bevel-glazed cover and stepped ogee moulded base with rounded angles and frieze drawer containing spare charts.  
23.5cm (9.25ins) high, 38cm (15ins) wide, 24cm (9ins) deep.

James Joseph Hicks is recorded in Banfield, Edwin *BAROMETER MAKERS AND RETAILERS 1660-1900* as working from Hatton Garden, London from 1861 until after 1900. He was a committed Catholic who presented various meteorological instruments to the Vatican receiving the title of Knight Commander of St. Gregory for his services.

£300-500



36



37

**A RARE POCKET BAROGRAPH IN ORIGINAL MAHOGANY CASE  
JULES RICHARD, PARIS, FOR RETAIL BY LUTZ AND SHULTZ FLORIDA AND  
BUENOS AIRES, CIRCA 1910**

The nickel plated mechanism with timepiece movement set to the upper right incorporating platform cylinder escapement regulated by sprung monometallic balance, driving via system of gears the upper of two rollers positioned beneath the movement to rotate a looped twelve-hour paper scale calibrated for altitude in feet 0-5000 and with further reverse scale annotated 42-76 spanning the same arc, the upper left with aneroid barometer mechanism incorporating twin vacuum capsules operating via a system of hinged levers a radially-pivoted recording pointer tensioned via a coil spring positioned beneath the primary rocking arm, the mechanism set beneath a nickel-plated cover with slider for setting the elevation of the recording arm labelled *A, 1, B* and shuttered aperture for escapement regulation access, over retailer's name *LUTZ Y SCHULZ, FLORIDA 171, BUENOS AIRES* followed by *BREVETE S.G.D.G.* oval above *JR* monogram for Jules Richard to lower margin, contained in a hinged rectangular cast metal case covered in faux tooled black Morocco and with glazed aperture for the chart, in original mahogany box incorporating lidded section containing a good quantity of spare charts, ink bottle and winding key.

The instrument 12cm (4.75ins) high, 8.5cm (3.375ins) wide, 3.5cm (1.375ins) deep; the mahogany box 18cm (7ins) wide, 14cm (5ins) deep, 5cm (2ins) high.

37

Jules Richard was born in 1848 and trained under his father before working with other scientific instrument and clock manufacturers. However he later diversified in the manufacturing of telegraph equipment and worked closely with the French scientist E.J. Marey on electrical and photographic recording techniques during the 1870's. Following the death of his father in 1876, Jules inherited the family business and in 1882,

he formed a partnership with his brother Max under the name of Richard Freres. This partnership was dissolved in 1891 but the company was maintained with Jules taking sole control of the business until 1921 when it was listed as a public company.

Lutz and Schulz were a leading firm of opticians and suppliers of surveying, optical and scientific instruments operating from Florida and Buenos Aires from around 1905. In 1912 they opened a flagship store at Rambla Bristol 117, Florida 240 and operated from Mar Del Plata, Buenos Aires from where they continued well into the 20<sup>th</sup> century. The fact that the current lot is marked *FLORIDA 171* suggests that it pre-dates the opening of the Rambla Bristol store, hence can be confidently dated to between 1905-12.

The present instrument belongs to a series produced by Jules Richard with differing ranges and durations to the papers. The nickel cover is stamped *C* which would appear to be the corresponding model designation for an instrument that has scale range of 0-5,000 feet and records for eight hours. Vavasseur Antiques are currently listing another, almost identical example, however theirs is designated a model *F* with scale range of 0-7,000 feet and a recording duration of six hours.

£250-350



37 (detail)

38

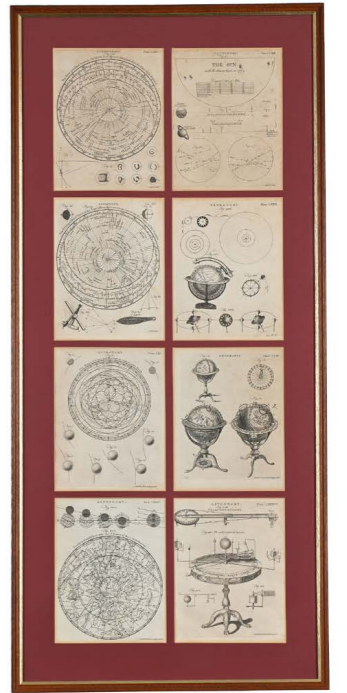
**A GROUP OF EIGHT FRAMED ENGRAVINGS RELATING TO ASTRONOMY  
FROM ENCYCLOPEDIA BRITANNICA, 1771-97**

Engraved by Andrew Bell (1275-1809) comprising plates 61, 62, 64, 65, 81, 86, 88 and 211 framed as one, together with a group of three assorted scientific prints, framed as one and a large bundle of loose engravings including *Spheres and Globes...* engraved by C. Cooke, 1789, (qty). The first eight plates 24cm (9.5ins) by 18.5cm (7.25ins) to margins; the framed group 117cm (46cm) by 53cm (21ins) overall.

£300-500



38 (detail)



38

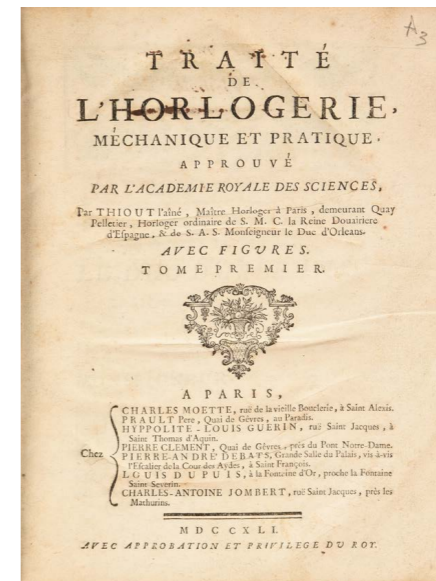


39

**THIOT, ANTOINE  
TRAITE DE L'HORLOGERIE MECANIQUE  
ET PRACTIQUE,**

*Approuve Par L'Academie Royale Des Sciences Chez Charles Moette, Prault pere, Hyppolite-Louis Guerin, Pierre Clement, Pierre-Andre Debats, Louis Dupuis and Charles-Antoine Jombert, first edition Paris 1741, two volumes 400 pages, 50 fold-out plates to first volume and 41 to the second, full calf gilt titled Morocco panels to spines and marbled end papers, 4to, (2).*

£300-400



39 (detail)



39



40

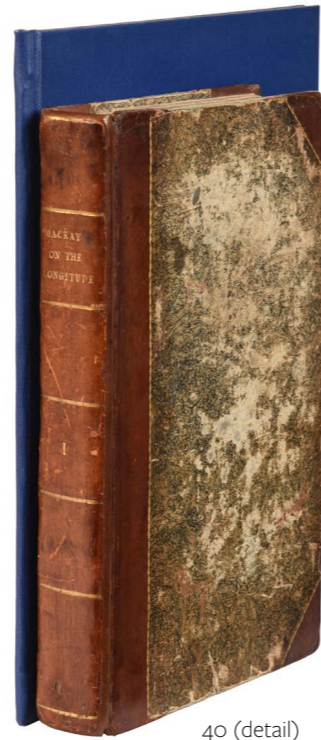
40 θ

MACKAY, ANDREW

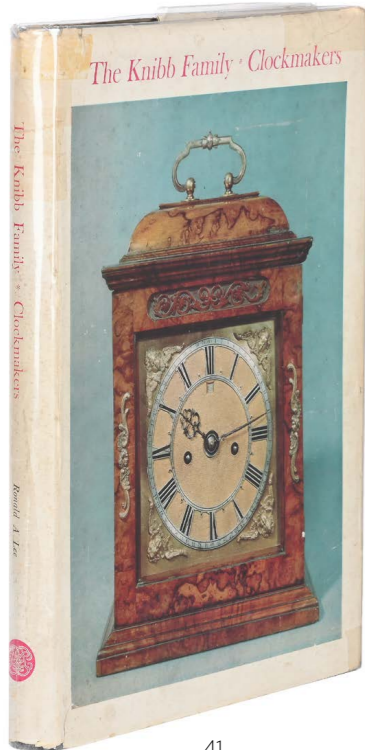
**THE THEORY AND PRACTICE OF FINDING THE LONGITUDE AT SEA OR LAND:**

To which are added, various methods of determining the Latitude of a place, and the variation of the compass; with new tables Longman, Hurst, Rees and Orme, Paternoster-Row, third edition London 1810, volume 1, 365 pages signed in ink by the author at end of preface, eight folding plates at end, quarter calf marbled boards gilt title to spine, 8vo; together with Baily, Francis **ON THE NEW METHOD OF DETERMINING THE LONGITUDE...** Richard Taylor, Shoe Lane, London 1824, later gilt titled blue cloth; Atwood, George **INVESTIGATIONS, FOUNDED ON THE THEORY OF MOTION**, For determining the Times of Vibration of Watch Balances excerpt from the *Philosophical Transactions* London 1794, pages 119 to 168 inclusive with two fold-out plates at end, modern marbled boards with gilt title panel to front; and a printed Patent Letter relating to **Improvements in Aerial Navigation, and in Apparatus for effecting the same** by Thomas Moy and Richard Edmund Shill filed 30th November 1871 (No. 3238), (4).

£150-200



40 (detail)



41

41 θ

LEE, RONALD A.

**THE KNIBB FAMILY \* CLOCKMAKERS, OR AUTOMATOPAEI KNIBB FAMILIAEI**

Manor House Press, Byfleet, Surrey 1964, 1st limited edition numbered 215/1,000, titled blue cloth, dj.

£400-500

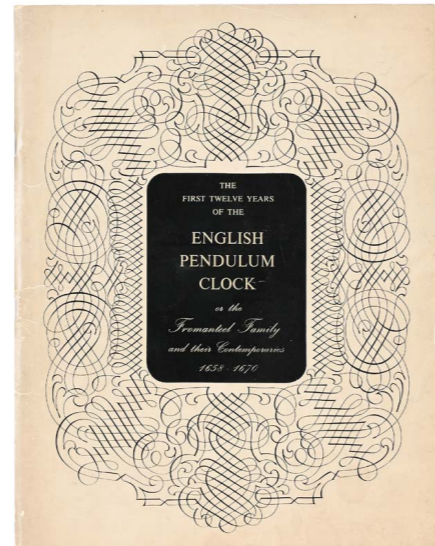
42 θ

LEE, RONALD A.

**THE FIRST TWELVE YEARS OF THE ENGLISH PENDULUM CLOCK Or the Fromanteel Family and their Contemporaries 1658-1670**

Exhibition catalogue printed by the author, London 1969, softbound with stapled spine.

£100-150



42

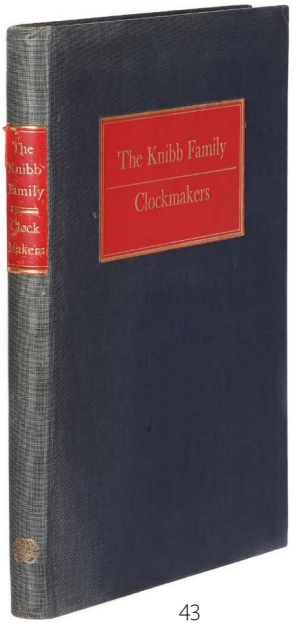
43 θ

LEE, RONALD A.

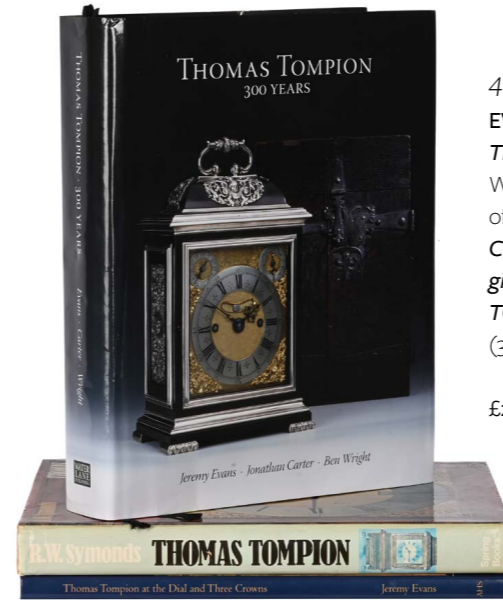
**THE KNIBB FAMILY \* CLOCKMAKERS, OR AUTOMATOPAEI KNIBB FAMILIAEI**

Manor House Press, Byfleet, Surrey 1964, 1st limited edition numbered 641/1,000, titled blue cloth, (no dj).

£350-450



43



44

44 θ

EVANS, JEREMY; CARTER, JONATHAN AND WRIGHT, BEN **THOMAS TOMPION, 300 YEARS**

Water Lane Publishing, Stroud 2013, dj; together with copies of Evans, Jeremy **THOMAS TOMPION at the Dial and Three Crowns** The Antiquarian Horological Society, Ticehurst 2006, gilt titled blue cloth with dj; and Symonds, R.W. **THOMAS TOMPION, his life and work** Spring Books, London 1969, dj, (3).

£200-300

45 θ

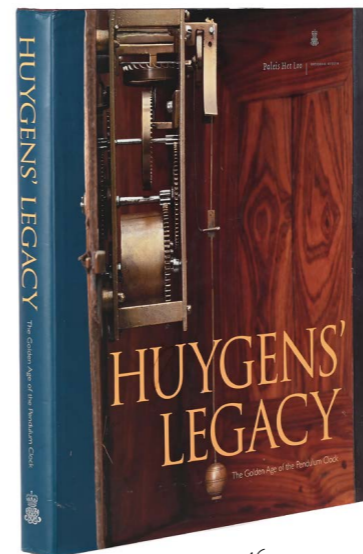
VAN DEN ENDE; VAN KERSEN-HALBERTSMA; TAYLOR, DR. JOHN C. AND TAYLOR, NEIL **HUYGENS' LEGACY, THE GOLDEN AGE OF THE PENDULUM CLOCK**

Catalogue for exhibition held at Paleis Het Loo, Apeldoorn, 12th September-28th November 2004, Fromanteel Limited, Castletown, Isle of Man 2004, (rare hardback issue) dj; together with copies of Darken, Jeff (editor) **TIME & PLACE** exhibition catalogue, The Antiquarian Horological Society, Ticehurst 2006, scarce hardback edition with contributor's 'token of thanks' label to front paper, tooled red cloth with dj, and Dunn, Richard and Higgitt, Rebekah **FINDING LONGITUDE, How ships, clocks and stars heled solve the longitude problem** Harper Collins in association with Royal Museums Greenwich, London 2014, dj, (3).

£150-200



45



46

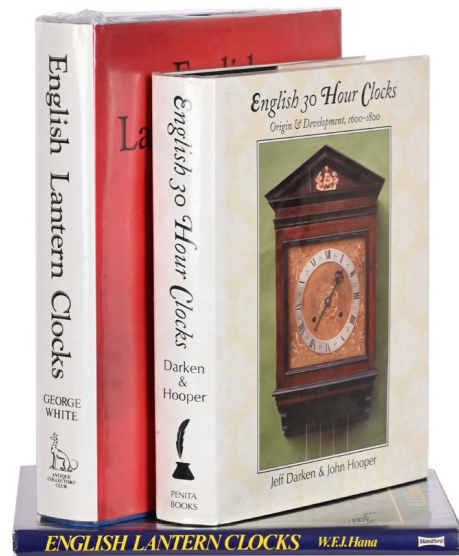
46 θ

VAN DEN ENDE; VAN KERSEN-HALBERTSMA; TAYLOR, DR. JOHN C. AND TAYLOR, NEIL **HUYGENS' LEGACY, THE GOLDEN AGE OF THE PENDULUM CLOCK**

Catalogue for exhibition held at Paleis Het Loo, Apeldoorn, 12th September-28th November 2004, Fromanteel Ltd, Castletown, Isle of Man 2004, (rare hardback issue) dj.

£150-200





47

47 θ  
**WHITE, GEORGE**  
**English Lantern Clocks**

Antique Collectors' Club, Woodbridge 1989, 1<sup>st</sup> and only edition, gilt titled blue cloth, dj; together with copies of **Hana, W.F.J.**, **English Lantern Clocks** Blandford Press, Poole 1979, dj, and **Darken, Jeff and Hooper, John** **English 30 Hour Clocks, Origin & Development 1600-1800** Penita Books, Woking 1997, dj, (3).

£200-300

48 θ  
**HOROLOGICAL REFERENCE WORKS WITH AN EMPHASIS ON REGIONAL CLOCKMAKING SIXTEEN PUBLICATIONS:**

Cave-Brown-Cave **JONAS BARBER, CLOCKMAKER OF WINSTER** Reminder Press, Ulverston 1979, gilt titled faux Morocco; Smith, John **OLD SCOTTISH CLOCKMAKERS, From 1453-1850** Oliver Boyd, Edinburgh and London 1921, 2<sup>nd</sup> edition, blue cloth; Whyte, Donald **CLOCK & WATCH MAKERS of Edinburgh and The Lothians, 1539-1900** Scottish Genealogy Society, Edinburgh 2001, softbound with stapled spine; Whyte, Donald **Scottish Clock & Watch Makers, 1445-1900** Scottish Genealogy Society, Edinburgh 1996, softbound; Whyte, Donald **CLOCK & WATCHMAKERS OF THE SCOTTISH HIGHLANDS & ISLANDS 1780-1900** Highland Family History Society, 2001, softbound with stapled spine; Bates, Keith **CLOCKMAKERS OF NORTHUMBERLAND AND DURHAM** Pendulum Publications, Morpeth 1980, 1<sup>st</sup> and only signed limited edition numbered 575/1,000, dj; Loomes, Brian **Clockmakers of NORTHERN ENGLAND** Mayfield Books, Ashbourne 1997, dj; Loomes, Brian **Yorkshire Clockmakers** George Kelsall, Littleborough 1972, signed by the author, dj; Daniell, J.A. **THE MAKING OF CLOCKS AND WATCHES IN LEICESTERSHIRE AND RUTLAND** Leicestershire Archaeological Society, Leicester 1952, softbound with stapled spine; Dowler, Graham **GLOUCESTERSHIRE CLOCK AND WATCH MAKERS** Phillimore and Company Limited, Chichester 1984, dj; Hewitt, P.A. **THE DEACON FAMILY OF LEICESTERSHIRE CLOCKMAKERS** The Antiquarian Horological Society, excerpt from September and December 1986 and June 1987 issues of 'ANTIQUARIAN HOROLOGY', Ticehurst undated, softbound with stapled spine; Beeson, C.F.C. **CLOCKMAKING IN OXFORDSHIRE 1400-1850** Museum of the History of Science, Oxford 1967, softbound (two copies); Baillie, G.H. **Watchmakers & Clockmakers of the World, Volume 1** N.A.G. Press, London 1976, dj; Loomes, Brian **Watchmakers & Clockmakers of the World, Volume 2** N.A.G. Press, London 1976, dj; Loomes, Brian **The Early CLOCKMAKERS of Great Britain** N.A.G. Press, London 1981, dj; and a copy of Loomes, Brian **Country Clocks and their London Origins** David and Charles, Newton Abbot 1976, dj, (17).

£100-200

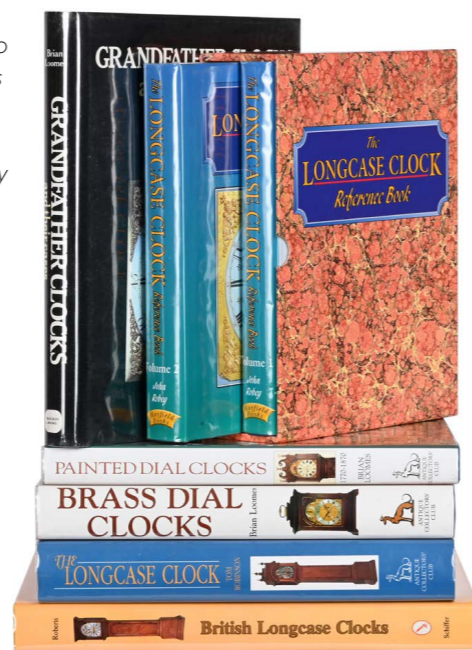
49 θ  
**HOROLOGICAL REFERENCE WORKS ON LONGCASE CLOCKS SIX PUBLICATIONS:**

Robey, John **The LONGCASE CLOCK Reference Book VOLUME 1** and **VOLUME 2** second enlarged edition, Mayfield Books, Ashbourne 2001, both with dj and in marbled slipcase; Roberts, Derek **British Longcase Clocks** Schiffer Publishing Limited, West Chester PA 1990, dj; Robinson, Tom **THE LONGCASE CLOCK** Antique Collectors' Club, Woodbridge 1995, dj; Loomes, Brian **BRASS DIAL CLOCKS** Antique Collectors' Club, Woodbridge 1998, dj; Loomes, Brian **PAINTED DIAL CLOCKS 1770-1870** Antique Collectors' Club, Woodbridge 1994, dj; and a copy of Loomes, Brian **GRANDFATHER CLOCKS and their cases** Bracken Books, London 1985, dj, (6).

£100-150



48



49

50 θ  
**GENERAL HOROLOGICAL REFERENCE WITH AND EMPHASIS ON 17<sup>th</sup> TO 19<sup>th</sup> CENTURY ENGLISH WORK TWELVE VOLUMES:**

Roberts, Derek **SKELETON CLOCKS** Antique Collectors' Club, Woodbridge 1996, dj; Barder, Richard C.R. **The GEORGIAN BRACKET CLOCK 1714-1830 CLOCKS** Antique Collectors' Club, Woodbridge 1993, dj; Rose, Ronald E. **ENGLISH DIAL CLOCKS** Antique Collectors' Club, Woodbridge 1978, dj; Allix, Charles and Bonnert, Peter **CARRIAGE CLOCKS, Their history and development** Antique Collectors' Club, Woodbridge 1974, dj; Dawson, Percy G. **THE IDEN CLOCK COLLECTION** Antique Collectors' Club, Woodbridge 1987, 1<sup>st</sup> and only limited edition numbered 327/1,000, dj; Bruton, Eric **The Wetherfield Collection of Clocks, A Guide to Dating English Antique Clocks** N.A.G. Press, London 1981, dj; Webster, Malcolm R. and Cescinsky, Herbert **ENGLISH DOMESTIC CLOCKS** facsimile copy of the 1913 edition, Chancery House Publishing, London 1976, dj; Symonds, R.W. **THOMAS TOMPION, his life and work** Spring Books, London 1969, dj; Loomes, Brian **COMPLETE BRITISH CLOCKS** David and Charles, Newton Abbot 1978, dj; Loomes, Brian **BRITISH CLOCKS ILLUSTRATED** Robert Hale, London 1992, signed by the author, dj; Penman, Laurie **The Clock Repairer's Handbook** David and Charles, Newton Abbot 1985, dj; Britten, F.W. **HOROLOGICAL HINTS and HELPS** facsimile copy of the 1943 fourth edition, Antique Collectors' Club, Woodbridge 1977, dj; and a copy of Banfield, Edwin **Antique Barometers, an illustrated survey...** Wayland Publications, Hereford 1976, softbound with stapled spine, (13).

£120-180

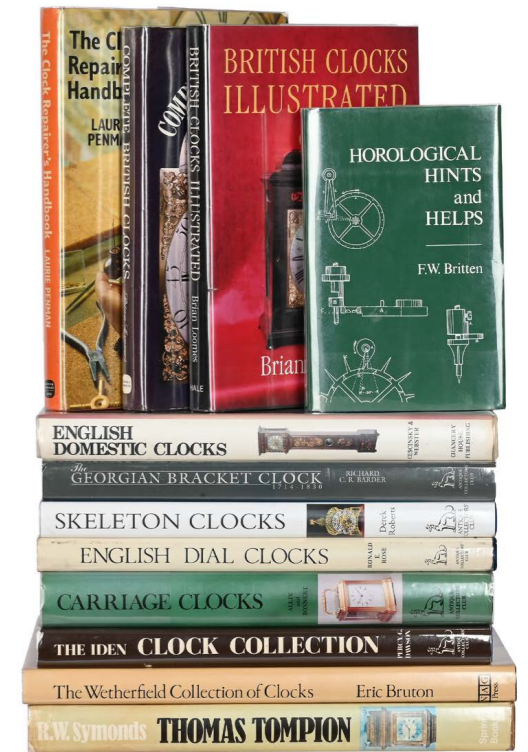
51 θ  
**HOROLOGICAL REFERENCE BOOKS MAINLY RELATING TO ENGLISH DOMESTIC CLOCKS SEVEN PUBLICATIONS:**

Loomes, Brian **BRASS DIAL CLOCKS** Antique Collectors' Club, Woodbridge 1998, gilt titled blue cloth with dj; Robinson, Tom **THE LONGCASE CLOCK** Antique Collectors' Club, Woodbridge 1989, blue cloth with dj; Dawson, P.G., Drover, C.B. and Parkes, D.W. **Early English Clocks** The Antique Collectors' Club, Woodbridge 1982, gilt titled blue cloth with dj; Roberts, Derek **British Longcase Clocks** Schiffer Publishing Limited, West Chester PA 1990, yellow cloth with dj; Bruton, Eric **The Wetherfield Collection of Clocks, A Guide to Dating English Antique Clocks** N.A.G. Press Limited, London 1981, dj; Jagger, Cedric **Royal Clocks, The British Monarchy and its Timekeepers 1300-1900** Robert Hale Limited, London 1983, blue cloth with dj, and Symonds, R.W. **MASTERPIECES OF ENGLISH FURNITURE AND CLOCKS** facsimile reprint of the 1940 edition, Studio Editions, London 1986, grey cloth with dj, (7).

£120-180



51

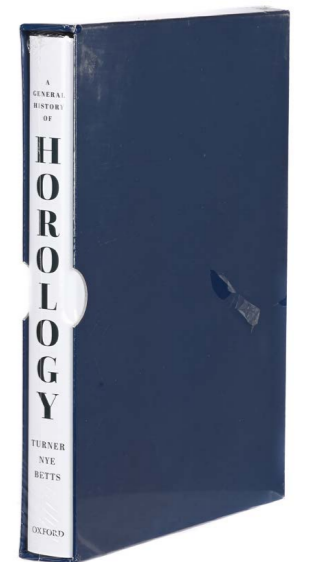


50

52 θ  
**TURNER, ANTHONY; NYE, JAMES AND BETTS, JONATHAN**  
**A GENERAL HISTORY OF HOROLOGY**

Oxford University Press, Oxford 2022, dj and blue card slipcase.

£80-120



52



53  
**HOROLOGICAL REFERENCE BOOKS RELATING TO FRENCH CLOCKS**  
**THREE PUBLICATIONS:**  
 Kjellberg, Pierre *Encyclopedie de LA PENDULE FRANCAIS, du Moyen Age au XXe siècle* les editions de l'amateur, Paris 1997, gilt titled green cloth with dj; Plomp, Reinier *Early French Pendulum Clocks, 1658-1700, known as Pendules Religieuses* Colophon, Schiedam 2009, scarce hardbound copy, gilt titled red cloth with dj, and Hughes, Peter *FRENCH EIGHTEENTH-CENTURY CLOCKS AND BAROMETERS in the Wallace Collection* The Trustees of the Wallace Collection, London 1994, softbound, (3).

£100-150

53



54

54

**A GROUP OF THIRTEEN FRAMED HOROLOGICAL ENGRAVINGS FROM DIDEROT, DENIS *ENCYCLOPEDIE METHODIQUE*, PARIS, LATE 18<sup>th</sup> CENTURY**  
 Engraved by Robert Benard comprising plates 2, 3, 4, 8, 9, 24, 25, 26, 27, 28, 29, 30 and 3, all framed and glazed, (13).  
 The plates set within mount apertures 25cm (9.75) by 18cm (7ins); the frames 35cm (13.75ins) by 27cm (10.75ins) overall.

£80-120



55  
**A GROUP OF SIX HOROLOGICAL PHOTOLITHOGRAPHIC PORTRAITS AFTER VARIOUS ARTISTS AND ENGRAVERS, EARLY 20<sup>th</sup> CENTURY**  
 Each with oval image over title panel to lower margin comprising *John Harrison, BORN 1693, DIED 1776* (after the engraving by P.J. Tassaert); *Thomas Tompion, BORN 1638, DIED 1713* (after the engraving by John Smith); *Thomas Mudge, BORN 1715, DIED 1794* (after the engraving by Luigi Schiavonetti); *George Graham, BORN 1673, DIED 1751* (after the engraving by John Faber); *John Arnold, BORN 1744, DIED 1793* (after the engraving by Susan Esther Reid); and *Thomas Earnshaw, BORN 1749, DIED 1814* (after the engraving by Samuel Bellin), all framed and glazed, (6).  
 The oval images 23cm (9ins) by 19cm (7.5ins); the frames approximately 34cm (13.375ins) by 27cm (10.625ins) overall.

£70-90



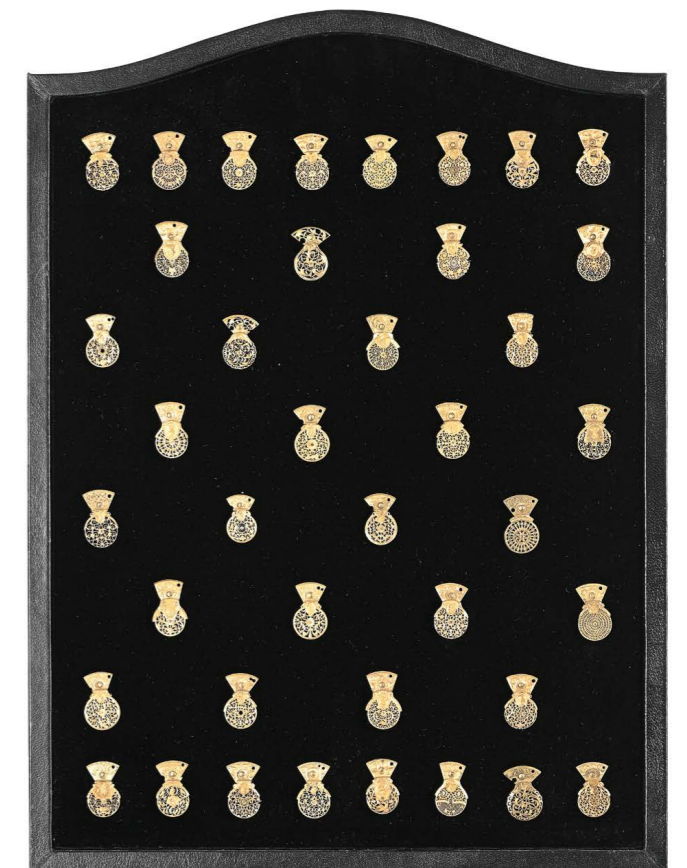
56

56  
**A COLLECTION OF THIRTY-TWO ENGLISH GILT BRASS POCKET WATCH BACK COCKS ANONYMOUS, MOSTLY LAST QUARTER OF THE 18<sup>th</sup> CENTURY**

Mostly of symmetrical radial or concentric design and including six with faceted diamond endstones, mounted on black velvet panel with humped-top black leather covered frame.

The panel 51cm (21ins) by 39cm (15.375ins) overall.

£250-350



57

57  
**A COLLECTION OF FORTY ENGLISH GILT BRASS POCKET WATCH BACK COCKS ANONYMOUS, MID TO LATE 18<sup>th</sup> CENTURY**

Mostly with chased profile bust portraits at the junction with the foot and including one with faceted diamond endstone, mounted on black velvet panel with humped-top black leather covered frame.

The panel 51cm (21ins) by 39cm (15.375ins) overall.

£300-500



58

**58  
AN UNUSUAL PAIR OF LABORATORY CLOCK  
ESCAPEMENT DEMONSTRATION MODELS  
UNSIGNED, PROBABLY CONTINENTAL,  
EARLY 20<sup>th</sup> CENTURY**

Each identical with deadbeat escapement incorporating escape wheel and inverted pallets pivoted between square glass plates set within a frame comprising oxidised brass top and bottom bars and channelled oak uprights, the top with elevated stepped pulley to facilitate driving the escapement via a cotton line descending through an aperture in the top frame bar and wound around a cylinder applied to the escape wheel arbor, the motive power to be provided by a weight which would descend from a further offset pulley positioned to the side of the apparatus, the assembly mounted via brass sliders (secured by a turnscrew clamp) into a U-shaped painted steel frame incorporating rectangular baseplate fitted with a central glass container positioned beneath the escapement assembly into which the transverse hollow concave-faced circular brass pendulum bob is suspended, (no driving weights present).

Each 28.5cm (11.25ins) high, 16cm (6.25ins) wide, 9cm (3.5ins) deep.

The two models which comprise the present lot would appear to have been devised to demonstrate the relative damping effects that differing fluids would have on the rate of each pendulum. In order to conduct such an experiment both models would need to be set-up with lines wound around the escape wheel arbors and equal driving weights connected via the offset pulleys. The glass jars would then need to be filled with their respective fluids and then the escapements set going. It would then most likely be observed that the mechanism containing more viscous fluid would run at a slower rate.

The construction of the models would suggest that they were made as a specific commission by a workshop most likely connected to an educational facility. They are clearly engineered as a 'one-off' pair (or perhaps from a very limited series) and are built to a good standard.

£120-180



59

**59  
A SWISS WATCHMAKER'S ROUNDING-UP TOOL  
ATTRIBUTED TO HENRI PICARD ET FRERES, LA CHAUX FONDS,  
LATE 19<sup>th</sup> CENTURY**

Of standard form with work held between poppets applied to a horizontal slide beneath cutter mounted on a vertical slide frame driven via a sequence of pulleys by a four-spoke hand wheel with serpentine crossings, on tapered brass foot secured to a mahogany base incorporating a drawer containing a selection of collets and cutters. 26cm (10.25ins) high, 30.5cm (12ins) wide, 21.5cm (8.5ins) deep.

An almost identical tool is illustrated in Crom, Theodore R. *Horological Shop Tools 1700-1900* on page 296 (fig. 561) which reproduces a plate from the circa 1885 Henri Picard et Freres trade catalogue.

£300-400



60

**60  
A QUANTITY OF MISCELLANEOUS ITEMS USEFUL IN THE RESTORATION OF LONGCASE AND  
TABLE CLOCKS  
ANONYMOUS, LATE 17<sup>th</sup> CENTURY AND LATER**

Including nineteen door locks of varying sizes (mostly without keys), four longcase clock hood bolts, a set of four 17<sup>th</sup> century brass table clock finials, a Charles II foliate cast brass finial for an architectural clock case (incomplete), an early eight-day longcase clock bell, two brass table clock hands, a Charles II oyster olive wood and bird-inhabited floral marquetry veneered longcase clock trunk door (reduced), a walnut longcase clock hood side fret, a silvered brass Roman numeral narrow chapter ring for a twelve inch dial, and a clock wall bracket, (qty).

The wall bracket 43cm (17ins) wide, 23.5cm (9.25ins) high, 25.5cm (10ins) deep.

£100-200



60 (detail)



61

**61  
A THIRTY-HOUR LONGCASE CLOCK MOVEMENT AND A NINE-AND-THREE-QUARTER-INCH DIAL  
THE DIAL INSCRIBED FOR JOHN SNOW, FROME, EARLY 18<sup>th</sup> CENTURY**

The four-finned pillar countwheel striking movement with break-arch shaped plates and anchor escapement for regulation by a seconds pendulum, now fitted with a square brass dial with calendar aperture to the matted centre within applied Roman numeral chapter ring with lozenge half hour markers and engraved *John. Snow, Froo...* to lower margin, with steel hand and winged mask and scroll cast spandrels to angles with herringbone engraved infill between, (no pendulum, weight or bell); together with a **six inch wall clock dial** engraved *CROOME, WOTTON* to the lower edge of the Roman numeral chapter ring, and a **small collection of posted longcase and lantern clock parts**, including a rare 'first period' lantern clock fret, (qty).

The movement and dial 29cm (11.5ins) high, 14cm (5.5ins) deep, 25cm (9.75ins) wide.

The lantern clock fret included in the current lot is of the type used on the celebrated early 'first period' clock by Thomas Harvey which is fully described and illustrated in Hooper, John and Darken, Jeff *English 30 Hour Clocks, Their Origin and Development 1600-1800* pages 16-22.

£120-180



61 (detail)



62

62  
**A LARGE GROUP OF CAST CLOCK BELLS**  
**ANONYMOUS, 17<sup>th</sup> CENTURY AND LATER**  
 Comprising two lantern clock bells, twelve domed thirty-hour clock bells, seven shallower thirty-hour clock bells, five smaller bells possibly appropriate for eight-day longcase clocks, and ten table or mantel clock bells, (34).  
 The largest 15cm (6ins) diameter.

£150-250

63  
**A COLLECTION OF CLOCK WINDING KEYS**  
**ANONYMOUS, LATE 17<sup>th</sup> CENTURY AND LATER**  
 To include a late 17<sup>th</sup> century scroll-pierced and engraved table clock winding key (now fitted with a later pipe), eight longcase clock crank keys and six table or mantel clock keys, (15).  
 The engraved table clock key 7,5cm (3ins) long, 4,5cm (1,75ins) wide.

£120-180



63



63 (detail)



64

64  
**A PAIR OF BRASS-CASED EIGHT-DAY**  
**CLOCK WEIGHTS**  
**ANONYMOUS, PROBABLY LONDON,**  
**LATE 17<sup>th</sup> TO EARLY 18<sup>th</sup> CENTURY**  
 Both with rounded bases, domed caps and drilled post for suspension, the brass casings with medium brown patination.  
 Each 6cm (2,375ins) diameter, 21cm (8,25ins) long

£200-300

65  
**TWO ENGLISH BRASS-CASED EIGHT-DAY**  
**CLOCK WEIGHTS**  
**ANONYMOUS, PROBABLY LONDON, LATE 17<sup>th</sup> TO EARLY 18<sup>th</sup> CENTURY**  
 Each with rounded base, one with domed cap the other flat, both incorporating drilled post for suspension, the brass casings with dark brown patination.  
 Each 6cm (2,375ins) diameter, the first 21cm (8,25ins) long, the second 20cm (8ins) long excluding posts.

£200-300

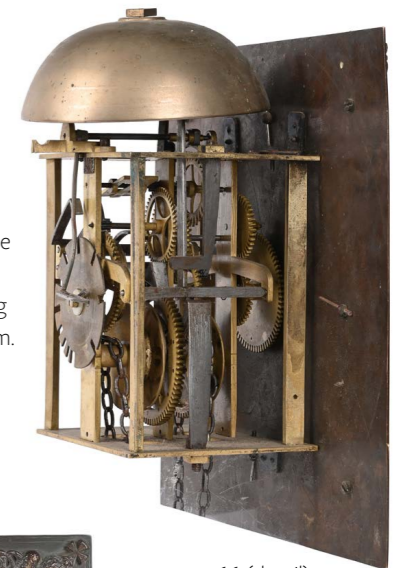


65

66  
**A THIRTY-HOUR LONGCASE CLOCK**  
**MOVEMENT AND AN ELEVEN-INCH**  
**DIAL**  
**THE DIAL INSCRIBED FOR DAVID**  
**BOWEN, SWANSEA, FIRST**  
**HALF OF THE 18<sup>th</sup> CENTURY**  
 The posted countwheel bell striking two-handed movement with rectangular section uprights rivetted to both the top and bottom plates and anchor escapement for regulation by a seconds pendulum, now fitted with an eleven inch square brass dial with matted centre within applied Roman numeral chapter ring with fleur-de-lys half hour markers and engraved *David, Bowen, SWAN,SEA* to lower margin, with a pierced steel hour hand and applied with cast Indian mask and scroll pattern spandrels to angles, (lacking minute hand, pendulum and weight); together with a ten-and-a quarter inch longcase clock dial, with ringed calendar aperture to the matted centre within applied Roman numeral chapter ring with generous foliate engraved half hour markers and signed *Hindley, Wigan* to lower margin, the angles applied with twin cherub and crown cast spandrels within a line scribed border, (2).  
 The clock movement and dial 30,5cm (12ins) high, 28cm (11ins) wide, 15cm (6ins) deep.

The dial included in the current lot is a rare survivor from Henry Hindley's time in Wigan. Henry Hindley was born in Great Harwood, near Blackburn, Lancashire 1699, little is known about his early life, however by the mid 1720's he was making clocks in Wigan where he repaired the church clock in 1726. Hindley moved with his young family (including his son, Joseph born 1728) to the prosperous city of York where, after making clocks for the Mansion House and Guildhall, he gained his Freedom of the city in 1732. By the 1760's Hindley's health had deteriorated to the extent that an ever-increasing proportion of the business was handled by his son Joseph. Henry died in 1771 with his son and successor Joseph unfortunately dying just three years later in 1774, before he had had the opportunity to stamp his own mark on the family firm.

£120-180



66 (detail)



66



67

Roman numeral chapter ring with fleur-de-lys half markers, Arabic five minutes beyond the minute track and signed *Jeremiah Hartley, NORWICH* to lower margin, with pierced steel minute hand and urn-centred scroll cast spandrels to angles within a herringbone engraved border, (lacking bells, hour hand, pendulum and weights).

30.5cm (12ins) square, 15cm (6ins) deep.

Jeremiah Hartley is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as made free in Norwich in 1706. He married Esther Weavers at Heigham, Norfolk the same year and was recorded as a 'clock and watch maker and founder' when he took on Thomas Watson as an apprentice in 1715. Hartley died in 1717 and was succeeded by Edward Browne and Thomas Johnson.

£300-400

**68**  
**A WILLIAM AND MARY EIGHT-DAY LONGCASE CLOCK MOVEMENT WITH ELEVEN-INCH DIAL**  
**THOMAS WENTWORTH, SALISBURY, CIRCA 1695**

The six finned and latched pillar movement with anchor escapement for regulation by a seconds pendulum, the 11 inch square brass dial with ringed winding holes, conforming decoration to the subsidiary seconds dial and border-engraved vacant calendar aperture to the rose engraved matted centre, within applied Roman numeral chapter ring with stylised sword hilt half hour markers, small Arabic five minutes beyond the minute track and signed *Tho: Wentworth, Sarum* to lower margin, with a scroll-pierced steel hour hand, gilt winged cherub mask and scroll cast spandrels to angles and leafy trail engraved infill to the margins between, (lacking strike train, minute hand, pendulum and weights).

28cm (11ins) square, 14cm (5.5ins) deep.



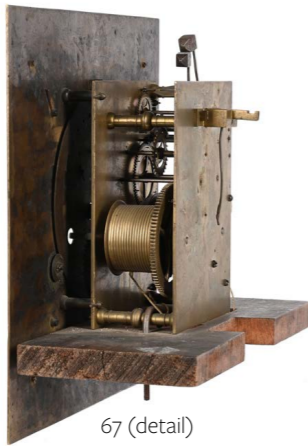
68



68 (detail)

Thomas Wentworth is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as the son of John Wentworth, a grocer from Devizes who was working as a clock and watch maker in Salisbury by 1669. He married Jane Langley at Fisherton Anger, Wiltshire in July 1676 and is recorded repairing the clock at St. Thomas's in 1690. He was still working in 1692 and latterly became involved with civic duty becoming a Council Assistant in 1710, an Alderman in 1717, and finally served as Mayor in 1719. He drafted his will on 1720/21 but lived for another twenty years dying in September 1740. His two sons, Thomas II (1679-1769) and William (born 1687) followed him into the horological trade as did three subsequent generations of the Wentworth Family.

£250-350



67 (detail)

**67**  
**A GEORGE I EIGHT-DAY LONGCASE CLOCK MOVEMENT AND DIAL WITH 'TWO-IN-ONE' QUARTER-STRIKING**

**JEREMIAH HARTLEY, NORWICH, CIRCA 1715**

The five finned pillar movement with anchor escapement for regulation by seconds pendulum, the strike train with inside countwheel cut for both the hours and quarters, twin hammers for 'ting-tang' quarter notation and motionwork incorporating pump action to move the second hammer arbor clear of the pin-wheel whilst sounding the hour, the 12 inch square brass dial with star decorated subsidiary seconds dial, border engraved calendar aperture and ringed winding holes to the bright-cut Ho-Ho bird decorated matted centre, within applied silvered

**69**  
**A WILLIAM III MONTH DURATION LONGCASE CLOCK MOVEMENT AND DIAL**  
**GEORGE ETHERINGTON, LONDON, CIRCA 1695-1700**

The six finned pillar bell striking movement with high-position external countwheel and anchor escapement for regulation by a seconds pendulum, the 12 inch square brass dial with subsidiary seconds dial, scroll decorated calendar aperture and ringed winding holes to the finely matted centre, within applied silvered Roman numeral chapter ring with sword hilt half hour markers, Arabic five minutes beyond the minute track and signed *Geo. Etherington, London* to lower margin, with later pierced steel hands, the angles applied with twin cherub and crown pattern spandrels incorporating foliate scroll engraved infill to margins between, (no pendulum or weights).

George Etherington is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as being made a Free Brother of the Clockmakers' Company in 1684 having previously being apprenticed to Robert Rooksby possibly in Newcastle-on-Tyne or York. In 1689 he moved from the 'Dial in Fleet Street' to 'against the New Church in the Strand', London. In 1697 he signed the Oath of Allegiance and became an Assistant of the Clockmakers' Company in 1701, Warden in 1706 and finally Master in 1709. He attended until at least 1720 and is thought to have died in 1729.

£700-900

**70**  
**A RARE WILLIAM III RACK-STRIKING LONGCASE CLOCK MOVEMENT WITH ELEVEN-INCH DIAL**  
**JAMES DELANCE, FROME, CIRCA 1695**

The four (formerly six) finned pillar rack and bell striking movement with anchor escapement for regulation by a seconds pendulum and substantial steelwork for the rack striking mechanism, the 11 inch square brass dial with subsidiary seconds dial, scroll border engraved calendar aperture and ringed winding holes to the matted centre within applied silvered Roman numeral chapter ring with stylised fleur-de-lys half hour markers, Arabic five minutes to outer track and signed *Jam's Delance, Frome fecit* to lower margin, the angles with applied winged cherub mask and scroll case spandrels (lacking hands, pendulum and weights).

32cm (12.5ins) high, 28cm (11ins) wide, 13.5cm (5.25ins) deep.

James Delance is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as born in Downton, Wiltshire in 1655, he is believed to have learnt the clockmaking trade from Lawrence Debnam in Frome prior to moving to London in 1677 where he was admitted as a Free Brother to the Clockmakers' Company the following year. Delance remained in London until 1685 when he left the city and returned to Frome where he set up business in Cheap Street - probably succeeding Lawrence Debnam who died in 1683 at the age of 40. Delance is recorded as undertaking work on clocks for Lord Weymouth at Longleat from at least 1694 until 1703. By 1721 Delance had moved to Downton, Wiltshire and was still working in 1736.

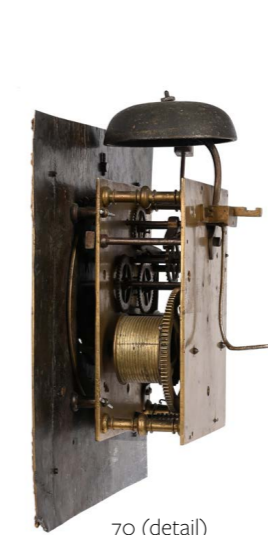
£500-700



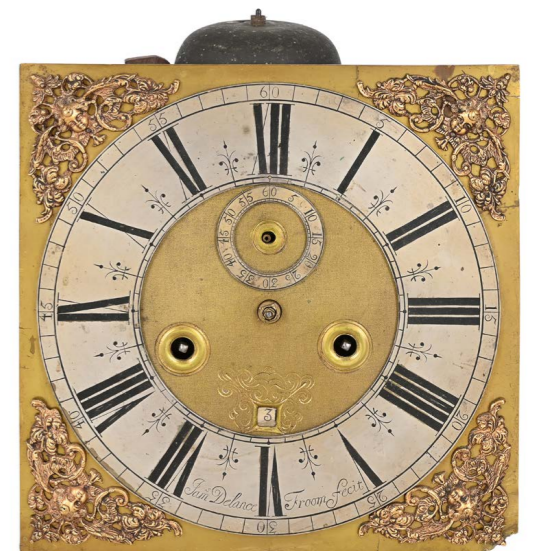
69 (detail)



69



70 (detail)



70



71

to Abraham Prime. He gained his freedom of the Clockmakers' Company in 1685 and is believed to have worked from Bell Alley, Coleman Street, London until his death prior to January 1709/10.

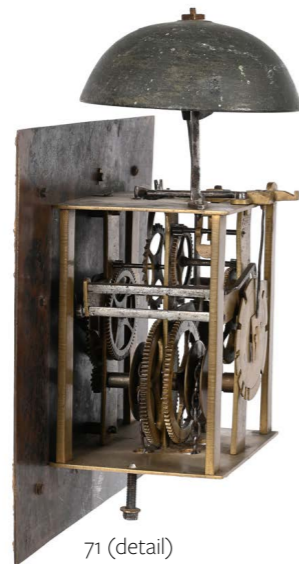
£300-500

**72**  
**A FINE CHARLES II GILT BRASS TEN-AND-A-QUARTER-INCH LONGCASE CLOCK DIAL FOR A KEY-WOUND CLOCK**  
**LAWRENCE DEBNAM, FROME, CIRCA 1675**

The 10.25 inch square gilt brass plate with fine symmetrical scrolling tulip engraved decoration to centre issuing from a stylised urn positioned between the winding holes and incorporating flamboyant scrolling signature *Lawrence Debnam, in Froome Me Fecit* to upper margin, within applied silvered Roman numeral chapter ring with stylised fleur-de-lys half hour markers and winged cherub mask cast spandrels to angles, the rear with four feet.  
 26cm (10.25ins) square, 2.5cm (1in) deep.



72



71 (detail)

**71**  
**A WILLIAM AND MARY THIRTY-HOUR LONGCASE CLOCK MOVEMENT WITH TEN-INCH DIAL**  
**BEN WRIGHT, LONDON, CIRCA 1690**  
 The posted countwheel bell striking single handed movement with rectangular section uprights rivetted to both the top and bottom plates and anchor escapement for regulation by a seconds pendulum, the 10 inch square brass dial with matted centre within applied silvered Roman numeral chapter ring with stylised sword hilt half hour markers and signed *BEN Wright, London* to lower margin, with scroll-pierced steel hand and winged cherub mask and scroll cast spandrels to angles, (no pendulum or weight)  
 31.5cm (12.5ins) high, 25.5cm (10ins) wide, 13.5cm (5.25ins) deep.

Benjamin Wright is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as born circa 1664 and apprenticed in April 1678

£300-400

**73**  
**A RARE CHARLES II MINIATURE WEIGHT-DRIVEN CLOCK MOVEMENT AND DIAL**  
**THOMAS WAYLAND, FROME, CIRCA 1680**  
 The two train thirty-hour countwheel bell striking single-handed movement with plates measuring 3.875 by 3 inches united by four bold baluster-turned pillars pinned at the rear, the going train with verge escapement regulated by a short bob pendulum and the strike train with reversed greatwheel to save space, the 5 inch square brass dial with calendar aperture and signed in stylised scrolling script *Thomas Wayland, Froome fecit* to the upper part of the dial centre over stylised tulip blooms issuing from a leafy bud beneath, within applied narrow Roman numeral chapter ring with cruciform half hour markers, with steel arrow hand and concentric coursed 'brickwork' engraved decoration to spandrel areas.  
 14cm (5.5ins) high, 12.5cm (5ins) wide, 7.5cm (3ins) deep.

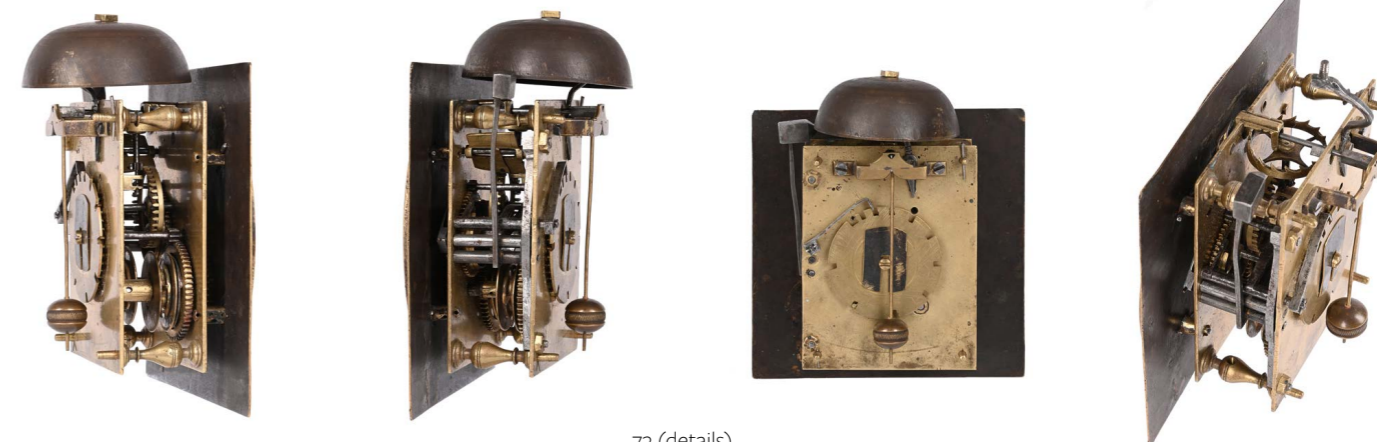
Brian Loomes in *Clockmakers of Britain 1286-1700* refers to the present movement and dial suggesting that it was made in around 1675. Other than this reference to the current lot there appears to be no other record of Thomas Wayland of Frome.

The current lot can be best described as somewhat 'jewel-like' in its scale and quality.

The trains are well laid-out with the great-wheel of the strike train reversed to allow the plates to be made as small as possible; the pillars are also formed as boldly-turned balusters and pinned at the rear reminiscent of Edward East. The dial engraving is unusual and particularly pleasing. The radial brickwork design to the spandrel areas mirrors that seen on a lantern clock dating to around 1650 attributed to Thomas Browne of Bristol illustrated in Loomes, Brian *LANTERN CLOCKS & Their Makers* on page 177 (Figure 10.37); whilst the symmetrical naturalistically rendered tulip sprays are more akin to those decorating a lantern clock dating to around 1670 by Lawrence Debnam of Frome also illustrated by Loomes on page 186 (Figure 11.1).

Finally it is tantalising to theorise on the type of case that would have originally housed the present movement and dial. Two options would appear most logical. The first would be a hooded wall case, the second a particularly slender longcase perhaps similar to that housing a clock by Anthony Blackford of Warwick which was sold at Bonhams London sale of *Fine Clocks* 11<sup>th</sup> December 2007 (lot 167) for £110,400.

£700-1,000



73 (details)

74

**A GEORGE I POSTED THIRTY-HOUR LONGCASE OR WALL CLOCK MOVEMENT AND DIAL**

**JOHN SANDERSON, WIGTON, CIRCA 1715**

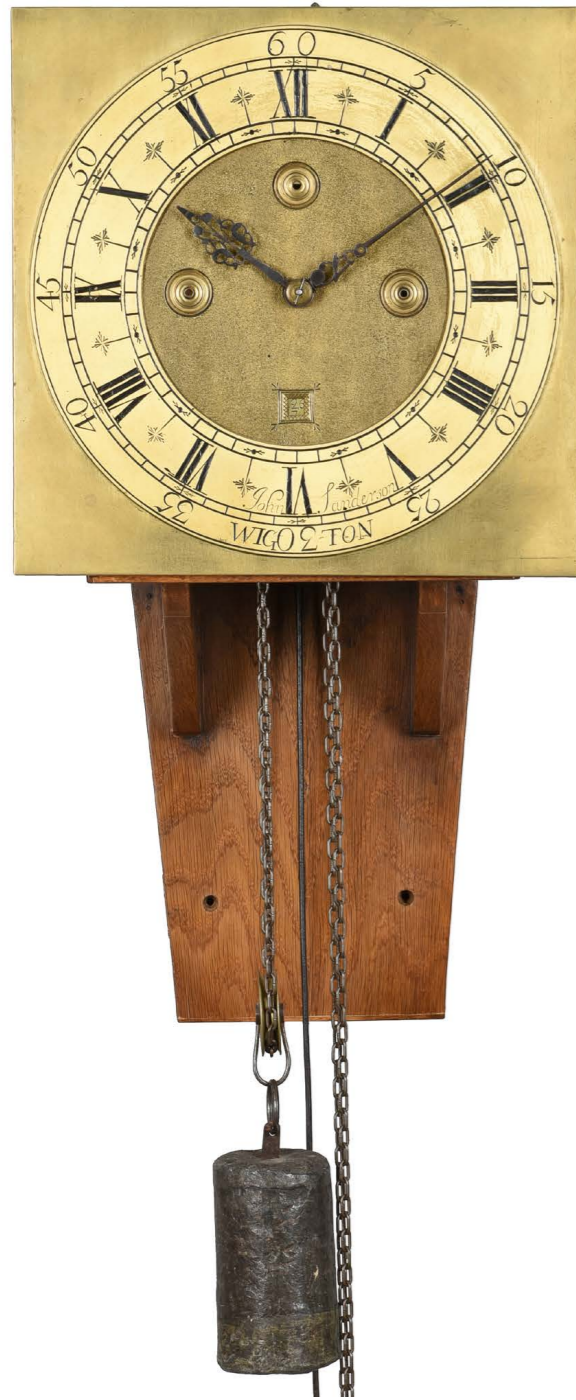
The two-handed posted countwheel bell striking movement with anchor escapement regulated by seconds pendulum, the frame with column turned corner posts and ball feet, the 11.5 inch square brass dial with calendar aperture and ring turned 'dummy winding hole' decoration to the matted centre within applied Roman numeral chapter ring with complex cruciform half hour markers, Arabic five minutes to outer track and signed *John Sanderson, WIGTON* to lower edge, with scroll pierced steel hands and the angles without applied spandrels.

The movement and dial 29cm (11.5cm) square, 16.5cm (6.5ins) deep.

John Sanderson is recorded in Loomes, Brian *LANTERN CLOCKS & Their Makers* as born in Wigton, Cumberland in 1671, he was orphaned at the age of twelve and brought up by his uncle. He was thought to have been apprenticed to John Ogden of Bowbridge and by 1691 he had set up business in Wigton and married a local Quaker girl, Elizabeth Pearson. John Sanderson was a colourful character who apparently travelled to as far afield as Edinburgh to attend Quaker meetings perhaps with the ulterior motive of using such gatherings to peddle his clocks. He had one son, also named John, who followed his father into the clockmaking trade but subsequently left to set up business in Newcastle-on-Tyne after a quarrel. John senior continued working in Wigton presumably until his death in 1754.

The movement of the current lot is typical of Sanderson's work as it closely resembles that of a lantern clock including turned posts and feet which were probably cast in his own workshop. The dial lacks the biblical motto for which Sanderson is famed, however is nicely detailed and distinctive in character. Such movements are thought to have originally been made to sit on wall brackets rather than be housed in a case; a well-made bracket is included in the lot in order for the clock to be enjoyed as the maker intended.

£500-700



74



74 (detail)

75

**AN HISTORICALLY INTERESTING GEORGE III WEIGHT-DRIVEN CENTRE-SECONDS REGULATOR MOVEMENT AND DIAL**

**JOHN HACKINGS, POSSIBLY FOR PROFESSOR LUDLAM, CIRCA 1760**

The large diameter four-knopped pillar movement with thick plates measuring 5.5 by 4.375 inches enclosing three-wheel train with six spoke wheel crossings, with deadbeat escapement for regulation by a seconds pendulum and a second rope pulley fitted with ratchet winding click to facilitate Huygens type endless rope winding, the backplate with substantial backcock over long crutch, the 6.5 inch square single-sheet engraved silvered brass dial inscribed in copperplate script *John Hackings, Fecit* over aperture for the Roman numeral hour ring to the upper part of the centre above subsidiary minutes dial beneath to the lower, the outer seconds ring with Arabic five-second annotations and delicate foliate scroll engraved infill to spandrel areas, mounted on a mahogany seatboard, (lacking pendulum and weight).

16.5cm (6.5ins) square, 12.5cm (5ins) deep excluding seatboard.

**Provenance:**

The beneficiary of the Estate of a private collector; purchased at Bonhams, London, sale of *Fine Clocks* 12<sup>th</sup> December 2012 (lot 154) for £2,500 (including pendulum, weight and housed in a later oak case).

John Hackings is recorded in Britten, F.J. *BRITTEN'S Old Clocks & Watches AND THEIR MAKERS* as being the successor to 'Henry Haines' (possibly Henry Haynes of Daventry who is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working circa 1753). Britten notes that Hackings worked for Professor Ludlam who, in 1759, wrote 'has worked for me constantly since mid-summer 1753; all my best tools were made by him; whatever has been done by him can be depended on.'

The Rev. William Ludlam was Professor of Mathematics at St. John's College, Cambridge who was appointed by the Board of Longitude as one of the six assessors to examine and report on John Harrison's marine timekeepers. Ludlam was born in Leicester in 1717 and, after a distinguished scholastic career retired there in 1768; he died in 1788.

The present movement is described and illustrated in Hooper, John and Darken, Jeff *English 30 Hour Clocks, Origin & Development, 1600-1800* pages 193-5. Within their description Hooper and Darken note that the front bush for the centre seconds arbor is removable, and that the hour ring is driven by a twelve-pointed star-wheel (positioned between the dial and the movement frontplate) pivoted concentric with the centre arbor. They close their entry by adding that it 'is interesting to speculate that Hacking made this journeyman's regulator for Ludlam'. This possibility is perhaps supported by the existence of a thirty-hour longcase clock with the engraved inscription *MADE, under the Direction of W. LUDLAM M.A., by JOHN HACKINGS; for Mr. James Priest, 1759* to the backplate, which is described and illustrated in Robinson, Tom *The LONGCASE CLOCK* pages 295-8.

£800-1,200



75



75 (details)



76

in Loomes, Brian *Yorkshire Clockmakers* as working in York during the second half of the 18<sup>th</sup> century. John senior gained his freedom in 1750 and took in his son of the same name as an apprentice in 1758. He also took-in Charles Champion in 1764 and is believed to have died around that time. Other than being apprenticed in 1758 Loomes does not provide any further information regarding John Junior.

The double-baluster turned pillars and the well proportioned dial of the present clock exhibit the influence of the eminent and highly skilled clockmaker Henry Hindley who was also working in York around this time.

£300-400

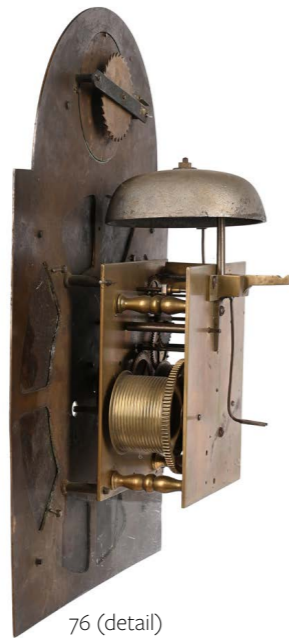
77

**A GEORGE III OAK THIRTY-HOUR LONGCASE CLOCK  
J. STORR, YORK, CIRCA 1775**

The four pillar countwheel bell striking two-handed movement with anchor escapement for regulation by seconds pendulum, the 12 inch brass break-arch dial with matted centre and applied silvered Roman numeral chapter ring with Arabic five minutes to outer track, with scroll pierced steel hands and framed rococo scroll cast spandrels to angles beneath silvered boss engraved *J. Storr, York* flanked by conforming Pegasus cast mounts, the case with stepped ogee shaped caddy superstructure over architectural cornice and hinged break-arch glazed dial aperture, the trunk with concave throat moulding, on stepped ogee moulded plinth base, (lacking pendulum, weight and trunk door).  
209cm (82.25ins) high excluding finials, 48cm (19ins) wide, 25.5cm (10ins) deep.

The Storr family of Quakers originated from Ostwick in East Riding before moving to Summercroft, Selby and later to York. Batty Storr was born in 1710 and set up in York as a clockmaker most likely taking-on the workshop of his older brother, Marmaduke, who moved to London in around 1728. Jonathan Storr was Batty's eldest surviving son born in York in 1739. Although Jonathan was brought up as a Quaker he evidently left his faith as he was baptised in the Church of England as an adult in 1768 (most likely to allow him to marry Elizabeth Silbeck in York later that year). Jonathan Storr's workshop was located at the corner of Minster Gates in York; in his will dated 24<sup>th</sup> January 1804 he left most of his goods to his brother, William and his servants.

£100-150



76 (detail)

**76  
A GEORGE III EIGHT-DAY LONGCASE  
CLOCK MOVEMENT AND DIAL  
JOHN SMITH, YORK, CIRCA 1770**

The four double-baluster pillar rack and bell striking movement with anchor escapement for regulation by a seconds pendulum, the 12 inch brass break-arch dial with subsidiary seconds dial to the matted centre within applied silvered Roman numeral chapter ring with Arabic five minutes beyond the minute track and signed *Jn'o. Smith, York* to lower edge, with scroll pierced steel hands and twin-bird-and-urn pattern spandrels to angles beneath arch centred with a conforming subsidiary calendar dial flanked by dolphin cast mounts, (no pendulum or weights)  
42.5cm (16.75ins) high, 30.5cm (12ins) wide, 14cm (5.5ins) deep.

Two generations of clockmaker with the name John Smith are recorded



77

**78  
A GEORGE II 'HOOK-AND-SPIKE' WEIGHT-DRIVEN THIRTY-  
HOUR WALL CLOCK  
GILKES, ADDERBURY, CIRCA 1745**

The posted countwheel bell striking movement with anchor escapement regulated by seconds pendulum, the frame with slender rectangular posts rivetted both at the top and bottom plates and incorporating integral forged spikes issuing from the bases of the two rear pillars, the 11.5 inch square brass dial with zig-zag decorated concentric band engraved infill to centre within applied silvered Roman numeral chapter ring with diamond lozenge half-hour markers and signed *Gilkes, Adderbury* to lower margin, with bold pierced sculpted steel hand and female mask and scroll rough-cast spandrels to angles.  
31cm (12.25ins) high including bell, 15cm (6ins) deep.

Richard Gilkes is recorded in Beeson, C.F.C. *Clockmaking in Oxfordshire 1400-1850* as a Quaker, son of clockmaker Thomas Gilkes and his wife Anne, born 18<sup>th</sup> April 1715. Richard was apprenticed to his father and was married within the Quaker community to Grace Gilkes at the Sibford Gower Meeting House, 13<sup>rd</sup> March 1744. The couple had six children between 1746 and 1760 however his first two sons, both named Thomas, died before reaching adulthood. Grace Gilkes died in 1763, and Richard in 1787 aged 72, and was buried in the Friends cemetery at Adderbury West. Although Richard Gilkes was a fairly prolific maker of thirty-hour clocks earlier in his life he produced very few clocks during the last fifteen years or so. As there were no male heirs to whom he could bequeath his workshop the clockmaker, Thomas Fardon, continued the business for a year before Joseph Williams established himself as the resident Adderbury clockmaker.

The current lot can be described as a 'textbook' example of Richard Gilkes's work with features such as riveted iron frame incorporating integral spikes to the rear pillars, concentric zig-zag engraving to the dial centre, bold sculpted steel hand a rough-cast spandrels being highly typical of his clocks executed in the Oxfordshire Quaker tradition.

£700-900

79

**AN UNUSUAL GEORGE III EIGHT-DAY LONGCASE CLOCK MOVEMENT AND DIAL WITH 'ROCKING EYE' AUTOMATON  
SAMUEL LINES, LUTON, LATE 18<sup>th</sup> CENTURY**

The five pillar rack and bell striking movement with anchor escapement for regulation by a seconds pendulum, the 11.75 inch single sheet engraved brass Roman numeral dial with subsidiary seconds dial, calendar aperture and signed *Samuel Lines, Luton* to centre, with Arabic five minutes to outer track and twin bird and urn cast spandrels to angles, the arch painted with portrait of a turbaned gentleman with 'rocking eye' automaton matching the motion of the pendulum via painted inserts connected to the pallet arbor behind, (unrestored; hands, pendulum, weights and pulleys lacking).  
41.5cm (16.375ins) high, 30cm (11.875ins) wide, 15cm (6ins) deep.

Samuel Lines of Luton does not appear to be recorded in any of the usual clockmaker's directories.

£100-150



79 (details)



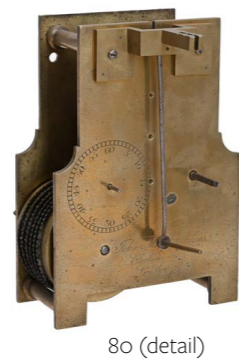
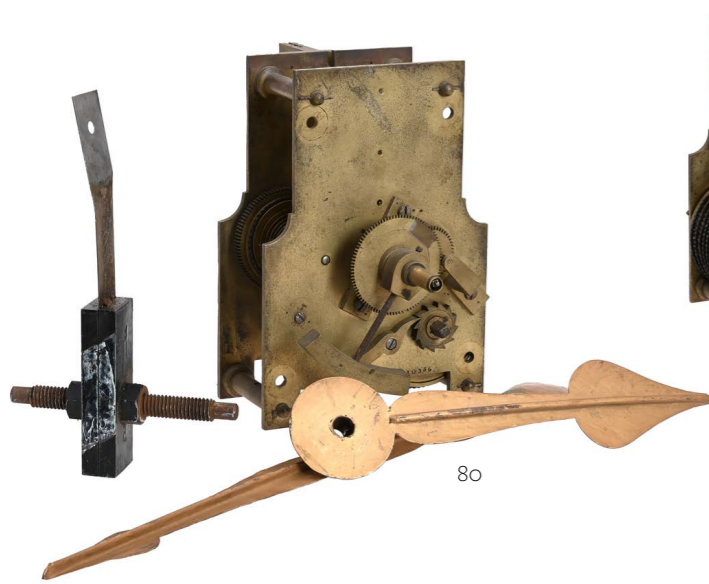
78 (detail)

78



79





80 (detail)

**80**  
**A VICTORIAN SPRING-DRIVEN PUBLIC OR TURRET TIMEPIECE MOVEMENT**  
**JOHN MOORE AND SONS, LONDON,**  
**MID 19<sup>th</sup> CENTURY**

The substantial four columnar pillar back-wound single chain fusee movement with stepped plates and anchor escapement for regulation by heavy lenticular bob pendulum, the backplate with offset engraved minute setting dial centred with a square connected to the motionwork over signature *John*

*Moore & Sons, Clerkenwell, London* to lower margin, the frontplate stamped with serial number 10356 to lower right, with a pair of large gilt painted counterweighted hands and an unrelated turret clock suspension spring block.

The plates 20cm (8ins) high by 14cm (8ins) wide; the movement 20cm (8ins) deep overall.

80

John Moore and Sons succeeded the partnership of George Handley and John Moore (both of whom were apprenticed to, and were successors of, John Thwaites who died in 1800) on the death of George Handley in 1824. The firm worked from 38-9 Clerkenwell Close and became particularly well known for producing public clocks and supplying movements to other makers. The last of the Moore dynasty of clockmakers, Henry James, died aged 60 in 1899, however the firm is thought to have continued into the early years of the 20th century.

£300-500

**81**  
**A GEORGE III MAHOGANY SMALL TABLE CLOCK CASE**  
**ANONYMOUS, LATE 18<sup>th</sup> CENTURY**

With hinged brass carrying handle to the bell-top superstructure and double cavetto top mouldings over hinged front with break-arch glazed dial aperture measuring 6 by 8.375 inches and scroll-pierced frets to upper quadrants, the sides with arch-glazed apertures and the rear with break-arch glazed door set within the frame of the case, on cavetto moulded skirt base with moulded squab feet.

44cm (17.25ins) high with handle down, 24cm (9.5ins) wide, 18cm (7ins) deep.

£250-350



82

**82**  
**A WILLIAM III STYLE EBONISED TABLE CLOCK CASE**  
**ANONYMOUS, 20<sup>th</sup> CENTURY**

With hinged serpent and birds head cast brass handle to the domed caddy superstructure over double stepped-ogee top mouldings and hinged glazed front with aperture for a 6 inch dial, the sides with rectangular windows and the rear with square glazed door set within the frame of the case, with conforming stepped ogee mouldings to the skirt base over block feet, together with an unfinished square brass dial with matted centre within applied unengraved silvered chapter ring and small gilt winged cherub mask spandrels to angles.

33cm (13ins) high with handle down, 23cm (9ins) wide, 14cm (5.5ins) deep.



81

**83**  
**A GEORGE II/III MINIATURE OAK HOODED WALL CLOCK CASE**  
**ANONYMOUS, MID TO LATE 18<sup>th</sup> CENTURY**

The hood with domed caddy superstructure over shallow ogee cornice and front door incorporating a 4.25 by 4.75 inch dial aperture, with plain chin beneath, the bracket with ogee edged throat moulding over twin shaped bracket supports with backboard behind.

45cm (17.75ins) high, 21cm (8.25ins) wide, 13.5cm (5.75ins) deep.

**84**  
**AN UNUSUAL GEORGE I WALNUT OUTER DISPLAY CASE FOR A TABLE CLOCK**  
**ANONYMOUS, CIRCA 1720**

The domed caddy superstructure capped with a rectangular upstand set on a cavetto moulded collar and veneered with crossbanded burr-walnut to top surface, flanked by four ball finials each applied onto a projecting plinth, over generous cavetto moulded cornice and hinged front panel centred with a 7 inch glazed dial aperture enclosing interior measuring 10.75 inches wide, 6.625 inches deep and 15 inches high, the sides with gilt brass carrying handles within crossbanded panels and the rear faced with a conforming arrangement of veneers, on cavetto moulded base incorporating bracket feet.

51cm (20ins) high, 35.5cm (14ins) wide, 25.5cm (10ins) deep.

The current lot is unusual in that that it is clearly designed to display a 17<sup>th</sup> century table clock whilst serving as a protective case. Although outer protective cases for table clocks are known they are scarce and generally utilitarian in their form being mostly made of oak with iron fittings; one such case (for a clock by Joseph Windmills) is illustrated in Dawson, P.G.; Drover, C.B. and Parkes, D.W. *Early English Clocks* on page 476 (Plates 702/03).

The present case, although clearly designed to house a 17<sup>th</sup> century table clock with 7 inch dial, would appear to stylistically date to around 1720. Indeed the unusual arrangement of finials are suggestive of the architectural influences of Vanbrugh and the bracket feet would indicate a date of around 1720. Furthermore the overall, slightly naïve, proportions of the case would also suggest that its origins are provincial perhaps North Country or even Irish. From this it may be reasonable to suggest that the owner of a late 17<sup>th</sup> century London-made table clock was looking to perhaps 'update' the appearance of his expensive clock, hence rather than re-case the movement and dial, he sought to have an outer case made thus retaining the clock itself in its original form.

£600-1,000



83



84



85



85 (detail)

**85 Y**  
**A FRENCH LOUIS XIV ORMOLU MOUNTED BOULLE BRACKET CLOCK CASE AND DIAL UNSIGNED, PARIS, CIRCA 1700**

The domed caddy surmount decorated in engraved brass and red shell marquetry with scrolling foliate strapwork and applied with central seated figure cast as Diana and two tiers of flambeau un finials over gilt brass break-arch cornice flanked by brass baluster gallery infill, the front with moulded hinged glazed cast break-arch door incorporating quadrants to lower angles and enclosing an 8 inch circular twelve-piece

blue-on-white Roman numeral cartouche numeral dial with griffin and squirrel inhabited centre and sculpted steel hands over apron mount cast as Hebe and the eagle, the red shell veneered surround applied with gilt foliate rosettes to lower angles and flanked by cast female terms each with elaborate headdress over panelled plinths, the sides rectangular windows bordered with raised leaf-cast mouldings set between continuation of the cornice moulding to top and cushion-capped panel to waist, on brass ogee skirt base with generous tapered gilt feet, (rear door lacking); together with a **French Louis XV clock movement, J. Jolly, Paris, second quarter of the 18<sup>th</sup> century**, with twin going barrels, five baluster pillars pinned at the rear, verge escapement for regulation by decorative-bob pendulum, and numbered outside countwheel set on the backplate over signature *J. Jolly AParis, (2)*.

The case 70.5cm (27.75ins) high, 35cm (13.75ins) wide, 15cm (6ins) deep.

£600-1,000

**86 Y**  
**AN IMPRESSIVE FRENCH ORMOLU MOUNTED BOULLE BRACKET CASE AND DIAL IN DISTRESSED CONDITION SIGNED FOR BALTHAZAR, PARIS, PROBABLY MID TO LATE 19<sup>th</sup> CENTURY**

The incomplete 8.5 inch circular twelve-piece deep cobalt blue-on-white Roman numeral cartouche numeral dial with Louis XIV profile bust cartouche and crown cast centre and sculpted steel hands, over apron mount cast with Classical female emblematic of the sciences and agriculture flanking small oval enamel plaque inscribed *BALTHAZAR, APARIS* to centre, the engraved cut brass and brown shell marquetry veneered case with brass urn finials over pierced strapwork scroll cast swollen frieze and cavetto scroll collar surmounting the ogee-shaped superstructure decorated in the Barianesque manner with female figure and portrait bust inhabited foliate marquetry, the angles with Satyr mask mounts over scrolls supporting further finials and the conforming sides set at under ninety degrees from the front, the fascia with fine complex moulded cast break-arch cornice over scrolling marquetry veneered surround to the dial aperture curving outwards at the angles and applied with canted cast gilt female terms over integral scrolls applied with gilt foliage, the sides of curved profile each finely veneered with foliate strapwork incorporating engraved sunburst mask over Classical figure and urn panel to lower margin, the rear angles applied with conforming terms and the front apron centred with an cast mask with elaborate headdress, the whole supported via four cast recumbent equines onto a serpentine outline plinth base applied with foliate case collars and with remnants of fine marquetry veneers (heavily distressed, lacking cast front door frame, and other mounts/elements).

77.5cm (30.5ins) high, 54cm (21.25ins) wide, 23cm (9ins) deep.

A closely related 'pendele aux chevaux' case to the current lot is in the Royal Collection and can be found at: <https://www.rct.uk/collection/3069/mantel-clock>

£300-500



86

**87 Y**  
**A CONTINENTAL GILT BRASS MOUNTED TORTOISESHELL SMALL 'RELIGIEUSE' TABLE CLOCK CASE ANONYMOUS, POSSIBLY FLEMISH, LATE 17<sup>th</sup> CENTURY**

With red shell veneered domed caddy surmount applied with bead cast collar to lower margin set on a swept moulding applied with a cast gilt female mask mount to front, over shallow-arch gilt bead-bordered glazed aperture for a dial measuring 4.5 inches wide by 5.5 inches high to the hinged front door over line bordered apron, flanked by angled projecting free-standing Doric columns with ivory caps and bases standing on conforming angled plinths, the sides with rectangular red shell veneered doors applied with gilt arch bead-cast mouldings and with conforming half columns at the rear, on skirt base applied with gilt cast grotesque mounts to the projecting front angles over integral cast feet.

39cm (15.25ins) high, 26cm (10.25ins) wide, 18cm (7ins) deep.

£300-500



87



88

**88**  
**A SWISS BRASS AND STEEL SMALL TURRET CLOCK MOVEMENT UNSIGNED, LATE 19<sup>th</sup> CENTURY**

The four-wheel trains with all except the great wheels and winding barrels pivoted between thick shaped tapered plates united by a bar applied across the apex, fitted to a rectangular iron bed incorporating the greatwheels and

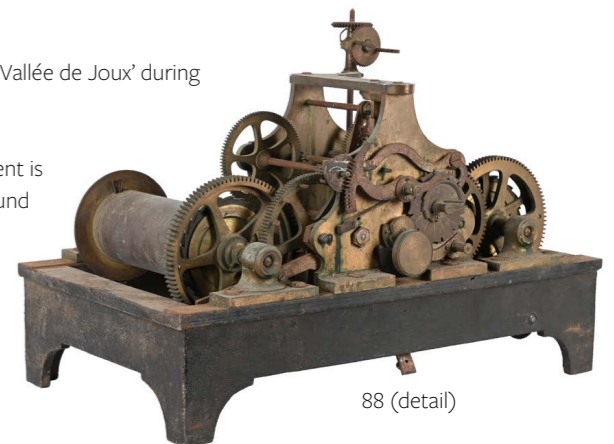
barrels spanning the full depth of the frame and raised on separate pivots, the going train with pinwheel deadbeat escapement incorporating pendulum crutch and suspension arm also set between the plates and each pierced with apertures to allow the strike release arbor to pass through, the front with 4 inch circular white enamel Roman numeral dial with pierced brass hands within moulded bezel set beside geared vertical take-off work for further slave dials, the rear with visible rack strikework to operate the pivoted bell-hammer arm lifted and dropped by flags applied to the second wheel of the strike train, the rectangular iron bed with integral short bracket feet. 41cm (16.325ins) high, 565cm (22ins) wide, 37cm (14.5ins) deep including winding squares.

**Provenance:**

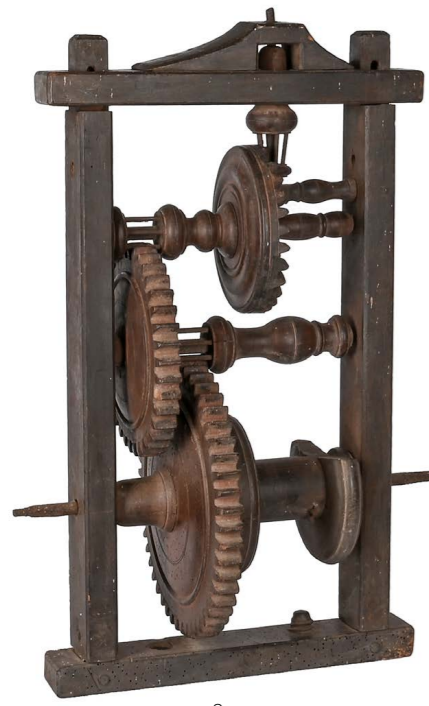
By repute removed from the Jaeger LeCoultre factory, the 'Grande Maison of the Vallée de Joux' during refurbishment works.

The visible strikework planted on the rear of the backplate of the current movement is typical of Swiss practice and perhaps originated in the Neuchatel region from around 1775. With regards Swiss carriage clock making the Courvoisier family were perhaps the best-known makers to incorporate this system.

£600-800



88 (detail)



89

89  
**A RARE WOODEN SPIT JACK MECHANISM  
 PROBABLY SWISS, SECOND HALF OF THE 18<sup>th</sup> CENTURY**

The weight-driven three-wheel train with lantern pinions formed as part of the elaborate baluster-turned arbors, the greatwheel with drum for the driving weight set on an arbor with winding square opposing take-off for a pulley, the third wheel cut as a contrate for driving a fly pivoted within the top bar, the 'door' type frame with extensions to the uprights passing through slots in the top bar for securing by pegs, the bottom bar with pinned mortice-and-tenon joints and threaded holes for securing into position with large wooded screws, (fly, pulley and winding crank lacking, winding clicks incomplete/inoperative).  
 54cm (21.25ins) high, 38cm (15ins) wide, 24cm (9.5ins) wide.

The wheelwork of the current lot, most notably the incorporation of lantern pinions within the decorative arbor turnings, can be compared with that of a Swiss wooden-wheeled clock illustrated in Tardy *LA PENDULE FRANCAISE, 3<sup>me</sup> Partie: Provinces et Etranger* on page 456 (upper right). The traditional centre for Swiss wooden-wheeled clock manufacture was Toddenburg; indeed a weight-driven wooden chamber clock of the Toddenburg-type was sold in these room on 2<sup>nd</sup> October 2019 (lot 104) for £2,800 hammer.

£150-250

90  
**A GERMAN BLACK FOREST WOODEN WEIGHT-DRIVEN ORGAN CLOCK MOVEMENT AND DIAL WITH AUTOMATON  
 UNSIGNED, MID 19<sup>th</sup> CENTURY**

The clock movement with three-wheel trains incorporating anchor escapement regulated by 29 inch lenticular bob pendulum and countwheel striking sounding on a gong transversely planted against a sound box to the right of the wooden frontplate, the left hand side with transverse barrel, greatwheel and fly for driving the 15.5 inch pinned and stapled wooden organ barrel set within the upper tier of the box case with hourly trip release enabled via pivoted linkages engaging with the hour strike detents, the barrel with eight sets of pins/staples for each of the twenty-three organ pipes positioned to the rear sounding via pivoted detents operating valves, the upper margin with further glazed box containing two pivoted automaton figures

dressed a sailors playing pipes driven by auxiliary linkages connected to the organ barrel drive, the right hand side visible sliding arbor for the barrel cut with eight channels to allow tune selection with locking via an arrangement of brass detents, the left hand side with barrel winding square and visible crank for driving the large organ bellows positioned to the rear behind the clock movement, the 18.5 inch cream painted wood break-

arch dial incorporating 11.5 inch raised circular convex centre with Roman numeral chapter ring and Arabic five minutes to outer track, with pierced brass hands and polychrome painted floral cornucopiae decoration to spandrels, beneath arch centred with a shallow-arch aperture for the automaton within conforming floral painted borders surmounted by grotesques.  
 66cm (29ins) high, 50cm (19.75ins) wide, 33cm (13ins) deep.

**Provenance:**

Hotel Seeburg, Luzern, Switzerland.  
 Hotel Seeburg, Luzern, was purchased for the touring association of the Regent Street Polytechnic in 1898. The Regent Street Polytechnic (now the University of Westminster) was founded by Quintin Hogg in 1881. Hotel Seeburg passed to his grandson, the Hon. William Neil Hogg and then to his two nephews: Douglas Hogg, 3rd Viscount Hailsham and The Hon James Hogg, Wherwell Priory, Hampshire.

£700-1,000



90 (details)



90

91  
**AN UNUSUAL AUSTRIAN BIEDERMEIER CARVED PARCEL GILT FIGURAL MANTEL CLOCK  
 WITH 'ROCKING EYE' AUTOMATON  
 UNSIGNED, PROBABLY VIENNA, SECOND QUARTER OF THE 19<sup>th</sup> CENTURY**

The four pillar twin standing barrel gong striking movement with anchor escapement regulated by disc bob pendulum with silk suspension and incorporating wire take-off for the rocking eye automaton, the 4.25 inch dial with openwork centre incorporating gilt brass automaton figure of Amor sharpening an arrow with his left leg operating a foot crank driving the grinding wheel motioning whilst the clock is striking the hour, within white enamel Arabic numeral chapter ring incorporating vertically aligned numerals and with blued steel moon hands set behind a hinged engine-milled brass convex glazed bezel, the parcel gilt and simulated patinated bronze carved wood case modelled as a gentleman hurdy-gurdy player wearing a broad-rimmed hat, jacket and breeches seated astride of the dial on a rocky outcrop with his eyes rocking side to side to the motion of the pendulum, on stepped mahogany skirt base with leaf carved shallow ogee mouldings to lower tier over disc feet.  
 45cm (17.75ins) high, 32cm (12.5ins) wide, 15cm (6ins) deep.

£600-800



91 (details)



91

92  
**AN AUSTRIAN EBONISED SMALL TABLE CLOCK WITH CONCENTRIC CALENDAR  
 AND TRIP-HOUR REPEAT  
 TOBIAS FLASCHGE, VIENNA, LATE 18<sup>th</sup> CENTURY**

The four pillar twin standing barrel thirty-hour bell striking movement with verge escapement regulated by short-bob pendulum, the 5 inch brass break-arch dial applied with convex white enamel hour disc with concentric calendar to inner track and vertically orientated Arabic hour numerals, with scroll-pierced gilt hands and bead-bordered foliate cast spandrels to angles beneath arch centred with enamel plaque signed *Tobias, Flaschge, in Wien* over arched false-bob aperture and flanked by foliate engraved infill, the inverted bell-top case with hinged brass carrying handle flanked by hounds head finials over giltwood foliate scroll decoration, flambeau urn finials and complex top mouldings, the front with rectangular door applied with gilt ripple-mouldings to the dial aperture beneath engraved brass upper quadrant frets and enclosing conforming ripple-moulded border to the dial mask, the sides with lozenge-shaped mirror panels over shaped-top rectangular glazed apertures incorporating upward-curved lower edges, the rear with rectangular glazed door, on stepped moulded skirt base with leaf-cast brass feet.  
 42cm (16.5ins) high with handle down, 23.5cm (9.25ins) wide, 13cm (5ins) deep.

Tobias Flaschke is recorded in Baille, G.H. *Watchmakers & Clockmakers of the World* as becoming a Master in Vienna, 1788.

£300-500



92



93



93 (detail)

**93**  
**AN UNUSUAL GERMAN PROVINCIAL OAK CASED WEIGHT-DRIVEN WALL CLOCK**  
**INDISTINCTLY SIGNED, WIPPERFURTH, DATED 1761**

The posted key-wound bell striking movement with four-wheel trains set side-by-side and pivoted between vertical steel movement bars within an iron frame constructed with rectangular corner posts riveted to both the top and bottom plates, the going train with anchor escapement regulated by long lenticular bob pendulum and the strike train with gravity rack and vertically pivoted hammer for sounding on a bell mounted on top of the case, the 11 inch square oak dial panel applied with circular brass disc with ringed winding holes to centre within pewter Roman numeral chapter ring with stylised sword-hilt half hour markers, Arabic five minutes beyond the minute track and indistinctly inscribed *Johan Jorg...*, in *Wipperfurth* beneath 1761, *Den 15, December* to lower margin, with pierced steel hands and angles applied with wooden roundels within brass plate infill, in a case with cavetto cornice over moulded hinged glazed dial aperture to front and solid panel doors to sides, the rear with forged iron hanging loops to upper corners and the base applied stepped ogee mouldings.  
 50cm (19.75ins) high, 44.5cm (17.5ins) wide, 19cm (7.5ins) deep.

The overall design and layout of the movement of the current lot (albeit to a much smaller scale) is similar wall clocks made in the Comtoise region of Eastern France.

£300-500



94

**94**  
**AN UNUSUAL BLACK JAPANNED WATCH STAND IN THE FORM**  
**OF A MINIATURE TABLE CLOCK**  
**ANONYMOUS, PROBABLY MID TO LATE 18<sup>th</sup> CENTURY**

With brass finial to the domed superstructure painted in gilt with game birds flanked by leafy motifs, over cavetto top moulding and front door decorated with lozenge shaped panels enclosing stylised foliage within a diamond-hatched ground, the interior with suspension hook and red velvet back panel set behind a foliate scroll-pierced brass repousse mask incorporating laurel bordered circular aperture to centre, the sides gilt painted with further leafy trails within line borders, on cavetto moulded base, the circular watch aperture 5cm (2ins) diameter.  
 17cm (6.75ins) high, 11.5cm (4.5ins) wide, 6cm (2.375ins) deep.

£400-600

95

**A SWISS RENAISSANCE IRON CHAMBER CLOCK**  
**UNSIGNED, CIRCA 1600**

The two train weight-driven countwheel bell movement with verge escapement regulated by horizontal balance contained between angled extensions of the front and rear pivot bars, the strike train with single arbor wormless locking released via nag's head engaging with a pin fitted to the rim of the going train greatwheel and overlift provided by a shaped cam cut with a slot for locking, both trains pivoted between iron vertical bars which locate via tenons into slots cut into a horizontal strip at the base, the top secured with another strip terminating with angled ends forged with pierced tenons passing through slots in the uprights and secured by wedges, the iron box-form case with a single lugged bell supported within domed bearer decorated with forged iron flower buds, the front with visible hour wheel and gilt painted arrow-shaped hand reading against a cream painted chapter ring with Gothic Roman numerals within upper and lower borders polychrome painted with symmetrical bird inhabited foliate scrolls on a chocolate brown ground beneath moulded gilt band and panel painted with an owl within conforming field, the sides with hinged doors secured by sprung clasps and painted with conforming large floral sprays, the rear with forged hanging hoop and spurs, (escapement restored, case decoration refreshed, left side door probably replaced, lacking weights and lines).

26.5cm (10.5ins) high, 12cm (4.75ins) wide, 13.5cm (5.25ins) deep.

The general construction and layout of the current lot can be directly compared to a spring-driven example illustrated in Bassermann-Jordan, Ernst von *THE BOOK OF OLD CLOCKS AND WATCHES* (English version translated by H. Alan Lloyd) on page 203 which is described as probably made in Zurich about 1630-40. The basic construction of the movement frame (formed essentially as a vertical rectangular loop around the movement) has its roots in the earliest form of domestic striking clock and can be directly compared with a clock dating to around 1500 illustrated in Muhle, Richard and Vogel, Horand M. *Alte Uhren* (Verlag Georg D.W. Callway, Munchen 1976) on page 152 (figure 256).

£3,000-4,000



95



95 (details)



96

96

**A VICTORIAN GILT BRASS NOVELTY 'SHIPS WHEEL' DESK TIMEPIECE  
RETAILED BY WATERHOUSE, DUBLIN, LATE 19<sup>th</sup> CENTURY**

The French circular eight-day single train movement with platform lever escapement regulated by sprung monometallic balance planted vertically on the backplate, the 2.25 inch circular silvered Roman numeral dial with blued steel hands within canted gilt insert behind bevel glazed fixed cavetto moulded engine-milled banded bezel, the frosted gilt case modelled as a ship's wheel fitted with nine brass handle pieces to a ring attached via squat spokes to the rotating outer sleeve of the drum housing the movement, with two fixed outswept brass plate supports applied with shaped plaque engraved *WATERHOUSE, Dublin* to front over cavetto moulded oval platform base. 20cm (8ins) high, 17cm (6.75ins) wide, 12cm (4.75ins) deep.

The Dublin branch of the London-based jewellers George Waterhouse and Company opened on Dame Street in 1842 and were best known for their copy of the Celtic Royal Tara brooch.

£200-300

97

**TWO MINIATURE LONGCASE TIMEPIECES AND THREE WATCH STANDS ALSO MODELLED AS MINIATURE LONGCASES INCLUDING ONE WITH A MOVEMENT BY H.A.C., LATE 19<sup>th</sup> TO EARLY 20<sup>th</sup> CENTURY**

Comprising a polychrome decorated walnut timepiece with skeletonised movement incorporating lever escapement regulated by sprung monometallic balance and stamped with crossed arrows mark for H.A.C. (Hamburg American Clock Company) to backplate; an Edwardian inlaid mahogany drum-head timepiece now with quartz movement, the baluster outline trunk inlaid with a lyre over scroll outline feet; a 'poker work' watch stand decorated with an owl to trunk; a 'mauchline ware' watch stand with arched pediment and decorated with finely printed musical score of *MY GRANDFATHER'S CLOCK* to trunk, and polychrome painted watch stand decorated with foliate motifs onto an iron red ground, (5). The poker work watch stand 34cm (13.375ins) high, 8.5cm (3.375ins) wide, 7cm (2.75ins) deep.

£150-250



97

98

**A LATE VICTORIAN INLAID MAHOGANY MINIATURE LONGCASE TIMEPIECE  
RETAILED BY MACMICHAEL, LONDON, CIRCA 1900**

The French eight-day single train movement with replaced platform lever escapement vertically planted on the backplate, the 3.25 inch circular white enamel Roman numeral dial inscribed *MACMICHAEL, TO THE QUEEN, 42 SOUTH AUDLEY ST, W.* to centre, with blued steel moon hands within gilt brass canted surround set behind a fixed bevel-glazed bezel, the arch-top case with fan inlaid infill to the cavetto bordered tympanum over repeating foliate scroll surround to the dial aperture and leafy motifs to quadrants, the integral trunk decorated with an oval fan patera suspended from husk and drapery swags within a rectangular raised cockbead panel, on cavetto moulded plinth base inlaid with an arched fan motif matching that of the pediment to front over a shallow skirt. 54cm (21.25ins) high, 17cm (6.75ins) wide, 11.5cm (4.5ins) deep.

£200-300



98

99

**A FRENCH BRASS PORTABABLE NIGHTWATCHMAN'S TELL-TALE TIMEPIECE OR NOCTUARY  
UNSIGNED, LATE 19<sup>th</sup> CENTURY**

The going barrel three frosted-gilt pillar movement with four wheels set behind a shaped backplate stamped 156 to one corner and adjacent separately mounted platform lever escapement with regulation by sprung split bimetallic balance, the revolving circular silvered dial with centre arbor also serving as a winding square within raised silvered Roman numeral chapter ring incorporating pins radially set for every five minutes to the circumference, the outer margin with fixed lever assembly to allow pins to be manually pushed-inwards via an external plunger (now lacking), the cylindrical flanged brass case with suspension post fitted with a pivoted ring over substantial lock for the front cover opposing pierced shaped aperture labelled *SORTIE/ENTRÉE* to the margin. 10cm (4ins) diameter, 11.5cm (4.5ins) high excluding ring, 3.8cm (1.5ins) deep.

The night watchman's clock or noctuary was developed as a 'tell-tale' method of recording a night watchman's progress throughout his shift. The dial incorporates a revolving ring to the circumference fitted with pins which are pushed-in by a manually operated plunger fitted to the exterior of the locked case. By having two such timepieces at each end of a watchman's circuit a record of his patrols throughout the night can be recorded. There is normally a facility for the pins to be automatically reset to their raised position as the dial revolves. The first basic design of this type of 'Watchman's Noctuary' was subject of a patent submitted by Samuel Day in 1803 however the patent was disputed on the grounds that the Earl of Exeter had been using two such timepieces made by Boulton and Watt since 1799.

£100-150

100

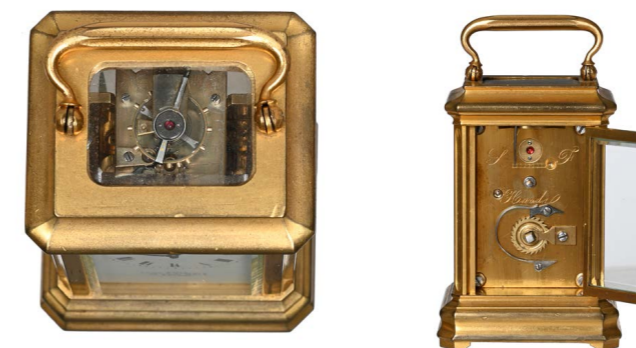
**A FRENCH GILT BRASS MINIATURE CARRIAGE TIMEPIECE  
RETAILED BY LUND AND BLOCKLEY, LONDON, LATE 19<sup>th</sup> CENTURY**

The eight-day single train movement with jewelled contrate pivots and silvered platform lever escapement regulated by sprung bimetallic balance, the rectangular white enamel Roman numeral dial with blued steel moon hands and inscribed *EX'D BY, LUND & BLOCKLEY, 42 PALL MALL, LONDON* to lower margin, the bevel-glazed case of *Mignonette No. 1* size with shaped hinged carrying handle over ogee edged top with canted angles over cavetto cornice and channelled canted uprights, on conforming ogee-shaped base; with a red Morocco leather covered travelling case. The clock 7.5cm (3ins) high with handle down, 5cm (2ins) wide, 4.5cm (1.75ins) deep.

The partnership of Lund and Blockley are recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in London 1875-81. They were perhaps best known for supplying explorer's watches and other timepieces to the Royal Geographical Society and The Admiralty.

Miniature carriage clocks are called Mignonettes or 'little darlings' and come in three sizes with No. 1 being the smallest.

£180-250



100 (details)



99



100



101

**101**  
**A FRENCH GORGE CASED GRANDE SONNERIE STRIKING CARRIAGE CLOCK WITH ALARM**  
**ATTRIBUTED TO JOSEPH SOLDANO, LATE 19<sup>th</sup> CENTURY**

The eight-day two train movement configured with ting-tang striking for the quarters on a graduated pair of coiled gongs and the hour sounding at every quarter hour on the larger of the two, the going train with silvered platform lever escapement regulated by sprung split bimetallic balance and stamped with oblong *J.S.* cartouche for Joseph Soldano alongside No. 1207 to the leading edge of the platform, the top left of the movement with alarm mechanism sounding on the smaller gong, the inside of the frontplate stamped 3945 and the backplate further stamped 1117 to lower left, the rectangular white enamel Roman numeral dial with blued steel *moon* hands and subsidiary alarm setting dial to lower margin, the satin-gilt brass gorge case with hinged carrying handle over rectangular top glass, trip-repeat button to front rail and channel-moulded uprights, the rear with pin-hinged glazed door over ogee-outline base with three-position selection lever annotated *Hours/Quarters/Silent/Quarters* to underside.

15cm (6ins) high with handle down, 10cm (4ins) wide, 9cm (3.5ins) deep.

The current lot is fitted with an escapement stamped with the 'J S' cartouche trademark for Joseph Soldano who is recorded in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* as a maker of fine carriage clocks. Soldano was awarded medals at the Paris Exhibitions of 1855 & 1878 where it was noted that 'The escapements appeared to us to have been treated with particular care.' Allix notes that their escapements probably made in Geneva, Switzerland and were often stamped 'Soldano' or 'J S'. Although Joseph Soldano made carriage clocks outright (including highly decorated models) he apparently supplied other makers with his high-quality escapements.

£600-900



101 (details)



**102**  
**A MATCHED PAIR OF GILT GORGE CASED MID-SIZED PETIT-SONNERIE STRIKING AND REPEATING CARRIAGE CLOCKS**

**DROCOURT, PARIS FOR RETIAL BY J.W. BENSON, LONDON, CIRCA 1880**

Each with two train eight-day movement ting-tang sounding the quarters on a graduated pair of gongs and sounding the hour on the larger of the two, the going trains with silvered platform lever escapements regulated by sprung bimetallic balances, both backplates stamped with oval *D C* trademark for Drocourt next to the gong block, the first stamped with serial number 16949 to the bottom left corner and to the inside lower margin of the frontplate and the second numbered 18672 in conforming locations, each with rectangular white enamel Roman numeral dial with blued steel *moon* hands and Arabic five minutes beyond the minute track over conforming retail signatures *J.W. BENSON, 25 Old Bond Street, LONDON* to lower margins, the gilt brass gorge cases with hinged carrying handles over rectangular top glasses, trip-repeat buttons to front rails and channel-moulded uprights, on ogee-moulded skirt bases each incorporating *STRIKING/SILENT* selection switch to underside, (2).

Each 12.5cm (5ins) high with handle down, 8cm (3.125ins) wide, 7cm (2.75ins) deep.



102

Pierre Drocourt is recorded in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* with further additions and corrections from research undertaken by Leigh Extence (available online) as born in 1819 and setting up in business as a clockmaker in Paris in 1853. He initially worked from Rue Limoges (later called 28 Rue Debelleye after the rationalisation and merger of Streets in 1865), Paris and was succeeded by his son, Alfred (born 1847), in 1872. The blancs roulants, rough movements, were made in Saint-Nicolas-d'Alhiermont, a town outside Dieppe, where Drocourt had workshops until their sale in 1904, being premises purchased from Holiugue frères in 1875 who had previously supplied Drocourt. The firm was awarded numerous international exhibition medals and mentions including Silver in Paris 1878 and Gold in 1889.

The firm of J.W. Benson has its roots in the partnership between brothers James William and Samuel Suckley Benson which traded as watchmakers, goldsmiths and silversmiths in Cornhill, London from 1847 until 1855. James William Benson continued the business alone and opened a premises at 33 Ludgate Hill which quickly expanded to absorb number 34 as well. By the 1860's Benson was advertising his large and richly stocked shop with adjoining workshop specialising in the manufacture of clocks and watches as well as their repair. J.W. Benson exhibited at numerous international exhibitions including London 1862, Paris 1867 and subsequently at the 1885 'Invention Exhibition' where the firm unveiled its 'Patent Dust and Damp Excluding Band for Watches'. In 1872 J.W. Benson opened a shop on Bond Street; he died in 1878 however the business continued to expand under the management of his sons, Alfred and Arthur, with another shop on Ludgate Hill and steam powered factory in La Belle Sauvage yard opening in 1890. In 1879 the firm of J.W. Benson was awarded a Royal Warrant by Queen Victoria and in 1889 they acquired the business of the celebrated silversmiths and goldsmiths Hunt and Roskell. The business continued well into the 20th century however their factory was lost in a bombing raid during WWII; the Bond Street store continued trading until it was taken over by Mappin and Webb during the 1980's.

The present lot is interesting in that the two carriage clocks are nearly identical but have a few detail differences which provide an interesting insight into the variations in production that occurred in the finishing of carriage clocks in the Drocourt Workshops at this time.

£1,000-1,500



102 (details)



103



103 (detail)



103 (details)

**103**  
**AN UNUSUAL FRENCH PORCELAIN PANEL MOUNTED GILT BRASS**  
**ALARM CARRIAGE CLOCK IN A ONE-PIECE CASE**  
**MOSER, PARIS, CIRCA 1840**

The two train countwheel bell striking movement with platform lever escapement regulated by sprung monometallic balance, the backplate signed *Moser a Paris* and numbered 8058 to lower margin, the inside lower edge of the frontplate further stamped 2453, the circular white enamel Roman numeral dial with pierced blued steel *trefoil* hands set within fine foliate scroll gilt brass rectangular mask incorporating a conforming enamel Arabic numeral subsidiary alarm setting dial to lower margin, the bevel-glazed one-piece case with rococo scroll cast hinged carrying handle over top glass applied with a raised oval porcelain plaque polychrome painted with an 18<sup>th</sup> century style female portrait within gilt cartouche and blue ground border set within canted gilt brass surround flanked by foliate scroll-pierced fretwork, the caddy moulded frame cast and chased in relief with fine fruiting foliage incorporating crossed ribbon decoration to uprights, the side glasses applied with conforming raised oval porcelain panels decorated with putti, each set between a pierced and engraved foliate strapwork crest and apron, the rear door with further large panel painted with an 18<sup>th</sup> century musician playing a lute within pierced upper and lower border infill, on repeating leaf chased cavetto skirt base with inset rounded angles.  
 15cm (6ins) high with handle down, 10.5cm (4.125ins) wide, 9.5cm (3.75ins) deep.

Recent research by Leigh Extence has established that Georges Moser was born in Switzerland in 1798. By 1823 he had moved to Paris and was located at 18 Grenier St. Lazarre (which became number 15 in 1825). In 1836 Moser had moved to Boulevard du Temple 9 and subsequently entered into partnership with Samuel Marti in 1840. The partnership was registered at the address Orleans-Marais 13 until 1843 when Moser left and returned to Boulevard du Temple 9 before moving to number 24 in 1846 and then finally to number 15 in 1850. In 1860 the business was registered with 'et Cie' and records ceased after 1863.

Extence also notes that Georges Moser utilised movements supplied by Holingue freres who also supplied Paul Garnier and were an important part of the history of Drocourt.

£800-1,200

**104 Y**  
**A FINE SWISS GREEN BOULLE GRANDE SONNERIE STRIKING**  
**AND REPEATING ALARM CARRIAGE CLOCK**  
**UNSIGNED, PROBABLY GENEVA, CIRCA 1840**

The eight-day two train movement configured with ting-tang striking for the quarters on a graduated pair of bells mounted within the base of the case and the hour sounding at every quarter on the larger of the two, the going train with silvered platform lever escapement regulated by sprung split bimetallic balance, the backplate with alarm winding to top right over visible strike-work incorporating selection square stamped *P/G/S* towards the margin, the rectangular white enamel Roman numeral dial with blued steel *moon* hands and Arabic numeral subsidiary alarm setting dial to lower margin, the bevel-glazed case overall decorated with green-stained shell and engraved cut-brass premier-parti 'Bouille' marquetry veneers, with shaped hinged brass carrying handle over rectangular top glass within marquetry decorated surround incorporating repeat button to front edge and conforming veneered swept border, above repeating foliate cast brass top moulding and glazed apertures framed by green shell and cut brass veneered surrounds to both the front and sides, the rear with green tortoiseshell veneered door, on leaf-cast ogee moulded skirt base faced with further conforming marquetry veneers over bracket feet.  
 21.5cm (8.5ins) high with handle down, 13.5cm (5.5ins) wide, 10cm (4ins) deep.

The practice of planting the strike-work on the movement backplate is typical of Swiss work, (in particular clocks made in the Neuchatel region) from around 1775; with the Courvoisier family being perhaps the best-known makers of carriage clocks to incorporate this system. A simpler clock, signed for J. Picard of Geneva, which shares some notable similarities within the detailing and layout of the levers of the current lot, is illustrated in Roberts, Derek *CARRIAGE and other Travelling CLOCKS* on page 244 (Figure 15-6 a and b).

A carriage clock (albeit hour striking only without repeat and alarm) housed in a contra-partie version of the case of the present clock was sold at Sheppard's Irish Auction House, Durrrow, Co. Laois, 26<sup>th</sup> February 2019.

£3,000-4,000



104



104 (details)



105



105 (details)

105Y

**A FRENCH BRASS INLAID ROSEWOOD CARRIAGE CLOCK  
PAUL GARNIER, PARIS, CIRCA 1840**

The eight-day circular countwheel bell striking movement with frosted gilt platform lever escapement regulated by a sprung monometallic balance, the backplate indistinctly stamped *PAUL GARNIER, H'ER DU ROI* to upper left and numbered 1146 to centre, the rectangular white enamel Roman numeral dial signed *PAUL GARNIER, H'ER DU ROI PARIS* to centre and with blued steel hands set within cavetto moulded rosewood surround, the case with foliate cast hinged brass carrying handle and rectangular bevelled glass aperture to the brass line inlaid top incorporating foliate scroll motifs to angles and rounded edges, over brass double-line bordered front incorporating glazed panel sliding out from beneath to access the winding squares, the sides each inlaid with musical trophies within a scroll cartouche and line borders and the rear with lift-out panel, on cavetto moulded skirt base inlaid with double-line bordered panels within rounded angles.

18.5cm (7.25ins) high with handle down, 13cm (5.125ins) wide, 11cm (4.375ins) deep.

Paul Garnier is recorded in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS Their history and development* as born 1801 and studying under Antide Janvier before setting up his own workshops in 1825. Garnier was awarded Silver Medals in the Paris Exhibitions of 1827, 34, and 39; and gold medals in 1844 and 49. He worked from various addresses at Rue Taitbout, Paris and died in 1869 leaving the business to his son of the same name who was still exhibiting carriage clocks in the Paris Exhibition of 1889. In 1916 Paul Garnier's watch and clock collection was bequeathed to the Louvre. Garnier is generally credited for being the first maker to essentially standardise the 'petit pendule portative' which was in effect to become the prototypical French carriage clock.

£200-400

106Y

**A FRENCH LOUIS XVI STYLE GILT BRASS MOUNTED TORTOISESHELL  
'PENDULE D'OFFICIER'**

**THE DIAL BEARING A SIGNATURE FOR CORMASSON, CIRCA 1900**

The circular eight-day bell striking movement with platform lever escapement, the backplate stamped with serial number 5481 to centre left and with *Samuel Marti, MEDAILLE D'OR, PARIS 1900* roundel to centre, the circular convex blue-on-white Roman numeral dial inscribed *Cormasson, A Paris, 1784* to centre and with Arabic five minutes beyond the minute track, with fine scroll pierced and engraved gilt hands set behind hinged engine-milled convex bevel-glazed bezel, the case with hinged carrying handle in the form of a serpent issuing from a leafy bud to the concave superstructure applied with bead collar over oak leaf draped laurel wreath case mount to front, the dial interrupting the stepped rosette engraved top collar and the fascia with leafy mounts applied to the lower quadrants, the sides with generous oval rosettes and the rear with hinged pierced brass circular cover, the gilt brass edged base with bead decorated bun feet.

£300-500



106 (detail)



106

107

**A FRENCH GILT AND CLOISONNE ENAMEL  
CARRIAGE TIMEPIECE AND BAROMETER  
WITH COMPASS AND THERMOMETER  
THE TIMEPIECE BY DUVERDRY AND  
BLOQUEL, CIRCA 1890**

The eight-day single train movement with replaced gilt platform lever escapement regulated by sprung monometallic balance and stamped with the 'lion' trademark for Duverdry and Bloquel to backplate, the circular blue on cream Arabic numeral dial with vertically orientated numerals and blued steel hands set within a rectangular polychrome cloisonne enamelled mask decorated with scrollwork on a powder blue ground, the aneroid barometer mechanism set beside the timepiece constructed with vacuum chamber and rack motionwork within plates united by four pillars matching those of the timepiece, the circular blue on cream register calibrated in millimetres of mercury and with weather observations in French, with blued steel pointer and set within an enamel mask matching that of the timepiece, the bevel-glazed frosted gilt brass case with reeded T-shaped carrying handle over convex glazed circular escapement aperture opposing a conforming silvered brass compass with eight points annotated in French, the angles with button finials over projecting reeded columns to angles joined by bands of blue ground enamel scrollwork to frieze and apron, the centre with silvered mercury tube *CENTIGRADE* thermometer set between conforming subsidiary pilasters to front, the sides with glazed panels and the rear with conforming twin doors with blind panel between, on turned feet applied to the projecting angles.

16cm (6.25ins) high, 16.5cm (6.5ins) wide, 7cm (2.75ins) deep.

The clockmaking factory of Duverdry and Bloquel is noted by Leigh Extence as originally founded by Albert Villon in the town of Saint-Nicolas-d'Alermont in 1867. Paul Duverdry joined the firm as a director in 1887 followed by Joseph Bloquel in 1910.

£500-800



107



107 (details)





108

108  
**A FINE FRENCH GILT BAMBOO REPEATING  
 ALARM CARRIAGE CLOCK WITH RELIEF  
 CLOISSONNE ENAMEL PANELS  
 DROCOURT, PARIS, LATE 19<sup>th</sup> CENTURY**

The eight-day two train gong striking movement with silvered platform lever escapement regulated by sprung split bimetallic balance and alarm mechanism positioned to the top left sounding on the hour gong, the backplate stamped with oval DC trademark to centre left over serial number 21095, the rectangular cream ground cloisonne enamel dial with golden yellow ground Arabic numeral chapter ring set within asymmetric polychrome flowering foliage inhabited by nesting birds and incorporating a subsidiary alarm setting dial to lower margin, the gilt brass bevel glazed bamboo case with frame modelled to resemble sections of grained bamboo overlapping at the corners, the top with conforming hinged carrying handle and panel-glazed escapement aperture and the sides inset with impressive relief modelled cream ground polychrome cloisonné enamel panels depicting a peacock perched amongst chrysanthemums to the right hand side opposing a rooster standing beneath flowering shrubbery to the left, the rear with bevel-glazed door and standing on integral bamboo stump feet.  
 16.5cm (6.5ins) high with handle down, 11cm (4.375ins) wide, 9cm (3.5ins) deep.

Pierre Drocourt is recorded in Allix, Charles and Bonnert, *Peter CARRIAGE CLOCKS, Their history and development* with further additions and corrections from research undertaken by Leigh Extence (available online) as born in 1819 and setting up in business as a clockmaker in Paris in 1853. He initially worked from Rue Limoges (later called 28 Rue Debelleye after the rationalisation and merger of Streets in 1865), Paris and was

succeeded by his son, Alfred (born 1847), in 1872. The blancs roulants, rough movements, were made in Saint-Nicolas-d'Alhiermont, a town outside Dieppe, where Drocourt had workshops until their sale in 1904, being premises purchased from Hologue frères in 1875 who had previously supplied Drocourt. The firm was awarded numerous international exhibition medals and mentions including Silver in Paris 1878 and Gold in 1889.

The highly unusual enamel panels fitted to the current clock carefully and cleverly employ a mixture of opaque and translucent enamels to create depth, texture and lustre which varies under different lighting conditions. Some areas in particular, such as those representing the tail plumage of the peacock, utilise engraved and chiselled detail within metal ground plate to great effect by allowing reflected to pass through vibrant pigmented transparent enamel surface layers. In addition to this the dial panel utilises the cloisonne technique for the chapter ring numerals and the dot minute markers, the alarm setting dial is also finished in the same manner which has required particularly fine work in the execution of the numerals. Clocks with this particular type of relief cloisonne enamel decoration appear to be extremely rare, however an example almost certainly from the same workshop is illustrated in Roberts, Derek *CARRIAGE CLOCKS and Other Travelling CLOCKS* on page 203 (Fig. 12-12).

£8,000-10,000



108 (details)





109

109  
**A RARE FRENCH GOTHIC REVIVAL SILVERED  
 'ANGELUS' CARRIAGE CLOCK WITH PUSH-BUTTON  
 REPEAT**  
**LUCIEN FALIZE, PARIS, CIRCA 1880**

The two-train eight-day gong striking movement with silvered platform lever escapement and visible geared motionwork to allow winding of both trains via a single key to the backplate stamped with serial number 7901 to left hand margin, the dial modelled integral with the case centred with a stylised dragon decorated strapwork rosette within octagonal Gothic Roman numeral chapter ring, with fine scroll-pierced and engraved blued steel hands and trefoil decorated triangular spandrel panels to quadrants, the case formed as a casket incorporating stylised strap bindings to the frame angles, the top with fine entwined dragon hinged loop handle over lattice scroll pierced octagonal fret set within Gothic astragal decorated quadrants, the front with relief scene of the Annunciation within inscribed Gothic text *Angelus Domini, nuntiavit Maria* to upper and lower margins beneath the dial, the sides each modelled with six figural relief medallions representing months of the year, the left January to June and the right July to December named in Latin to the margins, the rear with lower panel mirroring that of the front modelled with the Admonition beneath hatch door incorporating decorative strap hinges and ornamental bolt clasp, the margins and door panel further inscribed in Latin *Vigilate quia nescitis diem neque horam*, the underside decorated with octagonal motif stamped with A.X.F. diamond trademark and *deposé* within angles decorated with conforming strapwork incorporating small button feet to angles. 15cm (6ins) high with handle down, 8cm (3.125ins) square.

Lucien Falize was born in 1839. His father, Alexis, moved to Paris 1833 where he had established himself a designer and manufacturer of jewellery and works of art in Palais Royale by 1838. Alexis Falize was a particularly talented designer in particular with regards to architectural ornamentation and became a leading figure in the revival of cloisonne enamel. Lucien trained under his father who he succeeded in 1876 and continued producing high

quality objects and works of art following the evolving fashions of the day such as Japonism and the Gothic revival. Lucien Falize died in 1897, he was, however, outlived by his father who died the following year.

The first *Angelus* clock produced to the design of the present lot was executed in gold and silver mounted ivory for the 1878 Paris *Exposition Universelle*, with the inspiration for its design almost certainly garnered from original Gothic works of art and artifacts in the collection of the Louvre. The clock was clearly well received as after the exhibition Falize produced a series of silvered models to the same design. The current clock can be dated between 1878 and 1880 as the 'A.X.F.' diamond lozenge monogram stamped to the underside was apparently not used by Falize after he entered into partnership with the former French crown jeweller, Germain Bapst, in 1880.

Although rare a few examples of this model have been sold at auction over the last twenty years or so including at Bonhams, San Francisco 27<sup>th</sup> March 2018 (lot 47) selling for \$7,500; Bonhams, London 15<sup>th</sup> December 2015 (lot 120) for £5,625; Christies, London 23<sup>rd</sup> September 2010 (lot 107) for £5,000 and Christies, London 6<sup>th</sup> December 2006 (lot 16) for £4,800.

£2,500-3,500



109 (details)





110

**110**  
**FIVE FRENCH TOOLED-MOROCCO COVERED CARRIAGE CLOCK TRAVELLING CASES**  
**ANONYMOUS, MID TO LATE 19<sup>th</sup> CENTURY**

To include a case to take a giant carriage clock measuring approximately 20.5cm (8ins) high overall with handle down, 15.5cm (6.125ins) wide and 13cm (5ins) deep, two standard sized cases, and two for mid-sized carriage clocks; together with a mahogany carriage clock display box, with shallow triangular pediment over rectangular glazed door revealing interior for a clock measuring 14.5cm (5.75ins) high, 12.5cm (4.875ins) wide, 9cm (3.5ins) deep, (6). The giant carriage clock case 23.5cm (9.25ins) high, 19cm (7.5ins) wide, 16.5cm (6.5ins) deep.

£80-120



110

**111**  
**A VICTORIAN TOOLED-MOROCCO COVERED TRAVELLING CASE FOR A FINE GIANT CHRONOMETER CARRIAGE CLOCK**  
**ANONYMOUS, MID 19<sup>th</sup> CENTURY**

The slightly domed hinged lid enclosing green padded velvet interior to take a clock approximately 19cm (7.5ins) high overall with handle down, 14.5cm (5.75ins) wide and 12cm (4.75ins) deep, the interior of the lid with hinged flap for containing the Bramah lock key with tag inscribed *...chronometer clock travelling case*, the rear with stowage slot for the removable front panel withdrawing upwards to reveal a rectangular glazed aperture, the exterior with double-line tooled borders and raised escutcheon for the Bramah lock to the right-hand side. 23cm (9ins) high, 18cm (7.125ins) wide, 16cm (6.25ins) deep.

£180-250



111 (detail)



112

**112Y**  
**THREE ENGLISH WOODEN CARRIAGE CLOCK TRAVELLING CASES**  
**ANONYMOUS, EARLY TO MID 19<sup>th</sup> CENTURY**

The first brass bound mahogany with padded velvet interior to take a clock circa 15cm (6ins) high excluding handle, 10cm (4ins) wide and 7.5cm (3ins) deep, with recessed brass carrying handle flanked by pairs of angle straps to the top over front door with a 2.5 inch circular glazed aperture positioned with centre approximately 10cm (4ins) up from the internal base level, the sides with conforming paired straps at the base; the second to take a clock 17cm (6.75ins) high overall with handle down, 12cm (4.75ins) wide and 9cm (3.5ins) deep, with hinged brass handle to the opening top, dovetail jointed angles and 2.75 inch circular glazed aperture positioned with centre 8cm (3.125ins) up from the top the internal base level; the third rosewood veneered with padded velvet interior to take a clock approximately 13.5cm (5.25 ins) high overall with handle down, just under 9cm (3.5ins) wide and just over 6cm (2.375ins) deep, the opening top with hinged brass handle over front with 2.75 inch square glazed aperture with centre positioned approximately 6.5cm (2.625ins) up from the internal base level, (3). The first 19cm (7.5ins) high, 14cm (5.5ins) wide, 10cm (4ins) deep.

£150-200

**113**  
**A VICTORIAN ENGLISH BRASS-BOUND WALNUT CARRIAGE CLOCK TRAVELLING CASE**  
**ANONYMOUS, MID 19<sup>th</sup> CENTURY**

Of rectangular form to take a carriage clock measuring 15cm (6ins) high with handle down, 9.5cm (3.75ins) wide and a fraction under 9cm (3.5ins) deep, with recessed brass carrying handle and push-repeat button to top incorporating shaped brass capped corners, the front with central panel sliding upwards to reveal the green baize-lined interior before folding back to allow the lower section to form the upper margin of the aperture, the rear with door set flush within the frame of the case over base with conforming capped corners. 18.5cm (7.25ins) high, 12.5cm (5ins) wide, 11cm (4.375ins) deep.

£150-200



113 (detail)

113



114

**114**  
**A FINE ENGRAVED GILT BRASS STRUT TIMEPIECE IN THE MANNER OF THOMAS COLE**  
**W. VASEL FOR RETAIL BY HAMILTON AND INCHES, EDINBURGH,**  
**THIRD QUARTER OF THE 19<sup>th</sup> CENTURY**

The eight-day movement with spotted oval frontplate and conforming backplate incorporating lowered upper margin united by four plain pillars secured via blued steel screws to the rear, the upper part of the frontplate applied with frosted gilt vertical platform lever escapement regulated by sprung split bimetallic balance, above delicate four-wheel train with large diameter greatwheel barrel and five-spoke crossings set between the plates, the 3.5 inch wide silvered brass Roman numeral dial with fine symmetrical foliate strapwork engraved centre within narrow Roman numeral chapter ring inscribed *HAMILTON & INCHES, EDINBURGH* at six o'clock and with fine blued steel fleur-de-lys hands, the upper and lower margins engraved with foliate panels within geometric borders and incorporating central raised shaped extensions of the frosted gilt canted bezel further engraved with floral sprays to upper surfaces set behind bevelled oval front glass, the frosted gilt case with hinged lancet-shaped pendant applied to a leafy scroll panel engraved crest over interlacing foliate strapwork decorated dial surround and conforming continuous decoration to the periphery, the rear panel profiled to match the front and fitted with regulation and hand-setting shutters, integral winding key, pivoted looped strut and engraved with the initials *M.V.* to upper margin; in original velvet lined tooled green Morocco protective easel case inscribed with *BY APPOINTMENT, Hamilton & Inches, 88 Princes Street, Edinburgh* beneath Royal Warrant crest to the

cream silk-lined interior of each of the opening front panels. The timepiece 16cm (6.25ins) high with handle down, 12cm (4.75ins) wide, 3cm (1.125ins) deep; the leather case 20.5cm (8ins) high, 15cm (6ins) wide, 4.5cm (1.75ins) deep.

Although not apparently listed in the usual sources W. Vasel was known as a fine maker who worked from several addresses in London from 1881-1907. Vasel appeared to specialise in continuing the production of high-quality decorative timepieces made popular by Thomas Cole who submitted several examples both under his name and on the stand of Hunt and Roskell at the Great Exhibition in 1851. Thomas Cole died abruptly of typhoid fever in 1864 no doubt leaving a 'gap' in the market for others to continue with the production of finely made timepieces in his style.

Hamilton and Inches were a firm retail jewellers, silversmiths and suppliers of luxury goods which was established in at 88 Princes Street, Edinburgh in 1866 when Robert Kirk Inches went into partnership with his uncle James Hamilton. After Hamilton's retirement in 1883 Robert Kirk Inches incorporated the celebrated local firm of clock and watchmakers Robert Bryson and Son and went on to build the business gaining the Royal Warrant in 1893. Robert Kirk Inches was elected Lord Provost of Edinburgh in 1912 and was knighted by George V in 1915. After his death in 1918 the business was continued by his son, Robert James Inches, and has passed down through subsequent generations to the present day with the firm trading as high-end retail jewellers from 87 George Street, Edinburgh.



114 (detail)

The current lot is essentially indistinguishable both in quality and design from those originating from Cole's workshop during his lifetime. The movement is also made in Cole's tradition with shaped spotted plates and delicate five-spoke wheel work throughout and the case exhibits the finest grade of engraving normally reserved for the best examples.

£2,000-3,000



114 (detail)



114 (details)

**115Y**  
**A REGENCY MINIATURE BOULLE**  
**BRACKET TIMEPIECE**  
**UNSIGNED, CIRCA 1825**

The four baluster-pillar single chain fusee movement with anchor escapement regulated by disc-bob pendulum incorporating holdfast to the arched backplate, the 3.5 inch circular white enamel Roman numeral dial with blued steel spade hands set behind a hinged convex bevel-glazed engine-milled gilt brass bezel, the break-arch case with hinged rococo-scroll cast pendant carrying handle applied to a single curved pad contra-parti veneered in brass and tortoiseshell with symmetrical scrollwork raised within a gadroon cast gilt brass fillet surround, over ebonised cavetto cornice and front veneered with conforming contra-parti scrollwork, the sides with gilt brass fillet bordered arch-glazed apertures and the rear with glazed arched door set within a flush rosewood surround, on tortoiseshell veneered cavetto moulded skirt base with gilt brass bun feet. 22cm (8.75ins) high with handle down, 14.5cm (5.75ins) wide, 10cm (4ins) deep.

£1,800-2,500



115 (detail)



115

**116Y**  
**A WILLIAM IV BOULLE LYRE-SHAPED CARRIAGE OR MANTEL**  
**DWERRIHOUSE, OGSTEN AND BELL, LONDON, CIRCA 1830**

The circular three pillar eight-day going barrel movement with underslung English lever platform escapement regulated by sprung monometallic balance, the backplate signed *DWERRIHOUSE, OGSTON & BELL* towards the upper margin, the 3.375 inch circular gilt Roman numeral dial with radial engine-turned centre and further signed *DWERRIHOUSE, OGSTON & BELL* to lower margin, with blued steel moon hands set behind hinged convex glazed gilt brass bezel with engine-milled insert, the lyre-shaped case with foliate cast and chased hinged gilt brass carrying handle applied to the leafy scroll engraved brass and tortoiseshell marquetry top panel positioned between out-swept side projections, over rosewood band to frieze, half-round mouldings bordering the dial aperture and concave sided cradle decorated with further brass marquetry scrollwork to front, the red-stained shell veneered sides following the curved outline of the front, the rear veneered in rosewood and incorporating a shaped downward-hinged door inset with a scroll-pierced and engraved brass sound fret, on skirt base applied with acanthus cast gilt brass upper mouldings over brass marquetry decoration to front and engine turned bun feet. 22cm (8.5ins) high with handle down, 16.5cm (6.5ins) wide, 10cm (4ins) deep.

The partnership of Dwerrihouse, Ogston and Bell are recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working at Davies Street, Berkeley Square, London in 1832-35.

£1,800-2,500



116 (detail)



116



117



117 (detail)

**117Y**  
**A VICTORIAN CARVED ROSEWOOD SMALL MANTEL TIMEPIECE WITH PASSING STRIKE**  
**BLUNDELL, LONDON, MID 19<sup>th</sup> CENTURY**

The four columnar pillar single chain fusee movement sounding each hour as a single blow on a coiled gong mounted behind the shouldered backplate, the going train with anchor escapement regulated by heavy lenticular bob pendulum incorporating holdfast angled around the gong, the 3.75 inch wide shaped engraved gilt brass dial with fine foliate

scroll decorated centre within Roman numeral chapter ring, with blued steel moon hands and further conforming engraved infill to borders and around the shaped signature cartouche inscribed *BLUNDELL, LONDON* to lower margin, the case of elaborate scroll-gabled outline with hinged front applied with fine rococo scroll carved borders around the shaped glazed dial aperture, the top and sides of complex moulded profile matching that of the front, the rear with triangular-topped glazed door set within the frame of the case, on integral moulded supports. 27cm (10.625ins) high, 19.5cm (7.75ins) wide, 12.5cm (5ins) deep.

Two clockmakers with the surname Blundell are recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in London during the mid 19<sup>th</sup> century; Henry 1839-51 and John circa 1839.

£1,500-2,000

**118**  
**A VICTORIAN SMALL MAHOGANY FIVE-GLASS MANTEL TIMEPIECE UNSIGNED, CIRCA 1875**

The four columnar pillar single fusee movement with anchor escapement regulated by disc bob pendulum, the 4.5 inch square silvered brass Roman numeral dial with blued steel spade hands and foliate scroll engraved decoration to spandrel areas, the case with bevel-glazed top panel to the tablet upstand over cavetto cornice, the front door with angled brass fillet to the glazed aperture, the sides with rectangular bevel-glazed panels and the rear with rectangular glazed door set within the frame of the case, the base with ogee-outline apron over cavetto moulded skirt with squab feet. 24cm (9.5ins) high, 18.5cm (7.25ins) wide, 12.5cm (5ins) deep.



118 (detail)

£700-900

**119Y**  
**A VICTORIAN BRASS MINIATURE SKELETON TIMEPIECE**  
**EDWARD THOMPSON, LONDON, MID 19<sup>th</sup> CENTURY**

The single train chain fusee movement with wheelwork set between pierced stepped Gothic spire-shaped plates united by six columnar pillars, the anchor escapement regulated by heavy-bob pendulum swinging behind the plates to the rear opposing gilt Roman numeral chapter ring signed *EDWARD THOMPSON, SLOANE ST. LONDON* and steel spade hands to the front, mounted via four turned bell-shaped feet onto a cylindrical red velvet topped rosewood plinth with three bun feet.

The clock 19.5cm (7.75ins) high, 10cm (4ins) wide, 7cm (2.75ins) deep; the clock and stand 27cm (10.625ins) high, 12cm (4.75ins) diameter at the base.

Edward Thompson is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in London 1844-81.

£200-300



119

**120**  
**A REGENCY ORMOLU AND PATINATED BRONZE MANTEL TIMEPIECE**  
**BAETENS, LONDON, CIRCA 1825**

The circular four columnar pillar eight-day single fusee movement with anchor escapement regulated by a pendulum with a sunburst mask cast bob, the backplate applied with rectangular plate engraved *BAETENS, 23 Gerrard Street, Soho London* to lower margin, the 3.5 inch circular white enamel Roman numeral dial with Arabic fifteen minutes to the outer minute track and steel moon hands within a fine engine-milled bezel, the case with eagle surmount to the drum housing the movement supported at the sides by a pair of Doric columns with twin handled urn decorated relief surmounts and engine milled bands to shaft, the centre with pendant apron cast with drapery swags over a pierced octagonal panel enclosing allegorical figures, the cavetto moulded plinth base with patinated bronze reclining lion to centre and with Classical mask decorated foliate cast mount to front, on engine-milled bell-shaped feet.

35cm (13.75ins) high, 21.5cm (8.5ins) wide, 9cm (3.5ins) deep.

£1,000-1,500



120



120 (detail)



121



121 (detail)

121  
**A FRENCH EMPIRE ORMOLU FIGURAL MANTEL CLOCK**  
**PRE FEN ROUCHOUZE, BORDEAUX, EARLY 19<sup>th</sup> CENTURY**  
 The circular countwheel bell striking movement with anchor escapement regulated

by disc bob pendulum incorporating silk suspension, the circular convex white enamel Roman numeral dial inscribed *Pre Fen Rouchouzes, a Bordeaux* to centre, with blued steel *moon* hands set within engine-milled ropetwist decorated bezel, the case cast with a standing figure of a male in Classical dress playing a flute whilst leaning against the arched 'milestone' shaped section housing the movement, surmounted by a broad-brimmed hat and applied with vine-draped musical trophy apron mount beneath the dial, the right hand side with a seated hound and vine harvest tools, the plinth base inset with relief cast panel of a Putto attending sheep over engine-turned bell-shaped feet.  
 31.5cm (12.5ins) high, 23cm (9.25ins) wide, 9.5cm (3.75ins) deep.

£400-600



123 (detail)

123  
**A FINE FRENCH LOUIS XV STYLE PATINATED AND GILT BRONZE MANTEL CLOCK 'PENDULE A L'ELEPHANT'**  
**THE DIAL INSCRIBED FOR MASSON, PARIS, THIRD QUARTER OF THE 19<sup>th</sup> CENTURY**

The circular eight-day two train bell striking movement with anchor escapement regulated by disc bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped with A.C within a circle over serial number 2453 to upper left, *JAPY FRERES Et CIE, G'DE MED, D'HONNEUR* roundel to centre and further number 5 2 to lower edge, the 4.25 inch slightly convex circular white enamel Roman numeral dial inscribed *Masson, AParis* to centre and with generous Arabic five minutes beyond the minute track, the scroll-pierced gilt brass hands set behind hinged convex glazed guilloche scroll cast bezel, the case modelled in the manner of Jean-Joseph de Saint Germain or Jacques Caffieri with a gilt figure of Cupid holding aloft his bow set on billowing clouds surmounting the patinated bronze drum housing the movement incorporating hinged glazed rear cover matching that of the front and gilt flowering foliage to sides, over support modelled as a stylised elephant with its trunk aloft fitted with rococo scroll cradle for the movement on its back incorporating gilt saddle strap around its waist, standing on a naturalistically cast gilt base incorporating large flowerheads and rocaille scrollwork.  
 41cm (16.25ins) high, 31cm (12.25ins) wide, 18cm (7ins) deep.



123

The distinctive and particularly attractive design of the current lot is closely based upon mid 18<sup>th</sup> century models by the Bronziers Jean-Joseph de Saint Germain (1719-87) and Jacques Caffieri (1678-1755). The signature for 'Masson, AParis' is almost certainly a 'decorative' addition no doubt intended to add a further degree of visual authenticity to the clock (by giving impression that the clock was possibly made by Denis Masson a leading Parisian clockmaker active 1744-78). An apparently identical example (albeit with a signature for Pierre Lieurtier, Paris) was sold at Christie's, New York sale of *The Collection of David and Peggy Rockefeller: English and European Furniture, Ceramics and Decorations, Part II* 10<sup>th</sup> May 2018 (lot 663) for \$47,500.

£2,000-3,000

122  
**A FRENCH EMPIRE ORMOLU FIGURAL MANTEL CLOCK**  
**UNSIGNED, PARIS, EARLY 19<sup>th</sup> CENTURY**

The circular countwheel bell striking movement with anchor escapement regulated by disc bob pendulum incorporating silk suspension, the circular silvered Roman numeral dial with radial engine-turned centre and steel *moon* hands set within gilt repeating floral bloom decorated bezel, the case emblematic of the sciences cast with a standing figure of a female in Empire dress reading a book standing beside a pedestal housing the clock movement surmounted by a small bookcase applied with a classical bust, a further stack of books and drawing instruments, the front relief decorated with twin winged female terms flanking a flaming lamp beneath the dial, and the left hand side with free-standing engine-milled column surmounted by a celestial globe, the plinth base fronted with large relief cast panel depicting two putti observing a globe, on leaf moulded skirt base with block feet cast with anchor motifs.  
 44.5cm (17.5ins) high, 31cm (12.25ins) wide, 11cm (4.25ins) deep.

£400-600



122 (detail)



122



124

124

**A RARE FRENCH EMPIRE ORMOLU AND FIGURED MAHOGANY OSCILLATING PORTICO MANTEL REGULATOR**

**THE DIAL SIGNED FOR BAILLY, PARIS, CIRCA 1820**

The eight-day two train countwheel bell striking movement with pin-wheel escapement fitted with a crutch to engage with a fixed pin to the case beneath the dial in order to provide impulse for the grid-iron compensated pendulum incorporating the movement and dial to the bob, the engine-turned gilt dial with fine concentric radial decoration and curved enamel panel inscribed *Bailly a Paris* to centre within a ring of white enamel vertically aligned Arabic numeral button hour chapters within enamelled outer minute track, with blued steel *moon* hands and fine repeating alternating flowerhead cast bezel, the case modelled as a portico with tablet upstand over complex architectural cornice and gilt laurel-leaf and rosette decorated frieze to entablature

incorporating fan-shaped mount concealing the knife-edge pendulum suspension to underside, the pendulum shaft fitted with blued steel pointer reading against a sector scale inscribed *CHAUD, TEMPERE, FROID* flanked by tapered mahogany columns each with delicate flowerhead and lappet leaf cast Doric type capital and waisted acanthus decorated socket at the base, the plinth with gilt block inscribed *DEGRES DE CERCLE* to top surface and with elaborate rosette centred foliate scroll cast and pierced gilt mount to fascia, on ogee moulded skirt base fitted with engine-milled bun feet, (enamel to dial with restoration/retouching).

54.5cm (21.5ins) high, 29cm (11.5ins) wide, 12.5cm (5ins) deep.

The dial of the current lot is inscribed for Bailly Freres who are recorded in Tardy *DICTIONNAIRE DES HORLOGERS FRANCAIS* as clockmakers to Napoleon I working first from Rue de La Loi in 1806 then Rue Menars in 1810, Rue Richelieu 1810-15, and finally Rue Saint-Germain in around 1820.

£4,000-6,000



124 (detail)

125

**A FINE FRENCH NAPOLEON III GILT BRASS FOUR-GLASS MANTEL CLOCK IN THE LOUIS XVI TASTE DELAFONTAINE, PARIS, CIRCA 1860**

The circular eight-day two train bell striking movement with anchor escapement regulated by gilt sunburst mask bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped *E.M* above serial number 10852 to upper left over *JAPY FRERES Et CIE, G'DE MED, D'HONNEUR* roundel to centre and further number 52 to lower edge, the slightly convex circular white enamel Roman numeral dial inscribed *DELAFONTAINE, Fab't de Bronzes, PARIS* to centre and with Arabic five minutes beyond the minute track, with scroll-pierced gilt brass hands set behind hinged convex-glazed bead-bordered cavetto moulded cast brass bezel, the rectangular Neoclassical bevel-glazed case with twin handled husk-swag

decorated vase surmount to the concave acanthus cast upstand, over front with bevelled glass panel applied with further husk swags draped over the dial and symmetrical acanthus scroll cast apron mount to the panel beneath, the sides with lion's mask handles and the rear with hinged glazed door, on leaf-cast ogee moulded skirt base projecting at the angles over generous foliate cast tapered feet.

44.5cm (17.5ins) high, 21cm (8.25ins) wide, 16.5cm (6.5ins) deep.

Maison Delafontaine were a leading firm of Parisian bronze founders who were established in the late 18<sup>th</sup> century by Jean-Baptiste-Maximilien Defontaine (1750-1820). He was appointed managing agent for the 'Communaute des foundeurs, doreurs, graveurs' in 1787 and is credited for executing the bronze Corinthian capitals for the Arc de Triomphe Carrousel (located in a courtyard between the Louvre Museum and Tuileries) during the early 19<sup>th</sup> century. The business eventually passed to his grandson, Auguste-Maximilien Delafontaine (1813-92), and was the main competitor to the Barbidienne factory which was active in Paris at this time.

£1,000-1,500

126

**A FRENCH EMPIRE ORMOLU FIGURAL MANTEL CLOCK 'AMOR' BLANC FILS, PARIS, EARLY 19<sup>th</sup> CENTURY**

The circular eight-day countwheel bell striking movement with anchor escapement regulated by disc bob pendulum incorporating silk suspension regulation, the circular white enamel Arabic numeral dial signed *Blanc Fils, Palais Royal* to centre within vertically orientated numeral to chapter, with blued steel *moon* hands set within an engine-milled bezel, the case modelled with a figure of winged amor holding an arrow in his left hand and gesturing his right forefinger to his lips whilst leaning against an architectural pedestal housing the clock dial, the fascia with a mount cast with twin lovebirds supporting a banner inscribed *AMOR* to lower margin beneath anthemion scroll infill to upper quadrants, the top applied with Amor's quiver and bow, the rectangular platform base decorated in relief with scene of Amor and Cronos aboard a swan-bow boat and the sides with rosette-centred laurel mounts, on compressed bun feet. 32cm (12.5ins) high, 24cm (9.5ins) wide, 13cm (5ins) deep.

Blanc Fils are recorded in Britten F.J. *Old Clocks and Watches and Their Makers* as working from Palais Royal, Paris, 1807-25.

£700-900



125 (detail)



125



126 (detail)



126



127



127 (detail)

**127  
A SWISS LOUIS XVI ORMOLU MOUNTED  
CARRARA MARBLE SMALL MANTEL CLOCK  
UNSIGNED, LATE 18<sup>th</sup> CENTURY**

The circular twin going barrel bell striking movement with anchor escapement regulated by disc bob pendulum now incorporating rise/fall regulation to suspension, the backplate with visible rack-strike work over stamped serial number 255 to the flattened lower margin, the 4 inch circular white enamel convex Roman numeral dial with Arabic five minutes to outer track and fine scroll chased and engraved gilt brass hands set behind a hinged convex glazed

engine-milled bezel, the case with oval vase surmount issuing gilt foliate sprays and with husk festoon linked twin scroll handles, over bowfronted arched central section with tied floral and laurel wreath decoration beneath the dial, bead-decorated surround and capped with out-swept acanthus foliage connecting with the sculpted marble hipped scroll side ornaments each enveloped by gilt leafy vine trails, the bowed breakfronted D-ended base with inset panels decorated with looped gilt leafy trails, on four gilt disc feet applied onto a further conforming cavetto moulded plinth.

39.5cm (15.5ins) high, 25cm (10ins) wide, 10cm (4ins) deep.

£250-350

**128  
A FRENCH NAPOLEON III ORMOLU MOUNTED CARARRA FIGURAL MANTEL CLOCK IN THE LOUIS XVI TASTE  
DENIERE WITH MOVEMENT SUPPLIED BY CAILLEAUX, PARIS, THIRD QUARTER OF THE 19<sup>th</sup> CENTURY**

The circular eight-day bell-striking movement with anchor escapement regulated by a disc bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped 729, DENIERE, A PARIS to upper left over CAILLEAUX BREVETE roundel to bottom centre, the circular convex white enamel Roman numeral dial inscribed DENIERE, FT DE BRONZES, A PARIS to centre and with Arabic five minutes to outer track, with fine gilt scroll pierced and engraved gilt hands set behind a hinged convex-glazed bead decorated cast brass bezel, the case cast with a winged putto standing to the left reading from a scroll draped over a moulded drum housing the movement and dial, opposing book, globe and wreath ornaments to the right hand side, on stepped caddy-moulded marble base applied with generous tied laurel mount beneath the dial and with re-entrant corners, over elaborate acanthus scroll cast and chased apron mount incorporating out-swept supports.

33cm (13ins) high, 34cm (13.5ins) wide, 15cm (6ins) deep.



128

The Paris firm of Bronziers, Maison Deniere, was established in 1804 by Jean-François Denière who supplied clocks and candelabra for the French palaces, most notably Versailles and the Grand Trianon. The business continued under successive generations until around 1890; they are credited with supplying clocks for Napoleon III in 1852 and 1854 (Chateau des Tuilleries).

Cailleaux was the principal supplier of 'Pendule de Paris' clock movements to Deniere who were registered as working from Rue du Temple in Paris between 1842 and 1870.

The design of the case of the current clock appears to be loosely based upon a 'Pendule de Chemonie, allegorie de la geographe' by Morlay, as illustrated in Verlet, Pierre LES BRONZES DORE FRANCAIS de XVIIIe siècle (page 245).

£400-600



128 (detail)



129 (detail)

**129  
A FRENCH SEVRES STYLE  
PORCELAIN INSET ORMOLU  
MANTEL CLOCK  
BARRARD AND VIGNON, PARIS,  
CIRCA 1880**

The circular two train eight-day bell striking movement with anchor escapement for regulation by a disc bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped BARRARD & VIGNON, FT D'HORLOGERIE, RUE COMMINES 7 and numbered 3680 to upper left and with JAPY FRERES & C., GD MED D'HONN roundel over further number 69 to centre, the circular porcelain dial with nesting bird polychrome painted centre within gilt bordered blue ground Roman numeral cartouche chapter ring, the blued steel spade hands set within bead cast bezel, the case cast with twin handled urn surmount incorporating foliate bud finial and floral trail painted porcelain collar to waist, tied ribbon crest issuing husk swags draped around the dial flanked by generous outswept side scrolls capped with lion's mask handles, the centre inset with a panel painted with a courting couple within blue border and leaf-cast surround, the breakfronted D-ended base inset with a landscape painted panel and with foliate apron mount to centre flanked by further floral trail decorated panels beneath fluted mouldings to sides, on leaf cast disc feet; with a pair of ormolu mounted onyx urn side pieces, late 19<sup>th</sup> century, each with foliate bud finial over flared collar and ovoid body applied with gilt Satyr mask handles, on fluted cavetto base applied to a circular plinth with rosette decorated panels and leaf cast feet, (3).

The clock 40.5cm (16ins) high, 34cm (13ins) wide, 14cm (5.5ins) deep; the side pieces 32cm (12.5ins) high, 13cm (5ins) wide.

Provenance:  
The Rowse Collection.

£500-800

**130  
A FRENCH NAPOLEON III CONTINENTAL PORCELAIN-CASED FIGURAL  
MANTEL CLOCK  
UNSIGNED, THIRD QUARTER OF THE 19<sup>th</sup> CENTURY**

The circular eight-day countwheel bell-striking movement with anchor escapement regulated by a disc bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped 2919, to upper left over 69 to bottom centre, the circular convex white enamel Roman numeral dial with Arabic five minutes to outer track and fine gilt scroll pierced gilt hands set behind hinged convex bevel-glazed cast brass bezel, the porcelain case modelled as three revelling Bacchantic putti carrying baskets of grapes and with vine headdresses attending a large barrel housing the movement and dial, on naturalistically modelled base applied with encrusted floral trail and vine decoration, the underside bearing an underglaze blue crossed swords mark.

40cm (15.75ins) high, 27cm (10.75ins) wide, 23.5cm (9.25ins) deep.

£300-500



130 (detail)



129



130





131

**131  
A FRENCH GILT BRASS MOUNTED SMALL PORCELAIN  
MANTEL CLOCK GARNITURE IN THE LOUIS XV TASTE  
UNSIGNED, CIRCA 1900**

The eight-day countwheel bell striking movement with anchor escapement regulated by disc bob pendulum and stamped with serial number 1245 to backplate, the circular white porcelain Roman numeral dial with raised gilt shield motif to centre and conforming cartouche-bordered numerals, with scroll-pierced gilt brass hands set behind hinged convex bevel-glazed cast brass bezel, the waisted case with polychrome floral painted urn surmount adorned with rococo cast mounts to the gilt highlighted swept upstand over cast rococo-scroll bordered fascia polychrome painted with twin Putti within a shaped panel and decorative diamond hatched field beneath the dial, the sides with gilt scroll bordered floral spray painted panels and the rear with conforming decoration beneath the dial aperture within rococo scroll cast surround matching that of front, on integral out swept scroll feet; the candlesticks of shouldered baluster form with writhen cast sconces over floral panel and

gilt trellis painted uprights, on stepped gilt highlighted porcelain bases applied with rocaille cast mounts, (3).  
The clock 30.5cm (12ins) high, 19cm (7.5ins) wide, 9cm (3.5ins) deep; the candlesticks each 19cm (7.5ins) high, 7.5cm (3ins) wide.

£250-350

**132  
A FRENCH GILT BRASS MANTEL CLOCK INSET WITH CHINOISERIE PORCELAIN PANELS  
THE MOVEMENT PROBABLY BY BRUNELOT, PARIS, LATE 19<sup>th</sup> CENTURY**

The circular eight-day bell striking movement with anchor escapement regulated by disc bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped with trademark *B* within a circle over serial number 500, the rectangular light turquoise ground porcelain dial polychrome painted with blossoming foliage within stylised Roman numeral gilt cartouche chapter ring, with brass *spade* hands over painted scene of a female in oriental inspired dress playing with two young boys beneath blossoming shrubbery continuing up to envelope the chapter ring, the frosted gilt brass framed 'four-glass' type case with canted top and cavetto moulded cornice over pin-hinged front and rear bevel-glazed doors set between caddy-moulded brass uprights, the sides inset with conforming porcelain panels polychrome painted with opposing male and female figures dressed in elaborate oriental robes within garden settings bordered by asymmetric blossoming shrubbery, on cavetto moulded skirt base with rounded angles incorporating integral bracket feet with shallow-arched recesses between.

37.5cm (14.75ins) high, 21.5cm (8.5ins) wide, 16cm (6.25ins) deep.

The trademark stamped to the lower left-hand corner of the backplate of the current lot (letter *B* within a circle) is noted in Allix, Charles and Bonnert, Peter *CARRIAGE CLOCKS, Their history and development* as possibly being for Jules Brunelot although no evidence has been found to confirm this.

£300-500



132



132 (details)



132 (details)



**133  
A FRENCH PATINATED METAL FIGURE  
MOUNTED GILT AND ONYX MANTEL  
CLOCK GARNITURE  
UNSIGNED, CIRCA 1900**

The eight-day countwheel bell striking movement with anchor escapement regulated by disc bob pendulum incorporating Brocot type regulation to suspension, the backplate stamped with serial number 8117 to centre left over 9 10 to lower margin, the circular cream enamel Arabic numeral dial centred with an applied gilt grotesque chimera within vertically aligned numerals to chapter ring, with blued steel hands set within egg-and-dart moulded surround behind hinged bevel-glazed cast gilt brass bezel, the pedestal-form case with surmount cast as a winged female Putti holding a flaming torch seated on a stool, over break-arch cornice and leafy-spray decorated bowed fluted section beneath the dial flanked by seated putti to front angles, the sides decorated with raised vertical batons, on stepped cavetto moulded onyx plinth base incorporating central bowed section to front over foliate cast gilt paw feet with pendant apron between; the candelabra each with surmount cast as a kneeling putto supporting a ewer on their back over stepped base incorporating gilt Vitruvian scroll frieze, cavetto moulded onyx skirt and gilt paw feet, (3).

The clock 51cm (20ins) high, 28cm (11ins) wide, 18cm (7ins) deep; the candlesticks 40cm (15.75ins) high, 14cm (5.5ins) wide.

£500-800

**134  
A FRENCH LOUIS XVI/DIRECTOIRE PERIOD MAHOGANY AND ORMOLU MANTEL CLOCK  
MASSON, PARIS, LATE 18<sup>th</sup> CENTURY**

The twin going barrel eight-day outside countwheel striking movement with shaped plates united by four slender baluster pillars pinned at the rear, the going train with anchor escapement regulated by disc bob pendulum incorporating silk suspension regulation and the backplate signed *Masson A Paris* towards the shaped lower margin, the 6.25 inch circular convex cream painted Roman numeral dial with steel *moon* hands set behind hinged engine-milled gilt cast brass convex glazed bezel, the rectangular plinth-form case with gilt concave-sided upstand applied to the matted top panel over complex moulded mahogany cornice, the front with the dial set within a 'plum-pudding' figured mahogany panel framed within a repeating leaf-cast surround, the sides with conforming framed panels and the rear with rectangular door, on stepped skirt base incorporating mahogany ogee over cast quarter-round top mouldings.

43cm (17ins) high, 29cm (11.5ins) wide, 20.5cm (8ins) deep.

The present clock is most likely by Charles Francois Masson who is recorded in Baillie, G.H. *Watchmakers of the World* as becoming a Master in 1784 and working in Paris until circa 1789.

£1,000-1,500



133



134 (detail)



134



135

**135**  
**A GILT BRASS 'ATMOS' TIMEPIECE**  
**JAEGER-LECOULTRE, GENEVA, 1960'S**

The single train movement wound via the expansion and contraction of an aneroid chamber mounted to the rear of the mechanism and regulated by torsion escapement with rotating balance suspended at the base of the movement and numbered 281571 to suspension platform, the square gilt on white baton numeral chapter ring with Arabic quarters enclosing motionwork inscribed *ATMOS, JAEGER LECOULTRE, SWISS MADE*, the rectangular five-glass case with canted angles and lift-out front glass over plinth base fitted with three screw-adjustable feet and a bubble level to interior.

23,5cm (9.25ins) high, 21cm (8.25ins) wide, 16cm (6.25ins) deep.

£400-600

**136**  
**A VICTORIAN BRASS SHIP'S BULKHEAD TIMEPIECE**  
**J.W. BENSON, LONDON, LATE 19<sup>th</sup> CENTURY**

The circular four columnar-pillar eight-day single going barrel movement with platform lever escapement regulated by sprung monometallic balance and stamped *J.W. BENSON, LONDON* beneath serial number 11309 to backplate, the 7.75 inch circular silvered brass Roman numeral dial signed *J.W. BENSON, LONDON* beneath recessed subsidiary seconds dial, with generous gilt *spade* hands set behind thick bevel-glazed hinged caddy moulded cast brass bezel incorporating angled fillet insert to interior and secured via a hinged turn-buckle clasp, the cylindrical case with cavetto moulded collar to the drilled mounting flange at the rear.

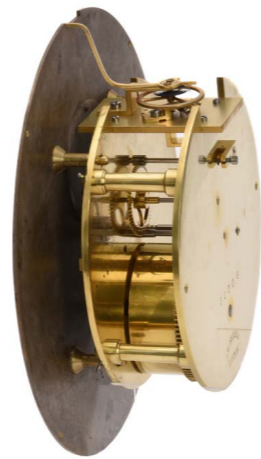
The firm of J.W. Benson has its roots in the partnership between brothers James William and Samuel Suckley Benson which traded as watchmakers, goldsmiths and silversmiths in Cornhill, London from 1847 until 1855. James William Benson continued the business alone and opened a premises at 33 Ludgate Hill which quickly expanded to absorb number 34 as well. By the 1860's Benson was advertising his large and richly stocked shop with adjoining workshop specialising in the manufacture of clocks and watches as well as their repair. J.W. Benson exhibited

at numerous international exhibitions including London 1862, Paris 1867 and subsequently at the 1885 'Invention Exhibition' where the firm unveiled its 'Patent Dust and Damp Excluding Band for Watches'. In 1872 J.W. Benson opened a shop on Bond Street; he died in 1878 however the business continued to expand under the management of his sons, Alfred and Arthur, with another shop on Ludgate Hill and steam powered factory in La Belle Sauvage yard opening in 1890.

In 1879 the firm of J.W. Benson was awarded a Royal Warrant by Queen Victoria and in 1889 they acquired the business of the celebrated silversmiths and goldsmiths Hunt and Roskell. The business continued well into the 20<sup>th</sup> century however their factory was lost in a bombing raid during WWII; the Bond Street store continued trading until it was taken over by Mappin and Webb during the 1980's.

£250-350

136



136 (details)



**137**  
**A VICTORIAN EIGHT-DAY MARINE CHRONOMETER**  
**FARQUHAR, LONDON, THIRD QUARTER OF THE 19<sup>th</sup> CENTURY**

The circular three columnar pillar single chain fusee movement with crescent-shaped backplate enclosing the greatwheel with Harrison's maintaining power and the centre wheel, the remainder of the train contained within a smaller circular three-pillar sub-plate including Earnshaw type spring detent escapement regulated by a split bimetallic balance with cylindrical timing weights and helical balance spring, with faceted diamond destone and blued steel backcock securing screws, the 4.5 inch circular silvered Roman numeral dial with subsidiary seconds dial engraved *P over 6* beneath signature *FARQUHAR, KING ST<sup>T</sup>, TOWER HILL, LONDON* across the centre and *DOWN/UP* state-of-wind dial to upper margin, the rear of the dial plate also stamped *P over 6*, the movement and dial secured by a screw-down bezel, incorporating a canted silver insert bordering the dial, into a lacquered brass bowl with shuttered winding hole to underside, (lacking hands, glass, gimbals and case).

13,5cm (5.25ins) diameter, 8,5cm (3.375ins) high.

Two generations of watch and marine chronometer maker with the name William Farquhar are recorded in Betts, Jonathan *MARINE CHRONOMETERS AT GREENWICH, A Catalogue of Marine Chronometers at the National Maritime Museum, Greenwich* as working in London during the 19<sup>th</sup> century. William Farquhar senior was born in Aberdeen around 1795, was admitted as a Freeman to the Clockmakers' Company in 1827 and would appear to have been engaged principally as a watchmaker during the earlier part of his career. In the 1841 census he was recorded as at George Street, Tower Hill but had moved to 10 King Street by 1848, the year of the birth of his second son, William Charles. The 1861 Census records William Farquhar as a 'Chronometer Maker' working from the same address; he died in 1870. His second son (by his second marriage), William Charles, followed him into the watchmaking trade and was still working (in Bermondsey) at the age of 63 in 1911; he died in 1932.

The reason for the numbering 'P 6' to the dial of the current chronometer is not immediately obvious, however it may be appropriate to suggest that it was possibly made/supplied as part of a series.

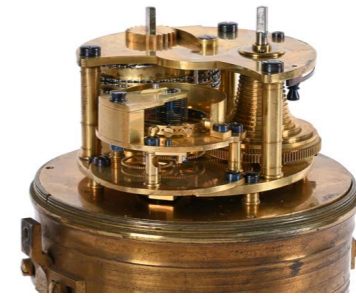
£1,000-1,500

**138 Y**  
**A VICTORIAN BRASS INLAID COROMANDEL CHRONOMETER BOX**  
**ANONYMOUS, THIRD QUARTER OF THE 19<sup>th</sup> CENTURY**

Of three-tier construction with interior measuring just over 15,5cm (6.125ins) square and 9cm 3.5cm from the inside surface of the base to the lip of the bottom tier fitted with support for a chronometer winding key to the rear right-hand corner, the middle tier with glazed top beneath lid lined with crumpled blue velvet, the exterior inset with vacant shaped-brass name plate within rounded-brass capped edges and double-line inlaid borders to top, over push-button clasp for the lid and conforming shaped key escutcheon within matching line borders to the front, the sides with recessed brass carrying handles; together with a mahogany chronometer outer guard box, with dovetail jointed angles, leather strap, heavily padded baize interior and drilled flanges to sides, (2).

The chronometer box 20cm (8ins) high, 18,5cm (7.25ins) square; the guard box 23,5cm (9.25ins) high, 29cm (11.5ins) wide, 24cm (9.5ins) deep.

£250-350



137 (detail)



137



138 (detail)



138



139



139 (details)



139 Y

**A VICTORIAN BRASS SKELETON TIMEPIECE**

**UNSIGNED, MID 19<sup>th</sup> CENTURY**

The single train chain fusee movement with six-spoke wheelwork set between pierced stepped Gothic spire-shaped plates united by six ringed baluster double-screwed pillars, the anchor escapement regulated by heavy-bob pendulum swinging behind the plates to the rear, opposing gilt Roman numeral chapter ring and steel *spade* hands set beneath a conforming subsidiary seconds dial to the front, mounted via four conical feet onto an oval blue silk topped stepped rosewood plinth base inlaid with brass rosette-centred trident motif to front over bun feet; with glass dome cover.

The clock 29.5cm (11.5ins) high, 15cm (5ins) wide, 11.5cm (4.5ins) deep; including stand and globe 43cm (17ins) high, 22cm (8.5ins) wide, 12cm (4.75ins) deep overall.

£500-800

140

**A LATE VICTORIAN/EDWARDIAN WALNUT FIVE-GLASS MANTEL TIMEPIECE**

**UNSIGNED, CIRCA 1900**

The four columnar pillar single chain fusee movement with anchor escapement regulated by lenticular bob pendulum, the 5.5 inch square silvered brass Roman numeral dial with blued steel hands and foliate scroll engraved decoration to spandrel areas within a fixed silvered canted bezel surround, the case with bevel-glazed top panel to the tablet upstand over cavetto cornice and glazed front door, the sides with rectangular bevel-glazed panels and the rear with rectangular glazed door set within the frame of the case, the base with ogee-outline apron over moulded skirt with squab feet.

33cm (13ins) high, 24cm (9.5ins) wide, 18cm (7ins) deep.

£1,000-1,500



140



140 (detail)



141 (detail)



141

141

**A REGENCY MAHOGANY FUSEE DIAL WALL TIMEPIECE**

**S. HARRIS, WORTHING, CIRCA 1825**

The four pillar single fusee movement with ogee-shouldered plates and anchor escapement regulated by lenticular bob pendulum, the 12 inch convex cream painted Roman numeral dial inscribed *S. Harris, Worthing* and with blued steel *spade* hands set behind hinged convex-glazed caddy-moulded cast brass bezel, with caddy moulded wooden surround secured with to the rear box case incorporating door to right hand side and pendulum access flap to the curved underside.

36cm (14ins) diameter, 18cm (7ins) deep.

A S. Harris of Worthing does not appear to be recorded in the usual sources however a Lipman Harris is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in Worthing circa 1839.

£400-600

142 Y

**A GEORGE IV BRASS INLAID MAHOGANY LANCET-SHAPED BRACKET TIMEPIECE**

**W. MOORE, LONDON, CIRCA 1825**

The five pillar single chain fusee movement with anchor escapement regulated by half-seconds lenticular bob pendulum and angled shoulders to the plates, the 7.5 inch circular cream painted convex Roman numeral dial signed *W. Moore, LONDON* to centre and with pierced brass hands set behind hinged convex glazed brass bezel, the pointed-arch top case with ebony and brass triple-line edged front decorated with panels of brass stylised foliate scrollwork above and below the dial, the sides with lancet-shaped brass fish scale sound frets and the rear with conforming glazed door set within the frame of the case, on skirt base with fluted ebonised band to upper edge.

49.5cm (19.5ins) high, 28cm (11ins) wide, 16.5cm (6.5ins) deep.

£200-300



142



143



143 (detail)

**143**  
**A MAHOGANY-CASED BRACKET CLOCK**  
**THE MOVEMENT AND DIAL BY E. WHITE, LONDON, LATE 19<sup>th</sup>/**  
**EARLY 20<sup>th</sup> CENTURY**

The four columnar pillar twin chain fusee gong striking movement with anchor escapement regulated by lenticular bob pendulum with screw holdfast to the shouldered backplate signed *E. WHITE, 20 COCKSPUR ST. LONDON* to centre, the 6.5 inch circular convex white painted Roman numeral dial with pierced steel hands, in a case with hinged brass carrying handle to the shallow break-arch top over hinged convex glazed cast brass bezel to front, the sides with arched brass fish scale blind frets beneath applied winged cherub mask spandrel mounts, the rear with rectangular glazed door, on moulded skirt base with brass ogee bracket feet. 36cm (14.25ins) high with handle down, 25cm (9.75ins) wide, 18.5cm (7.25ins) deep.

Edward White is recorded in Loomes, Brian *Clockmakers of the World: 21<sup>st</sup> Century Edition* as working in Cockspur Street from 1865. He was formerly a foreman with Dent and he is particularly well known for his high-quality carriage clocks.

£700-900

**144**  
**AN UNUSUAL CARVED AND INLAID WALNUT LONGCASE REGULATOR OF ONE-MONTH DURATION**  
**HUXTABLE, NEWTON ABBOT, WITH MOVEMENT BY LENZKIRCH, 1875-80**

The four pillar centre-seconds movement with tapered plates, Harrison's maintaining power, six spoke wheel crossings and all pivots jewelled above the greatwheel, with deadbeat escapement incorporating adjustable jewelled pallets regulated by substantial 'gridiron' compensated disc-bob seconds pendulum suspended from a separate 'A' frame applied to the movement seatboard and incorporating fine beat adjustment to crutch, the backplate stamped with *LENZKIRCH, A.U.G.* trademark over serial number *446439*, the 9.25 inch circular silvered Roman numeral dial engraved *HUXTABLE, NEWTON ABBOT, GREENWICH MEAN TIME* to centre, with steel moon hands within ogee moulded spun copper bezel, the substantial Renaissance revival style case with generous architectural dentil cornice and acanthus scroll carved frieze flanked by grotesque lions masks over square door centred with a circular bevelled glass dial aperture within fan carved quadrants and moulded surround, flanked by squat stop-fluted strip pilasters with Corinthian type capitals, the sides each with conforming carved frieze over panel inlaid with a shield cartouche within foliate borders, the trunk with acanthus carved ogee-shaped dentils to throat over bevel-glazed door and side panels revealing a burr walnut veneered backboard, the base with stepped ogee lip moulding over male mask centred foliate scroll inlaid panel to front and conforming shield cartouche decorated sides, on stepped skirt base with disc feet. 223cm (87.75ins) high, 66cm (26ins) wide, 39.5cm (15.5ins) wide.

An E. Huxtable is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working from Newton Abbot, Devon from circa 1820.

The Lenzkirch clock factory was founded in 1849 by clockmaker Eduard Hauser and organ maker Ignaz Schpperle who decided to make clock movements and parts of the highest quality using line production in order supply individual clockmakers for finishing and casing. Within a few years the factory was producing complete clocks, however towards the end of the century the factory went into decline due to failure in keeping up with new production techniques. This resulted in the firm being sold to the Junghans brothers who continued it as an off-shoot until its final closure in 1932. The current lot demonstrates the fact that the firm were able to produce clocks of the finest quality, from the serial number the present timepiece can be dated to around 1878.

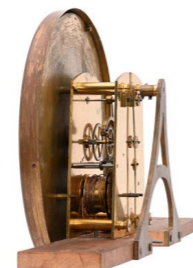
£300-500



144 (details)



144 (details)



144



145 (detail)

**145**  
**AN IMPRESSIVE VICTORIAN CARVED OAK GOTHIC REVIVAL BRACKET CLOCK**  
**WITH WALL BRACKET**  
**WASSELL AND HALFORD, LONDON, DATED 1875**

The substantial six columnar pillar triple chain fusee movement chiming the quarters on four graduated gongs and striking the hour on a further larger gong, the going train with anchor escapement regulated by lenticular bob pendulum incorporating pivoted rise/fall regulation to suspension and with holdfast to the backplate, the 8 inch engraved silvered brass lancet-shaped dial signed *WASSELL & HALFORD, 45 Fenchurch St., London* over date *1875* to centre, with pierced blued steel hands and foliate scroll engraved spandrels to angles with the upper continuing up to the arch the envelope the subsidiary *FAST/SLOW* and *CHIME/SILENT* selection dials set within a silvered brass canted surround, the case of architectural gabled form with foliate carved and pierced finials to the pitched tiled roof fronted by realistically carved rusticated stonework decorated façade, with small rose window over moulded arch to the hinged glazed dial aperture incorporating column uprights and quoins, the angles with paired stepped buttresses and the sides with elaborate stepped trefoil windows set within further stonework rustication and incorporating simulated leaded glass panels, the back edges with conforming single buttresses and the rear with brass grille inset triangular top door set within the frame of the case, on stepped skirt base following the projections of the buttresses at the angles, the wall bracket of concave form with geometric carved canted moulding to table over trefoil panels carved with stonework rustication to front and conforming truncated panels to sides, terminating with a foliate carved pendant.

The clock and wall bracket 122cm (48ins) high, 49cm (19.25ins) wide, 32.5cm (12.75ins) deep.

Wassell and Halford are recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in London circa 1875.

£2,000-3,000



145



146

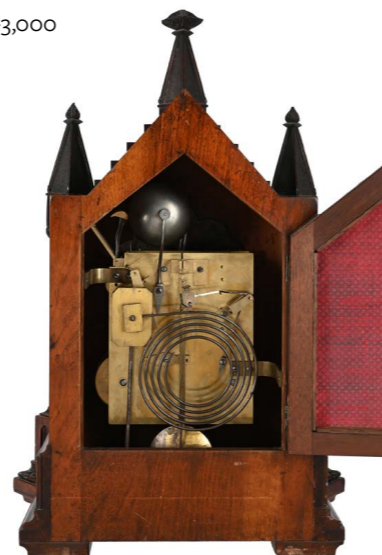
146  
**A VICTORIAN GOTHIC REVIVAL CARVED WALNUT QUARTER-CHIMING BRACKET WITH ORIGINAL WALL BRACKET**  
**EDWARD WATSON, LONDON, CIRCA 1870**

The substantial five columnar pillar triple chain fusee movement with anchor escapement regulated by half-seconds lenticular bob pendulum, chiming the quarters on a graduated nest of eight bells and sounding the hour on a coiled gong, the 75 inch wide stepped-arcade topped arched cream painted Roman numeral dial signed *EDWD WATSON, London* to centre, with steel *trefoil* hands and stylised leafy trail painted infill to spandrel areas with the upper continuing to envelope a *Strike/Silent* selection dial positioned at the apex of the arch, the triangular gabled case with three generous spire finials incorporating foliate caps and projecting arch bases divided by stepped cresting with shallow running arcade mouldings beneath, the glazed ogee-arch shaped front door finely carved with stylised foliage over conforming arcade mouldings mirroring the stepped canted silvered bezel insert set behind the glazed aperture framed by triple-baton mouldings to the sides and base, the canted front angles with quadruple cluster columns and the sides with lancet-shaped apertures decorated with foliate-trellis fretwork, the rear with triangular top door inset with brass grille sound fret, on stepped skirt base with blind Gothic arcade and projecting front angles over leaf carved ogee mouldings; the original wall bracket with conforming projecting angles to the moulded table over twin scroll-shaped cabriole supports with foliate carved knees and feet.

The clock and bracket 95cm (37.25ins) high, 52cm (20.5ins) wide, 31cm (12.25ins) deep.

Two generations of clockmaker with the name Edward Watson are recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume II* as working in London during the 19<sup>th</sup> century; Edward senior 1828-63, then in partnership with his son in 1869, and finally Edward Junior working alone in 1881.

£2,000-3,000



146 (detail)



147

147Y  
**A VICTORIAN ROSEWOOD FIVE-GLASS MANTEL CLOCK**  
**UNSIGNED, THIRD QUARTER OF THE 19<sup>th</sup> CENTURY**

The five columnar pillar twin chain fusee gong striking movement with anchor escapement regulated by lenticular bob pendulum with screw holdfast to the backplate, the 6.5 inch square silvered brass Roman numeral dial with blued steel hands and foliate scroll engraved decoration to spandrel areas, the case with thick bevel-glazed top panel to the tablet upstand over cavetto cornice and fluted frieze, the front door with angled silvered brass fillet to the glazed aperture, the sides with rectangular bevel-glazed panels and the rear with rectangular glazed door set within the frame of the case, the base with ogee-outline apron over cavetto moulded skirt with disc feet.

33.5cm (13.25ins) high, 23cm (9ins) wide, 15cm (6ins) deep.

£2,000-3,000



147 (details)





148



148 (detail)

148

**A WILLIAM IV MAHOGANY EIGHT-DAY LONGCASE CLOCK  
GRAYHURST, HARVEY, DENTON AND COMPANY, CIRCA 1830**

The five pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch circular brass Roman numeral dial with subsidiary seconds dial and signed *Grayhurst, Harvey, Denton & Co., STRAND, London* to centre and with steel *moon* hands, the case with stepped gabled 'chamfer-top' upstand over cavetto cornice, fluted frieze and square front door centred with a convex glazed cast brass bezel, with cock-bead moulded quadrant panels to spandrel areas, flanked by canted angles and with rectangular scroll pierced frets to sides, the trunk with concave throat over shallow-arch top caddy moulded door fronted with fine flame figured veneer and flanked by conforming canted angles, the plinth base with generous cavetto top moulding and inset flame figured panel to fascia over moulded skirt.

200cm (78.75ins) high, 49cm (19.25ins) wide, 24cm (9.5ins) deep.

Michael Grayhurst is recorded by Britten, F.J. *Old Clocks and Watches and Their Makers* as working in partnership with James Harvey as gold/silversmiths, watchmakers and jewellers from 65, Strand from circa 1810. By 1834, they had grown to become Grayhurst, Harvey, Denton and Company at 64, Strand and by 1840, they had a second shop at 128 Regent Street.

£1,200-1,800



148 (detail)



149 (detail)



149

149

**A GEORGE III BRASS MOUNTED MAHOGANY TABLE CLOCK WITH TRIP-HOUR REPEAT  
INSCRIBED FOR BROCKBANKS, LONDON, CIRCA 1790**

The five pillar twin chain fusee bell striking movement with verge escapement regulated by short bob pendulum with holdfast hook to the geometric border-engraved shouldered backplate applied with a shaped plate engraved *Brockbanks, LONDON* to centre, the 7 inch break-arch cream painted Roman numeral dial further inscribed *Brockbanks, LONDON* to centre and with gilt brass *spade* hands beneath subsidiary *STRIKE/SILENT* selection dial to arch, the case with cushion-capped domed caddy superstructure flanked by gilt brass vase finials over double cavetto top mouldings, the rectangular front door with brass fillet moulding around the glazed dial aperture and scroll cast upper quadrant frets flanked by reeded canted angles, the sides with hinged gilt brass carrying handles over brass break-arch fish scale sound frets, the rear with break-arch glazed door set within the frame of the case, on cavetto moulded skirt base with brass ogee bracket feet.

47cm (18.5ins) high, 33cm (13ins) wide, 20.5cm (8ins) deep.

Provenance:

Purchased by the vendor from Dukes, Dorchester sale of *Silver, Jewellery and Furniture* Thursday 9<sup>th</sup> April 1998 (lot 838) for £2,800 hammer.

£2,000-3,000



150

**150**  
**A GEORGE III BRASS MOUNTED MAHOGANY BRACKET CLOCK WITH TRIP-HOUR REPEAT**  
**PERIGAL AND DUTERRAU, LONDON, CIRCA 1800**

The five pillar twin fusee bell striking movement with anchor escapement regulated by lenticular bob pendulum and signed *Perigal & Duterrau, London* within an elliptical reserve to the wheat ear border engraved backplate, the 7 inch circular cream painted convex Roman numeral dial with pierced brass hands, the break-arch case with hinged brass carrying handle applied to a curved brass fillet-edged pad and complex upper mouldings, over opening front fitted with circular convex-glazed ogee moulded cast brass bezel to the dial aperture and with brass fish scale sound frets to lower quadrants, the sides with conforming arched brass sound frets and the rear with arch glazed door set within the frame of the case, on cavetto moulded skirt base with brass ogee bracket feet.  
 33cm (13ins) high with handle down, 28cm (11ins) wide, 19,5cm (7.75ins) deep.

The partnership between John Perigal (from the celebrated family dynasty of clockmakers founded in the 1720's by Claude Perigal) and John Duterrau was formed prior to 1799 as they were granted a Royal warrant as a 'Watchmaker in Ordinary' to George III on the 20<sup>th</sup> February of that year. The partnership is subsequently noted as working from 57 New Bond Street, London 1802-05 and then from 62 New Bond Street 1810-40.

£1,200-1,800



150 (detail)



151 (detail)



151

**151**  
**A GEORGE IV CARVED MAHOGANY BRACKET WITH TRIP-HOUR REPEAT**  
**JAMES MCCABE, LONDON, CIRCA 1825-30**

The five pillar twin chain fusee bell striking movement with anchor escapement regulated by half seconds lenticular bob pendulum with geometric ring engraved bob and stirrup regulation, the geometric border engraved shouldered backplate with pendulum holdfast and conforming oval cartouche signed *James McCabe, Royal Exchange, LONDON* to centre, the 8 inch circular convex cream painted Roman numeral dial inscribed *JAMES McCABE, Royal Exchange, LONDON, 1075* to centre, with blued steel *fleur-de-lys* hands and *Strike/Silent* selection switch at twelve o'clock set behind hinged convex-glazed engine milled bezel, the lyre-shaped case with generous fluted urn surmount to the triangular pediment over applied acanthus scroll and rosette bordered waisted ogee-outline front and conforming shaped sides, the rear with shaped rear door inset with a brass grille sound fret, on bead and foliate gadroon-carved moulded base with generous projecting foliate rosette carved bracket feet, (dial refinished).  
 61cm (24ins) high, 40,5cm (16ins) wide, 23cm (9ins) deep.

**Provenance:**  
 Purchased by the vendor from Dukes, Dorchester sale of *Silver, Jewellery and Furniture* Thursday 9<sup>th</sup> April 1998 (lot 842) for £3,600 hammer.

James McCabe junior succeeded his father of the same name was one of the most successful English clock and watchmakers of the 19th century. He was apprenticed to Reid and Auld of Edinburgh and was admitted to the Clockmaker's Company as a Free Brother in 1822. Around this time McCabe entered into a short-lived partnership with Strahan (probably Charles who gained his freedom of the Clockmaker's Company in 1815). From 1826 James McCabe managed the business alone from 97 Cornhill until 1838 when he was forced to temporarily relocate to 32 Cornhill due to a major fire at the Royal Exchange. It was at this time (1825-43) that Thomas Cole worked for McCabe before setting up his own to produce distinctive and highly decorative timepieces in his own unmistakable style. The business was subsequently continued by Robert Jeremy until his retirement in 1883.

£3,000-4,000



152

**152**  
**A WILLIAM IV/EARLY VICTORIAN SMALL BLACK MARBLE LIBRARY MANTEL TIMEPIECE**

**JAMES MCCABE, LONDON, SECOND QUARTER OF THE 19<sup>th</sup> CENTURY**

The circular four columnar pillar eight-day single chain fusee movement with anchor escapement regulated by lenticular bob pendulum and signed *Ja's McCabe, Royal Exchange, London* over serial number 2824 to backplate, the 3.5 inch circular silvered brass Roman numeral dial further engraved *James McCabe, Royal Exchange, London, 2824* to centre, with blued steel moon hands within a silvered engine-milled surround set behind a hinged bevel-glazed cast brass bezel, the plinth-form case with tablet upstand over cavetto cornice and the rear with hinged glazed bezel matching that of the front, on stepped cavetto moulded skirt base.

24cm (9.5ins) high, 19cm (7.5ins) wide, 11.5cm (4.5ins) deep.

James McCabe junior succeeded his father of the same name was one of the most successful English clock and watchmakers of the 19th century. He was apprenticed to Reid and Auld of Edinburgh and was admitted to the Clockmaker's Company as a Free Brother in 1822. Around this time McCabe entered



152 (detail)

into a short-lived partnership with Strahan (probably Charles who gained his freedom of the Clockmaker's Company in 1815). From 1826 James McCabe managed the business alone from 97 Cornhill until 1838 when he was forced to temporarily relocate to 32 Cornhill due to a major fire at the Royal Exchange. It was at this time (1825-43) that Thomas Cole worked for McCabe before setting up his own to produce distinctive and highly decorative timepieces in his own unmistakable style. The business was subsequently continued by Robert Jeremy until his retirement in 1883.

£700-1,000



153

**153**  
**AN EARLY VICTORIAN EBONISED FIVE-GLASS MANTEL CLOCK**

**MORELAND, CHESTER, CIRCA 1840**

The substantial six knopped pillar twin chain fusee bell striking movement with anchor escapement regulated by lenticular bob pendulum incorporating holdfast to the movement backplate, the 7.25 inch square silvered brass Roman numeral dial signed *Moreland, CHESTER* to centre, with pierced steel hands and delicate foliate scroll engraved decoration to spandrel areas, the case with bevel-glazed top panel to the full-width upstand over slender cavetto cornice, the front door with angled silvered brass fillet to the glazed aperture and canted front angles, the sides with rectangular bevel-glazed panels and the rear with rectangular brass grille inset door set within the frame of the case, the base with ogee-outline apron over conforming moulded skirt.

37cm (14.5ins) high, 30cm (11.75ins) wide, 18cm (7ins) deep.

Thomas Moreland is recorded in Loomes, Brian *Watchmakers & Clockmakers of the World, Volume 2* as working in Chester 1834-48.



153 (detail)

£1,000-1,500

154

**A VICTORIAN FUSEE DROP DIAL WALL TIMEPIECE**  
**THE MOVEMENT AND DIAL BY VULLIAMY, LONDON, CIRCA 1848**

The four columnar pillar single fusee movement with anchor escapement regulated by a 12 inch heavy lenticular bob pendulum, the backplate inscribed *VULLIAMY, LONDON, No.1845*, the 12 inch circular cream painted Roman numeral further inscribed *VULLIAMY, LONDON, 1845* to centre, with steel moon hands now set behind a hinged glazed cast brass bezel incorporating canted silvered insert applied to a moulded wooden surround, secured via pegged batons to the non-original drop-trunk case with movement access doors to both sides and rectangular door to the flame figured trunk flanked by foliate scroll carved ears over a quarter-round convex base.

65cm (25.5ins) high, 37cm (14.5ins) wide, 16cm (6.25ins) deep.

**Provenance:**

The beneficiary of a deceased estate, with the proceeds to be donated to the protection of the white rhino in the Great Kruger facilitated by the South African Wildlife College. The funds are to be allocated to the 'Canine Group' of Field Rangers in order to assist this proven, effective unit of dog handlers in their anti-poaching operations.

Benjamin Lewis Vulliamy is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as born 1780 to Benjamin Vulliamy and gaining his freedom of the Clockmakers' Company in 1809. He worked from 52 Pall Mall, served as Warden 1821-5 and was appointed Master five times. He was the last of the celebrated dynasty of Royal clockmakers which started with his grandfather, Justin, forming a partnership with George II's clockmaker, Benjamin Gray. Benjamin Lewis Vulliamy was perhaps one of the most influential horologists of his time publishing many works and undertaking numerous high profile public commissions as well as holding the Royal Warrant. He supplied many clocks to the Royal family including the turret clock for Windsor Castle in 1829 (replacing an earlier movement by Joseph Knibb); however his horological legacy is perhaps somewhat slightly blighted by his tendency to undertake controversial alterations to earlier important clocks by makers such as Tompion.

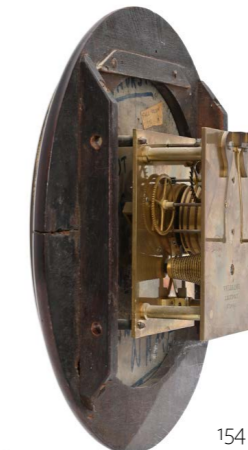
The Vulliamys started numbering most of their clocks from 1788 until 1854. Two of the original Vulliamy work books still survive in the library of the British Horological Institute at Upton Hall, these often can provide valuable information regarding the manufacture and provenance of many clocks made by the workshop. Unfortunately the records are incomplete hence only note clocks with serial numbers 296-469 and 746-1067. There is also a third surviving Vulliamy workbook, relating only to repairs and servicing dating to the period 1846-53. Interestingly this volume records at least sixty five clocks being in the possession of the government 'Office of Works' and another forty being in the possession of Queen Victoria at Buckingham Palace.

Roger Smith in his article entitled 'Vulliamy Clock Numbering, A Postscript', published in *Antiquarian Horology* Vol. 21 No. 5 (September 1994), used surviving data in the records of the British Horological Institute at Upton Hall and known documented examples to compile a graph from which unrecorded clocks can be fairly accurately dated. According to this chart number 1845 would date to around 1848.

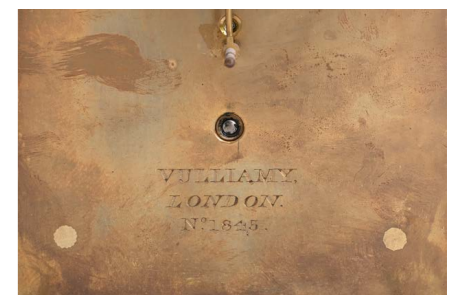
£700-1,000



154



154 (details)







155

**155**  
**A GEORGE III MAHOGANY EIGHT-DAY LONGCASE CLOCK WITH CONCENTRIC CALENDAR AND MOONPHASE**

**HARRISON, LIVERPOOL, CIRCA 1775**

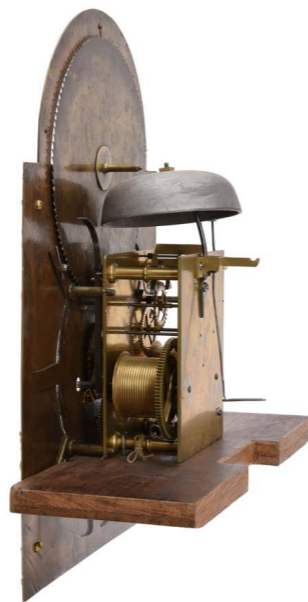
The four pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12.5 inch brass break-arch dial with subsidiary seconds dial and rococo scroll bordered signature plaque engraved *Harrison, LIVERPOOL* to the repeating foliate motif decorated trellis engraved centre within applied silvered Roman numeral chapter ring annotated with concentric calendar to inner edge and Arabic five minutes to outer track, with fine pierced steel hands and mask and scroll cast spandrels to angles beneath arch with rolling moonphase incorporating delineated lunettes and annotations for age of the moon to outer edge of the disc, beneath curved silvered plate engraved with the motto *On TIME'S uncertain date ETERNAL Hours depend* applied to the apex of the arch, the case with central leaf-pierced finial platform and swan neck pediment fronted with gilt leafy scroll-painted verre-eglomise panel infill, over hinged glazed dial aperture flanked by free-standing fluted Doric columns with conforming half columns set to the rear, the trunk with ogee-shaped moulding and blind fretwork panel to throat over shaped-top caddy moulded door flanked by quarter columns, the raised panel fronted plinth base with stepped ogee top mouldings and canted angles, on shallow moulded skirt with squat ogee bracket feet. 251cm (99ins) high overall, 54cm (21.25ins) wide, 26.5cm (10.5ins) deep.

The present clock would have almost certainly been made by Thomas Harrison who is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Liverpool 1770-1803. He later went into partnership with a member of the eminent Finney family of Liverpool clock and watch makers.

£1,800-2,500



155 (details)



**156**

**A VICTORIAN BURR WALNUT QUARTER-CHIMING BRACKET CLOCK WITH WALL BRACKET**  
**THWAITES AND REED, LONDON, CIRCA 1867**

The substantial five knopped pillar triple chain fusee movement with anchor escapement regulated by lenticular bob pendulum incorporating pivoted beam rise/fall regulation to suspension, chiming the quarters on a graduated nest of eight bells and sounding the hour on a coiled gong, the backplate signed *Thwaites & Reed, London* over pendulum holdfast bracket to centre and the frontplate stamped *T & R* over serial number 13783 to lower margin, the 7.25 inch engraved silvered brass arched Roman numeral dial with blued steel *fleur-de-lys* hands and foliate scroll engraved infill to spandrels with the upper continuing upwards to envelope the subsidiary *FAST/SLOW* regulation dial in the arch, the right hand margin further incorporating *SILENT/STRIKE* selection switch, the shallow break-arch top case with cavetto cornice over canted silvered brass fillet inset bevel-glazed dial aperture to the front door flanked by canted angles applied with shaped corbels to upper and lower margins, the sides with bevel-glazed arched apertures and the rear with brass grille inset rectangular door set within the frame of the case, the moulded skirt base decorated with fluted band to upper margin and fitted with brass bun feet, the wall bracket of tapered concave form with raised mouldings bordering the table and conforming collar towards the base terminating with an onion-shaped rectangular section pendant.

The clock on wall bracket 72cm (28.25ins) high, 36cm (14.25ins) wide, 24.5cm (9.75ins) deep.

The clockmaking firm Thwaites and Reed can be traced back to Ainsworth Thwaites who was apprenticed in 1735 and worked from Rosoman Row, Clerkenwell, London 1751-80. He was an accomplished maker who supplied the clock for the tower at the Horse Guards Parade. His son, John, was born in 1757 and took over the business presumably on the death of Ainsworth in 1780 before moving to Bowling Green Lane. He entered into partnership with Jeremiah Reed in 1808 and the firm subsequently became well known for supplying all forms of clocks and movements either wholesale for others to retail or signed by themselves. The partnership continued under John Thwaite's leadership from several addresses in London until his death in 1842. The business has subsequently passed through a series of successors and is still trading today from Rottingdean near Brighton.

Ronald E. Rose in his book *English DIAL CLOCKS* provides data allowing clocks by Thwaites to be dated from their serial number (Appendix III page 239); from this list the serial number of the movement of the current lot suggests that it was made around 1867.

£1,200-1,800



156



156 (detail)



157

157  
**A WILLIAM IV/EARLY VICTORIAN GILT BRASS GOTHIC REVIVAL BRACKET CLOCK  
 UNSIGNED, SECOND QUARTER OF THE 19<sup>th</sup> CENTURY**

The five columnar pillar twin fusee gong striking movement with shouldered plates and anchor escapement regulated by lenticular bob pendulum, the 5 inch circular convex silvered brass Roman numeral dial with steel *moon* hands set behind hinged convex glazed cast brass bezel, the case with generous stylistic foliate cast finial to the apex of the ogee Gothic-arch front panel incorporating further foliate trails to shoulders and flanked by trefoil-arched tracery infill capped with crenulations, the apron panel cast as an elaborate Gothic archway with pierced tracery quadrants and rosette pendants fronting a matted ground, the angles cast with buttresses capped with spire finials and the sides with further ogee arch panels incorporating blind rose windows over cluster column arcade between further buttress uprights, the rear with gable-shaped glazed door, on skirt base with generous leaf cast scroll feet.

40cm (15.75ins) high, 27.5cm (10.75ins) wide, 18cm (7ins) deep

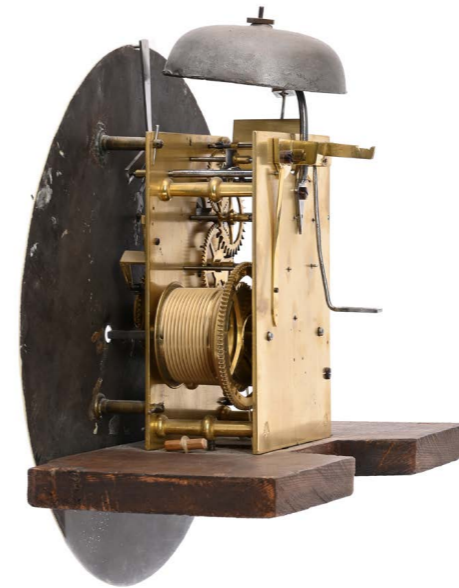
£700-900



157 (detail)



158 (details)



158 Y  
**A REGENCY BRASS INLAID MAHOGANY LONGCASE CLOCK  
 THE DIAL INSCRIBED FOR J. CHADWICK, LONDON, CIRCA 1820**

The five pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch circular cream painted Roman numeral dial with subsidiary seconds and inscribed *J. CHADWICK, G'T BATCH ST, LONDON* to centre, with scroll pierced blued steel hands and *SILENT/STRIKE* selection switch to the edge of the plate at twelve o'clock, the lancet-shaped case with cavetto cornice over rosette-centred brass line panel infill around the hinged glazed circular cast brass bezel flanked by slender reeded pilasters to angles, the sides with circular glazed apertures, the trunk with concave throat over flame-figured caddy-moulded lancet-shaped door with rosette decorated brass line panel infill to upper quadrants and flanked by fluted quarter-columns set on ebony strung plinths, the base with concave top moulding over reeded ebony bordered geometric panel to fascia, on moulded double skirt incorporating integral bracket supports with shaped apron between.

204.5cm (80.5ins) high, 49cm (19.25ins) wide, 23cm (9ins) deep.

£2,000-3,000



158



159

159

**A REGENCY BRASS MOUNTED MAHOGANY BRACKET CLOCK  
IN THE MANNER OF THOMAS HOPE WITH WALL BRACKET  
LEPLASTRIER, THE CASE POSSIBLY BY BANTING AND FRANCE,  
LONDON, CIRCA 1825**

The five pillar twin fusee bell striking movement with anchor escapement regulated by lenticular bob pendulum with holdfast to the geometric border-engraved backplate, the pendulum with fine screw slider for regulation and conforming concentric engraved decoration to the bob, the 7 inch circular convex cream painted Roman numeral dial signed *LEPLASTRIER, MARK LANE, LONDON* to centre and with steel spade hands set behind hinged convex-glazed cast brass bezel milled with continuous repeating husk design, the case in the Romano-Egyptian taste with brass pineapple finial to the radial gadroon-carved hipped 'chamfer top' upstand incorporating ogee moulded collar and flanked by honeysuckle carved acroteria finials, above geometric brass-inlaid ebonised moulded panel outline tapered front with crisply cut horizontal fluted infill and canted cast gilt brass mummiform mounts decorated with pseudo hieroglyphs to angles, the apron with shaped brass fillet inset panel flanked by canted acanthus scrolls supporting the figures, the sides with obelisk outline repeating Gothic arch tracery pierced brass frets and the rear with rectangular glazed door set within the frame of the case, on fluted panel inset skirt base with stylised fan carved feet; the wall bracket with shallow triangular pediment upstand to the table over fluted panel to frieze and generous scroll-carved support beneath

The clock 52.5cm (21.75ins) high, 33cm (13ins) wide, 19.5cm (7.75ins) deep; the clock on wall bracket 76.5cm (30ins) high overall.

The movement of the present lot is most likely either by either Isaac Leplastrier or his son, John who are recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working from Mark Lane, London 1813-20 and 1817-25 respectively. A partnership between 'Leplastrier and Son' (most likely Isaac and John) is also noted by Baillie as working in London 1820-25.

The case of the current lot belongs to a series which share the same basic form and many core details. A slightly simpler variant (without the mummiform figures to the front angles) was offered in these rooms on 28th August 2014 (lot 116) which was stamped with the initials 'B.F.' to the interior of the case. Another further example (perhaps the earliest from this series), this time with a movement by Atkins and Son and formerly in the possession of the Marquesses of Bristol, was sold by Christie's, King Street, London at their 'Ellerslie House' sale, 24th May 2001 (lot 65). The first Marquis of Bristol employed the firm of Banting, France and Company to supply furniture for Ickworth, Suffolk including the state bed which shares similar details such as the 'acroteria' finials with the 'Atkins & Son' clock and the current lot. This presence of the other example stamped 'B.F.' and another provenanced as most likely being from an interior furnished by Banting and France would suggest that this series of cases were probably made by them perhaps to special order. Indeed the design, with its robust fusion of Ancient Greek, Roman and Egyptian styles demonstrates the strong influence of Thomas Hope who, in his 1807 book *Household Furniture* published designs considered to be the height of fashion at the time. When considering his designs for smaller pieces of furniture such as for 'Recesses in the shape of ancient hypogea' (see Hope, Thomas *Household Furniture* plate XXVII no. I) the inspiration for the current lot can clearly be seen.

£3,000-5,000



159 (details)





160



160 (detail)

**160**  
**A WILLIAM IV MAHOGANY 'DRUM HEAD' BRACKET CLOCK WITH TRIP-HOUR REPEAT WIDENHAM, LONDON, CIRCA 1830**

The five-pillar twin chain fusee bell-striking movement with keyhole shaped plates and anchor escapement regulated by half seconds lenticular bob pendulum, the backplate with pendulum holdfast and signed and signed *Widenham, LONDON*, the 8 inch circular engraved silvered brass Roman numeral dial further signed

*Widenham, 13 Lombard St., London* to centre and with Strike/Silent switch at 12 o'clock, with blued steel moon hands set within engine-milled surround behind a hinged bevel-glazed cast brass bezel, the flame-figured mahogany drum-head case with Ionic scroll moulding to apron above recessed panel incorporating canted ebonised slip mouldings, the rear with door following the outline of the case incorporating a circular glazed aperture to upper section, on canted moulded skirt base.

44.5cm (17.5ins) high, 31cm (12.25ins) wide, 16cm (6.25ins) deep.

Richard Widenham was a respected chronometer maker, winning an award at the 'Admiralty Premium chronometer trials held at the Royal Observatory in 1824. He advertised as 'Watchmaker to the Hon. Board of Admiralty' and was known to be working from his Lombard Street address by 1835. The business latterly began trading as Widenham and Adams in 1840.

£1,500-2,000

**161**  
**A REGENCY INLAID MAHOGANY BRACKET CLOCK BARWISE, LONDON, CIRCA 1825**

The five pillar twin fusee bell-striking movement with anchor escapement regulated by half-seconds lenticular bob pendulum and shouldered backplate signed *Barwise, LONDON* to centre, the 7 inch circular silvered brass Roman numeral dial with repeat signature *Barwise, LONDON* to centre and spade hands set behind hinged convex glazed cast brass reeded bezel, the arched case with hinged brass carrying handle over foliate motif centred shaped line decorated panel beneath dial, the sides with rectangular brass fish scale sound frets, the rear with arch glazed door, on ogee moulded skirt base fitted with brass ball feet.

39.5cm (15.5ins) high with handle down, 24cm (9.5ins) wide, 16.5cm (6.5ins) deep.

The life of John Barwise and his family are outlined by A.D. Stewart in his article *Barwise & Sons: Watchmakers to the King. A brief history of family and firm* published in the March 2014 issue of *ANTIQUARIAN HOROLOGY* (Vol IIIV No. 1 pages 621-34). Stewart notes that John Barwise was born into a clockmaking family in Cockermonth, Cumberland in around 1756. By 1780 he had moved to London where he opened a watch retailing business. Ten years later he married Elizabeth Weston with his address being recorded as 29 St. Martin's Lane where he remained until his death in 1820. Of their eleven children two (possibly three) died in infancy and two, John II (born 1795) and Weston (born 1793), subsequently joined their father in the family business. In 1800, such was his success, John Barwise I purchased a second house in Dulwich.

In 1805 John Barwise I was one of the fifteen watchmakers appointed by The Board of Longitude to adjudicate in the dispute between John Arnold and Thomas Earnshaw regarding 'the respective merits of their chronometers'. On the 14th February 1811 Barwise was the victim of five highwayman who relieved him of a 'gold watch, greatcoat, and a guinea-and-a-half in cash' whilst en-route from Camberwell to Dulwich. This unfortunate occurrence may well have tempered Barwise's enthusiasm for his house in Dulwich as records indicate it was rented out to tenants by 1813. In around 1816 his sons, John II (who had just turned 21) and Weston, joined him in partnership with the business then becoming 'Barwise & Sons'. Shortly afterwards (probably in 1820) the firm obtained the Royal Warrant as watchmakers to King George IV.



161 (detail)



161

John Barwise senior died in 1820; by this time he was a wealthy man leaving two properties and substantial investments to his widow and children. The business was continued by Weston and John II in partnership, however this only lasted six years as Weston died in 1826 leaving the business in the hands of John II alone. It was at this time that John II married and moved from the family home at St. Martin's Lane to nearby 42 Craven Street; and then in 1840 to a spacious residence called East Lodge, near Acton which at that time was in open countryside.

At around the same time John Barwise II entered into an alliance with the highly inventive Scottish Clockmaker Alexander Bain who was in the process of developing the first electric timepiece. Barwise and Bain subsequently filed a patent (No. 8743) for an 'Electro-Magnetic Clock' which was granted in January 1841; an example of which was then subsequently exhibited at the Royal Polytechnic Institution shortly afterwards.

In 1842 John Barwise II was approached by Pierre Frederic Ingold (1787-1878) to assist in the creation of a watch factory which, by employing newly invented machinery, would be able to mass produce high quality watches at a much smaller cost than the prevalent hand-built movements available at the time. Barwise, along with Thomas Earnshaw junior, subsequently became managing directors of the newly established 'British Watch and Clockmaking Company'. The factory was established at 75 Dean Street but only lasted two years before closing due to financial difficulties mostly brought-about by poor reputation fuelled by pressure from rival watch component makers to whose livelihoods the factory posed a great risk. It would appear that John Barwise II had invested most of his personal wealth in the venture as he was declared bankrupt in 1846. With this he lost his house, East Lodge near Acton, but still managed to keep the business afloat - perhaps mainly due to the generosity of his father-in-law, Charles Baumer, who provided the family with a house at 7 Queen's Row, Camberwell rent free presumably until Barwise was back on his feet.

In 1853 another former business Barwise partner the Calcutta retail Jeweller Robert John Lattey returned to London and became founder and auditor of the 'London & Eastern Banking Corporation'. With the resources of the Bank behind him Lattey (trading as Lattey and Company) took-on Barwise's debt and became owner of the business. It was at this point that John Barwise II stepped back from the firm with the overall management passing to the to the Swiss watchmaker, Jules Rochat who had joined the business in 1847. Unfortunately the situation did not improve under Rochat's tenureship as it subsequently transpired that the funds used to purchase the business were illicitly acquired, and in 1857 the London & Eastern Banking Corporation collapsed.

After the 1857 liquidation of Lattey and Company the firm was acquired by the jeweller and Goldsmith Douglas Guillaume Cave and continued, again under Jules Rochat's management, until 1869 when bankruptcy again forced the company to change hands. The firm was subsequently continued under the Barwise name in the hands of several different owners up until 1988 with their last known address being 153 Fenchurch Street. Of John Barwise II, he is recorded in the 1861 census as being a 'chronometer maker out of business' and presumably still resided at 7 Queen's Row, Camberwell until his death in 1869.

£700-1,000



162

**162**  
**A WILLIAM IV ORMOLU MOUNTED EBONISED MANTEL CLOCK IN THE LOUIS XV TASTE**  
**BARWISE, LONDON, CIRCA 1830**

The five-pillar twin chain fusee bell-striking movement with keyhole-shaped plates and anchor escapement regulated by lenticular bob pendulum, the backplate with pendulum holdfast and signed *Barwise, LONDON* to centre, the 5 inch circular gilt brass Roman numeral dial with fine foliate scroll engraved centre and signed *BARWISE, LONDON* over number 670 to the chapter ring beneath *SILENT/STRIKE* selection switch to upper margin, with blued steel cruciform hands set behind hinged leaf-cast reeded gilt brass bevel-glazed bezel, the waisted case with surmount of a putto seated on scallop shell applied to the ogee-shaped upstand, over front applied with rococo scroll cast crest and shoulder mounts over floral spray decorated leafy cartouche to apron, the rear with keyhole-shaped door inset with foliate scroll-pierced sound fret flanked by conforming mounts to shoulders, on rococo scroll cast feet decorated with floral buds to knees. 47cm (18.5ins) high, 24cm (9.5ins) wide, 16.5cm (6.5ins) deep.

For the full footnote on John Barwise, please go to lot 161.

£1,200-1,800



162 (details)



**163 Y**

**A FRENCH LOUIS XV GILT BRASS MOUNTED SMALL BOULLE BRACKET TIMEPIECE WITH SILENT PULL QUARTER-REPEAT**  
**ANTOINE THIOUT, PARIS MID 18<sup>th</sup> CENTURY**

The eight-day movement with tapered plates incorporating concave lower angles united by four angular baluster pillars pinned through the backplate signed *Thiout AParis* to lower margin, the silent pull repeat mechanism sounding on a bell mounted within the superstructure of the case, the 5.5 inch circular thirteen-piece cartouche numeral dial with convex white enamel centre within chapter ring with blue-on-white Roman hour numerals within rococo borders and Arabic five minutes to outer track, with sculpted blued steel hands the engraved cut brass and brown shell marquetry decorated case with seated putto surmount to the concave-sided superstructure veneered with leafy scroll decoration and applied with foliate mounts to angles over generous leaf cast arched cornice, the front with brass-framed arched glazed door enclosing marquetry decorated floor and back panel to interior and incorporating cast panel featuring an eagle grappling a serpent to apron, the surround decorated with leafy scrolls within line border, the sides with recessed arched windows within leaf cast surrounds over hipped swollen base sections, on feet cast as dragons with foliate apron between. 49.5cm (19.5ins) high, 28.5cm (11.5ins) wide, 15cm (6ins) deep.

Antoine Thiout is recorded in Baillie, G. H. *Watchmakers & Clockmakers of the World* as a 'very famous maker' born in 1692, appointed Jure in 1743 and dying in 1767. He is perhaps best known for his 1741 publication *Traite d'horlogerie* which is generally considered as one of the classic horological works of 18th century. Amongst his patrons were the duc d'Orleans and the Dowager Queen of Spain; examples of his work reside in many important European collections including a bracket clock in the Garde Meuble, Paris.

£500-800



163



163 (detail)



164

164 Y

**A FINE DUTCH BRASS MOUNTED EBONY GRANDE-SONNERIE STRIKING TABLE CLOCK WITH MOONPHASE AND CALENDAR  
JACOB HASIUS, AMSTERDAM, CIRCA 1740**

The four pillar movement with thick plates measuring approximately 8.75 by 6.375 inches enclosing fusee for the going train with verge escapement regulated short bob pendulum, the hour and quarter trains both with standing barrels secured to the frontplate and sounding the quarter followed by the hour on a graduated pair of bells every quarter hour, the backplate finely engraved with a sunburst mask flanked by foliate scrollwork incorporating ribbon-tied martial trophies over grotesque mask surmounted foliate strapwork bordered signature cartouche engraved *Jacob Hasius, Amsterdam Fecit* to lower margin, the 8 inch square brass dial with scroll-bordered shaped cartouche further signed *IACOB, HASIUS, AMSTERDAM* and incorporating date-of-the month aperture to the upper part of the matted centre, over twin shaped chamfer-cut sector apertures revealing month-of-the-year and day-of-the-week indications labelled in Dutch and engraved with their respective deities, within applied silvered Roman numeral chapter ring with stylised trident half hour markers, with scroll-pierced steel hands and lambrequin mask centred scroll cast spandrels to angles within a herringbone engraved border to the edges of the plate, the silvered arch with rolling moonphase set within very finely engraved surround incorporating lunettes and overall inhabited with Classical deities including Poseidon and Zeus together with other allegorical figures and trumpeting putti flanking an aperture for age of the moon to the apex, the ebony veneered bell-top case with scallop-shell centred scroll-engraved hinged shaped brass carrying handle and fine foliate scroll strapwork pierced and engraved fretwork overlay to both the convex upper and the tall concave lower sections of the superstructure incorporating central grotesque masks, urns and dolphins to the latter, over complex top moulding applied with fine chiselled brass vase finials above opening front incorporating brass fillet moulding bordering the glazed dial aperture and engraved winged cherub mask and scroll upper quadrant frets, the sides with circular over concave-topped scroll-engraved brass sound frets incorporating Classical portrait bust-centred cartouches, the rear matching the front, on cavetto moulded skirt base bound with strapwork scroll engraved brass over finely detailed hairy lion's paw feet.  
51.5cm (20.25ins) high with handle down, 31.5cm (12.5ins) wide, 20.5cm (8ins) deep.

**Provenance:**

Purchased at Christies Amsterdam sale of *EUROPEAN AND NOBLE COLLECTIONS* 14<sup>th</sup> December 2011 (lot 60) for 34,600 Euros. Previously the property of a Dutch private collector; with H. Brokke, Amsterdam in 1966, and the Dreesman Collection, circa 1928.

Jacob Hasius is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working 1682-1747. He had a workshop in the Jan Roodenpoortstorenteege and is listed in the 'Register of Good Men' in 1704 and 1716.

The specification of grande-sonnerie striking, triple calendar indication and moonphase, coupled with the exceptional dial engraving and the profuse use of pierced and engraved brass mounts to the case suggest that the present clock was made as a 'statement piece' most likely for a member of the wealthy Amsterdam merchant class.

£10,000-15,000



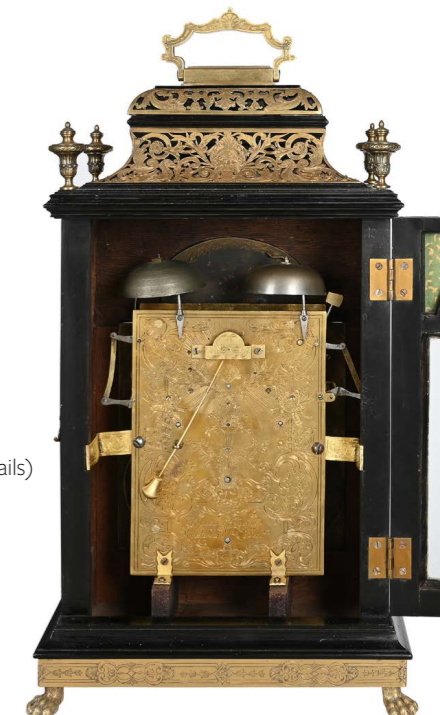
164 (details)



164 (details)



164 (details)





165



165 (detail)

**165**  
**A RARE GEORGE III WOODEN-DIALED TAVERN FUSEE WALL DIAL TIMEPIECE**  
**WILLIAM AVENELL, FARNHAM, LATE 18<sup>th</sup> CENTURY**

The substantial six pillar single fusee movement with A-shaped plates measuring 9.75 inches high by 5.25 inches

wide at the base incorporating decorative shaped lower edges, the wheel train with concealed winding clicks to the fusee and anchor escapement regulated by lenticular bob pendulum, the 16 inch circular cream painted wood Roman numeral dial with shuttered winding hole and signed *WM AVENELL, FARNHAM* to the delicate scroll decorated centre within chapter ring with cruciform half hour markers and Arabic five minutes within the outer minute track, the steel hands incorporating counterweighted tail to the minute and the dial panel cut with lipped cavetto moulding to circumference, the saltbox type oak case fitted to the dial via pegged batons and incorporating large rising panels running within vertical grooves to each side to allow access the movement, the backboard with swept arch-shaped top and bottom extensions drilled for wall hanging. 48cm (19ins) high, 44cm (17.25ins) wide, 19cm (7.5ins) deep.

William Avenell is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Farnham circa 1795.

£700-1,000

**166**  
**A GEORGE III EBONISED TABLE CLOCK WITH TRIP-HOUR REPEAT**  
**THOMAS EARNSHAW WITH MOVEMENT SUPPLIED BY A. AND I. THWAITES, LONDON, LATE 18<sup>th</sup> CENTURY**

The five pillar twin fusee bell striking movement now with anchor escapement regulated by lenticular bob pendulum, the geometric border engraved backplate with pendulum holdfast and signed *Tho's Earnshaw, London* to centre, the frontplate stamped *A & I, THWAITES, 650* to lower edge, the 7 inch brass break-arch dial with calendar aperture and signed *Tho's Earnshaw, LONDON* to the silvered centre within applied silvered Roman numeral chapter ring with Arabic five minutes to outer track, with delicate pierced steel hands and foliate scroll cast spandrels to angles beneath arch centred with a *STRIKE/SILENT* selection dial flanked by conforming mounts, the break-arch case with hinged brass carrying handle to the ogee above cavetto moulded top over hinged front with brass fillet inset glazed dial aperture, the sides with rectangular brass fish scale sound frets and the rear with break-arch door set within the frame of the case, on stepped ogee moulded skirt base with brass bracket feet. 38cm (15ins) high with handle down, 28cm (11ins) wide, 19cm (7.5ins) deep.

Thomas Earnshaw was an important maker with regards to the development of the marine chronometer. He is recorded in Betts, Jonathan *MARINE CHRONOMETERS AT GREENWICH, A Catalogue of Marine Chronometers at the National Maritime Museum, Greenwich* as born in Ashton-Under-Lyne, Lancashire in 1749 and is thought to have been apprenticed to William Hughes of High Holborn in around 1763-70. He married Lydia Theakston at St. James's Church Piccadilly in 1769 and by 1774 he had three sons - Manasseh William (b. 1770), James (b. 1771) and Thomas (b.1774). The financial pressure of having such large family early in his career proved unsustainable causing Earnshaw to abscond to Dublin in 1774 before returning to surrender himself to the debtors prison. Earnshaw however managed to come to terms with his debtors and was soon back in business.

Thomas Earnshaw proved to be a very talented maker in particular with regards to watch finishing. Indeed he taught himself the highly specialised trades of watch jewellery and ruby-cylinder making and by 1780 he had turned his attention to chronometer making. He is generally credited with the improvement of the detent escapement through the introduction of a blade-spring (replacing a less effective pivoted arrangement). Earnshaw was introduced to the Astronomer Royal, Neville Maskelyne for whom he made a fine regulator for the Armagh observatory in 1789 and, in 1792, he acquired his former master's premises in High Holborn from where he set-about producing chronometers. By 1795 he had refined his designs for pocket and marine chronometers allowing him to start to see the prosperity of his perseverance.

In 1806 the Board of Longitude awarded Earnshaw with £3,000 in recognition for his work, however his nose was put out of joint by John Roger Arnold (son of Earnshaw's contemporary rival John Arnold) receiving the same sum. By this time his son, Thomas Junior, was partly running the business allowing him to semi-retire to a comfortable villa in Greenford. In 1815 Thomas Earnshaw still had an involvement with the business however by 1820 he had pretty much retired leaving the workshops in the hands of his son who continued there until 1854. Thomas Earnshaw died in 1829.

Ainsworth Thwaites was apprenticed in 1735 and worked from Rosoman Row, Clerkenwell, London 1751-80. He was an accomplished maker who supplied the clock for the tower at the Horse Guards Parade. His son, John, was born in 1757 and took over the business presumably on the death of Ainsworth in 1780 before moving to Bowling Green Lane. He entered into partnership with Jeremiah Reed in 1808 and the firm subsequently became well known for supplying all forms of clocks and movements either wholesale for others to retail or signed by themselves. The partnership continued under John Thwaite's leadership from several addresses in London until his death in 1842. The business has subsequently passed through a series of successors and is still trading today from Rottingdean near Brighton.

Ronald E. Rose in his book *English DIAL CLOCKS* provides data allowing clocks by Thwaites to be dated from their serial number (Appendix III page 239); from this list the serial number of the movement of the current lot suggests that it was made around 1773-74. However, the style of engraving and overall design/form of the clock would suggest a date of around 1795-1805. From this it is perhaps appropriate to suggest the movement was probably held 'in stock' by either Thwaites or Earnshaw before being used for the present clock.

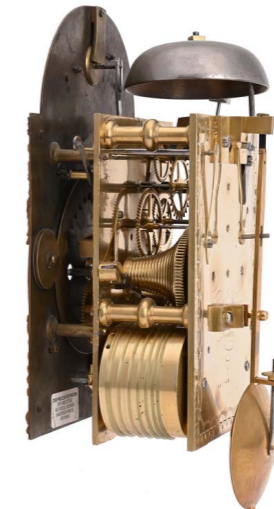
£1,800-2,500



166



166 (details)



166 (details)





167

**167**  
**A FINE GEORGE III INLAID SATINWOOD QUARTER-CHIMING EIGHT-DAY LONGCASE CLOCK IN THE SHERATON MANNER**  
**JAMES WILSON, LONDON, CIRCA 1800**

The five pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum and chiming the quarters on a graduated nest of eight bells, the 12 inch circular single-sheet silvered brass Roman numeral dial with subsidiary seconds dial, calendar aperture and signed *James Wilson, London* to centre, with pierced steel hands, Arabic five minutes to outer track and *N/S* strike selection lever at three o'clock, the case modelled on a design by Thomas Sheraton with gadrooned-carved ebonised cushion-shaped pad to the concave-sided pediment incorporating a basket-of-flowers decorated oval marquetry cartouche to fascia, over satinwood panel frieze and square hood door with brass bezel-edged circular glazed dial aperture bordered by oak-leaf inlaid quadrant panels within chevron edged crossbanded surround, flanked by slender reeded inverted baluster carved ebonised free-standing columns with leafy caps and bases continuing up past the frieze to support giltwood stylised pineapple finials, the sides with scroll-pierced rectangular sound frets and conforming ebonised half columns applied against bargeboards to the rear, the trunk with concave moulding over satinwood panel to throat and slender break-arch door veneered in satinwood centred with inlaid concentric circles within complex ebonised edge mouldings and flanked by inset ebonised slender baluster columns matching those of the hood to front angles, the plinth base with cavetto top mouldings over banded frieze and fascia centred with a shaped satinwood panel incorporating oval cartouche inlaid with floral still life, flanked by projecting reeded pilasters terminating with squat tapered feet with conforming banded frieze to lower edge of the panel between.

227cm (89.5ins) high, 48cm (19ins) wide, 25.5cm (10ins) deep.

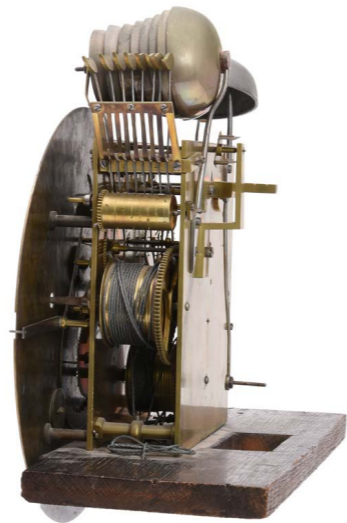
James Wilson is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as gaining his freedom of the Clockmaker's Company in 1781 and working in Westminster, London until 1824.

The case of the present clock is particularly interesting in that it clearly follows a design by Thomas Sheraton published in his 1802 publication the *Cabinet-Maker and Upholsterer's Drawing Book*.

£2,500-3,500



167 (details)



168 (detail)



168

**168**  
**A GEORGE III BRASS MOUNTED MAHOGANY BRACKET CLOCK WITH TRIP-HOUR REPEAT**  
**THE DIAL BEARING INSCRIPTION FOR THWAITES AND REED, LONDON, CIRCA 1800**

The five pillar twin fusee bell striking movement with verge escapement regulated by short bob pendulum incorporating holdfast clasp to the basket-of-fruit centred symmetrical foliate scroll engraved backplate, the 8 inch circular cream painted Roman numeral dial now inscribed *Thwaites & Reed, LONDON* to centre and with gilt spade, the upper margin of the dial surround with *N/S* strike/silent selection switch, the break-arch case with hinged brass carrying handle to the brass-fillet moulded single pad top panel over complex moulded cornice, the hinged front panel fitted with convex glazed ogee cast brass bezel over brass fish scale lower quadrant frets flanked by brass edged front angles, the sides with conforming arched brass frets and the rear with break-arch door set within the frame of the case, on cavetto moulded skirt base with brass ogee bracket feet.

£1,000-1,500





169

**169**  
**A GEORGE III MAHOGANY**  
**EIGHT-DAY LONGCASE CLOCK**  
**WITH MOONPHASE**  
**HAWTHORN, LONDON,**  
**CIRCA 1770**

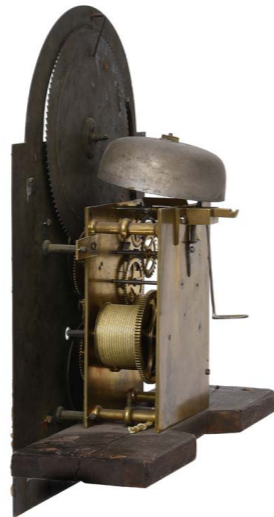
The five pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch brass break-arch dial with recessed subsidiary seconds and calendar dials to the matted centre within applied silvered Roman numeral chapter ring with Arabic five minutes beyond the outer minute track, with pierced steel hands and cast rococo scroll cast spandrels to angles beneath arch with rolling moonphase incorporating terrestrial globe engraved lunettes and calibrated for the age of the moon to the outer edge of the disc beneath signature *HAWTHORN, LONDON* engraved in a curve to the upper margin, in a case with concave sided 'pagoda' upstand with shaped fretwork panel to fascia over cavetto moulded break-arch cornice and hinged glazed dial aperture flanked by brass stop-fluted columns, the sides with rectangular windows and plain quarter columns set against bargeboards at the rear, the trunk with concave throat moulding over flame figured mahogany veneered break-arch door applied with complex mouldings to edges, the base with concave top mouldings over rectangular raised panel incorporating angled corners and moulded double skirt with shaped apron. 244cm (96ins) high excluding finials, 53,5cm (21ins) wide, 27cm (10,5ins) deep.

The current lot is probably by Edward Hawthorn who is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London during the late 18<sup>th</sup> century.

£1,000-1,500



169 (details)



170



170 (detail)

**170**  
**A GEORGE III BRASS MOUNTED MAHOGANY BRACKET CLOCK**  
**THE DIAL BEARING INSCRIPTION FOR RIGBY, LONDON, CIRCA 1800**

The five pillar twin fusee bell striking movement now with anchor escapement regulated by lenticular bob pendulum, the backplate with bright-cut geometric border-engraved decoration, the 7 inch circular cream painted Roman numeral dial now inscribed *Rigby, CHARING CROSS, LONDON*, beneath 1801 to centre and with delicate pierced steel hands, the break-arch case with hinged brass carrying handle to the brass-fillet moulded single pad top panel over complex moulded cornice, the hinged front panel fitted with convex glazed stepped-ogee cast brass bezel over brass fish scale lower quadrant frets flanked by brass edged front angles, the sides with conforming arched brass frets and the rear with break-arch door set within the frame of the case, on cavetto moulded skirt base with brass ogee bracket feet. 40,5cm (16ins) high with handle down, 28cm (11ins) wide, 19cm (7,5ins) deep.

£1,000-1,500



171

**171**  
**A GEORGE III BRASS MOUNTED MAHOGANY QUARTER-STRIKING TABLE CLOCK WITH CONCENTRIC CALENDAR**  
**UNSIGNED, CIRCA 1790**

The six pillar triple fusee bell striking movement with verge escapement regulated by short lenticular bob pendulum, the quarter train striking on a single bell and hours sounding on a second larger bell after the final quarter has been struck, the 9 inch circular cream painted Roman numeral dial with concentric calendar to inner track and fine pierced gilt brass fleur-de-lys hands, in a case with hinged brass carrying handle to the 'bell-top' superstructure applied with turned brass finials over double cavetto top mouldings, the hinged front with raised brass bezel for the circular glazed dial aperture and leafy scroll pierced and chased upper quadrant frets, the sides with hinged carrying handles above fine foliate scroll pierced and chased brass circular frets over vertical grille-inset concave-topped lower apertures, the rear with break-arch glazed door set within the frame of the case, on cavetto moulded base with generous leafy scroll cast bracket feet.  
 50cm (19.75ins) high with handle down, 35cm (13.75ins) wide, 20.5cm (8ins) deep.

£1,800-2,500



171 (detail)



173

**173**  
**A WELSH GEORGE III OAK THIRTY HOUR LONGCASE CLOCK**  
**P. LLOYD, LAWHADEN, SECOND HALF OF THE 18<sup>th</sup> CENTURY**

The posted countwheel bell striking two-handed movement with anchor escapement regulated by seconds pendulum, the 11 inch square brass dial with calendar aperture to the Prince-of-Wales feather decorated matted centre within applied Roman numeral chapter ring with fleur-de-lys half hour markers and Arabic five minutes to outer track, with scroll pierced steel hands and female mask and scroll cast spandrels to angles, in a case with generous architectural cornice incorporating swollen frieze over hinged glazed dial aperture applied with slender three-quarter columns to front angles, the sides with conforming quarter columns set against bargeboards at the rear, the trunk with cavetto throat moulding over tall ogee-arch topped caddy moulded door centred with a parquetry star, on plinth base with stepped-ogee top mouldings and shallow moulded skirt.  
 230cm (90.5ins) high, 52cm (20.5ins) wide, 30.5cm (12ins) deep.

A P. Lloyd is recorded in Loomes, Brian *Clockmakers and Clockmakers of the World* as working in Llanhaden, Pembrokeshire in 1806.

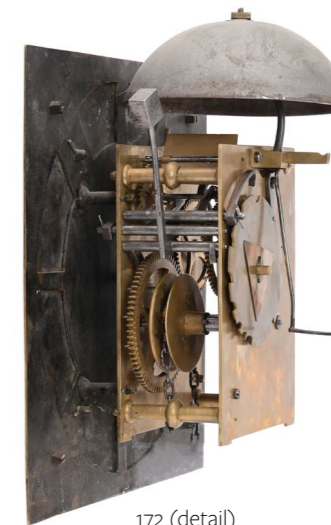
£100-200

**172**  
**A GEORGE II/III SMALL PARQUETRY DECORATED ELM THIRTY-HOUR LONGCASE CLOCK OF FINE COLOUR**  
**B. TIPTON, LUDLOW, MID 18<sup>th</sup> CENTURY**

The four pillar countwheel bell striking single-handed movement with anchor escapement regulated by seconds pendulum, the 10 inch square brass dial with circular herringbone bordered nameplate engraved *B:TIPTON, LUDLOW* to the matted centre within applied Roman numeral chapter ring with diamond-lozenge half hour markers, with scroll-pierced blued steel hand and rococo scroll cast spandrels to angles, the case with inverted breakfront ogee and cavetto moulded cornice and diamond-lattice pierced frieze over three-quarter slender baluster turned uprights applied to the hinged glazed dial aperture, the sides with conforming half baluster columns flush mounted at the rear, the trunk with inverted breakfront cavetto throat moulding over slender break-arch caddy moulded door centred with a parquetry star within chequer-banded border, flanked by slender full-height fluted pilasters, the plinth also of inverted breakfront form with cavetto top moulding and caddy-moulded skirt.  
 203cm (80ins) high, 49cm (19.25ins) wide, 30cm (11.75ins) deep.

Benjamin Tipton is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Ludlow, Shropshire circa 1776.

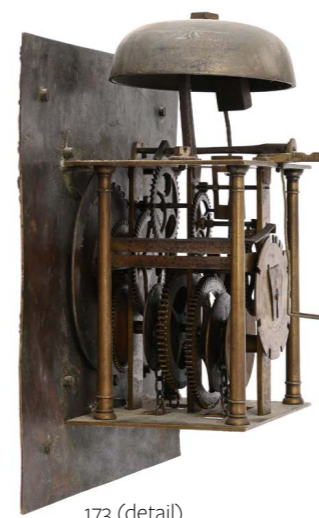
£700-900



172 (detail)



172



173 (detail)



174



174 (detail)

174

**A GEORGE II/III POLISHED FRUITWOOD TABLE CLOCK  
JASPER TAYLOR, LONDON, MID 18<sup>th</sup> CENTURY**

The five-pillar twin fusee bell striking movement with verge escapement regulated by short bob pendulum, the backplate finely engraved with symmetrical foliate strapwork around a central reserve signed *Jasper Taylor, Holborn, London*, the 7 inch brass break-arch dial with shaped false bob and calendar apertures and applied with an oval silvered plate further signed *Jasper Taylor, Holborn, London* to the finely matted centre, within applied silvered Roman numeral chapter ring with Arabic five minutes beyond the minute ring, with pierced blued steel hands and scroll cast spandrels to angles beneath arch centred with a *Strike/Silent* selection dial flanked by conforming mounts, the inverted bell-top case with hinged brass carrying handle, brass pineapple finials and double cavetto top mouldings over hinged front with raised mouldings bordering the glazed dial aperture, scroll pierced frets to the upper quadrants and caddy-moulded angles, the sides with circular over concave-topped glazed apertures, and the rear with rectangular break-arch glazed door applied with conforming raised mouldings and inset with matching upper quadrant frets set within the frame of the case, on cavetto moulded skirt base with moulded squab feet.

45cm (17.75ins) high with handle down, 28cm (11ins) wide, 18cm (7ins) deep.

Jasper Taylor is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as gaining his freedom of the Clockmakers' Company in 1729 after presumably completing an apprenticeship started under his father of the same name. He served as Master of the Clockmakers' Company in 1754 and died in 1770.

The finely executed engraved backplate of the current lot can be closely compared to a series of backplates (on clocks by William Allam, James Chater and Charles Coulon) illustrated in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass* on pages 304-05 (figures 17.11 and 17.12).

£2,000-3,000



175 (details)



175

**A GEORGE II WALNUT EIGHT-DAY LONGCASE CLOCK  
WILLIAM CREAK, LONDON, CIRCA 1740**

The five pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch brass break-arch dial with calendar aperture and subsidiary seconds dial to the matted centre within applied Roman numeral chapter ring with Arabic five minutes beyond the minute track, with pierced steel hands and brass twin bird and urn cast spandrels to angles, the arch with circular herringbone border engraved silver signature boss inscribed *William Creak, LONDON* flanked by dolphin cast mounts, in a break-arch case with generous arched cavetto cornice and fretwork frieze over hinged glazed dial aperture with applied with three-quarter columns to front angles, the sides with break-arch windows and conforming quarter columns set against bargeboards at the rear, the trunk with concave throat moulding over book-matched burr-veneered and herringbone banded break-arch

door with complex edge mouldings, the sides with twin crossbanded panels, the plinth base with cavetto top mouldings over burr panel veneered herringbone and crossbanded fascia and a moulded skirt.

229cm (90ins) high, 54cm (21.25ins) wide, 26cm (10.25ins) deep.

William Creak is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as a 'fine maker' who worked in London from 1754-63. Other sources indicate that he was working from 1740-75 and his workshop was located in the Royal exchange from 1754. Creak supplied musical and automaton clocks for export to the Middle East and China and often incorporated similar complications into examples made for the domestic market.

£1,500-2,000



175



176

**176**  
**A GEORGE III BRASS MOUNTED MAHOGANY TABLE CLOCK WITH TRIP-HOUR REPEAT**  
**THOMAS PACE, LONDON, CIRCA 1785**

The five pillar twin fusee bell striking movement with verge escapement regulated by short bob pendulum, the backplate engraved a central oval reserve containing a leafy spray within conforming scroll infill, the 8 inch brass break-arch dial with calendar aperture and shaped recessed nameplate inscribed *Tho's Pace, London* to the basket of flowers engraved silvered centre within applied Roman numeral chapter ring with Arabic five minutes to outer track, with scroll pierced blued steel hands and rococo scroll cast spandrels to angles beneath arch centred with *STRIKE/SILENT* selection dial flanked by conforming scroll mounts, the case with 'bell-top' superstructure applied with brass pineapple finials over complex top mouldings, the opening front with brass fillet edged glazed dial aperture, scroll cast upper quadrant frets and floral festoon applied canted front angles, the sides with hinged brass carrying handles over arched apertures inset with foliate scroll cast frets each centred with a sunburst cherub mask, the rear with break-arch glazed door set within the frame on the case, on cavetto moulded skirt base with generous leafy scroll cast bracket feet.

54.5cm (21.5ins) high, 34cm (13.5ins) wide, 23cm (9ins) deep.

Thomas Pace is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in Whitechapel, London 1784-1825.

£1,500-2,500



176 (detail)

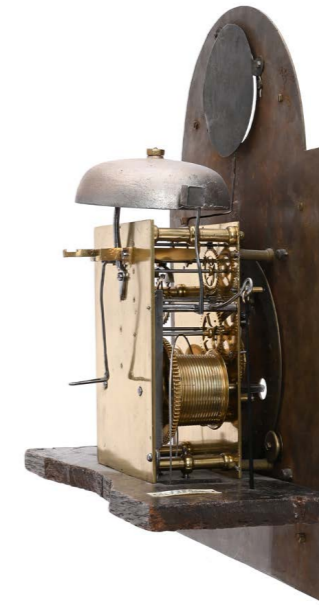
177

**A GEORGE II TORTOISESHELL JAPANNED EIGHT-DAY LONGCASE CLOCK WITH ROCKING FIGURE AUTOMATON**  
**PETER KING, LONDON, MID 18<sup>th</sup> CENTURY**

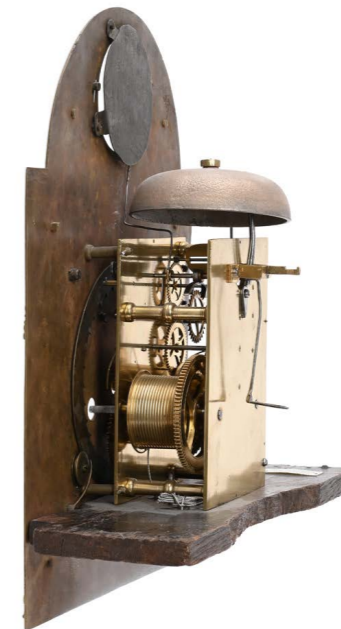
The five pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch brass break-arch dial with subsidiary seconds dial, calendar aperture and signature plate engraved *Peter King, LONDON* to the matted centre within applied silvered Roman numeral chapter ring with fleur-de-lys half hour markers and Arabic five minutes to outer track, with scroll-pierced blued steel hands and female mask and scroll cast spandrels to angles, the arch with circular aperture revealing an engraved silvered brass figure of Chronos rocking back and forth with the motion of the pendulum against a painted starry sky background, the silvered border inscribed *TEMPUS FUGIT* flanked by dolphin case mounts, the mottled iron-red and dark brown/black japanned case with moulded cornice and gilt lattice trellis painted upper quadrant infill over hinged glazed dial aperture decorated with gilt scrolling decoration and flanked by three-quarter columns to front angles, the gilt foliate spray decorated sides with rectangular glazed apertures and conforming quarter columns set against bargeboards at the rear, the trunk with rosette-centred gilt leaf painted throat over break-arch door decorated in raised polychrome and gilt with oriental figures within a stylised trellis landscape over lion to lower margin, the surround with gilt trellis upper quadrant infill and scroll-banded borders, the sides with large leafy sprays, the plinth base with further figural landscape panel over a tall moulded stepped skirt. 221.5cm (87.25ins) high, 54.5cm (21.5ins) wide, 26cm (10.25ins) deep.

Peter King is recorded Baillie, G.H. *Watchmakers & Clockmakers of the World* as working from Great St. Andrews Street, London 1715-35.

£1,000-1,500



177 (details)



177



178



178 (detail)

178  
A GEORGE III MAHOGANY TABLE CLOCK  
JOHN HIGDON, LONDON, CIRCA 1775

The five pillar twin fusee bell striking movement with anchor escapement regulated by disc bob pendulum and asymmetric rococo-scroll engraved backplate, the 7 inch gilt brass break-arch dial with calendar aperture and fan-shaped recessed silvered plate signed *John Higdon, London* to the finely matted centre within applied silvered Roman numeral chapter ring with Arabic five minutes beyond the minute track, with pierced blued steel hands and scroll cast spandrels to angles beneath arch centred with a *Strike/Silent* selection dial flanked by conforming mounts, the flame-figured mahogany veneered bell-top case with hinged brass carrying handle, brass pineapple finials and double cavetto top mouldings, over hinged front with raised mouldings bordering the glazed dial aperture and rocaille scroll cast brass upper quadrant frets, the sides with circular over concave-topped rectangular scroll-pieced sound frets, and the rear with rectangular break-arch glazed door applied with conforming raised mouldings set within the frame of the case, on cavetto moulded skirt base with brass ogee bracket feet.

46cm (18ins) high with handle down, 28.5cm (11.25ins) wide, 19cm (7.5ins) deep.

A clockmaker with the name John Higdon appears not to be recorded in the usual sources as working in London during the latter part of the 18<sup>th</sup> century, however it is most probable that he was connected to the Higdon family of clockmakers who were active in Somerset from around 1760.

£2,000-3,000



179 (detail)



179

179  
A GEORGE III INLAID MAHOGANY HOODED WALL ALARM TIMEPIECE  
JOHN EDGECUMBE, BRISTOL, LATE 18<sup>th</sup> CENTURY

The four pillar two-handed weight driven movement with anchor escapement regulated by seconds pendulum and verge alarm mechanism set between the plates sounding via a vertically pivoted hammer on a bell mounted above, the 8 inch silvered brass break-arch dial with alarm setting disc, scroll pierced hands and Arabic five minutes to outer track, the spandrels engraved with leafy sprays and the arch signed *John Edgecumbe, Bristol*, the case with swan neck pediment incorporating flame-figured frieze with inlaid baton decoration to front angles over break-arch door with line inlaid surround flanked by turned columns with gilt caps and bases, the sides with conforming quarter columns set against bargeboards at the rear, the bracket with concave throat over scroll-outline side panels and break-arch recess to the lower edge of the backboard.

78cm (30.5ins) high, 35cm (13.75 ins) wide, 20.5cm (8ins) deep.

John Edgecumbe is recorded in Moore, A.J. *THE CLOCKMAKERS OF BRISTOL 1650-1900* as working from 15 Old Market, Bristol 1784-1834. He was a notable maker known producing fine longcase clocks in the 'high Bristol style' often incorporating 'High Water at Bristol Key' and with fine engraved decoration to the dial. Edgecumbe was made a Burgess of the city in 1812 and was succeeded by his son Nathaniel who continued from the same address until 1841.

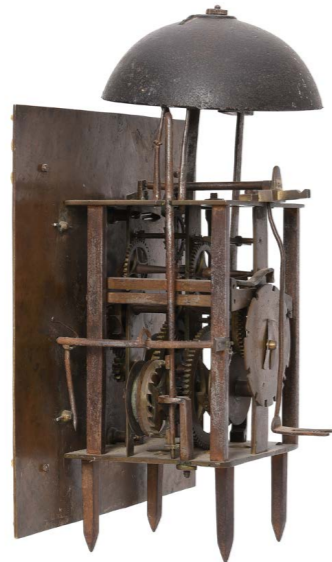
£1,200-1,800



180



180 (details)



180

**A QUEEN ANNE EBONISED THIRTY-HOUR LONGCASE CLOCK WITH ALARM  
WILLIAM BROCK, AXBRIDGE, CIRCA 1715**

The substantial posted countwheel bell striking single-handed movement with rectangular section steel uprights and anchor escapement regulated by seconds pendulum, the alarm mechanism positioned to the lower right hand side of the movement and sounding on the hour bell via verge crownwheel and vertically pivoted hammer, the 10 inch square brass dial with generous rose engraved alarm disc to the matted centre within applied Roman numeral chapter ring with cruciform half-hour markers and signed *Wm Brock, Axbridge* to lower margin, with scroll-pierced iron hand and gilt twin-cherub-and-crown cast spandrels to angles, in an ebonised pine case with box upstand to the domed caddy superstructure and generous ogee moulded cornice over hinged glazed dial aperture applied with parcel gilt three-quarter columns to angles, the sides with rectangular glazed windows and conforming quarter columns set at the rear, the trunk with concave throat moulding over 43 inch rectangular door centred with a brass-edged circular lenticle, on plinth base with moulded skirt.

222.5cm (82ins) high, 49.5cm (19.5ins) wide, 29cm (11.5cm) deep.

William Brock is recorded in Moore, A.J. *THE CLOCKMAKERS OF SOMERSET 1650-1900* as living in Cheddar but working from Axbridge from 1707 until around 1730. From Moore's notes he appeared to principally work as a turret clock maker and repairer; however entries in Dr. Claver Morris's diary indicate that he was a very competent maker as these relate to the 'mending of my repeater' (watch) and the making of 'a very fine Month Clock with a Pendulum of 5 feet long'.

£500-700

181

**A FINE AND HOROLOGICALLY SIGNIFICANT  
JAMES I 'FIRST PERIOD' LANTERN CLOCK  
WILLIAM BOWYER, LONDON, CIRCA 1620**

The separately wound trains with iron-cheeked pulleys to the great wheels, the going train with reinstated verge escapement regulated by horizontal balance oscillating above the frame top plate, the strike train sounding the hours on a lugged bell mounted above the frame via an iron countwheel with overlift provided by an iron-walled hoop wheel cut with a single slot, the dial finely engraved with a large chrysanthemum bloom over twin entwined stalks set within a field of scrolling flowering foliage to centre, within applied narrow silvered Roman numeral chapter ring incorporating floating asterisk half hour markers and concealing fine signature *William Bowyer of Lon Fecit* engraved in a downward curve to the plate behind the lower part, with fine sculpted steel hand and foliate engraved infill matching that of the centre occupying the upper quadrants and the lower margin, the frame with finely turned generous Doric column corner posts beneath distinctive ovoid vase finials with banded waists, the front and sides applied with symmetrical scroll pierced cast brass frets with the front incorporating foliate engraved detail, beneath domed iron bell bearer capped with a conforming vase finial incorporating pinned plinth upstand for securing the lugged bell, with brass side doors and the rear with iron hanging hoop over spurs applied to the brass backplate, on collar-turned ball feet.

40cm (15.75ins) high, 15cm (6ins) wide, 18.5cm (7.25ins) deep.

William Bowyer is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as the son of Ralph Bowyer (yeoman of Warfield Berkshire) who is believed to have been married to Alice Mansworth in 1590. William was probably born around this time and by 1616 was a member of the Pewterers' Company when he took-in Thomas Taylor (son of Ralph Taylor, a milliner from Halesowen, Shropshire) as an apprentice. Bowyer took-in no less than five further apprentices prior to the formation of the Clockmakers' Company in 1631, including John Pennock (son of William Pennock of Guisborough, Yorkshire) in 1620. Although he subscribed £5 towards its charter and was made free of the City in 1630, William Bowyer did not apparently join the Worshipful Company on its establishment the following year.



181

Bowyer is thought to have been first married to Margery Barlow of Litchfield, Staffordshire, however, by 1631 he was married to Prudence with whom he had five children (three of which sadly died in infancy). By 1638 Bowyer was living in the parish of St. Andrew Undershaft, he took-in Joseph Jackson (through Thomas Dawson) as apprentice that year and during the following decade took-on at least four more, this time through the Clockmakers' Company. One of these apprentices was Nathaniel Allen (probably around 1641/2); Allen subsequently married a Phillipa Bowyer in 1646 hence became related to William through marriage.

In 1640 William Bowyer was invited to become an Assistant of the Clockmakers' Company, however it appears that he was reluctant to serve the Company as in July 1642 he gave 'a great chamber clock' in return for excusal from any further duties. Nevertheless he became an Assistant in 1651 and a Warden in 1653 the year of his death.

The present clock belongs to a group of less than half-a-dozen surviving particularly early examples made by Bowyer either just before or around 1620. Of the others the first (dated 1617) was sold at Bonhams, London sale of *Fine Clocks* 11<sup>th</sup> July 2018 (lot 60 for £43,750) and the second is illustrated in Loomes, Brian *LANTERN CLOCKS & Their Makers* on page 79 (Figures 71-4). Another is illustrated in White, George *English Lantern Clocks* on page 101 (Figure 11/125 showing movement only), and possibly a fourth on page 113 (Figure 11/145).



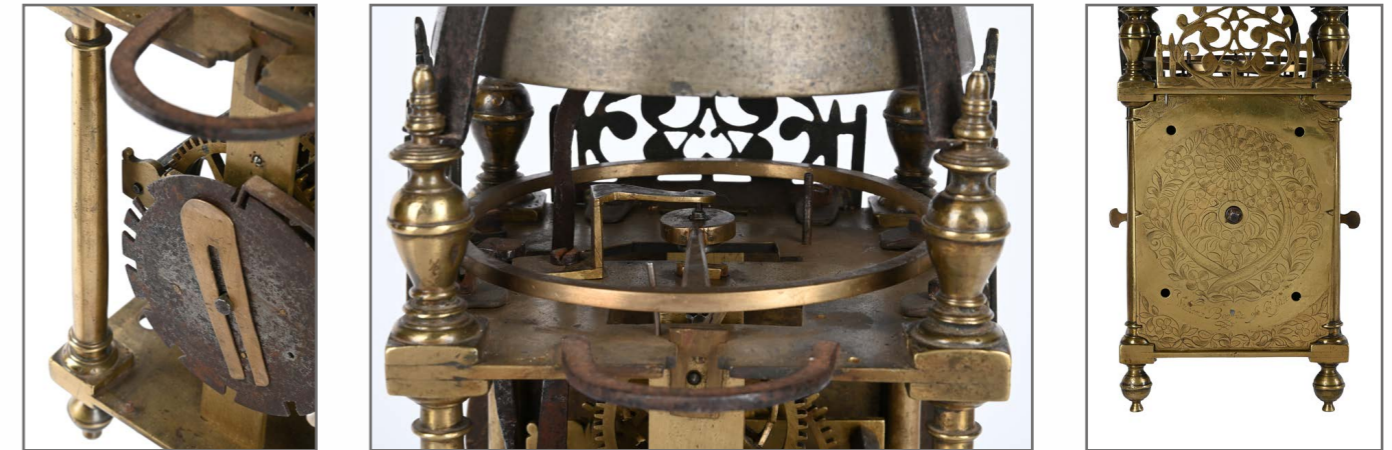
181 (details)

181 (details)

All of the above examples share the same frame castings which are very closely related to those used by the earliest of English Lantern clock makers, brothers Robert and Thomas Harvey. These frames are characterised by having well-proportioned Doric column corner posts surmounted by slightly shouldered ovoid vase finials each decorated with a ring around the waist beneath a disc knob. The ball feet are also cast with a collar matching that of the finials. Indeed when the frame of the present clock is compared with that of an example by Thomas Harvey illustrated in Loomes, Brian *LANTERN CLOCKS & Their Makers* it can be seen that the castings differ only in very slight detail.

In addition to sharing the same design of frame castings it has been noted by Brian Loomes in his article *William Bowyer, an exciting and important discovery* published in 'Clocks' magazine, June 2018 (pages 9-12) that the movement pivot bar castings follow the same form as those used by Robert and Thomas Harvey. This suggests that these castings may have a common source, most likely the Harvey workshop. It is therefore likely that, during his formative years, William Bowyer had some form of connection with this very important workshop.

From the images available it can be seen (with the possible exception of the last clock illustrated by White on page 113) that this group of clocks are all essentially identical with regards to the layout and detailing of the movements. All have iron countwheels, iron-walled hoopwheels, straight hammer checks and iron cheeks to the pulleys (where the originals survive). They also share the same frets hence only essentially differ in the treatment of the dials, and whether an alarm was originally fitted. These inherent similarities suggest, that even at this very early date, a degree of standardisation was being adopted mostly through the use of common castings.



181 (details)

The present clock is noticeably well finished with each of the cruciform movement pivot bars having decorative scroll-shaped detailing just above the hammer arbor pivots. This attention to detail is carried forward to the dial which exhibits fine albeit unusual foliate decoration to the entirety of the dial centre. It is perhaps interesting to compare this decoration with that of Bowyer's celebrated 'Memento Mori' great chamber clock of 1623 illustrated in Bruce, W.F. *EARLY ENGLISH LANTERN CLOCKS 1600-1700* (2013) on page 17. Although the decoration of this larger clock lacks a large flowerhead (or any other large single element) the foliate infill has a similar feel to that of the present clock, albeit in a perhaps slightly more developed form incorporating scrolls and loops to the design. Another noteworthy comparison is that of the signatures. The 1623 clock is signed beneath the alarm disc (now lacking) with the text 'William Bowyer of London fecit'. This exhibits strong similarities with the signature of the current lot, both in the 'concealed' manner of its execution and the style of the text. Indeed the two signatures are so alike it may even be appropriate to suggest they were engraved by the same hand.

From the above observations it is clear that the present clock is a particularly early, and thus historically significant, example. The fact that it can be described as being very closely related to the 1617 clock, whilst exhibiting possible stylistic traits within the dial engraving of the celebrated 'Memento Mori' clock of 1623, would appear to place it firmly between these two dates with regards to date of manufacture.

£15,000-20,000





182

**182**  
**A CHARLES II BRASS LANTERN CLOCK**  
**WILLIAM HOLLOWAY, STROUD,**  
**DATED (16)78**

The separately wound trains with brass cheeked pulleys now running with chains, the going train with reinstated verge escapement regulated by short pendulum incorporating anchor-shaped flutes to the bob swinging within the frame at the rear, the strike train sounding the hours on a bell mounted above the frame via a countwheel, the dial with vacant circle within concentric band of engraved scrolling foliage issuing from a flowerhead to the lower margin and interrupted by engraved signature *William Holloway, of Stroud '78* to the upper edge, within applied silvered Roman numeral chapter ring incorporating wheatear half hour markers, with sculpted steel hand and radial leaf engraved infill to the corners, the frame with one-piece corner castings formed as Doric columns beneath vase finials with acorn shaped caps, the front and sides applied with symmetrical scroll pierced cast brass frets with the front incorporating foliate engraved detail, beneath domed bell bearer capped with a vase finial, with original concentric ring decorated brass side doors and iron hanging hoop to rear, on integral inverted acorn shaped feet.

41cm (16.25ins) high, 16.5cm (6.5ins) wide, 18.5cm (7.25ins) deep.

William Holloway is recorded in Loomes, *Brian LANTERN CLOCKS & Their Makers* as the son of the clockmaker John Holloway born in 1732 at Market Lavington, Wiltshire. In 1658 he moved, along with his father and younger brother Richard, to Stroud in order to take-on the workshop of the recently deceased John Snow. Holloway was married to Hester Hieron in 1664 and continued working until his death in 1694. William Holloway had three sons one of which, John, continued the business in Stroud after his death; the other two, William and Arthur, moved to London to pursue the trade in the capital.

William Holloway was a confident, accomplished and relatively prolific maker who used distinctive castings for his frames which appear almost unique to the Holloway family. His early clocks (1661 to circa 1680) used castings loosely based on the London second period style but were one-piece (i.e. finials and feet were cast integral with the posts) with tall slender finials capped by distinctive acorn turnings. Three examples by Holloway with this type of frame are illustrated in White, *George English Lantern Clocks* on page 246 (Figures V/78-80). The second type of frame used was much more akin to the standard London third period pattern but again employed one-piece castings and appeared to be short-lived as they are only seen on clocks dating to the first five or six years of the 1680's (see White, page 247, Figure V/81). The third pattern was again based on London third period practice but was much more generous with distinctly bulbous swellings to the finials and feet, two clocks with this type of frame are illustrated in Loomes, *Brian LANTERN CLOCKS & Their Makers* pages 207 and 209 Figures 13.8 and 13.13.

Other traits of Holloways work include the continued use of separate winding for each train long after most other makers had adopted Huygens' single-weight endless rope system. Clocks with separately wound trains are characterised by having hour bell hammers positioned to the right hand side of the movement. Loomes suggests that Holloway may have continued this practice as it allowed straightforward disablement of the strike train by simply removing or not winding the strike weight. Another unusual feature peculiar to Holloway was that he often used four wheel trains in order to give a longer duration.

The current lot is a typical of Holloway's first phase of work with one-piece castings incorporating acorn-shaped feet and caps to the finials. Indeed the clock can be very closely compared to another example by Holloway dated 1674 illustrated by George White on page 246 (Figure V/79).

£3,000-5,000



182 (details)



182 (details)





183

**183**  
**A CHARLES II MINIATURE BRASS LANTERN TIMEPIECE WITH ALARM**  
**SIGNED FOR JOHN KNIBB, OXFORD,**  
**CIRCA 1680**

The going train with verge escapement regulated by short bob pendulum swinging outside of the frame to the rear and motionwork for two hands, the rear with alarm mechanism incorporating verge crown wheel driving vertically pivoted yoke-shaped hammer fitted to the backplate and sounding on the inside of the bell mounted above, the dial with rose-decorated alarm disc within a band of engraved scrolling flowering foliage issuing from a three-petal bloom to the lower margin to centre, within applied Roman numeral chapter ring with squat fleur-de-lys half hour markers and punched dot minute marks to outer track, the frame with one-piece corner castings formed as Doric columns beneath vase finials with collar-turned shoulders, the front and sides applied with symmetrical pierced cast and engraved brass dolphin pattern frets with the front incorporating inscription *John Knibb* to the lower margin, beneath domed bell bearer capped with a conforming vase finial, with brass side doors, twin iron hanging hoops and spurs to rear, on integral ball-shaped feet, (with probable restoration).  
 23cm (9ins) high, 9cm (3ins) deep, 10,5cm (4,5ins) deep.

John Knibb was born in 1650 and was apprenticed to his older brother, Joseph, in around 1664. When Joseph moved to London in 1670 to set up business (presumably in the workshop inherited from his uncle, Samuel) John took on the Oxford workshop gaining the Freedom of the city on payment of a fine in 1673. Joseph Knibb retired in 1697 selling up most of his workshop before moving to Hanslop, Buckinghamshire where he made a few clocks prior to his death in 1711. John Knibb became a high profile figure within the City of Oxford twice becoming Mayor, he continued in business until his death in 1722. Due to the comparative rarity of clocks signed by John Knibb it has been suggested that his workshop may have generally served to supply Joseph's larger concern in London. The strong similarities between John's best work and those signed by Joseph would certainly support this view. However it is also clear that John was a high profile tradesman in the City of Oxford who trained no less than ten apprentices, therefore it is perhaps more likely that, although the two workshops were closely connected, they generally worked separately to supply clocks to differing groups of clients.



183 (detail)

The present lot would appear to conform with the earlier group of miniature lantern clocks produced both during Joseph's time in Oxford (up to around 1671) and subsequently by John Knibb. These clocks are generally characterised by their one-piece corner castings incorporating well-detailed vase finials decorated with a distinctive incised band just beneath the shoulder. Latterly (perhaps from around 1680) the Knibb workshops generally adopted different castings which incorporated simple small concave sided projections for the finials and button feet. Several examples with the 'earlier' type of frame are illustrated in White, George *English Lantern Clocks* on pages 257-58 (Figures V/108-11) and again in detail on page 261 (Figure V122), whilst an example of the later type is featured on the front cover of Hana, W.F.J. *English Lantern Clocks*. Although the current timepiece appears to utilise the earlier type of castings they have perhaps been more tightly turned/finished a little less generously than usual.

In conjunction with the vase finial frame castings the Knibb workshops invariably used dolphin pattern frets which are described by George White as a being 'wafer thin' and, more often than not, carried the signature along the lower border. The frets on the current lot can certainly be described as thin, delicate castings. The engraving to the dial centre is very close to that of the later-type frame example illustrated by Hana, however the squat fleur-de-lys half-hour markers appear identical to those on a clock, this time with the earlier vase finial frame castings, by John Knibb illustrated in Lee, Ronald A. *The Knibb Family \* Clockmakers* on page 162 (Plate 176). From these details it would be perhaps appropriate to suggest that the present timepiece was made as the earlier vase finial castings were being phased-out in favour of the later simpler frame.

The two-handed configuration of the present timepiece is unusual but not unheard of with regards to Lantern clocks in general. Indeed two-handed clock (albeit quarter chiming) Lantern clock by John Knibb is illustrated by George White on page 260 (Figure V/117). This clock also has 'dot' minute markers (as part of the outer track). There is a possibility that the present clock has been converted to two-handed configuration, if this is the case then it has been executed to a very high standard. Finally, when the considering the present the clock as a whole, other details typical of those originating from the Knibb workshops can be seen; most notably the shaping of the escapement top potance and backcock, as well as the presence of two hanging eyes fixed to the rear of the top plate.

£3,000-5,000



183 (details)



184

**184**  
**A WILLIAM III BRASS**  
**LANTERN CLOCK**  
**JONATHAN GREENHILL,**  
**MAIDSTONE, CIRCA 1695**

The posted countwheel bell striking movement with Huygens's endless winding and later anchor escapement regulated by seconds pendulum swinging outside of the frame of the clock to the rear, the dial with leafy scroll engraved concentric band issuing from a rose bloom at six o'clock to centre within applied Roman numeral chapter ring with fleur-de-lys half hour markers, signed *Jn'o Greenhill, at Maidstone to lower margin* and with engraved leafy infill to angles, the frame with column-turned corner posts beneath dolphin inhabited foliate pierced frets, vase finials and domed bell bearer, the sides now with japanned metal doors and the rear with hanging hoop over conforming backplate, (originally with verge escapement regulated by pendulum swinging between the trains, alarm removed and lacking feet).  
 36cm (14.25ins) high, 17cm (6.75ins) wide, 19cm (7.5ins) deep.



184 (detail)

John Greenhill is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* (noting research by Michael Person) as born in Maidstone in 1655 and gaining his freedom in 1674. As well as a clockmaker he was also a gunsmith, he married Alice Harris (sister of the clockmaker Walter Harris) in 1680 and died in 1712. Loomes notes several longcases are known and two lantern clocks including an example signed 'Johannes Grennell de Maidston fecit'.

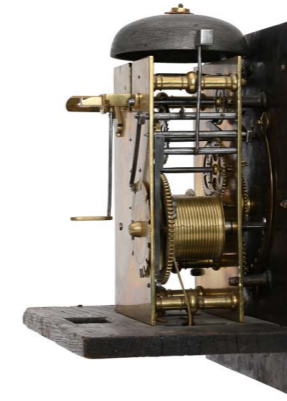
£800-1,200

**185Y**  
**A FINE WILLIAM AND MARY OYSTER OLIVEWOOD AND**  
**FLORAL MARQUETRY EIGHT-DAY LONGCASE CLOCK**  
**DANIEL LE COUNT, LONDON, CIRCA 1685-90**

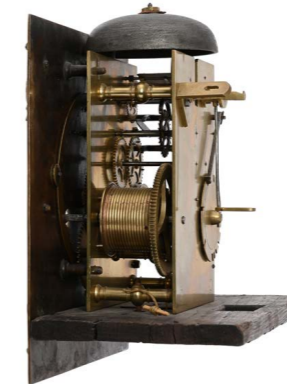
The five finned pillar outside countwheel bell striking movement with plates measuring approximately 7.25 by 5 inches and anchor escapement regulated by seconds pendulum, the 10 inch square brass dial with ringed winding holes, conforming decoration to the subsidiary seconds dial and scroll border-engraved calendar aperture to the finely matted centre within applied silvered Roman numeral chapter ring with stylised fleur-de-lys half hour markers and Arabic five minutes within the outer minute track, with fine scroll-pierced and sculpted blued steel hands, winged cherub head cast spandrels to angles and engraved *Daniel Le Count Londini* to lower margin, the case with architectural ogee moulded cornice incorporating swollen crossgrain frieze and ebonised mouldings over fixed glazed dial aperture flanked by opposing ebonised Solomonic twist three-quarter columns, the sides with rectangular windows and conforming quarter-columns set against bargeboards rising past the lintel to meet the cornice overhand at the rear, the slender trunk with convex oyster olivewood veneered throat moulding, over 42 inch rectangular door centred with an oval lenticle and with two break-arch bordered marquetry panels decorated with bird inhabited floral sprays and scrolling foliage into an ebony ground within an oyster olivewood field, further incorporating conforming shaped marquetry quadrant panels to upper corners and contained within an inset line border edged with ebonised half-round mouldings, the sides veneered with two panels of repeating oysters within crossbanded surrounds, the base with stepped ogee top moulding and fronted with conforming rectangular marquetry panel decorated with floral blooms into an ebony ground over ebonised bun feet.  
 197cm (77.5ins) high, 47cm (18.5ins) wide, 26.5cm (10.5ins) deep.



184 (details)



185 (details)

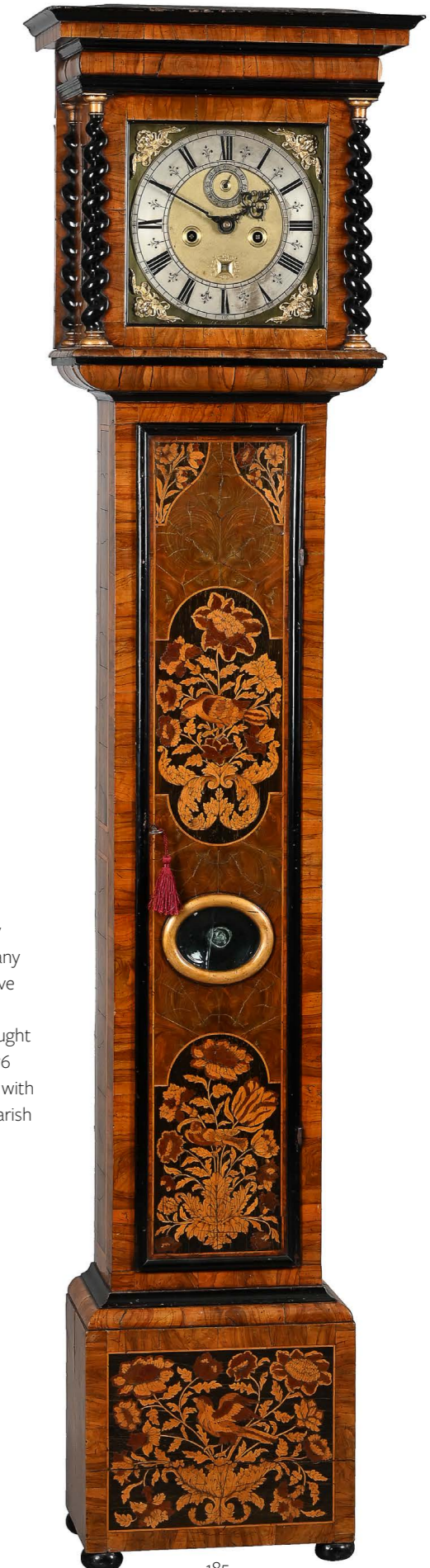


Daniel Le Count is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as most likely being a Huguenot refugee from France who was first made free of the Haberdashers' Company before becoming a Free Brother of the Clockmakers' Company in 1676. He took on at least five apprentices including one through Nicholas Coxeter (Charles Ekins in 1677) and two through William Speakman (James Way in 1681/2 and Daniel Lefebure in 1686). Daniel Le Count is thought to have married twice with two children, Daniel and William, born to his first wife, Mary in 1676 and 1677 respectively. He married his second wife, Ursula, at St. James's, Dukes Place in 1681/2 with whom he had a daughter, Judith. In 1695 the Le Count family were recorded as living in the parish of St. Bartholemew by the Exchange and, in 1697, he signed the Clockmakers' Company oath of allegiance. Daniel Le Count attended council meetings until 1705; he died in 1738 and was buried at Spitalfields.

£6,000-8,000



185 (detail)



185



186



186 (detail)

186  
A GEORGE II/III POLISHED FRUITWOOD TABLE CLOCK  
ROBERT BENN, LONDON,  
MID 18<sup>th</sup> CENTURY

The four pillar twin fusee bell striking movement with verge escapement regulated by short bob pendulum, the strike train now with added 'three-in-two' quarter-chiming mechanism sounding on a graduated nest of six bells utilising pump-action pinned cylinder for both the quarter and hour bells, the backplate with pendulum holdfast hook and signed in fine copperplate script *Robert Benn, London* to centre, the 7 inch brass break-arch dial with shaped false bob and calendar apertures to the finely matted centre within applied silvered Roman numeral chapter ring with Arabic five minutes beyond the minute

ring, with pierced blued steel hands and female mask and scroll pattern spandrels to angles beneath arch centred with a *Strike/Silent* selection dial flanked by conforming grotesque Indian mask cast mounts, the inverted bell-top case with hinged brass carrying handle and double cavetto top mouldings over hinged front with raised mouldings bordering the glazed dial aperture and scroll cast brass shaped frets to the upper quadrants, the sides with arch-glazed apertures and the rear with rectangular break-arch glazed door applied with conforming raised mouldings, on cavetto moulded skirt base with brass bracket feet.

45cm (17.75ins) high with handle down, 29cm (11.5ins) wide, 19.5cm (7.75ins) deep.

Robert Benn is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London 1716-40.

The movement of the present clock has additional wheel and under-dial work added to facilitate quarter-striking on a graduated nest of six bells in addition to the hour striking. This work has been very competently executed with minimal modification of the strike train itself hence does not significantly detract from the overall originality of the clock.

£2,000-3,000

187  
A BURR WALNUT QUARTER-CHIMING EIGHT-DAY LONGCASE CLOCK WITH MOONPHASE  
ALEXANDER GIROUST, LONDON,  
CIRCA 1720 AND LATER

The five pillar triple train movement with anchor escapement regulated by wood-rod seconds pendulum, chiming the quarters on a graduated nest of eight bells and sounding the hour on a further larger bell, the 12 inch brass break-arch dial with calendar aperture and subsidiary seconds dial to the matted centre within applied silvered Roman numeral chapter ring with fleur-de-lys half hour markers and Arabic five minutes to outer track incorporating *Strike/Silent* and *Chime/Silent* switches to upper quadrants, with scroll pierced steel hands and female mask centred scroll cast spandrels to angles, beneath arch with rolling moonphase incorporating age of the moon to the circumference of the disc and foliate scroll engraved lunettes beneath herringbone infill and applied silvered plate engraved *ALEXANDER GIROUST, LONDON* to the upper margin, the break-arch case with generous cavetto cornice and scroll decorated blind fret frieze over unusual bolection moulded hinged glazed dial aperture flanked by free-standing Doric columns with brass caps and bases, the sides with brass fish-scale grille inset break-arch apertures and conforming quarter columns set against bargeboards at the rear, the trunk with caddy moulded break-arch door quarter-veneered ion fine burr walnut within double-line strung and herringbone banded borders, the surround with conforming line inlay and the sides also herringbone banded, the base with concave top moulding and centred with a raised caddy-moulded double-line and herringbone banded rectangular panel to front, the sides with herringbone border, on moulded skirt with squab feet.

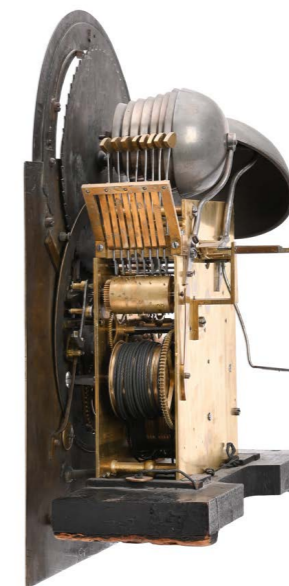
234cm (92ins) high, 53cm (21ins) wide, 28.5cm (11.25ins) deep.

Alexander Giroust is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London 1728-39.

£3,000-5,000



187 (details)



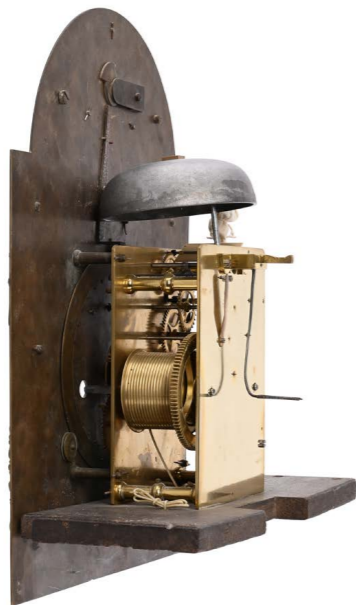
187



188



188 (details)



**188**  
**A GEORGE II WALNUT EIGHT-DAY LONGCASE CLOCK**  
**JOHN BERRY, LONDON, CIRCA 1730**  
 The five pillar rack and bell striking movement with anchor escapement regulated by seconds pendulum, the 12 inch brass break-arch dial with star-engraved subsidiary seconds dial, calendar aperture and oval signature plate engraved *John Berry, London* to the matted centre within applied silvered Roman numeral chapter ring with fleur-de-lys half hour markers and Arabic five minutes to outer track, with scroll pierced steel hands and female mask and scroll cast spandrels to angles beneath arch with star-centred *Strike/Silent* selection dial flanked by dolphin cast mounts, the case with blind scroll fret fronted box upstand to the domed caddy superstructure incorporating further fretwork frieze to lower margin, over architectural moulded cornice and scroll infill to the quadrants above the hinged break-arch glazed dial aperture applied with Doric three-quarter columns with brass caps and bases to front angles, the sides with rectangular glazed apertures and conforming quarter-columns set against bargeboards at the rear, the trunk with concave throat moulding over break-arch door veneered with book-matched veneers within herringbone border and crossgrain cavetto edge mouldings, the plinth base with ogee top mouldings over conforming herringbone bordered book-match veneered panel to fascia and caddy moulded skirt.  
 236cm (93ins) high, 51cm (20ins) wide, 26cm (10.25ins) deep.

John Berry is recorded Baillie, G.H. *Watchmakers & Clockmakers of the World* as working in London 1728-54.

£1,500-2,000

**189**  
**A WALNUT EIGHT-DAY LONGCASE CLOCK**  
**THE DIAL SIGNED JAMES GAMBLE, LEEDS, LATE 17<sup>th</sup> CENTURY AND LATER**  
 The five finned pillar inside countwheel bell striking movement with anchor escapement regulated by seconds pendulum, the 11 inch square brass dial with ringed winding holes, elaborate sculpted border decorated calendar aperture and subsidiary seconds dial to the rose engraved matted centre, within applied silvered Roman numeral chapter ring with sword hilt half hour markers and Arabic five minutes beyond the minute track, with fine generous sculpted steel hands and cherub mask and scroll cast spandrels to angles with foliate scroll engraved infill between and signed *James Gamble at Leeds* to lower edge, now in a case with complex moulded cornice over hinged glazed dial aperture applied with Doric columns to angles, rectangular side windows and conforming quarter columns set against bargeboards at the rear, the trunk with concave throat moulding over rectangular caddy moulded quarter veneered and crossbanded door flanked by reeded canted angles, the plinth base with stepped cavetto top mouldings and conforming herringbone banded panel to fascia over double skirt.  
 214cm (84.25ins) high, 46cm (18ins) wide, 27.5cm (10.75ins) deep.

James Gamble of Leeds does not appear to be recorded in the usual sources however the overall feel of the movement and the style/design of the engraving to the design would suggest that he was a London-trained clock maker.

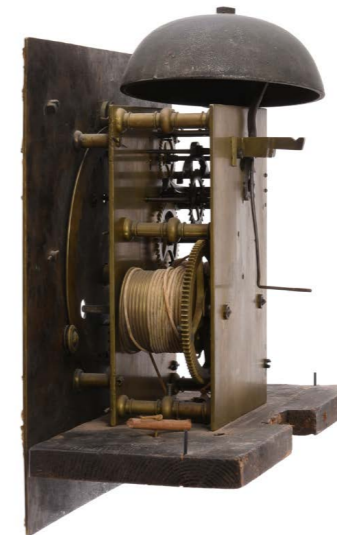
£700-1,000



189 (detail)



189 (details)



189



190



190 (detail)

**190**  
**A FINE GEORGE III MAHOGANY QUARTER CHIMING TABLE CLOCK IN THE MANNER OF HENRY HINDLEY**  
**JOHN AGAR, YORK, CIRCA 1770**

The six distinctive double-baluster turned pillar triple fusee movement with rectangular plates measuring 8.5 by 7 inches enclosing greatwheels fitted to the narrow ends of the fusee cones, the going train with tic-tac anchor escapement incorporating offset pallets regulated by a half-

seconds brass lenticular bob pendulum, the quarter train chiming the quarters on a graduated next of six bells and the strike train sounding the hour on a further larger bell, the backplate signed *Jn'o Agar, YORK* within a bold large rococo scroll engraved cartouche, the 7.5 inch arched brass dial plate applied with high-position silvered disc engraved with Roman numeral chapter ring and Arabic five minutes beyond the minute track, with scroll-pierced steel hands over rococo scroll cast spandrels to lower quadrants mirrored by another pair of castings bordering a further silvered arched plate incorporating *STRIKE/SILENT* selection to upper margin over pivoted steel hand and signature *Jn'o Agar, YORK*, in a solid mahogany bell-top case with hinged brass carrying handle and double-cavetto top mouldings over arched glazed dial aperture to the front door incorporating forty-five degree angles to the shut faces behind, the sides with arched scroll-pierced sound frets and the rear with rectangular shallow-arch glazed door set within the frame of the case, on ogee moulded skirt base with generous squab feet. 56cm 22ins high with handle down, 31cm (12.25ins) wide, 22.5cm (9ins) deep.

John Agar (senior) is recorded in Loomes, Brian *Yorkshire Clockmakers* as born around 1730 and made Free in the City of York as a clockmaker in 1760. He lived at Castlegate until at least 1809 and died in 1815. His son, also called John, was apprenticed to his father in 1766 and made Free in 1782; he pre-deceased his father in 1814.



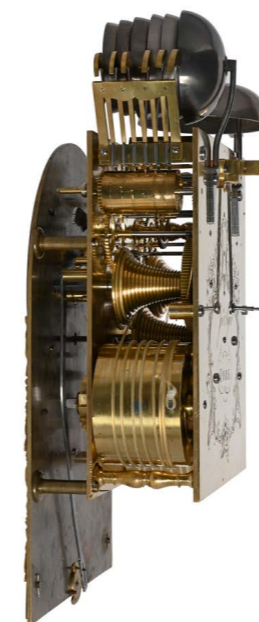
190 (details)



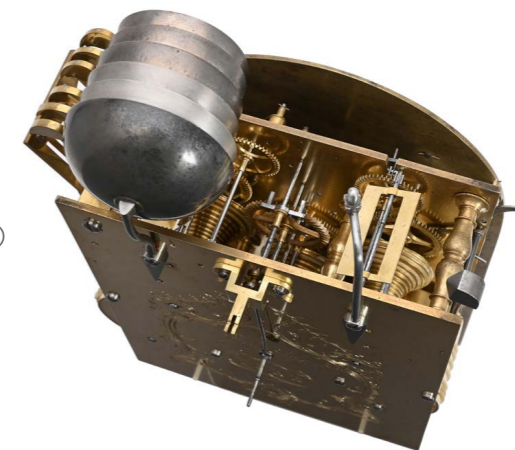
The present clock exhibits strong similarities with the work of the celebrated York clockmaker Henry Hindley. In particular the distinctive design of the double baluster pillars, which follow those first used by Hindley in around 1742, and the fusees incorporating greatwheels positioned frontwards (against the narrow ends). The reason for this arrangement with the fusees is suggested by Rodney Law in his article *HENRY HINDLEY OF YORK 1701-1771, PART II* (published as an excerpt by The Antiquarian Horological Society) as devised to reduce the degree of friction at the larger front pivot which, with the standard arrangement, was most apparent after winding. Finally the escapement, incorporating offset pallets spanning a handful of teeth, is reminiscent of Hindley's deadbeat arrangement employed (mostly in conjunction with a half-seconds pendulum) in his table clocks, as drawn by Law in Figure 19.

In addition to these direct similarities above, the current clock shares Hindley's high-quality standards with regards to finishing and eccentric approach to the dial layout. Indeed a clock by Hindley, incorporating the same configuration of high-position chapter ring over large arched strike/silent selection to the lower margin, is illustrated in Barder, C.R. *The Georgian Bracket Clock 1714-1820* on page 63 (Plate 11/45). The engraved signature cartouche to the backplate is perhaps a departure from Hindley's influence, however it is very well executed in the high rococo manner following the trends described in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Cavass of Brass 1660-1800* pages 357-64.

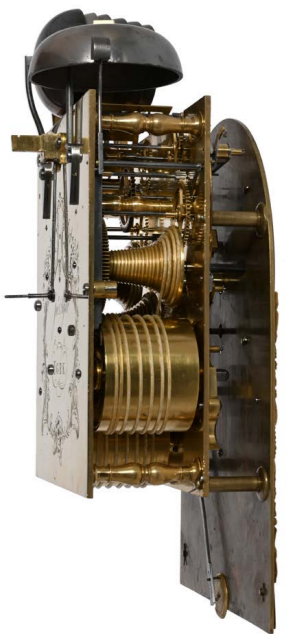
£3,000-5,000



190 (details)



190 (details)





191

**A FINE GEORGE III MAHOGANY ARCHITECTURAL LONGCASE REGULATOR IN THE CHIPPENDALE MANNER**

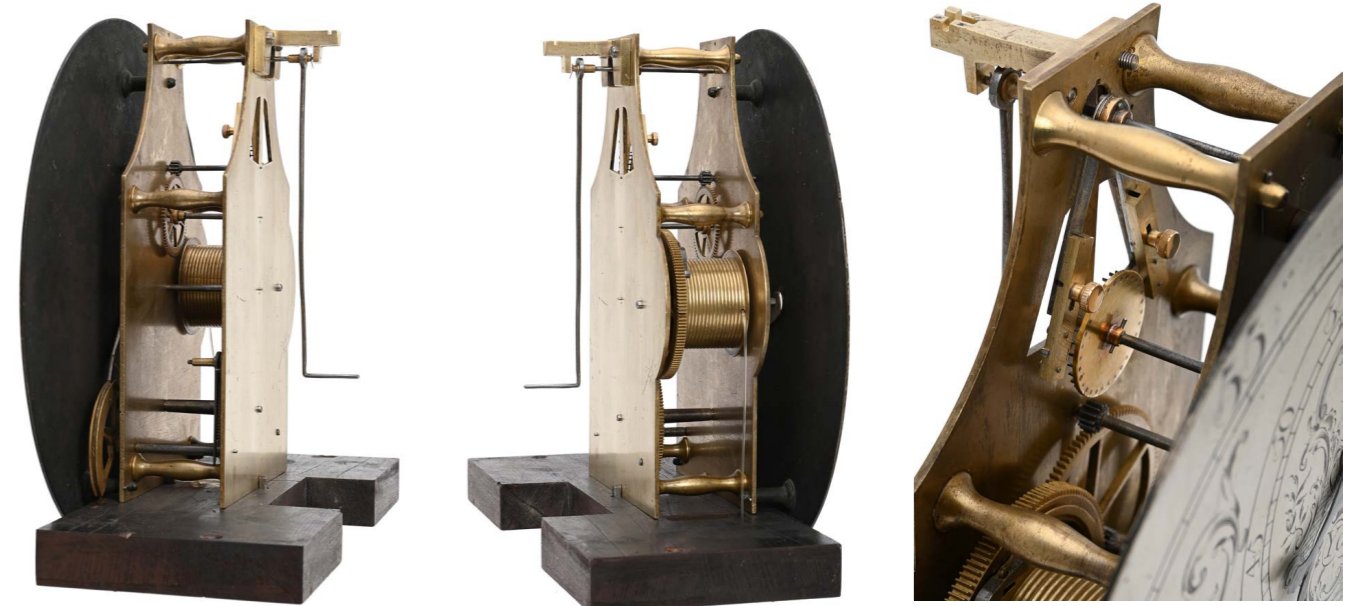
**JOHN HARTLEY, YORK, CIRCA 1765**

The six baluster pillar movement with bottle-shaped plates measuring 10 by 6.5 inches enclosing a four-wheel train with six-spoke wheel crossings, high pinion count, bolt-and-shutter maintaining power and fine pinwheel deadbeat escapement incorporating adjustable pallets applied to an A-shaped yoke, regulated by steel-rod lenticular bob seconds pendulum with impulse provided via a long crutch and the backplate with apertures cut to allow adjustment of the escapement pallets, the 12 inch circular silvered brass dial finely engraved with exotic bird inhabited rococo scrolls to centre incorporating subsidiary seconds dial enclosing signature *Jn'o Hartley, YORK* within an elaborate cartouche to upper margin over Roman numeral hour dial with conforming urn-and-scroll infill to the lower, with steel arrow-shaped hands within concentric outer minute track to circumference annotated with Arabic five-seconds, the case with concave-sided cavetto moulded gable pediment over hinged front centred with a circular glazed dial aperture within complex moulded surround and with applied disc-turned roundels to the apex and quadrants, over concave throat moulding interrupted by a projecting outswept central section applied over the full-width trunk door centred with a generous full-height Roman Doric pilaster, on breakfronted plinth base with moulded skirt.

213.5cm (84ins) high, 47.5cm (18.75ins) wide, 23cm (9ins) deep.



191 (detail)



191 (details)

John Hartley is recorded in Loomes, Brian *Yorkshire Clockmakers* as a working in Snaith from around 1770 and buried there in 1784.

Although there appears to be no further records of John Hartley another longcase regulator made by him, this time made in collaboration with the eminent civil engineer John Smeaton, was sold at Bonhams London sale of *Fine Clocks* 12<sup>th</sup> December 2018 (lot 118) for £27,500. This other example serves to both highlight the high regard Hartley must have held as a clockmaker, as well as cement his connection with Henry Hindley (through both the detailing of the movement and the fact that Smeaton was a lifelong friend of Hindley).

The quality of the both the movement and the carefully designed architectural case of the present lot would suggest that it was made for a particularly discerning client who was perhaps seeking a timepiece accurate enough to assist with astronomical observations whilst suiting the most fashionable of interiors.

£4,000-6,000



192

192

**A FINE GEORGE III MAHOGANY DOMESTIC LONGCASE REGULATOR  
JOHN SHELTON, LONDON, CIRCA 1770**

The five pillar rack and bell striking movement with bolt-and-shutter maintaining power and Graham type deadbeat escapement regulated by a very substantial gridiron compensated pendulum with large diameter lenticular bob, calibrated fine-screw rating nut and suspended via a T-bar from a large brass A-frame standing behind the movement backplate, the 12 inch brass break-arch dial with subsidiary seconds dial and calendar aperture to the silvered centre signed in Copperplate script *John Shelton, London* within applied silvered Roman numeral chapter ring with Arabic five minutes beyond the minute track, with scroll-pierced steel hands and brass rococo scroll cast spandrels to angles beneath arch centred with a subsidiary *Strike/Silent* selection dial flanked by conforming mounts, the substantial break-arch top case with concave sided upstand over free-standing brass stop-fluted columns flanking the hinged glazed dial aperture, the sides with rectangular windows and conforming quarter columns set against bargeboards at the rear, the trunk with concave throat mounding over break-arch door edged with complex cavetto mouldings, the plinth base with conforming raised panel to front over stepped moulded double skirt. 244cm (96ins) high excluding brass ball finial, 54cm (21.25ins) wide, 27cm (10.5ins) deep.



192 (detail)



192 (details)

192 (detail)

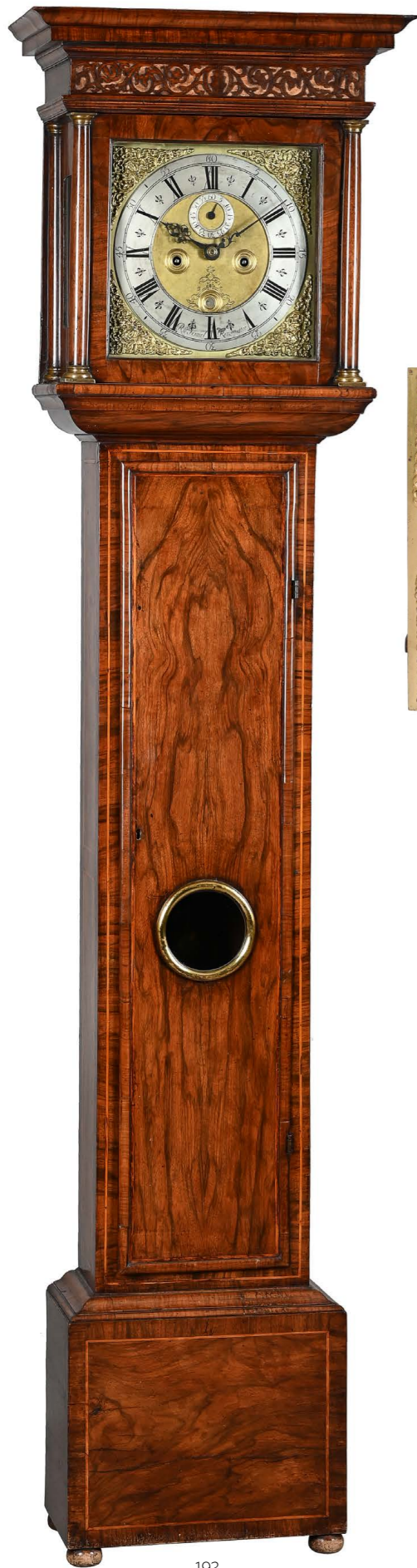
John Shelton was apprenticed to Henry Stanbury in 1711 and gained his freedom of the Clockmakers' Company in 1720. Shelton worked from Shoe Lane, London and was described by James Short (in a letter to the Royal Society in 1752) 'as the principal person employed by Graham for making astronomical clocks'. Although his output was small Shelton's regulators played an important part in the astronomical observations of the 1760's and 70's, and accompanied Captain Cook on his voyages of exploration. One was used in 1769 to observe the transit of Venus and determine the accurate distance of the Earth from the Sun and three others were taken to the West Indies, Hudson Bay and the North Cape of Norway.

A handful of Shelton's important astronomical regulators survive including one at the Armagh Observatory Museum, Northern Ireland; another at St. John's College at the University of Cambridge; a third at the National Museum of Scotland; and a fourth at the National Maritime Museum, Greenwich.

In 1777 John Shelton, now over 80 years old, was destitute so petitioned the Royal Society for relief. The Society merely passed the request onto The Board of Longitude who were equally unforthcoming but did arrange for the First Lord of The Admiralty to lay the petition before The King. The outcome is unknown, as is the date of death for John Shelton although it may be reasonable to presume that he died before his petition was addressed.

From his surviving work John Shelton appeared to have a very small output with relatively few domestic clocks by him known. Although the present clock shares many similarities with a well-made but relatively standard London-made longcase clock of the period the refinements to the movement in the form of maintaining power, fine 'Graham' type deadbeat escapement and suitably supported heavy 'gridiron' compensated pendulum have resulted in a timepiece whose accuracy can be placed amongst the best regulators of the period. Indeed the former owner (now deceased) reported that he was able to achieve accuracy to within a few seconds a month.

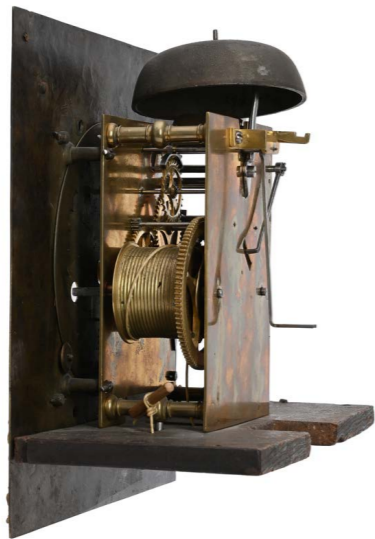
£5,000-7,000



193



193 (details)



**193**  
**A WALNUT EIGHT-DAY LONGCASE**  
**CLOCK WITH AN ELEVEN-INCH DIAL**  
**THE DIAL INSCRIBED FOR RICHARD**  
**FENNEL, KENSINGTON, LATE 17<sup>th</sup>**  
**CENTURY AND LATER**

The four finned pillar inside countwheel bell striking movement with anchor escapement regulated by seconds pendulum, now fitted with an 11 inch square brass dial with subsidiary seconds dial and ringed winding holes and calendar aperture to the matted centre within applied silvered Roman numeral chapter ring with Fleur-de-lys half markers, Arabic five minutes beyond the outer minute track and engraved *Ric. Fennel, Kensington* to lower margin, with scroll pierced steel hands and Indian mask and scroll cast spandrels to angles, in a walnut veneered case with ogee cornice and foliate fretwork frieze above hinged front with glazed dial aperture flanked by three-quarter columns with brass caps and bases, the sides with rectangular windows and conforming quarter columns set against bargeboards at the rear, the trunk with convex throat moulding over 42 inch rectangular door faced with book-matched veneers and centred with a brass lenticle within half-round crossgrain edge mouldings and line inlaid surround, the sides veneered with twin line-bordered panels within crossbanded surrounds, on conforming panel-veneered plinth base with ogee top mouldings and bun feet.

203,5cm (80ins) high, 49,5cm (19,5ins) wide, 27,5cm (10,75ins) deep.

£1,500-2,000

**194**

**A WALNUT AND ARABESQUE MARQUETRY EIGHT-DAY LONGCASE CLOCK**  
**THE MOVEMENT AND DIAL BY JOSEPH JACKEMAN, LONDON, CIRCA 1700**

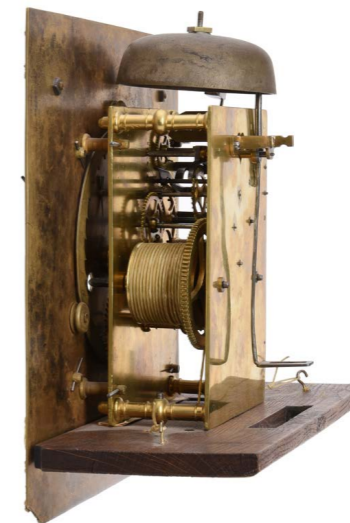
The five finned and latched pillar inside countwheel bell striking movement with anchor escapement regulated by seconds pendulum, the 11.25 inch square brass dial with subsidiary seconds dial and bold ringed winding holes and calendar aperture to the finely matted centre within applied Roman numeral chapter ring with generous fleur-de-lys half hour markers, small Arabic five minutes beyond the minute track and signed *Jos: Jackeman, Londini fecit* to lower margin, with bold scroll-pierced blued steel hands and winged cherub mask scroll cast spandrels to angles incorporating foliate engraved infill decoration to the plate between, in a case with generous ogee moulded cornice and foliate scroll-pierced fret to frieze over hinged front with glazed dial aperture within foliate Arabesque veneered surround applied with Solomonian twist turned three-quarter columns to front angles, the sides with rectangular windows and conforming quarter columns set against bargeboards at the rear, the trunk with convex throat over 40.5 inch rectangular door veneered with marquetry foliate strapwork executed in the Barianesque manner inhabited with Ho-Ho- birds and grotesques, centred with a brass lenticle and with complex moulded edge, with conforming repeating leafy scroll decoration to surround and the sides with twin shaped line-bordered panels, the plinth base with complex architectural top moulding over conforming marquetry panel-decorated fascia within banded surround, on ogee moulded skirt, (the case probably Dutch). 205cm (80,5ins) high; 51cm (20ins) wide, 27cm (10,ins) deep at the cornice.

Joseph Jack(e)man is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as apprenticed in the Clothworker's Company in 1669 for seven years, and was made free of that Company in 1681. He promised the Clockmaker's Company, in September 1682, that he would join at the next quarter court, but did not. This suggests that he working as a clockmaker outside the control of the Clockmaker's Company, hence would be liable to a fine/prosecution if he was seen to be trading. In 1695 he was living with his wife, Margaret, in the parish of St. Magnus the Martyr. His name does not appear on an oath of allegiance for any of the livery companies in 1697, however a possible second marriage to Ann Ashley is recorded as taking place at St Dunstan's Stepney that year. Loomes further notes that Baillie records him as working until 1716.

£2,000-3,000



194 (details)



194





195

195

**A FINE GEORGE II BRASS MOUNTED  
EBONISED TABLE CLOCK WITH PULL-  
QUARTER REPEAT ON SIX BELLS**

**ROBERT HIGGS, LONDON, CIRCA 1750**

The six pillar twin fusee movement with verge escapement regulated by short bob pendulum, pull-quarter repeat on a graduated nest of six bells and sounding the hour on a further larger bell, the herringbone-bordered backplate finely engraved with symmetrical foliate scrolls inhabited by Barianesque figural terms and centred with a strapwork bordered oval cartouche signed *Rob:t Higgs, LONDON*, the 7 inch brass break-arch dial with calendar and shaped false-bob apertures to the finely matted centre within applied silvered Roman numeral chapter ring with fleur-de-lys half hour markers and Arabic five minutes beyond the minute track, with scroll-pierced steel hands and Indian mask and scroll cast spandrels to angles beneath arch centred with a blued steel circular boss gilt engraved *Robert, Higgs, LONDON* within moulded surround flanked by foliate scroll infill and incorporating strike N/S selection switch beneath, the inverted bell top case with generous hinged brass carrying handle and double cavetto top mouldings over hinged front with raised half-round brass mouldings bordering the glazed dial and the scroll-pierced upper quadrant frets, the sides with conforming brass-bordered break-arch windows and the rear with door matching that of the front, on cavetto moulded skirt base applied with brass plate engraved *Walter Long Esq'r, Rood Ashton Wilts* to rear over cast squab feet.

47cm (18.5ins) high with handle down, 26.5cm (10.5ins) wide, 17.5cm (7ins) deep.

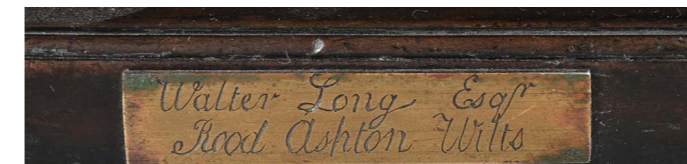
**Provenance:**

The brass plate on the rear of the case suggests that the present clock was once the property of Walter Long, 1<sup>st</sup> Viscount Long (1854-1924). Viscount Walter Long served as a Conservative MP who, over his long career in politics, held the posts of President of the Board of Agriculture, President of the Local Government Board and Secretary of State for the Colonies amongst others. He was briefly appointed Chief Secretary for Ireland and, whilst in the house of Lords, became First Lord of the Admiralty. Viscount Long was also heavily involved with the Partition of Ireland under the Government of Ireland Act in 1920. He retired from the House of Lords in 1921 becoming Lord-Lieutenant of Wiltshire and died at his home at Rood House, Ashton, Wiltshire in September 1924, aged 70.

Robert Higgs is recorded in Baillie, G.H. *Watchmakers & Clockmakers of the World* as apprenticed in 1743 and gaining his Freedom of the Clockmaker's Company in 1750. He worked from Sweetings Alley and took his brother Peter into partnership in 1770. James Evans is recorded by Baillie as also working from Sweetings Alley from 1773. In 1775 he went into partnership with Robert and Peter Higgs; the firm subsequently moved to Exchange Alley and continued in business until around 1825. The partnership of Higgs and James Evans specialised in producing clocks for the export market - particularly to Spain hence a significant proportion of surviving examples being annotated and signed in Spanish.

The engraving to the backplate of the current lot is executed very much in the style described in Dzik, Sunny *ENGRAVING ON ENGLISH TABLE CLOCKS, Art on a Canvas of Brass 1660-1800* in section three under the sub-heading *Later phase baroque style engraving, 1715-1740* (pages 259-78). Furthermore the case, with its distinctive applied brass mouldings, is reminiscent of those housing clocks by Huguenot makers such as Claude DuChesne and Simon DeCharmes; a comparable case, (for a movement by DeCharmes) is illustrated by Dzik on page 267 (Figure 15.6).

£3,500-4,500



195 (detail)



195 (details)





196

196Y

**AN ARCHITECTURAL EBONY EIGHT-DAY VERGE HOODED WALL TIMEPIECE ATTRIBUTED TO JOHN HILDERSON, LONDON, CIRCA 1660-65 AND LATER**

The single train key-wound weight-driven movement with verge escapement regulated by short-bob pendulum incorporating knife-edge suspension, the plates measuring 8.75 by 3.5 inches united by four generous baluster-turned pillars pinned to the rear and now boldly inscribed in flamboyant scrolling script *John Hilderson, Londini Fecit* over pendulum holdfast hook to the backplate, the 8.75 inch square gilt brass dial with six-petal rose engraved decoration to the finely matted centre within an applied narrow silvered Roman numeral chapter ring with stylised simple fleur-de-lys half hour markers and Arabic five minutes within the outer minute track, with fine sculpted steel hands and conforming matting to spandrel areas within a narrow burnished border to the edge of the plate, now secured via an angled catch into a re-constructed ebony veneered architectural hooded wall case of indeterminate age with fine complex mouldings to the triangular pediment over raised mouldings to the fixed glazed dial aperture and conforming rectangular side windows to the rising hood, the bracket with ogee-shaped mouldings to the table over simple cavetto-fronted side brackets, the backboard fitted with iron hanging eye to top and short spurs to base. 47.5cm (18.75ins) high, 31.5cm (12.375ins) wide, 16.5cm (6.5ins) deep.

John Hilderson is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as most likely an immigrant (possibly Dutch) due to the many different spellings of his name. Loomes notes that an individual with this name first appears as an Ensign in the Royalist Army in 1642 then again as a captain in Lord St. John's Regiment of Foot under the Earl of Essex in the Parliamentary Army, but comments that this military man may be him or someone quite unrelated. In 1652 a 'John Hendrickson' was given leave to work as a journeyman for the clockmaker John Champion. Hilderson was apparently never officially admitted into the Clockmaker's Company but was allowed to take apprentices namely Samuel Hayley in 1657 and Thomas Watson in 1662. In July 1656 John Hilderson married Susan Watson; he was last mentioned in the Company archives in 1662 and died in 1665 possibly of the plague. John Hilderson worked from Chesell Street and is believed to have had strong connections with Edward East due to the unmistakable similarities in their work. He was clearly a highly regarded maker as he was asked to repair/remake one of the two Bruse-Oosterwijck pendulum sea clocks that had been badly damaged due to a storm during passage across the British Channel in 1662.

The movement and dial of the current lot were sold at Bonham's sale of Fine Clocks, 28<sup>th</sup> June 2011 (lot 100) for £7,800. At that time they were housed in a later mahogany table clock case, had been converted to run with a spring and fusee, and were unsigned. The movement has subsequently been carefully and knowledgeably restored back to its original configuration as a weight-driven hooded wall clock by replacing the later spring barrel and fusee with line-barrel and greatwheel to the correct specification. Details such as the distinctive back-pinned baluster pillars and narrow plates firmly plant the mechanism in the 'Edward East' school. Furthermore, direct comparison with another almost identical movement by John Hilderson discussed in Weston, Anthony *A REASSESSMENT OF THE CLOCKS OF JOHN HILDERSON AND OTHER MEMBERS OF THE EAST SCHOOL* published in *Antiquarian Horology* (Vol 25, June 2000 pages 407-32), presents a strong case for attribution of the present movement to John Hilderson.

Despite recent restoration to the lower part of the train and addition of the signature to the backplate the present movement is a fine survivor retaining its original verge pendulum escapement made no later than seven years after its invention and introduction to London by the Fromanteel Family. Indeed the rarity of weight-driven eight-day hooded wall clocks dating to within the 'first twelve years' of the English pendulum clock is highlighted by Anthony Weston who noted that only three were known at the time of writing his article in the year 2000.

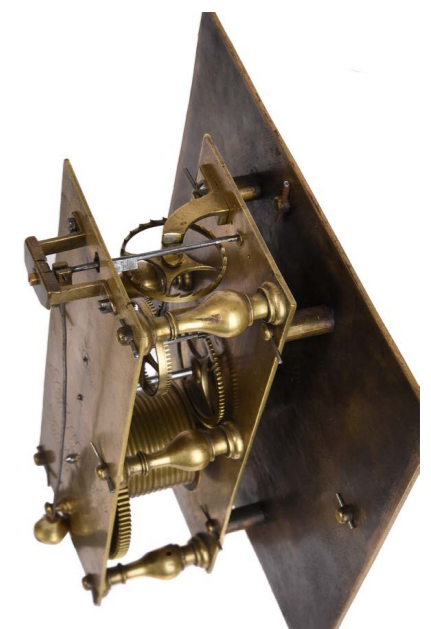
£3,000-5,000



196 (details)



196 (details)

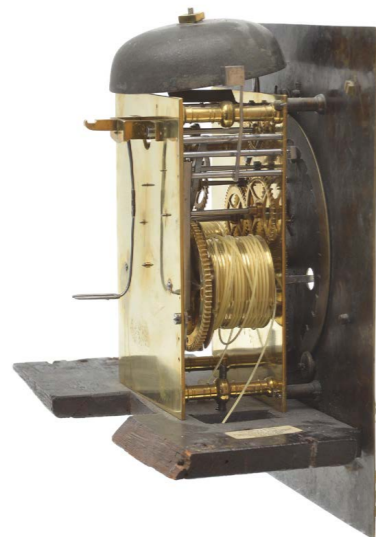




197



197 (details)



197  
**A QUEEN ANNE EIGHT-DAY LONGCASE CLOCK**  
**WILLIAM TOMLINSON, LONDON, CIRCA 1700-10**

The five finned pillar inside countwheel bell striking movement with anchor escapement regulated by seconds pendulum, the 11 inch square brass dial with subsidiary seconds dial, ringed winding holes and calendar aperture to the matted centre within applied silvered Roman numeral chapter ring with cruciform half hour markers, Arabic five minutes to outer track and signed *W. Tomlinson, London* to lower margin, with scroll pierced steel hands and twin cherub and crown cast spandrels to angles, in a case now veneered in figured walnut with carved winged cherub head centred swan-neck crest over ogee cornice, scroll pierced fretwork frieze and Solomonian three-quarter columns to hood door, the sides with rectangular glazed panels and conforming quarter columns set against bargeboards at the rear, the trunk with concave throat over brass circular lenticle centred line bordered book-matched burr veneered trunk door, the sides with conforming line borders, the plinth base with ogee top moulding over panel veneered front and moulded skirt, (the case originally ebonised).

206cm (81ins) high excluding later crest, 218cm (86ins) overall, 38cm (15ins) wide, 25cm (10ins) deep.

William Tomlinson is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as a Quaker born circa 1673 and made a Free Brother of The Clockmakers' Company in July 1699. He is said to have worked at the Dial and Three Crowns in Birchin Lane, near the Royal Exchange, London and later at a premises with the same sign in White Hart Court, Gracechurch Street. Amongst Tomlinson's apprentices was James Snelling from 1703; Hodges died in 1750 aged around 77.

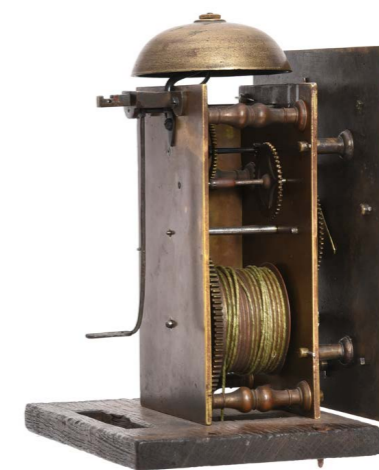
£1,500-2,000

198  
**A FINE EBONISED ARCHITECTURAL MINIATURE LONGCASE TIMEPIECE WITH EARLY TIC-TAC ESCAPEMENT AND ALARM**  
**THE MOVEMENT ATTRIBUTED TO JOHN WISE, LONDON, CIRCA 1673 AND LATER**

The four double-baluster turned pillar movement with plates measuring 6.375 by 4 inches enclosing four-wheel train with the earliest form of tic-tac escapement regulated by lenticular bob half-seconds pendulum, the right hand side fitted with a transverse weight-driven alarm mechanism with verge crownwheel and vertically pivoted hammer for sounding on a bell mounted set above the plates, fitted with a 7 inch square gilt brass dial with Arabic hour engraved silvered alarm setting disc to the matted centre within applied narrow silvered Roman numeral chapter ring with cruciform half hour markers and Arabic five minutes within the minute track, with fine sculpted steel hands and gilt winged cherub mask spandrels to angles within line border interrupted by engraved text *John Wise Londini fecit* to lower edge, in a finely executed case most probably constructed using period elements with rising hood incorporating triangular pediment over crisply moulded projecting cornice, Knibb-style alternating scroll-and-circle pierced alarm sound fret to frieze, and Corinthian three-quarter columns with gilt caps and bases flanking fixed the dial aperture, the sides with rectangular glazed apertures and conforming quarter columns set against bargeboards rising past the lintel to meet the cornice overhang at the rear, the trunk with convex throat over 38.5 inch slender rectangular door applied with two long around a central short raised panels within a half-round moulded surround, on stepped ogee top plinth base decorated with high-position step to the box. 174cm (68.5ins) high, 32cm (12.5ins) wide, 20.8cm (8ins) deep.



198 (details)



198



198 (detail)

John Wise senior is recorded in Loomes, Brian *Clockmakers of Britain 1286-1700* as born in Banbury, Oxfordshire in 1624 and apprenticed to Peter Closon through Thomas Dawson in 1638, gaining his Freedom in October 1646. He apparently lived in Warwick 1653-68 where he repaired the clocks at St. Nicholas and St. Mary's churches, the latter providing the venue for the baptism of three of his children. He moved back to London in 1669 where he was re-admitted to the Clockmakers' Company by redemption. He took many apprentices including no less than six of his sons; Richard (Free 1679), John (Free 1683), Thomas (Free 1686), Joseph (Free 1687), Peter (Free 1693) and Luke (Free 1694). He worked from 'neer the Popeshead in Moorfields' and was recorded as a recusant in 1682/3. John Wise senior died in 1690 and was buried at St. Andrew's, Holborn.

The double-baluster form of the movement pillars of the current lot can be directly compared to those of a table clock by John Wise sold in these rooms on 6<sup>th</sup> September 2011 (lot 151) for £46,000 hammer and on a month-duration longcase clock (case later) with 9.5inch dial sold at Cheffins in their *Fine Sale* 11<sup>th</sup> September 2019 (lot 427) for £6,000. In addition to the double-baluster design pillars these two clocks also shared the same unusual portrait engraved decoration to the maintaining power winding hole shutters. When considering this unusual pillar design and the overall feel of the movement of the current lot an attribution to the workshop of John Wise would appear certain.

The tic-tac escapement of the current lot is of the earliest form utilising an escape wheel with teeth profiles essentially matching those of a 'normal' wheel. This configuration can be compared to that seen on a short duration astronomical timing movement made for St. Andrews University by Joseph Knibb (at the order of astronomer James Gregory) in around 1673 illustrated in Dawson, Percy G.; Drover C.B.; and Parkes, D.W. *Early English Clocks* on page 137 (Plate 177). Although the escape wheel and pallet arbor in the present movement appear original the very small pallets are probably replacements most likely required due to wear; notwithstanding this the escapement would appear to be a significant survivor.

The dial and case are most likely restorations/recreations executed to the highest standards resulting in an exquisite miniature clock of the finest proportions and detailing befitting of the fine early movement.

£5,000-7,000



198 (details)



Please see Conditions of Business and Conditions of Sale on the following pages.

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There are several ways you can bid at a Dreweatts auction; in person, by leaving a commission or absentee bid, on the telephone where available and live via the internet – please make arrangements before the sale. THIS NOTICE APPLIES ONLY TO A PERSON WHO WISHES TO BID IN PERSON, OR BY LEAVING A COMMISSION OR ABSENTEE BID, AT A DREWEATTS PUBLIC AUCTION. For bidding at an online auction or for online bidding at a public auction please see our Online Auction Terms published on our website at [www.dreweatts.com](http://www.dreweatts.com).

### BIDDING IN PERSON

If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will be required to provide a proof of identity and address to register for bidding. You will then be allocated a bidding number, which you use when bidding for an item.

### COMMISSION BIDS

Dreweatts will execute bids on your behalf if you are unable to attend the sale. Commission or absentee bids are accepted either directly at reception, or can be sent by post, fax, email, telephone or via the website: [www.dreweatts.com](http://www.dreweatts.com).

Dreweatts will add these bids to the auctioneers' sale book and will undertake to purchase the lots on your behalf as cheaply as allowed by other bids and reserves. If two buyers submit identical commission bids Dreweatts may prefer the first bid received.

Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

### CONDITION

Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request – see the Conditions of Business at the back of this catalogue forming part of these Auction Terms and Conditions for more information regarding condition reports. Requests for condition reports must be submitted by 4pm on the day prior to the auction; condition reports may be available alongside the lot description on the online catalogue at: [www.dreweatts.com](http://www.dreweatts.com).

### COMMISSION CHARGES

All purchases are subject to a buyer's premium, which is charged per lot at 26% of the hammer price (31.2% including VAT) up to and including £20,000, 25% (30% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000 and 12% of the hammer price (14.4% including VAT) in excess of £1,000,000. A theta symbol (Θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the UK to be sold at auction and therefore the buyer must pay the import VAT at the appropriate rate on the hammer price.

### PAYMENT

Payment will be accepted, if you are a successful bidder, by debit card

issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of American Express and Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

### CITES REGULATIONS

Please note that lots marked with the symbol (Y) in this catalogue may be subject to CITES Regulations when exported. Relevant CITES Regulations may be found at [www.gov.uk/guidance/cites-imports-and-exports](http://www.gov.uk/guidance/cites-imports-and-exports).

### COLLECTION OR DELIVERY

Before being able to collect your purchases you are required to pay the hammer price, plus the applicable commissions, and obtain a receipt acknowledging payment. Collection of the purchased lots is at the purchaser's risk and expense and whilst Dreweatts do not provide packing and despatch service we can suggest some carriers.

Dreweatts also require that all purchased items are collected within four working days of the sale to avoid a storage charge being applied.

### STORAGE CHARGES

All items not collected by 4pm, within four working days of the sale, will be automatically removed to commercial storage and subject to a minimum storage charge of £20 (plus VAT) per lot and to a further storage charge of £3 (plus VAT) per lot per part or full day thereafter. These charges will be the sole liability of the purchaser and will be billed directly to them by Sackville-West Moving & Storing; Sackville-West Moving & Storing may be willing to adjust their charges if they are instructed by the purchaser to deliver to them. On payment of all sales and storage costs, items will be available for collection by appointment from Sackville-West Moving & Storing (Andover), tel: + 44 (0) 2080 909988, email: [office@sackvillewest.co.uk](mailto:office@sackvillewest.co.uk). These charges are set by Sackville-West Moving & Storing; we recommend that you contact them directly regarding queries relating to these charges and other questions relating to storage. Staff at the saleroom will be unable to answer questions relating to items that have been removed from the saleroom.

### FURTHER INFORMATION

The colours printed in this catalogue are not necessarily a true reflection of the actual item. All weights and measures given in the catalogue should be regarded as approximate.

### VALUATION SERVICES

Dreweatts provides a range of confidential and professional valuation services to private clients, solicitors, executors, estate managers, trustees and other professional partners. These services include auction valuations, insurance valuations, probate valuations, private treaty valuations, valuations for family division or for tax purposes. For more information, please see our website: [www.dreweatts.com](http://www.dreweatts.com).

For directions to Donnington Priory, please see our website: [www.dreweatts.com](http://www.dreweatts.com).

Parking is available at Donnington Priory in two car parks on either side of the saleroom.

## Information for Buyers at Public Auctions

1. **INTRODUCTION.** The following notes are intended to assist Bidders and Buyers, particularly those inexperienced or new to our salerooms. All of our auctions and sales are conducted on our printed Auction Terms and Conditions, including these Conditions of Sale and Business, which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. By bidding at the auction, you agree to be bound by these terms.

2. **AGENCY.** As auctioneers we usually act as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy at auction your contract for the item or items purchased is with the seller and not with us as the auctioneer.

3. **ESTIMATES.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 26% of the hammer price up to and including £20,000, 25% of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below

5. **VAT.** A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being and element in the buyers' premium. This imposition of VAT is likely to be because the seller is registered for VAT within the European Union and is not operating the Dealers Margin Scheme or because VAT is due at 20% on import into the UK. A double dagger (‡) indicates that the lot has been imported from outside the UK and the present position is that these lots are liable to a reduced rate of Import VAT currently 5% on the hammer price. (Ω) indicates that the lot has been imported from outside the UK and these lots are liable to the standard rate of Import VAT currently 20% on the hammer price. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyers' premium is not recoverable as input tax.

6. **DESCRIPTION AND CONDITION.** Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation

and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. **ELECTRICAL GOODS.** These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician before use.

8. **EXPORT OF GOODS.** Buyers intending to export goods should ascertain (a) whether an export licence is required and (b) whether there is any specific prohibition on importing goods of that character because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

Following the UK's exit from the European Union, private overseas buyers can only receive goods free of VAT/have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale and arranges for the transport of the goods. If you would like us to arrange for the export and delivery of the goods there will be an admin fee of £100 plus the shipping cost. If you arrange for the goods to be picked up/delivered to you directly we will charge UK VAT at the appropriate rate and no refund will be available. Please note that if we export the goods to you, you will be responsible for completing the importation procedures as well the payment of any relevant duty/VAT payable on importation into your country. Business buyers are not affected by this change where the purchase has been made in the business or trading name and a VAT refund will be available on proof of export.

9. **BIDDING.** Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the sale registration form. Bidders are required to provide a government issued identity document and a proof of address. Please enquire in advance about our arrangements for telephone bidding.

10. **COMMISSION BIDDING.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyers' premium. Dreweatts will add these bids to the auctioneers' sale book and they will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

11. **METHODS OF PAYMENT.** Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of American Express and Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

12. **COLLECTION AND STORAGE.** Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

13. **λ DROIT DE SUITE ROYALTY CHARGES.** From 1st January 2012 all UK art market professionals (which includes but is not limited to; auctioneers, dealers, galleries, agents and other intermediaries) are required to collect a royalty payment for all works of art that have been produced by qualifying artists each time a work is re-sold during the artist's lifetime and for a period up to 70 years following the artists death. This payment is only calculated on qualifying works of art which are sold for a hammer price more than the UK sterling equivalent of EURO 1,000 - the UK sterling equivalent will fluctuate in line with prevailing exchange rates. It is entirely the responsibility of the buyer to acquaint himself with the precise EURO to UK Sterling exchange rate on the day of the sale in this regard, and the auctioneer accepts no responsibility whatsoever if the qualifying rate is different to the rate indicated. All items in this catalogue that are marked with λ are potentially qualifying items, and the royalty charge will be applied if the hammer price achieved is more than the UK sterling equivalent of EURO 1,000. The royalty charge will be added to all relevant buyers' invoices, and must be paid before items can be cleared. All royalty charges are passed on to the Design and Artists Copyright Society ('DACS'), no handling costs or additional fees with respect to these charges will be retained by the auctioneers. The royalty charge that will be applied to qualifying items which achieve a hammer price of more than the UK sterling equivalent of EURO 1,000, but less than the UK sterling equivalent of EURO 50,000 is 4%. For qualifying items that sell for more than the UK sterling equivalent of EURO 50,000 a sliding scale of royalty charges will apply - for a complete list of the royalty charges and threshold levels, please see [www.dacs.org.uk](http://www.dacs.org.uk). There is no VAT payable on this royalty charge.

## Terms of Consignment for Sellers in Public Auctions

The sale of goods at our public auctions and a seller's relationship with us are governed by our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions. Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue or separately announced prior to the auction. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. Please note that our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions relate to auctions held in our salerooms and we have separate terms and conditions for our online auctions.

If you, or another person acting on your behalf, provide goods to us to sell on your behalf at one of our auctions this signifies that you agree to and will comply with our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions.

1. **INTERPRETATION.** In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent or otherwise on the Seller's behalf we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. All obligations that apply to the Seller under these Terms of Consignment for Sellers in Public Auctions shall apply to the owner of the goods and their agent jointly and separately. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

2. **WARRANTY.** The Seller warrants that possession in the lots can be transferred to the Buyer with good and marketable title, free from any third party right and encumbrances, claims or potential claims. The Seller has provided all information concerning the item's ownership, condition and provenance, attribution, authenticity, import or export history and of any concerns expressed by third parties concerning the same.

3. **ALL COMMISSIONS.** and fees are subject to VAT at the prevailing rate.

4. **COMMISSION.** is charged to sellers and all selling terms are available from our salerooms.

5. **REMOVAL COSTS.** Items for sale must be consigned to the saleroom by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

6. **LOSS AND DAMAGE OF GOODS**

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 15% of the hammer price plus VAT, subject to a minimum charge of £150, or if unsold 15% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

(b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.

7. **ILLUSTRATIONS AND PHOTOGRAPHS.** The cost of any illustrations or photographs is borne by you. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.

8. **MINIMUM BIDS AND OUR DISCRETION.** Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 9. We may sell Lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us a "discretion" we may accept a bid of up to 10% below the formal reserve.

9. **RESERVES**

(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and loss and damage warranty charges stipulated in these Terms of Consignment).

(b) A reserve once set cannot be changed except with our consent.

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 15% and any photographic charges.

(d) Where a reserve has been placed only if we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

(e) Reserves are not usually accepted for lots expected to realise below £100.

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless

antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

11. **SOFT FURNISHINGS.** The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 10 and 11 are subject to the provisions of The Torts (Interference with Goods) Act 1977.

12. **DESCRIPTION.** Please assist us with accurate information as to the provenance, lawful import etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots and that your lots match those descriptions unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds and in any event within 7 days of our written notice to do so.

13. **UNSOLD.** If an item is unsold it may at our discretion be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.

14. **WITHDRAWN AND BOUGHT IN ITEMS.** These are liable to incur a charge of 15% commission, 15 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

15. **CONDITIONS OF SALE.** You agree that all goods will be sold on our Conditions of Sale for Public Auctions. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner with good and marketable title and free and clear of any third party rights or claims. You undertake to compensate us and any buyer or third party for all losses liabilities, costs and expenses suffered or incurred arising out of or in connection with any breach of this undertaking. We will also, at our discretion, and as far as practicable, confirm that an item consigned for sale does not appear on the Art Loss register, which is administered by an independent third party.

16. **DUE DILIGENCE CHECKS AND ANTI-MONEY LAUNDERING PROCEDURES.** Under the money laundering regulations in force we are required to carry out relevant due diligence checks. This includes verifying the identity of all customers we transact with as well as any beneficial owners on behalf of whom they may transact. Vendors who are unable to or refuse to supply required identification documents and proof of address will not be able to consign to Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility, which for the avoidance of doubt may include storage solely in electronic form. We reserve the right to withhold the monies owed until the vendor provides the information necessary to complete the anti-money laundering checks.

17. **AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST**

(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale for Public Auctions and any interest earned on the sale proceeds until the date of settlement.

(b) In case of lots unsold at auction you authorise us at our discretion to reoffer such lots and negotiate a sale within seven days of the auction date, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Terms apply.

18. **WAREHOUSING.** We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £10 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

19. **SETTLEMENT.** After sale settlement of the net sum due to you normally takes place within 28 days of the sale unless the buyer has not paid for the goods or the checks necessary under the current Money Laundering Regulations have not been completed. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale for Public Auctions. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 12 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

# Conditions of Sale for Public Auctions

Dreweatts carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale by auction at our salerooms on our Auction Terms and Conditions or Public Auctions including these Conditions of Sale for Public Auctions and all bidders, buyers and others participating in a public auction accept that these terms apply to the exclusion of any terms and conditions contained in any of those person's own documents even if the same purport to provide that that person's own or some other terms prevail. Any particular public auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our online auction catalogue. Please note that our Auction Terms and Conditions including these Conditions of Sale for Public Auctions relate to auctions held in one of our salerooms and we have separate terms and conditions for our online auctions.

## 1. DEFINITIONS

In these Conditions:

- (a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;
- (b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;
- (c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;
- (d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;
- (e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;
- (f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;
- (g) "You", "Your", etc. refer to the buyer as identified in Condition 2.
- (h) The singular includes the plural and vice versa as appropriate.

## 2. BIDDING PROCEDURES AND THE BUYER

- (a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;
- (b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;
- (c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
- (d) Bidders shall be deemed to act as principals;
- (e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. **INCREMENTS.** Bidding increments shall be at the auctioneer's sole discretion.

4. **THE PURCHASE PRICE.** The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.

5. **VALUE ADDED TAX.** Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to "Information for Buyers" for a brief explanation of the VAT position).

## 6. PAYMENT

(a) Immediately a Lot is sold you will:

- (i) give to us, if requested, proof of identity, and

(ii) pay to us the total amount due or in such other way as is agreed by us.

(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.

(c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/ or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients. Lots will only be released once we have completed necessary checks under the current Money Laundering Regulations.

## 7. TITLE AND COLLECTION OF PURCHASES

(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.

(b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction after which you shall be responsible for any removal, storage and insurance charges.

(c) No purchase can be claimed or removed until it has been paid for and we have completed necessary checks under the current Money Laundering Regulations.

## 8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

- (i) to proceed against you for damages for breach of contract;
- (ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;
- (iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
- (iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;
- (v) to charge interest at a rate not exceeding 15% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
- (vi) to retain that or any other Lot sold to you until you pay the total amount due;
- (vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
- (viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.
- (b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

9. **THIRD PARTY LIABILITY.** All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)

10. **COMMISSION BIDS.** Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.

Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11. **WARRANTY OF TITLE AND AVAILABILITY.** The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.

Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by

statute, common law or otherwise are excluded to the fullest extent permitted by law.

12. **AGENCY.** The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. **TERMS OF SALE.** The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.

## 14. DESCRIPTIONS AND CONDITION

(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".

(b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. **FORGERIES.** Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or

(2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.

The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

16. **PRIVACY NOTICE.** We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website [www.dreweatts.com/privacy-policy/](http://www.dreweatts.com/privacy-policy/).

## GENERAL

17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.

(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.

20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.

21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

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Compiled from the Authorities of  
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The whole adapted to the Year 1800, and the  
Limits of each Constellation determined  
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LONDON:

Made & sold by J. & W. Cary, A<sup>o</sup> 181 Strand Mar. 1799.

EXPLANATION.

Greek letters or figures prefixed to the Stars signify from the British Catalogue,  
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Alkaturops

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Merga

Mira

TICI

aroli

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