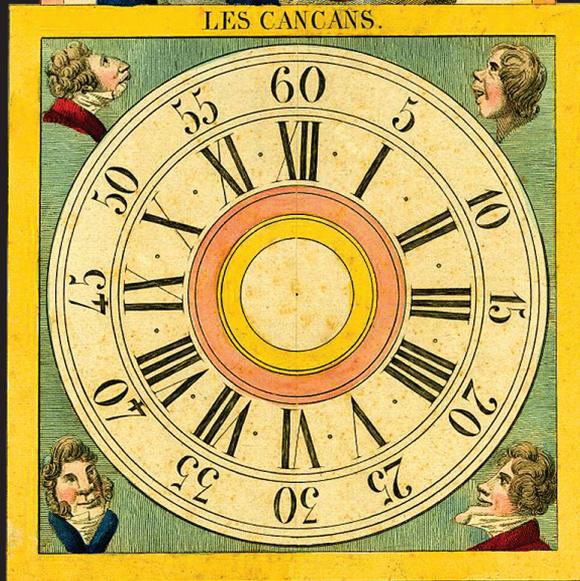


THE 10TH ANNIVERSARY
DIARY 2019
ANTIQUE HOROLOGY & BAROMETERS



LES CANGANS.



THE HOROLOGICAL FOUNDATION







DIARY 2019

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



CALENDARS

2018

2020

JANUARY						
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			

JULY						
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				

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

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

FEBRUARY						
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			

AUGUST						
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	

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

AUGUST						
WK	MO	TU	WE	TH	FR	SA SU
32						1 2
33	3	4	5	6	7	8 9
34	10	11	12	13	14	15 16
35	17	18	19	20	21	22 23
36	24	25	26	27	28	29 30
37	31					

MARCH						
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

SEPTEMBER						
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

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

SEPTEMBER						
WK	MO	TU	WE	TH	FR	SA SU
36		1	2	3	4	5 6
37	7	8	9	10	11	12 13
38	14	15	16	17	18	19 20
39	21	22	23	24	25	26 27
40	28	29	30			

APRIL						
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					

OCTOBER						
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			

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

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

MAY						
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		

NOVEMBER						
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	

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

NOVEMBER						
WK	MO	TU	WE	TH	FR	SA SU
45						1
46	2	3	4	5	6	7 8
47	9	10	11	12	13	14 15
48	16	17	18	19	20	21 22
49	23	24	25	26	27	28 29
50	30					

JUNE						
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

DECEMBER						
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					

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

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



2019

JANUARY

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

FEBRUARY

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

MARCH

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

APRIL

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

MAY

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

JUNE

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

JULY

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

AUGUST

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

SEPTEMBER

WK	MO	TU	WE	TH	FR	SA	SU
35							1
36		2	3	4	5	6	7 8
37		9	10	11	12	13	14 15
38	16	17	18	19	20	21	22
39	23	24	25	26	27	28	29
40	30						

OCTOBER

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

NOVEMBER

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

DECEMBER

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

NAUGHTY TUNES

ON POSH MUSICAL CLOCKS

BY MARIEKE LEFEBER

Those who had some money to spend in the Netherlands of the eighteenth-century could buy a beautiful clock to embellish the interior of their homes. Those with even more money available could opt for a clock with some extras, such as a musical train. Such clocks played one of a number of tunes on a nest of bells every hour, half hour or even quarter hour. Quite a few of these clocks have survived. They tell us which musical repertoire¹⁾ was listened to by the well-to-do Dutch in those days.

Naughty. It appears that many of the tunes on musical clocks were simpler or even ruder than one might expect from the upper middle classes. Obviously this is difficult to make out from the tunes themselves, but at that time people knew the corresponding lyrics. The names of the tunes are often indicated on the clock. To give some insight into these songs, the three most popular ones on eighteenth-century musical longcase clocks are discussed below.



A posh 18 c. musical longcase clock

Allemande. Allemande is by far the most common tune played on musical clocks. It originates from the ballet *Fragments de Monsieur de Lully* (1702) by the French composer Jean-Baptiste Lully (1632-1687). Later pieces were added by André Campra (1660-1744) among others. However, this specific Allemande appears to be an anonymous English tune: it is mentioned in an early eighteenth-century source of the *Fragments* and is called air

THE CURLS WERE NOT PRAISED IN SONG ON THE LADY'S HEAD BUT SOMEWHERE ELSE

anglois. Various Dutch lyrics were written for this Allemande. The most popular is included in Jan van Elsland's 'Gezangen, of het vrolyk gezelschap der



'Almande' on the tune index of an 18 c. musical clock.

negen zanggodinnen' ('Songs, or the cheerful company of the nine song muses', 1717), called *Drink Liedt* ('Drinking Song'). This song celebrates spirits joyfully.

The singer used to enjoy love, but now that his powers have waned, he has taken to drinking. Apart from drinking songs, the Allemande was mainly used for love songs.

Mirliton. There were various lyrics known for his tune, but they were almost invariably indecent. The word Mirliton originally referred to a hair style with gauze, which was very popular at the French court, but it continually accrued other connotations, so that it could also refer to



Tête de mouton'-hair style, Maria Josepha of Saksen, Dauphine of France, Jean-Etienne Liotard, 1749

Op het Nieuwe Modeze Haar zette van de Gemoutonneerde Juffers.

Toon: Van de Mirliton.

En mooi Meisje liet haar scheeren,
Rondon 't Haar al van haar hoofd,
En van anderen Moutonneeren,
Tot cieraat my vry gelooff.
Van haar Mirliton, mirliton, mirlitainne,
Van haar Mirliton, ton, ton.

The ladies with the modern tête-de-mouton hair style

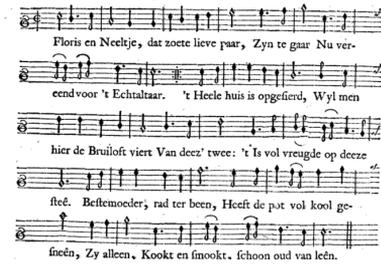
Tune: Mirliton

A lovely girl had her hair shaved All around her head and Had a tête-de-mouton below To beautify I believe her Mirliton, Mirliton, Mirlitainne her Mirliton, ton, ton

the female pudenda. The popular lyrics of Mirliton celebrate the eighteenth-century hair style, particularly the tête-de-mouton, powdered sheep's curls.

However, these curls were not put on the lady's head but somewhere else in this song. As early as in the eighteenth century Mirliton was a double entendre. Justus van Effen's 'Hollandsche Spectator' ('Dutch Spectator', 1733) mentions a letter about a boy, Pete, who sings a Mirliton. Some of the people present

-Boeren Bruiloft.



Country Wedding

Floris and Nell, the sweet couple, are now joined together at the altar. The whole house is decorated whilst the wedding of these two is being celebrated: this place is full of joy. Grandma, quick on her legs, has cut cabbage and filled a pot On her own, Cooks and Smokes, though her bones are old

have to laugh about the naughty boy and his parents are proud, but the writer thinks it is indecent that he sings such a song.



Dance in the Inn, Adriaen van Ostade, 1650 – 1654, coll. Rijksmuseum Amsterdam

Boerenballet ('Country dance') This song has various known eighteenth-century lyrics, but often these

EXHIBITION

This research resulted in the exhibition 'Vieze liedjes op deftige speelklokken' 'Naughty songs on posh musical clocks' in Museum Speelklok (www.museumspeelklok.nl). The exhibition concentrated on the most risqué lyrics known for eighteenth-century musical clocks. It is not likely that the owners of the clocks sang along with the



Exhibition Logo. Picture source *De wanhebbelijke liefde* ('The indecent love') Cornelis Troost 1720-1750. Coll Rijksmuseum.

tune on every hour, but they certainly knew the lyrics. The clocks were usually situated in common spaces, such as the hall and the reception room; the tunes were probably heard by the guests too.

were really about country courtship, country weddings, etc. The lyrics from 'Het vermaaklyk Buitenleven of de Zingende en spelende Boerenvreugd' ('The amusing country life or the Singing and Playing Country Joy', Haarlem 1716) are an example. The lyrics are based on an engraving by Adriaen van Ostade. Above is the first stanza of the song in which the bridal couple Floris and Nell are introduced. They are sitting to the right. Grandma is stirring a pot of cabbage. In the rest of the song the other people in the engraving are described. For instance, Nell's mother is making the bridal bed and Nick and Jack are quarrelling, because the latter is **bothering the housemaid**.

¹⁾ Sourced from the musical clock collection of Museum Speelklok (Utrecht) and the renowned bank of clock tune recordings of clock restorer Melgert Spaander (Zutphen). Tune identification was mainly sourced from the Dutch Song database of the Meertens Instituut (www.liederenbank.nl).



DR. MARIEKE LEFEBBER IS CURATOR AT THE MUSEUM SPEELKLOK IN UTRECHT

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Cover picture

Early 'Twitter' clock dial. *Les CanCans* (the Gossips) Printed: A Paris Chez Basset, Rue St Jacques N. 64 c.1815. Source: *Revolution Prints* Shanghai press 1979.

Acknowledgments

The Horological Foundation is indebted to the following museums, experts, galleries, sponsors and organisations for their contributions to this diary: Royal Collection Trust Her Majesty Queen Elizabeth II, The State Hermitage Museum St. Petersburg, Rijksmuseum Amsterdam, Metropolitan Museum New York, Musée d'Horlogerie du Locle, Patek Philippe Museum Geneva, Royal Museums Greenwich, Museo Galileo Florence, SMAT, F. P. Journe, E. Strang, N. van den Assem, L. Van Cauwenbergh, M. Crijns, Gude & Meis, J. Jongerius, F. Kats (producer), N van Keep, 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 2018.

PERSONAL MEMORANDA

Name

Address

Telephone

Fax

E-mail

Important and emergency numbers

Other memoranda





JOHANN SCHMIDTBAUR, BAMBERG

German travelling clock, c. 1740. Height: 18 cm.

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



MOONPHASES OF THE YEAR

	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC	
1													1
2													2
3													3
4													4
5													5
6													6
7													7
8													8
9													9
10													10
11													11
12											F	F	12
13											F		13
14									F				14
15								F					15
16							F						16
17						F							17
18					F								18
19		F		F									19
20													20
21	F		F										21
22													22
23													23
24													24
25													25
26													26
27													27
28													28
29													29
30													30
31													31
JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC		



AUSTRIA

A gold and enamel watch, c. 1850. Length: 70 mm.

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



WEEK 49

DECEMBER

3 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						

4 Tuesday

5 Wednesday

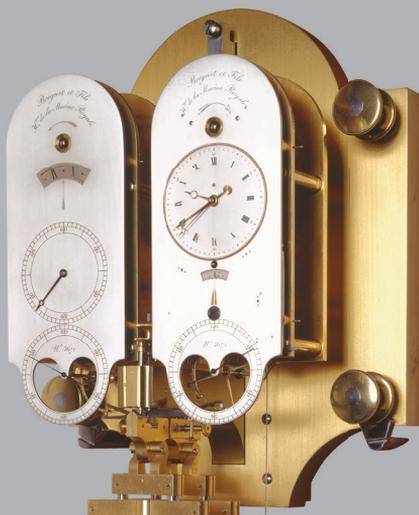
6 Thursday

7 Friday

8 Saturday

9 Sunday





BREGUET, PARIS,

'Double pendulum' longcase regulator,
c. 1819. Height: 204 cm.

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



WEEK 50

DECEMBER

10 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						

11 Tuesday

12 Wednesday

13 Thursday

14 Friday

15 Saturday

16 Sunday





FRANZ XAVIER GEGENREINER, AUGSBURG

German mantel clock, c. 1710/60. Height: 80.6 cm.

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



WEEK 51

DECEMBER

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						

18 Tuesday

19 Wednesday

20 Thursday

21 Friday

22 Saturday

23 Sunday





AUSTRIA

Wooden wall clock, c. 1730. Height: 43 cm.

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



WEEK 52

DECEMBER

24 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						

25 Tuesday

26 Wednesday

27 Thursday

28 Friday

29 Saturday

30 Sunday





PIGUET & CAPT, SWITZERLAND

Snuff box, c. 1810. Dimensions: 129x46x19 mm.

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





WEEK 1

DECEMBER • JANUARY

31 Monday

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

1 Tuesday * NEW YEAR'S DAY • AUT

2 Wednesday • AUS • FRA • RUS

3 Thursday • RUS

4 Friday • RUS

5 Saturday • RUS

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

6 Sunday * EPIPHANY (3 KÖNIGE) (CHR.) • RUS • AUT





BREGUET, PARIS,

An aneroid pocket barometer, c. 1845. Diameter: 7.1 cm.

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





WEEK 2

JANUARY

7 Monday * CHRISTMAS DAY (ORTH. CHR.) • RUS

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

8 Tuesday • JAP

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

9 Wednesday

Catherine Duches of Cambridge (1982)

10 Thursday

11 Friday

12 Saturday

13 Sunday





SALOMON PLAIRAS, BLOIS

French gold and enamel pocket watch, c. 1630-35.
Diameter: 59 mm.

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



WEEK 3

JANUARY

14 Monday

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

15 Tuesday

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

16 Wednesday • USA

17 Thursday

18 Friday

● WINTER ANTIQUES SHOW NEW YORK

HRH Claire Princess of Belgium née Coombs (1974)

19 Saturday

● WINTER ANTIQUES SHOW NEW YORK

20 Sunday

● 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)





ROBERT ROBIN, PARIS

Louis XVI mantel clock, c. 1795. Height: 40 cm.

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





WEEK 4

JANUARY

21 Monday

* TU BISHVAT (JEW.) ● WINTER ANTIQUES SHOW NEW YORK

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

HRH Ingrid Alexandra Princess of Norway (2004)

22 Tuesday

● WINTER ANTIQUES SHOW NEW YORK

23 Wednesday

● WINTER ANTIQUES SHOW NEW YORK

HSH Caroline Princess of Monaco (1957)

24 Thursday

● WINTER ANTIQUES SHOW NEW YORK

25 Friday

● WINTER ANTIQUES SHOW NEW YORK

26 Saturday

• AUS

● WINTER ANTIQUES SHOW NEW YORK ● BRAFA

27 Sunday

• CHI

● WINTER ANTIQUES SHOW NEW YORK ● BRAFA





1	ENGELSE ALLEMANDE
2	ARIA LIEVE VRIJHEID
3	ALLEGRO VS TAMMITS
4	MARS DOOR VAN TELLINGE
5	CONTERDANS
6	UTRECHTSE · MARS
7	ALLEGRO ·
8	MALBROEK

REIN DE JONG, ZAANDAM

Dutch musical longcase clock, c. 1770.
Height: 295 cm.

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



WEEK 5

JANUARY • FEBRUARY

28 Monday • CHI

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

29 Tuesday • CHI

● BRAFA

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

30 Wednesday • 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 Thursday • CHI

● BRAFA

HRH Beatrix Princess of the Netherlands (1938)

1 Friday

● BRAFA

2 Saturday

● BRAFA

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

3 Sunday

● BRAFA

HSH Angela Princess of Liechtenstein née Brown (1958)



2019

SOUTH GERMANY

A vertical automaton table clock, a so-called
Türmchenuhr, c. 1575.
Height: 51 cm.

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



WEEK 6

FEBRUARY

4 Monday

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

5 Tuesday * CHINESE NEW YEAR (CHI.)

HRH Mary Crown Princess of Denmark née Donaldson (1972)

6 Wednesday

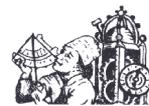
HRH Marie Princess of Denmark née Cavallier (1976) -HRH Louise Princess of Belgium (2004)

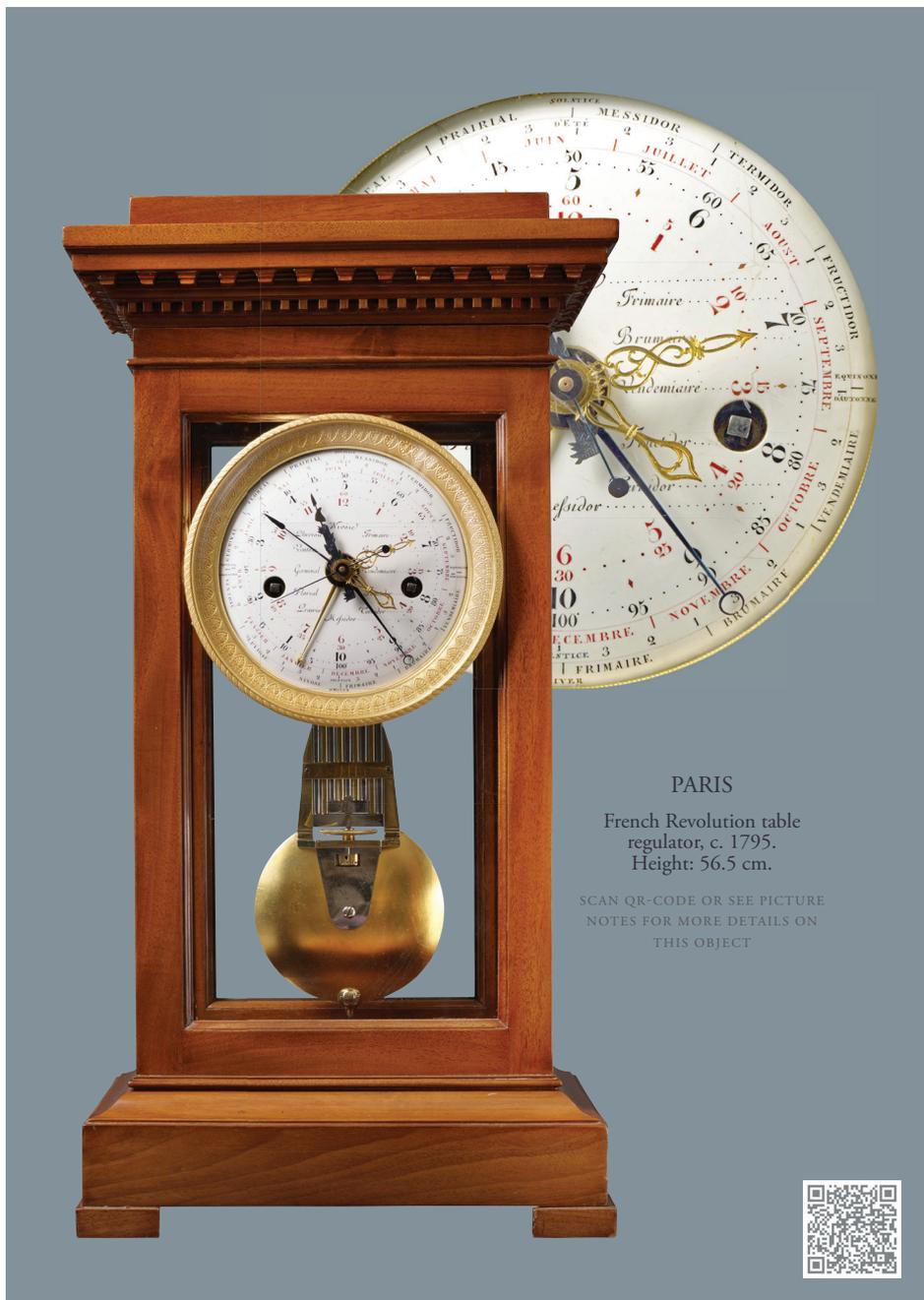
7 Thursday

8 Friday

9 Saturday

10 Sunday





PARIS

French Revolution table
regulator, c. 1795.
Height: 56.5 cm.

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





WEEK 7

FEBRUARY

11 Monday • JAP

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

12 Tuesday

13 Wednesday

● PALM BEACH JEWELLERY ART & ANTIQUES SHOW

14 Thursday

● PALM BEACH JEWELLERY ART & ANTIQUES SHOW

SHS 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 Friday

● PALM BEACH JEWELLERY ART & ANTIQUES SHOW

16 Saturday

● PALM BEACH JEWELLERY ART & ANTIQUES SHOW

HRH Alexandra Princess of Luxembourg (1991)

17 Sunday

● PALM BEACH JEWELLERY ART & ANTIQUES SHOW





JOHANN MARTIN, AUGSBURG

An octagonal pocket sundial, c. 1710. Dimensions: 63x65x11 mm.

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





WEEK 8

FEBRUARY

18 Monday

● PALM BEACH JEWELLERY ART & ANTIQUES SHOW

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

19 Tuesday

● PALM BEACH JEWELLERY ART & ANTIQUES SHOW

HRH Prince Andrew The Duke of York (1960)

20 Wednesday

21 Thursday

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

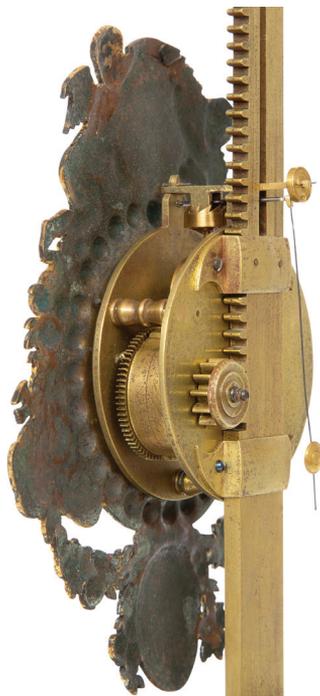
22 Friday

23 Saturday • RUS

HIH Naruhito Crown Prince of Japan (1960)

24 Sunday





MOSBRUCKER, SAVERNE,
FRANCE

A Louis XVI rack clock, c. 1770.
Height: 33 cm.

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



WEEK 9

FEBRUARY • MARCH

25 Monday

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

26 Tuesday

HRH Ernst August Prince of Hannover (1954)

27 Wednesday

28 Thursday

1 Friday

Timothy Laurence (1955)

2 Saturday

HRH Prince Oscar Duke of Skåne Sweden (2016)

3 Sunday





E.J. DENT, LONDON

Silver pocket chronometer, c. 1847. Diameter: 59 mm.

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



WEEK 10

MARCH

4 Monday

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

5 Tuesday

6 Wednesday * ASH WEDNESDAY (CHR.)

7 Thursday

8 Friday • RUS

9 Saturday

10 Sunday

HRH Edward The Earl of Wessex (1964)

WWW.ANTIQUE-HOROLOGY.ORG





ROBERT HYNAM, ST PETERSBURG

Mahogany chiming bracket clock, c. 1790. Height: 32.5 cm.

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



WEEK 11

MARCH

11 Monday * LENT MONDAY (ORTH. CHR.)

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

12 Tuesday

Prince Gabriel de Nassau (2006)

13 Wednesday

14 Thursday

HSH Albert II Prince of Monaco (1958)

15 Friday

HSH Constantin Prince of Liechtenstein (1972)

16 Saturday

● TEFAP

17 Sunday

● TEFAP





MEURON & COMPAGNIE, PARIS

Musical *Pendule d'officier*, c. 1795. Height: 31 cm.

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



WEEK 12

MARCH

18 Monday

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

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

19 Tuesday

● TEFAP

20 Wednesday • JAP

● TEFAP

21 Thursday * PURIM (JEW.)

● TEFAP

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

22 Friday

● TEFAP

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

23 Saturday

● TEFAP

HRH Princess Eugenie of York (1990)

24 Sunday

● TEFAP





MARKWICK MARKHAM, LONDON

Miniature lantern clock, c. 1740. Height: 16.5 cm.

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



WEEK 13

MARCH

25 Monday

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

Philipp von Lattorff (1968)

26 Tuesday

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

27 Wednesday

28 Thursday

29 Friday

30 Saturday

31 Sunday





FRANCE

Directoire marble and ormolu mantel clock, c. 1800. Height: 31 cm.

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



WEEK 14

APRIL

1 Monday

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

2 Tuesday

HRH Sirindhorn Princess of Thailand (1955)

3 Wednesday

4 Thursday

5 Friday • CHI

HRH Ubol Ratana Princess of Thailand (1951)

6 Saturday

7 Sunday

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





N.J. BELLET, PARIS

French skeleton clock, c. 1795. Height: 46 cm.



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

WEEK 15

APRIL

8 Monday

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

Leah Isadora Behn (2005)

9 Tuesday

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

10 Wednesday

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

11 Thursday

12 Friday • DEN

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

13 Saturday • DEN

14 Sunday • AUS

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





JACQUES SERMAND, GENEVA

Firegilt and rock crystal crucifix pendant watch, c. 1630.
Height: 72 mm.

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



WEEK 16

APRIL

15 Monday

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

HM King Philippe of Belgium (1960)

16 Tuesday

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 Wednesday

 • AUT

18 Thursday

● ART BREDA

Sayako Kuroda née Princess of Japan (1969)

19 Friday

* GOOD FRIDAY (CHR.)

● ART BREDA

20 Saturday

* PESACH (JEW.)

● ART BREDA

HSH Prince Georg of Liechtenstein (1999)

21 Sunday

* EASTER DAY (CHR.)

● ART BREDA

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





GERMANY

Gilt-copper travelling sundial, c. 1600. Dimensions: 64x67x17 mm.

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





WEEK 17

APRIL

22 Monday * EASTER MONDAY (CHR.)

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

23 Tuesday • DEN

HH Laetitia Maria Archduchess of Austria-Este, Princess of Belgium (2003) - Prince Louis of Cambridge (2018)

24 Wednesday • ITA

25 Thursday • AUS

26 Friday

27 Saturday • NED

HM Willem-Alexander King of the Netherlands (1967)

28 Sunday * EASTER DAY (ORTH. CHR.)

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





DROCOURT, PARIS

A Rococo carriage clock, c. 1870. Height: 23 cm.

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



WEEK 18

APRIL • MAY

29 Monday • JAP

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

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

30 Tuesday

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

1 Wednesday * LABOUR DAY • AUT • GBR

2 Thursday * YOM HA'SHOAH (JEW.)

HRH Charlotte Princess of Cambridge(2015)

3 Friday • JAP ● TEFAP NEW YORK SPRING

4 Saturday • JAP ● TEFAP NEW YORK SPRING

HH Henrik Prince of Denmark (2009)

5 Sunday * RAMADAN IST (ISL.) • JAP ● TEFAP NEW YORK SPRING





JOHANN FRIEDRIECH STALPP, DRESDEN

Gold and ruby glass pocket watch, c. 1760. Diameter: 51 mm.

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



WEEK 19

MAY

6 Monday

● TEFAP NEW YORK SPRING

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

7 Tuesday

● TEFAP NEW YORK SPRING

8 Wednesday • FRA • RUS

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

9 Thursday * YOM HA'ATZMAUT (JEW.) • RUS

10 Friday

HRH Princess Lalla Salma of Morocco née Bennani (1978)

11 Saturday

12 Sunday * MOTHER'S DAY





DANIEL DUCOMMUN, LA CHAUX-DE-FONDS, SWITZERLAND

Neuchâteloise, c. 1740. Height: 36 cm.

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



13 Monday

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

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

14 Tuesday

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 Wednesday

Zara Phillips (1981)

16 Thursday

HSH Maximilian Prince of Liechtenstein (1969)

17 Friday

HM Máxima Queen of the Netherlands née Zorreguieta (1971)

18 Saturday * WESAK (BUDDHA DAY)

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

19 Sunday

Wedding anniversary of HRH Constantijn Prince of the Netherlands and Laurentien Brinkhorst (2001) - Wedding anniversary of Prince Harry of Great Britain and Megan Markle (2018)





THOMAS BANNISTER, LONDON

A George III mahogany musical table clock, c. 1800. Height: 70 cm.

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



20 Monday

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

21 Tuesday

22 Wednesday

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

23 Thursday * LAG BA'OMER (JEW.)

24 Friday

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 Mārtha Louise Princess of Norway (2002)

25 Saturday • AUT • DEN • GER

HRH Laurentien Princess of The Netherlands née Brinkhorst (1966)

26 Sunday

HRH Frederik Crown Prince of Denmark (1968)





BREGUET, NEVEU & CIE, PARIS

Carriage clock, c. 1835. Height: 17 cm.

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



WEEK 22

MAY • JUNE

27 Monday • AUT

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

HSH Moritz Prince of Liechtenstein (2003)

28 Tuesday

29 Wednesday • GBR

30 Thursday * ASCENSION (CHR.) • CHI

31 Friday

1 Saturday

2 Sunday • ITA





FRANCE

Mantel clock, c. 1800. Height: 40 cm.

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



WEEK 23

JUNE

3 Monday * EID AL-FITR (ISL.)

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

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

4 Tuesday

5 Wednesday • AUT • DEN

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

6 Thursday * ASCENSION (ORTH. CHR.) • SWE

HM Albert II Prince of the Belgians (1934)

7 Friday

HRH Joachim Prince of Denmark (1969)

8 Saturday

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

9 Sunday * SHAVUOT (JEW.) * WHITSUN PENTECOST (CHR.)

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





JAPANESE LANTERN CLOCK

A Japanese wall clock, a so-called *hashira dokei*, c. 1780.
Height: 33 cm



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



WEEK 24

JUNE

10 Monday * WHIT MONDAY (CHR.)

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

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)

11 Tuesday

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

12 Wednesday • RUS

13 Thursday

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

14 Friday

15 Saturday • AUT

16 Sunday * PENTECOST (ORTH. CHR.)





J.P. KROESE & ZOON, AMSTERDAM
A triple-case pocket watch, c. 1760. Diameter: 55 mm.

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



WEEK 25

JUNE

17 Monday

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

18 Tuesday

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

19 Wednesday

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 Thursday

21 Friday

HRH Prince William of Great Britain (1982)

22 Saturday

23 Sunday • LUX • SWE





LAMIRAL, PARIS

French table regulator, c. 1795. Height: 52 cm.



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

WEEK 26

JUNE

24 Monday • SWE

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

25 Tuesday

26 Wednesday

HRH Alexia Princess of the Netherlands (2005)

27 Thursday

● MASTERPIECES LONDON

28 Friday

● MASTERPIECES LONDON

HRH Hussein Crowne Prince of Jordan (1994)

29 Saturday

● MASTERPIECES LONDON

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

30 Sunday

● MASTERPIECES LONDON

HH Alexandra Countess of Frederiksborg, née Manley (1964)





CARTIER AND OSTERTAG, FRANCE

A *Cadenas* wrist watch, c. 1935. Length: c. 18 cm.

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



WEEK 27

JULY

1 Monday • CAN

● MASTERPIECES LONDON

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

2 Tuesday ● MASTERPIECES LONDON

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

3 Wednesday • CAN ● MASTERPIECES LONDON

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

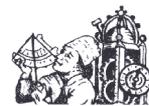
4 Thursday • RUS

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

5 Friday

6 Saturday

7 Sunday





JAN BENJAMIN SPRAEKEL, EAST NETHERLANDS
A Dutch provincial polychrome wall clock, c. 1770. Height: 78 cm.

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



8 Monday

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

9 Tuesday

10 Wednesday

11 Thursday

12 Friday

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

13 Saturday

14 Sunday • FRA



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

JAPY FRERES, PARIS

Singing-bird carriage clock, c. 1855.
Height: 33 cm.

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



WEEK 29

JULY

15 Monday

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

16 Tuesday

HSH Marie Princess of Liechtenstein née Countess Kálnoky (1975)

17 Wednesday • 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)

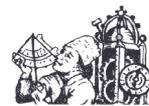
18 Thursday

19 Friday

20 Saturday

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

21 Sunday • BEL



EDWARD STANTON,
LONDON

English lantern clock, c. 1690.
Height: 38.5 cm.

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





WEEK 30

JULY

22 Monday

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

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

23 Tuesday

HSH Georgina Princess of Liechtenstein (2005)

24 Wednesday

25 Thursday

26 Friday

27 Saturday

28 Sunday

HRH Vajiralongkorn Prince of Thailand (1952)





HEINRICH GEBHART, STRASSBOURG

French firegilt and rock crystal pendant watch, c. 1630.
Diameter: 65 mm.

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





WEEK 31

JULY • AUGUST

29 Monday

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

30 Tuesday

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

31 Wednesday

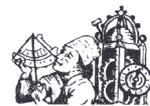
1 Thursday • SUI

2 Friday

3 Saturday

HRH Louis Prince of Luxembourg (1986) - Charlotte Casiraghi (1986) - HRH Megan The Duchess of Sussex (1981)

4 Sunday





PARIS

French remontoire skeleton table regulator, c. 1780. Height: 40,5 cm.

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





WEEK 32

AUGUST

5 Monday

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

6 Tuesday

7 Wednesday

8 Thursday

HRH Princess Beatrice of York (1988)

9 Friday

10 Saturday

11 Sunday * TISHA B'AV (JEW.) * EID AL-ADHA (ISL.) • JAP

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





PAUL BARON, PARIS

Louis XVI cartel clock, c. 1770. Diameter: 28 cm.

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



WEEK 33

AUGUST

12 Monday

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

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

13 Tuesday

14 Wednesday

15 Thursday

* ASSUMPTION DAY (CHR.) • AUT • BEL • FRA • ITA • LUX • ESP

HRH Anne The Princess Royal (1950)

16 Friday

17 Saturday

18 Sunday





H KÜHN, VIENNA

Skeleton clock, c. 1820. Height: 54 cm.



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

WEEK 34

AUGUST

19 Monday

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

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

20 Tuesday

HRH Gabriel Prince of Belgium (2003)

21 Wednesday

HM King Mohammed VI of Morocco (1963)

22 Thursday

23 Friday

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

24 Saturday

25 Sunday

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





STEVEN TRACY, ROTTERDAM

Silver-gilt pair-cased pocket watch, c. 1685. Diameter: 56.5 mm.

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





WEEK 35

AUGUST • SEPTEMBER

26 Monday

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

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

27 Tuesday

HH Nikolai Prince of Denmark (1999)

28 Wednesday

29 Thursday

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

30 Friday * AL-HIJRA (ISL.)

31 Saturday

HM Rania Queen of Jordan née Yassine (1970) - Prince Gabriel Carl Walther, Duke of Dalarna (2017)

1 Sunday





CHRISTOPH MILLER, AUGBURG

German Renaissance automaton clock, c. 1640. Height: 33 cm.

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





WEEK 36

SEPTEMBER

2 Monday

WK	MO	TU	WE	TH	FR	SA	SU
35							1
36	2	3	4	5	6	7	8
37	9	10	11	12	13	14	15
38	16	17	18	19	20	21	22
39	23	24	25	26	27	28	29
40	30						

3 Tuesday

4 Wednesday • USA • CAN

Pierre Casiraghi (1987)

5 Thursday

6 Friday

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

7 Saturday

8 Sunday





JACOB PIETER VAN DEN BOSCH, AMSTERDAM

Mantel clock, c. 1920. Height: 43 cm.

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





WEEK 37

SEPTEMBER

9 Monday * ASHURAH (ISL.)

WK	MO	TU	WE	TH	FR	SA	SU
35							1
36	2	3	4	5	6	7	8
37	9	10	11	12	13	14	15
38	16	17	18	19	20	21	22
39	23	24	25	26	27	28	29
40	30						

Victoria Federica de Marichalar y Borbón (2000)

10 Tuesday

11 Wednesday

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

12 Thursday

13 Friday

14 Saturday

15 Sunday

HRH Letizia Princess of Asturias (1972) - HRH Prince Henry (Harry) of Great Britain, Duke of Sussex (1984)





BREGUET, PARIS

Open-face *souscription* watch, made 1798. Diameter: 62 mm

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



WEEK 38

SEPTEMBER

16 Monday

WK	MO	TU	WE	TH	FR	SA	SU
35							1
36	2	3	4	5	6	7	8
37	9	10	11	12	13	14	15
38	16	17	18	19	20	21	22
39	23	24	25	26	27	28	29
40	30						

17 Tuesday

18 Wednesday • JAP

19 Thursday

20 Friday

21 Saturday

Prince Noah de Nassau (2007)

22 Sunday • JAP

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





LOUIS BRULEFER, PARIS

Pendule Religieuse, c. 1660-65. Height: 30.5 cm.

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



WEEK 39

SEPTEMBER

23 Monday

WK	MO	TU	WE	TH	FR	SA	SU
35							1
36	2	3	4	5	6	7	8
37	9	10	11	12	13	14	15
38	16	17	18	19	20	21	22
39	23	24	25	26	27	28	29
40	30						

24 Tuesday

25 Wednesday

26 Thursday

HRH Salma Princess of Jordan (2000)

27 Friday

28 Saturday

HRH Iman Princess of Jordan (1996)

29 Sunday

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





CABRIER, LONDON

Gold musical automaton watch, c. 1780.
Diameter: 62 mm.

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



WEEK 40

SEPTEMBER • OCTOBER

30 Monday * ROSH HASHANAH (JEW.)

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

Ari Behn (1972)

1 Tuesday • CHI

2 Wednesday • CHI

3 Thursday • CHI • GER

4 Friday • CHI

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

5 Saturday • CHI

6 Sunday • CHI





ANDRIES SCHOOLTINK,
HENGELO

Dutch wall clock, c.1800. Height: 68 cm.

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



WEEK 41

OCTOBER

7 Monday

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

8 Tuesday

9 Wednesday * YOM KIPPUR (JEW.) • JAP

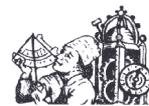
10 Thursday

11 Friday • CAN

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

12 Saturday • ESP

13 Sunday





FRIEDRICH HÜBNER, BREMEN

Silver oval pocket watch, c. 1640. Height: 68 mm

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



WEEK 42

OCTOBER

14 Monday * SUKKOT (JEW.)

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

15 Tuesday

HRH Christian Prince of Denmark (2005)

16 Wednesday

17 Thursday

HSH Marie Caroline Princess of Liechtenstein (1996)

18 Friday

19 Saturday

HRH Laurent Prince of Belgium (1963)

20 Sunday

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





PIETER VISBACH, THE HAGUE

Ebony-veneered Hague clock, c. 1685. Height: 35 cm.

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





WEEK 43

OCTOBER

21 Monday * SHEMINI ATZERET (JEW.)

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

22 Tuesday * SIMCHAT TORAH (JEW.)

23 Wednesday

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

24 Thursday

HRH Elisabeth Princess of Belgium (2001)

25 Friday

26 Saturday • AUT

● TEFAP NEW YORK FALL

27 Sunday

● TEFAP NEW YORK FALL





VINCENTI & COMPAGNIE, PARIS

A French Empire *Capucine*, c. 1815. Height: 18.5 cm.

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





WEEK 44

OCTOBER • NOVEMBER

28 Monday

● TEFAP NEW YORK FALL

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

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

29 Tuesday

● TEFAP NEW YORK FALL

30 Wednesday

● TEFAP NEW YORK FALL

31 Thursday

HRH Leonor Infante of Spain (2005)

1 Friday

• BEL • FRA • ITA • AUT

2 Saturday

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

3 Sunday

• JAP





GILLES DE BEEFE, LIÈGE, BELGIUM

Rack wall clock, c. 1760. Height: 66.5 cm.

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



WEEK 45

NOVEMBER

4 Monday • RUS • SWE

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

5 Tuesday

6 Wednesday • LUX • ESP

7 Thursday

8 Friday

Lady Louise Mountbatten-Windsor (2003)

9 Saturday * MILAD UN NABI (ISL.)

10 Sunday





HUBERT MARTINET, LONDON

Astronomical skeleton clock, c. 1780. Height: 34 cm.

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



WEEK 46

NOVEMBER

11 Monday • BEL • FRA

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

HRH Guillaume Hereditary Grand Duke of Luxembourg (1981)

12 Tuesday

13 Wednesday

14 Thursday

HRH Charles The Prince of Wales (1948)

15 Friday

Peter Phillips (1977)

16 Saturday

17 Sunday

● PAN AMSTERDAM





SWITZERLAND

A gold and enamel watch, c. 1800. Length: 52 mm

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





WEEK 47

NOVEMBER

18 Monday

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

19 Tuesday

● PAN AMSTERDAM

20 Wednesday

● 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 Thursday

● PAN AMSTERDAM

22 Friday

● PAN AMSTERDAM

23 Saturday

• USA • JAP

● PAN AMSTERDAM

24 Sunday

● PAN AMSTERDAM





GUILMET, FRANCE

An animated industrial mantel clock, c. 1880. Height: 55 cm.

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





WEEK 48

NOVEMBER • DECEMBER

25 Monday

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

26 Tuesday

27 Wednesday

28 Thursday

29 Friday

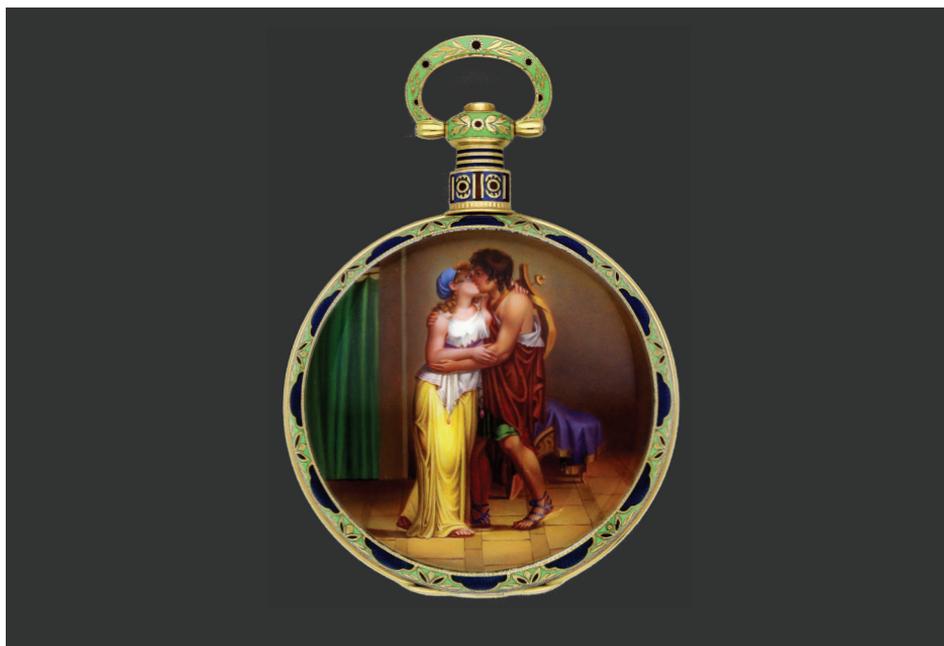
30 Saturday

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

1 Sunday * ADVENT SUNDAY (CHR.)

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





MOSER & CIE, SWITZERLAND

Gold and enamel pocket watch, c. 1820. Diameter: 53 mm.

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



WEEK 49

DECEMBER

2 Monday

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

3 Tuesday

Sverre Magnus Prince of Norway (2005)

4 Wednesday

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

5 Thursday

HM Rama IX King of Thailand (1927)

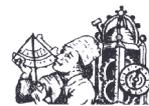
6 Friday • ESP

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

7 Saturday

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

8 Sunday • ITA • AUT • ESP





MONTJOYE FILS, PARIS

Miniature table clock, c. 1760. Height: 41 cm.

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





WEEK 50

DECEMBER

9 Monday

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

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

10 Tuesday

11 Wednesday

12 Thursday

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

13 Friday

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

14 Saturday

15 Sunday





VAUCHER, FLEURIER, SWITZERLAND

Matching pocket watches, c. 1850. Diameter: 58 mm.

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



WEEK 51

DECEMBER

16 Monday

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

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

17 Tuesday

James, Viscount Severn (2007)

18 Wednesday

19 Thursday

20 Friday

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

21 Saturday

22 Sunday





JAMES SMITH, LONDON

Musical automaton table clock, c. 1780. Height: 65 cm.

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





WEEK 52

DECEMBER

23 Monday * HANUKKAH (JEW.) • JAP

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

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

24 Tuesday * CHRISTMAS EVE (CHR.)

25 Wednesday * CHRISTMAS DAY (CHR.)

26 Thursday * CHRISTMAS (BOXING DAY) (CHR.)

27 Friday

28 Saturday • AUS

29 Sunday

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





FRANCE

A gold and enamel watch, c. 1850. Length: 80 mm.

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



30 Monday

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

31 Tuesday • SWE

1 Wednesday

2 Thursday

3 Friday

4 Saturday

5 Sunday



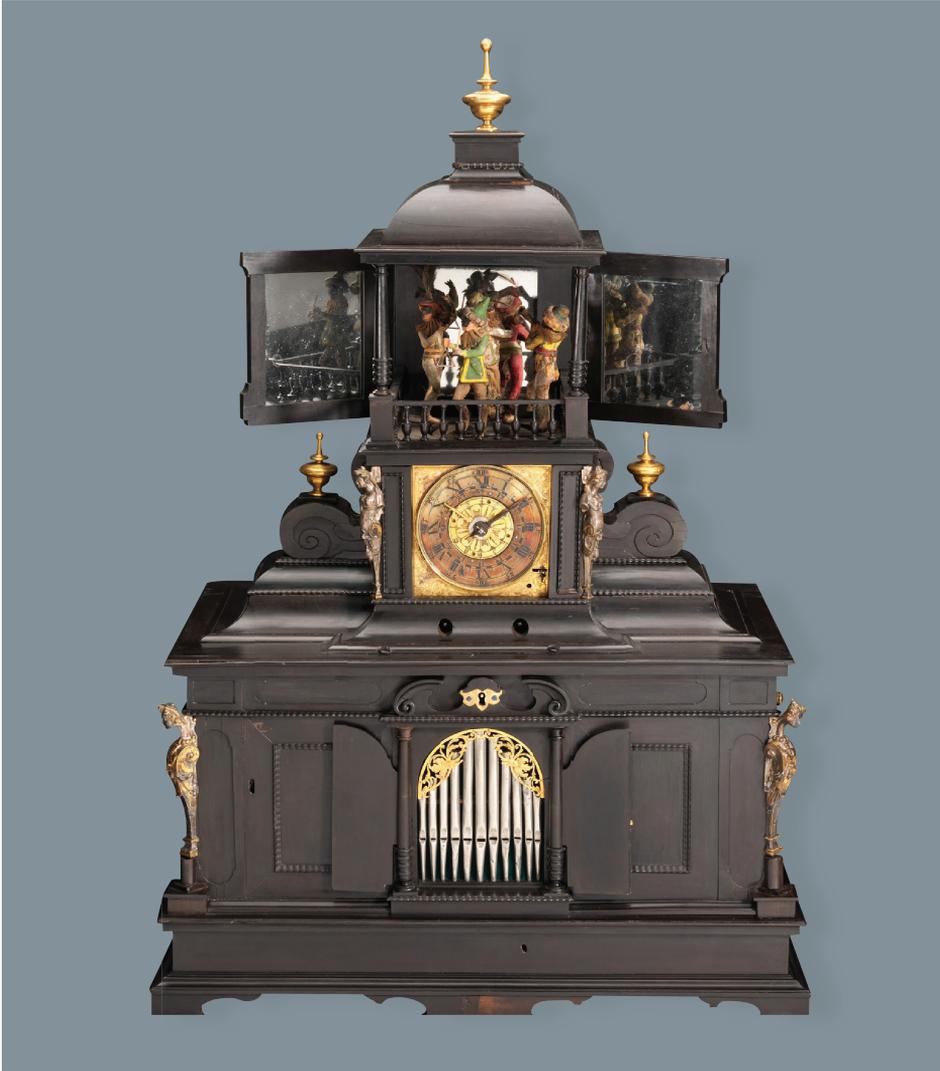


HANS WILHELM KERLER, SOLOTHURN

Swiss vertical table clock, c. 1580. Height: 15 cm.



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



BIDERMANN & LANGENBUCHER, AUGSBURG

Musical cabinet clock, c. 1625. Height: 78.1 cm.

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





CAREL RUSPINUS, AMSTERDAM

Louis XV thermometer, dated 1755. Height: 53 cm.

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 26 Jan- 3 feb.
www.brafa.be

Winter Antique show.
USA New York 18 - 27 Jan.
www.winterantiquesshow.com

Kunst & Antiek Weekend
NED Naarden 24-27 January
www.kunstenantiekweekend.nl

February
Palm Beach Jewellery, Art & Antiques Show
USA Miami 13-19 February
www.palmbeachshow.com

March
Tefaf
NED Maastricht 16-24 March
www.tefaf.com

April

Art Breda. 18-21 April
NED
www.artbreda.nl

May
Tefaf New York Spring
USA May 3-7

June
Olympia.
GBR London www.olympiaartsinternational.com

Masterpieces
GBR London 27 Jun - 3 July
www.masterpiecefair.com

September
Lapada
GBR London.
www.lapadalondon.co.uk

October

Tefaf New York Fall
USA 26-30 Oct.

November
Pan NED Amsterdam
17- 24 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





CABRIER, LONDON

Gold, agate and diamond chatelaine with watch, c. 1760.
Diameter: 47.5 mm.

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



CONVERSIONS

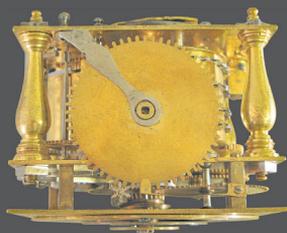
Distance	Centimeter	Inch	Meter	Weight	Kilogram	Ounce	Gram
1 Centimeter	1	0.39370	0.01	1 Pound	0.45359	16	453.59
1 Decimeter	10	3.93700	0.1	1 Ounce	0.02835	1	28.3495
1 Foot	30.47	11.99	0.304	1 Gram	0.001	0.03527	1
1 Inch	2.54	1	0.0254	1 Milligram	0.000001	0.0003527	0.001
1 Kilometer	100000	39370.07	1000	1 Carat	0.0002	0.00705	0.2
1 Micrometer	0.0001	0.0003937	100000	1 Dram	0.00177	0.06249	1.77184
1 Millimeter	0.1	0.03937	0.001	1 Grain	0.0006479	0.00228	0.06479
1 Meter	100	3.937.007	1	1 Newton	0.10196	359.641	101.96
1 Mile	160934.4	63359.9	1609.34	1 Stone	6.34	223.93	6349.2
1 Nautical mile	185200	72913.38	1852				
1 Yard	91.439	35.99	0.91439	Volume	Liter	Gallon us	Pint us
1 Pied du Roy	32.4806	12.792	0.324809	1 Liter	1	0.26417	2.11337
1 Pouce	2.707	1.066	0.02707	1 Milliliter	0.001	0.00026	0.00211
1 Ligne	0.22558	0.08881	0.0022558	1 Deciliter	0.1	0.026417	0.211337
				1 Barrel us	158.98251	41.99873	335.98
Weight	Kilogram	Ounce	Gram	1 Gallon us	3.78541	1	8
1 Tonne	1000	35270	1000000	1 Quart us	0.94635	0.25	2
1 Kilo	1	35.27	1000	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

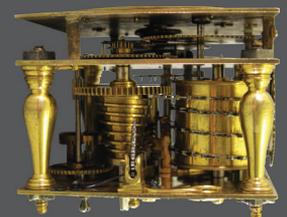
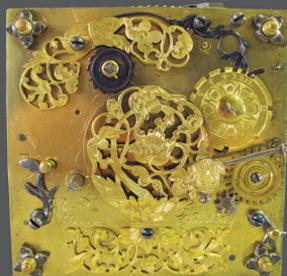
Mbar.	Inch	Rijnl.	Adam.	Mbar.	Inch	Rijnl.	Adam.	Mbar.	Inch	Rijnl.	Adam.
947	27.97	27.15	27.61	982	29.00	28.16	28.63	1017	30.03	29.16	29.65
948	27.99	27.18	27.64	983	29.03	28.18	28.66	1018	30.06	29.19	29.68
949	28.02	27.21	27.66	984	29.06	28.21	28.68	1019	30.09	29.22	29.71
950	28.05	27.24	27.69	985	29.09	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



HANS NEIDTNER,
HAMBURG

Astronomical crucifix clock,
c. 1670. Height: 101 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	2020	2018	2019	Islamic (Isl.)	2020	2018	2019
Wesak (Buddha day)	7 May	30 Apr	18 May	Ramadan 1st	4 Feb	2 Sep	25 May
				Eid al-Fitr	1 Dec	29 Jun	11 Mar
Chinese (Chi)	2020	2018	2019	Eid al-Adha	21 Oct	9 May	29 Jan
Chinese New Year	25 Jan	16 Feb	5 Feb	Al-Hijra	29 Apr	25 Nov	7 Aug
				Ashurah	7 Aug	5 Mar	15 Nov
Christian Orthodox (Orth. Chr.)	2020	2018	2019	Milad un Nabi	8 Apr	5 Nov	18 Jul
Christmas day	7 Jan	7 Jan	7 Jan	Jewish (Jew.)	2020	2018	2019
Lent Monday	2 Mar	19 Feb	11 Mar	Pesach	17 Sep	9 Jun	26 Dec
Easter day	19 Apr	8 Apr	28 Apr	Shavuot	30 Jan	22 Oct	10 May
Ascension	28 May	17 May	6 Jun	Rosh HaShanah	5 Mar	25 Nov	13 Jun
Pentecost	7 Jun	27 May	16 Jun	Yom Kippur	3 Jun	23 Feb	11 Sep
				Sukkot	23 Jul	14 Apr	31 Oct
Christian Western (Chr.)	2020	2018	2019				
Epiphany (3 Könige)	6 Jan	6 Jan	6 Jan				
Ash Wednesday	26 Feb	14 Feb	6 Mar				
Good Friday	10 Apr	30 Mar	19 Apr				
Easter day	12 Apr	1 Apr	21 Apr				
Ascension	21 May	10 May	30 May				
Whitsun Pentecost	31 May	20 May	9 Jun				
Advent Sunday	27 Jan	24 Jan	25 Jan				



when-is.com



officeholidays.com



JEAN-BAPTISTE BAILLON, PARIS

Louis XV ormolu *cartel d'alcove*, c. 1750. Height: 50 cm.

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



STYLES & PERIODS

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)			
Mid Georgian George II (1727-1760)	Transition (after 1750)	Rococo (c. 1730-1760)	Chippendale (from 1750)	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)		American Directoire (1798-1804)	Empire (1799-1815)
Regency George III (1812-1820)	Empire (c. 1804-1815)	Empire (c. 1800-1815)	American Empire (1804-1815)	Regency (c. 1812-1830)
Regency George IV (1820-1830)	Restauration (1815-1824)	Biedermeier (c. 1815-1848)	Later Federal (1810-1830)	
William IV William IV (1830-1837)	Charles X (1824-1830)			
	Louis-Philippe (1830-1848)			Eclectic Neo styles (c. 1830-1880)
Victorian Victoria (1837-1901)	Napoleon III 2nd Empire (1852-1870)	Revival (c. 1830-1880)	Victorian	
Edwardian Edward VII (1901-1910)	3rd Republic (1871-1940)			
	Art Nouveau (1885-1919)	Jugendstil (c. 1880-1920)		Arts & Crafts (1880-1900)
	Art Deco (1920-1935)			Art Nouveau (c. 1900-1920)

PICTURE NOTES

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



PAGE 12 A German travelling clock with its original travelling case, signed on the backplate *Johann Schmidtbaur Bamberg*, c. 1740. The silver and gilt-brass case has a repoussé front depicting scroll motifs, flanked by two heads from antiquity and below a girl's head full-face. Both sides of the gilt-brass case containing the movement are engraved and have glazed windows. The case is surmounted by a gilt-brass carrying handle. To the left is a repetition button with which the striking can be repeated at will. The case rests on gilt-brass feet. The silver dial has a silver champlévé Roman chapter ring with half-hour, Arabic five-minute and minute divisions. The time is indicated by a fine pair of pierced and engraved gilt-brass hands. Behind the hands is a silver Arabic alarm disc, the alarm time being indicated by the tail of the hour hand. In the arch is an auxiliary ring *Schlagt/S Nicht*, with which the striking can be switched off. The spring-driven twin fusee day-going movement has a going train with verge escapement and hair-spring balance wheel with regulation. The rack striking train indicates the hours on a larger bell and the quarters on a smaller bell. It can be repeated on demand, sounding the quarters first, followed by the hours. In addition, the clock has an alarm which operates a hammer on the larger bell. • Height: 18 cm. • The leather-covered travelling case has a convex glass at the front, set in a gilt-brass bezel, so that the time can be established with the clock in its case. At the back is a pierced-brass sound fret. The two parts of the case are hinged on two brass hinges and it is surmounted by a worked carrying handle. • The maker, Johann Schmidtbaur was born in Donauwörth but was active as a clockmaker in Augsburg and Bamberg, which are to the south and the north of his birthplace respectively. There are a number of clocks by his hand known. He died in Bamberg on 31 January 1757. • Literature: J. Abeler, *Meister der Uhrmacherkunst*, Wuppertal, 2010, p. 504.

SOURCE • WWW.MENTINKENROEST.COM



PAGE 14 A nineteenth-century Austrian gold and enamel watch. The golden case has the shape of a banjo and is largely covered with enamel, the front in red, the rear in blue. The front is embellished with pearl string, whilst the back depicts sheet music and leaf and vine decorations. Upon opening the back a white enamel dial with an Arabic chapter ring is revealed. The key-wound day-going movement has a going train with verge escapement and hair-spring balance. • Length: 70 mm.

SOURCE • WWW.DEKKERANTIQUAIRS.COM



PAGE 16 An astronomical longcase regulator in a mahogany and glass case with gilt bronze mouldings and a projecting cornice and plinth. The clock has two independent but identical movements incorporating two silvered dials, each with pinwheel escapements and jewelled pallets, and driven by a single heavy weight for both the barrels. The dials indicate apparent and mean time, the month and the day (right) and the time only (left). The second hand on the right-hand dial moves anti-clockwise. There are two identically constructed pendulums with zinc and steel compensation and brass bobs; each pendulum swings in the opposite direction to the other, ensuring, by sympathetic action, that both movements remain extremely accurate; any error in time keeping by one is reduced by the other. In a regulator of high quality the sharing of any error by means of this refinement ensures almost perfect timekeeping. Also, by sealing the movements and pendulums behind glass, pressures caused by the displacement of air are eliminated. The case is fitted in the base with a box for burning charcoal which is linked to a zinc chimney running behind the mechanisms. Access to the oven is either through the hinged front panel of the base, operated by means of a spring catch, or by drawing the base forward from the back panel. The provision of the oven was viewed as an optional extra to be used to maintain a constant temperature. • Provenance: The Breguet company was founded in 1775 by Abraham-Louis Breguet. His first known address was at 51 Quai de l'Horloge on the Île de la Cité in Paris. In 1807 his son, Antoine-Louis, became his partner and the business then became known as Breguet et Fils. The firm exhibited a double pendulum clock in 1819 which was destined for 'the King of England'. With George III's failing health this proved not to be possible. However, after the death of the King, Antoine-Louis Breguet sent a drawing accompanied by a detailed description to George IV, who already had Breguet's *Sympathique* synchroniser clock and watch. The clock was delivered from the Custom House to Carlton House on 19th September 1825 where it stood at the top of the Grand Stairway. Antoine-Louis received payment of £1,115 in July 1827. In a covering memorandum dated 3rd October 1825 Antoine-Louis recorded 'Cet ouvrage unique est ce que nous avons fait de plus parfait et de plus extraordinaire, tant pour la Composition que pour sa belle exécution...'. It is included in the Pictorial Inventory of 1827-33 – RCIN 934776. The inventory was originally created as a record of the clocks, vases, candelabra and other miscellaneous items from Carlton House, as well as selected items from the stores at Buckingham House, the Royal Pavilion, Brighton, Hampton Court and Kensington Palace for consideration in the refurbishment of Windsor Castle. • Height: 204 cm.

SOURCE • WWW.ROYALCOLLECTION.ORG.UK

Royal Collection Trust/© Her Majesty Queen Elizabeth II 2018



PAGE 18 German mantel clock, signed on the back plate *Xaveri Gegenweiner Augsburg*, c. 1710. The quarter-striking movement, with an alarm and repeat mechanism, the work of a competent but comparatively unknown clockmaker, was probably fitted to the case at some time in the second half of the eighteenth century. The shaped case is incised on the left plaque, on the anvil and on a bottom plaque, beneath a kneeling Cupid; J. A. Thelot, whose ancestors were French Huguenots who emigrated from Dijon in 1585. He became one of the most celebrated goldsmiths in Augsburg, a city renowned for its metalwork in silver and silver gilt. The reliefs on the dial surround depict the goddess Venus at her toilette (top), Venus and Diana (right), Venus and Mars (bottom), and Venus at the forge of Vulcan (left). • Height: 80.6 cm.

SOURCE • WWW.METMUSEUM.ORG



PAGE 20 An Austrian wooden wall clock, c. 1730. The rectangular shape of the polychrome case is reminiscent of Gothic wall clocks, not least because of the two dials indicating the hours and the quarter hours. It has two doors to the sides which give access to the movement. The superimposed dials are flanked by turned half pillars whilst the clock is surmounted by a superstructure with a striking jack, a foliot and two bells. The main dial has a Roman chapter ring, as has the quarter-hour dial. Both have shaped wooden hands. The three-train day-going movement has wooden wheels. The clock is driven by unusual glass weights. The going train has a vertical verge with a foliot below the hour-striking bell. This wall clock has an angelus striking system to remind the monks to pray in the morning, afternoon and evening. The striking jack on top rings the bell for a minute. • Height: 43 cm. • Provenance: the former Wuppertal museum (according to the museum the clock is the oldest one known of its kind).

SOURCE • WWW.TOEBOSSHANTIQUES.COM



PAGE 22 An 18c gold and enamel musical automaton snuff box, attributed to Piquet and Capt, c. 1810. The four body, oblong gold and enamel case has a rectangular central hinged enamel panel depicting *The Alliance between Love and Wine* based on an engraving by F. Joullain dated 1751, which in its turn is after a painting by J.M. Nattier (1744). This enamel is executed in the manner of J-F-V Dupont. When the central cover is opened, the hour, minutes and seconds are shown on two small dials above an enamel chamber music quartet in formal evening dress. In contrast, in the base of the box another cover can be opened and the same players are found to have abandoned their music and a significant amount of their dress and are engaged in sexual activity. The two side compartments have rounded and hinged lids with blue and black enamel over an engine-turned substratum in a diamond pattern, the borders with black champlevé enamel decoration, engraved blue flinqué enamel band with white and azure champlevé enamelled borders and four black, white and azure motifs. The two small eccentric dials have Roman and Arabic numerals respectively, the time indicated by a pair of blued-steel Breguet hands, whilst the seconds are indicated by a counterbalanced seconds hand. The day-going movement is constructed between rectangular plates with a fixed barrel. It has comma escapement with a plain gilt three-armed balance, blued-steel balance spring under a small plain bridge. The musical movement has a free standing pin barrel playing on a stack of three sets of paired teeth. The harpist and flautist are driven from pins set on the cover of the pin barrel, whilst the harpsichord and triangle player are driven by two sets of pins mounted on the first train wheel. The erotic scene is put into motion via a cam screwed to the free part of the standing barrel. • Dimensions: 129x46x19 mm. • The makers, Isaac Daniel Piquet (1775-1841 and Henry Capt (1773-1841) were partners from 1802 until 1811. They specialised in musical and automaton watches but also made very fine musical pieces with automata. Jean-François-Victor Dupont (1785-1863) was a highly reputed painter on enamel and porcelain. His work includes portraits of King George IV, Henri IV, H-B de Saussure and others. He painted enamels for Illbery, destined for the oriental market. He is known for the beauty and elegance of his work, as well as for his distinctive palette, due to the fact that he mixed his own colours. The remarkable manner in which the figures in the foreground seem to advance, giving an expression of depth, is characteristic of his art. • Provenance: The Sandberg Collection

SOURCE • WWW.TOPTIMEMUSA.COM/



PAGE 24 A French aneroid travelling barometer, signed and numbered on the dial *Breguet 6745*, c. 1845. The circular gilt brass case contains the mechanism and has a suspension eye at the top. The silvered-brass dial shows the atmospheric pressure in cm mercury (52-76 cm Hg, indicated by a fine counterbalanced blued-steel hand). The bezel with glass can be turned around and has a fine pointer functioning as a setting hand. The movement is also numbered 6745. The barometer fits into a leather-covered travelling case, which is original to the instrument. • Diameter: 7.1 cm.

SOURCE • WWW.NICOVANDENASSEM.NL



PAGE 26 A large 20c gold and enamelled, pre-balance spring pendant watch, signed on the backplate *Salomon Plairas horlogeur A Blois*, c. 1630-1635. The front cover enamel painting depicts the Virgin Mary with Child and St John the Baptist, whilst the back cover shows the Holy Family, after a painting by Simon Vouet (1590-1649) *La Sainte Famille à l'Oiseau*. The inside front cover has a painting of the Annunciation, the inside back cover a village with fishermen, whilst the dial depicts a landscape and the band a continuous landscape with houses and people. The day-going spring-driven movement has a gut fusee, verge with balance, pinned-on pierced and engraved cock and worm and wheel set-up regulator. • Diameter: 59 mm. • Provenance: Schloss Collection – Maurice Sternberger Collection (sold Christie's London 1937) - H. Marryat Collection – The Time Museum Collection (sold Sotheby's New York 1999). • Note: A very similar watch is in the *Fondation Edouard et Maurice Sandoz* in Switzerland, but missing all the enamel decorations from the band. • The maker, Salomon Plairas (Blois

PICTURE NOTES

1605-1684), painted the case in pastel colours on a distinctly white background, which is an early example of the Blois *peinture sur émail* as introduced by Jean Toutin and his sons Henri and Jean, c. 1625. These Blois enamelled watches were extremely valuable and were sold to most of the Royal Houses in Europe. An example is the watch in the Rijksmuseum Amsterdam, made for the wedding of Willem II of Orange with Maria Stuart in May 1641. Painters such as Rubens, Rembrandt, Murillo and others, painted portraits in which the sitter wears his watch as a sign of high social status. Very rare examples are exhibited in the collections of the Louvre, British Museum, Metropolitan Museum and the Patek Philippe Museum. • Exhibitions: The Metropolitan Museum, New York, for many years on loan before 1937; The Time Museum, Rockford, Illinois, U.S.A., before 1999, Inventory N° A673. • Literature: F.J. Britten, *Old Clocks and Watches*, London, 1932, p.187, Figures 241-243; H. Marryat, *Watches*, London, 1938, Vol 1, pp. 50-51, fig E3 (3 illustrations); Cecil Clutton and George Daniels, *Watches*, 3rd edition, 1979, colour plate XVI, fig C.

SOURCE • WWW.ARTIMOBRSSELS.COM



J.-D. Augarde, *Les Ouvriers du Temps*, Antiquorum, 1996, pp. 391-93; Tardy, *Dictionnaire des Horlogers Français*, Paris, 1971, pp. 561-64

SOURCE • WWW.ANTIEK-UURWERK.NL



PAGE 30 A Dutch musical longcase clock, signed on the chapter ring REYN DE JONG, WESTZAANDAM, c. 1770. The mahogany-veneered oak case is of classic design for Dutch longcase clocks, with an arched hood with elaborate sound frets, surmounted by three finials: an Atlas figure flanked by two trumpet-blowing angels. The long trunk door has a glazed lenticle with a pierced brass cover depicting a vase and an eagle holding a veil of life over the vase. The case has a bombé base and rests on claw feet. The painted brass dial depicts a musical ensemble in eighteenth-century dress against the background of a country mansion with garden. It has a silvered brass Roman chapter ring, a date aperture in the matted and partly engraved centre under the XII, to the left a month aperture, to the right a day aperture and below an aperture indicating the age of the moon and the time of high water. Below the chapter ring on the left is a penny moon showing the moon phase. The time is indicated by a pair of elaborately pierced blue-steel hands, whilst there is also a brass counterbalanced sweep centre hand. The eight-day weight-driven brass movement has going, striking and musical trains. The going train has anchor escapement with a seconds pendulum. The Dutch striking train indicates the hours and half hours on two bells, differing in pitch; it is regulated by a rack and snail and has striking-in-passing on the first and third quarters. The musical train plays one of eight tunes, the names of which are indicated on a plaque on the inside of the trunk door, on twelve bells with eighteen hammers. • Height: 295 cm.

SOURCE • WWW.MNUURWERK.NL



PAGE 32 A German vertical table clock (tabernacle clock) with carousel, c. 1575. The firegilt cast copper case has the shape of a tower and is profusely engraved and chased on all sides. The tower has several levels, each with its own function. The middle part houses the movement and has several winding holes on different sides. On the front the time is indicated by a single blue-steel hand on a Roman chapter ring (I-XII) and, more centrally, on an Arabic chapter ring (13-24). Behind the hand is an alarm disc to set the alarm time, which is indicated by the tail of the hour hand. Below the main dial is a secondary, quarter-hour ring. On the rear the position of the hour striking is indicated (top) whilst the lower ring is for regulating the going train. There is also a small hole through which the striking can be resynchronised with the time indication, if necessary. On the first floor the hour striking bell is housed, surrounded by an openwork gallery, with buttresses around and four shaped finials on the corners. Another floor up the carousel, depicting a hunting scene: the goddess Artemis (Diane), the god Actaion and a number of animals, can be seen in a slender arcaded pillar gallery, surrounded by a series of slender, shaped finials. The whole is surmounted by a spire and rests on a wide, moulded base on bun feet. The day-going movement is almost entirely made of iron. It has a going train with balance escapement and hog's bristle regulation. In addition it has a striking train, which indicates the hours fully on a large bell, whilst the quarter-striking train, housed in the base, indicates all quarters (resp. 1,2,3,4 times) on a smaller bell, also in the base. When the quarters are being struck, the carousel with Actaion and the animals turns around Artemis, who revolves in the opposite direction. After the fourth quarter has struck the hours are struck. At this point the hunter Actaion throws his spear at a rabbit which jumps up. The alarm is located to the side of the movement and is wound through a hole in the side door. • Height: 51 cm. • Note: After clock-making had spread from Italy to southern Germany, a flourishing clock-making industry developed in cities such as Augsburg and Nuremberg, notably in the second half of the 16th and the beginning of the 17th centuries. The Thirty-Years War (1618-48), in which the greater part of Europe was involved, was one of the main reasons why such pressure was put on daily life that there was a devastating effect on the clock-making industry, heralding its decline. Via The Low Countries and to a certain extent France (Huguenots) the centre of gravity of clock making moved to London in the second half of the 17th century. As a result, this magnificent clock was made during the heyday of German clock-making. • Literature: Klaus Maurice, *Die deutsche Räderuhr*, München, 1976, Vol II, Tafelteil, p. 121, plate 122.

SOURCE • WWW.JONGERIUSCLOCKS.COM



PAGE 34 A French *Directoire* mahogany table regulator, c.1800. The austere glazed mahogany case allows the movement to be seen from all sides. The dial, set in a prominent engine-turned gilt-brass bezel, displays both mean and decimal time as well as the Gregorian and full Revolutionary calendars. The gilt hands show mean time minutes, hours and the Gregorian annual calendar. There is a delicate centre sweep blue-steel hand, whilst the other three blue-steel hands indicate decimal time and the Revolutionary calendar. The solstices and equinoxes are also marked on the dial. • Height 56.5 cm. • Literature: Derek Roberts, *Precision Pendulum Clocks*, Anglen, 2003, p. 94, pl. 31-4 A, B.

SOURCE • WWW.REDDINGANTIQUES.CH



PAGE 36 A German octagonal silver and gilt-brass pocket sundial with travelling case, signed on rear of the compass, together with the Augsburg latitude, *Johann Martin in Augsburg 48*, c. 1710. The sundial consists of three parts: the engraved base plate with dial and compass protected by a circular glass with a blue-steel hand, a folding arm to set the latitude with a plumb line and a string gnomon. The instrument rests on three feet and fits when folded into its original leather travelling case. When the folding arm is erected the gnomon is taut and can be set by hand on a latitude of 48-52 degrees. The silvered hour chapter ring has Roman numerals and the engraving: *Horizontale Sol & Luna*. A lunar *volvella* is fitted inside the chapter ring; it has Arabic numerals and can be rotated to the actual day of the moon with the scale ZAT Luna 1-28 and can be used for determining the time at night. The string's shadow from the moonlight falling on this scale will give readings directly in solar time.

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The countersunk compass has the Latin wind directions SE-OR-ME-OC. The magnetic declination is about 13 degrees west. The back gives the latitudes of 22 central European cities between 48 (Vienna) and 52 degrees (Hanover). • Dimensions (folded): 63 x 65 x 11 mm • The maker, Johann Martin (1642-1720), was born in Frankfurt am Main, but having married the daughter of the Augsburg clockmaker Elias Weckerlin, moved to Augsburg where he became a prolific maker of clocks, watches and sundials. • Note: Almost identical examples are described in Ernst Zinner, *Astronomische Instrumente*, München, 1967, p 439 and table 37/1 and Mike Cowham, *A Dial in Your Poke*, Cambridge, 2011, pp. 111-112.

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PAGE 38 A Louis XVI rack clock, signed on the enamel dial *Mosbrucker A SAVERNE*, c. 1770. The gilt-brass clock is positioned on a shaped cylindrical wooden base with a fluted part column. The 4.5-cm Roman dial is set in a cast and chased gilt brass surround with two putti raising a crown over a sunburst and below garlands surrounding an oval. The movement has verge escapement and a short pendulum. The time is indicated by a fine pair of pierced and engraved hands. The spring-driven day-going clock is wound by pushing it downwards along the rack, after which it climbs up again. • Height: 33 cm. • The maker, Antoine Mosbrucker, was a clock and watchmaker in the last quarter of the eighteenth century. He was established in Saverne, which is about 40 km northwest of Strasbourg and was known for making rack clocks. • Note: A similar clock by Mosbrucker is in the collection of the British Museum. • Literature: Tardy, *Dictionnaire des Horlogers Français*, Paris, 1971, p. 477, B. Loomes, *Watchmakers and Clockmakers of the World*, London, 2006, p. 554.

SOURCE • WWW.GUDEMIS.COM



PAGE 40 An English Victorian silver pocket chronometer signed and numbered on the white enamel dial E.I. DENT LONDON 12853, c. 1847. The silver open-face case is plain and purely functional. The watch has an Arabic 24-hour dial (0-23). The spring-driven movement has a spring-detent escapement with temperature-compensated bimetallic balance and maintaining power. The backplate is signed and numbered by the maker in the following manner: *E.J. Dent Watchmaker to the Queen LONDON No 12853*. • Diameter: 59 mm. • Provenance: The watch was formerly owned by Admiral Sir Charles Frederick Alexander Shadwell, Knight Commander of the Order of the Bath & Fellow of the Royal Society. • The maker, Edward John Dent (1790-1853), was a celebrated clockmaker, who worked for other masters, subsequently went into partnership with John Roger Arnold, also a famous chronometer maker and later worked for himself again, always producing clocks and watches of excellent quality.

SOURCE • WWW.SOMLO.COM



PAGE 42 An Anglo-Russian bracket clock, c. 1790. The mahogany case of this unusual bracket clock has wooden scroll buttresses to the sides, embellished by rosettes. The front door is flanked by two ornate Corinthian pillars. There are silk-backed pierced brass sound frets above and beneath the dial. The case is surmounted by five gilt-brass ball finials and has a moulded arch. The clock rests on six gilt brass feet in the shape of boars. The circular enamel dial has a chapter ring with black Roman hour numerals, five-minute and minute divisions. The time is indicated by a pair of pierced gilt-brass hands. The maker has signed the dial HYNAM, HORLOGER DE LA COUR à S^t. PETERSBURG. The dial is protected by a glazed door with a convex glass set in a gilt-brass bezel. The eight-day, spring-driven triple-fusee brass movement consists of going and striking trains with trip repeat. The going train has verge escapement and a short pendulum. The quarter-striking train plays every quarter hour the appropriate number of chimes, followed by the striking train that indicates the hours fully on a bell. This can be repeated at any time by pulling a cord to the side of the clock. The backplate has a border engraving and is marked with the maker's name: HYNAM, HORLOGER DE LA COUR à S^t. PETERSBURG. • Height: 32.5 cm. • The maker, Robert Hynam (1737-1817), was active as a clock maker first in England (Clement's Lane, London) from c. 1750-67 and subsequently in St Petersburg from c. 1767-99. He worked at the Russian court and was a member of the Royal Society of Arts in London, the St. Petersburg Academy of Sciences and an honorary member of Moscow University. There are clocks by Hynam in the Hermitage State Museum in St. Petersburg. • Note: A boar was associated with both the sun and the moon. As a solar symbol it represented masculinity. It was also a fertility symbol and was regarded as a holy animal. • Literature: Brian Loomes, *Watchmakers & Clockmakers of the World*, London, 2010, p. 406

SOURCE • WWW.MENTINKENROEST.COM



PAGE 44 A French travelling clock, a so-called *pendule d'officier*, signed on the enamel dial *Meuron & Compr.*, c. 1795-1800. The finely chased gilt bronze case has the shape of an ancient milestone. The bezel features a chased cord and bead motif; the corners of the case's façade are adorned with flower and leaf motifs and the sides with ribbon-tied lyres featuring animal heads. The arched pediment, decorated with scrolling moulding, is adorned with a laurel garland and a central mask flanked by stylised scrolling foliage and seeds; it surmounts a moulded entablature decorated with stylised leaf motifs. At the matted summit of the clock, a hinged carrying ring emerges from a flower motif. The clock's base is framed by a leaf frieze featuring half-flowers. The mahogany-veneered oak plinth houses a musical comb movement playing one of six tunes; it has a lateral winding hole. The manual selection indications are inscribed on a plaque on the façade: *Musique Silence Même-Autrel Musique Continue*. The base is raised upon four stepped square feet. The round white enamel dial has Arabic hour numerals, Arabic quarter-hour, five-minute and minute divisions, whilst the time is indicated by a pair of pierced blued-steel hands. The alarm is set by a further blued-steel pointer. The spring-driven day-going movement has going and striking trains. The going train has verge escapement with hairspring balance and regulation, whilst the rack striking train

indicates the hours and quarters on two bells differing in pitch. There is a lever to the side of the case with which the striking can be set to *Silence*, *Petite Sonnerie* and *Grande Sonnerie*. The spring-driven musical movement has a fusee. • Height: 31 cm; width 15.5 cm; depth 11.5 cm. • Note: The elaborate neoclassical design of the present clock derives from the type of Louis XVI clock that is generally known as an officer's clock, a *pendule d'officier*, a *pendule de voyage* (travelling clock). These clocks were small and easy to transport. It is interesting to note that the signature 'Meuron & Cie' also appears on a different *pendule d'officier* that was given to the Metropolitan Museum of Art in New York by Howard H. Bristol in 1998 (Inv.1998-293). That signature also appears on a second example that is identical to the present clock but is lacking a musical movement, and which was formerly in the collection of Count Lamberti (illustrated in Tardy, *La Pendule Française dans le Monde*, Paris, 1994, p. 121). One further similar clock is illustrated in P. Kjellberg, *Encyclopédie de la pendule française du Moyen Age au XXe siècle*, Les Editions de l'Amateur, Paris, 1997, p. 369. • The makers, Meuron & Compagnie, were a business founded by Guglielmo Meuron in the late 18th century. Meuron was an Italian who most likely began his career in Paris. He worked with Abraham-Louis Breguet, who purchased several alarm clocks from him (see Tardy, *Dictionnaire des Horlogers Français*, Paris, 1971, p. 460). A skilled horologist and businessman, Meuron quickly adapted his production to the tastes of post-Revolutionary collectors, founding a prosperous international company with workshops and shops in Paris, Neuchâtel, La Chaux-de-Fonds and Geneva. Meuron & Compagnie specialised in alarm clocks and luxury travelling clocks.

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PAGE 46 An English George II miniature lantern clock made for the Turkish market, signed on a boss in the arch of the dial *Marwick Markham London*, c. 1740. The clock is of classic design for lantern clocks of the period, with a posted frame, and an arched dial and doors to the sides. It is hung on the wall on a hoop with spikes to keep it in position. There are four finials with moon-crescent tops on the corners carrying a bell strap with bell, surmounted by a similarly shaped finial. The silver dial has a brass chapter ring with Turkish numerals. There are stars in the lower corners whilst below the signature boss there is a large moon crescent. The day-going weight-driven movement has going and striking trains, the former having verge escapement with a short pendulum with knife-edge suspension. • Height: 16.5 cm. • Note: This clock was clearly made for export to what we today refer to as the 'Turkish Market', which was then the Ottoman Empire and included much of the Middle East. This clock was probably made to order for an important person, given the richness of its manufacture. The Ottoman symbols of the crescent and star can be seen on the finials and the dial. Certain makers seem to have had good contacts with the Ottoman Empire and the Turkish Market was monopolised by a handful of London makers, including the associated makers Markwick Markham.

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PAGE 48 A French *Directoire* marble and ormolu mounted mantel clock, c. 1800. The white marble case is embellished by fine ormolu mounts and surmounted by an urn with flowers, flanked by two *bons sauvages*. The patinated bronze man and woman sit on griotte rouge marble circular bases and appear to be declaring their love with the gift of a bird. The eight-day spring-driven movement has half-hour count-wheel striking on a bell and anchor escapement with short silk-suspended pendulum. The 10cm white enamel dial has Roman hour numerals and is signed *a Paris*. The time is indicated by a pair of period gilt-brass hands. The whole is placed on a stepped plinth with a ormolu high relief and is raised on engine-turned feet. • Height: 31 cm.

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PAGE 50 A French gilt-brass *Directoire* skeleton clock, signed in cut-out brass letters within the dial centre N J BELLET A PARIS ET FECIT, c. 1795. The white enamel dial ring has Roman and Arabic numerals, the time being indicated by a pair of pierced gilt-brass hands and a blued-steel sweep centre seconds pointer. The cut-out dial has a beaded bezel showing the skeletonised movement surmounted by a bell partly obscured by a ribbon-tied medallion cast with a crest composed of a crown below a pair of stags and hunting horns, the medallion issuing floral swags and beaded chains that suspend either side of the dial, with an arched frame below the dial, cast with berried laurel and other foliage and flowers and hung with a floral swag. The whole rests on a rectangular plinth decorated with beaded edges with gadrooned toupie feet. • Height: 46 cm. • Note: Skeleton clocks such as this that showed all parts of the movement were greatly in vogue toward the end of the eighteenth century. This period was noted firstly for several technical advances, which encouraged clockmakers to exhibit their own innovations and secondly for the evident desire on the part of the clock and case makers to recreate a more delicate and lighter appearance in contrast to the more solid earlier case models. • The maker: Despite the ingenuity and finesse of maker's signature as well as the evident complexity of the movement, the name of N. J. Bellet appears to be unrecorded, unless he is the same as Bellet à Paris, whose name appears on an Empire clock (as noted in the supplement to Tardy, *Dictionnaire des Horlogers Français*, Paris, 1971, p. 661). It is also conceivable that N. J. Bellet was a pseudonym since during the time of the Revolution a number of clockmakers who, having previously worked for the monarchy preferred to retain anonymity, such as Bazile Le Roy (1731-1804) who signed under the guise of 'Elyor'.

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PICTURE NOTES



PAGE 52 A gilt-brass and rock crystal, cruciform pendant watch, signed on the backplate *J.Sermand*, c. 1630. The gilt-metal dial plate is engraved with a scene of Jesus carrying his cross. It has a silver dial ring with Roman numerals around an engraved centre depicting a village scene. The time is indicated by a single blued-steel hand. The movement has turned pillars connecting the plates, gut fusee and verge escapement. The backplate has a plain steel balance without balance spring under a pierced and engraved pinned-on cock. There is also a ratchet-type set-up regulator. • Height: 72 mm. • The maker, Jacques Sermand (1595-1651), was a master watchmaker in Geneva who made agate and rock crystal watches and watches in the shape of a cross, a tulip, a star or a skull. Watches by him are represented in the Louvre, The Metropolitan Museum, the British Museum and The Patek Philippe Museum.

SOURCE • WWW.ARTIMOBRSSEL.COM



PAGE 54 A German gilt-copper box-shaped pocket sundial with two lids made in the latter half of the sixteenth or first half of the seventeenth century. This object raises more questions than most artefacts from this period. This is due to the lack of any dates or latitudes on the instrument. The gnomon consists of a wire between the top of a vertical pin (of later date) and the lower lid, the actual dial. As there is only one scale to indicate the time of sunset, and there is no mention of any place names, the sundial must have been made for one particular latitude, probably for a town or city in south Germany. The sundial is engraved and has champlévé arabesque embellishments. There is an aperture in the dial, which is revealed upon opening the top lid and which allows viewing of a compass for positioning the instrument. The top of the box has a compass rose with 32 wind directions in German and eight Mediterranean winds: Tramonta, Greco, Levante, Sirocchio, Ostro, Lebecchio, Ponente and Mastro. The loose wind vane, which is placed in a hole in the lid, is of later date. The inside of the top lid has a turnable calculation aid, a so-called *volvelle* to convert moon to solar hours. This is dependent on the moon phase and has the Latin text: *Scala menjium inania ad allam libre septimanam ordine bonitur hora 24 pro habendis horis mic grafibus (?)*, which might mean that time measurement and calculation are possible during 24 hours. The months are also indicated on a scale (I,F,M,A,M,I,I-A,S,O,N,D) with indication of the time of sunset (from 16 to 20 o'clock). Four wind directions are mentioned on the actual dial: *septentrio, ortus, meridies and occasus* (north, west, south and east). The magnetic declination is one degree west. In addition, there is a turnable hand to set the hour established after having used the *volvelle* during night hours on the outer ring, divided into twelve hours twice. The dial itself can be opened to gain access to the space below, which has the compass in the bottom plate. In this space the wind vane and the gnomon pin can be stored. On the underside of the box is a German text in Gothic script, which is barely legible and which is probably a manual for using the instrument and the *volvelle*. There are also German texts on the sides which are equally difficult to decipher. There is a somewhat comparable sundial in *Cadrans Solares/Sundials* by Dominique & Eric Delalande, pp. 116-119. See also: Hester Higton, *Sundials at Greenwich*. Ernst Zinner, *Deutsche und Niederländische Astronomische Instrumente* en Dirk Syndram, *Wissenschaftliche Instrumente und Sonnenuhren*.

SOURCE • WWW.CRIJNS.COM



PAGE 56 A French gilt bronze and porcelain rococo carriage clock, signed on the polychrome porcelain dial Musy Pere & Fils *Horlogers du Roi TURIN*, c. 1870. The finely cast and chased gilt bronze Rococo case has Sèvres porcelain panels on all sides depicting romantic scenes. It is richly adorned throughout with flowers and scrolls, putti on the shaped cornice and on the canted scrolled corners terminating in scroll feet. The 7-cm dial with Roman numerals has a subsidiary alarm dial below flanked by two ladies surrounded by putti and clouds above, set in a gilt and blue border. The eight-day movement has platform lever escapement marked for Drocourt, rack half-hour striking on a gong, hour repeat on demand and alarm. The backplate is also marked with the stamp of Drocourt. • Height (handle up): 23 cm. • The makers, Pierre and his son Alfred Drocourt, produced carriage clocks favoured by collectors and dealers alike because of their quality movements and finely finished cases. Their clocks can be identified by their oval mark in which a carriage clock is flanked by the capitals 'D' and 'C'. Probably from the end of the 1850s Pierre worked from his shop in the Rue Limoges in Paris until about 1870. From that time on he worked together with his son Alfred in the Rue Debelleye. His son also opened a workshop in Saint-Nicolas d'Alliermont in the 1880s as some other producers of carriage clocks did. Together they won many awards at the great exhibitions. A clock with an identical bronze case but with different panels is discussed and illustrated in Terwilliger and Fanelli's book *A Century of Fine Carriage Clocks*, 1987, pp. 92-93. This clock is also marked for Drocourt but the retailer in this case is Leroy & Cie. Another example also made by Drocourt is illustrated in Allix & Bonnet's book *Carriage Clocks, Their History and Development*, Woodbridge, 1974, p. 161.

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PAGE 58 A German gold and engine-turned *Kunckel* glass (ruby glass) watch, signed on the backplate *Stalpp Dresde*, c. 1760. The gold case has a ruby glass covered back with matching winding key. The movement has verge escapement with a large pierced and engraved balance bridge. Next to it there is a silver Arabic regulation disc. • Diameter: 51 mm. • Provenance: Marryat Collection and Richard Durlacher Collection. • The maker, Johann Friedrich Stalpp, became master in 1767 and died in 1789. He is known for watches in unusual precious cases, such as a bloodstone watch with chatelaine in the *Musée International D'Horlogerie* in La Chaux-De-Fonds, Switzerland and a chatelaine in the *Mathematisch-Physikalischer Salon, Zwinger Palace* in Dresden. • Note: the glass was developed by Johann Kunckel, Baron von Löwenstern (c. 1630 Hütten - 1703 Stockholm), who was a German alchemist and director of the Royal laboratory and glassworks at Brandenburg for the Elector of Saxony where he discovered a process to make

artificial ruby (red glass). *Kunckel* glass became much prized during the 18th century. • Literature: J. Abeler, *Meister der Uhrmacherkunst*, Wuppertal, 2010, p. 537

SOURCE • WWW.ARTIMOBUSSELS.COM



PAGE 60 Swiss *pendule neuchâteloise*, also referred to as a *pendule religieuse*, signed on the backplate *Daniel Ducommun dit Tinnon a la Chaux de fonds*, c. 1740. The wooden case has an inverted bell top and two doors to the sides. This type of austere clock without any ornamentation was used in monasteries to regulate daily life. Sometimes there is a drawer at the bottom of the case to store the winding key or a rosary. The wooden dial has a Roman applied pewter chapter ring whilst the time is indicated by a pair of pierced brass hands. Behind the hands is a brass alarm disc. The eight-day spring-driven movement has verge escapement with a short silk-suspended pendulum. The pull alarm indicates the wake-up time on a bell under the caddy. • Height: c. 40 cm.

SOURCE • WWW.MHL-MONTS.CH



PAGE 62 An unusual English George III mahogany musical table clock, signed on the dial *Tho: Bannister London*, c. 1800. The well-figured mahogany-veneered break-arch case is of rich colour throughout and adorned by brass scale frets and fine mouldings, the top surmounted by a concave sided caddy and five flambeau finials. It has brass fluted and reeded chamfered corners flanking the glazed door, two carrying handles to the sides, whilst the whole is raised on brass bracket feet. The clock has an unusual oval silvered dial with Roman numerals and Arabic five-minute and minute divisions. The time is indicated by a pair of pierced blued-steel hands. There is a subsidiary dial for tune selection above the XII flanked by finely engraved swags. The eight-day three-train fusee movement has deadbeat escapement, the backplate adorned with flowers and a Welsh plume of feathers in a central oval. It plays one of six tunes on twelve bells with 23 hammers after the hour has struck on a separate bell. • Height: 70 cm.

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PAGE 64 A gilt brass carriage clock, signed on the silvered brass dial BREGUET, the certificate dated 1837. The rectangular case, glazed with bevelled glass on three sides and top, has a dentil top moulding over a floral pattern, a polished base set over a moulding with four lion paws at each corner, a scrolling foliate pattern between them, tapered torch-shaped columns at each corner, the whole surmounted by an ornate carrying handle hinged from lion's mouths. There is a repeat button on the left side of the top panel, pull-wind alarm knob symmetrically to the right, the whole resting on bun feet. The circular silver dial is set in a gilt-brass mask and has subsidiary seconds dial below the XII. To the left and right of the winding hole below are apertures for days of the month and months and an alarm setting aperture. The time is indicated by a pair blued steel Breguet hands, whilst the alarm time is set by a golden pointer. The spring-driven, eight-day rectangular brass movement has a platform escapement with straight line counterpoised long lever escapement, cut bimetallic two-arm compensation balance with platinum outer lamina and gold screws, blued-steel Breguet balance spring, a 20-tooth brass escape wheel with oil-retention holes, pallet fork with double roller and arrowhead-shaped gold guard pin, the entire escapement jewelled with endstones on the lower pivots, parachute on the top pivot, adjustable regulator pins, quarter striking with repeat and alarm on a bell. The clock fits in its original red Morocco leather travelling case, which holds the original key. The movement is signed by the maker. The travelling case is stamped 'Breguet, Neveu & Cie, quai de l'Horloge du Palais No.79 à Paris et place de la Bourse No. 4'. • Height: 17 cm

SOURCE • WWW.TOPTIMEMUSA.COM/



PAGE 66 A French *Directoire* gilt and patinated bronze mantel clock, c. 1800. The case depicts a young Arab on a mule. It reflects the idea of the *bon sauvage*, popular at the end of the 18th century in the wake of Rousseau's ideas. The circular white enamel dial has Roman hour numerals, Arabic quarter and minute divisions. The time is indicated by a pair of period pierced gilt-brass hands. The eight-day movement has anchor escapement, a short pendulum with silk suspension, striking on the hour and half hours on a bell, and regulated by an outside count wheel. The rectangular base is decorated with a fine frieze depicting romantic motifs. The rich, well-dressed Arab rider sits astride a ceremonially decorated mule with an engraved breastplate. • Height: 40 cm.

SOURCE • WWW.TOEBOSSCHANTIQUES.COM



PAGE 68 A late eighteenth-century Japanese wall clock, a so-called *hashira dokei*, made around 1780. The wooden case is painted in red and has gauzed panels on two sides and a glazed window at the front, showing the clock itself. The movement's case is made of brass. The front is engraved depicting chrysanthemum, leaf and scroll motifs. It is surmounted by a double foliot and a substantial bell. The weight-driven two-train movement is of 24-hour duration with rope wind. The going train has a double verge escapement, one for the day and the other for the night, switching automatically. The time keeping is adjusted by moving small weights, which are suspended in notches on the foliots, closer or further away from the centre. The striking train is regulated by a countwheel and indicates the hours and half hours. It starts with 9 and runs back to 4, while the half hour is indicated by one and two strokes alternatingly. The movement also has a spring-driven alarm set by a pin in a central alarm disc behind the hand. The dial has a chapter ring with Chinese zodiac symbols and Japanese numerals for the indication of the time by an elaborately pierced blued-steel hand. Below the chapter ring is a date aperture. • Height: 33 cm. • Note: Japanese timekeeping was very different from timekeeping in the western world. Instead of the hour as a fixed value the length of an hour in Japan, *toki* in Japanese, varies according to the length of day and night. Both day and night are divided into 6 *toki*, spread over the period from sunrise to sunset and from sunset to sunrise. In summer the days are longer than the nights and therefore a *toki* during the day is longer than one during the

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night. In winter this is the other way around. For this reason Japanese clocks have chapter rings with movable chapters, so that the length of the *toki* can be modified. There are also clocks with a fixed chapter ring. In this case the clock's beat rate changes by moving the weights on the foliot to slow down or accelerate the clock. This we mainly see in older clocks. The numerals on the clocks run from 9 to 4 (the numbers 1-3 were not used for religious reasons). The only numeral that is fixed is 9 o'clock, our 12 noon. The count ran backwards because the earliest Japanese artificial timekeepers used the burning of incense to count down the time. Dawn and dusk were therefore both marked as the sixth hour in the Japanese timekeeping system. Each *toki*, 12 in total, also had its own sign of the zodiac which are depicted on the chapter ring, around the hour numerals. • Literature: W. Brandes, *Ältere Japanische Uhren*, Braunschweig, 1976; N.H.N. Mody, *Japanese clocks*, Rutland, 1967.

SOURCE • WWW.MENTINKENROEST.COM



PAGE 70 A Dutch gold triple-case pocket watch, signed on the backplate *J.P. Kroese & Zoon Amsterdam*, c. 1760. The triple case consists of a golden pierced and engraved inner case, which contains the bell on the inside and fits into a second golden case, which is also elaborately pierced and engraved, depicting flowers. These cases combined can be placed into a tortoise-shell covered outer case with sound apertures and golden mounts. The white enamel dial has a Roman chapter ring with Arabic five-minute and minute divisions. The time is indicated by a fine pair of unusual pierced steel hands embellished by diamonds. The dial is signed above and below the middle: KROESE & ZOON AMSTERDAM. It is protected by a convex glass set in a golden bezel. The spring-driven, 25-hour going movement is constructed between two gilt-brass plates. The going train has a spring barrel, chain fusee and verge escapement with balance and balance spring. The finely pierced and engraved balance cock is jewelled. Next to this bridge is a silvered regulation disc 1-6. The movement has quarter-striking on request, which indicates the quarters first followed by the hours on a bell. It is activated by pushing the pendant down. The movement is protected by a silver dust cover, which is also signed. • Diameter: 4 cm; diameter outer case: 5.5 cm. • The maker, Johannes Pieter Kroese (1702-1778) was a master clockmaker, originally from Wuppertal in Germany and active in the Kalverstraat in Amsterdam from 1729 onwards. On May 6, 1755 the shop moved from the Kalverstraat to a site between the Monastery and the Mint, to be precise between the St. Jorissteeg and the Olieslagersteeg, diagonally opposite the Monastery. He worked together with his son Pieter Kroese. After 1775 his son continued the business under his own name. • Literature: E. Morpurgo, *Nederlandse klokken- en horlogemakers vanaf 1300*, Amsterdam 1970, p 74.

SOURCE • WWW.MENTINKENROEST.COM



PAGE 72 A French *Directoire* gilt and patinated bronze and rouge griotte marble table regulator, signed on the white enamel dial *Lamiral à Paris*, c. 1795. The rectangular case, attributed to Pierre-Philippe Thomire, has a stepped top with egg-and-dart borders above Corinthian capitals, flanking a frieze mounted with a central Apollo mask, a pair of harps and foliate sprays, the dial with a beaded bezel mounted in the upper corners by a pair of winged Victory spandrels, the one to the left blowing a horn and carrying a laurel branch and the one to the right holding a wreath in one hand and a horn in the other. The dial, by Dubuisson, is decorated below by abundant swags of flowers, fruits and foliage hung from rings and flanked either side by pilasters with inset mounts comprising sheaves of corn, baskets filled with flowers and fruits, interwoven floral and foliate sprays issuing from *torches* with ram's head handles above abundant vine sprays, with an usual gilt bronze plaque below the bob on the inside floor decorated with a sunburst within a ring of florets and surrounding foliate sprays. The shaped rectangular rouge griotte base is headed by a gilt bronze stiff leaf border and further mounts with rosettes to either side and a central frieze portraying putti with a ram in wooded glades. The polychrome enamel dial has black Roman hour numerals and outer red Arabic five-minute numerals marked 15/30/45/60 and red fleurs-de-lis at the intervening five minute intervals, with an inner calendar ring marked with gilt painted numerals for the Republican 30 days of the month, with a fine pair of pierced silvered hands, the hour hand with a star and the minute hand with a sun, also with a pair of blued steel pointers for the calendar indications and for the sweep centre seconds, and a regulation arbor above XII for fast/slow regulation. The spring-driven movement of at least two weeks duration has an unusual *coup-perdu* escapement, spring suspension, striking on the hour and half hour with outside countwheel and a massive nine rod gridiron compensated pendulum above a large brass bob, the whole upon bun feet. • Height: 52 cm. • Note: The nine rod brass and steel compensated pendulum allows for the smallest of temperature variations. The *coup-perdu* escapement (*coup-perdu* literally means 'lost beat') enables the seconds hand to jump full seconds with a pendulum which beats half seconds. Usually this is achieved by a type of pinwheel escapement which has one pallet hinged to the anchor onto which the pins of the pinwheel drop. When the pendulum swings to the left, the weight at the outer end of the pivoted pallet lifts the *coup-perdu* pallet clear of the exit pallet which in turn enables the pendulum to receive impulse on its swing to the right. The next pin drops onto the *coup-perdu* pallet, closing it onto the impulse pallet and thereby continuing the cycle. • The maker Lamiral. Given the quality of the clock, it is surprising that so little is known about this maker. A *pendulier* of this name was based at rue de la Vieille Monnaie rue des Saints-Pères no 65 (1811) rue St Eloi (1816). He married Claudine Ferrot 17. April 1784. His name is associated with Louis XVI, *Directoire* and *Empire* clocks and regulators. One of Lamiral's clocks is housed in the Museo de Reloges at Jerez de la Frontera while a Louis XVI astronomical skeleton clock, signed Lamiral à Paris was previously sold by Richard Redding Antiques.

SOURCE • WWW.REDDINGANTIQUES.CH



PAGE 74 A *Cadenas* wrist watch, signed on the movement Ostertag and on the dial Cartier, c. 1935. The watch is made of gold and embellished with sapphire. It consists of so-called Brazilian links and rat tail in 18ct gold. The watch itself is hidden behind a hinged cover. *Cadenas* means padlock in French. The watch is quite bold, characteristic of the second part of the Art-Deco period. It has rich rounded three-dimensional shapes, influenced

by Cubism and the industrialised world. The *Cadenas* watch, inspired by a padlock, was created in 1935. It has a remarkable clasp and snake-chain band. This timepiece combines creativity, functionality and formal beauty. In the first years of the last century, no elegant woman could look at her watch for the time. The *Cadenas* watch was thus designed as a bracelet of original design that had appearance of a watch only in the eyes of its wearer. Inspired by the Duchess of Windsor, it has become a timeless object. • The maker, Melchior Siegfried Arnold Ostertag (1883-1940), known as Arnold, was born in Lucerne Switzerland in 1883, the youngest of three children. He studied for a while in America before travelling throughout the USA, Europe and India, finally settling in Paris at the beginning of the 1920s where he began dealing in pearls. He opened his eponymous boutique at 16 Place Vendôme, the heart of French fine jewellery, in 1922 and registered his mark the following year. Success followed quickly, aided by his frequent advertisements in popular magazines such as *Femina* and *Vogue* and he soon established a reputation for fine quality pieces of both jewellery and *objets d'art*. He was influenced by his time in India both artistically and in his choice of stones, producing some exceptional jewels in the 'Tutti Frutti' style. Alongside jewellery he also sold an extensive range of accessories such as vanity cases, cigarette cases and compacts as well as boxes and other *objets d'art*. Decorative hardstones such as agates, lapis lazuli and jade would be embellished with ruby and sapphire cabochons and diamond highlights making them miniature jewelled works of art. Beautifully designed and crafted watches were made in gold and set with a variety of precious gems with movements supplied by experts such as Vacheron Constantin, Audemars Piguet and Baume et Mercier. Clocks were supplied by the renowned firm of Verger-Frères, Georges Verger being one of very few people who knew the secret of the 'Mystery Clocks' which both Ostertag and Cartier sold. • Length: c. 18 cm.

SOURCE • WWW.DEKKERANTIQUEWAARS.COM



PAGE 76 A Dutch provincial polychrome painted wall clock, a so-called *stoelklok*, signed at the bottom of the dial with the initials I.B.S. c. 1770. This monogram represents the maker Jan Benjamin Sprackel. The case and bracket are of classic design for East-Netherlands wall clocks with a shaped painted wooden backboard, two supports on which the movement case rests and an arched roof. The polychrome iron bird-cage type case has two glazed side doors surmounted by pierced gilt lead frets depicting two lions rampant holding a shield. The whole is situated a wooden base with ball feet resting on the polychrome painted wooden bracket. The polychrome painted iron dial has a white-painted chapter ring with Roman numerals and half hour divisions. It is surmounted by a finely pierced gilt and painted lead fret, whilst the sides are embellished by unusual shaped gilt-lead ornaments typical for this maker. Green swags are painted on a blue underground. The time is indicated by a fine pair of gilt hands, the hour hand with a large 'tail' and the minute hand arched to allow passing the alarm setting pin. This feature is often seen with makers from this region such as the famous Goslink and Hendrik Ruempol. The day-going movement consists of rectangular iron corner pillars and a top and bottom plate made of iron strips riveted together. It is driven by a single weight via a pulley and an endless chain. It has anchor escapement with a relatively long two-piece pendulum swinging just in front of the backboard. The count-wheel striking indicates the hours fully and the half hours by a single stroke on a bell situated on top of the case. • Height: 78 cm. • The maker, Jan Benjamin Sprackel (1715-1794), was a member of a family of clockmakers, the founding fathers being Jacob Sprackel (c. 1570-1637) and his brother Willem (1575- after 1637), probably turret-clock makers. This family was very important for clock making in Gelderland (East Netherlands). Their descendant Joan (1655-1722) was mayor of the town of Goor, as was Jan Benjamin, the maker of the present clock. Both the shaped backboard and the arched roof of the bracket are very similar to those by makers such as Anthonie ter Swaek and Carol Willem Bakker, active in the same region. The combination of anchor escapement with a long pendulum is typical for these makers. In contrast, Friesland *stoelkloks* invariably have verge escapement. The iron posts and heavy execution of the movement are often seen with clocks from this region. The riveted iron strips found in both the top and bottom plates and the doors are a typical individual characteristic of this maker, possibly the result of shortage of material in the late 18th century. • Literature: C.A. Grimbergen, *Wijzers uit het Oosten*, Zaandam, 2006.

SOURCE • WWW.GUDEMIS.COM



PAGE 78 A French singing-bird carriage clock, stamped on the backplate JAPY FRERES & C°, c. 1855. The engraved gilt-brass case of this unusual and rare singing-bird carriage clock has faceted glass windows on all sides so that the movement and the bird automaton are entirely visible. At the back are two doors, the top one having a mirror on the inside so that the bird can be seen very well. The corners of the case are embellished by acanthus leaf ornaments. The clock is surmounted by a shaped carrying handle. The whole rests on an embellished and engraved shaped base. The spring-driven, eight-day movement of this singing-bird carriage clock is constructed between plates. It consists of going and striking trains. The going train has English lever escapement with hairspring balance and regulation. The striking indicates the hour fully and the half hours with a single stroke on a bell. In addition, there is a repeat button on the front, with which the last hour struck can be repeated. The clock also has an alarm. The bird-cage automaton is activated just before the clock strikes the hour. The bird moves its wings and sings a two-tone song. The automaton mechanism is situated in the base and is wound on the side. The clock itself is wound at the back, where there are also the arbors for setting the time and the alarm, the functions of which are indicated in English. • Height 33 cm (including handle). • The makers, Japy Frères et Cie, were active in Beaucourt in the Franche Comté and in Paris around 1850, in the Rue du Temple, and around 1860, the Rue du Château d'Eau. • Literature: Tardy, *Dictionnaire des Horlogers Français*, Paris, 1971, p. 326.

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PAGE 80 An English striking wall clock with alarm, signed on the dial *Edward Stanton Londini*, c. 1690. The brass case has a classical lantern clock shape with a prominent dial, two brass doors to the sides, an iron backplate with an external alarm and two spikes. The hoop is attached to the top plate, the whole being surmounted by a bell in a bell strap surrounded by pierced frets. There are four brass pillars on the corners with turned finials at the top and drop finials at the bottom. The bell is surmounted by a similar finial. The front fret is engraved with floral and leaf motifs. The brass dial is also engraved with floral and leaf motifs. Above the centre is the signature. The time is indicated by a single iron hand on a Roman chapter ring with half-hour fleur-de-lys and quarter-hour divisions. Behind the hand is an Arabic alarm disc, the alarm time being indicated by the tail of the hour hand. The weight-driven, day-going movement has going, striking and alarm trains. The going train has its original verge escapement and a short pendulum with a pear-shaped bob, which unusually oscillates inside the case (instead of behind the case). The count-wheel striking indicates the hours on the bell. In addition, the clock has alarm with a separate shaped two-sided hammer. • Height: 38.5 cm. • Provenance: From a private collection, Holland. • The maker, Edward Stanton was born about 1641. He was apprenticed in December 1655 through the Clockmakers' Company to Francis Bowen of Leadenhall Street, London, who was William Bowyer's apprentice, the latter being a lantern clockmaker of renown, also in Leadenhall Street. Between 1658 and 1662 Edward Stanton, at this time still an apprentice, was transferred to another master, probably on the death of Francis Bowen, namely to Nathaniel Allen (d.1662), who had only recently (about 1658) become a member of the Clockmakers' Company. Edward Stanton should have finished his term of apprenticeship by December 1662 and he was freed from his apprenticeship through the Company at the next meeting in January 1663. He too worked in Leadenhall Street, again perhaps in those same premises. Bowyer, Bowen, Allen and Staunton clearly liked the location and stayed with it. It proved to be a wise choice, as in 1666 the Great Fire of London stopped just short of Leadenhall Street! Stanton worked in London, probably at these same premises, for over half a century. Those who trained him, and the man who trained them, made nothing but lantern clocks. But Stanton also made longcase and bracket clocks as well as lantern clocks. All the lantern clocks of his that are known have a short verge pendulum, most later converted to anchor escapement and long pendulum to improve timekeeping. They are variously signed 'Edward Stanton in Leaden Hall Streete, Londini', 'Edward Stanton Londini', or 'Edward Stanton London'. A lantern clock by him is pictured in *Clocks Magazine* June 2001 p.36. Naturally there is some variation in the design and style of his clocks over his long working period. And yet many of his lantern clocks look very much alike, perhaps not surprising if he engraved his own dials. We seldom know when a clockmaker was also an engraver, as many would have sent their work out to specialised engravers. In Stanton's case we can guess that he may well have done his own engraving, as we know he was also an engraver. In the Clockmakers' Company Stanton was made an Assistant from 1682, a Warden from 1693, and became Master of the Company aged 56 in 1697, a year during which John Ebsworth, another prolific maker of lantern clocks, was also Master. Two years later, in 1699, Edward Stanton was named as one of the overseers to John Ebsworth's will, who died in that year aged about 56. Stanton was 58. An 'overseer' was appointed to ensure the deceased's wishes were carried out and was usually a trusted friend or relative. We know of no business connection between them, though they would have shared the same premises. • Literature: Brian Loomes, *Lantern Clocks*, Ashbourne, 2008, pp.501-02; *Clocks Magazine*, January, 2009.

SOURCE • WWW.JONGERIUSCLOCKS.COM



PAGE 82 A gilt brass and rock crystal *fleur-de-lys* shaped pendant watch, signed on the backplate *Henry Gebart*, c. 1630. The entire case and front cover are set with carved rock crystal panels in the form of a *fleur-de-lys*. The gilt dial plate is engraved with a river landscape, fishermen in boats and a horseman passing over a bridge. The applied silver dial represents a woman listening to a man playing a mandolin with a village in the background. A single blued-steel hand indicates the time on a Roman chapter ring. The gilt backplate has a pinned-on cock, as well as a ratchet and click set-up regulator. The movement has turned pillars, gut fusee, and balance without balance spring. • Diameter: 65 mm. • Provenance: Dr. Folschvëiller Collection. • The maker, Henry Gebart or Heinrich Gebhardt (1602-1661) was master around 1631 and worked in Strasburg. Work by his hand is in the *Württembergisches Landesmuseum* in Stuttgart and the Museum in Strasburg. • Literature: T. Camerer Cuss et al., *The Sandberg Watch Collection*, Antiquorum, 1998, No. 277, pp. 362-363, showing a very similar watch; Tardy, *Dictionnaire des Horlogers Français*, Paris, 1971, p. 252.

SOURCE • WWW.ARTIMOBRSSELS.COM



PAGE 84 A French Louis XVI Marble and gilt bronze mounted brass skeleton regulator of two weeks duration with remontoire. Paris c. 1780. It chimes the quarters on two bells and strikes the hours on a third bell mounted at the bottom of the backplate. It has a dead beat escapement with the anchor spanning half the great wheel, a gridiron pendulum, centre sweep seconds and date hands. The remontoire rewinds the driving weight every 30 seconds. • Height 40.5 cm (with base) • Literature: Derek Roberts, "Continental and American Skeleton Clocks", 1989, p. 127, pl. 120a, illustrating this clock.

SOURCE • WWW.REDDINGANTIQUES.CH



PAGE 86 A French Louis XVI cartel clock signed on the dial in red *Paul Baron A PARIS*, c. 1770. The round bronzed brass case is embellished by ormolu ornaments in the shape of floral, leaf and vine motifs and is surmounted by a bow and a suspension ring. The white enamel dial is protected by a convex glass set in a gilt brass bezel adorned by two pearl strings. The time is indicated by a fine pair of pierced and engraved hands on a black Roman chapter ring with half-hour, quarter-hour, five-minute and minute divisions. The spring-driven eight-day movement has a going train with anchor escapement and short silk-suspended pendulum. It can be regulated from the front with a watch key. The count-wheel strike indicates the hours fully and the half hours by one stroke on a bell. • Diameter: 28 cm

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PAGE 88 An Austrian skeleton clock, signed *H. Kühn* on the chapter ring, c. 1820. The portico case consists of two ebonised wooden pillars on a rectangular cream-coloured marble base. The pillars have silver capitals and bases and are surmounted by silver acorn finials. The time is indicated by a delicate pair of blued steel hands on a silvered brass chapter ring, which has a pearl-string surround and Roman hour numerals. The weight-driven day-going movement has only two wheels and dead-beat escapement. The temperature-compensated pendulum has a prominent brass covered bob and three glass tubes containing mercury, which realise the compensation. There is a spirit level in the base to position the clock perfectly level. • Height: 54 cm.

SOURCE • WWW.ANTIEK-UURWERK.NL



PAGE 90 A Dutch pair-cased silver-gilt pocket watch, signed on the ring around the balance wheel *S. Tracy Rotterdam*, made c. 1685. The shagreen-leather covered outer case has beaded rim borders and is profusely covered with silver nails. The inner case is plain and has a richly pierced monogram on the inside, probably that of the first owner. The dial has a manual outer ring to set the date. The months with the number of days in each month are indicated on the outer rim. The Roman chapter ring with quarter-hour divisions on the inside has the numerals on burnished cartouches, while the time is indicated by a single blued-steel hand. There is a moon-phase aperture in the centre, which is painted blue and speckled with golden stars. Around, there is an Arabic day-and-night ring showing 1-12 twice, surrounded by a moon-age ring 1-29½. The whole is surrounded by a gilt-brass border, engraved in symmetrical patterns. The gilt, full-plated day-going movement has a going train with chain fusee, verge escapement and hairspring balance. The backplate is covered by an unusual decoration in high relief, which includes the balance cock, representing a seated Chronos figure, flanked by two cupids. There are two goddesses behind him, one in the process of beating him, the other pulling him away by a wing. Even more unusual are the relief embellishments between the plates, depicting Bacchantes in a vineyard. • Diameter: 56.5 mm. • The maker, Steven Tracy, was one of the earliest English makers to settle in Rotterdam (probably 1671). He was probably born in Yarmouth around 1642 and died in Rotterdam in 1703. He was the grandfather of Steven Hoogendijk, another well-known Rotterdam maker. Stacy became famous for constructing the Leyden University planetarium according to Nicholas Stapien's design and calculations (now in Museum Boerhaave). There was a portrait of him by A. v. d. Werff, which was lost in the Rotterdam bombardment in 1940. • Literature: *E. Morpurgo, Nederlandse Klokken- en Horlogemakers*, Amsterdam, 1970, p. 126; *R. Plomp, Spring-driven Pendulum Clocks 1657-1710*, Schiedam, 1979, pp. 214-215; H.M. Vehmeyer, *Clocks, Their Origin and Development, 1320 – 1880*, Gent, 2004, pp. 996-997.

SOURCE • WWW.DEKKERANTQUAIRS.COM



PAGE 92 A German Renaissance automaton clock, signed on the backplate of the movement *Christoff Miller Aug.*, c. 1640. The fire-gilt brass lion rampant stands on a fire-gilt and engraved brass plate, which is the top of an octagonal ebony-veneered case. There is a hole next to the quarter-hour dial through which the striking can be synchronised with the going train using a pin if necessary. The regulation can be reached in a similar way. The movement and automaton mechanism are situated in the rear of the case, which has eight windows in the sides. The movement can be accessed by removing a cover which is secured by a catch. The whole rests on eight raised ebony bun feet. This rare clock has two dials. The lion holds a shaped gilt brass plate with a silver dial with Roman hour, half-hour and quarter-hour divisions. The time is indicated by a single blued-steel hand. In the middle are engraved flowers. The other silver dial is situated near one of the lion's hind legs in the engraved octagonal gilt-brass plate. This dial indicates the quarter hours with a small blued-steel hand and has Roman quarter-hour and 7½ minute divisions. The iron spring-driven, day-going movement of this impressive table clock, a so-called *Figurenuhr*, is constructed between octagonal brass plates. It consists of going and striking trains. The going train has a spring barrel, chain fusee and verge escapement with balance wheel. The striking train is controlled by a countwheel and indicates the hours fully on the bell. In addition, the clock has two automata, one operated by the going train moving the lion's eyes, the other opening and closing its mouth, functioning when the clock strikes. The clock is wound from the back. • Height: 33 cm. • The maker, Christoph Miller (also Müller), was born c. 1620 and died after 1651. At the age of 17 (in 1637) he became a master clockmaker and member of the Augsburg clockmakers guild. There are several clocks by his hand in various museums, such as the National Museum of Prague, Museo Galileo in Florence and the Metropolitan Museum in New York. • Literature: Chapuis, E. Droz, *Automata*, Neuchâtel, 1958, p.71 fig. 78 ; Klaus Maurice, *Die Deutsche Räderuhr*, München, 1976, Vol. II, p. 51, fig. 322; Klaus Maurice and Otto Mayer, *Die Welt als Uhr, Deutsche Uhren und Automaten 1550-1650*, München, 1980, p. 257, fig. 85; Derek Roberts, *Mystery, Novelty and Fantasy Clocks*, Atglen, 1999, p. 36, fig. 3-5A, B & C.

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PAGE 94 A Dutch mantel clock c. 1920 designed by J. P. van den Bosch, Amsterdam 1868-1848. The coromandel case has the typical characteristics of the art deco period, notably the Amsterdam school. The patinated brass dial has ivory chapters with Arabic numerals. The striking movement was not made by the designer of the case but supplied by a clockmaking company. • Height: 43 cm.

SOURCE • WWW.RIJKSMUSEUM.NL



PAGE 96 A French silver and rose gold pocket watch, a so-called *souscription* watch, signed on the white enamel dial *Breguet*, made in 1798. The day-going movement has ruby cylinder escapement with hairspring balance and regulation. The backplate is signed and numbered in the following manner: *Breguet No 283*. • Diameter: 62 mm. • Note: The *Souscription* is elegant in its simplicity but was born from the chaos of Europe going through great change and turmoil during the French Revolution. Its elegant design reflects none of the cultural uncertainty of the time, nor the turmoil Breguet himself was going through having recently fled France and in fear of execution. Purchased over a period of time, the customer would pay 25 per cent as a down payment at the time of order, followed by further instalments paid during the production of the model, which could take years. It was on sale at a price which allowed his products to be more accessible to the emerging middle-class. This system was a work of genius in that it facilitated the creation of Breguet's new inventions, kept his business afloat and enabled both Breguet and his company not to be slaves to a bank manager. The *Souscription's* appearance is fascinating as it evolves over time, demonstrating that Breguet had not completely settled on a design but rather experimented with each watch. It could be found in gold and silver or all gold, with early incarnations bearing escapements ranging from the Arnold Spring Detent, and then later the ruby cylinder. The winding mechanism could previously be found on the dial, but later was located at the back of the watch. Dials were produced in enamel or sometimes silver. However, in spite of all these variances, the case was always engine-turned and the dial bore Breguet's innovative way of telling the time. The dial seems to be taken from those made by the very early innovators of horology. However, unlike these initial pioneers, the timepiece was precise with hours displayed in Arabic numerals. Set between these are divisions. With these divisions the time could be read with much greater accuracy. Breguet marked this model with his secret signature, placed under the 12. The signature is virtually invisible, detectable only under a low-angle light and created by using a dry-point pantograph. This signature made forgery virtually impossible and is characteristic of Breguet and the *Souscription* model.

SOURCE • WWW.SOMLO.COM



PAGE 98 A French Louis XIV *religieuse*, signed *L Brulefer AParis* on the dial and *Louis Brulefer AParis* on the backplate, c. 1660-65. The rectangular turtle-shell and ebony-veneered pine case has a glazed door, two windows to the sides and is surmounted by two suspension eyes. The backdoor is walnut-veneered on the inside and the outside. The black velvet-covered dial has an engraved gilt-brass chapter ring with full outer minute markings (Arabic numerals). The time is indicated by two pierced and engraved gilt-brass hands. Below the chapter ring is a shaped signature cartouche covering a small rectangular hole to set the pendulum going from the front. The day-going, spring-driven two-train movement is driven by a single barrel and has four pillars, verge escapement and silk suspended pendulum between cycloidal cheeks. The striking train is regulated by a countwheel. It indicates the hours fully and the half hours by one stroke on a bell, mounted on the inside of the dial in the case. • Height: 30.5 cm.

SOURCE • WWW.NICOVANDENASSEM.NL



PAGE 100 A gold, enamel and pearl-set musical automaton watch, called *The Theatre*, made for the Chinese market. A couple is dancing in a Chinese pagoda while two Chinese musicians play their instruments. The band is decorated with sixteen enamelled and pearl-set panels with flowers. • Provenance: Time Museum in Rockford, Illinois, USA. • Note: A very similar watch is in the *Fondation Edouard et Maurice Sandoz* in Switzerland, but missing all the enamel decorations from the band. • Diameter: 62 mm

SOURCE • WWW.ARTIMOBRSSEL.SOM



PAGE 102 A Dutch provincial polychrome painted wall clock, a so-called *stoelklok*, by A. Schooltink, c. 1800. The case and bracket are of classic design for East-Netherlands wall clocks, with a shaped painted wooden backboard, two supports on which the movement case rests and an arched roof. To the sides of the backboard two typical Schooltink mermaids, with almost atropic legs and a somewhat hypertropic bosompanty. The polychrome iron bird-cage type case has two glazed side doors surmounted by pierced gilt lead frets. The whole is situated on a wooden base with shaped wooden feet resting on the polychrome painted wooden bracket. The polychrome painted iron dial has a white-painted chapter ring with Roman numerals and half-hour divisions, surrounded by flowers and leaf vines. It is surmounted by a finely pierced gilt and painted lead fret, whilst the sides are embellished by unusual shaped gilt-lead ornaments also in the shape of mermaids typical for this maker. The time is indicated by a pair of brass hands, the hour hand with a large 'tail' and the minute hand arched to allow passing the alarm setting screw. This feature is often seen with East-Netherlands makers. The day-going movement consists of brass corner pillars and an iron top and bottom plate. It is driven by a single weight via a pulley and an endless chain. It has vertical verge escapement with driver and a short free-hanging pendulum swinging just in front of the backboard. The Dutch rack striking indicates the hours and half hours on two bells differing in pitch situated on top of the case and can be repeated on demand. In addition the clock has a weight-driven alarm, the alarm time being set on the heart of the hour hand with a shaped screw. • Height: 68 cm. • Provenance: former Sellink collection. • The maker, Andries Schooltink (1771-1835), was born in Steenderen, South of Zutphen in

East Netherlands and died in Hengelo. • Literature: J.L. Sellink, A.F. Abbink, R.E. Wiggers, *Achterhoekse klokken en uurwerkmakers*, Zaandam, 2006, pp. 114 and 117.

SOURCE • KATS.ANTIEKLOKKEN.COM



PAGE 104 A German silver oval calendar watch signed on the backplate, c. 1640. The silver case is richly engraved, the back depicting Perseus Rescuing Andromeda after a painting by Joachim Wtewael, bearing the same name, 1611. The silver dial has four indications: the top one a date ring 1-31 with an engraved town view in the centre; the bottom one for time indication with a Roman chapter ring, the centre engraved, also depicting a town view; the ring to the left indicating the day of the week together with the symbol of the day; and finally to the right a moon-phase aperture, together with moon-age indication. The pre-balance spring watch of short duration has verge escapement and chain fusee. The balance is situated under a pierced and engraved cock. • Height: 68 mm, width 36 mm. • The maker, Friedrich Hübner, is known to have been active as a clockmaker in Bremen from 1630-1648. Several clocks and watches by his hand are known.

SOURCE • WWW.SOMLO.COM



PAGE 106 A Hague clock of classical design, signed on the dial *Pieter Visbagh Fecit Hagae*, c. 1685. The broken-arch case is made of ebony-veneered pine. The glazed front door is flanked by barley twist pillars, whilst the sides have glazed rectangular panels with moulded frames. Upon turning the dial, a star-inlay in the backboard is revealed. At the rear side of the top of the case are two suspensions eyes, making the clock both a table and a wall clock. The whole rests on five ball feet, the fifth to prevent the clock from tipping over when the door is opened. The black-velvet covered dial can be turned outwards on hinges to the left. It has a skeletonised gilt-brass chapter ring with Roman hour numerals, as well as half-hour and Arabic minute divisions. The time is indicated by a pair of pierced silver hands. Under the dial is an elaborate repoussé leaf cartouche which is signed by the maker: *Pieter Visbagh Fecit Hagae*. Behind this cartouche, which is hinged, is a hole through which the pendulum can be set going. The top corners have repoussé silver spandrels in the shape of cherubs, whilst the signature cartouche is flanked by two repoussé silver figures, one a musician and the other an archer. The eight-day movement has going and striking trains, driven by a single barrel. The going train has verge escapement, with a short, silk suspended pendulum between cycloidal cheeks. The hour striking indicates the hours on a bell mounted on the top of the case, behind a moulded broken-arch pediment. It is regulated by a count wheel with Arabic numerals indicating the position of the striking train. • Height: 35 cm. • The maker, Pieter Visbagh (also Visbagh) was born in The Hague around 1634; he died there in 1722. He was apprenticed to Salomon Coster in 1646; later in 1652 he moved to Middelburg, where he probably worked with Adam Oosterwijck, Severijn Oosterwijck's father. After Coster's death in 1659 he returned to The Hague and in 1660 took over the workshop from Coster's widow, accepting the obligation to keep on young Christiaan Reijnaert as an employee. One of the witnesses to this contract of sale was Jacobus van Leeuwarden, Jan Jacobszoon's father. He first rented a house in Wagenstraat/Veerkaade and later, in 1671, bought it. From 1660 to 1685/1690 he was the most important clockmaker in The Hague. Quite a large number of his clocks have been preserved. He was the first master of the Clockmakers' Guild in The Hague, founded in 1688. His younger brother Geerlof was also a maker of Hague clocks; his son Frederick succeeded his father as keeper of the clock of the *Nieuwe Kerk* (New Church). • Literature: W.E.J. Hana, *Klokkenkijboek*, Houten, 1971, plate 21; E. Mompugo, *Nederlandse Klokken- en Horlogemakers vanaf 1300*, Amsterdam, 1970, p. 133; R. Plomp, *Spring-driven Dutch Pendulum Clocks, 1657-1710*, Schiedam, p. 236; H.M. Vehmeyer, *Clocks - Their Origin and Development 1320 - 1880*, Gent, 2004, pp. 312-313.

SOURCE • WWW.MENTINKENROEST.COM



PAGE 108 A French Empire travelling clock, a so-called *Capucine*, signed on the white enamel dial *Vincenti & Comp^s*, c. 1815. The austere rectangular mahogany case has a slide at the back to access the movement. The clock is surmounted by a shaped gilt-brass carrying handle on a bell and four gilt brass pineapple finials on the corners. Beneath the dial are the winding holes. The clock stands on four turned gilt-brass feet. The prominent white enamel dial, set in an engine-turned gilt-brass bezel, has an Arabic chapter ring with quarter-hour, five-minute and minute divisions, whilst the time is indicated by a pair of blued-steel Breguet hands. The spring-driven, eight day movement consists of going, striking and alarm trains. The front plate is stamped with the maker's name in the following manner: VINCENT & COMPAN^{ie}. The going train has anchor escapement with short pendulum, which can be regulated by a brass button on top of the case. The rack striking indicates the hours fully and the half hours by one stroke on the bell. The dock also has trip repeat. The alarm is activated by pulling a cord, which winds a spring. The alarm time is set by a blued-steel central sweep pointer on the chapter ring. • Height: 18.5 cm.

SOURCE • WWW.NICOVANDENASSEM.NL



PAGE 110 A Belgian rack wall clock, signed *G. De Beeffe à Liège* on a cartouche below the dial, c. 1760. The rack is mounted on a shaped and carved chestnut backboard, surmounted by a carving in the shape of leaf and vine motifs. The movement runs along a brass rack, driven by its own weight. The gilt-brass dial with engraved bezel and has a silvered-brass chapter ring. It is surmounted by pierced ornaments which counterbalances the signature cartouche below. The time is indicated by a fine pair of pierced and engraved gilt-brass hands. The movement of 36-hour duration is driven by its own weight, reinforced by lead. It has verge escapement and a front pendulum, fixed to the verge. • Height: 66.5 cm. • The maker, Gilles De Beeffe (1710-1793?), was a descendant of an illustrious family of clockmakers in the Liège region, going back to the mid-sixteenth century. His father, also called Gilles, was a clockmaker of international repute. The quality of the work produced by Gilles (II) is illustrated by this clock. • Literature: E. Fraiture, *Belgische Uurwerken en Hun Makers AZ*, Leuven, 2009, pp. 107-109.

SOURCE • WWW.NICOVANDENASSEM.NL

PICTURE NOTES



PAGE 112 A George III ormolu and white marble striking astronomical miniature skeleton clock, signed on two framed enamel plaques below the dial MARTINET LONDON, c. 1780. The arched gilt dial plate has white enamel Roman and Arabic dial with pierced blued/steel arrow-head hands, outer calendar ring for the months with their zodiac signs and relevant number of days, and subsidiary enamel discs above for day of week, date and four seasons (Printema/Eté/Automne/Hiver). The movement has rectangular plates with four pillars and twin going barrels, anchor escapement with silk-suspended pendulum with crescent-shaped pendulum bob, the countwheel strike on a bell under the base via a vertically positioned steel rod, finely painted revolving enamel moon phase disc beneath an ormolu sunburst, twin flambeau urn finials flanked by mercury and alcohol thermometers with silvered scales mounted on marble pedestals, the whole resting on a rectangular white marble base on ball feet, the front applied with a white enamel plaque inscribed "Let Time Fly and Make Use of It". • Height: 34 cm. • The present clock was almost certainly retailed in London. Derek Roberts (*Continental and American Skeleton Clocks*, 1989, p. 21) comments on its style being typical of French products of the Louis XVI period and indeed notes that the back of the dial plate is signed by a French maker Delauney. • The maker, Hubert Martinet, was presumably a descendant of James Martinet whose family emigrated from France c. 1700. The fact that Martinet worked in Paris is confirmed by his signature appearing on a distinctly French cartel clock (illustrated in Tardy, *La Pendule Française*, vol 1. p.86). The duc d'Orléans also owned two of his clocks at the Palais Royal, which were seized by the Revolutionary government in 1793, one of which is probably the same as Martinet's astronomical mantle clocks now in the Musée des Arts et Métiers, Paris. The latter, signed Martinet London, is flanked by two marble figures while the clock itself features multi-calendar dials surmounted by a lunar dial and an Apollo sunburst. Interestingly it is identical to another of the same design signed Martinet London previously sold by Redding (illustrated in *Richard Redding Antiques*, 1991, p. 56).

SOURCE • WWW.REDDINGANTIQUES.CH



PAGE 114 A Swiss gold and enamel watch, c. 1850. The watch has the shape of a shoe, which is embellished with translucent red, yellow and blue enamel in various patterns. The nose is hinged and upon opening a watch becomes visible. The white enamel dial has an Arabic chapter ring. The key-wound spring-driven movement has verge escapement with hair-spring balance. • Length: 52 mm.

SOURCE • WWW.DEKKERANTIQUAIRS.COM



PAGE 116 An animated industrial mantel clock in the shape of a windmill, made by Guilmet, c. 1880. The patinated and gilt-lacquered cast brass case is situated on a griotte rouge marble base. The boards, bricks, beams and windmill are all made with great detail and imagination. On the half-timbered annular base with doors, surmounted by a tiled roof is an aneroid barometer with a text in English. On top of this base is a boarded rectangular upper part with doors and windows incorporating the clock movement. The eight-day spring-driven movement is regulated by a cylinder escapement in combination with a hair-spring balance. There is also a second separate mechanism in this upper part driving the sail arms. The whole is surmounted by a boarded roof with a weather vane. • Height: 55 cm.

SOURCE • WWW.GUDEMEIS.COM



PAGE 118 An 18ct gold and enamel duplex watch made for the Chinese market, signed on the white enamel dial H^y MOSER & C^{ie}, c. 1820. The enamel scene depicting 'Apollo's Embrace' can be attributed to Dupont. The case has an engraved cuvette with a winding hole and a hole to set the hands. Upon opening, the day-going jewelled movement is revealed, beautifully executed with all bridges and the spring barrel matted and embellished with champlévé scrolls and vines. It has duplex escapement with regulation, the direction of the regulator pin being indicated by S and F (Slow and Fast). The spring barrel has blued-steel stopwork. The movement is signed and numbered by the maker on two burnished segments: H^{bl} MOSER & C^{bl} N 46226. • Diameter: 53 mm.

SOURCE • WWW.SOMLO.COM



PAGE 120 A French mantel clock, signed on the white enamel dial MONTJOYE FILS A PARIS, c. 1760. This clock demonstrates design influences typical of the short *Transition* period which marked a change in style between Louis XV and Louis XVI and lasted only a few years. This change in style is captured in this unusual clock and is most apparent in the contrast between the elegant patinated bronze horse and the finely cast gilt bronze clock. In addition, the position of the horse, the design of the base and the unusual design of the urn surmounting the clock also indicate this transition period. The Roman dial has pierced gilt-brass hands. The striking movement is of two-week duration and has a short pendulum. • Height: 32 cm. • The Montjoye family were amongst the foremost clockmakers in Paris working between 1730-1815. Based in the Rue Dauphine, they gained immediate recognition among Parisian connoisseurs of fine horology and they worked for many of the important merchants of the time, such as Dominique Daguerre. They collaborated with remarkable artisans including Charles Cressent, Jean-Joseph de Saint-Germain and the Osmond family of bronze casters. • Height: 41 cm.

SOURCE • WWW.TOEBOSSHANTIQUE.COM



PAGE 122 A gold, enamel and pearl-set musical automaton watch, called *The Theatre*, made for the Chinese market. A couple is dancing in a Chinese pagoda while two Chinese musicians play their instruments. The band is decorated with sixteen enamelled and pearl-set panels with flowers. • Provenance: Time Museum in Rockford, Illinois, USA. • Note: A very similar watch is in the *Fondation Edouard et Maurice Sandoz* in Switzerland, but missing all the enamel decorations from the band. • Diameter: 58 mm

SOURCE • WWW.ARTIMOBUSSELS.COM



PAGE 124 A George III musical automaton bracket clock, signed on the dial *Jt Smith London*, c. 1780. The ebonized bell-top case has two carrying handles to the sides and is surmounted by five gilt-brass pineapple finials, the top one on a base flanked by pierced supports. The case rests on gilt-brass bracket feet. The shouldered dial has an automaton in the top depicting several workers in a sawmill moving with the swinging pendulum. The three-train musical eight-day triple-fusee movement has a going train with verge escapement and knife-suspended short pendulum. The musical train is activated on the hour, playing one of two tunes on a nest of bells with repeat on demand by pulling a cord. The elaborately engraved backplate has typical scroll motifs with a vase in the middle. • Height: 65 cm. • The maker, James Smith, was an eminent clockmaker active in the latter half of the eighteenth century. He specialised in musical bracket clocks.

SOURCE • WWW.TOEBOSCHANTIQUES.COM



PAGE 126 A nineteenth-century French gold and enamel watch. The golden case has the shape of a mandolin and is almost entirely covered with enamel, the front with a rural scene depicting a company of five, one playing the guitar. The back is enameled in blue, white and ruby, richly embellished by gold floral and other motifs. Upon opening the back a white enamel dial with a Roman chapter ring is revealed. The key-wound day-going movement has a going train with verge escapement and hair-spring balance. • Length: 80 mm.

SOURCE • WWW.DEKKERANTIQUAIRS.COM



PAGE 128 A Swiss Renaissance vertical table clock, a so-called *Turmchenuhr*, signed *Hans Wilhelm Kerler Solothurn*, c. 1580. The plain hexagonal gilt-brass case has mouldings on four levels, the top one embellished by cast silver masks on three sides. There is an engraved text on the frieze at the top of the clock: IN/DO/MI/NO/CON/FI/DO (= I put my trust in the Lord). The case is surmounted by a pierced dome, which houses the bell, with a turned finial on the top. The clock rests on six ball feet. On one side is a round dial with a silver Roman chapter ring set in a moulded bezel. It has Roman hour and half-hour divisions, whilst the time is indicated by a single shaped blue-steel hand. The spring-driven, day-going double fusee gilt-brass movement has going and striking trains. The going train has vertical verge escapement and balance. The striking train regulated by a count-wheel indicates the hours on a bell. The countwheel is placed under the bell. • Height: 15 cm. • The maker, Hans Wilhelm Kärlar (also Kerler), was active as a clockmaker in Solothurn, Switzerland (north-east of Neuchâtel). There were generations of clockmakers with this surname in Solothurn, who were related. • Literature: J. Abeler, *Meister der Uhrmacherkunst*, Wuppertal, 2010, p. 281.

SOURCE • WWW.MENTINKENROEST.COM



PAGE 129 Inside the ebony case of this musical clock is an extremely rare instrument consisting of a sixteen-note pipe organ and a sixteen-string spinet that may be played independently of the organ. Made by the renowned team of Samuel Bidermann (1540–1622) and his son (also Samuel) – the father's L-shaped pinning style appears in this work – and Viet Langenbucher (1587–1631), the extraordinary piece includes, in addition to the organ and spinet, a clock and five carved and colourfully clad *commedia dell'arte* figures that perform a circling dance in the clock's tower when the instruments sound to mark the hours. The complex clock is perhaps the most musically elaborate automatic instrument to survive from the early seventeenth century. Its three airs, probably by composer Hans Leo Hassler (baptized 1564–1612), the elder Bidermann's teacher and once keeper of the knowledge of pinning barrels in Augsburg, are stored on the original pinned cylinder. Most cylinders and their tunes were replaced by subsequent generations, but this one was spared to provide us with an extremely rare musical document that allows us to hear the airs as they were played in the seventeenth century. The monogram 'VLB' is stamped in three places: 1) on the bottom of the frame near the trackers; 2-3) seen from the bottom at the other end under the wood support for the key-wind. • Height: 78.1 cm. • Literature: Jayson Kerr Dobney, Bradley Strauchen-Scherer, *Musical Instruments: Highlights of the Metropolitan Museum of Art*, New York, 2015, pp. 64-65, ill.

SOURCE • WWW.METMUSEUM.ORG



PAGE 130 A Dutch Louis XV thermometer, signed and dated on the register plate *C. RUSPINUS Fecit Amsteldam 1755*. The rectangular mahogany case has a backboard which terminates at the top in the shape of a Dutch gable. It has a hole to attach the instrument to the wall. The temperature is indicated by a mercury capillary on a silvered brass register plate, which is protected by a glazed panel. It has six scales: Fahrenheit (-20 - 112), La Court (-9 - 52), Reaumur (-23 - 35), L'Isle (193 - 84), Parijse (Paris, -36 - 120), and Koningl Societiet (Royal Society, 150 - 32). In addition, to the left are the following ambient conditions: Extra Koude, Velle Vorst, Vorst, Matig, Warm, Hete Lugt and Bloed Warm ('Extra Cold, Severe Frost, Frost, Moderate, Warm, Hot Air and Blood Warm'). There are also indications of a number of record temperatures on various dates and locations in the world, e.g. Aan de Kaap 16 April 1752 (On the Cape 16 April 1752). • Height: 53 cm. • The maker, Carel Ruspinus (1721-1771), was original called Rospino, which betrays his Italian descent. He came originally from Rotterdam but moved to Amsterdam, where he worked as a barometer maker. He had a son Carolus who followed in his footsteps. • Literature: Bert Bolle, *Barometers in Beeld*, Lochem, 1983, p. 237, note 138.

SOURCE • WWW.CRIJNS.COM

PICTURE NOTES



SOURCE • WWW.ARTIMOBRSSEL.COM

PAGE 132 Gold, agate and diamond chatelaine with watch, part of a pair, the other with a *nécessaire*, c. 1760. The quarter-repeating watch, which is signed *Cabrier London*, has verge escapement. The *nécessaire* contains a pair of scissors, a mirror, a memorandum slip, a folding knife, a pair of tweezers and file, a pencil, a bodkin and a snuff spoon. • Lengths of chatelaines: 200 mm and 195 mm. • Diameter watch: 47.5 mm.



SOURCE • WWW.TOPTIMEMUSA.COM/

PAGE 134 A German astronomical crucifix clock, signed on the backplate *Hans Neidner fecit Hamburg*, c.1670. The ebonised wooden case consists of a stepped base with mouldings on which a crucifix is situated. It contains the movement. The whole rests on ebonised bun feet. The towering cross is surmounted by a 24-hour gilt sphere, a cast silver statuette of Jesus Christ, attributed to George Petel (1601–1634), the German Michelangelo. It is presumably inspired by the famous crucifixion painting by Rubens (now in the collection of the Bob Jones University Museum, Greenville, South Carolina) depicting Christ not with his arms spread, but raised upwards and the nails hammered through the wrists rather than the palms. The lower part of the case in the form of a Baroque altar with spiral columns on either side of the dial and large decorative scrolling elements to the sides, the back having a hinged brass door, giving access to the movement. There is a drawer to store the winding key. The dial shows from the centre a brass disc with Arabic minute divisions; a silver world-time disc engraved with 46 world cities and localities with a tulip-shaped steel hour pointer (fixed on the town of Hamburg); a gilt-brass 24-hour Roman chapter ring divided for night and day, a silver 31-day date ring, a zodiacal ring with date pointer, and an outer month ring, the corners with engraved spandrels. The top sphere represents the moon with its 29½-day calendar. The day-going, gilt-brass full plate movement has a chain fusee for the going train, verge escapement, now with a three-arm brass balance wheel with 1½-hairspring under a pierced and engraved gilt-brass cock. The spring barrel for the hour striking is fixed to the backplate. The engraved count wheel is situated on the other side of the backplate, with the bell fixed inside the case. • Height: 101 cm.



SOURCE • WWW.TOPTIMEMUSA.COM/

PAGE 136 A French, Louis XV ormolu wall clock, a so-called *cartel d'alcove*, signed on the dial J^N BAPTISTE BAILLON, c. 1750. The gilt-bronze case is richly sculpted and chased with *rocaille* volutes and embellished by leaved vines, flowers and fruit. The white enamel dial has Roman numerals with gilt fleur-de-lys half-hour, Arabic five-minute and minute divisions. The time is indicated by a fine pair of period pierced and engraved gilt-brass hands. The spring-driven eight-day movement has anchor escapement and; pull-quarter repeat on two bells, positioned on the backplate, which is signed and numbered by the maker: *J B Baillon A Paris, N° 3569*. • Height: 50 cm. • The maker, Jean-Baptiste Baillon 'de Fontenay' (1727-1793) owned a large private workshop in Saint-Germain-en-Laye. He was clockmaker to Queen Marie Leszinska, wife of the Louis XV (1710-1774), King of France. In 1727, Baillon, for a fairly large sum, acquired for himself and his descendants the prestigious titles of 'First Valet de Chambre' and 'Ordinary Clockmaker' to Princess Marie-Antoinette (1755-1793), heiress to the throne. After twenty-five years, the holder of the title was entitled to the nobiliary distinction of adding a second name. Baillon chose "de Fontenay."



SOURCE • WWW.RIJKSMUSEUM.NL

PAGE 159 An impressive barometer, signed and dated at the bottom of the instrument *N. Lanckamp, 1709*. The glazed, framed and richly embellished case is surmounted by two lions on the corners and a shell at the top, whilst the top of the Torricelli tube is surmounted by two lions rampant holding the crowned coat of arms of the Dutch Republic of the Seven Provinces. Below this coat of arms is a ribbon with the words *Concordia res parvae crescent* ('Small things flourish by concord'). The elaborately carved frame is made of gilt wood. The front door is arched, whilst the backboard on which the Torricelli tube is mounted is painted black. The mercury tube is surrounded by elaborately pierced and sculptured carvings. The atmospheric pressure is indicated by the mercury meniscus on two engraved silvered register plates with the weather conditions, one for summer and one for winter. The barometer was made for the great hall of the States-General at the *Haage Binnenhof*. • Height: 214.0 cm.



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PAGE 161 A Swiss *Empire* singing bird table clock, signed on the backplate P Jaquet Droz A la Chaux de Fonds, c. 1785. The later mahogany case is embellished by ormolu mounts and flanked by two pillars capped by sphinx heads, referring to the return from Egypt. It is surmounted by a birdcage with a single bird. The white enamel dial set in an engine-tuned bezel has Arabic hour numerals and a fine pair of gilt-brass hands. The eight-day double chain fusee movement has verge escapement and quarter striking on two bells. The bird song is realised by a so-called *serinette* with a pin barrel, a kind of miniature barrel organ. The bird can sing six tunes on ten flutes. Whilst the bird is singing it turns around and opens its beak, moving its tail and blowing up its throat. The bird song is activated on the hour or on demand. It can also be switched off. • Height: 92.5 cm. • The maker, Pierre Jaquet-Droz (1721–1790) was a watchmaker of the late eighteenth century. He lived in Paris, London, La Chaux-de-Fonds and Geneva, where he designed and built animated dolls, or automata, to help his firm sell watches and mechanical birds. His astonishing mechanisms fascinated the kings and emperors of Europe, China, India, and Japan. Some consider these devices to be the oldest examples of the computer. The Writer, a mechanical boy who writes with a quill pen upon paper with real ink, has an input device to set tabs, defining individual letters written by the boy, that form a programmable memory. It has 40 cams that represent the read-only programme. The work of Pierre Jaquet-Droz predates that of Charles Babbage by decades. The automata of Jaquet-Droz are considered to be some of the finest examples of human mechanical problem solving. Three particularly complex and still

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functional dolls, now known as the Jaquet-Droz automata, are housed at the Musée d'Art et d'Histoire (Art and History Museum) in Neuchâtel, Switzerland.

SOURCE • WWW.MHL-MONTS.CH



PAGE 163 A Dutch Zaandam clock, signed on the front fret *Bij DIRCK IACOBz Volger op Wormerveer*, dated on the front bar of the movement 1687. The shaped onion-top carved oak bracket and backboard carries the entirely brass encased movement, which has plain pillars and doors to the side, reminiscent of Dutch *stoelklok*s. The wooden, shaped, hollow backboard accommodates the pendulum, which is visible through a shaped glazed pendulum aperture. The brass painted dial has a brass chapter ring with Roman hour, half-hour, quarter, Arabic five-minute and minute divisions. The time is indicated by a pair of pierced brass hands, the hour hand with a brass alarm disc and a short hand in the centre to set the alarm. There are four figures painted in the corners, whilst there are two cherubs in the centre. Below is a date aperture. The 15-hour brass movement has going and striking trains driven by a single cylindrical weight with counter weight via an endless rope. The going train has a vertical verge escapement with driver, which connects it to the free-hanging pendulum in the backboard. The wheels have bifurcated crossings. The Dutch striking train indicates the hours and half hours on two bells on top of the case, differing in pitch and surmounted by vase-shaped finial; it is regulated by a count wheel, striking-in-passing on the first and third quarters. The bells are surrounded by cast brass frets, originally painted, on the right with the arms of Amsterdam, on the front those of Alkmaar, surrounded by the allegorical figures of Faith, Hope and Charity, whilst to the left possibly those of Wormerveer. Alarm work at the right front side, driven by a small weight with counter weight. • Height: 81 cm. • The maker, Dirk Volger, was born in 1658. He followed in the footsteps of his uncle Cornelis Michielzoon Volger. Apart from domestic clocks he also made turret clocks.

SOURCE • WWW.MNUURWERK.NL



PAGE 165 A Dutch planetarium made by Johannes van Ceulen after the design by Christiaan Huygens, 1682. The planetarium is an octagon made of wood, which hangs on a wall. On the left side is a catch, which can be used to turn the device so that the interior can be viewed. On the front is a sheet of brass that forms the front of the octagon which is protected by glass. The large engraved circles represent the orbit of each respective planet, and the planets are represented by the small ball-like images. The orbits of the planets on this sheet are not according to the system of Copernicus but instead follow the concept of Kepler. The brass sheet shows the course of the planet's orbit; around this planet there is another orbit which indicates the course for a moon. Hence, Saturn has five moons, Jupiter has four, and Earth one, which is the moon we can see in the sky. There are also planets with no moons such as Mars, but the illustration shows an orbit for those planets anyway in order to improve their visibility. The planetarium, along with the movement of the planets around the sun, also takes into account the alternations in speed at which the planets complete their respective orbits. The planetarium was built to accommodate the fact that it takes the moon 30 days to complete its cycle around the Earth. It was, however, not possible to include those details for Jupiter and Saturn, since the planetarium was too small and building a larger one would have simply been too time consuming. The movement has verge escapement with a hairspring balance. • Heights: 75 cm. • The maker, Johannes van Ceulen Sr, was born before 1657; he died in The Hague on 7 December 1715. He was a descendant of a family of clockmakers probably originating from Maastricht. He probably worked with several makers, some of whom may have been employed by him, including a number of French refugees. In 1677 he established his workshop in The Hague on Plein, opposite the house of the Huygens family. He worked for Christiaan Huygens between 1677 and 1684 and on Christiaan's instructions made a famous planetarium in 1681/82, which is now in the Boerhaave Museum in Leiden. His name appears in the foundation acts of the Clockmakers' Guild of The Hague (1688), of which he later became hooftman ('dean'). He also made two pendulum clocks for Huygens that were to be used for the determination of longitude at sea. The inventory made up after his death mentions, among other things, a very large longcase clock, called the 'Correctorium', with a two-seconds pendulum, almost four metres (c. 13 ft.) long. This clock or a very similar one is now in the collection of the *Hessisches Landesmuseum* in Kassel. It indicates the hours, minutes and every two seconds, and has count-wheel striking with pierced detents, a typical Hague clock feature. Gold and silver watches by Johannes van Ceulen Sr can be found in every great museum in the world, as well as in many important collections, such as the former Pierpont Morgan and the former Feill collections. • Literature: E. Morpugo, *Nederlandse klokken- en horlogemakers vanaf 1300*, Amsterdam, 1970, pp.25/26; H. M. Vehmeyer, *Clocks, Their Origin and Development 1320-1880*, Gent, 2004.

SOURCE • WWW.MUSEUMBOERHAAVE.NL



PAGE 167 A one-day marine timekeeper with a 102mm-diameter white enamel dial, with scrolling decoration at the quarters and Roman hour numerals and Arabic ten-minute markers. It has polished and blued-steel beetle and poker hands with a fine polished steel pointer seconds hand with a counterpoised tail. The timekeeper has a brass, one-day full plate fusee movement with four turned pillars, with a highly engraved slide plate, balance bridge and third wheel bridge. The plate is engraved 'Larcum Kendall LONDON 1769'. The fusee, which has Harrison's maintaining power, has a brass pipe around the winding square. The timekeeper has a nominal four-wheel train plus a great wheel with a *remontoir* interposed at the fourth wheel. The third wheel, with internally cut teeth, runs within the potence plate and meshes with a fourth (*remontoir*) wheel, leading to a fifth and fly, with the *remontoir* spring driving a fourth (contrate) wheel, which drives the steel escape wheel. The timekeeper contains Harrison's adapted verge escapement with diamond pallets, acting with the hardened steel escapewheel. The hardened steel balance has a three-turn blued-steel spiral balance spring, of tapered form, acting against a bimetallic compensation curb, and a secondary 'isochronal curb pin'. The jewellery extends to the balance (diamond upper endstone in a polished steel setting), escape wheel, contrate wheel and third wheel, all with endstones, and the pallets as mentioned.

PICTURE NOTES

The timekeeper is held in a large, silver pair case with stirrup bow, 165mm high, 124mm wide and 28mm deep. Both inner and outer cases are hallmarked for London, 1769-70 and with the case-maker's mark 'P.M.' for Peter Mournier of Frith St, Soho. • Diameter: 124 mm. • Note: The timekeeper was commissioned by the Board of Longitude as a copy of H4 in 1766 and was completed in 1769. It was issued to Captain James Cook on his second and third great voyages of discovery to the South Seas, after which it went with Captain Arthur Phillip and the 'First Fleet' to found the first colony in Australia. It was then passed to Vice Admiral Sir John Jervis in HMS 'Victory', and returned to the Board in 1802. • The maker, Larcum Kendall (1719-90), was born on 21 September 1719 at Charlbury in Oxfordshire. On 7 April 1735 Larcum was apprenticed to the watch, clock and repeating-motion maker John Jefferys for seven years. In 1742, immediately after his apprenticeship had ended, he set up on his own, working almost exclusively for the great watch and clockmaker George Graham (1685-1751), as an escapement maker specialising in the horizontal (cylinder) escapement. He was highly respected as a craftsman; working under Graham and with his contemporary Thomas Mudge, he was part of the finest watch-making team of the day. Through Jefferys and Graham, Kendall had connections with John Harrison, the great pioneer and inventor of the marine timekeeper and precision watch. In June 1765 the Board of Longitude selected him as one of six experts to witness the explanation by Harrison of the construction of his fourth timekeeper. During these deliberations the Board also decided that a copy of the timekeeper must be made and Harrison recommended Kendall, who may have contributed to the making of the fourth timekeeper itself in the preceding years. The copy (now known as 'K1') was completed in 1769 and the following year was inspected by the same group as before, including Harrison's son William, who admitted that it was even better made than his father's original. Kendall was paid the agreed £450, plus an ex-gratia payment of £50 for '...the extraordinary trouble in adjusting it for 9 months' and taking it and H4 to pieces. In 1772 K1 was sent for trials with James Cook on his second voyage of discovery to the South Seas (1772-75), during which time it performed so well Cook learned to rely on his 'trustworthy friend the watch', his 'never failing guide'.

SOURCE • WWW.RMG.CO.UK

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
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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.
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www.bhi.co.uk	The British Horological Institute GBR.
www.fed-klokkenvrienden.org	Federatie Klokkenvrienden NED.
www.antiekeklokken.com	Portal site.
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www.clocks-watches.com/index.html	Historical Clock & Watch Research GBR.
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www.worldtempus.com	Watch history & brand information SUI.
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www.comtoise.org	About Morbier clocks.
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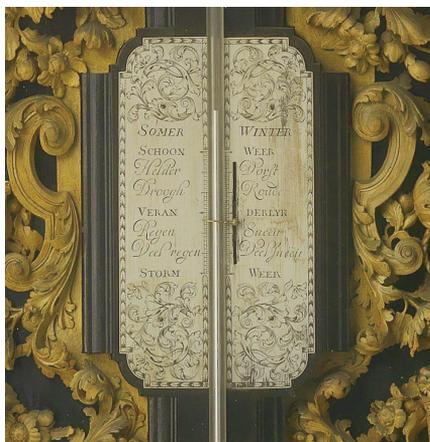
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NICOLAAS LANCKAMP,
THE HAGUE

A mercury barometer, dated 1709.
Height: 214 cm.

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MORE DETAILS ON THIS OBJECT





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PIERRE-JACQUET DROZ,
LA-CHAUX-DE-FONDS,
SWITZERLAND

Table clock with singing bird, c. 1810.
Height: 92.5 cm.

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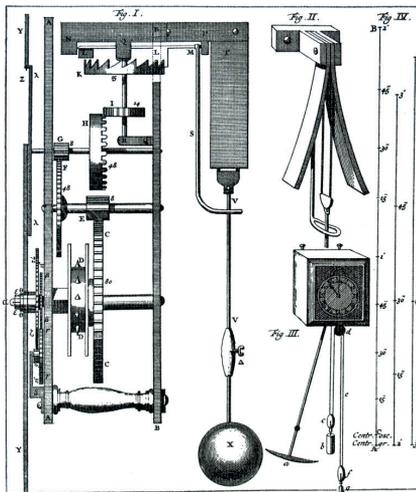
DIRK VOLGER,
WORMERVEER

Dutch Zaandam clock, dated 1687.
Height: 81 cm.

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NATIONAL MUSEUM OF THE HISTORY OF SCIENCE AND MEDICINE

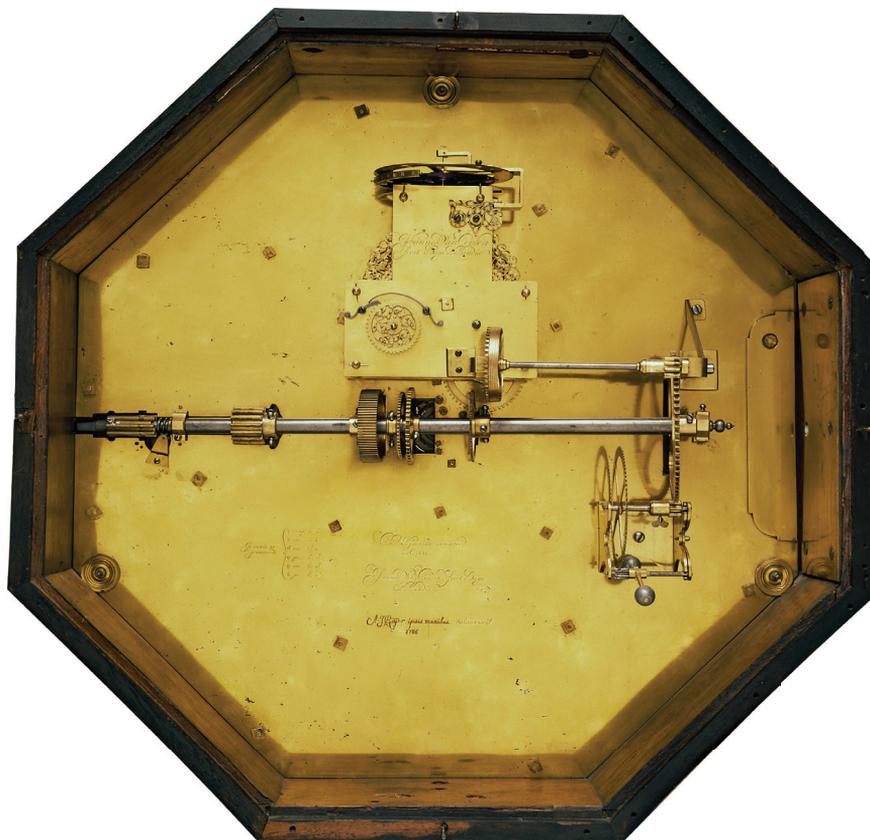


The Museum Boerhaave is the Dutch National Museum of the History of Science and Medicine. It is located in the centre of Leiden, the town south of Amsterdam where the first Dutch university was founded. The collection contains a number of historically important instruments. For example, clocks directly 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



JOHANNES VAN CEULEN, THE HAGUE

Planetarium, dated 1682. Height: 75 cm.

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ROYAL MUSEUMS GREENWICH



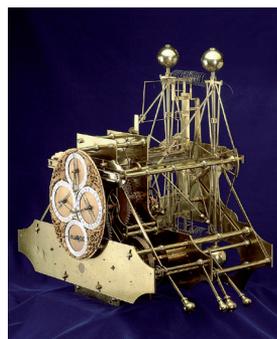
Royal Museums Greenwich is a group of world-class museums incorporating the National Maritime Museum, Royal Observatory, the recently re-launched Cutty Sark and the 17th Century Queen's House, situated within two hundred acres of Royal Greenwich Park land, at the heart of the Maritime Greenwich World 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





LARCUM KENDALL, LONDON

Marine timekeeper, dated 1769.

Diameter: 124 mm.

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



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Stichting Museum en Archief van Tijdmeetkunde (SMAT),
 Vinklaan 6, 5561 TL Riethoven, The Netherlands.
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Dekker Antiquairs, Spiegelgracht 9, 1017 JP Amsterdam, +31 206238992



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ALPHABETICAL NOTES

M

Mentink & Roest, Molenstraat 22, 4031 JS Ingen, The Netherlands, +31344603606
The Metropolitan Museum, 1000 Fifth Avenue, New York, NY 10028, tel +1 212-535-7710
Musée d'Horlogerie du Locle, Route des Monts 65, CH-2400 Le Locle, Switzerland, + 41329338980

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Royal Collections Trust, St James's Palace, London SW1A 1BS, +442070245655
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