DIARY 2018

ANTIQUE HOROLOGY & BAROMETERS

THE HOROLOGICAL FOUNDATION

DIARY 2018

ANTIQUE HOROLOGY & BAROMETERS

With Compliments

THE HOROLOGICAL FOUNDATION

The Horological Foundation is a non-profit organisation. Through its internet sites it aims to provide a meeting and mediation plaza for anyone interested in important antique horological objects, instruments and barometers.

Association sans but lucratif basée à Maastricht. Par ses sites Internet elle vise à fournir un espace de réunion et de médiation pour toute personne intéressée aux objets d'horlogerie importants et aux baromètres anciens.

Foundation registered at: KvK Maastricht # 14064944

2017

JANUARY

WK	MO	TU	WE	TH	FR	SA	SU
52							1
1	2	3	4	5	6	7	8
2	9	10	11	12	13	14	15
3	16	17	18	19	20	21	22
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FEBRUARY

WK	MO	TU	WE	TH	FR	SA	SU
5			1	2	3	4	5
6	6	7	8	9	10	11	12
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MARCH

WK	MO	TU	WE	TH	FR	SA	SU
9			1	2	3	4	5
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APRIL

WK	MO	TU	WE	TH	FR	SA	SU
13						1	2
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MAY

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JUNE

WK	MO	TU	WE	TH	FR	SA	SU
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JULY

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AUGUST

WK	MO	TU	WE	TH	FR	SA	SU
31		1	2	3	4	5	6
32	7	8	9	10	11	12	13
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SEPTEMBER

WK	MO	TU	WE	TH	FR	SA	SU
35					1	2	3
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37	11	12	13	14	15	16	17
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OCTOBER

WK	MO	TU	WE	TH	FR	SA	SU
39							1
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NOVEMBER

WK	MO	TU	WE	TH	FR	SA	SU
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45	6	7	8	9	10	11	12
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DECEMBER

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2019

JANUARY

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MARCH

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APRIL

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MAY

WK	MO	TU	WE	TH	FR	SA	SU
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JUNE

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JULY

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AUGUST

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SEPTEMBER

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OCTOBER

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NOVEMBER

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DECEMBER

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2018

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DUTCH MORALISM

ON 18TH C. POCKET WATCHES

BY JOHAN SELDERS

In 1657 Christiaan Huygens applied a pendulum as a regulator in a clock movement. This brought about a spectacular improvement in the precision of the mechanical clock, which had been in existence for centuries. However, the pendulum could not be used in portable timepieces. In 1675 he applied the balance spring to watches with the same spectacular effects. Ode to Huygens.

Mihi destinet Aether
Heaven will decide for me

The time measured by watches differed only a few minutes a day from the local time indicated on a sundial, but still a quarter of an hour a week (7x2). Meetings began almost invariably a quarter of an hour late, and the 'academic quarter' was born In France it became the 'quart d'heure de politesse'. Turning up on time was not 'de rigueur' in the southern parts of the Low Lands; hanging around afterwards was.

At the end of the 17th century the balance cock with mock pendulum at the back of the watch began to be used in France (coq parisien) and around 1720 a straight copy was to be seen in the Netherlands, notably in Rotterdam.

The 'Rotterdam' cock, however, had an authentic feature of its own: aphorisms - Dutch moralism: lessons in life. Wagging one's conservative finger. The aphorism tsunami hit the Low Lands hard. Watches were bought for their aphorisms. Was the engraving commissioned by the client? 18th century luxury.

L'étude
Study

Of the 124 examined watches 45 had an aphorism in Dutch, whilst there were 54 in a foreign language: Latin (16) and French (38).

Kent uzelven Know yourself. *Motto and associated icon on the silvered 'mock pendulum' balance bridge at the backplate of an early 18th C. Dutch pocket watch.*

Latin examples, including spelling and grammar mistakes, are • *In Vinum Veritas* - In wine there is truth, i.e. drunk people tell the truth. • *Vivat Vinum* - long live wine. • *Vivat Negosie* - long live trade or work. • *Pro Patria* - For the fatherland. • *Ibo Quo Veritas* - I will go where truth is. • *Amor Vinculum Perfectione* - Love binds to perfect unity (Colossians 3:14). • *Memento Mori* - remember that you have to die. • *Omnia Metitur Tempus, Sed Metior Ipsum* - Time measures everything, but I measure it. • *Vertit & Aequat* - Time turns and makes equal, i.e. time makes all people equal. • *Lex regit armi tuentur* - The law governs, arms protect. • *Mihi destinat Aether* - Heaven will decide for me (Pilotheus: Symbola Christiana). • *Dirigit unus* - directs alone, i.e. the sun guides the shadow of the gnomon on the sundial and directs time.

In Vinum Veritas
In wine there is truth

THERE WAS AN AVALANCHE OF PLATITUDES

Vivat Negosie
Long live trade or work

Nulles roses sans epines
No roses without thorns

French examples are: • *Profitons du Temp* - let's use our time. • *Le temps allongé* - extra time, i.e. injury time of life. • *J'attends sous l'orme* - I am waiting under the elm tree. • *Son image me suit* - I like his image. • *la flame est pure* - the flame of love is pure. • *Amoer pesse* (presse) - Love can be heavy. • *Nulles roses sans epines* - no (love) roses without thorns. • *Un seul me suffit* - one suffices, i.e. one woman is enough for me. • *Ma queue fait ma perte* - my tail is my loss, i.e. if I lose my tail, I am finished.

J'attends sous l'orme
I am waiting under the elm tree

Dutch examples: • *Het land Europa* - the country Europe. The clockmaker Uyterweer as a visionary. Maybe he should be awarded the Nobel Prize for Peace posthumously. Napoleon and Hitler would not to have to have conquered Europe as they did. • *d'Eendracht* - Unity. • *Samsons kracht* - Samson's power, i.e. where there is a will there is a way. • *Vrede en Overvloed* - Peace and Abundance. • *Zij is ver vandaan* - She is far from here, i.e. I miss my wife. • *Wat helpt het* - What difference does it make? • *Geduld verwint alles* - Slow and steady wins the race. • *Voor het vaderland* - For the fatherland. • *Alles Uw Gave* - Everything Your Gift, i.e. good and evil comes from above. • *De Gehoorzaamheid* - Obedience, i.e. honour your father and mother, the pope thinks for you.

Alles uwe gave
Everything your gift
Good and evil comes from above

MOCK PENDULUMS

Watchmakers also applied the pendulum in portable timepieces. Deceit of course: a small bob was attached to one of the balance crossings.

Mock pendulum

Hence the Dutch name *schijnslinger*, a pendulum which seems to be a pendulum but in reality is not, in English a false pendulum or a mock pendulum. Similarly the French called it *coq à faux pendule*, a cock with a false pendulum.

De Charmes London.

Very convenient for the hard of hearing, as you could see if your watch was running.

After the revocation of the Edict of Nantes in 1685 there was a massive exodus of Huguenots to the City of London and its environs, among them a number of clock, watch and watch-case makers. Those who were qualified, were welcomed by the Clockmaker's Company as Free Brothers. Makers included *Lestourgeon, Beauvais* and *De Charmes* who made watches with false pendulums behind the watch glass directly under the dial.

Some aphorisms were associated with certain watchmakers, whilst a number of aphorisms occurred with various producers several times. They are almost invariably presented in a similar style, probably ordered from the same workshop. It is striking that so-called Rotterdam cocks were endowed more often with Latin or French sayings than Dutch. The watchmaker Pieter van den Bergh seems to have specialised in Latin, Uyterweer, father and son Gib, Ruel and Hoogendijk in French. Were they snobs? Paris had the same charisma then as New York now.

Profitons du temp
Let's use our time

JOHAN SELDERS IS A LEADING DUTCH AUTHOR ON ANTIQUARIAN HOROLOGY, NOTABLY ON POCKET WATCHES

Cover picture
A French mantel clock, signed GUDIN A PARIS, c. 1755.
See also p. 136

Acknowledgments
The Horological Foundation is indebted to the following museums, experts, galleries, sponsors and organisations for their contributions to this diary: The State Hermitage Museum St. Petersburg, Rijksmuseum Amsterdam, British Museum, MetropolitanMuseum New York, Musée d'Horlogerie du Locle, Patek Phillipe Museum Geneva, Royal Museums Greenwich, Museo Galileo Florence, J. Paul Getty Museum Malibu, Deutches Uhren museum Furtwangen, SMAT, Andrew Hooper, E. Strang, L. Van Cauwenbergh, M. Crijns, Gude & Meis, F. Kats (producer), Mentink & Roest, R. Redding, G. Somlo, M. Toebosch, Top Time Ausano Musa, D. Verburg.

Lay-out: Eric Vocking. Editors: Wim van Klaveren, Tony Bannister.
Graphic consultant: Monique Kreeft (Locomotiv). Printed: Sept 2017.

Name

Address

Telephone Fax

E-mail

Important and emergency numbers

Other memoranda

BLONDEAU PARIS

Grande sonnerie carriage clock, c. 1830. Height: 17 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	
1	○	○	○	○	○	○	◑	◑	◑	◑	◑	◑	1
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25	◑	◑	◑	◑	◑	○	○	○	F	○	○	◑	25
26	◑	◑	◑	○	○	○	○	F	○	○	◑	◑	26
27	◑	○	◑	○	○	○	F	○	○	◑	◑	◑	27
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31	F		F		○		◑	◑		◑		◑	31
	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	

GENEVA, SWITZERLAND

A watch in the shape of a tulip, c. 1800. Length: 122 mm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

4 Monday

WK	MO	TU	WE	TH	FR	SA	SU
48					1	2	3
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51	18	19	20	21	22	23	24
52	25	26	27	28	29	30	31

5 Tuesday

6 Wednesday

7 Thursday

8 Friday

9 Saturday

10 Sunday

ENGLAND

Lantern clock, c.1700.
Height: 40 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

11 Monday

WK	MO	TU	WE	TH	FR	SA	SU
48					1	2	3
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50	11	12	13	14	15	16	17
51	18	19	20	21	22	23	24
52	25	26	27	28	29	30	31

12 Tuesday

13 Wednesday

14 Thursday

15 Friday

16 Saturday

17 Sunday

GEORGE HENRI LANTMAN, AMSTERDAM

Mantel clock, dated 1929. Height: 24 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

18 Monday

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51	18	19	20	21	22	23	24
52	25	26	27	28	29	30	31

19 Tuesday

20 Wednesday

21 Thursday

22 Friday

23 Saturday

24 Sunday

LOUIS MOINET, PARIS

A French Empire gilt bronze table clock,
c. 1815. Height: 93 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR
MORE DETAILS ON THIS OBJECT

25 Monday

WK	MO	TU	WE	TH	FR	SA	SU
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51	18	19	20	21	22	23	24
52	25	26	27	28	29	30	31

26 Tuesday

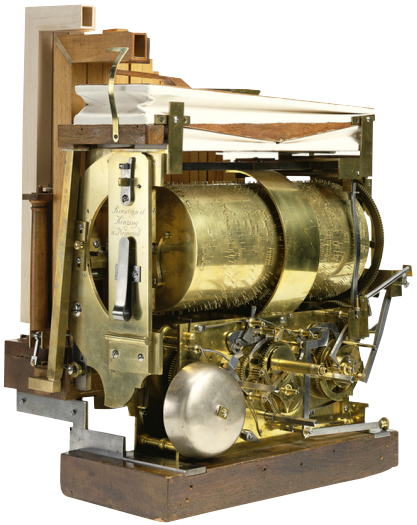
27 Wednesday

28 Thursday

29 Friday

30 Saturday

31 Sunday



PETER KINZING AND DAVID ROENTGEN, NEUWIED, GERMANY

Musical longcase clock, c. 1785. Height: 191.8 cm.

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5	29	30	31				

1 Monday ✶ NEW YEAR'S DAY • AUT

2 Tuesday • AUS • FRA • RUS

3 Wednesday • RUS

4 Thursday • RUS

5 Friday • RUS

HRH Jean I Grand Duke of Luxembourg (1921) -HM Juan Carlos I former King of Spain (1938)

6 Saturday ✶ EPIPHANY (3 KÖNIGE) (CHR.) • RUS • AUT

7 Sunday ✶ CHRISTMAS DAY (ORTH. CHR.) • RUS

PAUL GUDIN, PARIS

Porcelain mantel clock, c. 1750. Height: 44.5 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

8 Monday • JAP

WK	MO	TU	WE	TH	FR	SA	SU
1	1	2	3	4	5	6	7
2	8	9	10	11	12	13	14
3	15	16	17	18	19	20	21
4	22	23	24	25	26	27	28
5	29	30	31				

Prince Vincent of Denmark (2011) Princess Josephine of Denmark (2011)

9 Tuesday

Catherine Duches of Cambridge (1982)

10 Wednesday

11 Thursday

12 Friday

13 Saturday

14 Sunday

GERMANY

A 'moving eyes' automaton wall clock, c. 1830. Height: 15 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

WK	MO	TU	WE	TH	FR	SA	SU
1	1	2	3	4	5	6	7
2	8	9	10	11	12	13	14
3	15	16	17	18	19	20	21
4	22	23	24	25	26	27	28
5	29	30	31				

15 Monday

Iñaki Urdangarín y Liebaert, Duke of Palma de Mallorca (1968)

16 Tuesday

• USA

17 Wednesday

18 Thursday

HRH Claire Princess of Belgium née Coombs (1974)

19 Friday

• WINTER ANTIQUES SHOW NEW YORK

20 Saturday

• WINTER ANTIQUES SHOW NEW YORK

HRH Sophie Countess of Wessex née Rhys Jones (1965) -HM Queen Mathilde of Belgium née Jonkvrouwe d'Udekem d'Acoz (1973)

21 Sunday

• WINTER ANTIQUES SHOW NEW YORK

HRH Ingrid Alexandra Princess of Norway (2004)

GENEVA, SWITZERLAND

A watch in the shape of a Chinese snuff bottle, c. 1800. Dimensions: 54x46 mm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

WK	MO	TU	WE	TH	FR	SA	SU
1	1	2	3	4	5	6	7
2	8	9	10	11	12	13	14
3	15	16	17	18	19	20	21
4	22	23	24	25	26	27	28
5	29	30	31				

22 Monday
- WINTER ANTIQUES SHOW NEW YORK

23 Tuesday
- WINTER ANTIQUES SHOW NEW YORK

HSH Caroline Princess of Monaco (1957)

24 Wednesday
- WINTER ANTIQUES SHOW NEW YORK

25 Thursday
- WINTER ANTIQUES SHOW NEW YORK

26 Friday
- AUS
- WINTER ANTIQUES SHOW NEW YORK

27 Saturday
- CHI
- WINTER ANTIQUES SHOW NEW YORK
- BRAFA

28 Sunday
- CHI
- WINTER ANTIQUES SHOW NEW YORK
- BRAFA

GERHARD EMMOSER, AUGSBURG, VIENNA

Celestial globe with clockwork, dated 1579. Height: 27.3 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

29 Monday • CHI

● BRAFA

WK	MO	TU	WE	TH	FR	SA	SU
5				1	2	3	4
6	5	6	7	8	9	10	11
7	12	13	14	15	16	17	18
8	19	20	21	22	23	24	25
9	26	27	28				

Wedding anniversary of HSH Prince Maximilian of Liechtenstein and Angela Brown (2000)

30 Tuesday • CHI

● BRAFA

HM Abdullah II bin Hussein King of Jordan (1962) - HM Felipe VI king of Spain (1968) - HRH Hashem Prince of Jordan (2005)

31 Wednesday ✶ TU BISHVAT (JEW.) • CHI

● BRAFA

HRH Beatrix Princess of the Netherlands (1938)

1 Thursday

● BRAFA

2 Friday

● BRAFA

Wedding anniversary of HRH The Prince of Orange and Máxima Zorreguieta (2002)

3 Saturday

● BRAFA

HSH Angela Princess of Liechtenstein née Brown (1958)

4 Sunday

● BRAFA

THOMAS MUDGE, LONDON

Eight-day marine chronometer, c. 1774. Height: 7.65 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

5 Monday

WK	MO	TU	WE	TH	FR	SA	SU
5				1	2	3	4
6	5	6	7	8	9	10	11
7	12	13	14	15	16	17	18
8	19	20	21	22	23	24	25
9	26	27	28				

HRH Mary Crown Princess of Denmark née Donaldson (1972)

6 Tuesday

HRH Marie Princess of Denmark née Cavallier (1976) -HRH Louise Princess of Belgium (2004)

7 Wednesday

8 Thursday

9 Friday

10 Saturday

11 Sunday • JAP

JOHANN CHRISTOPH HEIN, SPROTTAU, GERMANY

Weight driven wall clock, dated 1734. Height: 23 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

WK	MO	TU	WE	TH	FR	SA	SU
5				1	2	3	4
6	5	6	7	8	9	10	11
7	12	13	14	15	16	17	18
8	19	20	21	22	23	24	25
9	26	27	28				

12 Monday

13 Tuesday

14 Wednesday ✶ ASH WEDNESDAY (CHR.) ● PALM BEACH JEWELLERY ART & ANTIQUES SHOW

HSH Hans Adam II Reigning Prince of Liechtenstein (1945) - Wedding anniversary of HRH Henri Grand Duke of Luxembourg and Maria Teresa Mestre y Batista (1981)

15 Thursday ● PALM BEACH JEWELLERY ART & ANTIQUES SHOW

16 Friday ✶ CHINESE NEW YEAR (CHI.) ● PALM BEACH JEWELLERY ART & ANTIQUES SHOW

HRH Alexandra Princess of Luxembourg (1991)

17 Saturday ● PALM BEACH JEWELLERY ART & ANTIQUES SHOW

18 Sunday ● PALM BEACH JEWELLERY ART & ANTIQUES SHOW

DANIEL DELANDER, LONDON

Bracket clock, c. 1720. Height: 56.5 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

WK	MO	TU	WE	TH	FR	SA	SU
5				1	2	3	4
6	5	6	7	8	9	10	11
7	12	13	14	15	16	17	18
8	19	20	21	22	23	24	25
9	26	27	28				

19 Monday

✶ LENT MONDAY (ORTH. CHR.)
ART & ANTIQUES SHOW

● PALM BEACH JEWELLERY

HRH Prince Andrew The Duke of York (1960)

20 Tuesday

● PALM BEACH JEWELLERY ART & ANTIQUES SHOW

21 Wednesday

HM Harald V King of Norway (1937) -HIH Amedeo Archduke of Austria-Este, Prince of Belgium (1986)

22 Thursday

23 Friday

• RUS

HIH Naruhito Crown Prince of Japan (1960)

24 Saturday

25 Sunday

PARIS

A Louis XVI *pendule à cercles tournants*.
Signed on the movement *Mathieu à Paris*. c. 1775. Height: 53 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

26 Monday

WK	MO	TU	WE	TH	FR	SA	SU
9				1	2	3	4
10	5	6	7	8	9	10	11
11	12	13	14	15	16	17	18
12	19	20	21	22	23	24	25
13	26	27	28	29	30	31	

HRH Ernst August Prince of Hannover (1954)

27 Tuesday

28 Wednesday

1 Thursday ✶ PURIM (JEW.)

Timothy Laurence (1955)

2 Friday

HRH Prince Oscar Duke of Skåne Sweden (2016)

3 Saturday

4 Sunday

JOHN PYKE LONDON

Verge watch with chatelaine, c. 1754. Diameter: 46 mm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

5 Monday

WK	MO	TU	WE	TH	FR	SA	SU
9				1	2	3	4
10	5	6	7	8	9	10	11
11	12	13	14	15	16	17	18
12	19	20	21	22	23	24	25
13	26	27	28	29	30	31	

6 Tuesday

7 Wednesday

8 Thursday • RUS

9 Friday • TEFAF

10 Saturday • TEFAF

HRH Edward The Earl of Wessex (1964)

11 Sunday • TEFAF

JEAN-ANTOINE LEPINE PARIS

A month-duration table regulator, c. 1810. Height: 52.7 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

12 Monday

● TEFAF

WK	MO	TU	WE	TH	FR	SA	SU
9				1	2	3	4
10	5	6	7	8	9	10	11
11	12	13	14	15	16	17	18
12	19	20	21	22	23	24	25
13	26	27	28	29	30	31	

Prince Gabriel de Nassau (2006)

13 Tuesday

● TEFAF

14 Wednesday

● TEFAF

HSH Albert II Prince of Monaco (1958)

15 Thursday

● TEFAF

HSH Constantin Prince of Liechtenstein (1972)

16 Friday

● TEFAF

17 Saturday

● TEFAF

18 Sunday

● TEFAF

Wedding anniversary of HRH Elena Infante of Spain and Jaime de Marichalar y Sáenz de Tejada (1995)

EDWARD DENT, LONDON

Unusual two-day chronometer, c. 1840. Height: 14 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

WK	MO	TU	WE	TH	FR	SA	SU
9				1	2	3	4
10	5	6	7	8	9	10	11
11	12	13	14	15	16	17	18
12	19	20	21	22	23	24	25
13	26	27	28	29	30	31	

19 Monday

20 Tuesday • JAP

21 Wednesday

Claus-Casimir Count van Oranje-Nassau, Jonkheer van Amsberg (2004)

22 Thursday

HRH Maria Teresa Grand Duchess of Luxembourg, née Mestre y Batista (1956)

23 Friday

HRH Princess Eugenie of York (1990)

24 Saturday

25 Sunday

Philipp von Lattorff (1968)

HANS EICHSTETT DANZIG

Horizontal gilt-brass table clock, c. 1615. Height: 5.5 cm, diameter: 13.5 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

26 Monday

WK	MO	TU	WE	TH	FR	SA	SU
9				1	2	3	4
10	5	6	7	8	9	10	11
11	12	13	14	15	16	17	18
12	19	20	21	22	23	24	25
13	26	27	28	29	30	31	

Luana Countess van Oranje-Nassau, Jonkvrouw van Amsberg (2005)

27 Tuesday

28 Wednesday

29 Thursday

30 Friday ✶ GOOD FRIDAY (CHR.)

31 Saturday ✶ PESACH (JEW.)

1 Sunday ✶ EASTER DAY (CHR.)

FRANCESCO PAPILLION, FLORENCE

An Italian night clock, c. 1705. Height: 95 cm..

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

2 Monday ✶ EASTER MONDAY (CHR.)

WK	MO	TU	WE	TH	FR	SA	SU
13							1
14	2	3	4	5	6	7	8
15	9	10	11	12	13	14	15
16	16	17	18	19	20	21	22
17	23	24	25	26	27	28	29
18	30						

HRH Sirindhorn Princess of Thailand (1955)

3 Tuesday

4 Wednesday

5 Thursday • CHI

HRH Ubol Ratana Princess of Thailand (1951)

6 Friday

7 Saturday

Jaime de Marichalar y Sáenz de Tejada, Duke of Lugo (1963)

8 Sunday ✶ EASTER DAY (ORTH. CHR.)

Leah Isadora Behn (2005)

POLAND

Renaissance automaton clock, c. 1580. Height: c. 22 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

WK	MO	TU	WE	TH	FR	SA	SU
13							1
14	2	3	4	5	6	7	8
15	9	10	11	12	13	14	15
16	16	17	18	19	20	21	22
17	23	24	25	26	27	28	29
18	30						

9 Monday

Wedding anniversary of HRH The Prince of Wales and Camilla Parker Bowles (2005)

10 Tuesday

Tatjana von Lattorff née Princess of Liechtenstein (1973) - Wedding anniversary of HIM Akihito Emperor of Japan and Michiko Shôda (1959) - HRH Ariane Princess of the Netherlands (2007)

11 Wednesday

12 Thursday

✶ YOM HA'SHOAH (JEW.) • DEN

Wedding anniversary of HRH Laurent Prince of Belgium and Claire Coombs (2003)

13 Friday

• DEN

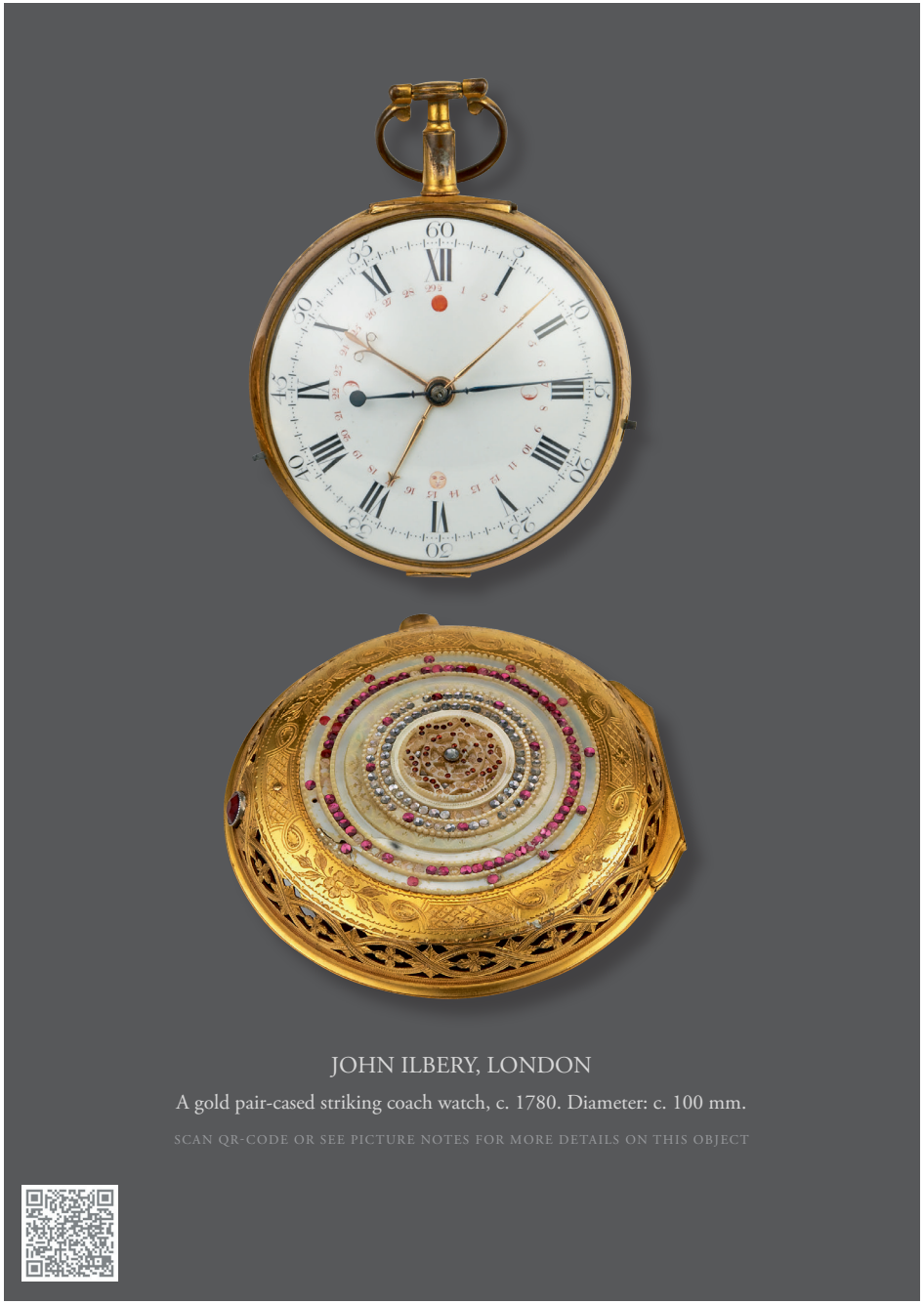
14 Saturday

• AUS

HSH Marie Princess of Liechtenstein, née Countess Kinsky von Wchinitz und Tettau (1940)

15 Sunday

HM King Philippe of Belgium (1960)



JOHN ILBERY, LONDON

A gold pair-cased striking coach watch, c. 1780. Diameter: c. 100 mm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

16 Monday

WK	MO	TU	WE	TH	FR	SA	SU
13							1
14	2	3	4	5	6	7	8
15	9	10	11	12	13	14	15
16	16	17	18	19	20	21	22
17	23	24	25	26	27	28	29
18	30						

HM Margrethe II Queen of Denmark (1940) - HRH Henri Grand Duke of Luxembourg (1955) - HRH Sébastien Prince of Luxembourg (1992) - HRH Eléonore Princess of Belgium (2008)

17 Tuesday • AUT

18 Wednesday

Sayako Kuroda née Princess of Japan (1969)

19 Thursday ✶ YOM HA'ATZMAUT (JEW.)

20 Friday

HSH Prince Georg of Liechtenstein (1999)

21 Saturday

HM Elizabeth II Queen of the United Kingdom of Great Britain and Northern Ireland (1926) - HRH Isabella Princess of Denmark (2007)

22 Sunday

GIUSEPPE GUARNACCI, VOLTERRA ITALY

Armillary, dated 1790. Height: 21 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

23 Monday • DEN

WK	MO	TU	WE	TH	FR	SA	SU
13							1
14	2	3	4	5	6	7	8
15	9	10	11	12	13	14	15
16	16	17	18	19	20	21	22
17	23	24	25	26	27	28	29
18	30						

HIH Laetitia Maria Archduchess of Austria-Este, Princess of Belgium (2003)

24 Tuesday • ITA

25 Wednesday • AUS

26 Thursday

27 Friday • NED

HM Willem-Alexander King of the Netherlands (1967)

28 Saturday

Wedding anniversary of HM Rama IX King of Thailand and Sirikit Somdech Pharaborom Rajininath (1950)

29 Sunday • JAP

Maud Angelica Behn (2003) -HRH Sofía Infante of Spain (2007) - Wedding anniversary of Prince William and Catherine Middleton Duke and Duchess of Cambridge (2011)

L. LEROY & CIE, PARIS

A gilt-brass humpback travelling clock, c. 1900. Height: 16.5 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

30 Monday

WK	MO	TU	WE	TH	FR	SA	SU
18		1	2	3	4	5	6
19	7	8	9	10	11	12	13
20	14	15	16	17	18	19	20
21	21	22	23	24	25	26	27
22	28	29	30	31			

HM Carl XVI Gustaf King of Sweden (1946) - Miguel Urdangarín y Bórbon (2002)

1 Tuesday

✶ LABOUR DAY • AUT • GBR

2 Wednesday

HRH Charlotte Princess of Cambridge(2015)

3 Thursday

✶ LAG BA'OMER (JEW.) • JAP

4 Friday

• JAP

● TEFAF NEW YORK SPRING

HH Henrik Prince of Denmark (2009)

5 Saturday

• JAP

● TEFAF NEW YORK SPRING

6 Sunday

● TEFAF NEW YORK SPRING

GENEVA, SWITZERLAND

A watch in the shape of a scent bottle, c. 1800. Dimensions: 72x32 mm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

7 Monday

● TEFAF NEW YORK SPRING

WK	MO	TU	WE	TH	FR	SA	SU
18		1	2	3	4	5	6
19	7	8	9	10	11	12	13
20	14	15	16	17	18	19	20
21	21	22	23	24	25	26	27
22	28	29	30	31			

8 Tuesday • FRA • RUS

● TEFAF NEW YORK SPRING

HRH Crown Prince Moulay Al-Hassan of Morocco (2003)

9 Wednesday • RUS

10 Thursday ✶ ASCENSION (CHR.)

HRH Princess Lalla Salma of Morocco née Bennani (1978)

11 Friday

12 Saturday

13 Sunday ✶ MOTHER'S DAY

HRH Carl Philip Prince of Sweden, Duke of Värmland (1979)

ISAAC FAVRE, SWITZERLAND

Neuchâteloise, c. 1790. Height: c. 95 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

14 Monday

WK	MO	TU	WE	TH	FR	SA	SU
18		1	2	3	4	5	6
19	7	8	9	10	11	12	13
20	14	15	16	17	18	19	20
21	21	22	23	24	25	26	27
22	28	29	30	31			

Wedding anniversary of HM Juan Carlos I King of Spain and HRH Sofia Princess of Greece and Denmark (1962) - Wedding anniversary of HRH Crown Prince Frederik of Denmark and Mary Donaldson (2004)

15 Tuesday

✶ RAMADAN 1ST (ISL.)

Zara Phillips (1981)

16 Wednesday

HSH Maximilian Prince of Liechtenstein (1969)

17 Thursday

✶ ASCENSION (ORTH. CHR.)

HM Máxima Queen of the Netherlands née Zorreguieta (1971)

18 Friday

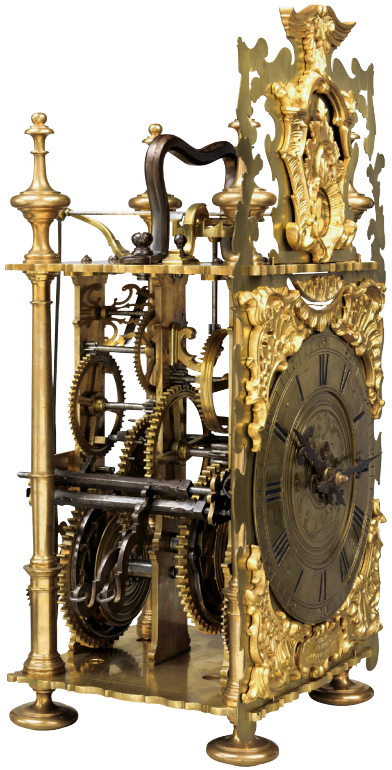
HSH Alfons Prince of Liechtenstein (2001) - HSH Benedikt Prince of Liechtenstein (2008)

19 Saturday

Wedding anniversary of HRH Constantijn Prince of the Netherlands and Laurentien Brinkhorst (2001)

20 Sunday

✶ SHAVUOT (JEW.) ✶ WHITSUN PENTECOST (CHR.)



MARIO GAMBELLI, BOLOGNA

Longcase clock, dated 1766. Height: 245 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

WK	MO	TU	WE	TH	FR	SA	SU
18		1	2	3	4	5	6
19	7	8	9	10	11	12	13
20	14	15	16	17	18	19	20
21	21	22	23	24	25	26	27
22	28	29	30	31			

21 Monday ✶ WHIT MONDAY (CHR.)

22 Tuesday

Wedding anniversary of HM Felipe King of Spain and Letizia Ortiz Rocasolano (2004)

23 Wednesday

24 Thursday

Wedding anniversary of HRH Prince Joachim of Denmark and Marie Cavallier (2008) - HSH Joseph Wenzel Prince of Liechtenstein (1995) - Wedding anniversary of Ari Behn and Märtha Louise Princess of Norway (2002)

25 Friday • AUT • DEN • GER

HRH Laurentien Princess of The Netherlands née Brinkhorst (1966)

26 Saturday

HRH Frederik Crown Prince of Denmark (1968)

27 Sunday ✶ PENTECOST (ORTH. CHR.) • AUT

HSH Moritz Prince of Liechtenstein (2003)

GENEVA

Gold and enamel musical automaton pocket watch, c. 1800. Diameter: 65 mm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

28 Monday

WK	MO	TU	WE	TH	FR	SA	SU
18		1	2	3	4	5	6
19	7	8	9	10	11	12	13
20	14	15	16	17	18	19	20
21	21	22	23	24	25	26	27
22	28	29	30	31			

29 Tuesday ✶ WESAK (BUDDHA DAY) • GBR

30 Wednesday • CHI

31 Thursday

1 Friday

2 Saturday • ITA

3 Sunday

HRH Felix Prince of Luxembourg (1984) - Leonore Countess van Oranje-Nassau, Jonkvrouwe van Amsberg (2006)

MARTINOT, BERLIN

Miniature *Turmuhr*, c. 1730. Height: 13.5 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

4 Monday

WK	MO	TU	WE	TH	FR	SA	SU
22					1	2	3
23	4	5	6	7	8	9	10
24	11	12	13	14	15	16	17
25	18	19	20	21	22	23	24
26	25	26	27	28	29	30	

5 Tuesday • AUT • DEN

HIH Astrid Archduchess of Austria-Este, née Princess of Belgium (1962) - Wedding Anniversary of Philipp von Lattorff and HSH Tatjana Princess of Liechtenstein (1999) - Irene Urdangarín y Bórbon (2005)

6 Wednesday • SWE

HM Albert II Prince of the Belgians (1934)

7 Thursday

HRH Joachim Prince of Denmark (1969)

8 Friday

Andrea Casiraghi (1984) - Eloise Countess van Oranje-Nassau, Jonkvrouwe van Amsberg (2002)

9 Saturday

Wedding anniversary of HIH Naruhito Crown Prince of Japan and Masako Ôwada (1993)

10 Sunday

HRH The Prince Philip Mountbatten Duke of Edinburgh (1921) - Wedding anniversary of HM Margrethe II Queen of Denmark and HRH Henrik Prince of Denmark (1967) - HRH Madeleine Princess of Sweden, Duchess of Hälsingland and Gästrikland (1982) - Wedding anniversary of HM Abdallah II bin Hussein King of Jordan and Rania Yassine (1993)

FRANZ THOMAS GUNTSCHY, PRAGUE

A Czech bracket clock, c. 1700. Height: c. 56 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

11 Monday

WK	MO	TU	WE	TH	FR	SA	SU
22					1	2	3
23	4	5	6	7	8	9	10
24	11	12	13	14	15	16	17
25	18	19	20	21	22	23	24
26	25	26	27	28	29	30	

HRH Henrik Prince of Denmark, Comte de Laborde de Monpézat (1934) - HSH Alois Hereditary Prince of Liechtenstein (1968)

12 Tuesday • RUS

13 Wednesday

HRH Cristina Infante of Spain, Duchess of Palma de Mallorca (1965)

14 Thursday ✶ EID AL-FITR (ISL.)

15 Friday • AUT

16 Saturday

17 Sunday

SWITZERLAND

A Swiss silver miniature travel timepiece with the coat of arms of Franz Ferdinand prince of Austria-Hungary. Dated 1913. Height: 7 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

18 Monday

WK	MO	TU	WE	TH	FR	SA	SU
22					1	2	3
23	4	5	6	7	8	9	10
24	11	12	13	14	15	16	17
25	18	19	20	21	22	23	24
26	25	26	27	28	29	30	

Zaria Countess van Oranje-Nassau, Jonkvrouw van Amsberg (2006)

19 Tuesday

Wedding anniversary of HM Carl XVI Gustaf King of Sweden and Silvia Sommerlath (1976) - Wedding Anniversary of HRH Edward Earl of Wessex and Sophie Rhys Jones (1999)

20 Wednesday

21 Thursday

HRH Prince William of Great Britain (1982)

22 Friday

23 Saturday • LUX • SWE

24 Sunday • SWE

ANTIDE JANVIER, PARIS

A small table regulator, dated 1781. Height: 26 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

25 Monday

WK	MO	TU	WE	TH	FR	SA	SU
22					1	2	3
23	4	5	6	7	8	9	10
24	11	12	13	14	15	16	17
25	18	19	20	21	22	23	24
26	25	26	27	28	29	30	

26 Tuesday

HRH Alexia Princess of the Netherlands (2005)

27 Wednesday

28 Thursday

• MASTERPIECES LONDON

HRH Hussein Crowne Prince of Jordan (1994)

29 Friday

• MASTERPIECES LONDON

Wedding anniversary of HIH Prince Akishino of Japan and Kiko Kawashima (1990)

30 Saturday

• MASTERPIECES LONDON

HH Alexandra Countess of Frederiksborg, née Manley (1964)

1 Sunday • CAN

• MASTERPIECES LONDON

XAVIER GIDE, PARIS

A gold pocket watch, c. 1780. Diameter: 37 mm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

2 Monday

● MASTERPIECES LONDON

WK	MO	TU	WE	TH	FR	SA	SU
26							1
27	2	3	4	5	6	7	8
28	9	10	11	12	13	14	15
29	16	17	18	19	20	21	22
30	23	24	25	26	27	28	29
31	30	31					

Wedding anniversary of HRH Albert II Prince of the Belgians and Donna Paola Ruffo di Calabria (1959)

3 Tuesday

• CAN

● MASTERPIECES LONDON

Wedding anniversary of HSH Alois Hereditary Prince of Liechtenstein and HRH Sophie Duchess in Bavaria (1993)

4 Wednesday

• RUS

● MASTERPIECES LONDON

HM Sonja Queen of Norway, née Haraldsen (1937) - HRH Chulabhorn Princess of Thailand (1957)

5 Thursday

6 Friday

7 Saturday

8 Sunday

BARBICHON PARIS

A Louis XVI mantel clock, c. 1770. Height: 96 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

WK	MO	TU	WE	TH	FR	SA	SU
26							1
27	2	3	4	5	6	7	8
28	9	10	11	12	13	14	15
29	16	17	18	19	20	21	22
30	23	24	25	26	27	28	29
31	30	31					

9 Monday

10 Tuesday

11 Wednesday

12 Thursday

Wedding anniversary of HM King Mohammed VI of Morocco and Salma Bennani (2002)

13 Friday

14 Saturday • FRA

HRH Victoria Crown Princess of Sweden, Duchess of Västergötland (1977)

15 Sunday

SOUTH GERMANY

Small tabernacle clock, dated 1560. Height: 14 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

WK	MO	TU	WE	TH	FR	SA	SU
26							1
27	2	3	4	5	6	7	8
28	9	10	11	12	13	14	15
29	16	17	18	19	20	21	22
30	23	24	25	26	27	28	29
31	30	31					

16 Monday

HSH Marie Princess of Liechtenstein née Countess Kálnoky (1975)

17 Tuesday • JAP

HRH The Duchess of Cornwall (1947) - Felipe Juan de Marichalar y Borbón (1998) - Wedding Anniversary of HSH Constantin Prince of Liechtenstein and Marie Countess Kálnoky (1999)

18 Wednesday

19 Thursday

20 Friday

HRH Haakon Crown Prince of Norway (1973) - HRH Princess Alexandra of Hanover (1999)

21 Saturday • BEL

22 Sunday ✶ TISHA B'AV (JEW.)

HH Felix Prince of Denmark (2002) - HRH George Prince of Cambridge (2013)

FRANCE

Empire mantel clock, c.1800. Height: 85 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

23 Monday

WK	MO	TU	WE	TH	FR	SA	SU
26							1
27	2	3	4	5	6	7	8
28	9	10	11	12	13	14	15
29	16	17	18	19	20	21	22
30	23	24	25	26	27	28	29
31	30	31					

HSH Georgina Princess of Liechtenstein (2005)

24 Tuesday

25 Wednesday

26 Thursday

27 Friday

28 Saturday

HRH Vajiralongkorn Prince of Thailand (1952)

29 Sunday

GENEVA, SWITZERLAND

A watch in the shape of a basket, c. 1800. Dimensions: 48x45 mm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

30 Monday

WK	MO	TU	WE	TH	FR	SA	SU
31			1	2	3	4	5
32	6	7	8	9	10	11	12
33	13	14	15	16	17	18	19
34	20	21	22	23	24	25	26
35	27	28	29	30	31		

Wedding anniversary of HSH Hans Adam II Reigning Prince of Liechtenstein and Marie Countess Kinsky von Wchinitz und Tettau (1967)

31 Tuesday

1 Wednesday • SUI

2 Thursday

3 Friday

HRH Louis Prince of Luxembourg (1986) - Charlotte Casiraghi (1986)

4 Saturday

5 Sunday

LÉPINE, PARIS

A weight-driven skeleton table clock, c.1800. Height: 49 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

WK	MO	TU	WE	TH	FR	SA	SU
31			1	2	3	4	5
32	6	7	8	9	10	11	12
33	13	14	15	16	17	18	19
34	20	21	22	23	24	25	26
35	27	28	29	30	31		

6 Monday

7 Tuesday

8 Wednesday

HRH Princess Beatrice of York (1988)

9 Thursday

10 Friday

11 Saturday • JAP

HRH Mabel Princess van Oranje-Nassau née Wisse Smit (1968)

12 Sunday

HM Sirikit Queen of Thailand née Somdech Pharaborom Rajininath (1932)

FRANCE

Keyhole skeleton clock, c. 1830. Height: 44 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

13 Monday

WK	MO	TU	WE	TH	FR	SA	SU
31			1	2	3	4	5
32	6	7	8	9	10	11	12
33	13	14	15	16	17	18	19
34	20	21	22	23	24	25	26
35	27	28	29	30	31		

14 Tuesday

15 Wednesday ✶ ASSUMPTION DAY (CHR.) • AUT • BEL • FRA • ITA • LUX • ESP

HRH Anne The Princess Royal (1950)

16 Thursday

17 Friday

18 Saturday

19 Sunday

HRH Mette-Marit Crown Princess of Norway née Tjessem Høiby (1973)

JACQUES SANDOZ AND ISAAC BRANDT, LA CHAUX-DE-FONDS

Wall clock and similar movement, c. 1720. Height: c. 40 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

WK	MO	TU	WE	TH	FR	SA	SU
31			1	2	3	4	5
32	6	7	8	9	10	11	12
33	13	14	15	16	17	18	19
34	20	21	22	23	24	25	26
35	27	28	29	30	31		

20 Monday

HRH Gabriel Prince of Belgium (2003)

21 Tuesday

* EID AL-ADHA (ISL.)

HM King Mohammed VI of Morocco (1963)

22 Wednesday

23 Thursday

HM Noor al-Hussein Queen Dowager of Jordan née Lisa Najeeb Halaby (1951)

24 Friday

25 Saturday

Wedding anniversary of HRH Haakon Crown Prince of Norway and Mette-Marit Tjessem Høiby (2001)

26 Sunday

HIH Maria-Laura Archduchess of Austria-Este, Princess of Belgium (1988)

SOUTH GERMANY

A gilt-copper tabernacle clock, c. 1620. Height: 28.6 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

27 Monday

WK	MO	TU	WE	TH	FR	SA	SU
31			1	2	3	4	5
32	6	7	8	9	10	11	12
33	13	14	15	16	17	18	19
34	20	21	22	23	24	25	26
35	27	28	29	30	31		

HH Nikolai Prince of Denmark (1999)

28 Tuesday

29 Wednesday

Wedding anniversary of HM Harald V King of Norway and Sonja Haraldsen (1968)

30 Thursday

31 Friday

HM Rania Queen of Jordan née Yassine (1970)

1 Saturday

2 Sunday

ISAAC THURET, PARIS

Longcase clock, c. 1690. Height: 221.6 mm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

WK	MO	TU	WE	TH	FR	SA	SU
35						1	2
36	3	4	5	6	7	8	9
37	10	11	12	13	14	15	16
38	17	18	19	20	21	22	23
39	24	25	26	27	28	29	30

3 Monday

4 Tuesday • USA • CAN

Pierre Casiraghi (1987)

5 Wednesday

6 Thursday

HIH Hisahito Prince of Japan (Akishino-no-miya Hisahito Shinno) (2006)

7 Friday

8 Saturday

9 Sunday

Victoria Federica de Marichalar y Borbón (2000)

WYBRANDUS JACOBI, LEEUWARDEN, THE NETHERLANDS

Hague Clock, c.1680. Height: 38 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

10 Monday ✶ ROSH HASHANAH (JEW.) ✶ AL-HIJRA (ISL.)

WK	MO	TU	WE	TH	FR	SA	SU
35						1	2
36	3	4	5	6	7	8	9
37	10	11	12	13	14	15	16
38	17	18	19	20	21	22	23
39	24	25	26	27	28	29	30

11 Tuesday

HM Paola Princess of the Belgians, née Ruffo di Calabria (1937) - HIH Princess Akishino of Japan née Kiko Kawashima (1966)

12 Wednesday

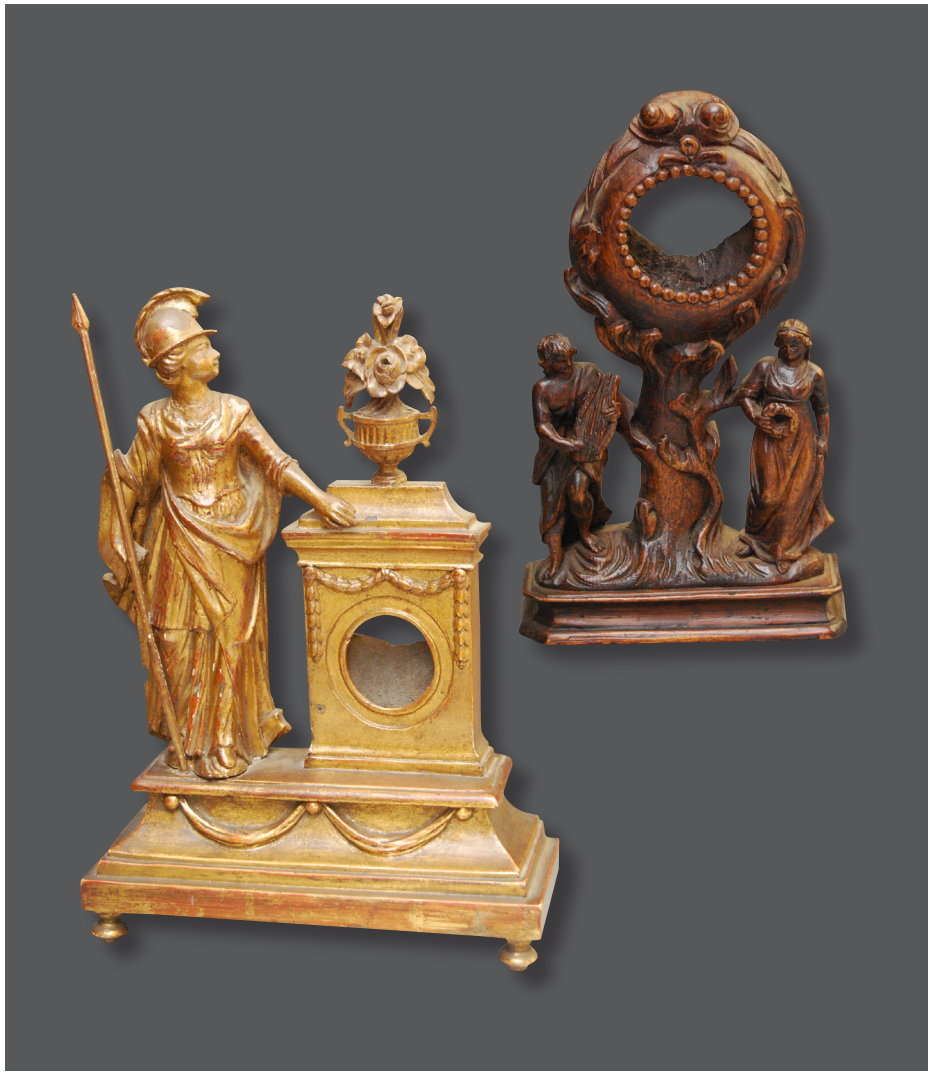
13 Thursday

14 Friday

15 Saturday

HRH Letizia Princess of Asturias (1972) - HRH Prince Henry of Great Britain (1984)

16 Sunday



FRANCE

Two pocket-watch stands, 2nd half 18th century. Height: 23,5 cm; 31 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

17 Monday

WK	MO	TU	WE	TH	FR	SA	SU
35						1	2
36	3	4	5	6	7	8	9
37	10	11	12	13	14	15	16
38	17	18	19	20	21	22	23
39	24	25	26	27	28	29	30

18 Tuesday • JAP

19 Wednesday ✶ YOM KIPPUR (JEW.)

20 Thursday ✶ ASHURAH (ISL.)

21 Friday

Prince Noah de Nassau (2007)

22 Saturday • JAP

Märtha Louise Princess of Norway (1971) - Wedding anniversary of HIH Lorenz Archduke of Austria-Este and HRH Astrid Princess of Belgium (1984)

23 Sunday

JOHN SNOW, SALISBURY

Oval verge watch, c. 1630. Largest diameter: 37 mm..

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

24 Monday

✶ SUKKOT (JEW.)

WK	MO	TU	WE	TH	FR	SA	SU
35						1	2
36	3	4	5	6	7	8	9
37	10	11	12	13	14	15	16
38	17	18	19	20	21	22	23
39	24	25	26	27	28	29	30

25 Tuesday

26 Wednesday

HRH Salma Princess of Jordan (2000)

27 Thursday

28 Friday

HRH Iman Princess of Jordan (1996)

29 Saturday

Juan Urdangarín y Bórbon (1999) - Wedding anniversary of HRH Louis Prince of Luxemburg and Tessy Antony (2006) - Emma Tallulah Behn (2008)

30 Sunday

Ari Behn (1972)

THOMAS TOMPION LONDON

Pre-numbered longcase clock, c.1678.
Height: 195.6 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

WK	MO	TU	WE	TH	FR	SA	SU
40	1	2	3	4	5	6	7
41	8	9	10	11	12	13	14
42	15	16	17	18	19	20	21
43	22	23	24	25	26	27	28
44	29	30	31				

1 Monday ✶ SHEMINI ATZERET (JEW.) • CHI

TIME TO ORDER YOUR 2019 DIARY!
PLEASE SEE ORDER FORM AT THE LAST PAGE.

2 Tuesday ✶ SIMCHAT TORAH (JEW.) • CHI

3 Wednesday • CHI • GER

4 Thursday • CHI

Wedding anniversary of HRH Cristina Infante of Spain and Iñaki Urdangarín y Liebaert (1997) - HRH Emmanuel Prince of Belgium (2005)

5 Friday • CHI

6 Saturday • CHI

7 Sunday

CLAUDE-SIMÉON PASSEMANT, PARIS

Wheel barometer, dated 1769. Height: 103 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

8 Monday

WK	MO	TU	WE	TH	FR	SA	SU
40	1	2	3	4	5	6	7
41	8	9	10	11	12	13	14
42	15	16	17	18	19	20	21
43	22	23	24	25	26	27	28
44	29	30	31				

9 Tuesday • JAP

10 Wednesday

11 Thursday • CAN

HRH Constantijn Prince of the Netherlands (1969) - HIH Luisa-Maria Archduchess of Austria-Este, Princess of Belgium (1995)

12 Friday • ESP

13 Saturday

14 Sunday

COOKE & KELVEY – LONDON & CALCUTTA

Double dial minute repeating pocket watch, c. 1885. Diameter: 52 mm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

WK	MO	TU	WE	TH	FR	SA	SU
40	1	2	3	4	5	6	7
41	8	9	10	11	12	13	14
42	15	16	17	18	19	20	21
43	22	23	24	25	26	27	28
44	29	30	31				

15 Monday

HRH Christian Prince of Denmark (2005)

16 Tuesday

17 Wednesday

HSH Marie Caroline Princess of Liechtenstein (1996)

18 Thursday

19 Friday

HRH Laurent Prince of Belgium (1963)

20 Saturday

HIM Michiko Empress of Japan née Shôda (1934) - Wedding anniversary of Prince Guillaume of Luxembourg and Countess Stephanie de Lannoy's.

21 Sunday

JOSEPH NORRIS AMSTERDAM

Hague clock, c. 1680. Height: 39 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

22 Monday

WK	MO	TU	WE	TH	FR	SA	SU
40	1	2	3	4	5	6	7
41	8	9	10	11	12	13	14
42	15	16	17	18	19	20	21
43	22	23	24	25	26	27	28
44	29	30	31				

23 Tuesday

HIH Mako Princess of Japan (Akishino-no-miya Mako Naishinno) (1991)

24 Wednesday

HRH Elisabeth Princess of Belgium (2001)

25 Thursday

26 Friday • AUT

27 Saturday

28 Sunday

HRH Sophie Princess of Liechtenstein, née Duchess in Bavaria (1967) - Princess Tessy of Luxembourg née Antony (1985)

BREGUET & FILS, PARIS

Thirty-hour marine chronometer, c. 1813. Height: c. 15 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

29 Monday

WK	MO	TU	WE	TH	FR	SA	SU
44				1	2	3	4
45	5	6	7	8	9	10	11
46	12	13	14	15	16	17	18
47	19	20	21	22	23	24	25
48	26	27	28	29	30		

30 Tuesday

31 Wednesday

HRH Leonor Infante of Spain (2005)

1 Thursday • BEL • FRA • ITA • AUT

2 Friday

HM Sofia Princess of Spain, née Princess of Greece and Denmark (1938)

3 Saturday • JAP

4 Sunday • RUS • SWE

JAN HENDRIK KÜHN, AMSTERDAM

A gold pocket watch, c. 1785. Diameter: 50 mm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

5 Monday

WK	MO	TU	WE	TH	FR	SA	SU
44				1	2	3	4
45	5	6	7	8	9	10	11
46	12	13	14	15	16	17	18
47	19	20	21	22	23	24	25
48	26	27	28	29	30		

6 Tuesday • LUX • ESP

7 Wednesday

8 Thursday

Lady Louise Mountbatten-Windsor (2003)

9 Friday

10 Saturday

11 Sunday • BEL • FRA

HRH Guillaume Hereditary Grand Duke of Luxembourg (1981)

ROBERT ROBIN, PARIS

A *Directoire* multi-dial skeleton table regulator, c. 1796. Height: 31 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

12 Monday

WK	MO	TU	WE	TH	FR	SA	SU
44				1	2	3	4
45	5	6	7	8	9	10	11
46	12	13	14	15	16	17	18
47	19	20	21	22	23	24	25
48	26	27	28	29	30		

13 Tuesday

14 Wednesday

HRH Charles The Prince of Wales (1948)

15 Thursday

Peter Phillips (1977)

16 Friday

17 Saturday

18 Sunday

● PAN AMSTERDAM

MICHAEL NOUWEN, LONDON
Early English clock watch, c. 1600. Diameter: 48 mm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

19 Monday

● PAN AMSTERDAM

WK	MO	TU	WE	TH	FR	SA	SU
44				1	2	3	4
45	5	6	7	8	9	10	11
46	12	13	14	15	16	17	18
47	19	20	21	22	23	24	25
48	26	27	28	29	30		

20 Tuesday

✶ MILAD UN NABI (ISL.)

● PAN AMSTERDAM

Wedding anniversary of HM Elizabeth II Queen of the United Kingdom of Great Britain and Northern Ireland and HRH The Prince Philip Mountbatten Duke of Edinburgh (1947)

21 Wednesday

● PAN AMSTERDAM

22 Thursday

● PAN AMSTERDAM

23 Friday

• USA • JAP

● PAN AMSTERDAM

24 Saturday

● PAN AMSTERDAM

25 Sunday

● PAN AMSTERDAM

DUVAU, PARIS

A French *Empire* ormolu and bronze mantel clock, c. 1800. Height: 48.5 cm..

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

26 Monday

WK	MO	TU	WE	TH	FR	SA	SU
44				1	2	3	4
45	5	6	7	8	9	10	11
46	12	13	14	15	16	17	18
47	19	20	21	22	23	24	25
48	26	27	28	29	30		

27 Tuesday

28 Wednesday

29 Thursday

30 Friday

HIH Prince Akishino of Japan (Akishino-no-miya Fumihito Shinno) (1965)

1 Saturday

HIH Aiko Princess of Japan (Toshi-no-miya Aiko Naishinno) (2001)

2 Sunday ✶ ADVENT SUNDAY (CHR.)

VRARD & CO, SWITZERLAND

Gold and enamel automaton pocket watch, c. 1850. Diameter: 60 mm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

3 Monday ✶ HANUKKAH (JEW.)

WK	MO	TU	WE	TH	FR	SA	SU
48						1	2
49	3	4	5	6	7	8	9
50	10	11	12	13	14	15	16
51	17	18	19	20	21	22	23
52	24	25	26	27	28	29	30
53	31						

Sverre Magnus Prince of Norway (2005)

4 Tuesday

Wedding anniversary of HRH Philippe Duke of Brabant and jonkvrouwe Mathilde d'Udekem d'Acoz (1999)

5 Wednesday

HM Rama IX King of Thailand (1927)

6 Thursday • ESP

HSH Nikolaus Prince of Liechtenstein (2000) - Pablo Nicolás Urdangarín y Bórbon (2000)

7 Friday

HRH Bhajara Kittiyabha Princess of Thailand (1978) - HRH Amalia Princess of the Netherlands (2003)

8 Saturday • ITA • AUT • ESP

9 Sunday

HIH Masako Crown Princess of Japan (1963) - HIH Joachim Archduke of Austria-Este, Prince of Belgium (1991)

HILGERS, PARIS

A French Louis XVI ormolu and marble mantel clock, c. 1770. Height: 43 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

WK	MO	TU	WE	TH	FR	SA	SU
48						1	2
49	3	4	5	6	7	8	9
50	10	11	12	13	14	15	16
51	17	18	19	20	21	22	23
52	24	25	26	27	28	29	30
53	31						

10 Monday

11 Tuesday

12 Wednesday

Wedding anniversary of HRH Anne The Princess Royal and Timothy Laurence (1992)

13 Thursday

HRH Nicolas Prince of Belgium (2005) - HRH Aymeric Prince of Belgium (2005)

14 Friday

15 Saturday

16 Sunday

HIH Lorenz Archduke of Austria-Este, Prince of Belgium (1955)

JOHN NAYLOR, NANTWICH

Astronomical calendar clock, c. 1720. Height: c. 65 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

17 Monday

WK	MO	TU	WE	TH	FR	SA	SU
48						1	2
49	3	4	5	6	7	8	9
50	10	11	12	13	14	15	16
51	17	18	19	20	21	22	23
52	24	25	26	27	28	29	30
53	31						

James, Viscount Severn (2007)

18 Tuesday

19 Wednesday

20 Thursday

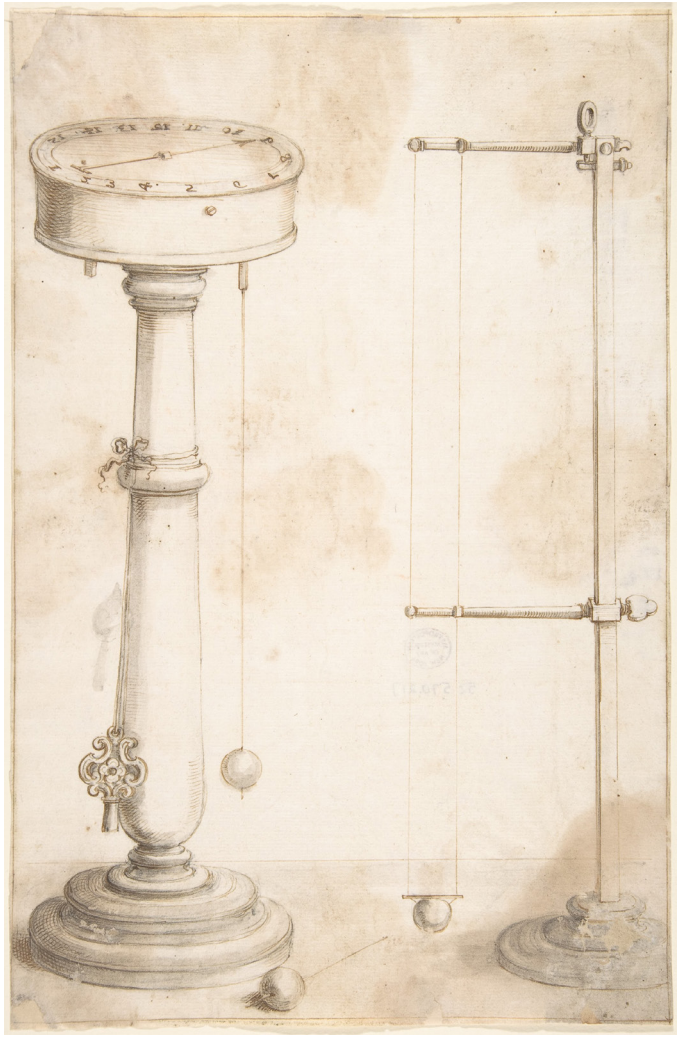
HRH Elena Infante of Spain, Duchess of Lugo (1963)

21 Friday

22 Saturday

23 Sunday • JAP

HIM Akihito Emperor of Japan (1933) - HM Silvia Queen of Sweden, née Sommerlath (1943)



ITALY

Design for a clock, c. 1665. Dimensions: 27.4x17.8 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

24 Monday ✶ CHRISTMAS EVE (CHR.)

25 Tuesday ✶ CHRISTMAS DAY (CHR.)

26 Wednesday ✶ CHRISTMAS (BOXING DAY) (CHR.)

27 Thursday

28 Friday • AUS

29 Saturday

HIH Kako Princess of Japan (Akishino-no-miya Kako Naishinno) (1994)

30 Sunday

WK	MO	TU	WE	TH	FR	SA	SU
48						1	2
49	3	4	5	6	7	8	9
50	10	11	12	13	14	15	16
51	17	18	19	20	21	22	23
52	24	25	26	27	28	29	30
53	31						

LAPINA, PARIS

Bracket clock, c. 1765. Height: 118.7 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

31 Monday • SWE

WK	MO	TU	WE	TH	FR	SA	SU
48						1	2
49	3	4	5	6	7	8	9
50	10	11	12	13	14	15	16
51	17	18	19	20	21	22	23
52	24	25	26	27	28	29	30
53	31						

1 Tuesday

2 Wednesday

3 Thursday

4 Friday

5 Saturday

6 Sunday

LEONARD MILLER, NUREMBURG

Ivory diptych sundial, dated 1637. Dimensions: 105x65x7 mm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

TIME ZONES

Denver		Dubai		Beijing/Hongkong		London		Los Angeles		Mumbai	
Dubai	+11	Denver	-11	Denver	-15	Denver	-7	Denver	+1	Denver	-12
Hongkong	+15	Hongkong	+4	Dubai	-4	Dubai	+4	Dubai	+12	Dubai	-1
London	+7	London	-4	London	-8	Hongkong	+8	Hongkong	+16	Hongkong	+3
Los Angeles	-1	Los Angeles	-12	Los Angeles	-16	Los Angeles	-8	London	+8	London	-6
MET	+8	Miami	-9	Miami	-13	Miami	-5	Miami	+3	Los Angeles	-13
Miami	+2	MET	-3	MET	-7	MET	+1	MET	+9	MET	-4
Moscow	+10	Moscow	-1	Moscow	-5	Moscow	+3	Moscow	+11	Moscow	-2
New Orleans	+1	New Orleans	-10	New Orleans	-14	New Orleans	-6	New Orleans	+2	New Orleans	-11
New York	+2	New York	-9	New York	-13	New York	-5	New York	+3	New York	-10
Sydney	+17	Sydney	+6	Sydney	+2	Sydney	+10	Sydney	+18	Sydney	+5
Tokyo	+16	Tokyo	+5	Tokyo	+1	Tokyo	+9	Tokyo	+17	Tokyo	+4

MET		Moscow		New Orleans		New York		Sydney		Tokyo	
Denver	-8	Denver	-10	Denver	-1	Denver	-2	Denver	-17	Denver	-16
Dubai	+3	Dubai	+1	Dubai	+10	Dubai	+9	Dubai	-6	Dubai	-5
Hongkong	+7	Hongkong	+5	Hongkong	+14	Hongkong	+13	Hongkong	-2	Hongkong	-1
London	-1	London	-3	London	+6	London	+5	London	-10	London	-9
Los Angeles	-9	Los Angeles	-11	Los Angeles	-2	Los Angeles	-3	Los Angeles	-18	Los Angeles	-17
Mumbai	+4	Miami	-8	Miami	+1	Miami	0	Miami	-15	Miami	-14
Moscow	+2	MET	-2	MET	+7	MET	+6	MET	-9	MET	-8
New Orleans	-7	New Orleans	-9	Moscow	+9	Moscow	+8	Moscow	-7	Moscow	-6
New York	-6	New York	-8	New York	+1	New Orleans	-1	New Orleans	-16	New Orleans	-15
Sydney	+9	Sydney	+7	Sydney	+16	Sydney	+15	New York	-15	New York	-14
Tokyo	+8	Tokyo	+6	Tokyo	+15	Tokyo	+14	Tokyo	-1	Sydney	+1

MET = Central European Time = Amsterdam, Berlin, Brussels, Geneva, Copenhagen, Madrid, Oslo, Paris, Rome, Stockholm, Vienna, Warsaw. (+ = hours later - = hours earlier)

TIME ZONE HISTORY 22 participating nations adopted the meridian of Greenwich as their prime meridian at the 1882 International Congress in Washington, finally concluding the implementation of the universal day, time and time zones.

INTERNATIONAL FAIRS

January

Brafa
BEL Brussels 27 Jan- 4 feb.
www.brafa.be

Winter Antique show.
USA New York 19 - 28 Jan.
www.winterantiquesschow.com

Kunst & Antiek Weekend
NED Naarden 25-28 January
www.kunstenantiekweekend.nl

February

Palm Beach Jewellery, Art & Antiques Show
USA Miami 14-20 February
www.palmbeachshow.com

March

Tefaf
NED Maastricht 9-18 March
www.tefaf.com

April

Art Breda.
NED
www.artantique.nl

May

Tefaf New York Spring
USA May 4-8

June

Olympia.
GBR London www.
olympiaartsinternational.com

Masterpieces
GBR London 28 Jun - 4 July
www.masterpiecefair.com

September

Lapada
GBR London.
www.lapadalondon.co.uk

October

Tefaf New York Fall
USA www.tefafny.com

November

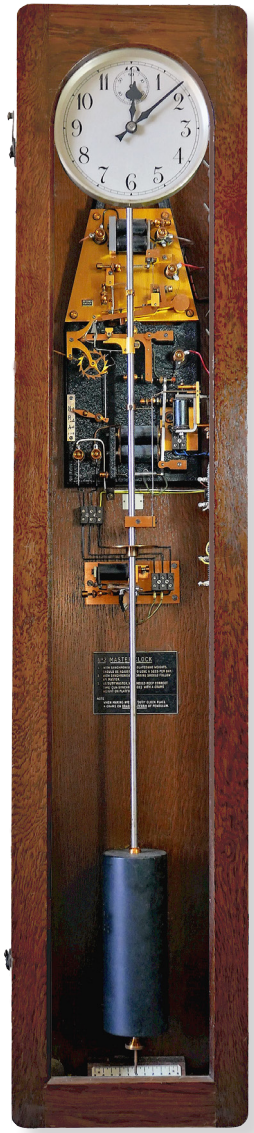
Pan
NED Amsterdam
18- 25 November
www.pan.nl

December

Olympia.
GBR London
www.olympiaartsinternational.com

International spelling alphabet

A	Alfa	S	Sierra
B	Bravo	T	Tango
C	Charlie	U	Uniform
D	Delta	V	Victor
E	Echo	W	Whiskey
F	Foxtrot	X	X Ray
G	Golf	Y	Yankee
H	Hotel	Z	Zulu
I	India	1	One
J	Juliet	2	Two
K	Kilo	3	Three
L	Lima	4	Four
M	Mike	5	Five
N	November	6	Six
O	Oscar	7	Seven
P	Papa	8	Eight
Q	Quebec	9	Nine
R	Romeo	0	Zero



SYNCHRONOME, GREAT BRITAIN

Master clock No. 5642, 1950s. Height: 125 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

Distance	Centimeter	Inch	Meter
1 Centimeter	1	0.39370	0.01
1 Decimeter	10	3.93700	0.1
1 Foot	30.47	11.99	0.304
1 Inch	2.54	1	0.0254
1 Kilometer	100000	39370.07	1000
1 Micrometer	0.0001	0.0003937	100000
1 Millimeter	0.1	0.03937	0.001
1 Meter	100	3.937.007	1
1 Mile	160934.4	63359.9	1609.34
1 Nautical mile	185200	72913.38	1852
1 Yard	91.439	35.99	0.91439
1 Pied du Roy	32.4806	12.792	0.324809
1 Pouce	2.707	1.066	0.02707
1 Ligne	0.22558	0.08881	0.0022558

Weight	Kilogram	Ounce	Gram
1 Tonne	1000	35270	1000000
1 Kilo	1	35.27	1000

Weight	Kilogram	Ounce	Gram
1 Pound	0.45359	16	453.59
1 Ounce	0.02835	1	28.3495
1 Gram	0.001	0.03527	1
1 Milligram	0.000001	0.0003527	0.001
1 Carat	0.0002	0.00705	0.2
1 Dram	0.00177	0.06249	1.77184
1 Grain	0.0006479	0.00228	0.06479
1 Newton	0.10196	359.641	101.96
1 Stone	6.34	223.93	6349.2

Volume	Liter	Gallon us	Pint us
1 Liter	1	0.26417	2.11337
1 Milliliter	0.001	0.00026	0.00211
1 Deciliter	0.1	0.026417	0.211337
1 Barrel us	158.98251	41.99873	335.98
1 Gallon us	3.78541	1	8
1 Quart us	0.94635	0.25	2
1 Pint	0.4731	0.125	1

Temperature

Celcius	-70	-60	-50	-40	-30	-20	-10	**0**	10	20	30	40	50	60	70	80	90	100	110
Fahrenheit	-94	-76	-58	-40	-22	-4	14	**32**	50	68	86	104	122	140	158	176	194	212	230
Réaumur	-56	-48	-40	-32	-24	-16	-8	**0**	8	16	24	32	40	48	56	64	72	80	88

Barometric

Mbar.	Inch	Rijnl.	Adam.	Mbar.	Inch	Rijnl.	Adam.	Mbar.	Inch	Rijnl.	Adam.
947	27.97	27.15	27.61	982	29.00	28.16	28.63	1017	30.03	29.16	29.65
948	27.99	27.18	27.64	983	29.03	28.18	28.66	1018	30.06	29.19	29.68
949	28.02	27.21	27.66	984	29.06	28.21	28.68	1019	30.09	29.22	29.71
950	28.05	27.24	27.69	985	29.09	28.24	28.71	1020	30.12	29.25	29.73
951	28.08	27.27	27.72	986	29.12	28.27	28.74	1021	30.15	29.27	29.76
952	28.11	27.30	27.75	987	29.15	28.30	28.77	1022	30.18	29.30	29.79
953	28.14	27.32	27.78	988	29.18	28.33	28.80	1023	30.21	29.33	29.82
954	28.17	27.35	27.81	989	29.21	28.36	28.83	1024	30.24	29.36	29.85
955	28.20	27.38	27.84	990	29.23	28.39	28.86	1025	30.27	29.39	29.88
956	28.23	27.41	27.87	991	29.26	28.41	28.89	1026	30.30	29.42	29.91
957	28.26	27.44	27.90	992	29.29	28.44	28.92	1027	30.33	29.45	29.94
958	28.29	27.47	27.93	993	29.32	28.47	28.95	1028	30.36	29.48	29.97
959	28.32	27.50	27.96	994	29.35	28.50	28.98	1029	30.39	29.50	30.00
960	28.35	27.53	27.99	995	29.38	28.53	29.01	1030	30.42	29.53	30.03
961	28.38	27.55	28.01	996	29.41	28.56	29.03	1031	30.45	29.56	30.06
962	28.41	27.58	28.04	997	29.44	28.59	29.06	1032	30.48	29.59	30.08
963	28.44	27.61	28.07	998	29.47	28.61	29.09	1033	30.50	29.62	30.11
964	28.47	27.64	28.10	999	29.50	28.64	29.12	1034	30.53	29.65	30.14
965	28.50	27.67	28.13	1000	29.53	28.67	29.15	1035	30.56	29.68	30.17
966	28.53	27.70	28.16	1001	29.56	28.70	29.18	1036	30.59	29.70	30.20
967	28.56	27.73	28.19	1002	29.59	28.73	29.21	1037	30.62	29.73	30.23
968	28.59	27.75	28.22	1003	29.62	28.76	29.24	1038	30.65	29.76	30.26
969	28.61	27.78	28.25	1004	29.65	28.79	29.27	1039	30.68	29.79	30.29
970	28.64	27.81	28.28	1005	29.68	28.82	29.30	1040	30.71	29.82	30.32
971	28.67	27.84	28.31	1006	29.71	28.84	29.33	1041	30.74	29.85	30.35
972	28.70	27.87	28.34	1007	29.74	28.87	29.36	1042	30.77	29.88	30.38
973	28.73	27.90	28.36	1008	29.77	28.90	29.38	1043	30.80	29.91	30.40
974	28.76	27.93	28.39	1009	29.80	28.93	29.41	1044	30.83	29.93	30.43
975	28.79	27.96	28.42	1010	29.83	28.96	29.44	1045	30.86	29.96	30.46
976	28.82	27.98	28.45	1011	29.85	28.99	29.47	1046	30.89	29.99	30.49
977	28.85	28.01	28.48	1012	29.88	29.02	29.50	1047	30.92	30.02	30.52
978	28.88	28.04	28.51	1013	29.91	29.04	29.53	1048	30.95	30.05	30.55
979	28.91	28.07	28.54	1014	29.94	29.07	29.56	1049	30.98	30.08	30.58
980	28.94	28.10	28.57	1015	29.97	29.10	29.59	1050	31.01	30.11	30.61
981	28.97	28.13	28.60	1016	30.00	29.13	29.62	1051	31.04	30.13	30.64

AUGSBURG

Tabernacle clock with astrolabe, c. 1580. Height: 40 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

NATIONAL HOLIDAYS

Australia	AUS	2-1, 26-1, 14-4, 25-4, 28-12
Austria	AUT	1-1, 6-1, 17-4, 1-5, 25-5, 27-5, 5-6, 15-6, 15-8, 26-10, 1-11, 8-12
Belgium	BEL	21-7, 15-8, 1-11, 11-11
Canada	CAN	1-7, 3-7, 4-9, 11-10
China	CHI	27>31-1, 5-4, 30-5, 1>6-10
Denmark	DEN	12>13-4, 23-4, 25-5, 5-6
France	FRA	2-1, 8-5, 14-7, 15-8, 1-11, 11-11
Germany	GER	25-5, 3-10
Great Britain	GBR	1-5, 29-5
Italy	ITA	24-4, 2-6, 15-8, 1-11, 8-12
Japan	JAP	8-1, 11-2, 20-3, 29-4, 3>5-5, 17-7, 11-8, 18-9, 22-9, 9-10, 3-11, 23-11, 23-12
Luxembourg	LUX	23-6, 15-8, 6-11
Netherlands	NED	27-4
Russia	RUS	2>7-1, 23-2, 8-3, 8>9-5, 12-6, 4-7, 4-11
Spain	ESP	15-8, 12-10, 6-11, 6-12, 8-12
Sweden	SWE	6-6, 23>24-6, 4-11, 31-12
Switzerland	SUI	1-8
USA	USA	16-1, 4-9, 23-11

✶ National holidays by country code (in Olympic format) also occur at the week-planner pages.

Source: officeholidays.com

INTERNATIONAL RELIGIOUS & MOVEABLE FESTIVALS

Buddhist	2019	2017	2018
Wesak (Buddha day)	18 May	10 May	29 May

Chinese (Chi)	2019	2017	2018
Chinese New Year	5 Feb	28 Jan	16 Feb

Christian Orthodox (Orth. Chr.)	2019	2017	2018
Christmas day	7 Jan	7 Jan	7 Jan
Lent Monday	11 Mar	27 Feb	19 Feb
Easter day	28 Apr	16 Apr	8 Apr
Ascension	6 Jun	25 May	17 May
Pentecost	16 Jun	4 Jun	27 May

Christian Western (Chr.)	2019	2017	2018
Epiphany (3 Könige)	6 Jan	6 Jan	6 Jan
Ash Wednesday	6 Mar	1 Mar	14 Feb
Good Friday	19 Apr	14 Apr	30 Mar
Easter day	21 Apr	16 Apr	1 Apr
Ascension	30 May	25 May	10 May
Whitsun Pentecost	9 Jun	4 Jun	20 May
Advent Sunday	25 Jan	23 Jan	24 Jan

Islamic (Isl.)	2019	2017	2018
Ramadan 1st	25 May	21 Dec	2 Sep
Eid al-Fitr	11 Mar	7 Oct	29 Jun
Eid al-Adha	29 Jan	28 Aug	9 May
Al-Hijra	7 Aug	5 Mar	25 Nov
Ashurah	15 Nov	13 Jun	5 Mar
Milad un Nabi	18 Jul	13 Feb	5 Nov

Jewish (Jew.)	2019	2017	2018
Pesach	26 Dec	28 Sep	9 Jun
Shavuot	10 May	9 Feb	22 Oct
Rosh HaShanah	13 Jun	15 Mar	25 Nov
Yom Kippur	11 Sep	13 Jun	23 Feb
Sukkot	31 Oct	2 Aug	14 Apr

when-is.com

officeholidays.com

LEPAUTE PARIS

Louis XV ormolu *cartel d'alcove*, c. 1750. Height: 53 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

UK PERIODS & MONARCHS	FRENCH PERIODS	GERMAN PERIODS	US PERIODS	STYLE
Elizabethan Elizabeth I (1558-1603)	Renaissance			
			Early Colonial	
Jacobean James I (1603-1625)	Louis XIII (1610-1643)			Baroque (c. 1620-1700)
Carolean Charles I (1625-1649)		Renaissance (to c. 1650)		
Cromwellian Commonwealth (1649-1660)	Louis XIV (1643-1715)			
Restoration Charles II (1660-1685)				
Restoration James II (1685-1689)		Renaissance/Baroque (c. 1650-1700)		
William & Mary William & Mary (1689-1694)			William & Mary	Rococo (c. 1695-1760)
William III William III (1694-1702)			Dutch Colonial	
Queen Anne Anne (1702-1714)	Régence (1715-1723)	Baroque (c. 1700-1730)	Queen Anne	
Early Georgian George I (1714-1727)	Louis XV (1723-1774)			
	Transition (after 1750)		Chippendale (from 1750)	
Mid Georgian George II (1727-1760)		Rococo (c. 1730-1760)		Neoclassical (c. 1755-1805)
Late Georgian George III (1760-1811)	Louis XVI (1774-1793)	Neoclassicism (c. 1760-1800)		
	La Convention et Directoire (1793-1799)		Early Federal (1790-1810)	
	Consulat (1799-1804)			Empire (1799-1815)
Regency George III (1812-1820)	Empire (c. 1804-1815)		American Directoire (1798-1804)	Regency (c. 1812-1830)
Regency George IV (1820-1830)	Restauration (1815-1824)	Empire (c. 1800-1815)	American Empire (1804-1815)	
	Charles X (1824-1830)	Biedermeier (c. 1815-1848)	Later Federal (1810-1830)	
William IV William IV (1830-1837)	Louis-Philippe (1830-1848)			Eclectic Neo styles (c. 1830-1880)
Victorian Victoria (1837-1901)		Revival (c. 1830-1880)	Victorian	
	Napoleon III 2nd Empire (1852-1870)			
Edwardian Edward VII (1901-1910)	3rd Republic (1871-1940)			
	Art Nouveau (1885-1919)			Arts & Crafts (1880-1900)
	Art Deco (1920-1935)	Jugendstil (c. 1880-1920)		Art Nouveau (c. 1900-1920)

These picture notes provide additional information on the objects.
The page numbers refer to the pages in the diary on which they are depicted.

COVER A French mantel clock, signed both on the dial and the backplate GUDIN A PARIS, c. 1755. The Meissen porcelain case depicts an elephant carrying the movement which is surmounted by a man in oriental dress. The whole rests on an ormolu base. The week-going movement has anchor escapement and short pendulum. It plays one of ten tunes on the hour. • Height: 52.5cm. • The maker, Jacques Gudin (b. Saint-Cyr-en-Bourgogne, 1706; d. Paris 14 August1743), was the son of Claude, a merchant. He was married to Henriette Lenoir. They had a son Jacques-Jerome, also a clockmaker. Jacques was received as master on 1 October 1725 in application of the decree of May 1725. He was established first at Mauregard near Meaux (1731), then Quai des Orfèvres (1735). He died leaving a flourishing and growing business. The stock was valued at 23,045 livres and bills payable to him at 43,449 livres. He sold luxurious models to the exclusion of almost everything else, and produced 80 to 100 watches a year. He supplied the duchesse de Bouillon with a large marquetry clock with bloodstone pillars and bronze figures, surmounted by a gilt-bronze statue of Phaeton driving a quadriga, valued at 2000 livres in 1741. Gudin's widow continued to run the business under her name with the same success and retired only at the beginning of the 1770s.There are clocks by his hand in the following museums: Paris, musée du Louvre; musée national des Techniques, musée du Petit Palais; Poznan, musée National; Saint Petersburg, Hermitage; Schleissheim Schloss; Stockholm, Royal Collections;Tsarskoe-Selo, Palace of Catherine the Great. • Literature: J.-D. Augarde, *Les Ouvriers du Temps*, Antiquorum, 1996, pp. 329/30.

SOURCE • WWW.RIJKSMUSEUM.NL

PAGE 12 A *Restauration* gilt bronze *grande sonnerie* striking carriage clock, signed on the silvered engine-turned dial BLONDEAU, c. 1830. The movement is housed in a heavy multi-piece gilt bronze Breguet-style case with Doric fluted pilasters, glazed sides, back and front doors. It has an oval glazed aperture on the top to view the escapement and is surmounted by four ball finials and a scroll handle issuing from lion heads, the whole on plain bun feet. The dial has Roman numerals and an outer minute indications with gilt brass Breguet-style hands for the hours and minutes, enclosing four subsidiary dials comprising a circular seconds dial below 12 o'clock, a sector dial at 9 o'clock for the strike/silent regulation, marked: *Silen* • *Sonne*, a demi-lune-shaped dial above 6 o'clock for the equation marked: 15/10/5/0/5/10/15 and a sector dial at 3 o'clock to indicate the state of winding marked: *B Dev*^{t} *du Res*^{t} *H*, each with a blued steel pointer, with three apertures below the dial within the gilt engine turned dial mask respectively showing the day of the week, the date of the month and name of the month. The movement with a bimetallic chronometer escapement, equation, *advance* and *retard*, with *grande sonnerie* striking and push repeat via a knob on the top. • Height with handle: 17 cm. • Literature: Ch. Allix, *Carriage Clocks, their History and Development*, 1974, p. 39, pls. II/2 & 3, illustrating a carriage clock by Abraham-Louis Breguet no. 780, likewise with complicated movement and similarly shaped subsidiary dials and case in the Ashmolean Museum, Oxford; D. Roberts, *Carriage and other Travelling Clocks*, 1993, p. 28, plates. 2-2 a, b & c, illustrating the latter clock. also illustrating a Breguet et Fils carriage clock, housed in a similar case of the same size, likewise with lion head handles, p. 29, pl. 2-3, finally illustrating a very similar carriage clock of circa 1830, with almost identical shaped subsidiary dials within the main dial and calendar indications below as well as a very closely related case with Doric columns but a more ornate foliate frieze and base, signed on the backplate Blondeau Horologer Bte. du Roi, Rue de la Paix No. 19 and also numbered and signed on the silvered dial by Blondeau's successor Lézé no 910, p. 70, pl. 4-2. Close comparisons can be made with this carriage clock and that illustrated in Derek Roberts' book, *ibid,* p. 70, which likewise has four similarly arranged subsidiary dials within the main dial but instead of the present demi-lune equation dial there is a similarly shaped moon phase dial. What is particularly interesting is that the latter was signed on the backplate with Blondeau's name and address but the dial shows the name of Lézé, who presumably sold the clock after he had acquired. Blondeau's thriving business. • The maker, Antoine Blondeau of 19 rue de la Paix in Paris was a much admired *horloger-mécanicien* who was appointed *Horloger du Roi*. His firm specialized in complex mechanisms, ranging from carriage clocks to mantle clocks and watches, all housed in extremely fine cases. As an innovator and inventor, Blondeau often took out patents, counting among them one in 1826 for a movement with 'perpetual quantième'. Like his leading contemporaries, Blondeau exhibited his clocks at the international exhibitions, which in addition to that in 1827 included those in 1834 and 1839. At the Industrial Exhibition, held in Paris 1834, he was awarded a bronze medal and was described in glowing terms by one critic who noted "On lui doit plusieurs perfectionnements aussi utiles qu'ingénieux, apportés dans le fabrication des pendules à grande et petit sonnerie et à réveil. Dans celle des montres il a trouvé une disposition de quantième, au moyen de laquelle il ajoute le vingt-neuvième jour au mois de février, pour les années bissextiles, et cela en n'employant que la roue annuelle ordinaire. Les prix de M Blondeau sont modérés, et il confectionne avec un soin particulier, surtout les montres de voyages. La médaille de bronze lui a été accordée" ("Musée Industriel: Description Complète de l'Exposition des Produits de l'Industrie Française", 1834, p. 77)

SOURCE • WWW.REDDINGANTIQUES.CH

PAGE 14 A gold watch in the shape of a tulip, c. 1800. The tulip is made of gold, with three petals covered with red and green translucent enamel, three others being filigree petals embellished with graduated pearls, and two sepals. Upon pressing one of the green sepals fixed to the stem, the six spring-loaded petals open to reveal a small watch with a white enamel dial and gold hands. The tulip is closed by pulling down the other sepal. The watch measures only 18 mm. It has a movement with verge escapement and chain fusee. • Length: 122 mm. • Note: This tulip watch can be compared to similar pieces, such as one in the John Asprey Collection, Antiquorum, Geneva, 13 April 2002, lot 68; one in H.C. Ackermann, *Die Uhrensammlung Nathan-Rupp in Historischen Museum Basel*, pp.204-205; *Masterpieces from the Time Museum*, Sotheby's, New York 19 June 2002, lot 50; and two later models in the Patek Philippe Museum, Museum catalogue volume IV, p.328 (Inventory S-20 and p.329 (Inventory S-350). • Literature: C.Spierdijk, *Horloges en Horlogemakers*, Amsterdam, 1973, plate 75 a and b, described on p. 215.

SOURCE • WWW.ARTIMOBRUSSELS.COM

PAGE 16 An unusual English quarter-striking lantern clock, unsigned, c. 1700. The case is made of brass and fire-gilded. The hoop is made of steel, but the spikes are brass and in the shape of dragon heads. The pierced and engraved frets show scroll and flower motifs and have an arched gallery below. A silvered brass chapter ring is attached to the dial, whilst the time is, unusually, indicated by two blued-steel hands. The centre is engraved with floral motifs. The five-bell quarter-striking movement has verge escapement and a short, knife-edge suspended pendulum. The quarter-striking bells are surmounted by finials in the shape lotus flowers. • Note: The clock might have been custom-made for the Chinese market in the late 17th century for an important event or as a gift for an important person. • Height: 40 cm.

SOURCE • WWW.TOEBOSCHANTIQUES.COM

PAGE 18 A Dutch mantel clock, signed and dated on the lower rim of the case G. H. LANTMAN. 1929. The copper case has the typical characteristics of the art deco period, notably the Amsterdam school. The movement was not made by the designer of the case but supplied by a clockmaking company. • Height: 24 cm.

SOURCE • WWW.RIJKSMUSEUM.NL

PAGE 20 A French *Empire*; gilt bronze *pendule*, signed *Louis Moinet l'Aîné*, c. 1815 The gilt bronze case, sculpted by Pierre-Philippe Thomire, represents the three Graces, daughters of Zeus and Eurinome: *Aglaia* representing splendour, *Eufrosine* representing joy and *Talia* representing prosperity. The three Graces stand on a cylindrical *verde antico* marble base with applied gilt and chased bronze ornaments. There is a small central aperture in the base digital indication of the hours and minutes. The winding and setting squares are hidden by one of the gilt bronze lyres. The basin surmounting the three Graces was intended as a receptacle for flower arrangements. This is unusual for a clock and is indicative of the evolution of interior decoration in the late 18th and early 19th centuries. • Height: 93 cm. • Note: Thomire had produced several groups of the three Graces, but this clock is unique compared to any other known model. It is remarkable how Thomire chose to place the movement inside the column base rather than in a globe or a vase, making the role of the clock secondary and emphasizing the role of the three Graces as a sculpture and decorative piece; also the flower arrangements had become extremely important in decorating schemes, as is demonstrated by the increasing number of jardinières and vases for bouquets, which had never before featured in the interior in this period. • Note 2: The present clock belonged to *Maréshale-Duchesse* of Montebello Louise de Guéhenneuc, Princess of Siver, Lady of Honour of the Empress Marie Louise, widow of Jean Lanne, Marshal of the Empire, Colonel General *des Suisses* and close friend of Napoleon I. • Note3: There are several clocks known of which the case was made by Thomire and the movement by Louis Moinet, who was active in the first half of the 19th century. • The sculptor, Pierre-Philippe Thomire (1757-1853), was one of the most important Parisian artisans in the last quarter of the 18th century and the first quarter of the following century. Early on in his career he worked for Pierre Gouthière and towards the mid-1770s began working with Louis Prieur. He later became associated with the *Manufacture Royale de Sèvres*, making the bronze mounts for their creations. After the Revolution, he purchased the stock of Martin-Eloi Lignereux, thus becoming an important supplier of furniture bronzes for the castles and Imperial Palaces. In addition, he worked for a wealthy private clientele, both French and foreign, including several of Napoleon's marshals. Thomire retired in 1823.

SOURCE • WWW.TOPTIMEMUSA.COM/

PAGE 22 A musical longcase clock (*Flötenuhr*), signed on the movement *Roentgen et Kinzing à Neuwied*, c. 1785. This clock was one of the most popular models produced by the German workshop run by the furniture maker David Roentgen and the clockmaker Peter Kinzing. The case is covered with a simple maple veneer, whilst gilt bronze mounts symbolizing Time add decoration around the clock face: Chronos (Father Time) supports the clock dial, and the passage of the year is marked by the garland over the dial, with its flowers for spring, wheat for summer, grapes for autumn, and holly leaves for winter. The faces of day and night are shown around the frieze, and the whole is crowned with a lyre, symbol of the sun god Apollo who oversees the passage of Time. Several other existing clocks include a large gilt bronze statue of Apollo playing his lyre on the top; as there are holes on the top of the case, such a figure probably once adorned this clock too. Johann Wilhelm Weyl created the musical mechanism for this clock. The clock has a week-going, three-train, weight-driven movement. It strikes every hour and half hour on a bell. On the hour a tune is played on several flutes and a dulcimer (now missing). The going train has deadbeat escapement with a seconds pendulum and maintaining power. The musical movement consists of forty flutes that play the main melody, in piano and forte, accompanied by the dulcimer. A pin cylinder determines the melody. This cylinder can be replaced by

others. Every cylinder has four melodies. Although the clock normally only plays one tune every hour or every three hours, it can be set to play the tunes on the cylinder at random. Unfortunately only one cylinder, which has the engraved inscription Partie 2, has survived for this clock. The dulcimer had sixty strings and thirty hammers, each hammer striking two strings. • Height: 191.8 cm. • Literature: G. Wilson, et al., *European Clocks in the Getty Museum*, Los Angeles, 1996, pp 132-139.

SOURCE • WWW.GETTY.EDU/MUSEUM/

PAGE 24 A French Louis XV mantel clock (*pendule de cheminée*), signed on the dial and the backplate GUDIN LE JEUNE A PARIS, c. 1755. The Meissen porcelain case depicts a porcelain figure group, known as 'The Hand Kiss', and a separate figure of a court jester with rococo gilded-bronze stems bearing porcelain flowers around. Peeping from the undergrowth at the twelve o'clock position is a porcelain cat with a dead bird. The whole rests on an ormolu base. The week-going movement has anchor escapement and short pendulum, striking the hours and half hours on a bell. • Height: 44.5 cm. • Note: Parisian guilds placed restrictions on the materials that could be incorporated in clock cases. However, entrepreneurs known as *marchands-merciers* circumvented these rules by combining parts obtained from various sources, resulting in clocks as elaborate as this one. • The maker, Paul Gudin (b. Saint-Cyr-en-Bourgogne, 1706; d. Paris c.1755), was the son of Claude Gudin and brother to Jacques, also a clockmaker. He was a clockmaker of repute. • Literature: J.-D. Augarde, *Les Ouvriers du Temps*, Antiquorum, 1996, pp. 329/30.

SOURCE • WWW.METMUSEUM.ORG

PAGE 26 A rare German wall clock (*Sorguhr*) with automaton, circa 1830. This clock was probably made in the Black Forest. The rectangular fruit-wood case has doors to both sides and a suspension eye at the back. The front is like a picture frame with a sculpted surround, which matches the painted dial very well. The back is marked No. 110. The 4.7-cm enamel dial with Roman numerals and steel hands is set in a polychrome painted iron dial plate depicting Napoleon in an oval, his eyes connected to the going train. They move from side to side with the pendulum. The day-going weight-driven movement has anchor escapement and countwheel hour striking on a gong. • Height: 15cm.

SOURCE • WWW.GUDEMEIS.COM

PAGE 28 A Swiss watch, made for the Chinese market, c. 1800. The case is in the shape of a Chinese snuff bottle with a watch in a detachable spoon fitting in the top. The gold bottle is entirely decorated with red translucent enamel and green cloisonné enamel vine leaves with pearl-set bunches of grapes. The central shield-shaped panels have exquisitely painted polychrome enamels representing flower and fruit still lives, within a border of pearls and black enamel. The gold and cloisonné enamelled spoon is set with a small watch with verge escapement and chain fusee. • Diameter of the watch: 15 mm. • Dimensions: 54 x 46 mm. • Note: The watch can be compared to similar pieces, such as one depicted in *Chinese Art Inspired by the West & Important Chinese Ceramics and Works of Art*, Christie's Hong Kong, 27 Nov 2007, lot 1671; and one in Luigi Pippa, *Orologio Nel Tempo*, Milano, 1966, p.191..

SOURCE • WWW.ARTIMOBRUSSELS.COM

PAGE 30 An Austrian celestial globe, signed and dated on a semi-circle mounted at right angles to meridian ring: GERHARD / EMMOSER · SAC[RAE] · CAES[ARAE] · MEIS[TATIS] · HOROLOGIARIUS · F[ECIT] · VIENNÆ · A[NNO] · 1579 ('Gerhard Emmoser, clockmaker to the Holy Roman Emperor, Vienna, 1579). This richly ornamented clockwork-driven globe combines luxury and complexity, making it a worthy addition to a princely collection. It was made for the famed *Kunstkammer* (art room) of Holy Roman Emperor Rudolf II. The silver globe originally rotated, powered by an internal movement, and an image of the sun moved along the path of the ecliptic. The use of the mythological winged Pegasus to support the celestial sphere conveys a Renaissance idea that "the wings of the human mind" support the science of astronomy. • Height: 27.3 cm. • The maker, Gerhard Emmoser, was born in Rain am Lech in around 1540. He was an independent clockmaker in Augsburg in 1563, later court clockmaker to Maximillian II, and later still house clockmaker to the Imperial court in Vienna. • Reference: J. Abeler, *Meister der Uhrmacherkunst*, Wuppertal, 2010, p. 135.

SOURCE • WWW.METMUSEUM.ORG

PAGE 32 A marine chronometer; signed on the backplate *Tho. Mudge Inv. & Fec. London*, c. 1774. The chronometer is housed in a hexagonal mahogany case with glazed side panels, top and bottom. The brass dial plate has four separate enamelled dials, below a seconds ring 1-60; left a minutes dial 1-60, with on the inside the equivalent in degrees to left 1-15; right an hour dial 1-12 twice, with on the inside the degrees 15-360; and above an up-and-down dial, indicating the state of winding. The spring-driven; eight-day movement is powered by two separate mainsprings housed in a single barrel. It has a fusee with Harrison's maintaining power; Mudge's constant force escapement and temperature compensation achieved by the use of two bimetallic strips. The difference between local time (established by observation) and Greenwich time (displayed by chronometer) gives longitude. • The maker, Thomas Mudge, was born in Exeter in 1715. He was apprenticed to George Graham and later worked for him until he became his successor. From 1750 he was the partner of William Dutton, another eminent maker. When he retired in 1771, he moved to Plymouth where he concentrated on making chronometers. In 1774 he finished the present chronometer which he sent for trial. Eventually he was rewarded with £3000. He was the inventor of the lever escapement and the first to use jewelled pallets. He died in 1794. • Literature: B. Loomes, *Watchmakers and Clockmakers of the World*, London, 2006, p. 557.

SOURCE • WWW.BRITISHMUSEUM.ORG

PAGE 34 A German iron striking wall clock, a so-called *Kuhschwanzuhr*, made in 1734. The circular iron dial has a pewter chapter ring with a velvet-covered centre and is surmounted by a pierced and engraved gilt brass ornament, showing a crown at the top. The time is indicated by a pair of pierced and engraved brass hands. The day-going, weight-driven, brass-plated movement, which is housed in a painted iron case, has going and striking trains. The going train has verge escapement with a short pendulum mounted in front of the dial (*Kuhschwanz* – 'cow's tail'). The hour striking train is regulated by a countwheel and indicates the hours on a bell behind the front ornament. The clock is signed and dated on the front plate, *Johan Christoph Heijn Sprottau 1734*. • Height 23 cm. • The maker, Johann Christoph Hein, is recorded as a clockmaker working in Sprottau in the first half of the eighteenth century. Sprottau was situated in Silesia in Prussia, now in Poland and called Szprotawa. • Literature: J. Abeler, *Meister der Uhrmacherkunst*, Wuppertal, 2010, p. 229

SOURCE • WWW.MENTINKENROEST.COM

PAGE 36 An English spring-driven table clock, signed both on the dial and the backplate *Dan: Delander LONDON*, c. 1720. The burl walnut-veneered case has an inverted bell top and is surmounted by a carrying handle. In the top corners of the dial are subsidiary dials for strike/silent and up-and-down regulation. The eight-day twin-fusee movement has verge escapement and hour striking on a bell. The backplate is profusely engraved around the signature cartouche. • Height: 56.5 cm. • The maker, Daniel Delander, was the most distinguished member of a long-active family of London clockmakers. Apprenticed in 1692 to Charles Halstead, he later became a journeyman assistant in the workshop of Thomas Tompion. By 1706 he had set up his own establishment in Devereux Court, Fleet Street. His clocks and watches are known for both their inventiveness and fine craftsmanship.

SOURCE • WWW.METMUSEUM.ORG

PAGE 38 A Louis XVI gilt bronze striking *pendule à cercles tournants*, c. 1775. Signed on the movement Claude Mathieu. The case of the clock is in the shape of a covered urn, set on a stepped base. The sides of the urn are fluted and have a band of arrowheads surmounted by a domed lid and a gadrooned and berried laurel leaf finial above scrolled handles, festooned with fruit-laden foliate swags. The fluted sconce base is supported on a rectangular pedestal with chamfered corners set with fluted pilasters and ornamented by rams' heads to either side, draped with ribbon-tied berried laurel leaf swags that fall across the front which is further ornamented by four rosettes in each corner, above a shaped foliate band. The two-week going movement is situated in the urn and drives two revolving chapter rings each with rectangular white enamel disks, those above marked with Arabic numerals for the five minute intervals and those below with Roman hour numerals, the time being indicated by the tip of an upward curled tail of a salamander. The chapter rings revolve by means of an indirect bevel gear system to the going barrel movement below with anchor escapement and count-wheel strike on a bell within the base. • Height: 53 cm. • Literature: W. K. Edey, *French Clocks*, 1967, p. 67, illustrating a comparable but more elaborate clock by Mathieu which, being the property of the late George Field, was sold at Christie's London, 12th June 1893, lot 80 for 199 guineas, 10 shillings to Wertheimer and later entered the Greenberg Collection, New York, J-D. Augarde, *Les Ouvriers du Temps*, 1996, p. 205, pl. 167, illustrating a more elaborate version of the latter by Claude Mathieu with additional flanking figures of Study and Geography upon a green marble base, which was delivered for the furnishings of the Michel Palace built by Emperor Paul I at St Petersburg in 1798 and is now in the Great Palace of the Kremlin in Moscow; P. Kjellberg, *Encyclopédie de la Pendule Française du Moyen Age au XXe Siècle*, 1997, p. 284, plate A, illustrating this clock and noting that another identical clock is signed by the clockmaker Henry Voisin à Paris. • Note: Throughout the eighteenth century Parisian clockmakers created an array of ingeniously designed clocks such as this for the royalty, aristocracy and other extremely wealthy clients. Here, instead of a more usual circular dial the time is indicated via two revolving horizontally aligned chapter rings. In keeping with the Louis XVI taste, the case is inspired by Greco-Roman antiquity, taking as its main form a classical covered urn upon a plinth which is ornamented with such architectural motifs as laurel leaf swags, rams' heads and fluted pilasters. One of the leading exponents of this type of clock was Claude Mathieu (b.1722 d. after 1812), who made the present example as well as other similar clocks with revolving rings. Some of those included an additional astronomical dial and were housed in equally elaborate cases of which the finest example by Mathieu was housed in a case featuring allegories of Study and Geography, which, was delivered with the furnishing of the Michel Palace built by the Emperor Paul I in Saint Petersburg in 1798. In addition to the above another comparable clock from the collection of Charles de Bestegui, Château du Groussay, was sold by Sotheby's 3rd June 1999, lot 868. Claude Mathieu was born at Troyes and is known as *l'Ainé* to distinguish him from his younger brother Edme, known as Mathieu *le Jeune* (d. after 1806) who also worked as a clockmaker. They were the sons of Claude, who worked as a gardener and Jeanne Mathieu née Douine. Mathieu *l'Ainé*, who married Jeanne-Marguerite Philipart and subsequently Anne Bogotte, initially worked as a *compagnon* in Paris in 1743. Just over a decade later, on 31st July 1754, he was received as a Parisian *maître horloger* by a decree of 25th June that year exempting him from lack of apprenticeship. By 1754 he was established at rue Neuve des Capucines but by 1757 he was working from rue Saint-Honoré opposite the Hôtel de Noailles. Such was his standing that he was made a member of the jury presiding over the matters of the new time system in 1793. His business was carried on by his son-in-law B. L. Petit. Like his brother, Claude Mathieu used clock cases by P. Delacroix in addition to M. Poisson as well as watch cases by J. de La Feuille and counted among his distinguished clientele the comte de La Marck.

SOURCE • WWW.REDDINGANTIQUES.CH

PAGE 40 A gold chatelaine verge watch, signed and numbered on the backplate *Jn°: Pyke London 2013*. The watch has two outer cases - one covered by shagreen and the other featuring a repoussé scene of*Aeneas and the Cumaean Sibyl*. The 22-carat yellow gold chatelaine features repoussé panels that depict the personification of Poetry, the personification of Painting, the reclining figure of Minerva and the personification of Music. It also includes a winding key. • The maker, John Pyke, was watch and clock maker to King George III and became famous for completing ‹The Temple of the Four Grand Monarchies of the World›, an incredibly ambitious musical clock that was initially constructed by the ingenious clock maker Charles Clay for the Prince and Princess of Wales. Upon the death of Clay, Pyke took over the project which is described in a newspaper cutting dated the 31st December 1743 as: ‹A most magnificent and curious musical machine ... The Musick consists of an agreeable variety of pieces, composed by the three great Masters, Geminiani, Handel and Corelli; and properly adapted to the machine by Mr Geminiani. It performs not only in Concert, but alternatively on several instruments, in a most surprising manner, exceeding the performance of the best hands!' This clock can be found in the Cupola Room of Kensington Palace (Royal Collection no.1418). Pyke's son George followed in the footsteps of his father and also became a watchmaker with an enthusiasm for musical and automaton clocks. Timepieces by John Pyke can be found in such museums as the V&A, London and the National Museum, Stockholm, as well as in the Royal collections of Her Majesty Queen Elizabeth II. • Diameter: 46 mm.

SOURCE • WWW.SOMLO.COM

PAGE 42 A French *Empire*, month-going table regulator signed on the dial LÉPINE Hger du Roi, c. 1810. The austere mahogany-veneered oak case with rosewood line inlays is glazed on all side, whilst the glass panels to the front and back can be slid upwards. It houses a rectangular movement with a rectangular gilt brass dial, carrying a circular silvered 9.6-cm chapter ring with Roman hour, five-minute and minute divisions. The time is indicated by a pair of blued-steel moon hands. It is surmounted by a large 15.4-cm silver seconds ring with Arabic five-second and divisions and a sweep seconds hand. The movement has a going train with visual dead-beat escapement and a gridiron compensation pendulum beating half seconds. The silvered brass centre of the pendulum bob has graduated regulation (0-30 scale to the left and the right), a blued steel hand and the words *AVANCE* and *RETARD* ('fast/slow'). In addition it has a striking train regulated by an outside countwheel, indicating the hours and half hours on a bell. • Height: 52.7 cm. • The maker, Jean-Antoine Lépine, was born in Challex in 1720, the son of Jean Lépine, *Mécanicien du Roi*. At the age of 24 he left for Paris, where he worked for André-Charles Caron at rue St-Denis. In 1756 he married his patron's daughter Madeleine Françoise, and became *maître* in 1762. He succeeded Caron in 1766, becoming *Horloger du Roi* and was established at various addresses in Paris. Lépine gave his daughter in marriage to Claude-Pierre Raguet, who became his associate. Both Lépine and Raguet worked at the courts of Louis XV, Louis XVI and Napoleon I successively. Lépine retired after he went blind; he died in 1814. Jean-Antoine Lépine invented and developed watches that were very thin for those days, which became known as *calibre Lépine*. He also invented the échappement à virgule (a variation on the cylinder escapement, whereby the 'escapewheel' resembles a comma), and a construction by which the watch no longer needed to be wound with a key, but by means of a *remontoir*, a button on the rim of the watch. Lépine was one of the leading makers of the second half of the 18th century and the *Empire* period. He supplied complicated *pendules* to the courts of France and Spain. The House of Lépine existed until circa 1916. • Literature: Tardy, *Dictionnaire des Horlogers Français*, Paris, 1971, pp. 386-392; H.M. Vehmeyer, *Clocks – Their Origin and Development 1320 – 1880*, Gent, 2004, pp. 888-889 (F59), 981.

SOURCE • WWW.MENTINKENROEST.COM

PAGE 44 A 'time vernier' reference two-day survey chronometer, signed and numbered on the dial EDWARD I DENT, *82 Strand*, LONDON N.° 1628, c. 1840. The silver dial has a seconds chapter with 130 divisions (260 ticks) providing an aural 'time vernier' in conjunction with another 60 divisions (120 ticks) chronometer. The number of ticks after which both clocks were heard to be in step was noted. In this way observations could be fixed within fractions of a second. The small original three-tier mahogany box has its original stop hinges, brass bowl and gimbal, whilst the winding key is also numbered 1628. The 9-cm. diameter silvered dial has an up and down dial, blued-steel hands and subsidiaries. The chain fusee movement has an Earnshaw-type escapement, cut bimetallic balance with wedge shaped heat compensation weights and a blued steel helical spring. • The maker, Edward John Dent (1790-1853), was a talented horologist who at the age of 17 transferred his apprenticeship from the trade of tallow chandler to watchmaking under the charge of Edward Gaudin in 1807. By 1814 he was becoming well-known as a watch and clockmaker receiving commissions from the Admiralty for a 'Standard Astronomical Clock' and pocket chronometers for the Colonial Office Africa Expedition. In 1820 Dent went into partnership with the renowned watch and chronometer maker John Roger Arnold which continued until 1840 when he left and set up business alone as E.J. Dent 82 Strand, London, primarily making marine chronometers, watches and precision clocks. In 1852 Edward Dent successfully tendered to make the Great Clock to be housed in St. Stephens Tower at the New Palace of Westminster (Houses of Parliament), the clock was completed in 1859, apparently at a financial loss to the firm. However it ensured that the Dent name became a household name synonymous with fine clockmaking. • Reference: Vaudrey Mercer, *The Life and Letters of Edward John Dent, Chronometer Maker and Some of His Successors,* London, 1977.

SOURCE • WWW.CRIJNS.COM

PAGE 46 A German Renaissance gilt brass table clock, signed on the backplate *Hans Eichstett*, c. 1615. The plain, hexagonal fire-gilt case has mouldings at the top and bottom and two circular, pierced and engraved sound frets near a corner. The clock is wound from the bottom via two winding holes and stands on six round feet. The top has a silver chapter ring with Roman division I-XII twice, half hour markers and shaded quarter divisions on the inside of the ring. Within this ring there is an Arabic ring 1-24. Closer to the centre is another Arabic ring 1-29½ representing the age of the moon. The time is indicated by a hand with a sun emblem which

forms an integral part of a central disc. Opposite there is another pointer which indicates the age of the moon. The disc is engraved and depicts an aspectarium. In addition it has a circular aperture showing the phase of the moon. The spring-driven, plated, day-going movement has a going train with verge escapement and an hour-striking train, regulated by an Arabic engraved countwheel and indicating the hours on a bell situated between the plates. • Height: 5.5 cm, diameter: 13.5 cm. • The maker, Johann Eichstett, was active in Danzig (East Prussia, modern Gdansk in Poland) in the second half of the sixteenth and early seventeenth centuries. Various clocks by his hand are known. • Literature: J. Abeler, *Meister der Uhrmacherkunst*, Wuppertal, 2010, p. 132.

SOURCE • WWW.MENTINKENROEST.COM

PAGE 48 An Italian night clock, signed on the back plate *Francesco Papillion In Firenze*, c. 1705. The shaped, ebony-veneered case is inlaid with hard stone mosaics, dominated by a bird looking over its shoulder. The dial has a semi-circular aperture behind which the hour with pierced Arabic numerals (1-6) disc rotates. The clock can be used during the day and at night. In the dark a candle or oil lamp was placed behind the clock so that the light would shine through the pierced numerals. The day-going spring-driven clock movement, which has verge escapement with balance wheel under a pierced cock, is fixed in the case and drives the disc. The time can be ascertained by looking at the position of the numeral as it takes an hour for the numeral to travel along the aperture. The time in the picture is half past six. • Note: this timepiece was a collaborative effort by several of the most skilled artists who worked for the Medici family in Florence, including Leonard van der Vinne and Giovanni Battista Foggini. In addition, the statue of the boar mounted on the top may have been modelled by Massimiliano Soldani Benzi, based on a classical marble statue in the Uffizi. The clock's architectural shape copies the form of church altarpieces, while its elaborate stone decoration includes both flat scrolls in mosaics and innovative three-dimensional fruit garlands at the sides. The mechanism was created by Francesco Papillion, who was recorded as being active around 1700. • Height: 95 cm.

SOURCE • WWW.GETTY.EDU/MUSEUM/

PAGE 50 Renaissance automaton clock, c. 1580. The gilt copper oval case is profusely embossed and chased with formal scrolls and fruit, whilst the top is engraved with delicate scrollwork, surmounted by the figures of a man with a pack and a milkmaid and cow (automata); the former holds a staff and revolves in the dial, the staff pointing out the hours. • Height: c. 22cm.

SOURCE • WWW.BRITISHMUSEUM.ORG

PAGE 52 A gold pair-cased coach watch, signed and numbered on the backplate In= Ilbery London N 503, c. 1780. When opening the watch it can be seen that the movement is protected by a dust cover, which is also signed *In= Ilbery* GOSWELL STREET London 503. The gilt silver case can be placed in a fire-gilt brass outer case, which is engraved and embellished with mother of pearl and red and colourless cut stones. The time is indicated on an enamel dial by two gilt brass hands, whilst the watch also has a blued-steel sweep central seconds hand. In addition the moon phases and date are indicated by a gilt central pointer. The day-going movement has a going train with verge escapement and balance, driven by a spring barrel with chain fusee. There is a button to stop the seconds hand, which may indicate that the watch could be used by a doctor. It also has quarter-striking work , which can be switched off by a strike/non-strike button. • Diameter: c. 100 mm. • Literature: L. Stolberg, *Die Kutschenuhr*, München, 1993, pp. 209-10.

SOURCE • WWW.CRIJNS.COM

PAGE 54 A brass armillary on a wooden base, signed and dated *Giuseppe Guarnacci Fecit Anno 1790*. The armillary is constructed according to Ptolemy's geocentric model and is situated on an ebonised wooden base with a brass compass. It consists of rings which are the most important circles in the model of the heavens. In this model earth is the centre of the brass circles. The ecliptic, the equinoctial colure, the zodiac and the celestial equator are represented by fixed rings. The armillary was designed to determine a position or the time, but usually served as an educational instrument at schools to explain the constellation of the heavens. The level ring is a brass horizon ring fitted on several supports. The months, the zodiac and the quarters of the compass (Bolea, Greco, Euro, Sirocco, Ostro, Gabbino, Zefiro and Maestro) are engraved, as well as a graduation of 4 x 90 degrees. On this ring there is a removable celestial sphere with a meridian divided into 4 x 90 degrees, the central axis having the earth in the middle. Furthermore, there is the equator, the tropics, the polar circles and the solar trajectory with the zodiac and month divisions. • Height: 21 cm. The maker, Giuseppe Guarnacci, had a brother Mario Guarnacci (Volterra , 25.10.1701 - Volterra, 21.08.1785), who was a well-known Italian scholar and archeologist , his collection and library are now in the possession of the Museum Guarnacci in Volterra, near Pisa.

SOURCE • WWW.CRIJNS.COM

PAGE 56 A French, gilt brass humpback travelling clock, signed on both the dial and the backplate L. LEROY & Cie Bd DE LA MADELEINE PARIS, c. 1900. The arched gilt brass case is surmounted by a carrying handle, has a bevelled front glass with fine moulded bezel, the whole raised on bun feet. The 8-cm engine-turned silvered dial has an Arabic chapter ring and gilt spade hands. The eight-day spring driven movement has platform lever escapement, rack striking on a gong, indicating the hours fully and the half hours by one stroke, with push repeat on demand. In addition the clock has alarm, which is can be set by an alarm disc on the back plate. • Height: 16.5 cm.

SOURCE • WWW.GUDEMEIS.COM

PAGE 58 A gold and enamel watch in the shape of a double scent bottle, c. 1800. The amphora-shaped case is decorated with green and red translucent enamel and pearl-set borders. The case contains a double scent bottle with the caps in the form of eagles' heads. The centre is fitted with a navette-shaped watch on a translucent blue enamel background, the centre having a diamond-set visible balance surrounded by two dials for time and seconds. Upon opening the back of the case the winding holes are revealed, as well as squares for setting the hands and slow-fast regulation. The elliptical full plate movement has cylinder escapement with a brass balance wheel. • Dimensions: 72x32 mm. • Note: Only three similar pieces of this shape are known: two in the King Farouk collection, Sotheby's, Koubbeh Palace, Cairo, Egypt, 10-17 March 1954, lot 529 and 530 and one in the Nathan-Rupp collection, Historisches Museum Basel, Ackermann catalogue, pp.196-197.

SOURCE • WWW.ARTIMOBRUSSELS.COM

PAGE 60 A Swiss bracket clock, a so-called *Neuchâteloise*, signed and numbered on the backplate *Isaac Favre à Neuchâtel No 348*, c. 1790. The blue painted case and bracket are embellished with ormolu ornaments all around. The whole is surmounted by an urn-shaped finial. The white enamel concave dial has three subsidiary rings around the centre, the top one indicating the date, the lower left one indicating the day of the week and the lower right one indicating the month. The eight-day, three-train movement has verge escapement and quarter striking work on two bells, with pull repeat. • Height: c. 95 cm. • The maker, Isaac Favre, is one of the best-known makers in the Neuchâtel area. His son followed in his footsteps and established himself in Neuchâtel itself.

© Musée d'horlogerie du Locle, Switzerland (photo Renaud Sterchi)

SOURCE • WWW.MHL-MONTS.CH

PAGE 62 An Italian longcase clock, signed and dated on the dial MARIO GAMBELLI DA MOTALBODDO 1766. The walnut-veneered pine case is embellished by gilt metal mounts and surmounted by two superimposed bells. The 15-hour movement is constructed as a lantern clock. It has verge escapement and short pendulum and quarter-hour striking on the two bells. It makes use of the six hour-striking system, typical of Italian clocks in the late seventeenth and eighteenth centuries. At seven o'clock the clock strikes one again and at eight two etc. • Height: 52.5cm. • The maker, Mario Gambelli, was active in the Bologna area in the second half of the eighteenth century. An attempt to locate the place Montalboddo is likely to run into difficulties as in 1881 its name was changed to Ostra, the ancient Roman appellation. • Reference: C. Vincent et al., *European Clocks and Watches in The Metropolitan Museum of Art*, New York, 2015.

SOURCE • WWW.METMUSEUM.ORG

PAGE 64 An 18k gold and enamel musical automaton pocket watch, depicting the Fountain of Love, c. 1800. The 18k gold case, which is glazed on both sides, has bezels set with half pearls and decorated on the rim with polychrome champlevé enamel and floral engraving. The automaton scene is set against a background of a mountainous landscape. In the middle is a varicoloured gold and pearl fountain with five rotating glasses simulating the water jets of the fountain In addition there are a pair of lions and a pair of swans in the lower part, surmounted by two children playing with the central water jet. On the other side is a white enamel dial with Roman hour numerals and an outer ring for the minutes and seconds. The time is indicated by a pair of blued steel hands, whilst there is a central sweep seconds. The gilt brass movement is unusually mounting in the case by means of two suspension springs. The back plate is crescent-shaped to accommodate five bells of the musical train. The going train has cylinder escapement with a plain three-arm brass balance, flat balance spring, as well as a rack and pinion regulator. The musical and automaton mechanism is driven by a spring in a spring barrel via a chain fusee and has a pinned cylinder activating five hammers which play a tune on five bells. It is set into motion by releasing the fly at 11 o'clock. • Diameter: 65 cm. • Note: The watch is depicted in the *The Sandberg Watch Collection*, Antiquorum, Geneva, 2011, pp. 182-183. It was formerly in the *Marfels Collection* and shown in his catalogue, *planche* 33. It was also part of the *R. Lecoultre Collection*, Le Sentier, and depicted in *Uhren und Messinstrumente* by Samuel Guye and Henri Michel, 1971, p. 133.

SOURCE • WWW.TOPTIMEMUSA.COM/

PAGE 66 A German miniature ormolu *Turmuhr*, signed on the dial *Martinot Zacharie*, c. 1730. The shaped gilt brass case is surmounted by a large finial, whilst the corners are embellished by four further turned finials. There are silver framed windows to the sides. Below the champlevé dial, which is inscribed '1656 AJ' - most likely a memorial inscription - there is a glazed aperture showing a mock pendulum. The clock stands on shaped, winged claw-ball feet. The time is indicated by a pair of pierced gilt-brass hands on the silver chapter ring. The day-going movement has verge escapement with a balance with mock pendulum, hour-striking on a bell and pull repeat. The engraved back plate is signed *Martinet a Berlin*. • Height: 13.5 cm.

SOURCE • WWW.TOEBOSCHANTIQUES.COM

PAGE 68 A late seventeenth-century Czech table clock, signed on the dial *Frantz Thomas Guntschy in Prag*, c. 1700. The large fruitwood and brass-mounted case is of classic design with a shallow bell top surmounted by a *repoussé* pierced basket with carrying handle. It has pierced and engraved brass frets to the top door rail and the upper sides, the latter above walnut cartouche inlays. The rear door is glazed, while the moulded plinth is fitted with a drawer with lion mask and foliate mount with loop handle to accommodate the key. The gilt copper dial with silvered winged cherub mask spandrels around a silvered Roman and Arabic chapter ring with *fleur-de-lys* half hour markers has a profusely engraved centre with foliate scrolls and griffins around a signature cartouche, as well as apertures for month indication, showing zodiac and number of days, and for date indication. The time is indicated by a pair of silvered, pierced and engraved hands. The plated movement has four substantial vase-shaped pillars, secured by nuts to the front and pins to the rear. It consists of a going train with chain fusee and pivoted verge escapement, and two striking trains, indicating the quarters on one bell at all four quarters and the hours on a further bell, with pull quarter repeat on both bells (using an independent train and hammer for the quarters and the same train and bell for the hours), a rack for the hours and countwheel for the quarters. It is wound from the rear with indirect gearing on the back plate for the striking train barrel. It has a pierced and engraved silvered apron, whilst the back plate has a double scored line border and is elaborately engraved with foliate scrolls around a signature cartouche: *Frantz Thomas Guntschy.* • Height: c. 56 mm.

SOURCE • WWW.CRIJNS.COM

PAGE 70 A Swiss silver miniature travel timepiece, dated 1913. The rectangular silver gilt case is surmounted by a carrying handle, marked G.A.S., probably the initials of the silversmith. All around are engine turned panels with blue enamel borders, the front with a high relief knot of ribbons and a garland, the back door with two coats of arms under a crown and inscribed below AUGARTEN 25. FEBRUAR 1913, the whole raised on acorn shaped feet, together with its original red-leather covered travelling case. The clock has a 1.5-cm enamel dial with Roman numerals, foliate centre and brass hands. The eight-day spring-driven movement is regulated by a cylinder escapement and numbered 1601. • Note: The coat of arms to the left belongs to Prince Franz Ferdinand of Austria-Hungary who was tragically murdered by a Serbian nationalist on the 28th of June 1914 in Sarajevo. This incident triggered the outbreak of the First World War. Augarten was a Habsburg palace in Vienna • Height: 7 cm.

SOURCE • WWW.GUDEMEIS.COM

PAGE 72 A small subscription table regulator, signed and dated on one of the two dials *C^de T^h Morel 1781* and on the other one *Janvier No 297 AN VII*. The solid mahogany case has oval blue and white Sevres biscuit plaques to either side. It has white enamel dials on either side of the clock, one signed on the back Dubuisson. The front dial has Arabic ten-minute divisions and Roman hour numerals, the time being indicating by pierced and gilt hands with a small brass dial in the centre for alarm adjustment, the alarm sounding on a bell. Above the dial, a small cut-out for time regulation, flanked by the engraved letters *A* (*advance*) and *R* (*retard*) – fast and slow. There is a single winding square below the dial for the going train and alarm. Below this is an engraved silvered plaque reading: Ad Potiorem Vitam Migravit. IV Maii M.DCC.XCV11 ('He passed onto a better life. 4th May 1797'). The second white enamel dial signed *Janvier* has a single blued steel hand and numerals depicting minutes and hours marked 1-12. The pendulum is visible beneath the dial. Below is a blue and white with gold enamel decorative plaque eight day duration with indications for the beat. Above the dial are the engraved initials M and T. The movement has a rare verge escapement with jewelled pallets and escapewheel. • Height: 26 cm. • Provenance: Thomas Morel, who commissioned the work. • Literature: Tardy, *La Pendule Française*, Paris 1949 vol. 11, p. 414, illustrating another Janvier subscription clock. • The maker, Antide Janvier (1751-1835), was committed to the science of clockmaking. Janvier made precision clocks of almost unprecedented accuracy, and like Abraham-Louis Breguet (1747-1823) created some of the world's most complex and sophisticated clocks, of which this small table regulator is a fine example. The various dials are indicative of its internal ingenuity Even more remarkable is the fact that the complex movement is neatly arranged within a case only 22 cm. high, since most table regulators, (of which only a few were made) tended to be larger. As Louis XVI's official clock-maker, Janvier was given lodgings and a workshop in the Louvre from where he supplied clocks for the royal palaces. During the Revolution Janvier and another royal clockmaker, Robert Robin (1742-1809) were imprisoned; though later Janvier was employed by the new government, advising on a new decimal system of time measurement. This ingenious regulator was made before the Revolution. It also bears the date of 1797, which relates to the death of Thomas Morel who commissioned the work. Below the first dial is an added silvered plaque (covering Janvier's original signature), its Latin inscription translates 'He passed onto a better life. 4th May 1797'. On the other side of the clock are the initials 'M T' - most probably those of Morel. The inscription AN VII' follows a specific dating system introduced by the new government, indicating the 7th year of the Revolution, i.e. between September 1797 and '98; again added dates (probably by Janvier) relating to Morel's death. The word 'Cde', which appears on the first dial means that the work was ordered by subscription, i.e. paid or partly paid for in advance and then built to the client's specific requirements. Breguet also used such a system in marketing a special type of watch; but while his were made in great numbers, Janvier's clock is almost undoubtedly a one-off. It is quite unusual to find a clock with dials on both sides, this was probably because Morel wanted a clock that could be read from either side of a room. Both dials and the decorative enamel plaque on the second side of the clock were the work of the enameller, Gobin Etienne, known as Dubuisson. In 1756 Dubuisson was employed by Sevres as an enameller for watch cases, clock dials and plaques. Interestingly, on either side of the solid mahogany clock case are two oval Sevres plaques made of biscuit (unglazed porcelain); they depict finely modelled classical figures.

SOURCE • WWW.REDDINGANTIQUES.CH

PAGE 74 A Louis XVI gold pocket watch, signed on the dial *Gide* RUE S^{T} LOUIS AU PALAIS, c.1780. The 18k gold case is embellished both on the front and the rear rim with a pearl string. The blue enamel back is profusely embellished with gold leaf and floral inlays. The white enamel dial has a black Roman chapter ring, with five-minute and minute divisions, whilst the time is indicated by a pair of period gold hands. The movement has a going train with fusee and verge escapement. The balance is situated under a pierced and engraved bridge, whilst the regulation has a silvered and calibrated disc with a blued steel hand. The backplate is signed and numbered Gide A PARIS, No 1952. • Diameter: 37 mm. • The maker, Xavier Gide, was born in 1737 and was an apprentice from 1754 until 1762 when he became a master watchmaker. Apart from watches he also made cases. From 1775-91 he was associated with A-L. Breguet.

SOURCE • WWW.DEKKERANTIQUAIRS.COM

PAGE 76 A French Louis XVI mantel clock, unsigned, c. 1770. The alabaster and ormolu case is in the shape of a temple with four pillars in a semi-circular array, surmounted by an ormolu female angel with trumpet. The whole is positioned on a black marble demi-lune base. The grid-iron pendulum, which is suspended near the top of the clock, has a large, open sunburst bob with strass crystal surround oscillating around the movement. The skeletonised movement has central date indication and central sweep seconds hand. The enamel chaptering is signed at the bottom by the enameller *Barbichon*. • Height: 96 cm. • The enameller, Barbichon, is recorded working in the Rue Saint-Pierre in Lyon in 1788. • Literature: Tardy, *Dictionnaire des Horlogers Français*, Paris, 1971, p. 37.

SOURCE • WWW.TOEBOSCHANTIQUES.COM

PAGE 78 A German *Türmchenuhr*, made around 1560. The firegilt brass case is engraved on all sides with floral and leaf motifs. It consists of two parts separated by mouldings all around. The upper part can be pulled out of the lower part to gain access to the movement. The lower part shows engraved cartouches on all sides, whilst the upper part has engravings depicting men in their armour with shields. The winding holes are situated at the rear side of the clock. The clock is surmounted by a bell, around which there are turned finials on the corners whilst a similarly shaped finial adorns the top of the bell. The circular, firegilt brass dial is surrounded by a moulded bezel with touch pins at the hours. The chapter ring itself has Roman hour numerals with star-shaped half-hour divisions, and further inwards an Arabic ring 13-24. The centre is decorated by an engraved flower motif. The time is indicated by a shaped blued-steel hand. The spring-driven, day-going iron movement has a vertical verge with balance. The striking train, controlled by a count wheel, indicates the hours on the bell. Both trains have fusees. • Height: 14 cm.

SOURCE • WWW.MENTINKENROEST.COM

PAGE 80 A French *Empire* mantel clock, made around 1800. The case represents astronomy, with a bronze of the Goddess Urania (the muse of astronomy and a daughter of Zeus by Mnemosyne and also a great grand-daughter of Uranus) making notes. Urania is surrounded by mathematical instruments, a celestial globe, compass and a drafting compass surmounting the patinated bronze column which contains the movement. There is a regular dodecahedron at her feet. The enamel dial has blue stars and a pair of gilt-brass hands for time indication and a blued-steel sweep pointer indicating the date of the month. To the left is a detailed telescope and a pentagram obelisk. The griot marble base has an elaborate ormolu frieze depicting Cupid playing with mathematical tools. The eight-day bell-striking movement has a short pendulum with silk-thread suspension. • Height: 85 cm.

SOURCE • WWW.TOEBOSCHANTIQUES.COM

PAGE 82 A watch, depicting a basket, c. 1800. The case is made of gold, with parts enamelled and pearl-set, the whole in the shape of a basket. The front is decorated with flowers on a blue translucent background, the back representing fruit. The basket contains a large, flat movement, diameter 32 mm. • Dimensions: 48x45 mm. • Provenance: Watch collection Ernst Sarasin – vonder Mühl in Basel, Galerie Fischer, Luzern, 18 November 1948, lot 179, sold for 1.300 CHF. • Note: The watch was exhibited at the *Bi-Millénaire* in Geneva.

SOURCE • WWW.ARTIMOBRUSSELS.COM

PAGE 84 A *Directoire* gilt brass weight-driven skeletonised table regulator clock, signed on the white enamel dial *Lépine Place des Victoires N^{o} 12*, c. 1800. The inverted Y-shaped frame rests on turned feet supported on a rectangular octagonal white marble base. It is inscribed *Lépine à Paris N^{o} 4394* below the dial. of fourteen day duration. The dial has outer Arabic five minute divisions around a Roman hour chapter ring, with the number I encircled and inner Arabic numerals 15/30/45 and 60 for the seconds. A pair of blued steel hands indicates the time whilst there is a blued steel pointer for the sweep centre seconds. The two-week going movement has double weights riding over pulleys and the lines from the two weights feed into a common central barrel. It has dead beat escapement employed with a relatively long-teeth escapewheel and thin adjustable pallets, knife-edge suspension and a nine rod gridiron pendulum with a large brass bob. • Height: 49 cm. • Literature: D. Roberts, *Continental and American Skeleton Clocks*, 1989, p. 62, plates. 48 a & b, illustrating this regulator and an image of its movement; F. B. Royer-Collard, *Skeleton Clocks*, 1969, p. 79, plates. 5-14 & 5-15, illustrating a very similar weight driven skeleton clock by Lépine numbered 4417. • Note: The name of Lépine is synonymous with precision clockmaking. This eminent firm was founded by Jean-Antoine (I) Lépine (1720-1814) but at the time that this clock was made, it was in the hands of the latter's son-in-law Pierre-Claude Raguet-Lépine (1753-1810), who was in many respects equally successful and renowned. Born in Dôle, Pierre-Claude married Jean-Antoine's daughter Pauline in 1782, having already invested 16,000 livres in his future father-in law's business. He then purchased a third share in 1783 and finally took over the concern at Place des Victoires N^{o} 12 in June 1784 under the name of Lépine à Paris, *Horloger du Roi* and either signed his clock dials as such

or simply, as here, without reference to the king. Prior to this he had worked as a *compagnon* to Jean-Antoine (I) Lépine and then in 1785 was received as a *maître*. Lépine-Raguet not only became prosperous from his clock productions but also dealt in diamonds and precious stones. His clocks and watches were of the highest quality and as such were supplied to the cream of society, including the comte de Provence and Louis XV's daughters at Château de Bellevue. He was also a member of the jury responsible for deciding upon a new Republican time system (1793); during the *Empire* period he was appointed *Horloger breveté de Sa Majesté l'Impératrice-Reine*, 1805 and four years later was named clockmaker to the Empress Joséphine while his other clients included Napoleon I, Jérôme King of Westphalia, Charles IV King of Spain, the princes Talleyrand, Kourakine (the Russian Ambassador) and Schwarzenberg (the Austrian Ambassador). Such was his success that he needed a large workforce which included a number of his relatives including Jean-Antoine (II) Lépine, who managed the workshop as well as Jean-Louis Lépine in Geneva and Jacques Lépine in Kassel, Germany. Today Raguet-Lépine's work can be admired in such collections as the Musée du Louvre, Château de Compiègne, the British Royal Collection, Musée International d'Horlogerie at La Chaux-des-Fonds, Deutsches Uhrenmuseum Furtwangen, Schloss Wilhemshöhe Kassel, the Patrimonio Nacional in Spain, the Hermitage Saint Petersburg as well as the Detroit Institute of Arts and Minneapolis Institute of Arts.

SOURCE • WWW.REDDINGANTIQUES.CH

PAGE 86 A French keyhole skeleton clock with *remontoir* to power the striking train, c. 1830. The skeleton is made of firegilt brass and is situated on a shaped brass cone which in its turn stands on a black marble base, the whole resting on gilt brass bun feet. The annular enamel dial has an Arabic chapter ring, set in an engine-turned gilt bezel. The movement is largely visible through the centre. It has going and striking trains, the former driven by a spring in a spring barrel with pinwheel escapement and pendulum with knife-edge suspension, the latter driven by a *remontoir*, powered by the going train and indicating the hour fully on a bell and the half hours by one stroke. • Height: 44 cm. • Literature: D. Roberts, *Continental and American Skeleton Clocks,* West Chester, 1989, p. 90; F.B. Royer Collard, *Skeleton clocks,* London, 1977, pp. 80 and 81

SOURCE • WWW.MENTINKENROEST.COM

PAGE 88 Left: A Swiss ebonised wall time piece, signed on the chapter ring, Jacques Sandoz, c. 1700-1720. The austere ebonised wooden case has an arched pediment surmounted by three turned, vase-shaped wooden finials. There are two doors to the sides. The dial has a pewter chapter ring with a single, pierced brass hand, whilst the pendulum swings in front of it (*Kuhschwanzpendel*). The weight-driven iron movement is constructed in a cage-type frame, the 'plates' being iron strips, and has a going train only. The wheels are made of brass. • Height: c. 40 cm. • The maker, Jacques Sandoz (1664-1738), was a notary and wig-maker in La Chaux-de-Fonds. Later he was also a clerk of the court and vigilante. He occupied himself with clockmaking and often visited Daniel Jean Richard, goldsmith and clockmaker. He was fascinated by the construction of sundials. More interestingly, Sandoz was also the writer of a diary. By way of a number of anecdotes, there is a lot to learn about everyday life and the context of the social and cultural world at the beginning of the 18th century.

Right: A weight driven iron movement of a similar La Chaux-de-Fonds clock signed Isaac Brandt 1720. The going train with not more than two brass wheels, long pendulum and anchor escapement. The striking train with brass wheels and locking plate. The movement was attached to the top of its case by two iron bolts.

© Musée d'horlogerie du Locle, Switzerland (photo Renaud Sterchi)

SOURCE • WWW.MHL-MONTS.CH

PAGE 90 A South German tabernacle clock (*Türmchenuhr*), c. 1620. The gilt copper case has a 5.9 cm engraved dial with Roman numerals I-XII and touch pins, an inner ring calibrated 13-24, a single blued-steel hour hand and engraved alarm disc. It is embellished by foliate engraved strapwork and is surmounted by a cupola on a pierced gallery topped by a gadrooned finial, ornamental urn finials on the corners, glazed panels to the sides and pilasters on rectangular bases, supported by an ogee shaped base with further strapwork. The brass posted twin gut fusee movement has a going train with plain balance and hour countwheel striking on a bell. The position of the striking train is indicated on a subsidiary dial with Arabic numerals on the rear side with touch pins. The spring-driven alarm indicates the alarm time on the same bell and is set by the alarm disc behind the hour hand. • Height: 28.6 cm.

SOURCE • WWW.GUDEMEIS.COM

PAGE 92 A French Louis XIV longcase clock, signed on the dial and the backplate *I Thuret APARIS*, c. 1690. The eight-day, spring-wound movement of this timepiece was most likely the work of Isaac II Thuret, clockmaker to Louis XIV and a member of an important family of horologists. In May 1691 he organized a lottery with a repeater clock on a pedestal as first prize. This piece was fitted with a barometer and, in addition, was richly decorated with gilt bronze. It appears to have been very similar to the Museum's clock and gives a good indication of its date. Just like the first prize in the lottery, the Museum's clock was intended to hold a barometer in its pedestal. Five inscriptions near the top alluding to various weather conditions, ranging from tourment[e] (tempest) to tres sec (very dry), form the perimeter of the dial of a barometer, although the piece appears never to have been used as such. The case and pedestal of the clock, ornamented with marquetry of tortoiseshell, brass, and pewter, can be attributed to the royal ébéniste André-Charles Boulle, "who makes a sort of Mosaick works extremely neat, and which the Curious preserve very choicely," according to Germain Brice's popular guidebook of 1687, *A New Description of Paris*. Boulle is known to have made numerous clock cases in his workshop, which was housed in the Palais du Louvre, not far from the lodgings of the influential artist Jean Bérain. Some of Bérain's engraved designs were used for the decoration of this clock. There is a

striking harmony between the ornament of the case and of the dial. The clock is surmounted by royal symbols in gilt bronze: a sunburst with a mask of the sun god Apollo, a crown, and a pair of lyres, as well as a pair of cornucopias, the traditional symbol of abundance. Although all these emblems clearly refer to the Sun King and his reign, no royal provenance for this clock has been established. The eight-day, three train movement has verge escapement and short pendulum with silk suspension and quarter striking on two bells. • Height: 221.6 cm. • The maker, Isaac II Thuret (b. Senlis c. 1630; d. Paris 1706), was the son of Isaac I, merchant, and Madeleine de Viniers and the father of Jacques III. He may have been apprenticed to his brother-in-law, Charles Sarrabat and was received as master at Faubourg Saint-Germain-des-Pres (before1662), then in Paris (before 1675). He was established in the Rue Neuve Saint-Louis (1663), place Dauphine at La Renommée (1675) and took up lodgings in the Galeries du Louvre on 31 January 1686. Thuret was considered to be the greatest clockmaker of his time. Germain Brice praised "the Académie des Sciences clockmaker with a profound knowledge of mathematics, who has made a great contribution to the improvement of clocks"; the astronomer Richer maintained that Thuret "by his exactitude and the delicacy of his work has now surpassed all those involved in making watches and pendulum clocks ", and Liebnitz called him "Thuret the famous clockmaker". Thuret contacted Huygens very early on and became the most talented interpreter in Paris of Huygens's invention, the pendulum clock. Indeed, wrote in 1662 Huygens's son: "How does Thuret manage to make these clocks? My father would give 10 or 12 pistoles more for them than for his own". In March 1665, Thuret had already applied the remontoir to spring clocks, and he signed a contract with Huygens enabling him to contract marine clocks. Later he built an astronomical clock based on the data of the *Horologium Oscillatorium* for the Leyden Observatory. Unfortunately, relations between the two men deteriorated because of Thuret's attempt to claim the paternity of the hair spring balance for watches in 1675. The name of Isaac Thuret appears for the first time in the accounts of the *Bâtiments du Roi* on 31 January 1669 for a "payment on account for the work that he has done at the Académie des Sciences (in 1667)" and from 1672 to 1694, he appears in the accounts of the *Bâtiments* under the heading "Officers who are on salary for serving generally in all the houses and buildings of His Majesty". He received 300 livres a year for "maintaining all the clocks of the Académie des Sciences, both those that are at the Observatory and those that are in the aforementioned Académie". In 1679 Thuret made a "hairspring pendulum clock with eight panels, embellished with many ornaments and gold cartouches filled with weapons and mottos enamelled in various colours" for Louis XIV; in 1680 two machines showing the movement of the planets for the King's Library following Router's plans; in 1681 two other astronomical machines and three clocks of "new invention" for the Shah of Persia; in 1685 Louis XIV sent various watches and clocks as gifts to the King of Siam; and in 1687 a parallactic machine. His activity was intense: the King, the Royal Family, the ministers, the great financiers and the highest nobility were all his clients. He sold most of his production himself, but also worked with the *marchands*. His main supplier of cases was Andre-Charles Boulle. Among his apprentices were Pierre Quimbel-Dumont (1701) and Etienne Baillon(1705). There are clocks by his hand in the following museums: Aarhus, Ole Romer Observatoriet; Paris, Bibliothèque Nationale; Dresden, Mathematisch-Physikalischer Salon; New York, Metropolitan Museum; London, Royal Collections, Victoria &Albert Museum, Science Museum; Toulouse, musée Paul Dupuy; Zurich, Beyer Museum. • Literature: J.-D. Augarde, *Les Ouvriers du Temps*, Antiquorum, 1996, p. 401/02.

SOURCE • WWW.METMUSEUM.ORG

PAGE 94 A late 17th century ebonized, silver-mounted Hague clock, signed on a cartouche below the chapter ring *Wybrandus Jacobi Leouardia*, 1680. The ebonized case is of classic design with a broken arch pediment, a wooden finial on a base in the gap, flat columns on the door and glazed windows to the sides. The velvet covered dial has a silver chapter ring with elaborate repoussé spandrels in the corners. The movement has going and striking trains driven by a single barrel. It has its original verge escapement with silk-suspended pendulum between cycloidal cheeks. The striking train is regulated by a countwheel. • The maker, Jacob Wijbrands, was an important scientist, instrument and clockmaker in the capital of the province of Friesland (The Netherlands), Leeuwarden in the 17th century. • Height: 38 cm. • Literature: H.M. Vehmeyer, *Clocks – Their Origin and Development 1320 – 1880*, Gent, 2004, pp. 388/89.

SOURCE • WWW.TOEBOSCHANTIQUES.COM

PAGE 96 A French porte-montre (watch stand), made in the second half of the eighteenth century. The gilt limewood stand depicts Minerva, the Roman goddess of wisdom and sponsor of arts, trade, and strategy. • Height: 31 cm. •Another French *porte-montre* (pocket watch stand), 2nd half 18th century. The fruitwood watch-stand depicts Apollo and Daphne. • Height: 31 cm. • Note: Apollo, one of the most powerful gods and a great warrior, mocked the god of love, Eros (Cupid), for his use of bow and arrow, pointing out that all Eros was able to do was to cause people to fall in love, whilst he, Apollo, could slay animals and his enemies. The insulted Eros then prepared two arrows: one of gold and one of lead. He shot Apollo with the gold arrow, instilling in the god a passionate love for the nymph Daphne. He then shot Daphne with the lead arrow, instilling a hatred for Apollo in her. Like Apollo's sister, Artemis (Diana), Daphne had spurned her many suitors, preferring instead woodland sports. As an *aemula Phoebes* (female rival or emulator of Artemis), she had dedicated herself to perpetual virginity. Her father, the river god Peneus, demanded that she marry and give him grandchildren. She, however, begged her father to let her remain unmarried; he eventually complied. Apollo continually followed her, begging her to stay by him, but the nymph always ran from him. They were evenly matched in the race until Eros intervened, helping Apollo catch up with Daphne. Seeing that he was bound to reach her, she called upon her father to help her by changing her form to protect her from Apollo. Peneus answered her plea by turning her into a laurel tree. In spite of Daphne's rejection, Apollo vowed to love her forever, and used his powers of eternal youth and immortality to render Daphne evergreen.

SOURCE • KATS.ANTIEKEKLOKKEN.COM

PAGE 98 A rare English silver and gilt metal oval pocket watch, signed on the backplate *Jo Snow me fecit*, c. 1630. The pre-balance spring movement has a pierced engraved backcock which bears the iron balance. The blued steel set-up ratchet, which functions as a regulator, is held by a similarly executed cover piece. It is driven by a spring in a spring barrel via a gut fusee and has a verge escapement. • Largest diameter: 37 mm. • The maker, John Snow, was active in Salisbury (Wiltshire) in the second quarter of the 17th century. He was married in Salisbury in 1645 and died there is 1661. He had a brother (perhaps meaning kinsman) called Nicholas Snowe, also a clockmaker. There are six lantern clocks known, made by John. • Literature: B. Loomes, *Clockmakers of Britain 1286-1700*, Ashbourne, 2014, p.447.

SOURCE • WWW.SOMLO.COM

PAGE 100 An English longcase clock, the so-called Graves Tompion, signed on the dial *Thos Tompion Londini Fecit*, c. 1678. The walnut, kingwood and olivewood oyster-shell veneered case is inlaid with green-stained bone and ivory. It has barley twist pillars with brass Corinthian capitals and bases. The 10-inch dial indicates hours (unusual vertical ringed Roman chapters) and minutes, subdivided into ten-second intervals (on the silvered chapter ring), calendrical information (in various apertures), and the phases, aspects, and ages of the moon in its monthly cycle, as well as times of high tide at London Bridge (on the central revolving disc). The eight-day, weight-driven movement, with bolt and shutters, anchor escapement and seconds pendulum, strikes in an unusually complicated way: full and half hours are struck respectively on large and small vertically mounted bells, and the first and fourth quarters, once and twice respectively, as ting-tang blows on small horizontally mounted bells (Dutch quarter striking). • Height: 195.6 cm. • The maker, Thomas Tompion (1639-1713), is by far the most famous English clockmaker. Born near Northill in Bedfordshire, he came to London and was admitted to the Clockmakers Company in 1671. Later he established himself on the corner of Water Lane (now Whitefriars Street) and Fleet Street, with the sign 'The Dial and Three Crowns'. He worked for Dr Robert Hooke among others and made clocks for the Royal Observatory in Greenwich. He had a prosperous business and worked with Edward Banger for several years. In 1996 George Graham joined the firm at Tompion's request. Their friendship led to Graham's marriage, some ten years later, with Tompion's niece Elisabeth. After Tompion's death Graham continued the business. • Literature: J. Evans, et al., *Thomas Tompion 300 Years*, Stroud, 2013, p. 505; B. Loomes, *Watchmakers & Clockmakers of the World*, p. 634; B. Loomes, *The Early Clockmakers of Great Britain*, pp.538/39; H. M. Vehmeyer, *Clocks, Their Origin and Development 1320-1880*, Gent, 2004, pp. 994-96.

SOURCE • WWW.METMUSEUM.ORG

PAGE 102 A French Louis XV wheel barometer, signed on the dial *Passement Opte* A PARIS, dated 1769. The ormolu brass case is embellished with Sèvres porcelain panels and has an enamel barometer dial and an enamel thermometer register plate. Both the dial and the scale are marked for the year of manufacture on the reverse side. The atmospheric pressure is indicated in French inches, whilst the temperature is according to Réaumur. The scenes displayed on the Sèvres porcelain plaques of this instrument were inspired by a rare astronomical event that occurred twice during the eighteenth century. The second transit of the planet Venus across the sun took place on June 3, 1769, and was observed by the French court from the terraces of the Château de Saint-Hubert. Louis XV himself explained the phenomenon to Madame du Barry, lending her his telescope. This public display of favour did not go unnoticed and was quickly immortalized in a popular poem. Later that same year, on December 20, 1769, Madame du Barry acquired from the dealer Simon-Philippe Poirier a barometer and thermometer made by Claude-Siméon Passemant, engineer to the king. Mounted with Sèvres porcelain and gilt bronze, that piece is believed to be this barometer. Not only is the porcelain marked on the back with the date letter Q, for 1769, but also one of the plaques is inscribed "Passage de Venus sur le disque du [soleil] Juin 1769.". • Note: Madame du Barry appears to have kept the instrument as a souvenir of her triumph at Versailles. It may have been seen there by Henry Swinburne (1743–1803), who described visiting Du Barry's rooms tucked away above the apartment of the king on April 30, 1774, shortly before the latter's death: "We climbed up a dark winding staircase, which I should have suspected would have led to an apartment of the Bastile [sic], rather than to the temple of love and elegance. In a low entresol we found the favourite sultana in her morning gown . . . and her hair undressed; she was very gracious, and chatted a good deal."[1] Several days later, as the king lay dying, Madame du Barry left Versailles and ultimately retired to her pavilion at Louveciennes. The barometer was sent there as well, as it was listed among the group of her possessions that were confiscated and returned to Paris after she was executed in 1793, a victim of the Terror. • Height: 56.5 cm. • The maker, Claude-Siméon Passemant, was born in 1702 and died in 1769. He had his workshop in de rue de la Moyenne from 1745, and four years later he moved to the Louvre and established his atelier above the Académie française. After his death his collaborators continued the production of instruments.

SOURCE • WWW.METMUSEUM.ORG

PAGE 104 An exceptional gold hunter case double dial, minute repeating, chronograph pocket watch, signed on the dial Cooke & Kelvey Calcutta. The white enamel dial features two separate dials for time recording – one at 9 o'clock that is marked 'Greenwich Time' and one dial at 3 o'clock signed 'Calcutta Time'. At 12 o'clock is a 60 minute register and at 6 o'clock is a subsidiary seconds dial. The watch has a central chronograph hand, outer minute track and 0-300 outer scale. The case features fine decorative engraving. • Diameter: 52 mm. • Note: During the 18th century the British East India Company held enormous power over a vast swathe of land in the Indian subcontinent. As such, the British community in India had swollen to such an extent that it became lucrative for British born jewellers and horologists to set up shops within major cities. Many failed, however, whilst others thrived even decades after India achieved independence from the British Raj in 1947. One such company was Cooke & Kelvey, founded by Robert Thomas Cooke and Charles Kelvey in Calcutta in 1858. The company was famed for its beautiful silverware and complicated timepieces. Records indicate that the first

Cooke & Kelvey branded quarter-repeating pocket watches were received in Calcutta from Cooke & Kelvey, London, in the early 1870s. Subsequent timepieces were stamped in England and contained Swiss movements, including those from such fine makers as Audemars Piguet. The company was commissioned by the Indian Government to supply clocks to railway stations, their chronograph timepieces have been used at the Royal Calcutta Turf Club to time all important horse races and both silverware and timepieces have continued to be immensely popular with the nobility and Prime Ministers of India. Cooke & Kelvey ceased being watchmakers in the 1930s. However, they have continued as suppliers of fine silverware and to this day hold an association with Rolex, being their official supplier in Delhi. A Cooke & Kelvey Automation Bracket clock still mesmerises visitors at the Salar Jung Museum in Hyderabad, India. Commissioned personally by the Nizam of Hyderabad, it chimes every hour with a figure emerging to strike the bell while another figure strikes an anvil.

SOURCE • WWW.SOMLO.COM

PAGE 106 A Hague clock, signed both on a cartouche on the dial plate and on the backplate *Joseph Norris Amsterdam*, c. 1680. The arched case is made of oak and veneered with ebony. The front door is flanked by plain square pillars, whilst the sides have glazed rectangular panels. At the rear side of the top of the case there are two suspensions eyes, making the clock both a table and a wall clock. The whole rests on four ball feet. The black-velvet covered dial can be turned outwards on hinges to the left. It has a silvered brass chapter ring with Roman hour division, half-hour and quarter divisions, as well as Arabic minute division. The time is indicated by two pierced and engraved gilt brass hands. There are two cast silver spandrels in the upper corners, whilst below the chapter ring there is an elaborate repoussé cartouche, forming a unity with the lower corner spandrels. The eight-day movement has going and striking trains each with five wheels, driven by a single barrel. The going train has verge escapement, the verge directly attached to the pendulum. The hour striking indicates the hours on a bell mounted on the top of the case, hidden by an arched, moulded pediment. It is regulated by a count wheel with Arabic numerals indicating the position of the striking train. The back plate is engraved with foliate and floral patterns (English influence) and has an elaborately pierced and engraved back cock. • Height: 39 cm. • The maker, Joseph Norris, was born in Abingdon near Oxford in 1650. He was the younger brother of Edward Norris (1637 - 1726). At the age of 12 he became Edward's apprentice for a period of eight years. He survived the plague and the Great Fire of London in 1665 and 1666 respectively, but as a result of the latter the brothers had to move from 'The Crossed Keys' in Lothbury to Dove Court. In September 1670 he became free of the Clockmakers' Company, at the same time as Joseph Knibb, who moved from Oxford to London in the same year. After the peace treaty between England and the Netherlands in 1674 he went to Amsterdam and settled there. Although the timing of Norris's step was clearly connected with the end of the Anglo-Dutch war, the reason why he took it is not certain. It may have been due to the fact that his former mentor Ahasuerus (I) Fromanteel had been there since 1667; Norris did not return to England until 1692. It is quite likely that Joseph Norris was the first to make longcase clocks with a 'Royal Pendulum' in Holland, starting in or immediately after 1675, as Fromanteel imported them complete from England. Joseph Norris lived near the Beurs (the 'Exchange') on Damrak in Amsterdam, where he also had his workshop. In 1677 he married Alicia Arnold from Tonstell (probably Tunstall, Kent), England in the English Reformed Church. He quickly became one of the city's leading clockmakers. In 1692 he returned to Abingdon, where he held numerous prominent positions in public and clerical life until his death in 1726. • Literature: E. Morpurgo, *Nederlandse klokken- en horlogemakers vanaf 1300*, Amsterdam, 1970, p. 93; . R. Plomp, *Spring-driven Dutch Pendulum Clocks*, Schiedam, 1979, p. 167; H.M. Vehmeyer, *Clocks – Their Origin and Development 1320 – 1880*, Gent, 2004, pp. 344-345, 985.

SOURCE • WWW.MENTINKENROEST.COM

PAGE 108 A marine chronometer; signed on the dial *Breguet & Fils Paris*, c. 1813. The two-tier walnut case has a slide at the top with an observation port. The movement has a lever escapement and as well as being a precision timekeeper, it also has an independent timer for minutes and seconds. The silver dial shows the hours and minutes on the left-hand chapter ring with seconds in the top centre. In addition, there are dials on the right for independent minute and seconds timing and two sectors at the bottom which show the state of wind of the two mainsprings. • Note: Towards the end of the eighteenth century improvements in the timekeepers used for finding longitude at sea were, to a large extent, achieved by English chronometer makers, particularly John Arnold and Thomas Earnshaw. Nevertheless, the great French clockmakers were also striving for the same goal and makers such as Ferdinand Berthoud, Pierre Le Roy and Henri Motel all played their part. One of the most celebrated of French clock and watch makers was Abraham-Louis Breguet and although his workshops were primarily concerned with the making of watches, he also made a number of marine chronometers. This example was completed in 1813 and used as an experimental piece by Breguet himself until 1822. It was presented to his friend Monseigneur Belmas, Bishop of Cambrai to whom it was inscribed.
• Dimensions: 17.4 x17.4 cm

SOURCE • WWW.BRITISHMUSEUM.ORG

PAGE 110 A gold pocket watch, signed on the dial *Jan Hend*k Kühn AMSTERDAM, c.1785. The golden case, which is not hallmarked, is embellished on the rim with 80 natural pearls. The blue enamel back, also surrounded by pearls around a multi-coloured leaf ring, shows a pierced silver ornament in which 21 diamonds are set. The case fits into an outer, glazed protective case. The white enamel dial has a black Roman chapter ring, with Arabic five-minute and minute divisions. The shaped silver hands are set with diamonds, the minute hand with eleven and the hour hand with four. The movement has a going train with fusee and verge escapement and a quarter striking train on request, activated by a button in the pendant (à toc). • Diameter: 50 mm. • The maker, J. H. Kühn was originally from Lübeck but moved to Amsterdam where he had his workshop in the Kalverstraat, on the corner of the Heilige Weg. In 1788 he acquired citizenship of the city of Amsterdam. Being

a master clockmaker he was one of the signatories of the request of the Clockmakers' Guild to be recognised as such. Apart from watches he also made clocks. He died in 1811 after which his wife continued his business for a few years.

SOURCE • WWW.DEKKERANTIQUAIRS.COM

PAGE 112 An unusual *Directoire* skeleton table regulator, signed on the main white enamel dial ring *Robin à Paris*, c. 1795. The frame is supported on four turned feet resting on a rectangular octagonal black marble base on four turned feet. The main dial with Roman and Arabic numerals and a pair of pierced blued steel hands for the hours and minutes has a blued steel pointer for the sweep centre seconds and a pair of a pierced blued steel hands for the calendar indications, with cut-out dial centres to reveal the skeletonised movement. The main dial has a beaded and stiff leaf bezel set above five smaller subsidiary dials, each with a beaded and foliate bezel and a blued steel pointer. The one to the upper left shows the 30 days of the Republican calendar, the dial to the upper right showing the 31 days of the Gregorian calendar, the dial to the lower left marked with the shortened names of the twelve months of the Republican year and that to the lower right with the shortened names of the twelve months of the Gregorian year. In between the latter two is a fifth dial marked with the shortened names of the seven days of the week alongside their appropriate symbols. The visible skeletonised single barrel movement for the going train and calendar has anchor escapement and a free swinging nine rod gridiron pendulum with a large brass bob set at the back of the inverted Y-shaped frame. • Height 31 cm. Literature: C. Cardinal, *Museums of Horology La Chaux-de-Fonds, Le Locle*, 1993, p. 48, illustrating a similar skeleton regulator by Robert Robin with Gregorian and Republican calendars. • Note: This complex skeleton regulator was made by Robert Robin, one of history's very finest clockmakers. It is also extremely rare since it is not only of miniature size but indicates both the Gregorian and the new Revolutionary time systems. Only a handful of the most ingenious horologists made such clocks, who in addition to Robert Robin included such eminent makers as Janvier, Berthoud and Lépine. Among the few showing both Gregorian and Republican calendars made by Robin is a very similar example with four subsidiary dials (signed on the main dial Robin Galleries du Louvre and measuring 48 cm in height), which was acquired by the Musée International d'Horlogerie, La Chaux-de-Fonds. • The maker, Robert Robin(1741-99), was a brilliant horologist who made significantly advances in the quest for accurate time measurement. Not only known for his technical prowess, Robin was an ambitious man of great influence who achieved almost unrivalled success with a string of titles and important official posts to his name. Appointed to no less than two monarchs, his talents and the patronage of the royal family enabled him to count among his clientele the cream of the Parisian high society. Little is known of his early life but that he was born in Chauny, north east of Paris and at the age of 23 was appointed to King Louis XV as *Marchand-Horloger Privilégié du Roi*. Robin resigned two years later and in 1767 was received as a *maître-horloger*. The most brilliant phase of his career began in 1778 when he was appointed *Horloger du duc de Chartres* and the *Académie des Sciences* approved two of his inventions. One was an astronomical clock, which was promptly acquired for Louis XVI. Robin became famed for his mantle clocks, which featured astronomical indications and compensated pendulums. He also applied the same principal to regulators; among them was an early example that was acquired by the duc d'Aumont. Equally interested in watchmaking, from 1786 he used a special type of escapement, which he also incorporated into his monumental clocks, supplying for example those at the Grand Commune at Versailles in 1782 and at the Petit Trianon in 1785. By this date, Robin had moved premises several times and was in the unprecedented position of being appointed to both Louis XVI and to his wife, Marie-Antoinette. He had been appointed *Valet de Chambre-Horloger Ordinaire du Roi* in 1783 and in 1786 was installed in lodgings in the *Galeries du Louvre* from where he was at the King's disposal. Marie-Antoinette was so enchanted by his beautifully styled clocks that in 1786 she appointed him as her *Valet de Chambre-Horloger Ordinaire du Reine*. At least 23 clocks by Robin were listed in the 1793 inventory of her belongings; another ten were recorded as in the possession of Monsieur, Louis XVI's brother. Other of his influential clients included the maréchaux ducs de Duras and de Richelieu, the marquis de Sérent and the marquis de Courtanvaux. As one of history's truly great clockmakers, works by Robin continue to be prized among the world's finest private and public collections. In addition to those mentioned above one can find his work at the Musées du Louvre, Arts Décoratifs, National des Techniques, Conservatoire des Arts et Metiers and National d'Histoire Naturelle in Paris, the Wallace Collection, the Victoria and Albert Museum and the Guildhall, London as well Baron Rothschild's former residence at Waddesdon Manor, Buckinghamshire. The Musée d'Horlogerie; La Chaux-de-Fonds; the Deutsches Museum, Munich and the Museum der Angewandten Kunst, Vienna all own examples of his work as do the Patrimonio Nacional, Spain; Pavlovsk and the Hermitage, at Saint Petersburg. American collections include the Frick Collection, New York, Cleveland Museum of Art, the Huntington Collection, San Marino and the Institute of Art Indianapolis.

SOURCE • WWW.REDDINGANTIQUES.CH

PAGE 114 An early English striking clock watch, signed on the backplate Michael Nouwen London, made c. 1600. The fire-gilt case has a decorated, pierced and engraved band and cover to enable the time to be read with the cover closed and to allow the sound of the bell to travel freely. The gilt dial has a Roman chapter ring with touch pins and star-shaped half-hour markers, around a richly engraved centre, the time being indicated by a single blued-steel hand. The day- going movement has verge escapement with foliot. It is driven by a spring in an engraved spring barrel via a fusee. •Diameter: 48 mm. • The maker, Michael Nouwen, also Nauwe, Neuwers and Noway, was of Flemish descent. He was active in the late sixteenth and early seventeenth centuries. He was appointed overseer in the will of Nicholas Vallin, a fellow countryman who also came to England to produce clocks and watches, and who died in 1603 of the plague. Nouwen himself died in 1613.
• Literature: B. Loomes, Clockmakers of Britain 1286-1700, Ashbourne, 2014, p. 366.

SOURCE • WWW.METMUSEUM.ORG

PAGE 116 A French *Empire* ormolu and bronze sculptural mantel clock, signed and numbered on the dial *Duvau Palais Royal No. 136*, circa 1800. The arched case with a geometrical trellis over a patinated background has a corniche supported by two herms, in between a finely cast and chiselled group of Rhea (mother of Zeus), the goat Amalthea and Zeus as a baby, depicting birth and clandestine infancy of Zeus. The demi-lune base is adorned by an applied relief of roses and a butterfly, with dragon flies on the corners. The whole rests on scrolled claw feet. The 10.5 cm enamel dial with Roman numerals has blued-steel Breguet hands. The eight-day spring-driven movement has anchor escapement and silk-suspended pendulum, half-hour striking on a bell, regulated by a count wheel. • Height: 48.5 cm. • Note: Both Gaia and Uranus foretold Cronos that he would be dethroned by his own son. To avoid this sad fate, he used to swallow his children at birth. This bizarre behaviour, however, enraged his wife Rhea, who being pregnant with Zeus, went to Crete and gave him birth in a cave on the slopes of mount Dicte. Nyphs fed the child on the milk of the goat Amalthea while the Curetes in arms guarded the child in the cave, clashing their spears on their shields, in order to prevent Cronos to hear his voice. In the meantime, Rhea wrapped a stone in clothes and gave it to Cronos to swallow, as if it were the new born child. This is how Cronos, the second ruler of the universe, was deceived.

SOURCE • WWW.GUDEMEIS.COM

PAGE 118 An 18ct gold hunter case pocket watch with enamel hunting scenes on the outer case, c. 1850. The dial shows the time, the date of the month, the month, the day of the week, as well as the phases of the moon. The latter is set in the seconds ring. The enamelled case can be attributed to Pierre-Amédée Champod, a master enameller famous for creating richly detailed enamel paintings of hunting scenes. • Diameter: 60 mm. • Note: This piece was presented to Maharaja Madhavrao Scindia of Gwalior, (20 October 1876 – 5 June 1925) and the attached locket bears his image. Through his life the Maharaja received a number of honours and decorations from the United Kingdom and other Indian States. He was appointed Honorary Aide-de-Champs to King Edward VII in 1901, in recognition of his support during the Boxer Rebellion in China. In May the following year, he received the honorary degree of LL.D. from the University of Cambridge. He was twice married, but only had issue by his second marriage in 1913, one son and one daughter, to whom King George V and Queen Mary stood as sponsors (taking care of the children's upbringing and education). • The makers, L. Vrard & Co., were amongst the most eminent Swiss watchmakers and specialized in watches for the Chinese market. They were founded in 1860 under the name Laidrich & Vrard, from 1862, the firm started operations in Tientsin, followed by a branch in Shanghai which also represented the Swiss watch manufacturer Bovet-Fleurier.

SOURCE • WWW.SOMLO.COM

PAGE 120 A French Louis XVI ormolu and marble sculptural mantel clock, signed on the dial *hilgers* A PARIS, c. 1770. The case depicts the finely cast and chiselled gilt bronze figure of Urania, the muse of science, leaning on a fluted white marble column adorned with fine foliate ormolu mounts, surmounted by an armillary sphere and containing the movement. The column is flanked by a draped curtain and books on the opposite side, the whole positioned on a grey marble oval plinth with classical ormolu mounts raised on toupee feet with acanthus leaves. The 10-cm enamel dial with Roman numerals has finely pierced and engraved ormolu hands: The eight-day spring-driven movement has anchor escapement and silk-suspended pendulum and half hour countwheel striking on a bell. • Height: 43 cm.

SOURCE • WWW.GUDEMEIS.COM

PAGE 122 An astronomical striking bracket clock, signed *John Naylor*, c. 1720. The ebony-veneered and ebonised case has a shallow bell top and is situated on a swivel base which allows the whole of the upper section to be turned to facilitate winding. The clock is surmounted by four gilt brass pineapple finials and embellished by gilt brass mounts. The eight-day twin-fusee movement has going and striking trains. The going train has dead beat escapement with inverted crutch-piece, the pendulum being suspended from vertical steel loop. The striking-train is regulated by an inside countwheel. The back plate is engraved with a foliate border, scrolling foliage, birds and a mask. The dial is constructed from several fixed sections of brass and copper, with idle subsidiary corner dials and a nest of rings at centre, some rotating, some fixed, giving multiple astronomical indications, dates from the church calendar, equation of time and other information. All visible parts of the dial are silvered and engraved with a mixture of scenes. Also with the clock is an engraved print with instructions, which was probably supplied with the clock. • Height: c. 65 cm.

SOURCE • WWW.BRITISHMUSEUM.ORG

PAGE 124 Anonymous drawing in pen and brown ink, dated 1666. It was probably made by someone in the circle of Giuseppe Cocchini for a collection called *Saggi di naturali esperienze* ('Essays on natural experiences'). • Dimensions: 27.4x17.8 cm.

SOURCE • WWW.METMUSEUM.ORG

PAGE 126 A French wall clock on a bracket (*cartel*), signed on the backplate *Lapina* A PARIS, c. 1765. The ormolu case and its supporting bracket are signed by the *fondeur*, Antoine Foullet, and produced in early neoclassical style, testified by elements such as ram's heads, triglyphs, and guttae. The flaming urns, swags, and the Greek key fretwork were all motifs commonly used in the *goût grec* (Greek taste). There are decorative oak panels inlaid with painted horn. The use of horn veneer painted red, green, and cream seems to be unique among French clocks and furniture; it may have been an attempt to imitate the cloisonné enamel on Chinese bronzes. The clock has a week-going movement, striking the hours and half hours on a bell. • Height: 118.7 cm.

SOURCE • WWW.GETTY.EDU/MUSEUM/

PAGE 128 A German ivory diptych pocket sundial, signed on the base leaf *Leonhart Miller*, dated 1637. The dial consist of two ivory hinged leaves, with a wire gnomon stretched between them, which is adjustable for the northern latitudes of 42, 45, 48, 51 and 54 degrees. The instrument is embellished with floral and foliate engravings and ornaments in red, green and black. The top ivory leaf has a rotating brass pointer and compass card featuring 16 wind directions in German and a 1-32 scale with the classical Mediterranean compass winds: *Tramontan, Greco, Levante, Sirocho, Ostro, Lebechio, Ponete and Mastro*. A detachable pennant is missing. On the inner side of the top leaf is a vertical pin gnomon indicating the length of the day (*Quatitas Diei*) depending on the date indicated by the signs of the zodiac . The latitudes for twenty-two European cities, including *Hertogenbosch*, are also shown. A recess in the lower ivory leaf contains a compass with four directions: *Sept, Orie, Meri and Occi* (north, west, south and east). The magnetic declination is 5 degrees east. If the dial is folded (closed), the compass remains visible through a small opening in the top leaf. The solar hours (5-12-7) for the five different northern latitudes are indicated by the text *Soli Deo Gloria*. There is also a vertical pin gnomon for the Italian and Babylonian hours. At the bottom of the lower ivory leaf is a circular brass conversion tool with aspectarium (*volvelle*). It provides conversions from moon to sun hours depending on the age of the moon. The four principal moon phases are indicated as: *DER VOL MON, DAS LECZT VIERTEL, DER NEY MON* and *DAS ERST VIERTEL*. The makers mark (a heraldic lily between the letters L and M) appears twice at the bottom of the lower leaf. • Dimensions L: 105; W: 65; H: (collapsed) 7mm.

SOURCE • WWW.CRIJNS.COM

PAGE 130 A late 1950s English Mk.1 Synchronome master clock, No. 5642, made by the Synchronome company Ltd. This particular clock is one of the most sophisticated Synchronomes ever made. It is a precision instrument to provide seconds output timing signals to an unknown system. It was connected to another primary master clock and a 'hit and miss' synchroniser kept both clocks in step to within about 2 milliseconds. A single master clock (*une horloge mère*) is capable of synchronising several hundred slave dials (*des horloges filles*). They were usually used to provide distributed time in factories, hospitals, schools and other large establishments. Adjustment to the master clock would correct all the slave dials in the circuit. Precision is achieved by an essentially free-swinging pendulum, which is impulsed by a gravity arm every 30 seconds. The heavy pendulum bob, small pendulum arc, Invar pendulum rod and uniform 30-second impulse, enable a consistent rate to be maintained indefinitely. Fine adjustments to accuracy can be made by the addition of small weights to a tray on the pendulum rod. Time indication is advanced electrically when the solenoids reset the gravity arm, which decouples the work of the pendulum from the clock display. Synchronomes operate at a low DC voltage (~4.5V without slave dials) as they predate reliable national grid mains supplies for synchronous clocks. In fact, many British power stations used Synchronome clocks to maintain the National Grid frequency within tolerance over 24-hour periods. Note: In 1921 William Shortt coupled a free pendulum in a vacuum to a Synchronome to produce one of the most accurate pendulum clocks in the world. The escapement and dial were located in a secondary slave Synchronome with a 'hit and miss' synchroniser. Electrical impulses from the free pendulum energised the synchroniser, which either missed the slave pendulum or 'hit' it, thereby reducing the period of arc and slightly advancing the clock. In this way the slave Synchronome kept in step with the free pendulum. These Shortt-Synchronomes were used as time standards in observatories around the world and were the first clocks to be more accurate than the rotating Earth. In 1984, a Shortt-Synchronome at the US Naval Observatory was measured against an atomic clock to be stable to within 200 microseconds per day (equivalent to one second in twelve years). It was sensitive enough to detect changes in gravity due to tidal distortions in the Earth's crust caused by the Sun and Moon. • Height: 125 cm.

SOURCE • WWW.CLOCKCONSERVATOR.COM

PAGE 132 A German tabernacle clock (*Türmchenuhr*), punched on each side with Augsburg's town mark and attributed to Jeremias Metzker, c. 1580. The finely engraved gilt brass case shows all the features that a master clockmaker was capable of making with fifteen different complications and astronomical complications on each side. On the front is an outer gilt brass ring dial for months and days with their appropriate saints for the first six months of the year (the ring can be turned for the other six months). Further inward is a silvered Roman chapter ring with touch pins (twice I-XII), with an inner Arabic ring (1-24), and in the centre a silver sector with *TAG LANG* indicating the length of the days and blued steel sector *NACHT LANG* for the length of the nights. In the right-hand bottom corner is a silver and champlevé enamel dial for the signs of the zodiac with an inner revolving disc indicating the position of the sun in the zodiac. In the left-hand corner is a silver dial for the days of the week with the corresponding champlevé enamel representations of the planets. On the opposite side is an astrolabe surrounded by a 24-hour silver ring with Roman numerals; the tympanum is engraved on both sides for latitudes 48° and 51°. The gilt brass rete points to an outer zodiac ring, whilst the position of the lunar nodes is indicated by a dragon hand, which shows the limits within which the eclipse can occur. Furthermore there is a gilt brass hand for the movement of the moon in the zodiac with an engraved aspectogram in the centre, as well as a gilt brass hand which indicates the position of the sun across the zodiac. The centre of the sun hand has an aperture showing the moon phase and its age. There are two small dials in

the top corners: on the left for the 12-hour or 24-hour striking selection; on the right regulation dial from 1 to 6. Below are also two lower dials: on the left for the Dominical letters and on the right to set the alarm. The dials on the sides indicate on one side the quarters and opposite the 12-hour or 24-hour striking modes. • Note: Augsburg was the main centre of clock making in the sixteenth century. Before 1578 only clockmakers had the right to sell clocks. This present clock was the most complicated model offered and was the piece which had to be made in order to become an Augsburg master. Only a few clocks more complicated exist and these were made for a special order. • The attributed maker, Jeremias Metzker, was born around 1530. He was a maker of repute with a large output. A similar clock made by him is now in the Beyer Museum in Zurich and a large oval watch is in the Frankell collection. Baillie mentions that Jeremias Metzker made a clock for King Frederik II of Denmark. • Height: 40 cm. • Literature: J. Abeler, *Meister der Uhrmacherkunst*, Wuppertal, 2010, pp. 382-83; B. Loomes, *Watchmakers and Clockmakers of the World*, London, 2006, p. 535.

SOURCE • WWW.TOPTIMEMUSA.COM/

PAGE 134 A French, Louis XV wall clock, a so-called *cartel d'alcove*, signed on the dial LE PAUTE AU LUXEMBOURG, c. 1750. The gilt bronze case, which is stamped *Caffieri fecit*, is surmounted by a helmet and war attributes, and is enriched by vegetal volutes and floral ornaments. The white enamel dial has blue Roman hour numerals with black Arabic five-minute numerals and minute divisions. The time is indicated by a pair of pierced and chased foliate hands. The eight-day movement has a going train driven by a spring in a spring barrel and has anchor escapement with a silk-suspended pendulum, which is visible through a window in the case. The striking train functions only on request, a so-called pull quarter repeat. It indicates the hours and the quarters on two bells. The clock could therefore be used as a bedroom clock. • Height 53 cm. • The maker of the movement, Jean-André Lepaute *dit l'Ainé* (1720 – 1789) was born at Thonne-la-Long in Lorraine, Lepaute arrived in Paris as a young man. His brother Jean-Baptiste Lepaute (1727 – 1802) joined him in 1747 and together they were the founders of one of the outstanding French clockmaker dynasties of their day, holding the title *horlogers du Roi*. Jean-André was assigned the title *Horloger du Roi* before October 1751. He had his workshop at the *Palais du Luxembourg* and became famous by building several public clocks: for the *château de Bellevue* and the *château des Ternes*. His clock at the *École Militaire* in Paris is still working today. Lepaute was one of the greatest innovators of his time, to whom numerous improvements can be attributed, especially his pin-wheel escapement. He introduced refinements to clock movements, placing the wheels in a horizontal plane, making it possible to locate the revolving dials of clocks in urn-shaped cases or in globes. Three editions of his *Traité d'Horlogerie* were published in Paris in 1755, 1760 and 1767. A small volume, *Description de plusieurs ouvrages d'horlogerie* ('A Description of Several Works of Clockmaking') appeared in 1764. His wife, whom he married in 1748, was the astronomer Nicole-Reine Lepaute, who nursed him during his long-lasting illness. His nephew was the clockmaker, mathematician and astronomer Joseph Lepaute Dagelet, who accompanied Lapérouse on his fateful scientific navigation. His brother took over his workshop in 1774, when Jean-André retired, and a nephew Pierre-Basile Lepaute (1750–1843) carried the firm well into the 19th century. He died in Paris in 1789. • The maker of the case, Jacques Caffieri (1678–1755), was the fifth son of Philippe Caffieri (1634-1716), the founder of a family of artists. Jacques was a sculptor, working for the most part in bronze. He was awarded the title of *maître fondeur-ciseleur* in 1715 and was appointed *fondeur-ciseleur* to the *Bâtiments du Roi* in 1736. A great deal of his brilliant work was executed for the crown at the palaces of *Versailles, Fontainebleau, Marly, Compiègne, Choisy* and the *Château de La Muette*, for some of which he was still owed money at his death. He collaborated with the best ébénistes of Paris and produced gilt-bronze cases for clocks, both mantel and *cartel* clocks. A detailed inventory of the Caffieri workshop was made in 1747, which allowed the identification of some unsigned clock cases from the workshop. An example of his work is the monumental gilt-bronze chandelier, now in the Wallace Collection, London, which was a wedding present from Louis XV to Louise-Elisabeth of France in 1739. Also in the Wallace Collection is the royal *commode* delivered by Antoine-Robert Gaudreau, ébéniste du Roi, in 1739 for Louis XV's bedchamber at Versailles. The famous astronomical clock made by C.-S. Passement and Dauthiau for Louis XV is housed in a Rococo case signed by Caffieri. Another clock, with a movement by Balthasar Martinot in a Rococo style gilt-bronze case, belongs to the Duke of Buccleuch, at Boughton House. A pair of firedogs signed and dated 1752 is in the Cleveland Museum of Art. Two large gilt-bronze mirror-frames by Caffieri, to a design by Ange-Jacques Gabriel, were intended as a gift to the Sultan of Turkey. Caffieri made a great cross and six candlesticks for the high altar of Notre Dame, which, however, disappeared in the French Revolution. A wonderful enamelled toilet set which he executed for the Princess of Asturias has also disappeared. A cartel clock by Jacques Caffieri and movement singed Julien Leroy forms part of the collection of the Rijksmuseum in Amsterdam.

SOURCE • WWW.TOPTIMEMUSA.COM/

PAGE 157 A Dutch bracket clock, signed both on the dial and the backplate I: VAN CEULEN LE JEUNE HAGAE, c. 1720. The domed oak case is veneered with tortoise-shell and has silver mounts all round. The brass dial shows the time, the date in a date aperture under the XII, the day of the week to the left and the month of the year to the right, whilst the moon phases and the moon age are shown in the arch. There is a silvered band around the moon aperture showing the ten tunes of the musical train, which can be selected by a blued-steel pointer. The eight-day double-fusee movement has verge escapement and Dutch striking. In addition, it plays one of ten tunes on the hour. • Height: 50 cm. • Literature: E. Morpurgo, *Klokken en Horlogemakers vanaf 1350*, p. 25; H.M. Vehmeyer, *Clocks – Their Origin and Development 1320 – 1880*, Gent, 2004, pp.997/98.

SOURCE • WWW.RIJKSMUSEUM.NL

PAGE 159 A Swiss longcase regulator, signed on the dial ÉCOLE D'HOROLOGIE LE LOCLE 1934 PAUL TUETEY, made in 1934. The clock was made as a graduation piece at the clockmaking school in Le Locle. The austere case is made of mahogany. The movement is driven by a weight with counter weight. It is wound automatically at the end of its course by means of an electric motor. Every five hours the winding barrel triggers a mercury switch which causes the weight to be rewound. The movement has dead-beat escapement which together with the seconds pendulum causes the second hand to move forward one step per second. The pendulum rod is made of invar (short for invariable), a nickel-steel alloy which has a very small coefficient of expansion approaching zero, discovered by Charles-Edouard Guillaume (1861-1938). This physicist was the head of the *Bureau international des Poids et Mesures*, who received the Nobel Prize for physics in 1920. • Height: c. 190 cm. • The maker, Paul Tuetey (1912-1997) was the general manager of the *Fabriques d'assortiments réunies* (FAR) in Le Locle, a factory making watch parts. He was also a member of the *Comité du Musée d'horlogerie du Locle*.

© Musée d›horlogerie du Locle, Switzerland (photo Renaud Sterchi)

SOURCE • WWW.MHL-MONTS.CH

PAGE 161 The physician, mathematician and musician Lotharius Zumbag de Koesfelt (1661-1727) invented this marine clock in 1714. Just as Huygens before him he wanted to make a clock which could be the solution to the longitude problem on ships. His son Conrad (1697-1780), who worked in Leiden as a mathematician and astronomer, made adjustments to its design and described the clock in a pamphlet in 1749. In that year he also had this *horologium autobarum* ('clock driven by its own weight') constructed by the Leiden clockmaker Franciscus le Dieu. A 1762 painting (now in the Lakenhal, Leiden) by Pieter van Zanten shows Zumbag de Koesfelt Jr. with this clock. An important aspect of the clock was its constant temperature. To accomplish this Zumbag de Koesfelt put the clock under a (now missing) glass dome with a heater underneath the clock (also missing). The movement itself is nothing special, only that it is driven by its own weight. This was the main reason why the Leiden astronomer Johan Lulofs gave an unfavourable judgement of the clock, even before it went to sea. Lulofs claimed that such a clock would be deregulated by the up and down movements of ships. In 1752 Zumbag de Koesfelt offered his *horologium autobarum* to the Dutch admiralty, who tested the clock on board the warship *Haarlemmerhout*. The results were disappointing. However, this did not prevent De Koesfelt to advertise his invention. It never became very successful though. • The clock is mounted on a brass disc with six screws which allow the clock to be adjusted horizontally, indicated by a plummet. It is surmounted by a shaped, pierced dome. The brass dial plate, signed *L & C. Zumbag de Koesfelt in ventores Fr. le Dieu fecit LUGD. BATAV*, has a silvered brass Roman chapter ring with Arabic five-minute and minute divisions. The time is indicated by two blued-steel hands. Below the XII is a subsidiary silvered brass seconds ring. The day-going movement is housed in a brass cylinder, which descends along two guides between four pillars, one of which has a rack. It has verge escapement with balance wheel, now missing. • Height: 22 cm.

SOURCE • WWW.MUSEUMBOERHAAVE.NL

PAGE 162 Title plate from a print series entitled *Nova Reperta* ('New Inventions of Modern Times') consisting of a title page and 19 plates, engraved by Jan Collaert I, after Jan van der Straet, called Stradanus, and published by Philips Galle. The title is printed at the top of the plate just above an image of a printing press. There are also two medallions at the top: the medallion on the left depicts the continents of America and Africa, and that on the right represents a compass. On the left a woman represents the future and points to the map and on the right a man represents the past and walks out of the picture plane. At the bottom of the scene nine other inventions or discoveries of the post-classical age are depicted: the silk worm, the stirrup, the clock, the canon, distillation tools and guaiacum, each corresponding with a print in the series. Each object is assigned with a Roman numeral that corresponds to a description inscribed at the very bottom of the plate. • Dimensions: 27x20 cm.

SOURCE • WWW.METMUSEUM.ORG

PAGE 163 Miniature Renaissance silver and enamel table clock, c. 1580. The silver-gilt brass case is profusely enamelled on all sides, whilst the top is surmounted by a bell, and obelisk finials on the corners. The front shows two dials, the top one indicating the hours, the lower one indicating the quarters. The hour dial also contains an Arabic alarm disc. On the rear side is a dial indicating the position of the striking train. The three-train movement has going, striking and alarm trains. The former has a chain fusee and verge escapement with a balance wheel. • Height: c. 6.5 cm. • Literature: D. Thompson, *Clocks*, London, 2004, p. 32

SOURCE • WWW.BRITISHMUSEUM.ORG

PAGE 165 A French terrestrial globe clock, signed and dated JACQUES DE LAGARDE, BLOYS, 1552. The globe is made of gilt brass and is pieced and engraved. It turns once a day. The geographical details on the sphere include oceans filled-in with a wave pattern. Asia and America are part of one continent, and South America is labelled. There is a hypothetical southern continent around the South Pole. Six regions are engraved with names, and there are a few ships and monsters in the oceans for decoration. The map of the globe fits into the tradition that started with the cordiform world map by Oronce Fine, designed in about 1519 and published in Paris in 1534-6. The limited nomenclature makes it difficult to identify the particular source used by the maker. The set of anonymous gores of circa 1535 for a globe of 350 mm diameter in the Württembergische Landesbibliothek, Stuttgart, and the unsigned and undated gilt De Bure globe of 230 mm diameter in the Bibliothèque Nationale, could both have served as the example. Parts of the globe and clockwork were not originally mounted and there are some late-17th or 18th century additions. In 1936, new parts of the movement were fitted. A similar globe clock by Jacques de la Garde, dated 1551 is in the Louvre. Another unsigned copy of a globe clock with a map

stemming from the same tradition is preserved in a private collection. For full details about the cartography and construction of this globe clock please refer to the related publication, Globes at Greenwich. • Height: 31 cm. • The maker, Jacques de la Garde, was one of the most famous clock makers of Blois in France, active between 1540 and 1580. He was *Orlogeur du Roi* from 1578-80. He was the first of a long dynasty of clockmakers, which included his sons Antoine, Jean and Abraham. His workshop was located in the Puy du Quartier, which became the recognised centre for the first generation of Blois clockmakers. He died before 1583.

SOURCE • WWW.RMG.CO.UK

PAGE 174 Since it is to astronomy that we owe our knowledge of the precise nature of the earth, Geography is represented by the figure of a woman holding in her right hand a pair of compasses, with which she is measuring degrees on a celestial globe, whilst with her left hand she points to an armillary sphere. At her feet are a sextant, a number of open maps and some books, to indicate that geography is assisted by Geometry and the exact sciences.

SOURCE • WWW.MAREPRESS.COM

INTERESTING LINKS

www.mih.ch	Musée International D'Horlogerie. La Chaux de Fonds SUI.
www.findmakers.com	Find former clock, watch and instrument makers on your PDA
www.antique-clocks.org	Portal site to find articles, trade marks, serial numbers, dealers, restorers, parts, museums etc.
www.antiquarian-horology.org	The Antiquarian Horological Society GBR.
www.britishmuseum.org	The British Museum
www.nawcc.org	The National Association of Watch & Clock Collectors, Inc. USA.
www.afaha.com	A.F.A.H.A. France
www.ancaha.com	A.N.C.A.H.A. France
www.timeforclocks.nl	Boom Time's educational site.
www.hora.it	Associazione Italiana Cultori Orologeria Antica ITA.
www.dg-chrono.de	Deutsche Gesellschaft für Chronometrie GER.
www.bhi.co.uk	The British Horological Institute GBR.
www.fed-klokkenvrienden.org	Federatie Klokkenvrienden NED.
www.antiekeklokken.com	Portal site.
www.rmg.co.uk	Royal Museums Greenwich GBR.
www.clockswatches.com/index.html	Historical Clock & Watch Research GBR.
www.uhrenhanse.org	Uhren Hanse, portal site GER.
www.westdean.org.uk	West Dean College GBR.
www.clockcare.nl	Turret clock care
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www.mhs.ox.ac.uk	Museum of the History of Science, Oxford GBR.
www.arts-et-metiers.net	Musée des Arts et Métiers FRA.
www.horlogeriemuseum.be	Horlogerie museum BEL.
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www.clockmoons.com	Clockmoons online for smartphones and moonphases of the month
scan.me/apps/scan/download/	QR code reading app for smartphones
www.pdahorology.com	Portal for smartphones

JAN VAN CEULEN, THE HAGUE

Musical table clock, c. 1720. Height: 50 cm.

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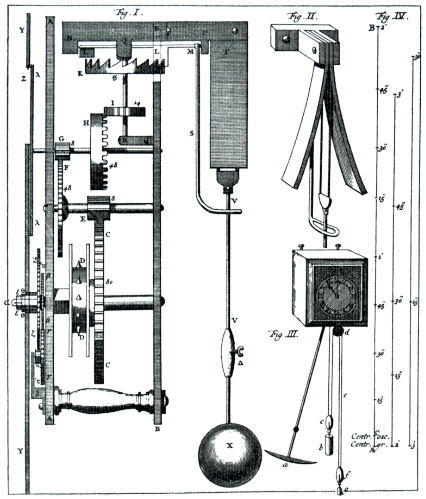
PAUL TUETEY, LE LOCLE, SWITZERLAND

Longcase regulator, dated 1934. Height: c. 190 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

NATIONAL MUSEUM
OF THE HISTORY OF SCIENCE AND MEDICINE



The Museum Boerhaave is the Dutch National Museum of the History of Science and Medicine. It is located in the centre of Leiden, the town south of Amsterdam where the first Dutch university was founded. The collection contains a number of historically important instruments. For example, clocks directly linked to the inventor of the pendulum clock, Christiaan Huygens, as well as regulators used in the observatory of Leiden between 1670 and 1970.

Museum Boerhaave, Lange St. Agnietenstraat 10, 2312 WC Leiden NED.

WWW.MUSEUMBOERHAAVE.NL

FRANCISCUS LE DIEU, LEIDEN

Marine rack clock, made in 1749. Height: 22 cm.

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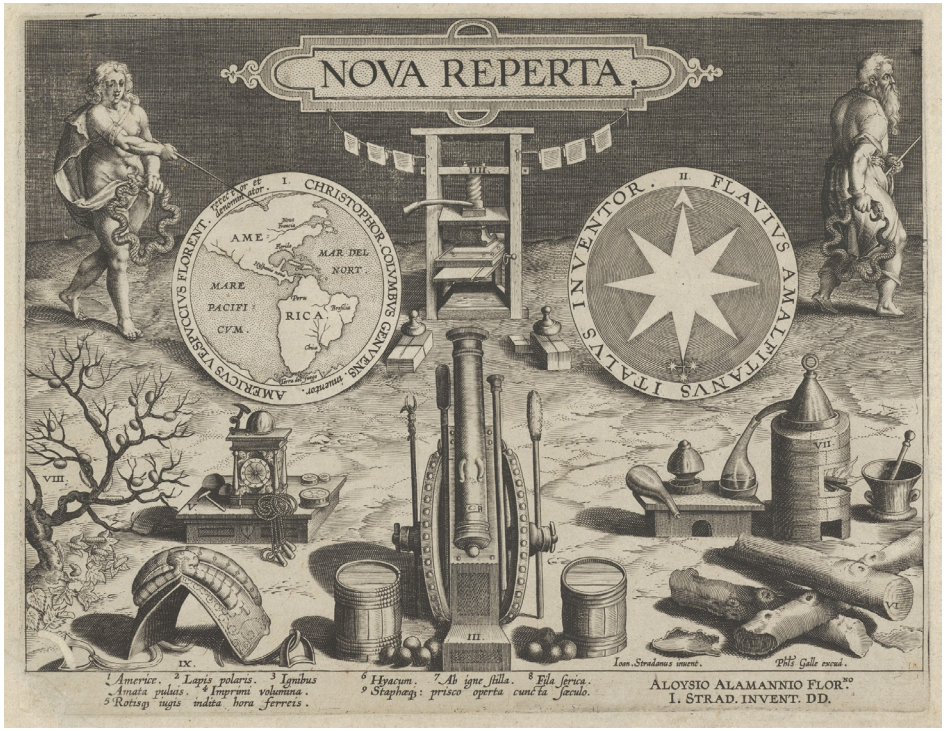

JAN COLLAERT, ANTWERP

Title plate, c. 1600. Dimensions: 27x20 cm.

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AUGSBURG, GERMANY

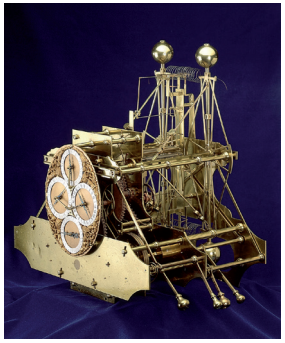
Miniature table clock, c. 1590. Height: c. 6.5 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT

ROYAL MUSEUMS GREENWICH

Royal Museums Greenwich is a group of world-class museums incorporating the National Maritime Museum, Royal Observatory, the recently re-launched Cutty Sark and the 17th Century Queen's House, situated within two hundred acres of Royal Greenwich Park land, at the heart of the Maritime Greenwich World Heritage Site in London. The Royal Observatory, home of Greenwich Mean Time and the Prime Meridian Line, is one of the most important historic scientific sites in the world and holds a unique collection of marine chronometers including John Harrison's famous timekeepers - detailed in a new catalogue Marine Chronometers at Greenwich (RMG & OUP) due out in early 2015.

The Royal Museums Greenwich is open 10:00-17:00 seven days a week (with extended summer opening hours). For more info visit **rmg.co.uk** Address: Park Row, Greenwich, London, UK, SE10 9NF.

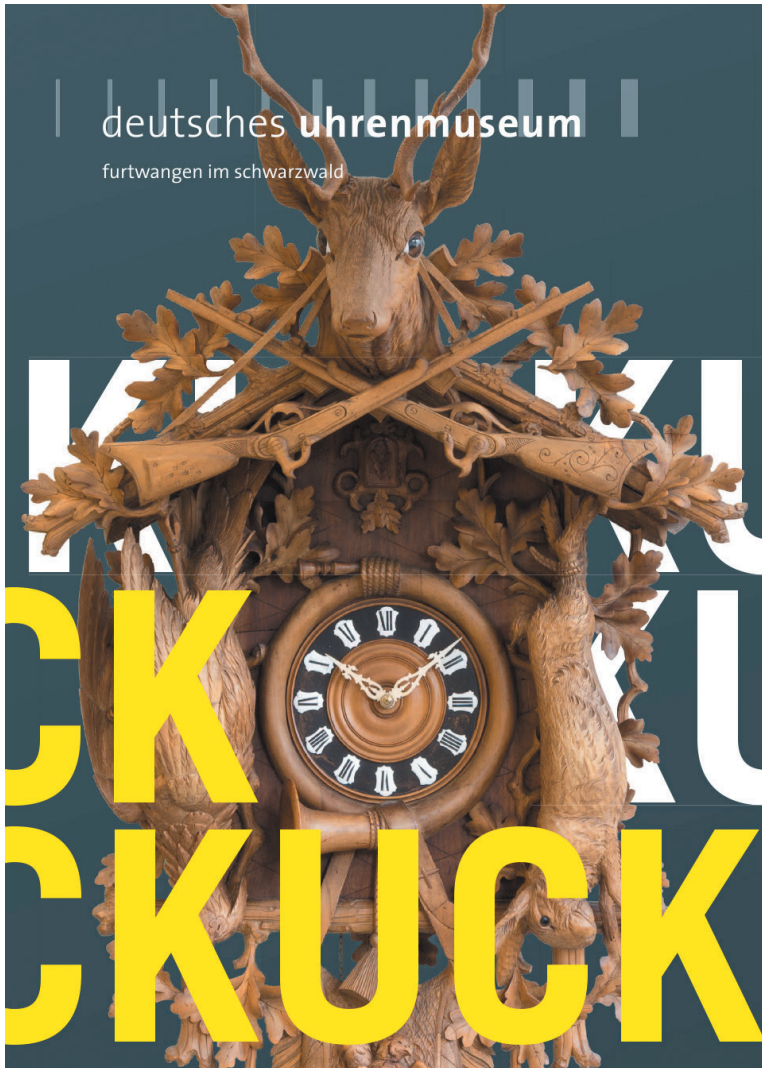


ROYAL
MUSEUMS
GREENWICH

JACQUES DE LA GARDE, BLOIS, FRANCE

Terrestrial globe clock, dated 1552. Height: 31 cm.

SCAN QR-CODE OR SEE PICTURE NOTES FOR MORE DETAILS ON THIS OBJECT



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British Museum, Great Russell Street, London WC1B 3DG

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E

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G

The J. Paul Getty Museum, 1200 Getty Center Drive
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H

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K

F. Kats Voorhaven 4 3024 RM Rotterdam The Netherlands, +31104764475

L

COMME c'eſt à l'aſtronomie qu'on doit la connoiſſance exacte de la terre, on a repréſenté la *Géographie* ſous la figure d'une femme tenant de la main droite un compas, avec lequel elle meſure des degrés ſur un globe céleſte; de la main gauche elle montre une ſphère armillaire; à ſes pieds ſont un quart de cercle, diverſes cartes déployées, & des livres, pour indiquer que la *Géographie* emprunte les ſecours de la géométrie & des ſciences exactes.

GEOMETRY

The personification of Geometry from H.F. Gravelot and C.N. Cochin's *Iconologie par Figures*, Paris 1791.

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