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Tho: Tompion • Automatopœus

Thomas Tompion,
Fleet Street, London

Thomas Tompion (1639 – 1713)

The eldest son of Thomas Tompion, blacksmith of Northill Bedfordshire. Despite justifiable speculation of a connection with Ahasuerus Fromanteel, there is no actual record of under whom he was apprenticed or subsequently trained. However, by 1671, he was in London and was admitted to the Clockmakers' Company as a 'Great' (turret) clockmaker.

In March 1674, Robert Hooke had claimed to the fellows of the Royal Society that he could produce an accurate quadrant for less than £10, and set about finding a craftsman who could perform to his exacting standards, finally settling on Tompion in Water Lane. Over the next months Hooke visited repeatedly, revising plans, discussing mechanisms and sharing details from *founding shrinking and swelling of metal, bells, screws etc* to *dividing compasses screw upon a rule*. Together Hooke and Tompion worked on the quadrant, which was completed in July 1674 and a plan of it appeared in Hooke's *Animadversions*, published the same year.

The duo then turned their attention to a new balance spring watch. That January, news had arrived at the Society that the pendulum pioneer, Christiaan Huygens, had also devised a spring to regulate watch movements and was looking for a patent, with the backing of some within the society. Hooke questioned the priority of Huygens's innovation, claiming he had been working on such devices for decades and reminded the Society that seven years before he had *lately contrived a new way of wheel-work for clocks, watches etc. which I think does much excel all the ways yet known*. He had not produced any clear designs and, distracted by other pursuits, had abandoned the work; nonetheless he now demanded his due. When Hooke went back to the Society records to prove he had already presented his ideas, he found that they were missing. As the Society Secretary and President were promoting Huygens's right to the patent, he became convinced of a conspiracy. Hooke noted that the debate reached the king, who refused to acknowledge Huygens's suit but demanded a demonstration of the watch itself was necessary to gain the proof, as theories were not enough.

On March 8, 1675, Hooke sat with Tompion in Garraway's coffee house sketching out a new balance spring: *I shewd my way of fixing double springs to the inside of the Ballance spring*. On April 7, they presented their designs to Charles II who was *most graciously pleas'd with it and commended it far beyond* [Huygens's] but still the king insisted that they had to complete the watch itself. A month after, they were working with different types of springs and balances and by 17 May, they had a watch to show to the king, which was *locked up in his closet*. On 18 May, the king *affirmed it very good* but the next day Hooke was obliged to take the watch back, most probably for adjustments. Meanwhile, Huygens was trying to gain attention with his own watch, which arrived in London in June. However, it had no minute or seconds hands and was not wholly reliable. Hooke returned their improved timepiece to the king in August 1675 and it was later reported to work to within a minute a day, although the arrangement of the balance and spring is still debated; it also had a seconds hand, which outplayed Huygens for good.

In 1674 Charles II was surprised to hear that the French were getting close to solving the longitude problem. In response the king appointed his own Astronomer Royal, John Flamsteed, and alongside Sir Jonas Moore, they set about plans for constructing a new observatory on the hill above the recently abandoned royal rebuilding project of Greenwich Palace. The task was to create *tables of the motions of the heavens, and the Places of fixed stars, so as to find out the much-desired longitude at sea.* Swiftly, Moore brought in Christopher Wren, Hooke and Tompion to design, build and furnish the new observatory, all done at great speed. There was little money to pay for the building, indeed bricks had to be purloined from the abandoned site nearby, but nontheless the main structure was completed in July 1676. Flamsteed was also informed that there was no spare cash beyond his salary for equipment, so he came begging to the Royal Society to borrow Hooke's quadrant. Two clocks were commissioned at Sir Jonas Moore's expense from Tompion with 13ft pendulums that *make each single vibration in two seconds of time; and their weights need only to be drawn up once in twelve months.* The Octagon room at Greenwich was designed with the clock dials framed in the paneling at eye level and a third clock was added later.

After his work at Greenwich, Tompion concentrated on building his clockmaking business for the growing luxury market and by March 1677, he had moved premises to the corner of Fleet Street and Water Lane, where he was joined by his casemaker, Jasper Braem (fl.1661 – d.1696), see p.32. On 24 June 1677, there is an intriguing entry in Hooke's diary *Tompion here instructed him about the Kings striking clock about bells and about the striking by the help of a spring instead of a pendulum, as also the ground and use of the fly and of the swash teeth*. This is significant, not only as it is the first reference of a royal clock commission to Tompion, but also the use of a *swash* rack for striking, which allowed a clock to repeat for the very first time. The astonishing result was the first of Tompion's complex repeating two-train Grande Sonnerie spring clocks, the Silver Tompion (see page 18). In apparent competition, Charles II ordered an equivalent looking clock from Joseph Knibb (dated 1677), choosing the same ebony, silver and velvet finish. That the Silver Tompion left Knibb's clock standing is beyond question, and while Tompion never made another, it may be that Knibb's reputation required him to respond with a similar Grande Sonnerie clock (see the 'Phase II' Hamburg Knibb, p. 122).

By 1680, Tompion was already viewed as *the clockmaker most recommended in England* and he began to number his work (watches from c.1681 and clocks from c.1682) to facilitate batch production and stock control, but also to avoid counterfeiting; particularly of cheap watches from the continent. While never named the royal clockmaker, he repeatedly executed commissions for successive monarchs, including the year-going Mostyn clock, and when William III died, Tompion had to petition for unpaid receipts of £564.15.0. By the new century his reputation was unassailable and he was without peer; according to one later testimony *Mr Tompion…may be looked upon as the first British Mechanic in this art; he is called excellent … and ought to have been called so by every man else who is a judge, and has seen his work.*

In 1700, as Christopher Wren was attempting to finalise the west front of St Paul's Cathedral, he sought to have a clock installed in the south tower. Such was Tompion's reputation that newspapers announced *the famous watchmaker in Fleet Street, is making a clock… which it is said will go one hundred years without winding up…far finer than the famous clock at Strasburg*, sadly, this sensational clock was never made.

By now Tompion had large premises in Fleet Street on the corner of Water Lane, where he was employing a plethora of apprentices, journeymen and other workmen. Having become a Freeman of the Clockmakers' in 1674, he was made an Assistant in 1691 and Master in 1703. He took 23 apprentices between 1673 and 1699, one of whom was Edward Banger, who finished his apprenticeship in April 1694. Banger married Tompion's niece and was taken into partnership in about 1701/2. The partnership broke up with considerable rancor and in c.1707 Banger was dismissed and specifically excluded from any benefit in Tompion's will. By 1712, he had taken George Graham into partnership; he was married to another niece and succeeded to the business. Tompion died in 1713 and, by now much feted, he was buried in Westminster Abbey. During his lifetime he set standards of clockmaking that, arguably, were never surpassed and his extraordinary failsafe repeat-work on his standard clocks is testimony to this (see the Griffiths Tompion, no.286, below).

The Liscombe Tompion
circa 1675-77

A unique Charles II miniature pre-numbered ebony striking table clock by Thomas Tompion, London

Provenance

HM de Liscombe Esq. of Ramsey, Isle of Man;

Christie's London, 24 November 1992, lot 104 for £37,000;

Private collection, USA;

Chelford House Collection, UK.

This extraordinarily rare little clock appears to be the very first miniature spring clock made or retailed by Tompion. This size of sub-10-inch scale 17th Century table clock is, under any circumstance, exceptionally scarce. By the 1680s, they would become only slightly more numerous, but surviving miniature spring clocks from the 1670s remain exceedingly infrequent and, in Tompion's oeuvre, unique to this example.

Exhibited

London, 2018, Innovation & Collaboration, exhibit no.84.


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The Case

The well-proportioned miniature case, ebony-veneered onto an oak carcass, with a shallow dome surmounted by a knopped and faceted brass handle. The Knibb-type flat-top main mouldings, above glazed sides, the front door with a pierced ebony sound fret to the top rail, with two sets of 19th century(?) paper regulation instructions pasted inside the inset and D-mould framed back door. The conforming moulded plinth raised on four small ebony block feet.

Height 9¾ inches; width 7½ inches; depth 5½ inches.

The Dial

The 4¾ inch square gilt-brass dial has three pinned dial-feet.The finely matted centre with high-position winding holes and faceted calendar aperture, with typical Tompion pin-hole adjustment. The bold silvered-brass chapter ring with inner quarter-hour track, Roman hours and sword hilt half-hour markers, all within an outer minute division ring with inside Arabic five-minutes. Indicated by well-shaped blued-steel hands, and flanked by Tompion's gilt-brass miniature folded-wing cherub spandrels.

Dating from before Tompion's renowned uniformity of movements, dials and cases, and in common with the very few Tompion spring clocks surviving from his early career, such as The Olivewood Turntable Tompion (*Thomas Tompion 300 Years*, 2013, p.310-311), this clock shares characteristics seen in other makers' clocks, such as Joseph Knibb's flat-top case mouldings and Henry Jones's bold-style chapter engraving. Meanwhile, this clock has Tompion's distinct pin-hole adjusted date, and folded-wing spandrels, that he would continue using when he later standardised his production.


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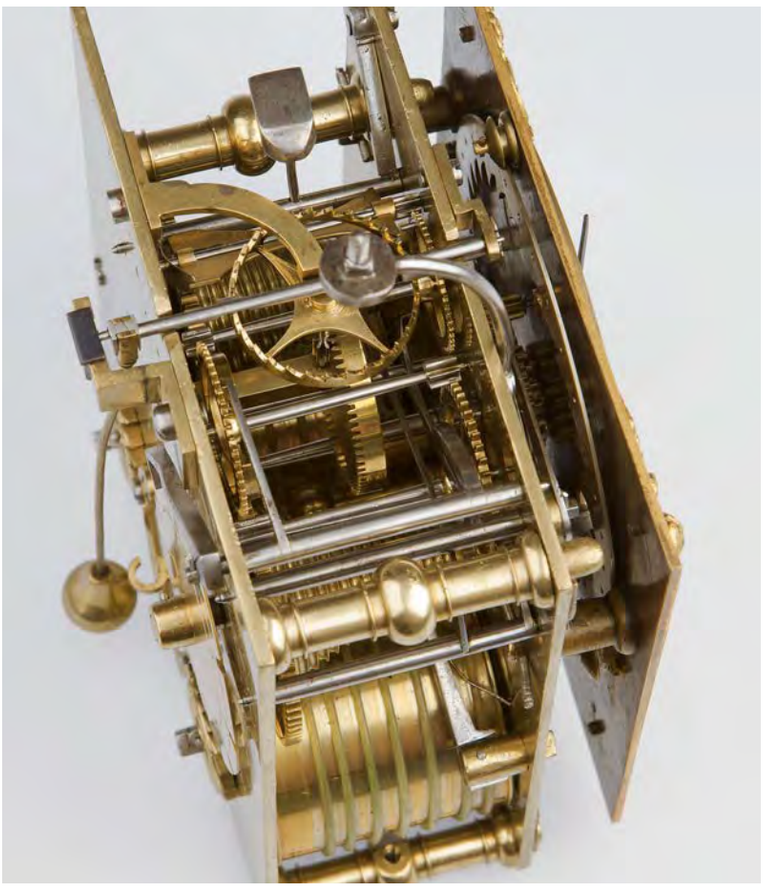
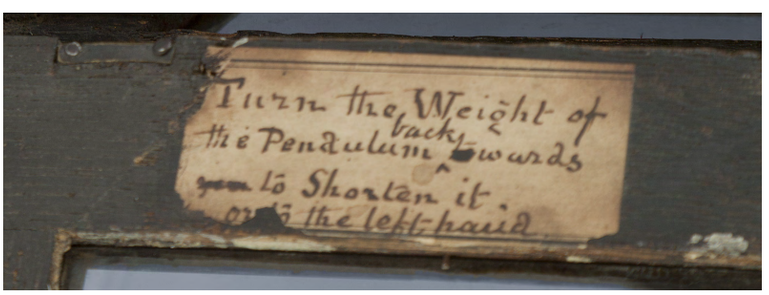
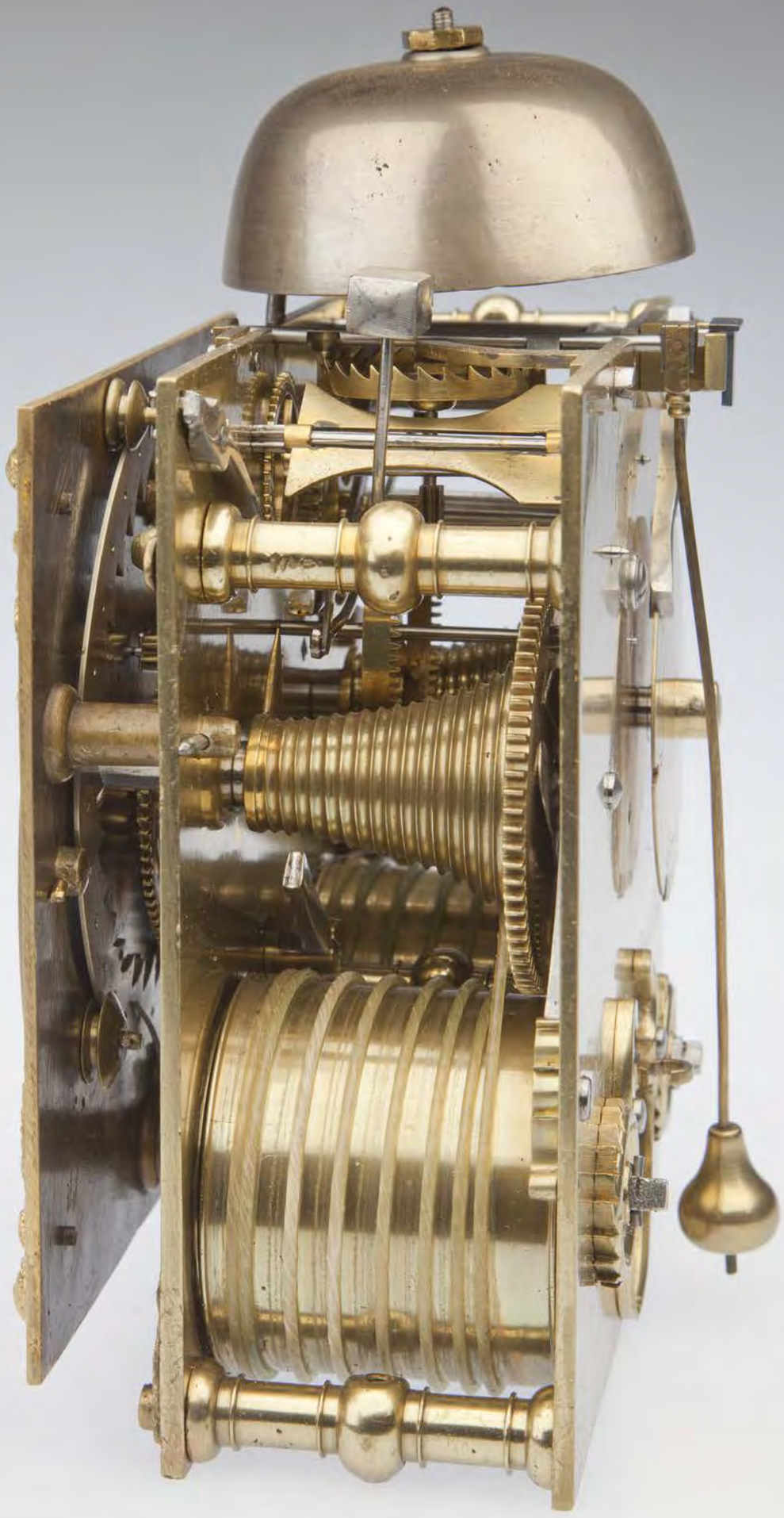
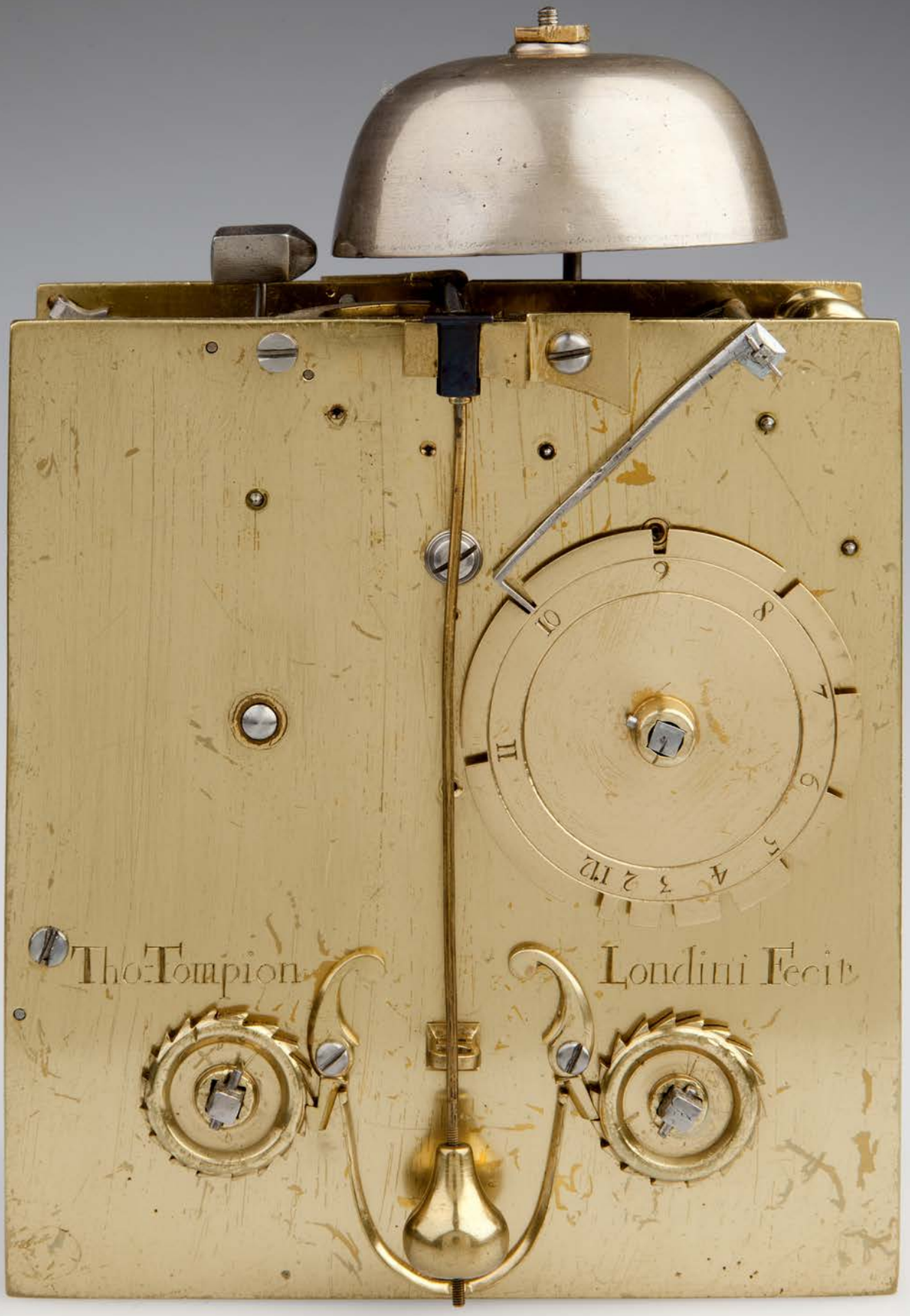
The Movement

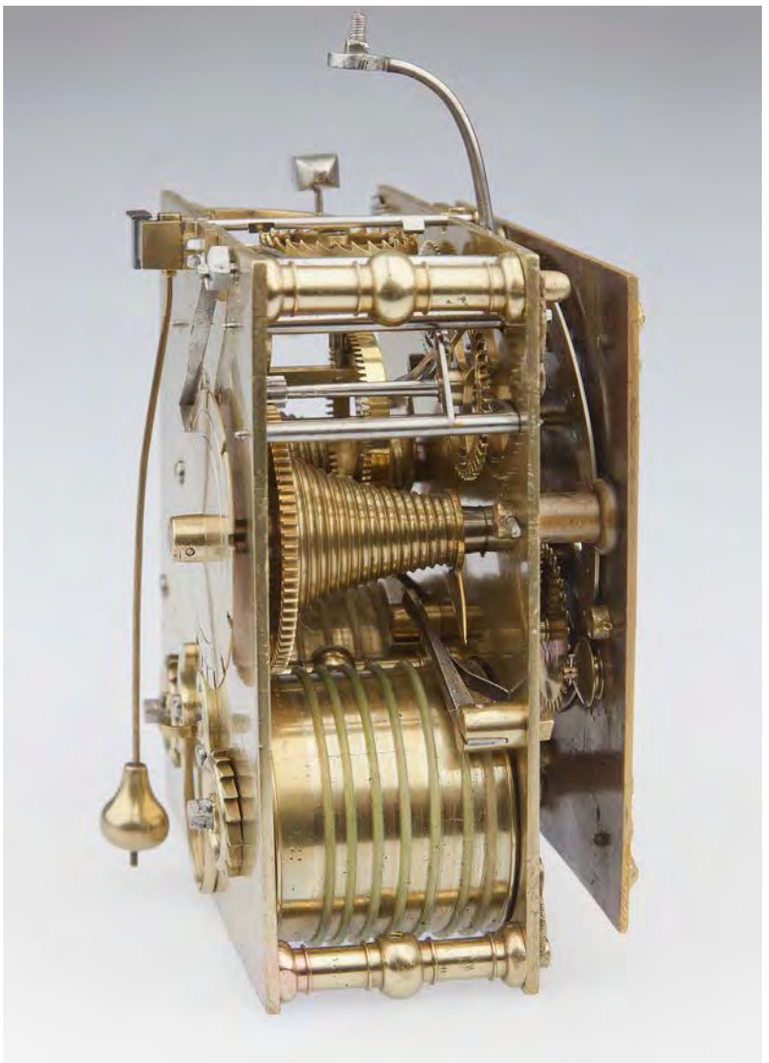
The substantial brass plates held by five latched finned baluster pillars. The wheel trains retaining early-type spring barrels with capped covers and external brass ratchets, their elegant clicks supported by a chamfered brass wishbone spring planted at the bottom centre of the backplate. The going train with verge escapement and short bob pendulum, the strike train retaining the original brass hour-calibrated countwheel mounted on the backplate, and striking on the bell mounted above the plates. The otherwise plain backplate is beautifully signed *Tho Tompion Londini Fecit*. The movement is secured to the case by two steel screws, through the base of the case, into the bottom pillars.








Tho: Tompion
Londini Fecit



Literature

Evans, *Thomas Tompion at the Dial and Three Crowns*, 2006, listed;

Evans, Carter & Wright, *Thomas Tompion 300 Years,* 2013, p.312-313 (illus.);

Garnier & Hollis, *Innovation & Collaboration*, 2018, p.292-293 (illus.).

The Silver Tompion
circa 1677

An historically and horologically important Charles II silver-mounted ebony two-train Grande Sonnerie striking and trip-repeating 'royal' table clock by Thomas Tompion, London

The case attributed to Jasper Braem, while Tompion's co-tenant at Water Lane, London

Provenance:

Apparently commissioned in 1677, and made for Charles II;

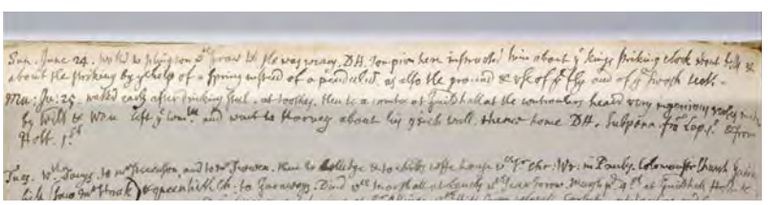
Private collection UK, until purchased by John Hawkins for:

Packer Collection, Australia, until purchased by Tony Woodburn for:

Private collection Germany;

Private collection Channel Islands.

The first contemporary reference to this clock can seemingly be found in Robert Hooke's diary entry for Sunday 24th June 1677, when Hooke noted: *'Tompion here instructed him about the Kings striking clock about bells and about the striking by the help of a spring instead of a pendulum, as also the ground and use of the fly and of the swash teeth.'*



Robert Hooke's Diary entry, 24 June 1677 (LMA, CLC/495/MS01758)

Kerry Francis Bullmore Packer AC (1937-2005) was one of Australia's most powerful media proprietors of the 20th century, owning a controlling interest in the Nine TV Network and Australian Consolidated Press. Outside Australia, Kerry Packer was best known for founding World Series Cricket, and at the time of his death, he was one of the most influential men in Australia, as well as the richest.

The Case

The ebony-veneered case, attributed to Jasper Braem (see page 32), is surmounted by a typical foliate-clasped thistle-bud handle in solid silver with leaf baseplates, mounted above the pierced and chased silver repoussé basket top, which is decorated to all sides with intricate flowers, scrolls and foliage, with internal iron-strap support to allow carrying. Flanking, and at each corner, are four pierced silver acanthus leaf finials, above the subsequently archetypal top mouldings which are of Tompion's own ogee/ovolo pattern in solid ebony. The front door has a silver foliate scroll sound fret to the top rail and silver bellflower escutcheons to the side rails; the case sides have rectangular apertures inset with silver leaf and scroll frets, matching the basket. The inset glazed rear door displaying and giving access to the engraved rear control-plate, with half-round ebony lap mouldings to the edge. The whole of the wooden case body lifts up, revealing the movement mounted on a solid brass base-plate with four veneered silver block feet. The base-plate is fixed to the case section with four screws and re-instated lever-bolts to the 'secret' locking system.

Height 14 inches; width 10½ inches; depth 7¼ inches.

The Dial

The 7½ inch square brass dial is covered in silk and applied with a silver chapter ring with Roman hours and delicate *fleur-de-lys* half-hour markers, the Arabic minutes numbered every 5 and set outside their division ring. The corners applied with four cast and finely chased silver winged-cherub spandrels. The centre has an exquisite central silver roundel, pierced and engraved with foliage and signed *Thomas Tompion London*. The winding holes with silver collars and a silver framed mock pendulum aperture below XII. The solid silver hands are well pierced and beautifully sculpted, the minute hand has an inset blued-steel tip to contrast with the silver chapter ring.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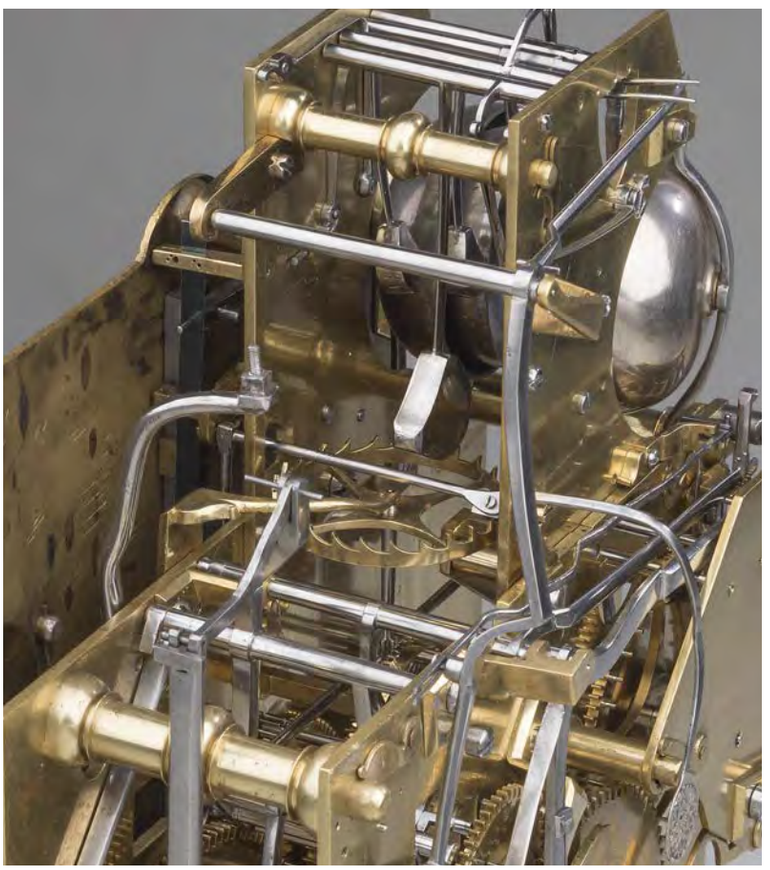
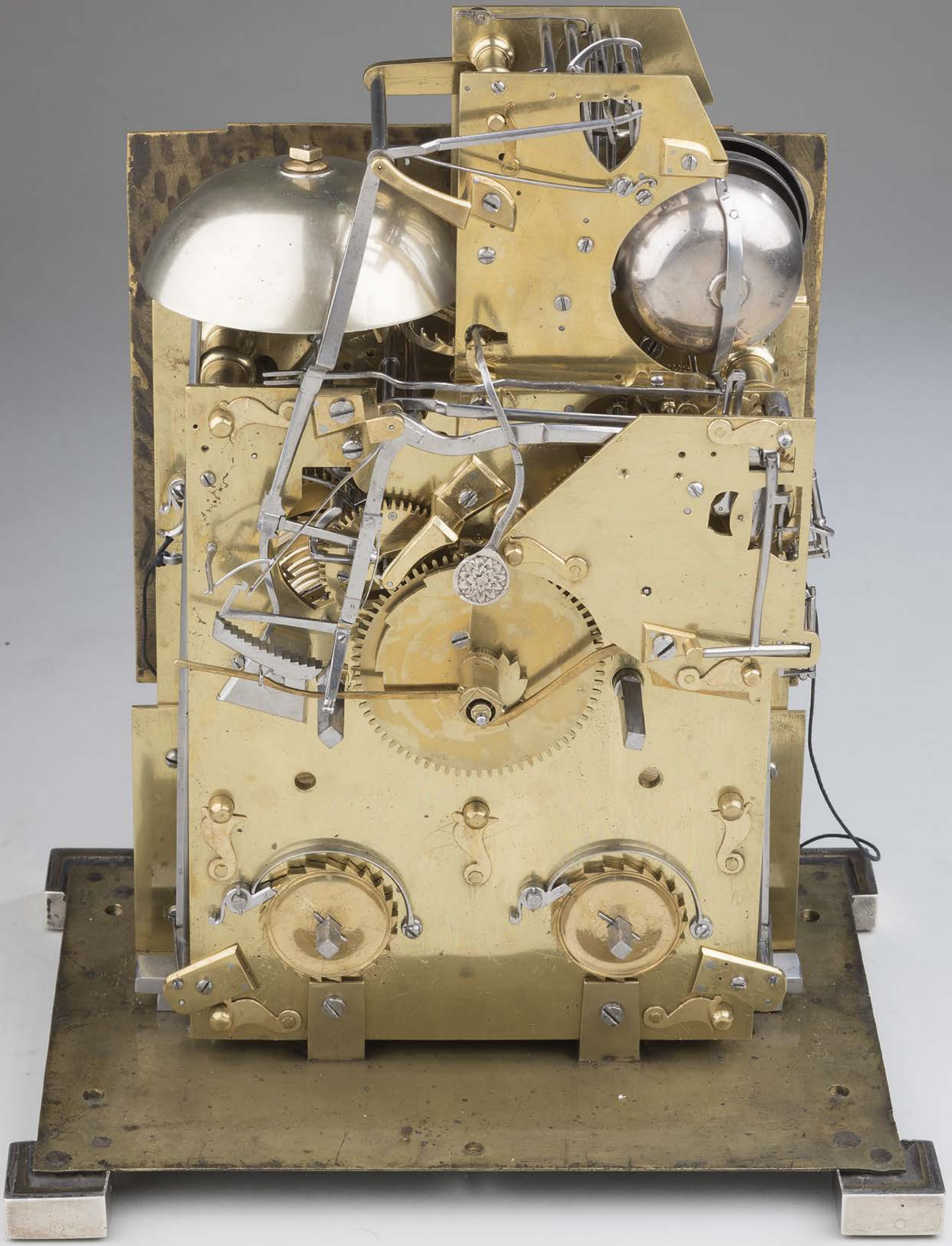
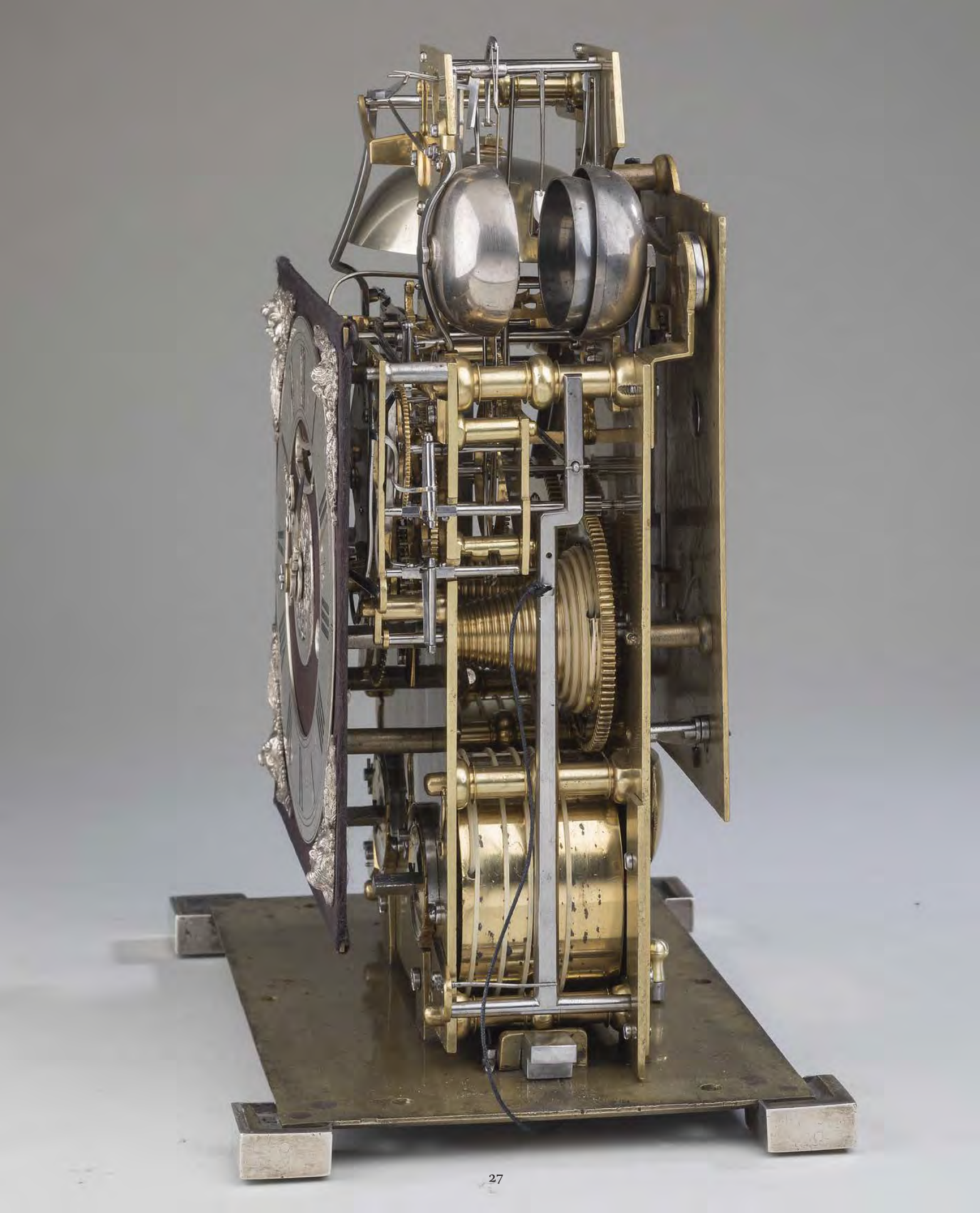
Tho: Tompion
Londini Fecit

The Movement

The unique, substantial and complex multi-plate movement has seven latched baluster pillars to the main plates, with further latched subsidiary plates, the pendulum suspended between the plain back plate and engraved rear control-plate. With twin gut fusees and spring barrels, going for 8-days, the strike is positioned on the right and the going train to the left – the first and only one of the series to be arranged in this format. The grande sonnerie strike train is set within subsidiary plates, the quarters chiming on three small bells, with the hours on the larger bell. The fire-gilded rear control-plate is engraved with a complex double wheatear border, interrupted at the bottom centre by a lambrequin cartouche, typically signed *Tho=Tompion Londini Fecit.* The inner section is engraved with tulips, a vase and entwining foliage within the large silvered pendulum-regulation ring, with blued-steel arrow hand. The central regulation arrow-hand is squared onto the arbor of a pinion gearing with a straight vertical toothed bar, mounted on the reverse of the control-plate to raise or lower the pendulum. The control-plate's quadrants set with spade-hands, of which the lower pair lock the pendulum during carriage, and the upper-right controls the manner of striking, whereas the upper-left is to maintain the plate's symmetry.







Horological Innovations and Firsts

The Silver Tompion is regarded as the first English table clock recorded to employ a rack for governing the strike, and therefore the first truly repeating clock. This is particularly significant as, within ten to fifteen years, the use of a rack system was employed by almost all other clockmakers in London, and by c.1700 the countwheel strike on spring clocks was virtually redundant.

This is the first clock by Tompion to employ his pre-eminent and lauded two-train Grande Sonnerie strike system; all the following clocks show Tompion's on-going developments from this system, including eventually the shift to three-trains, see page 224, but each derives from this clock. The two-train Grande Sonnerie clocks in tentative date order are:

1. **The Silver Tompion**, c.1677, ebony with silver mounts ordered by Charles II.
2. **The Sussex Tompion**, c.1678/9, ebony with gilt-brass mounts, by the 19th Century with the Duke of Sussex (John C Taylor collection, inv. no.27).
3. **The Castlemaine Tompion**, c.1679/80, gilt metal case, silver-mounted, movement removed by Vulliamy in 19th Century (Case: The Duke of Grafton; Movement: Royal Society of Engineers).
4. **The Tulip Tompion, no.18**, c.1681/2, ebony with gilt-brass mounts (private collection USA).
5. **Tompion no.98**, c.1687, ebony with gilt mounts but without lift-off case (private collection UK).

This is the only domestic clock by Tompion to employ a contrasting silk cloth to highlight and clarify the dial. Interestingly, the other two clocks known with velvet covered dials were the highly important scientific regulators, possibly being made in Tompion's workshop when this clock was started, for the 'new observatory' at Greenwich.

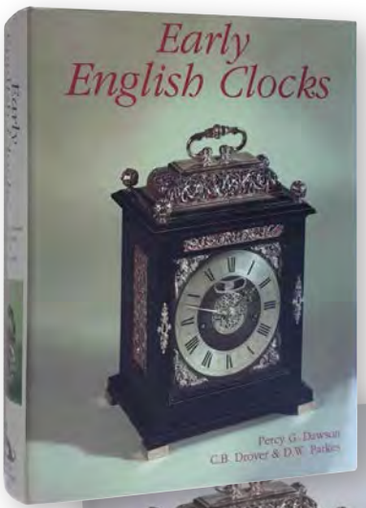
This is the first clock completed by Tompion to employ a 'lift-off' case, subsequently used for his complex clocks, to maximise the size of the movements without having to increase the size of their cases. As well as later clocks in this series, the lift-off case was used for the sub-miniatures, nos. 21 & 23, the Mostyn year clock, no.222 sub-miniature, William III's dual-control clock and the Gifford Tompion.

This is also the first table clock in which Tompion spring-suspended the pendulum, allowing for remote regulation from the rear, while the first deployment of a mock pendulum allowed it to be re-started, when being wound from the front. Tompion did not re-adopt this on his standard clocks until he introduced his Phase 2 dials in c.1690, when other makers then followed suit.

This is the first clock made by Tompion which he mounted in silver. There are seven others; all are spring clocks and have a definite, or surmised, royal provenance and are listed here in tentative date order:

1. **The Silver Tompion**, c.1677, 2-train Grande Sonnerie.
2. **The Castlemaine Tompion**, c.1679/80, 2-train Grande Sonnerie.
3. **The Mostyn Tompion**, c.1691/3**,** year going.
4. **Tompion no.222**, c.1693, sub-miniature.
5. **King William III's dual control**, c.1693**,** travelling clock.
6. **Tompion no.369**, c.1702**,** mid-size clock.
7. **The Gifford Tompion,** c.1703**,** travelling clock.
8. **The Barnard Tompion, no.460,** c.1707, miniature.


Tho: Tompion
Londini Fecit

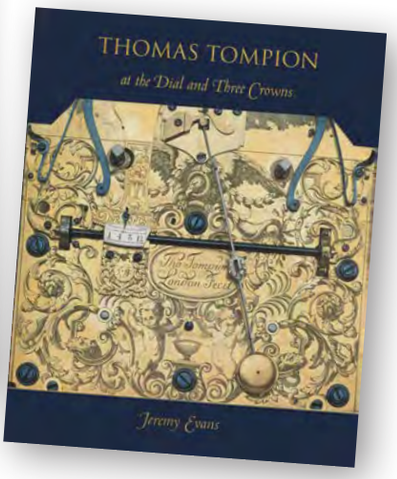


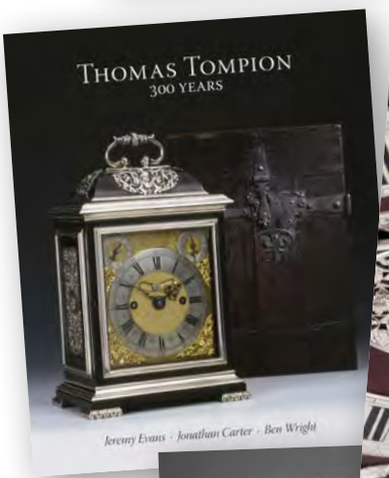
Literature:

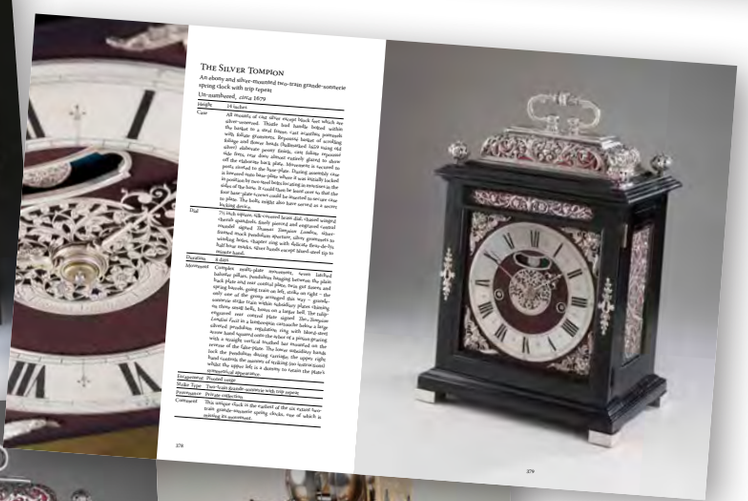
Dawson, Drover & Parkes, *Early English Clocks,* 1982, p.347-352 & 446, pl. 498-502 and col. pl. 23 & 24, p.444-445 (2nd Ed. Front cover);

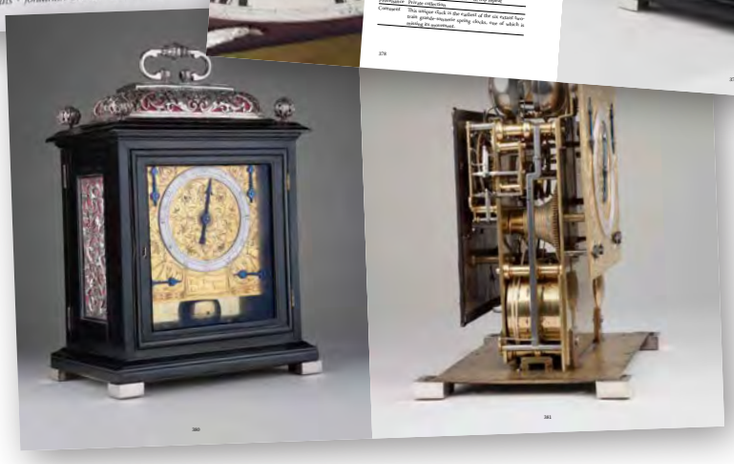
Evans, *Thomas Tompion at the Dial and Three Crowns,* 2006, listed p.70.

Evans, Carter & Wright, *Thomas Tompion 300 years*, 2013, p.378-381 and listed p.597.










Tho: Tompion
Londini Fecit

Tompion's clock cases and Jasper Braem, London (fl.1661 – d.1696)

Jasper (or Casper) Braem (Bream, Braeme or Breames) was a Dutch immigrant marqueteur and cabinetmaker; nothing is currently known about his training, and he appears to have arrived in London in or before 1661. He was married on 11 April 1664 to Elizabeth Masinde at St Andrew, Holborn, and they had five surviving children; sons William and Casper; and daughters Hester, Mary and Ann. *The Calendar of State Papers* of 29 May 1668 states: *Petition of Caspar Braeme, a Hollander having served 7 years in the trade of Joiner according to the laws of the Kingdom* following which he received his Letter of Denization on 3 June 1668 (Shaw, *Letters of Denization*, 1911–23). In May 1676, he was admitted to the Joiners' Company by redemption on order of the Lord Mayor: *Casper Breame adminsus iut per Order Dni Mayor Sheldon 9 May 1676.*

Production of veneered furniture in London is thought to have started shortly before 1658, perhaps with the new pendulum clock cases produced for Ahasuerus Fromanteel of Moses Alley, Southwark, who employed his fellow Netherlandish cabinet makers in that area (Richard Garnier, *Innovation & Collaboration*, 2018). Braem's similar extraction would lead one to expect that, on his arrival in c.1661, he first sought work within his own community, perhaps with letters of introduction from home. Tompion gained his Freedom from the Clockmakers' Company in 1670, and it is thought he had connections with Fromanteel, who referred to *my journeyman could do that in the Trade that no five of the Assistants could do... a mere smith that was never trained up in Clockwork.* Whatever the actual circumstances, we are aware that Tompion's nature was not one of compromise and at this time, as the best casemakers were Netherlandish and still based in Southwark, it is probable that here was where he sought these skills.

In 1675, the cabinet maker Edward Traherne died, his estate was placed in the hands of the *Court of Orphans*, and in his inventory were unsettled bills from *Mr. Bream* of *£13.* The services were not specified and Braem's location not given but, if he was based in Southwark, one particularly devastating event might have caused the loss of his workshop or, at least, had a significant

The George Inn rebuilt in 1677 after the Great Fire of Southwark

bearing on his need for new premises: *The Great Fire of Southwark* started on 26 May 1676, and... *those eminent innes, the Queens-head, the Talbot, the George, the White-hart, the Kings head, and the Green-dragon... and about five hundred dwelling-houses... were burn'd down, blown up, and wholly destroyed.*

What is certain is that by March 1677, tax records indicate Tompion and Braem were co-tenants at the corner house at the top of Water Lane on Fleet Street, and it seems unlikely they would have entered such a close financial commitment without already having had a working and/or social relationship. Intriguingly, in November 1674, Robert Hooke wrote of meeting a *Dutch cabinet maker* together with Tompion but, while distinctly possible, there is no certainty that this was Jasper Braem. Their co-tenancy at *The Dial and Three Crowns* was to last from 1677 to 1688 and, on the strength of their eleven-year co-tenure, Jeremy Evans first advanced that Braem was one of Tompion's case makers, giving emphasis to Tompion's early marquetry/parquetry longcases whose decoration was a discipline in which Jasper Braem was renowned and excelled. In his 2006 book, Evans further expounds the possibility

of Tompion employing *as many as a dozen clock-case-makers during his career, but this is a difficult factor to assess because they never signed their work.* While the latter is certainly true, the study of his standard domestic clocks since that 2006 publication leaves the likelihood of employing a multitude of casemakers increasingly unlikely after c.1680, when Tompion started standardising his case production. Although it could be deemed feasible that many different case makers were all given 'blueprints' to follow but, between c.1680 and 1713, Tompion's cases display a continuity of manufacture that, coupled with his apparent use of part-made stock cases, renders this highly unlikely. Arguably, the employment of multiple casemakers is illogical and impractical from a cost-saving point of view and appears to go against Tompion's own batch-making *modus operandi*, which he would most certainly have stuck to (Evans, *Thomas Tompion at the Dial and Three Crowns*, 2006, pp. 27-31).

Furthermore, the period of Tompion's co-tenure with Jasper Braem spans critical initial and ongoing developments in Tompion's clock production, including spring and weight-driven cases, and Braem's further involvement in the evolution of Tompion's cases can thus be reasonably and logically proposed. The decision to share premises was mutually beneficial from the start, there was no conflict of interest, arguably quite the reverse, and both were commercially on the up. As Evans' testifies, apart from clock cases, it seems likely that Braem would have provided samples of his cabinet work for display in Tompion's shop, and we know that they subsequently came to share influential and wealthy customers.

Pivotally, within months of their co-tenancy, Charles II gave Tompion his first direct royal commission and Robert Hooke wrote on 24 June 1677 *instructed him* [Tompion] *about the Kings striking clock about bells and about the striking by the help of a spring instead of a pendulum, as also the ground and use of the fly and of the swash teeth*. The only contender for this clock is the first and singular of Tompion's highly significant two-train Grande Sonnerie spring clocks, The Silver Tompion. In apparent confirmation of this, this production is also his only domestic clock that is presented in a similar manner to another of the king's commissions, also made in 1677 but by his rival, Joseph Knibb. These two makers were the rising stars of the horological fraternity, and the same extravagant finish of ebony, velvet and silver was probably specified by the king himself, as was customary, but this might also be construed as encouraging their undoubted rivalry. It is perhaps also noteworthy that all subsequent examples of Tompion's spring clocks mounted in silver have a definite, or surmised, royal provenance.

The true significance of this clock in relation to Jasper Braem, lies not in the finish and its ground-breaking horological advancements (amongst other innovations, the first rack striking and, therefore, truly repeating clock), but in the relatively diminutive size of the case compared to its massive movement. Consequently, a complicated, close-fitting, and ingenious rising-hood or lift-off construction was conceived, and although

this format is loosely derived from the first weight-driven pendulum clocks from the early 1660s, its use here was entirely practical; the commission doubtless reflected the very latest requirement for portable

clocks, so size mattered. In apparent confirmation of this, and because of its weight, the case has internal iron supporting strapwork to allow it to be picked up via the handle. On the other hand, the use of a standard rear-entry 'box' case for the massive mechanism would have increased its overall size and rendered the clock impractical as far as portability was concerned. Instead, the movement reaches up into the basket itself, and the case fits over it with only millimetres to spare. For its design and construction, a case-maker would undoubtedly have needed to have the mechanism on the bench at several stages. At this time, the ability to repeat was somewhat of a clockmaker's 'holy grail' and the likelihood that Tompion would have countenanced sending such a commercially sensitive, complex, and delicate, repeating movement elsewhere, on multiple occasions, seems almost implausible when he had a cabinetmaker in-house and to-hand, whom he had employed before.

Braem's presence in Water Lane would have increasingly enabled Tompion to fully understand all aspects and stages of the construction of his clock cases, while the further connotations of The Silver Tompion itself can be seen in all his standard spring clock cases that follow. Although the lift-off construction and use of a basket top differs, The Silver Tompion otherwise set the foundations of style and layout for Tompion's Phase I cases, and it utilises for the first time, moulding shapes that Tompion would essentially adhere to for the following 30 years. As can be determined from Tompion's own workshop's output, such was his nature that having acquired an intimate understanding of the stages of case construction, he soon resolved to similarly standardise

A 'special' metal cased Phase I - The Lonsdale Tompion no.23

Phase 1 - The Vitale Tompion no.42

their production, for cost saving and flexibility during their manufacture. It is not inconceivable therefore, that Braem and Tompion together devised and implemented case-making arrangements, which becomes clearly apparent in the study of their style and development alongside his movements, and which were to prove an essential part of Tompion's success.

By 1680, Tompion was already *the clockmaker most recommended in England* (John Locke/Nicolas Toinard letters, 1680) and the ordering of clock cases began to march with what he was doing in his own workshop, with cases being produced in batches and held in stock, at varying stages, for completion 'to order' in about 10-12 days. Initially, the adherence to strict patterns is more visually apparent in his Phase I spring clock cases (see no.42, above), but it can also be seen in the increasingly regulated details of his Type 1 longcases. This methodology was applied to Tompion's 'special' cases of both varieties, which were usually produced or finished for Tompion's similarly 'special' movements using the moulding patterns and construction methods seen on his standard clocks but then elaborated. The earlier 'special' longcases were often inlaid to a greater or lesser degree and, with Bream in residence until 1688, the more unusual 'special' cases were also more likely to be constructed on site, rather than being sourced elsewhere. Tompion produced a small number of 'special' metal cases from this time (see no.23 opposite) and, being fully conversant with founding and casting processes, for similar reasons, it is logical that the wooden casting patterns for these would likely have been produced in-house, by Bream. Interestingly, these too had lift-off cases.

For accounting purposes Tompion started to number his clock production in c.1681/2, which has enabled us to study and sequence the development of his clocks. On 5 September 1682, Bream took his eldest son William as apprentice for 7 years in the Joiners' Company, which would place William Braem on the bench almost from the start of Tompion's case standardisation and serial numbering. Meanwhile, the suggestion of Braem as Tompion's primary casemaker, producing plain veneered cases for both spring and weight driven clocks, does not undermine his evident success and talent as an inlayer and marqueteur, and in 1682 he is recorded as the employer of Jan van Mekeren (1658-1733), who is next noted in 1687 as a member St. Joseph's guild in Amsterdam, and would go on to become one of Holland's most celebrated marqueteurs. However, Tompion never used inlay on his spring clock cases and by the late 1680s, around the time of Braem's departure from Water Lane, he had essentially moved away from the use of marquetry and parquetry on his longcases too, but they still retained inlaid detail that was also standardised.

When Charles II died in early 1685, Jasper Braem was working for the then Duke of York's wife, Mary of Modena, who would become queen when her husband was crowned James II. Braem is recorded as working at Windsor Castle between 1684 and 1686, *inlaying ye step under her highness ye Dutchess of York's Bed done with several coloured woods in Resemblance of flowers, leaves etc. & for Inlaying ye step at ye foot of ye said Bedd, done with walnutt* for which he was paid *£33 6s 8d*.

By 1688, it appears Braem had outgrown the space in Water Lane and Michael Tesmond, a freeman of the

Saddlers' Company, took his place. Perhaps one of the last bills paid for work done by Braem in Water Lane was by an old customer of Tompion's, William Russell, 5th Earl and later 1st Duke of Bedford, which reaffirms the cross-fertilisation of their co-tenancy. The earl had been a customer of Tompion's since before May 1676, when Hooke records him *altering Lord Bedford's watch.* On 3rd July 1688, Braem was paid *for a Walnutt Tree Table & Stands &c.* by the earl's clerk, and Braem is next recorded as situated half a mile away in the parish of St. Mary Savoy. Between 1689–92, Braem rendered three further bills to Bedford, totalling £45 17s 6d for repairing and supplying furniture, including three tables *'of Gernobel wood'* costing £7 15s, three other walnut tables; '*a black table 4 foot,*' £9 10s; and a 34 inch glass in a walnut frame, £5 5; and on 8 August 1689, for '*Wares delivered, and Workmanship done*', including '*a Wainscott Table for the Dyneing Roome*'.

In c.1690, Tompion's spring clock cases changed to his Phase 2 format (see Griffiths Tompion, no.286, p.60), and his longcases to Type 2, and while the rigid criteria imposed by Tompion could have been transferred to another off-site casemaker, it is equally feasible and arguably more logical that production of Tompion's cases would have stayed with Jasper Braem following his relocation. Indeed, with William now Free of the Joiners', it is not unreasonable to suggest that he was involved in, or perhaps by then in charge of, the clock-case making side of the business. As there was no hiatus in case production (unlike with movements at the time Banger's departure/dismissal as Tompion's partner), there would also likely have been a continuing financial arrangement to cover the high costs of part-finished case stocks and related hardware being held on his behalf. Complete standard clocks were being charged at between £17-32, while Tompion's movement batch production was usually 6-8 units. Even if one assumes smaller batches of spring and long cases, perhaps 4-5 part-finished of each, one can reasonably surmise that any arrangement with Braem for holding Tompion related stock at various stages would have cost at least £100 and almost certainly more, if one includes 'hardware' that had also apparently been ordered in bulk. This requirement for standardisation and consequential

The Kenmare Tompion no.291 with secondary number 9

stock, taken together with comparatively large sums of money tied up, it is quite practicable that a dedicated clock-case workroom had been set up by this time, while an appropriate accounting ledger for Tompion-related stock would have probably been essential (see following).

In 1693/4, *The Four Shillings in the Pound Aid* was levied, which was a 'war' tax on the rental value of property, stock and/or money held. At this time Bream's rent was £70, while his stock was valued at £150. Interestingly, his rental was the highest of all 13 cabinet makers' premises listed in the West End (Lindey, *The London Furniture Trade 1640-1720*, 2016); while his stock levels remained comparatively modest, other makers stock ranging from £50 to £400 for each premises, perhaps hinting at a requirement for greater space and a separate stock arrangement with Tompion..

Jasper Braem signed his will on 19 September 1695, dividing £450 between sons William and Casper, and daughters Hester, Mary and Ann. The residue was to go

to his wife and executrix, Elizabeth. Under the terms, William would receive £50 six months after his father's death, while Casper and his sisters would receive £100 to be paid when they reached the age of 24. The will was proved on 17 February 1696, and the more modest legacy to his eldest son commonly suggests that he had already received adequate provision, for instance in his succession of the family workshop.

On 12 December 1693, the register at St Bride's Church records the baptism of one Daniel Braem, son of William and his wife, Anne, but not stating either William's profession or where they were living. Thereafter, apart from the proving of Jasper's will, William's trail seems to go cold. The lower £50 settlement in his father's will may hint at succession to William, but more documentary research is required, while the apparent continuity of supply of Tompion's regulated cases at this time, might also be construed as possible evidence of an uninterrupted relationship.

If William did continue an arrangement with Tompion, perhaps a clue can be found in several cases from the early 1690s onwards, which have secondary numbering that bears no relation to Tompion's serial numbers (see The Kenmare Tompion, no.291, opposite and page 72). The earliest currently recorded secondarily numbered case is a Type 2 longcase, no.190, while the last is a Type 3 longcase, no.478, produced in 1707/8; of the 22 examples known, 19 are longcases and 3 are spring clocks. They are not found on the majority of Tompion's standard numbered cases, and it is extremely difficult to ascertain any pattern within these secondary numbers, other than that they started after Braem moved away from Water Lane and would almost certainly have related to a separate accounting ledger, mentioned earlier. However, they do appear to underscore a continuity of supply and, because they are also found on a small number of 'special' cases, they apparently confirm that these 'special' cases emanated from the same workshop.

It is possible that Tompion was using more than one casemaker but, with Tompion's case production so clearly stringently regulated and only averaging between 15 to 20 per annum, a splitting of that supply would have potentially doubled Tompion's logistical problems and arguably undermined the reasoning behind standardisation in the first instance, in cost-saving and continuity. Furthermore, with documented delivery times of 10 to 12 days necessitating stocks of carcasses in various states and stages of completion (as testified by extant clocks such as Phase 1 Tompion, no.252, of c.1685 that was finished using Phase 2 case components and numbered in c.1695), the entire operation would have been manageable from a single moderately sized cabinetmaker's workshop. Meanwhile, the secondary case numbers span the period before and after Jasper Bream's death in 1696, and the cost of holding valuable stocks of part-finished carcasses and mouldings, as well as veneers, locks, hinges and possibly even brass mounts – all specific to Tompion, would have been expensive, as well as calling for trust on both sides, which arguably was not an accord that was either simple, or cost-effective, to replicate.

In conclusion, it seems likely that the co-operation between Jasper Braem and Tompion, which had most probably started before March 1677, could credibly have developed into an understanding during their co-tenancy, and plausibly transposed to his premises in The Savoy until Braem's death in 1696. William Braem had been brought up from childhood on the same premises as Tompion, certainly for over five years before his apprenticeship started in Water Lane in 1682, and his training was completed within a year of leaving, making him not only conversant with his father's working methods, but undoubtedly Tompion's too, so that if William is found to have survived beyond 1696, there is considerable logic in a collaboration continuing after his father's death. This continuity is seemingly corroborated by the secondary case numbers spanning the time from c.1690 to c.1708/9. The current lack of known references to William Braem might mean that he died soon after 1696, or did the workshop move to more economic premises elsewhere, specialising solely (unlike his father) in case making commitments for Tompion?

Meanwhile, the family's links to the horological trade were reaffirmed when William's brother, Casper Braem, was apprenticed to John North in the Clockmakers' Company on 6 July 1697 and on his freedom, he took three apprentices of his own between 1716 and 1722.

The Matthey Tompion
circa 1680

A unique Charles II pre-numbered 8-day two-train quarter-striking figured-walnut Type 1 longcase clock with full calendar and alarm by Thomas Tompion, London

Provenance

The Matthey Collection, by mid 1940s, inventory no.1;

Christie's, London, 24 November, 1983, lot 208;

Christie's, London, 28 October, 1991, lot 177;

The Tom Scott Collection, inventory no.97.

Exhibited

London, Science Museum, 1952, British Clockmakers' Heritage Exhibition, exhibit no. 141.

This is the only Tompion longcase recorded that has complex quarter strike from a single train, with a full astrological calendar and alarm. However, the oversized count-wheel can be compared to the two-train Grande Sonnerie Tompion longcase, no.3, at the National Maritime Museum (ref. ZAA0524).


Thos Tompion Londini Fecit

The Case

The archetypal Type 1 case of figured-walnut veneered onto an oak carcass, the rising hood with flat-topped architectural cornice mouldings, including a drip mould, above the walnut fretted frieze, all supported by reflected three-quarter Solomonic columns to the front and matching quarter-columns to the rear, behind glazed side apertures. The hood resting on a convex throat-moulding above the long rectangular trunk door, with book-matched figured-walnut veneers framed by D-shaped block-mouldings, the sides with figured veneer panels in cross-grain frames, the base with cavetto/ovolo mouldings atop the similarly book-match veneered and panelled plinth, raised on four later walnut bun feet.

Height 6 foot 5¾ inches; width 18 inches; depth 9 inches.

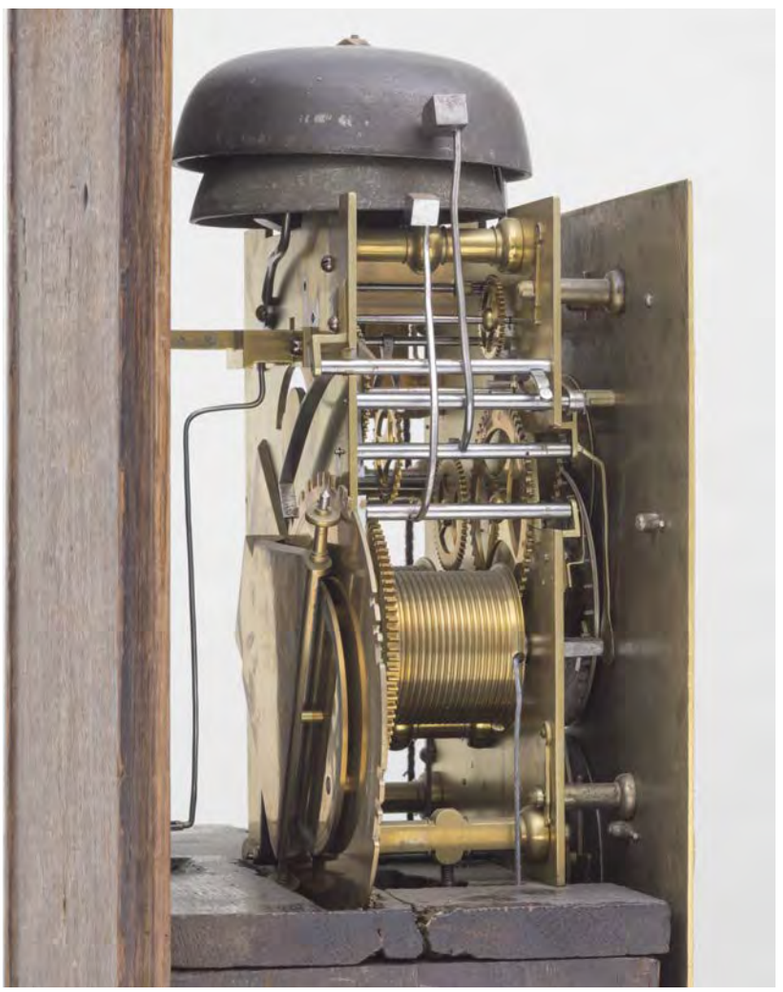

Munday
18
July
Tho: Tompion Londini Fecit

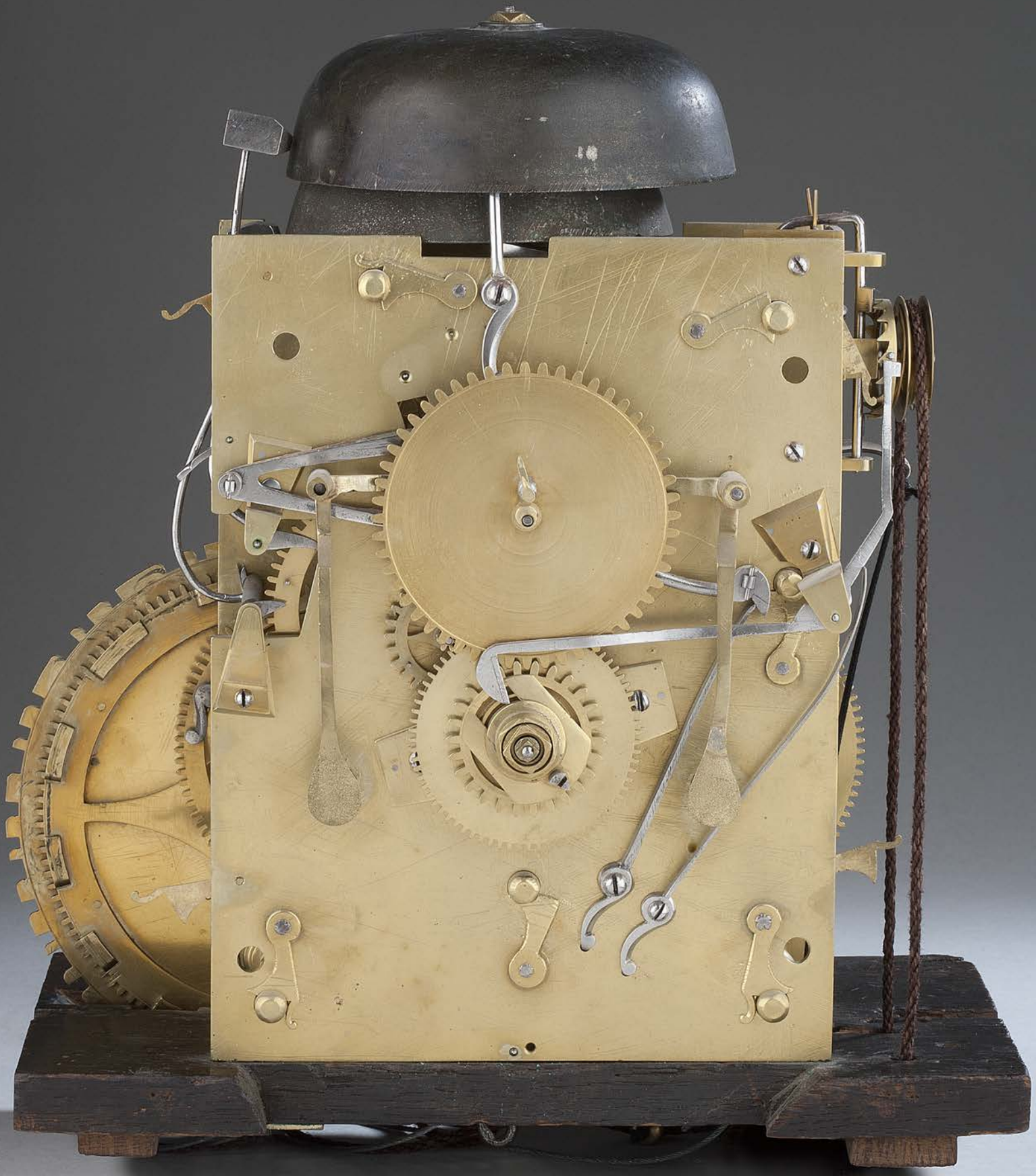
The Dial

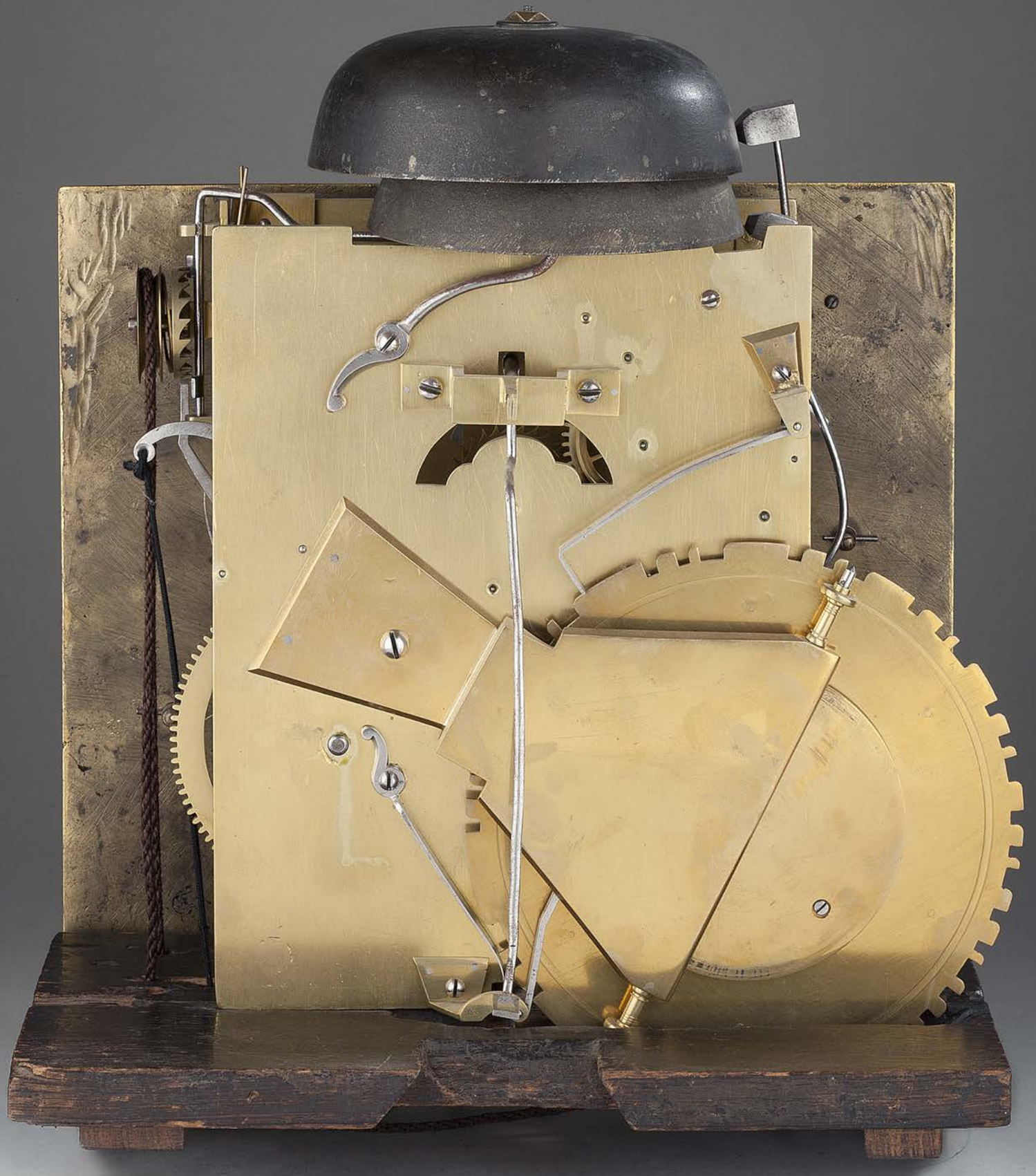
The 10 inch square gilt-brass dial with four latched dial feet, the matted centre pierced with calendar apertures for: days-of-the week above their corresponding astrological symbols (Monday/ Moon, Tuesday/Mars, Wednesday/Mercury etc.) below XII; and the date, above the month with Zodiac symbols. The silvered brass chapter ring with Roman numerals and archetypal sword-hilt half-hour markers, the outer division indicating quarter-minutes, with every individual minute numbered outside. The lower edge of the dial signed *Tho: Tompion Londini Fecit* in a rectangular reserve, interrupting the single wheat-ear border, the corners with gilt-brass winged-cherub spandrels. The centre with a silvered-brass Arabic and rose engraved alarm disc, the whole indicated by finely pierced and shaped blued-steel hands of typical Tompion pattern, the hour hand with shaped extension for setting the alarm. As is usual with most of Tompion's complex calendar work, the wheels and engraved discs are mounted to the rear of the dial.

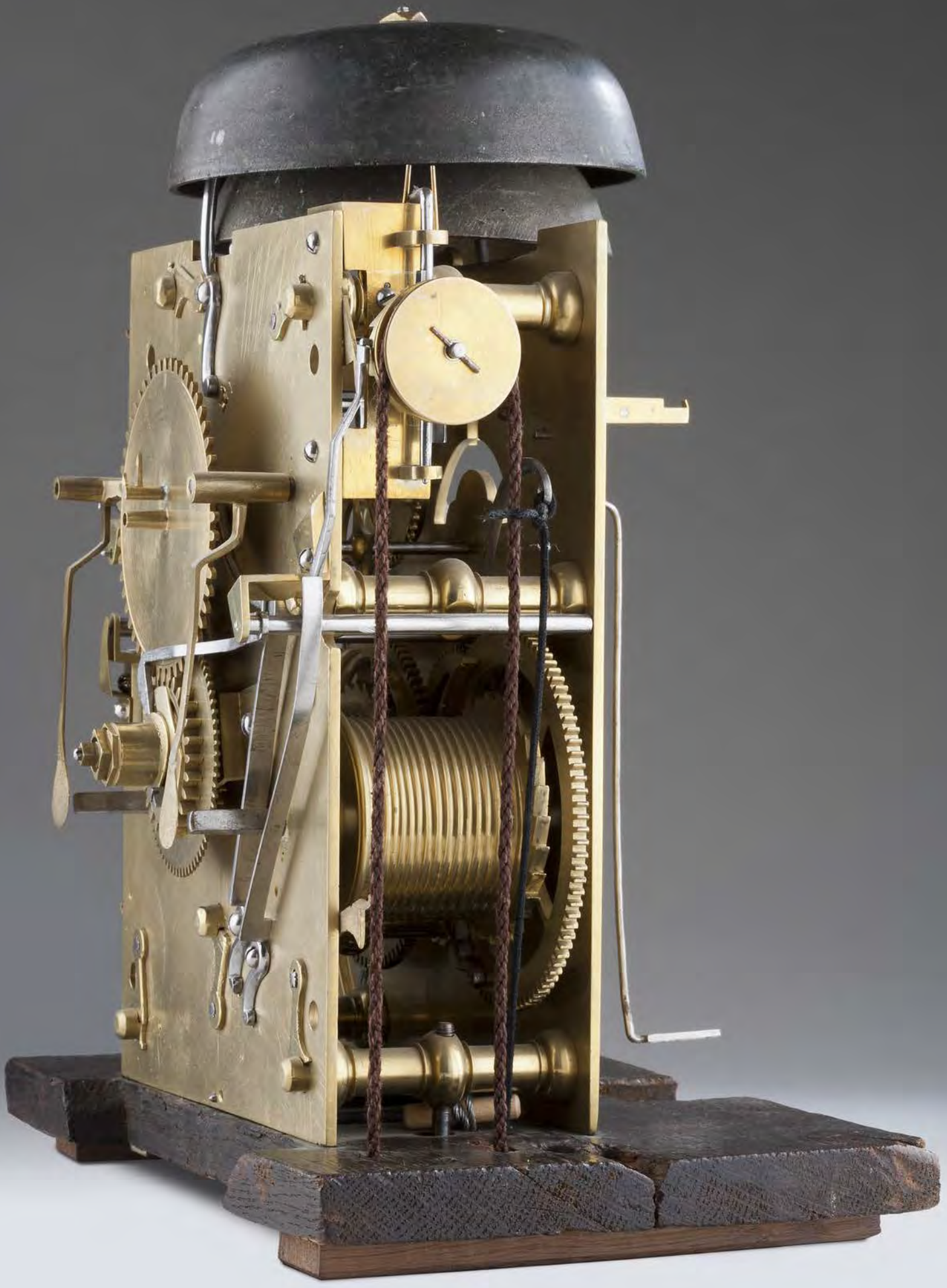
The Movement

The complex two-train 8-day movement, with substantial brass plates held by six finned baluster pillars, latched to the frontplate, the backplate with typical escapement pallet cut-out and both shaped at the top to take the bells. The going train with anchor escapement, bolt-and-shutter maintaining power, and multi-piece brass rod one-second pendulum. The strike train regulated by a substantial, 5½ inch diameter, outside count-wheel with chamfered securing cock and roller-guides, and ting-tang quarters struck on the two bells above, the pump activated hour on the larger bell. The alarm train mounted to the edge of the going side of the plates with verge wheel and flagged hammer arbor striking on the smaller bell, activated via an underdial release lever to the dial alarm disc.









Literature

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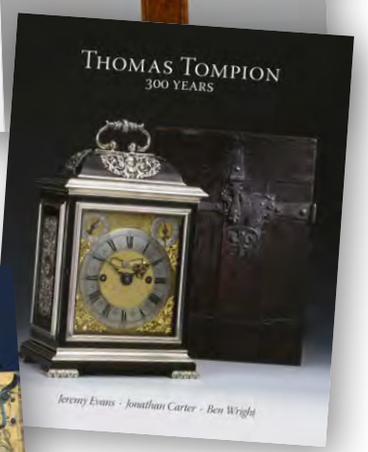
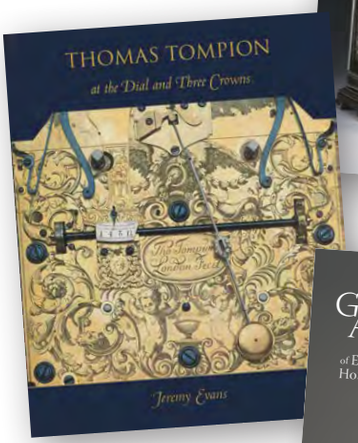
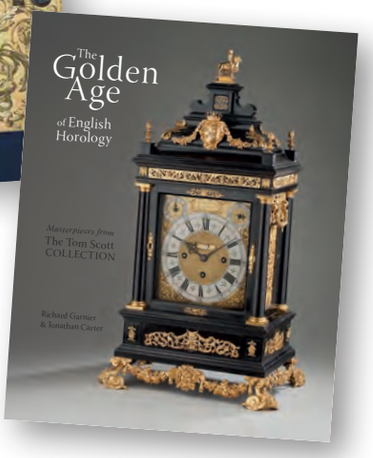






The Vitale Tompion no.42, *circa* 1684

A very fine Charles II ebony Phase 1 table timepiece with silent pull-quarter repeat by Thomas Tompion, London

Provenance:

Percy Webster, Great Portland Street, London W1, 1940s;

JH Millar Esq., St. James' Street, London W1, 1954;

Vitale & Vitale collection U.S.A. sold Christies, 26th November 1996, Vitale sale part II, lot 244;

Private collection UK.

The Vitale Tompion, no.42, is an exemplary early numbered timepiece, the movement is extremely well preserved, retaining its original escapement and silent pull-quarter repeat system.

There are only thirty-one Phase 1 timepieces currently recorded and a number are in museum collections; Tompion no.10, is in the Smithsonian, Washington, but has been re-veneered in turtleshell; Tompion no.15 is in the Fitzwilliam Museum, Cambridge, which has had a gallery added to the case; while Tompion no.35, in the Victoria & Albert Museum, is very similar to Tompion no.42 and is in likewise good, visibly unaltered, condition.

The Case

The archetypal Phase I case is surmounted by a gilt-brass foliate-tied handle above the cushion domed top, which has pierced sound cut-outs overlaid with silk and applied with chased, gilt-brass, foliate scroll and garland mounts. The sides have glazed apertures between the typical ogee/ovolo main mouldings. The front door has a foliate scroll gilt-brass sound fret to the top rail and bellflower escutcheons to the side stiles, the lower rail with a matching bellflower mount, all standing on later ebonised bun feet.

Height: 12½ inches; width 6½ inches; depth 5½ inches.

The Dial

The 6 inch square gilt-brass dial has three latched dial feet, and is line engraved to the outer edge, interrupted by the signature *Tho: Tompion Londini Fecit* along the lower section. The centre has very fine matting with the winding square above VI. The corners are mounted with finely-chased winged-cherub spandrels, while the dial-plate is applied with a typical early silvered chapter ring; with small Arabic minutes, outside their division ring, the double figures with a centre line between, the Roman hours are interspersed by sword-hilt half-hour marks, the well pierced blued-steel hands have Tompion's trademark stepped collar to the reverse.

Tompion's early Phase 1 clocks feature large extended backplates that entirely fill out the back of the case, invariably decorated by 'the Tulip engraver', employed by Tompion from c.1675 to c.1690 (*Thomas Tompion 300 Years*, 2013, p.176). The larger hour bell was usually visible and its outer surface turned-down, tuned and polished, meanwhile the smaller quarter bell (invisible from the rear) was tuned, but often left 'in the raw', as evidenced by the sand-cast finish on the surface of the original quarter bell on Tompion no.42 opposite.

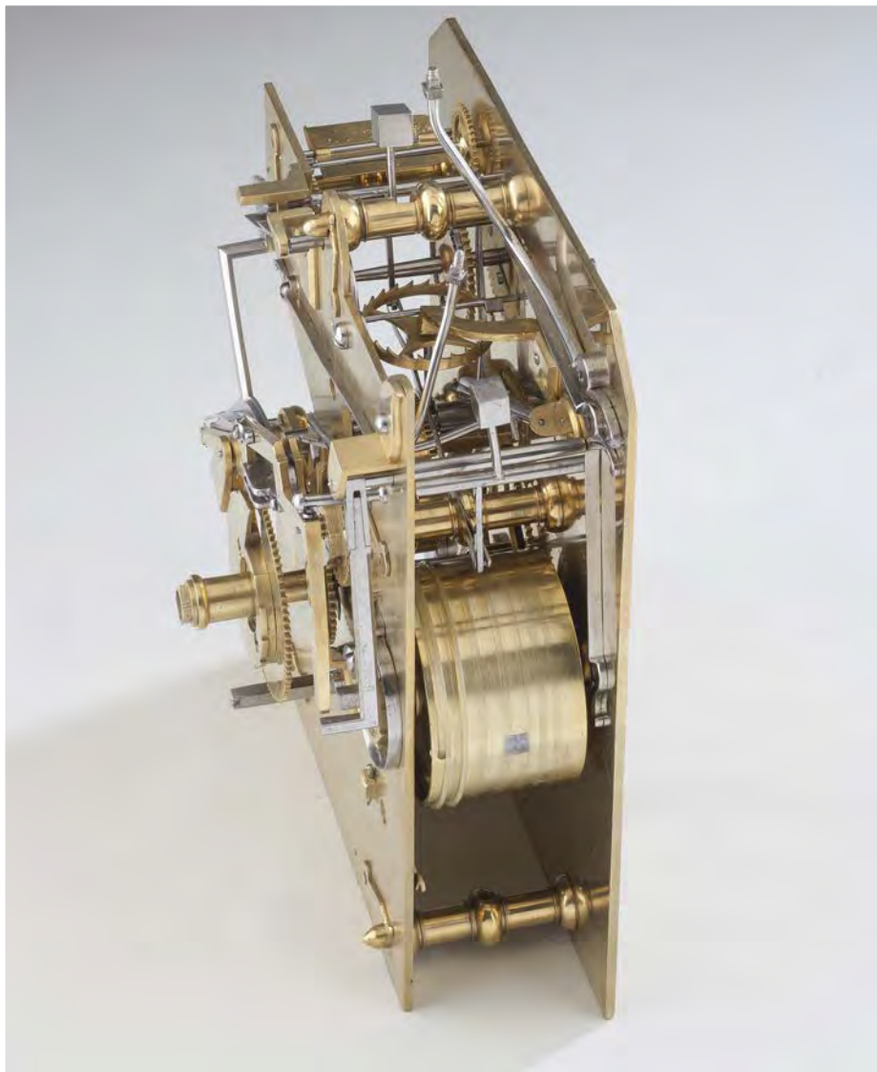

Thos Tompion Londini fecit

The Movement

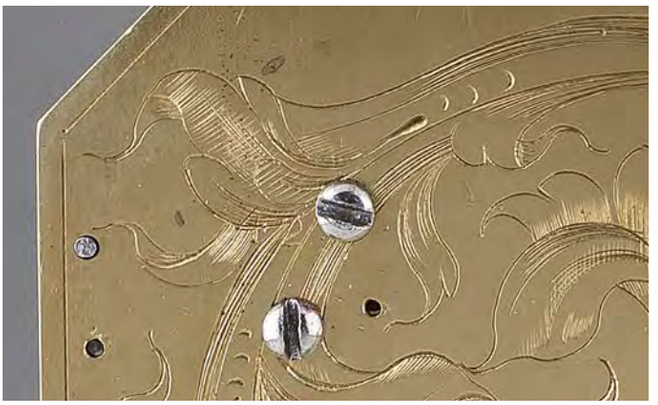
The very substantial timepiece movement has heavy brass plates with six latched baluster pillars. Single gut fusee and spring barrel, verge escapement, the knife-edge mounted in the cross-hatched backcock with a brass-rod pendulum and calibrated bob, punch numbered *1* to *4*. The silent pull-quarter repeat system, cocked via Tompion's early Z-bar repeat lever and operating from either side, the hours struck on the larger bell mounted above and the quarters on the smaller bell below. The extended backplate has a line engraved outer with profuse tulip decoration within scrolling foliage by 'the Tulip engraver', the signature within a rectangular reserve *Tho= Tompion Londini Fecit* and punched numbered *42* twice: once in the top left corner and again at the base in the centre.

From c.1680, Tompion experimented with various ways to allow repeating from both sides of the case. Initially, he used a slide repeat mounted between the plates and through slots in the backplate but due to the additional friction, this quickly proved to be flawed. The last spring clock to utilise the slide repeat was no.37. The Z-bar lever, seen here on no.42, was conceived as the most practical and satisfactory solution and continued in use until c.1690 (*Thomas Tompion 300 Years*, 2013, p.165).


Tho: Tompion Londini Fecit



The two punch numbers on the backplate of no.42 are interesting; Tompion began numbering in a slightly random fashion, using both small and large punches, usually on the movements or cases but occasionally both (see early numbered list in *Thomas Tompion 300 Years*, 2013, page 151). If stamped at all, his earliest movements were generally punched at the top left corner of the backplate, often using the smaller stamps. No.42 is stamped with the larger numerals and is the last recorded with a number to the top left. This stamping is very light, and under the engraving, but the second number at the base is much more clearly stamped, and away from decoration. The light stamping of the top-left number might suggest that the movement was being finished at the time Tompion was determining and homogenising positioning; the clear central base number soon becoming Tompion's settled movement number position.



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Antiquarian Horology, Volume 19, Winter 1991, Vitale & Vitale collection;

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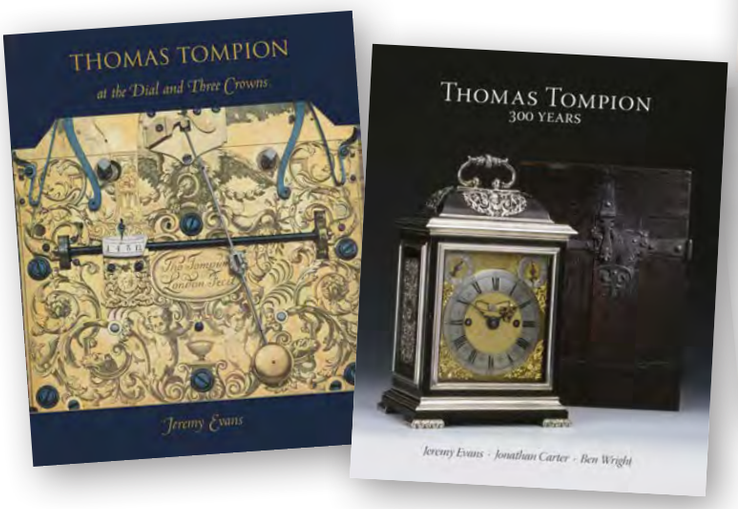
Evans, Carter & Wright, *Thomas Tompion 300 Years,* 2013, p.151 & 599.



The Griffiths Tompion no.286, *circa* 1697

An unusually small and rare William III mid-size ebony Phase 2 striking table clock with pull-quarter repeat by Thomas Tompion and Edward Banger

Provenance

By 1929, The Percival D Griffiths Collection, Sandridgebury, Hertfordshire, inv. F293;

The FH Green Collection, purchased in 1932;

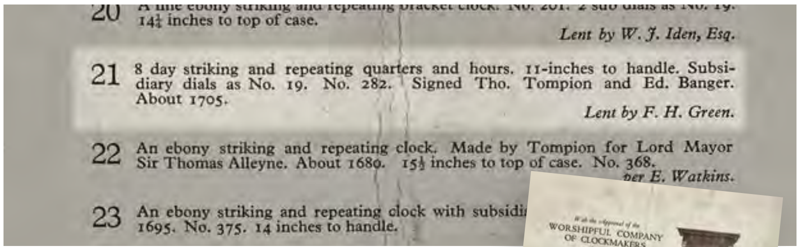
By 1940s, The Eric B Moller Collection, Thorncombe Park, Surrey;

Sotheby's, London, 16 October. 1986, lot 126;

Christie's, London, 3-4 July 1991, lot 296;

The Tom Scott Collection, inventory no.102;

Private collection, UK.


20 14¼ inches to top of case.
Lent by W. J. Iden, Esq.

21 8 day striking and repeating quarters and hours. 11-inches to handle. Subsidiary dials as No. 19. No. 282. Signed Tho. Tompion and Ed. Banger. About 1705.
Lent by F. H. Green.

22 An ebony striking and repeating clock. Made by Tompion for Lord Mayor Sir Thomas Alleyne. About 1680. 15½ inches to top of case. No. 368.
per E. Watkins.

23 An ebony striking and repeating clock with subsidi… 1695. No. 375. 14 inches to handle.

Exhibited

1933, The Royal Exchange, *A Loan Exhibition of Old English Clocks entirely the work of and signed by Tho. Tompion (1638-1713)*, cat. no.21 (noted in error as *no.282).*

For the last 100 years, Tompion no.286 has formed a part of four of the most significant private collections of furniture and clocks of the early 20th and 21st Centuries.


THO·TOMPION+EDW·BANGER
LONDON
FECIT

The Case

The small and well-proportioned mid-size Phase 2 case, ebony-veneered onto an oak carcass, with a dome top surmounted by Tompion's newly introduced foliate-tied handle. The front door with scroll escutcheons and shell-and-eagle sound fret, satyr-mask mount to the lower rail, numbered *286* on the front door sill. The sides glazed with matching gilt-brass sound frets above, the rear door inset and with a D-moulded outer frame, all above a moulded base resting on block feet.

Height 11¾ inches; width: 8$\frac{1}{16}$ inches; depth: 5¼ inches

The Griffiths Tompion, no.286, is the smallest of Tompion's mid-size clocks; it is the second mid-size clock in his small series of 12, but is the first to utilise the specially-commissioned castings in gilt-brass that would subsequently become standard on his mid-size clocks. Significantly, no.286 is also the first recorded clock signed with Edward Banger, whom Tompion took into partnership as this clock was being finished in c.1702. Interestingly, the introduction of the partnership name was gradual, over a year or two, and meanwhile they also continued to produce clocks under Tompion's name alone, (see the Kenmare Tompion, no.291, p.72).


THO·TOMPION·ET·EDW·BANGE

The Dial

The 5¼ by 6¼ inch rectangular gilt-brass Phase 2 dial with three latched feet, signed *THO·TOMPION + EDW·BANGER LONDINI FECIT* above foliate scrolls, decorated by Graver 195, and flanked by strike/silent and pendulum regulation-rings. The silvered chapter ring has Roman numerals with Tompion's sword-hilt half-hour markers and outer Arabic five-minute numerals with Maltese-cross half-quarters. The hands finely sculpted and pierced in blued-steel, with a mock pendulum and pinhole-adjusted calendar aperture to the well-matted centre. The bottom corners having double-screwed ornate cherub's head spandrels, with quarter versions above.

The optional date indication that Tompion provided here on no.286, was an extra expense not afforded by many of his customers, and only one other clock in the mid-size series has this feature (see list on p.71).


THO·TOMPION+EDW·BANGER
LONDON
FECIT

The Movement

The movement with 5⁷⁄₁₆ by 6⅞ inch plates held by seven latched baluster pillars, the twin fusees and barrels with original chains. The going train with pivoted-verge escapement and spring-suspended lenticular pendulum, rise-and-fall lever with pinion adjustment through the dial. The strike train governed by a rack-and-snail, and sounding the hours on the larger bell, Tompion's pull-quarter system repeating the quarters on the smaller bell via double-cocked interlocking blued-steel levers. The backplate signed *THO·TOMPION + EDW·BANGER LONDINI FECIT* in a cartouche within profuse foliate decoration by Graver 195 with unusual strapwork and masks, punch-numbered *286* at the base.

The use of expensive chain lines on no.286, was also a costly upgrade which undoubtedly added considerably to its initial expense.

Literature

Symonds, *English furniture from Charles II to George II*, 1929, p.299, fig. 246 & 247;

Symonds, *Thomas Tompion, His Life & Work*, 1951, figs.127, 132A, 165, 190, 218 & 236;

Symonds, *Furniture Making in 17th & 18th Century England*, 1955, fig. 352;

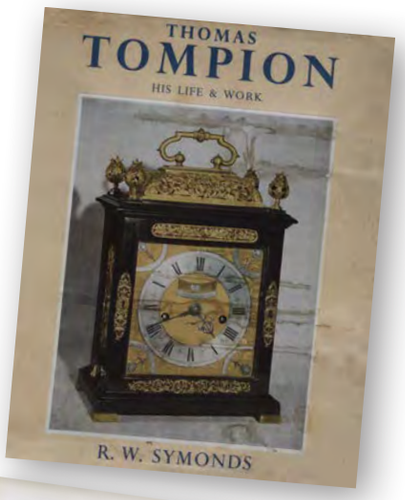
Evans, *Thomas Tompion at the Dial and Three Crowns*, 2006, p.77;

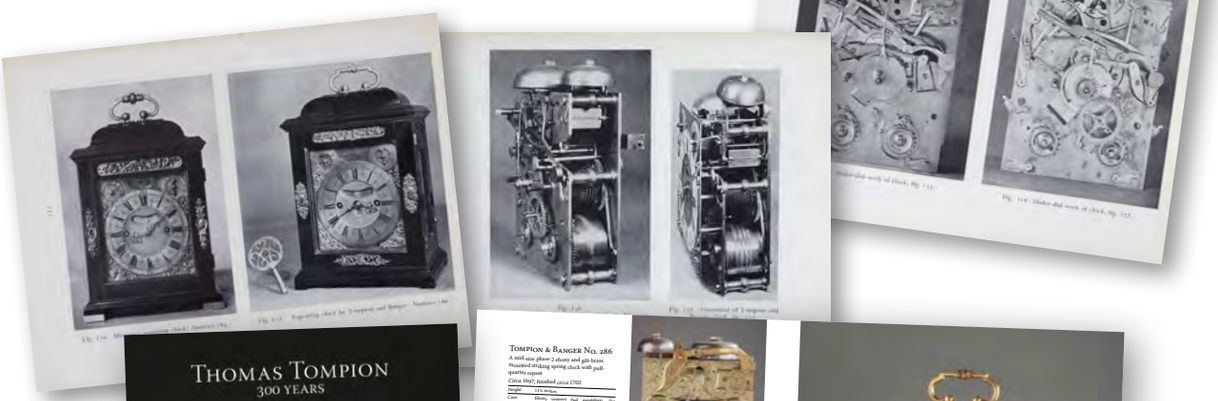
Loomes, *Watchmakers and Clockmakers of the World*, 2006, p.37 & 775;

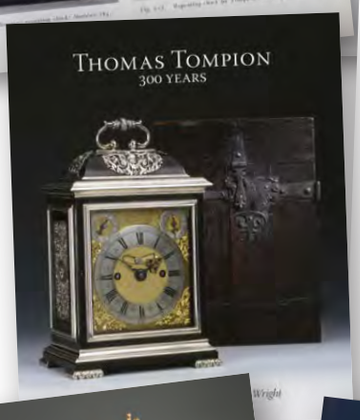
Evans, Carter & Wright, *Thomas Tompion 300 Years*, p.350-351;

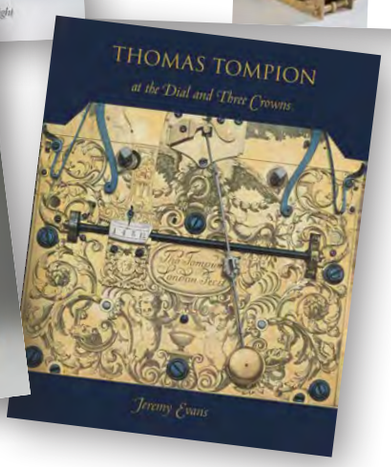
Garnier & Carter, *The Golden Age of English Horology*, 2015, p.86-90.

Jussel & DeGregorio, *The Percival D Griffiths Collection, Vol. I*, 2023, inv. F293, p. 238, 239 & 339.










THO·TOMPION+EDW·BANGE
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LONDINFECIT

The Griffiths Tompion no.286, is the first to have gilt-brass mounts specific to the mid-size case and although started in c.1697, it was probably not finished until c.1702. This was perhaps concurrent with the next clock in the mid-size series, no.369, that was reputedly made for Queen Anne, or her husband Prince George of Denmark, just after her succession in March 1702.

While this example, no.286, is smaller and has additional date complication with expensive chain lines, which are lacking on no.369, both share similar mid-size mounts. There is some logic to these new mounts being first commissioned in silver, specially for that c.1702 royal clock, which were then applied in gilt-brass, perhaps concurrently, on this example. All eight of the known silver-mounted clocks by Tompion are thought to have royal provenance (see list on p.28).

Tompion's twelve mid-size striking table clocks in start date, numerical, order:

SIG. No.	DATE	CASE	DIAL	MOVEMENT
TT 258	c.1695	Ebony Ph.2. Thistle bud handle. Foliate drop escutcheons.	Ph. 2 rect. dial. G.155. Subs: pend reg. (inner div.) & S/N Mock pend. Winged-cherub spandrels.	G.155. Cock and post levers.
T&B 286	c.1697 fin. c.1702	Ebony Ph.2. Foliate-tied handle. Scroll escutcheons. Satyr door mount.	Ph. 2 rect. dial. G.195. Subs: pend reg. (outer div.) & S/N Mock pendulum. Date sq. Ornate cherub's head spandrels	G.195. Double-cocked levers.
TT 369	c.1702	Ebony Ph.2. Silver-mounted Foliate-tied handle. Foliate scroll fret. Scroll escutcheons. Satyr door mount.	Ph. 2 rect. dial. G.195. Subs: pend reg. (outer div.) & S/N Mock pendulum. Ornate cherub's head spandrels (silver)	G.195. Double-cocked levers.
TT 376	c.1702	Ebony Ph.2. Foliate-tied handle. Scroll escutcheons.	Ph. 2 rect. dial. G.195. Subs: pend reg. (outer div.) & S/N Mock pendulum. Ornate foliate spandrels	G.195. Double-cocked levers.
TT 391	c.1703	Ebony Ph.2. Seatboard no.577. Foliate-tied handle. Scroll escutcheons.	Ph. 2 rect. dial. G.195. Subs: pend reg. (outer div.) & S/N Mock pendulum. Date sq. Ornate foliate spandrels	G.195. Double-cocked levers.
T&B 430	c.1705	Ebony Ph.2. Foliate-tied handle. Mask foliage & fruit fret. Scroll escutcheons. Satyr door mount.	Ph. 2 rect. dial. G.195. Subs: pend reg. (outer div.) & S/N Mock pendulum. Ornate foliate spandrels	G.195. Double-cocked levers.
T&B 445	c.1706	Ebony Ph.3. Foliate-tied handle. Scroll escutcheons.	Ph. 2 rect. dial. G.195. Subs: pend reg. (outer div.) & S/N Mock pendulum. Ornate cherub's head spandrels	G.195. Double-cocked levers.
T&B 454	c.1707	Ebony Ph.2. Foliate-tied handle. Foliate scroll fret. Scroll escutcheons. Satyr door mount.	Ph. 2 rect. dial. G.195. Subs: pend reg. (outer div.) & S/N Mock pendulum. Ornate cherub's head spandrels	G.515. Double-cocked levers.
TT 461	c.1707 fin. c.1711	Ebony Ph.3. Raised mouldings. Foliate-tied handle. Scroll escutcheon.	Ph. 2 rect. dial. G.195. Subs: pend reg. (outer div.) & S/N Mock pendulum. Ornate cherub's head spandrels	G.515. Double-cocked levers.
T&B 467	c.1708	Ebony Ph.3. Foliate-tied handle. Scroll escutcheons.	Ph. 2 rect. dial. G.515. Subs: pend reg. (outer div.) & S/N Mock pendulum. Ornate cherub's head spandrels	G.515. Double-cocked levers. Plates recessed.
TT 515	c.1711	Ebony Ph.3. Raised mouldings. Foliate-tied handle. Shell & eagle fret. Scroll escutcheons. Satyr door mount.	Ph. 2 rect. dial. G.515. Subs: pend reg. (outer div.) & S/N Mock pendulum. Ornate cherub's head spandrels	G.515. Double-cocked levers. Plates recessed
T&G 545	c.1711 fin. c.1712	Ebony Ph.3. Raised mouldings. Foliate-tied handle. Foliate scroll fret. Scroll escutcheons. Satyr door mount	Ph. 2 rect. dial. G.515. Subs: pend reg. (outer div.) & S/N Lozenge half hour marks. Mock pendulum. Ornate cherub's head spandrels.	G.515. Double-cocked levers. Plates recessed.

The Kenmare Tompion no.291, *circa* 1697

An exceptional William III burr-walnut Type 3 striking and month-going longcase clock by Thomas Tompion, London

Provenance

18th century, the Browne family, Baronets and Viscounts Kenmare (created 1689, but disputed) of Kenmare House, Co. Kerry, Ireland, and thence by descent to:

The 1st Earl of Kenmare (1754-1812) of Kenmare House, and thence by descent to:

The 4th Earl of Kenmare (1825-1905) who demolished Kenmare House in 1872 and built Killarney House, thence by descent until one of the Killarney House fires of:

Either 1897, or 1913, when sold to an Irish family, thence by descent until:

Private collection UK.

The Case

The Type 3 case, veneered in burr and figured walnut onto an oak carcass. The hood is surmounted by the original caddy top with three brass ball finials, beneath which are elaborate foliate-pierced walnut frieze-frets. The dial is flanked by brass-capped three-quarter columns and the sides are set with further elaborately pierced walnut sound frets. The convex throat moulding leads down to the rectangular trunk door which has cross-grain D-end mouldings and is punch-numbered *291* in Tompion's usual place on the leading edge of the top cleat, together with a secondary number *9*. The door and sides of the trunk are inlaid with fine boxwood and ebony stringing with similar inlay to the plinth, which is supported on a single skirt.

Height 7 foot 10 inches; width 18¾ inches; depth 10¼ inches.

No. 291 is the earliest recorded Tompion Type 3 longcase finished in sequence. The case is punch numbered *291* on the leading edge of the trunk door, with a secondary number *9*; from the early 1690s until 1707/8, a small number of Tompion's cases have a secondary number which bears no relation to Tompion's running serial numbers. Of the twenty-two secondary numbers now known, 19 are on longcases and 3 are on spring clocks. While it is extremely difficult to ascertain any pattern within these numbers, they would certainly have related to a second ledger, that was possibly held by Tompion's casemaker (discussed on p.36).


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Tho. Compion Londini Fecit

The Dial

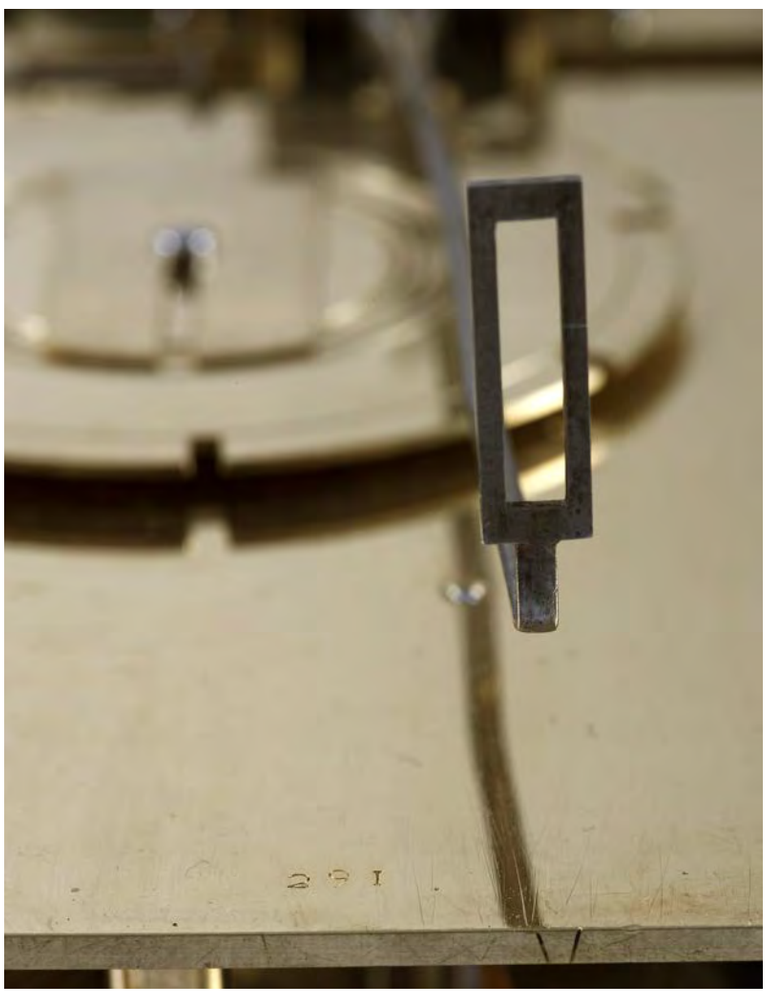
The 11 inch square gilt-brass dial is signed *Tho: Tompion Londini Fecit* beneath the silvered chapter ring; with Roman hours and typical sword-hilt half hour markers, the Arabic five-minutes set outside the division ring with corresponding cross half-quarters. The blued-steel hands are elaborately pierced and well-sculpted, and the finely matted centre has both a seconds ring and pin-adjusted calendar aperture. The shuttered winding holes with an activation lever to the left edge of dial between *IX* and *X*. Each corner is set with cast and chased double-screwed gilt-brass Indian mask-and-foliate spandrels with scroll engraving between, attributed to Graver 195. The dial is secured to the movement by means of four feet, latched behind the front plate.

Literature

Evans, Carter & Wright, *Thomas Tompion 300 Years*, 2013, p.153, 201, 202, 203, 210, 211, 214, 217 & 470-1.

The Movement

The archetypal month-going movement with rectangular plates held by six latched and finned baluster pillars. The going train with bolt-and-shutter maintaining power, anchor escapement and one-second multi-piece brass-rod pendulum with lenticular bob and calibrated rating nut. The strike train governed by a typical large external countwheel, driven by a pinion of report, and striking on the bell above. The backplate with cut-out for the pallets and punch-numbered *291* to the bottom centre, with two typical multi-piece pulleys and original brass cased weights. The whole resting on the original seatboard, held by two screws into the base pillars and secured to the backboard by a screwed L-shaped brass bracket.



The Kenmare titles and seats

The family history in Ireland started with Sir Valentine Browne (d. 1589) of Lincolnshire, an English official and Irish settler. In a career spanning 40 years, he served three monarchs as an auditor, including the accounts of the royal castle at Berwick, and the Exchequer: in the 1550s paying soldiers returning from Calais (an English possession until 1558). Sir Valentine was Auditor-General of Ireland from 1553 to 1560 and travelled periodically to Dublin and in 1570, he was knighted for his service during the *Revolt of the Northern Earls* the previous year. After the *Desmond Rebellion* of 1579–83, he was appointed head of a commission to survey the lands of rebels that were forfeit to the crown. He was by then described as *over sixty years old and considerably overweight* and his travels through these wild territories took their toll. During this time, he wrote letters detailing the devastation wrought upon Munster, commenting on the widespread destruction and significant depopulation. In 1585, he was elected to the Irish parliament as MP for Sligo and had established a residence at Ross Castle, near Killarney in Kerry. In 1586, he was asked to obtain the opinions of interested parties concerning what would become *The Munster Plantation*.

In 1586, Sir Valentine Browne received the seignory of Molahife, estimated at 6,560 acres, but found himself in dispute with the Earl of Clancare, who claimed the Kerry lands were his and not part of the forfeited Desmond properties. The crown recognised Clancare's claim, but a deal was struck where they were mortgaged to Browne, who would inherit them on the earl's death, however a paperwork error caused a dispute that would linger on into the 1630s. After his death in 1589, Sir Valentine was succeeded in Ireland by his second son, Nicholas, who apparently converted to Catholicism to marry Sheela, the daughter of Eoin, the O'Sullivan Beare, and thereafter the family remained staunchly Catholic. Sir Nicholas died in 1606, and his son was created 1st Baronet Browne of Mohaliffe in 1622. The 3rd Baronet, also Sir Valentine Browne (1638–1690), received further lands under the *Act of Settlement* of 1662, when Irish Royalists pleaded with Charles II for Cromwell's injustices to be undone.

By June 1688, a coalition of English politicians, soldiers and religious leaders issued the *Invitation to William*, Prince of Orange, asking him to intervene in England and *protect the Protestant religion*. Thus began the *Glorious Revolution* and by December 1688, the last catholic monarch, James II, had been deposed by Parliament. While the revolution in England was quick and relatively bloodless, there were Jacobite revolts in Scotland and Ireland. With the Brownes now established as influential Irish Catholics, on 20 May 1689, James II elevated Sir Valentine to 1st Viscount Kenmare and Baron Castlerosse (after his seat at Ross Castle). At this time James II still retained his rights as King of Ireland, but his deposition in England rendered the Kenmare peerages constitutionally ambiguous and they were not recognised by the Protestant political establishment.

Kenmare House, built in 1726 and demolished in the 1870s

Within a few weeks, the newly elevated Lord had died, leaving his son, Nicholas, 4th Baronet and 2nd Viscount Kenmare (c.1660-1720), to raise and command *Lord Kenmare's Regiment of Infantry* in the Irish army during the *Williamite War in Ireland*, 1689-91. In March 1690, his regiment was garrisoned in Cork and were defenders during the *Siege of Cork*. The decisive blow to the Catholics came on 12 July 1691 with the *Battle of Aughrim*, one of the bloodiest battles in Irish history, where over 7000 of the combined 40,000 combatants were slaughtered. Lord Kenmare seems to have been taken prisoner and following the defeat he was attainted, forfeiting his estate for life. He left Ireland, living first in Ghent and then Brussels. Owing to the timing of its creation, his claim on the Kenmare title was not

recognised outside Jacobite circles and, from exile, he corresponded regularly with his son and associates in Ireland, attempting to secure the forfeited family estates, which were now under the management of John Asgill. He died in 1720, and was buried in the Church of St Nicholas, Brussels.

The inheritance that Valentine Browne, 5th Baronet and 3rd Viscount Kenmare (1695-1736), succeeded to was deep in debt due to Asgill's mismanagement, and meeting the heavy encumbrances on the impoverished estate fostered disputes in the family, which were both protracted and costly. However, the estate gained a sound financial position after portions of it were sold and by 1726, it had recovered sufficiently well to enable the building of Kenmare House on the shores of Lough Leane. By then, the Browne family were one of the few remaining Catholic landowners in Ireland, and the original Kenmare House was described as a *handsome well-proportioned dwelling with marble chimneys*. The earlier peerages were still not technically recognised, and the 5th Baronet died in 1736 aged 41. It was not until 1798 that their titles were regularised, when Valentine Browne, 7th Baronet (1754-1812), was created 1st Baron Castlerosse and 1st Viscount Kenmare, being finally elevated to 1st Earl of Kenmare in 1801.

Remaining stables, after the demolition of Kenmare House

The original Kenmare House stood for nearly 150 years before Valentine Augustus Browne, 4th Earl of Kenmare (1825-1905), demolished it. The site of a new house was chosen by Queen Victoria on her visit to Ireland in 1861 and, for the enormously extravagant sum of £100,000, Browne built Killarney House. The dwelling was a vast Elizabethan revival manor, designed by the architect George Devey, and described as *a fine example of Victorian eclecticism with many gables and oriels*. With no expense spared, part of the panelled interior was hung with Spanish leathers, and it was considered at the time to be one of the finest mansions in Ireland.

Kilarney House, built 1879

The more recent Irish owner's family tradition has it that the Kenmare Tompion, no.291, was purchased from the Earls of Kenmare, after escaping destruction in a fire at Killarney House. However, it has not been possible to determine exactly when, as there were two fires at Killarney; the first in 1879, and the second in 1913, which caused the house to be abandoned.

As the Kenmare longcase was made in c.1697, while the 2nd Viscount Kenmare had been attainted and was in exile on the continent, it seems unlikely that Lord Kenmare purchased it direct from Tompion, and it appears more plausible that it arrived in the family later. Perhaps entering by marriage, or possibly even purchased second-hand from George Graham by the 3rd Viscount, soon after the original Kenmare House was completed in 1726?

Kenmare's garden strewn with items after the second fire of 1913

The Summers Tompion no.458, *circa* 1707

A rare Queen Anne ebony Phase 3 striking spring clock with pull-quarter repeat on a contemporary wall bracket by Thomas Tompion & Edward Banger

Provenance

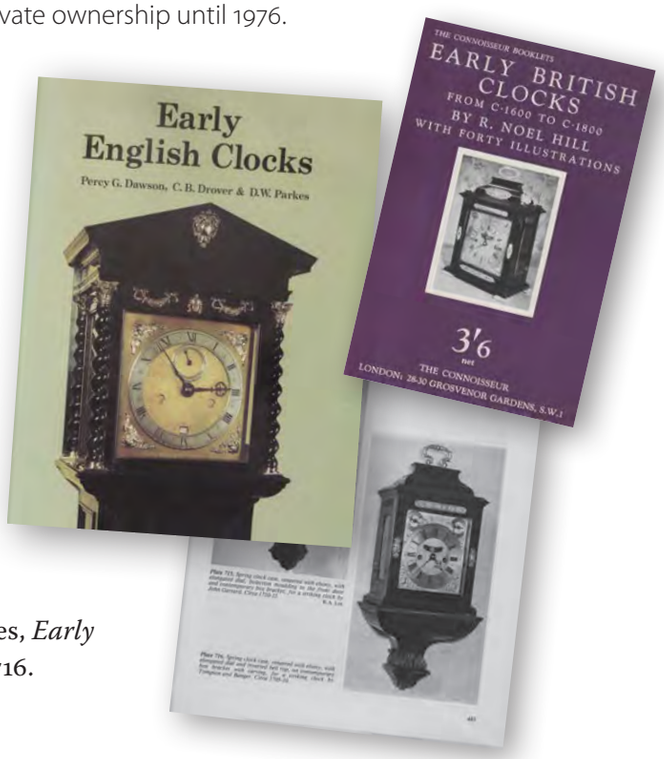
Sir Geoffrey Summers Bt., Flintshire, purchased in 1952;

Private collection, Mystic, CT, USA;

Christie's, 9th July 2015, lot 156;

Private collection, UK.

Sir Geoffrey Summers Bt. was the last generation of the steel producers, John Summers & Co. Founded in the mid 19th century, by 1920 the family also owned the 400 acre steelworks at Shelton Bar in Stoke-on-Trent and, amongst other products, was the largest manufacturer of galvanized steel in the country. In 1964, Sir Geoffrey exhibited his clocks for the Antiquarian Horological Society. The company's various sites had started to be nationalised in 1951; the last, at Hawarden Bridge, survived in private ownership until 1976.



Literature

Noel Hill, *Early British Clocks*, Connoisseur booklet, 1948;

Antique Collector, February 1952, Lee advert;

Hawarden Bridge Catalogue, 1964;

Dawson, Drover & Parkes, *Early English Clocks,* 1982, pl.716.


TOMPION + BANGER
LONDON

The Case

The Phase 3 case, ebony-veneered onto an oak carcass, with gilt-brass acanthus scroll handle to the inverted bell top, flanked by re-instated multi-piece gilt-brass finials. The sides have wooden frets above glazed apertures, with an inset glazed door to the rear. The top rail of the front door is inset with a gilt-brass cherub and lambrequin sound fret with gilt foliate cartouche escutcheons to the side stiles, and is stamped *458* to the door sill, both doors with later felt strips to keep out dust. The whole case is raised on conforming ebony base mouldings and resting on re-instated gilt-brass gadrooned feet.

Height 19 inches; width 11 inches; depth 6¾ inches.

The Bracket

The contemporary early 18th Century wall bracket, ebony and fruitwood veneered onto an oak carcass, and in two sections: the flat-top wall-mounted bracket with hidden rear oak supports and side runners underneath; the forward-sliding inverted bell section leading down to fine acanthus carving with a matching moulded section below.

Total height with bracket 28½ inches


TOMPION + BANGER

The Dial

The 7¼ by 8¼ inch brass Phase 2 dial has retained the original fire-gilding, and is signed *TOMPION + BANGER LONDON* amongst foliage, executed by Graver 195, and flanked by subsidiary silvered rings for strike/silent and pendulum regulation. The main silvered chapter ring has Roman hours with typical sword-hilt half-hour markers, while the Arabic minutes have cross half-quarter markers outside their division ring, all indicated by original delicately pierced and shaped blued-steel hands. The finely-matted centre has a mock-pendulum aperture, the lower finely-cast Minerva mask-and-foliage spandrels are double-screwed, the upper spandrels are matching quarter versions. The dial is fixed to the frontplate by three latched dial feet.

Exhibited

1948, The Antique Dealers Fair, Grosvenor House, by RA Lee;

1964, The Boardroom, Hawarden Bridge Steelworks, Shotton, Flintshire.


TOMPION & BANGER
N


Baker
London

The Movement

The substantial movement with 5⁷⁄₁₆ by 6⅞ inch plates is fixed by seven finned baluster pillars, all latched, with twin fusees and spring barrels. The going train has a pivoted verge escapement with brass rod lenticular pendulum, spring-suspended from the regulation bar atop the plates with pinion adjustment through the dial. The striking train sounds the hours on the larger bell and the quarter-repeat operates on Tompion's own fail-safe system with double-cocked interlocking blued-steel levers that may be pulled from either side of the case. The backplate was executed by Graver 195 and is profusely engraved with scrolls and foliage within a wheatear border and signed in the lower centre *Tompion & Banger London* within a cartouche flanked by caryatids, and punch-numbered *458* at the base. The movement is secured in the case by means of two chamfered and engraved brackets, and steel bolts into the base pillars.

The Newcastle Tompion
no.545, *circa* 1713

A very rare Queen Anne mid-size ebony Phase 3 striking table clock with pull-quarter repeat, one of only two table clocks known signed by both Tompion and Graham

Provenance:

Ordered from Tompion by Thomas Pelham-Holles of Halland (1693-1768), 1st Duke of Newcastle, Prime Minister, created 1st Baron of Stanmer (1762) with special remainder, thence by descent to his cousin;

Thomas Pelham (1728-1805), 2nd Baron of Stanmer and 1st Earl of Chichester, thence by descent, until sold Sotheby's 14 December 1995, lot 337;

Private collection U.K.

Halland House 1783 by Samuel Hieronymus Grimm

The recently rediscovered provenance of the Pelham Tompion Sundial (John C Taylor collection, inv. no.109), has re-affirmed the Pelham family of Halland as long-standing customers of Tompion's over three generations: Firstly, in c.1697, the family ordered longcase no. 284 for use at Halland House; that location confirmed when secondly, in c.1710, they ordered their latitude specific garden sundial; and finally, in c.1713, they ordered this clock, no. 545.

The Pelham family continued their patronage with George Graham; the duke ordering *A curious standing clock,* which was amongst the effects of *Her Grace the Duchess of Newcastle, deceased*, when sold by auction on 1st October 1776 (*Bath Chronicle* 26 Sept. 1776); while the duke's younger brother reputedly had Graham longcase, no.594, which in 1958 had a plaque *For the Right Honble Henry Pelham, Anno Domini 1738*, sadly, since removed.


Tho: Tompion
Geo: Graham
London

The Case

The Phase 3 mid-size case comprises an oak carcass with ebony veneers and mouldings, the inverted bell top is surmounted by a well cast gilt-brass foliate tied handle with rosette terminals, specific to Tompion's mid-size series. The front door is applied with Tompion's gilt-brass acanthus cast sound fret to the top rail, having raised mouldings to the aperture and a satyr-mask foliate mount below and with typical gilt-brass foliate cartouche escutcheons, the door sill stamped *545*. The glazed sides are applied with raised breakarch mouldings. The front and rear doors retain the original locks and hinges, the base resting on ebony block feet. The rear door aperture rail painted *LOAN 8 CHICHESTER,* with corresponding part-cut printed label underneath: *'...Museum and Art Gallery* [Brighton?], *Lent by The Chichester Estate'.*

Height 13 inches; width 8 inches; 5½ inches.

No.545 was previously thought to have been ordered by the duke's father, Thomas, 1st Baron Pelham (1653-1712). However, Tompion died in November 1713 and this is one of his last productions, possibly made at the end of 1712, but more likely during 1713. Either way, as the 1st Lord Pelham died in February 1712, one can deduce with some certainty that it was made for his son, Thomas Pelham-Holles, 1st Duke of Newcastle, for Hallam House, where it likely remained until c.1768.

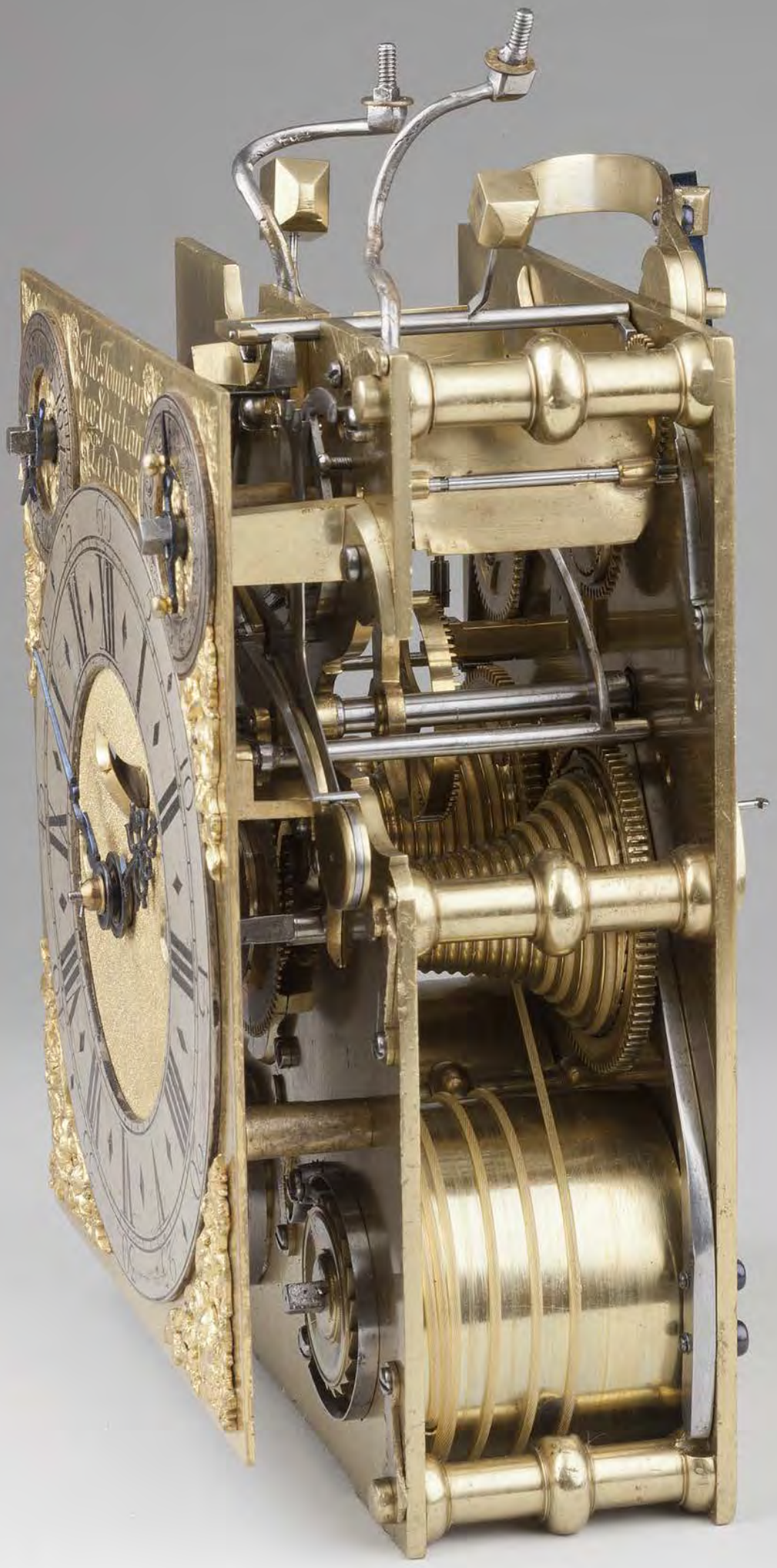

Tho: Tompion
Geo: Graham
London

The Dial

The 5¼ by 6 inch Phase 2 dial retains the original fire gilding and is signed *Tho: Tompion & Geo: Graham London* within foliate decoration by Graver 515 and flanked by subsidiary dials for pendulum regulation and strike/silent, with fine original hands, one thumb-knob adjusted. The main silvered chapter ring has Roman hours and Arabic minutes with lozenge half-hour and half-quarter hour markers. The finely matted centre has a mock pendulum aperture and finely-shaped and sculpted blued-steel hands. Ornate cherub's head spandrels to the lower dial quadrant held by double screws, with reduced spandrels abutting the subsidiary rings above. The three dial feet are typically latched to the inside of the front plate.

Tompion's twelve mid-size table clocks were made between c.1695 and c.1712, and their dials and movements show the usual developments in production at the same time as they can be seen on his full size examples: changes in engravers as well as engraving patterns; upgrades to the repeat levers from a cock and post to double-cocks; and the introduction of recesses to the base of the plates, all seen here in his final fully-developed example, no.545 (see list on p.71).

Graham continued to use 'ornate cherub's head' spandrels on his dials, as well as 'foliate-tied' handles and 'scroll' escutcheons on the majority of his table clock cases, up until his death in 1751, some 50 years after they were first introduced by Tompion.



The Movement

The diminutive but substantial movement has stepped plates and seven ring-turned and knopped pillars all with fine original latches. With spring barrels and fusees, the going train has a pivoted verge escapement with the pendulum spring suspended in Tompion's usual manner from a brass regulation bar atop the backplate with foliate engraved cocks. The hour strike train utilises the larger bell governed by a rack-and-snail. The pull-quarter repeat train operates on Tompion's all-or-nothing system with double-cocked interlocking blued-steel levers on the backplate repeating the hours and quarters, the latter on the smaller bell. The movement is secured in the case in Tompion's usual manner with two steel bolts through the baseboard into the bottom pillars and by two foliate engraved backplate brackets.

The Backplate

The backplate is superbly and typically decorated by Graver 515, with fine quality scrolling foliage, flowers and strap work within a line border and centred by an oval cartouche signed *Tho: Tompion & Geo: Graham London*. Above the cartouche is a shell flanked by twin birds, below it rests on a pair of cornucopiae, with further birds, garlands and strap work to the sides encircled by two serpents. The central base of the backplate is clearly numbered *545* within the design.

Having started working for Tompion just a year or two before the Newcastle Tompion was made, Graver 515 continued in Graham's employment until the 1740s, and his quality was outstanding. His subject matter was more extensive than Tompion's earlier engravers and included eagles and snakes, winged cherubs, trophies, birds, vases and bowls containing fruit or flowers, and insects. However, by the late 1720s, Graham had introduced plain backplates with a signature only.

No.545 is the last of the mid-size clocks recorded, and is the only example signed by both Thomas Tompion and George Graham. There is only one other similarly signed table clock surviving, which is the full-size Phase 3 example, no.537 (formerly in the John C Taylor collection, inv. no.152).


Tho: Tompion
Geo: Graham
London

The Pelham family of Laughton, Halland and Stanmer

The Pelhams make their appearance in recorded history in the 12th century, first in Hertfordshire and then in London. Towards the end of the 13th century, a branch of the family emerges in Sussex, holding land at Hailsham and Warbleton. In 1401, Sir John Pelham, Constable of Pevensey Castle, leased the manor of Laughton, and in

Laughton Place Tower, before wings demolished c.1925

1409, Bishop Robert Reade granted a licence *'to choose for themselves a fit and proper person, as their Priest and Confessor, to administer the Holy Eucharist, and to perform Mass in the Oratory or Chapel of Pevensey and in their manor of Laughton.'* The house at Laughton was little more than a hunting lodge, and Sir John made improvements, including a new hall with additional service rooms and lodgings. There is reference to *'the lord's tower'* in 1421-2, which was probably a solar forming a set of rooms at the high end of the hall, and by 1466, the family had purchased Laughton outright. In 1534, Sir William Pelham attempted to transform Laughton into a fashionable symmetrical courtyard house, with corner buildings and ornately decorated smaller turrets. Archaeologists have also found

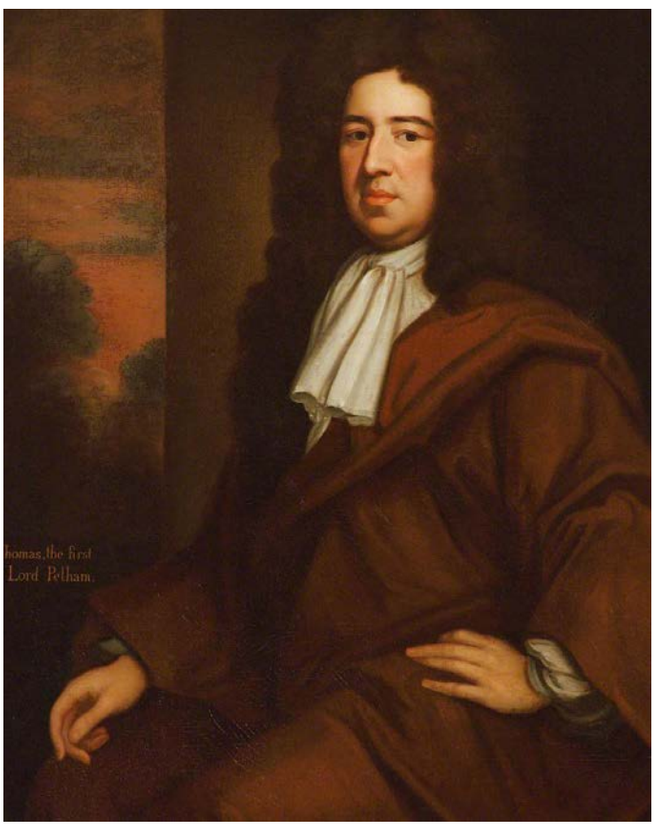
Halland House 1783 by Samuel Hieronymus Grimm

evidence that he intended to go further, but he died in 1538 and it seems his plans died with him. By 1580, Sir Thomas Pelham, 1st Baronet (d.1624), had started to build a vast Elizabethan courtyard mansion nearby, on higher ground at Halland, and that was completed in 1595.

By 1654, **Sir John Pelham (1623-1703), 3rd Baronet**, inherited the baronetcy together with Laughton Place estate and Halland House. He was elected MP for Sussex

The Stanmer Tompion no.284, c.1697

in the First Protectorate Parliament and continued in the Second. After the Restoration, Sir John was MP for Sussex from 1660-81 and 1689-98, but just before he stepped down at the age of 75, he appears to have ordered longcase no. 284 (see opposite) from Thomas Tompion, perhaps for his retirement to Halland House (*Thomas Tompion 300 years*, p.245). Two of Sir John's three sons survived; Thomas, who succeeded to the estates and title as 4th Baronet, and; Henry Pelham of Lewes (c.1661-1721) who was left enough money to buy his own estate, paying £7,500 for old Stanmer House and its lands in 1713.



Thomas Pelham (1653-1712), 1st Baron Pelham of Halland.

Thomas Pelham (1653-1712), 4th Baronet and 1st Baron Pelham of Halland, was a moderate Whig politician and Member of Parliament for several constituencies. He was educated at Tonbridge School and Christ Church, Oxford. He sat for East Grinstead from October 1678 until August 1679. In October 1679 he was returned for Lewes, serving until 1702 (when he was returned for both Lewes and Sussex); he subsequently chose to sit for Sussex, a seat he held until 1705. On his retirement to Halland House in c.1706, Lord Pelham undertook extensive improvements to the Elizabethan house and gardens, installing a new Tompion garden sundial with equation tables in c.1710, presumably for setting his inherited Tompion longcase, no.284. Lord Pelham married twice, he had two daughters

The Pelham Tompion Sundial. c.1710

by his first wife, Elizabeth Jones, who died in 1681 and, in May 1686, he married Lady Grace Holles (daughter of 3rd Earl of Clare). They had five daughters and two sons, both of whom became 'Prime Minister' (Henry Pelham and Thomas Pelham-Holles) and, between them, they served 18 years as first minister.

Soon after his inheritance in 1712, the young **Thomas Pelham-Holles (1693-1768), 5th Baronet, 2nd Baron Pelham of Halland, 1st Baron Pelham of Stanmer, 1st Duke of Newcastle-upon-Tyne and 1st Duke of Newcastle-under-Lyme, PM KG PC FRS,** ordered Tompion no.545 for Halland House, but by 1714, he had purchased Claremont House, Esher (built in 1708 by Sir John Vanbrugh for his own use), which ultimately rendered Halland his secondary seat. Thomas was a Whig, whose official life extended throughout their supremacy of the 18th century. He was a protégé of Sir Robert Walpole, serving under him for twenty years, until 1742, and then holding power with his brother, Henry Pelham, until 1754. After Henry's death in 1754, the duke was prime minister for six years, in two separate periods. During his first premiership, Newcastle precipitated the Seven Years' War and his weak diplomacy cost him his position. After his second term, he served a short while in Lord Rockingham's ministry, before retiring from

government. He was most effective as deputy to leaders of greater ability, such as Walpole, his brother, and Pitt. Few politicians in British history matched his skills in maintaining power over long periods, using his energy and money to select candidates, distribute patronage, and win elections. In 1756, with the prospect that the dukedom of Newcastle-upon-Tyne would become extinct once again, George II also created him Duke of Newcastle-under-Lyne, with a special remainder for inheritance through his nephew, the 9th Earl of Lincoln. In addition, in 1762 he was also created 1st Baron Pelham of Stanmer, with special remainder for inheritance to his cousin and male heir, Thomas Pelham of Stanmer. On his death in 1768, Claremont was left to, and sold by, his wife, while the title Baron Pelham of Stanmer, together with the bulk of the Pelham estates in Sussex were left to Thomas Pelham of Stanmer, later 1st Earl of Chichester.

Thomas Pelham-Holles (1693-1768), 1st Duke of Newcastle.

Thomas Pelham, (1728-1805) 6th Baronet, 2nd Baron Pelham of Stanmer, and 1st Earl of Chichester continued the family's allegiance as a Whig politician. Thomas was the son of Thomas Pelham and his wife Annetta, daughter of wealthy merchant George Bridges (d.1714) of Pera, Constantinople. His great-grandfather was Sir John Pelham, 3rd Bt, and Thomas came by Stanmer Park through his grandfather, Henry Pelham of Lewes (c.1661-1721), who had purchased the estate in 1713. Thomas's uncle inherited first, and commissioned the French architect, Nicholas Dubois, to build the current Stanmer House that was completed in 1727, but he died without

Stanmer House, 1826

issue in 1725. Thomas's father then inherited, but died when Thomas was only nine years old, in 1737. Thomas was educated at Westminster School and Clare College, Cambridge and undertook the Grand Tour through France, Switzerland, Italy and Germany between 1746 and 1750. Thomas Pelham was first elected to the House as MP for Rye in 1749, a seat he held until 1754, and then represented Sussex until 1768. He served as Commissioner of Trade and Plantations from 1754 to 1761, as a Lord of the Admiralty from 1761 to 1762. From 1765 to 1774, he was Comptroller of the Household and was admitted to the Privy Council in 1765. In 1768 Thomas succeeded his cousin, 1st Duke of Newcastle, as 2nd Baron Pelham of Stanmer according to a special remainder in the letters patent, also inheriting the Pelham baronetcy created in 1611. Pelham served as Surveyor-General of Customs of London from 1773 to 1805 and as the last Keeper of the Great Wardrobe from 1775 to 1782. In 1801 he was created 1st Earl of Chichester.

On his inheritance from his cousin the duke in 1768,

Thomas relocated the Tompion garden sundial and moved some of the contents of Halland House to Stanmer, including the two Pelham Tompion clocks, nos. 284 and 545. Meanwhile other chattels, such as Halland's highly important Mortlake tapestries were sold at auction for a pittance in 1769. Several different dates, from 1770 to the 1780s, are given as to when Halland House was dismantled, but Lord Pelham initially appears to have tenanted out the vast house, as it was painted by Samuel Hieronymus Grimm in 1783, referring to it in one view as Halland Farm (Burrell Collection). In 1776, Thomas bought the adjoining manor of Falmer, itself extending to some 3,000 acres including the whole village. He then combined Falmer with Stanmer and, on his creation as earl in 1801,

Stanmer House today.

renamed the entirety *The Chichester Estates*. During the 19th century, the Earls of Chichester continued to develop and improve the estate, the church was reconstructed in 1838, the Pelham Alms houses were built in Falmer in 1869, additional woodlands were planted and a formal lawn was created adjacent to Stanmer house in the 1840s, that was further extended in the early 20th century.

During the 17th century, Laughton Place had become a tenanted farmhouse, However, in 1715 Thomas Pelham, 1st Duke of Newcastle, gave Laughton Place to his younger brother, the Hon. Henry Pelham, whose primary residence from 1729 was Esher Place. William Kent then transformed the old Bishop's Palace into a Gothick mansion and, towards the end of his life, Henry resolved to do likewise at Laughton. He employed Mr Fuller White, a carpenter who had been in charge at Esher, and so worked under Kent. The house was

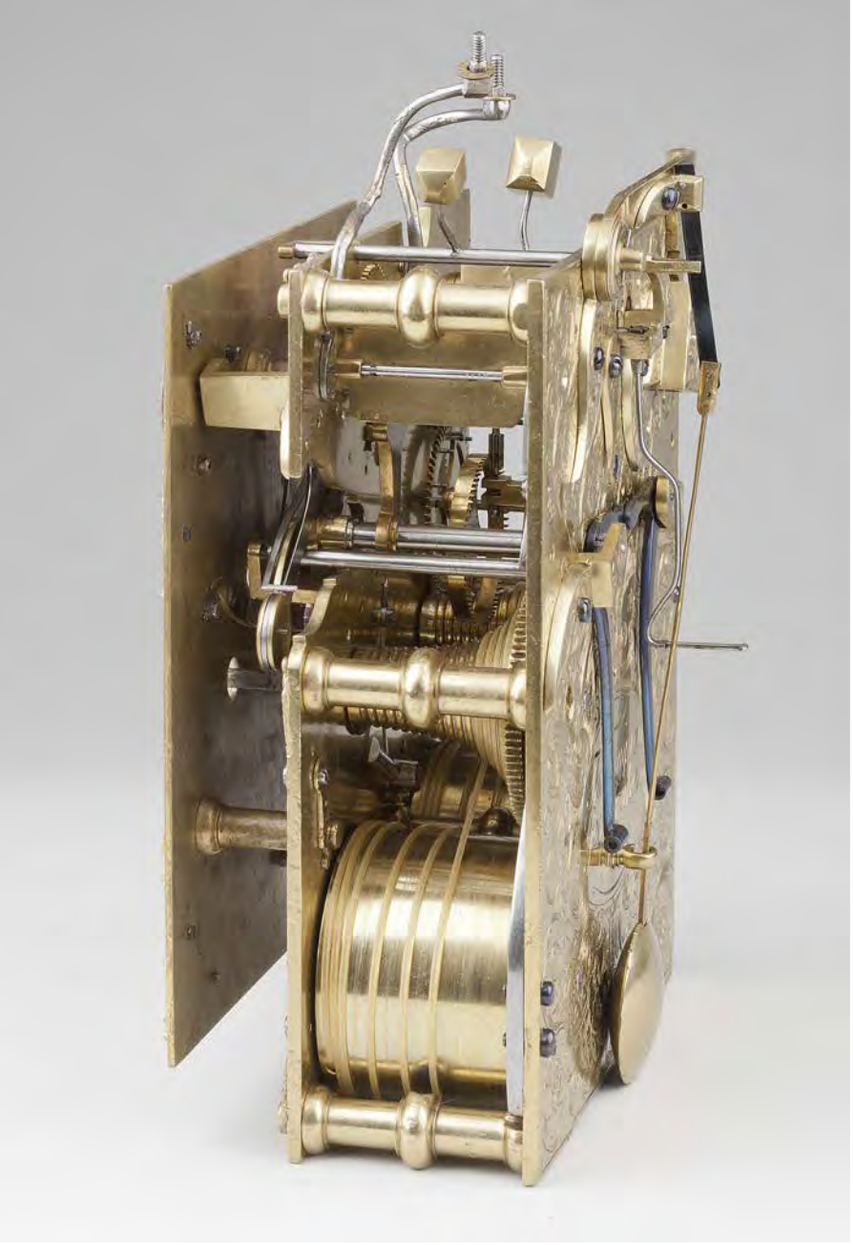
Stanmer House, the hall with Tompion no.284, left

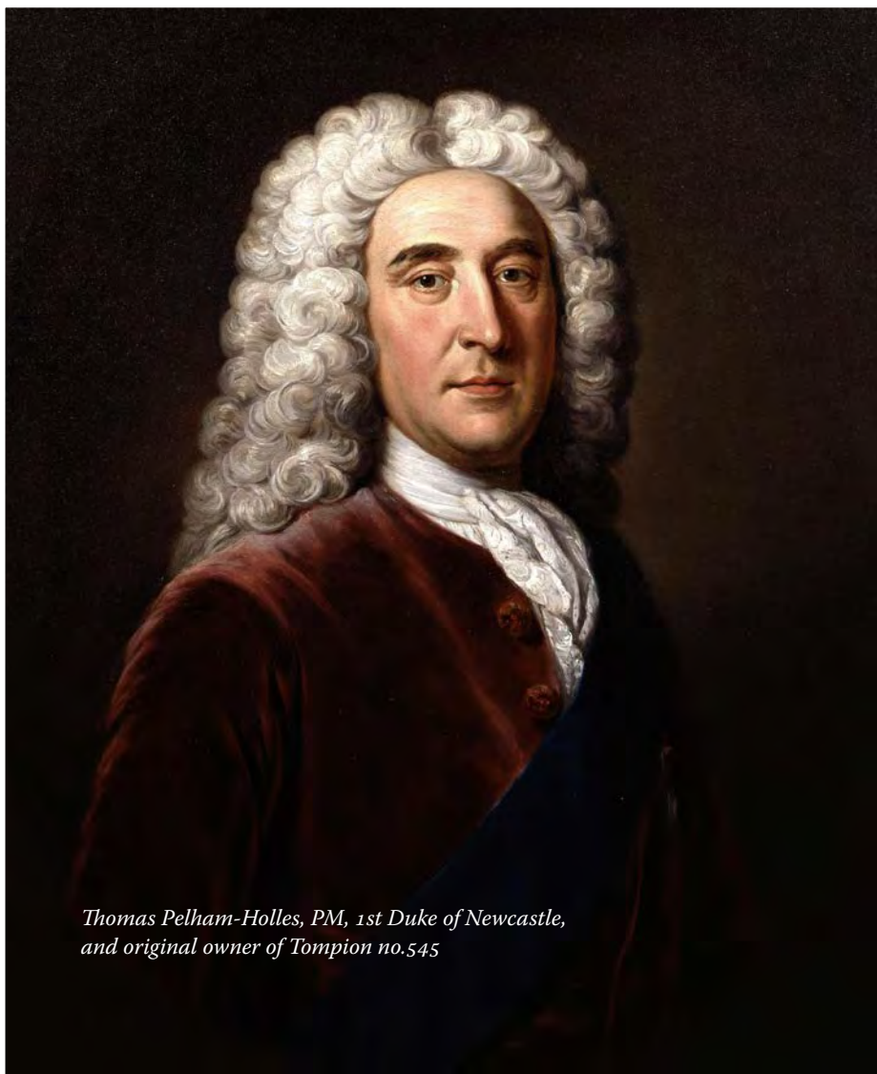
constructed between 1753-1760 (remains illustrated on p.102), partly from the materials of its predecessor and was built around the base of the 1534 tower but, as Henry died in 1754, it reverted to a tenanted farmhouse, and all that survives today of Laughton Place is the tower that was built in 1534 by Sir William Pelham.

While Stanmer Park is now owned by Brighton & Hove City Council, sadly, all that remains of Halland House, the Pelhams vast Elizabethan courtyard mansion, are some red bricks with stone quoins forming part of a farmhouse garden wall. One can now only

The remains of Halland House.

imagine a young Lord Thomas Pelham-Holles standing somewhere nearby, reading apparent-solar time on his father's Tompion garden sundial, adjusting it to mean-solar time using the equation table provided, possibly first re-setting a Tompion watch, and then walking inside Hallam House to regulate his grandfather's month-going longcase, no.284, and his own small table clock, no.545, that he had recently purchased in c.1713.





Thomas Pelham-Holles, PM, 1st Duke of Newcastle, and original owner of Tompion no.545


Tho: Tompion
Geo: Graham
London


Joseph Knibb Londini Fecit

Joseph Knibb
Oxford, London & Hanslope

Joseph Knibb (1640-1711)

Joseph was baptised in 1640, the fifth son of Thomas Knibb, yeoman of Claydon. No record of any official apprenticeship has been traced, but it is thought that he probably learnt his trade between 1655 and 1662, from his cousin Samuel Knibb in Newport Pagnell, who subsequently moved to London.

On completing his training, Joseph started a business in St Clement's Oxford. Despite being outside the city liberties, the freemen *smiths and watchmakers* drew up a petition objecting to his presence as a *foreigner.* By July 1665 the Great Plague was raging in London and Charles II and his Court relocated to Oxford, while in early 1666, Joseph moved to Holywell Street within the city liberties and was forced to apply for his freedom, but it was refused. There was an on-going conflict between city and university over their respective privileges, one of which allowed the university to employ tradesmen within the liberties but outside city jurisdiction. Joseph's new premises were scheduled a 'university' shop and the Matriculations Register of August 1667 included Knibb as a *gardener* for Trinity College.

The Hamburg Knibb

Another petition was drawn up almost immediately by the *Clockmakers and Watchmakers of the City,* and on 29th October 1667 the council resolved that *...Knibb and any others who offended were to be suppressed.* By the beginning of 1668 there was a temporary settlement between city and university, and Joseph's situation was debated when he offered the council a compromise:

...Mr. Mayor acquainted this House that Joseph Nibb Clockmaker who formerly sett upp shopp in the parish of Holywell in the Suburbs of this Citty upon Accompt of being a Gardener to Trinity Colledge did now make his application to this Citty for a freedome waveing the power of the University who formerly endeavoured to Maynteyn him to keepe shopp upon this accompt.

Joseph suggested he withdraw his university tradesman's privilege, so that he could be made a freeman upon payment of a fine. The solution was accepted and Joseph paid his admission 'fine' of 20 nobles and a leather bucket. Soon afterwards, Joseph issued an undated farthing trade token in copper.

Joseph's last year in Oxford, 1669, was also of major importance in the history of horology, as he carried out two important turret clock commissions. Firstly, he converted the foliot-controlled clock belonging to the University Church, St Mary the Virgin, to a pendulum; accounts for 1669/70 include the entry *...to Mr Knibb for altering ye Univ'sity clock to a Pendulum.* This clock no longer survives, but it is believed that Joseph used this as a test-bed for his second commission, the Wadham clock, which is considered the earliest known clock designed to incorporate an anchor escapement.

It is thought that Samuel Knibb died in about 1670 and Joseph had arrived in London by January 1671, when he was made a free brother of the Clockmaker's. Evidence suggests that he set up in the Fleet Street area continuing where Samuel left off, perhaps literally, because two of Joseph's earliest signed architectural table clocks bear the hallmarks of Samuel's unfinished work. Joseph's move left his brother John in charge of the Oxford business, but the two workshops continued manufacturing links.

Still aged only 30, Joseph quickly established himself

in London; he had taken his cousin Peter apprentice in Oxford in 1668, who accompanied him, to complete his term in 1677. Joseph also took over his cousin Samuel's apprentice John Miller, who was made free in November 1674 and may have played a leading role in Joseph's workshop. Over the course of his career Joseph would enroll eleven apprentices.

Within three years of his arrival in the capital Joseph was accomplished enough to supply two longcase clocks and a weight-driven, split-second timer with a tic-tac escapement, to James Gregory FRS, Mathematician and Astronomer at St. Andrews University, where they remain today. Gregory described the clocks in a letter to John Flamsteed, the Astronomer Royal, dated 19th July 1673: *I have 2 Pendulum Clocks making, with longe Swinges, Vibratinge Seconds; and Pointinge Houres, Minits and seconds, without Strikinge; And also one little Pendulum Clock, with a short Pendulum, vibratinge 4 times in a Second, alsoe without Strikinge; for discerninge small Intervalls; when there may be a pointe of a Second in Question.*

Joseph's clocks display simplicity in structure and elegance in form and, as is often mentioned, his cases and dials have a gracefulness rarely achieved by other makers. Indeed, he is one of only a few makers whose individual style can be easily identified, and throughout the 1670s and 1680s we can see a clear evolution in the designs, which enabled RA Lee to categorise his clocks from Phase I to IV.

In the busy environment of a resurgent city with a competitive horological community Joseph's clocks displayed more innovations than those of any other maker. In just a few years the choice of clocks available had increased dramatically, and Knibb's customers would have been mightily impressed with the combinations he could offer. Whereas just a short time before they had been confined, with few exceptions, to inaccurate clocks going for only short periods perhaps striking on the hour, they could now buy clocks of longer duration with a choice of strike work, including Roman, quarter, double-six and full grande-sonnerie striking, each ingeniously designed within the constraints of countwheel governance. In hindsight, some of these methods appear somewhat confusing but at the time they must have been sensational and certainly assisted Joseph in developing his business. Customers also had a wide choice of case, the newly adopted wooden clock case being available in light or dark woods, and with the option of inlaid decoration as well, in many different styles and designs.

In 1677, Knibb was commissioned to supply both a turret clock for Windsor Castle and his famous Phase II spring clock for Charles II. The latter has a tic-tac escapement, and is signed *Invenit et fecit Anno Domini 1677*, but as that clock has another innovation, Roman striking, it is not clear for which feature he was claiming priority, possibly both. The Dukes of Sussex and York also ordered clocks and in 1682 he was paid for more work carried out for Charles II.

From *The Dyal* near Sergeants Inn, Fleet Street, Joseph had built one of the most prosperous clockmaking businesses in London and in *circa* 1693 he moved to *The Clock Dyal* in Suffolk Street near Charing Cross but by then, whether by design or circumstance, his operation was winding down and in 1697 he advertised the sale of his stock (see below), leaving for Hanslope in Buckinghamshire.

He was now a wealthy man and his estate included a farmhouse with 78 acres. He took a new apprentice, James Hunt, from 1699 to 1708, and continued to make clocks until he died in 1711. After his death his widow Elizabeth lived with her brother-in-law John Knibb in Oxford; she died in 1726 aged 84.


The London Gazette.

Published by Authority.

From Thursday April 22. to Monday April 26. 1697.

At the Desire of some Persons of Quality, the French Pastoral that was performed at the Musick-Meeting in York-buildings last Wednesday, shall be performed once more at the same place on Thursday next, being the 29th Instant.

AT the Clock Dyal in Suffolk-Street near Charing-Cross, on Monday the 26th Instant, will begin the Sale of a great Parcel of very good Pendulum Clocks, made by Joseph Knibb, some do go a year, some a quarter of a year, some a month, some a week, and some 30 hours; some are Table Clocks, some Repeat themselves, and some by pulling Repeat the Hours and Quarters: They are made and to be sold by Joseph Knibb at his House at the Dyal in Suffolk-Street aforementioned, where the Sale will continue until Whitsuntide, unless all be sold sooner. There are also some Watches to be then and there sold, good Penny-worths.

LOst the 20th Instant, a Gooderoon Candlestick, weighing about 8 Ounces. If offered to be sold or valued, you are desired to stop it, and the Party, and give speedy notice to George Lewis, Goldsmith, against the New Exchange, in the Strand, and

Joseph Knibb, London
circa 1675

A rare and unusually small Charles II figured walnut Phase I striking table clock with tic-tac escapement

Provenance

The Time Museum, Rockford, Illinois, USA, inventory no. 1124;

Sotheby's New York, 19 June 2002, Masterpieces from the Time Museum, Part II, lot 163;

Private collection, Cheshire, until sold 2015;

Private collection, UK.

Joseph Knibb's Phase I spring clocks were the first made to his own specific design. Only 22 are currently known, the vast majority in ebony, and all were probably produced within eight years of him setting up his business in London in c.1670. By the latter part of the 1670s, Knibb started to evolve his spring clocks making them smaller; the first Phase II example was dated 1677, and marked a shift away from this earlier style.


Ioseph Knibb London

The Case

The typical Phase I case, veneered in figured-walnut onto an oak carcass, surmounted by a gilt-brass 'cranked' lifting handle above the shallow cushion-moulded moulded top. The flat-top main mouldings above the front door with inset walnut fret and glazed side apertures, the similarly glazed rear door with D-end frame mouldings. The figured main moulding to the base raised on four walnut bun feet.

Height 11½ inches; width 9½ inches; depth 6½ inches

In the 75 years between 1948 and 2023 over 180 table clocks by Joseph Knibb have been recorded sold, either at auction or privately. Of those clocks, 166 had ebony-veneered or ebonised cases, but only 14 were veneered with walnut.


Ioseph Knibb London

The Dial

The 6¾ inch square gilt-brass dial is signed *Joseph Knibb London* beneath the silvered chapter ring which is engraved with Roman hour and Arabic five-minute numerals, trident half-hour markers. The very finely matted centre has two winding holes and a calendar aperture beneath XII. The blued-steel hands are particularly fine and delicate. The corners are applied with finely chased fire-gilded winged-cherub spandrels of Knibb's early design.

Literature

Attwood and Andrewes, *The Time Museum, an Introduction*, Rockford, 1983. p.10.

Comparative literature

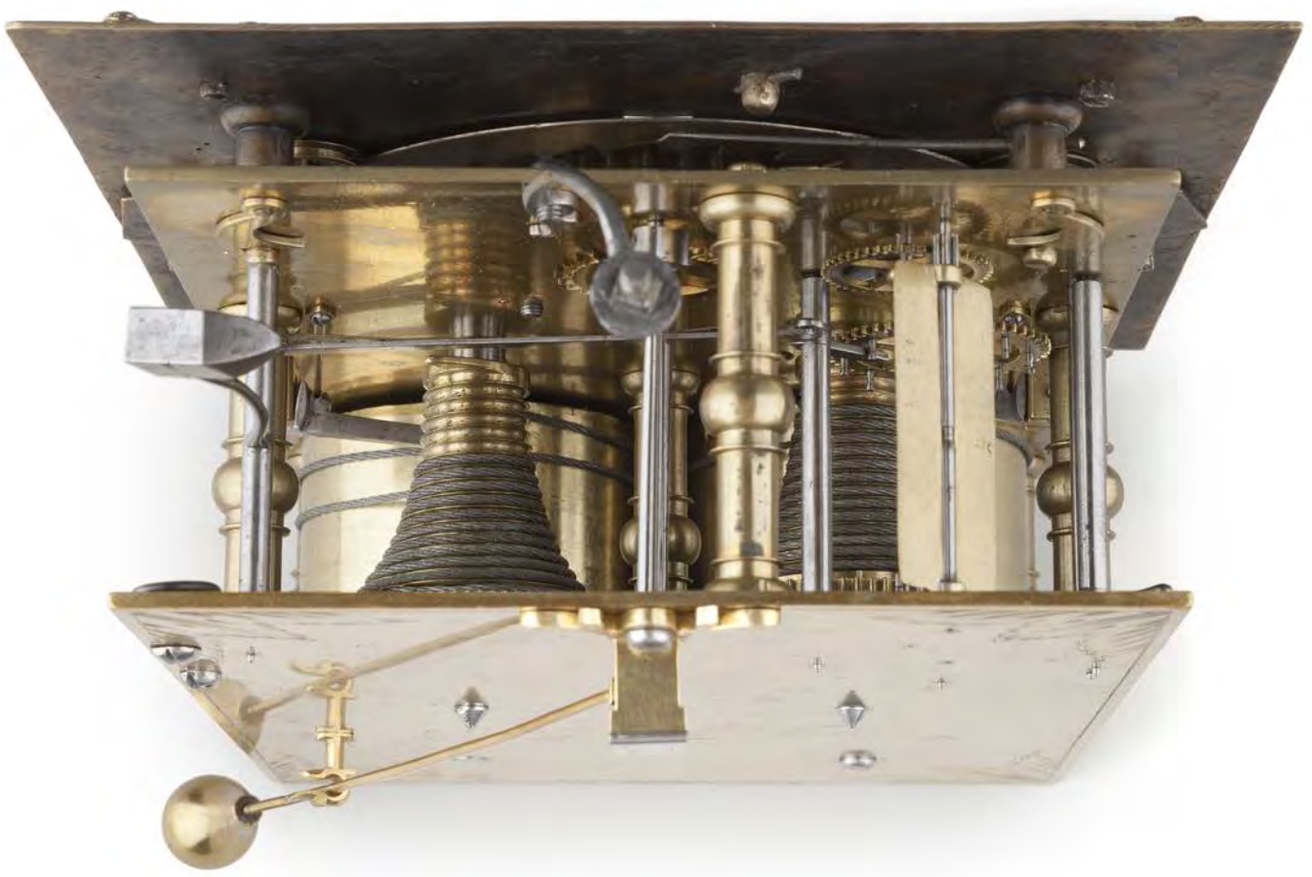
Lee, *The Knibb Family Clockmakers*, 1964, page 98 & 108;

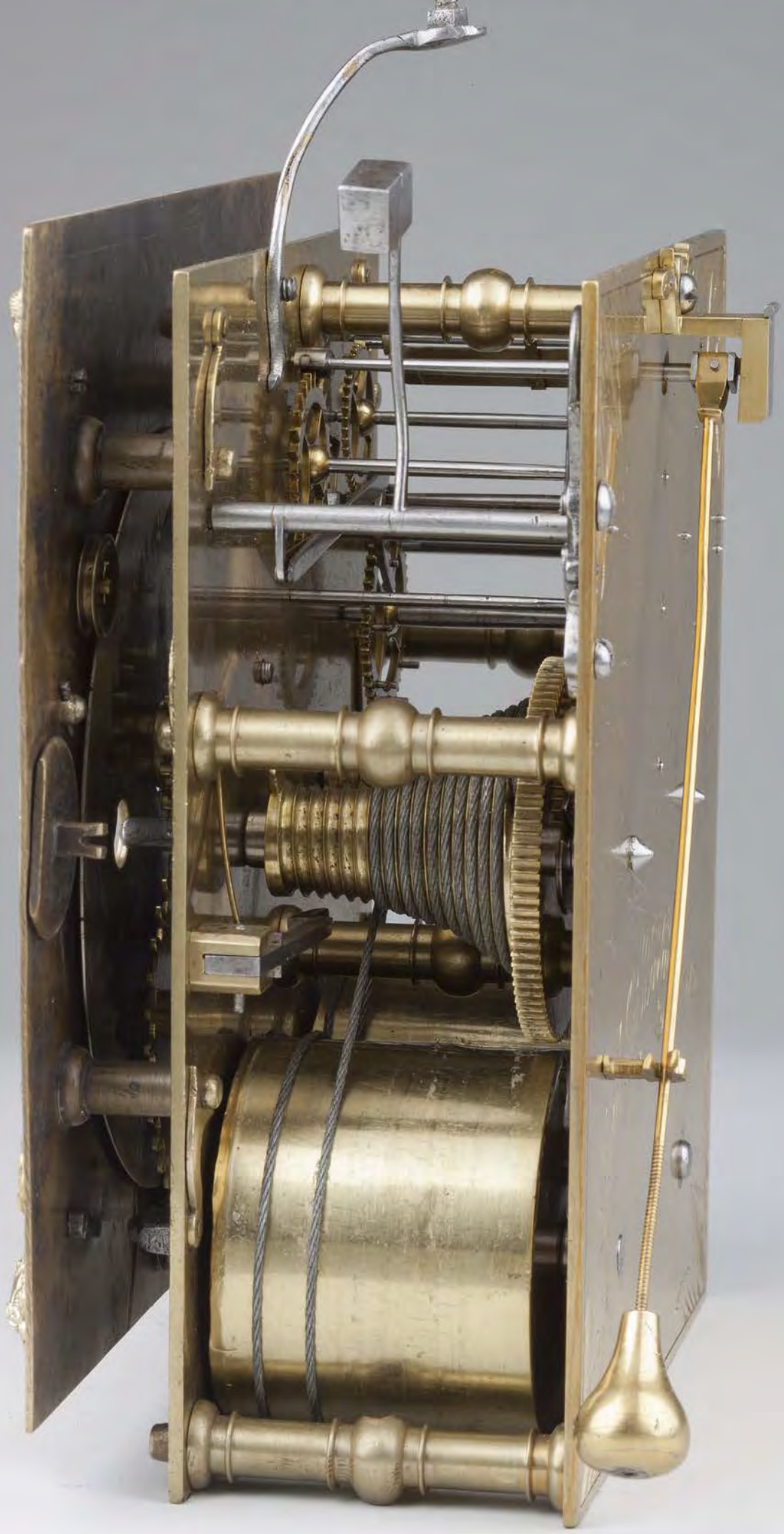
Dawson, Drover & Parkes, *Early English Clocks*, 1982, page 140.

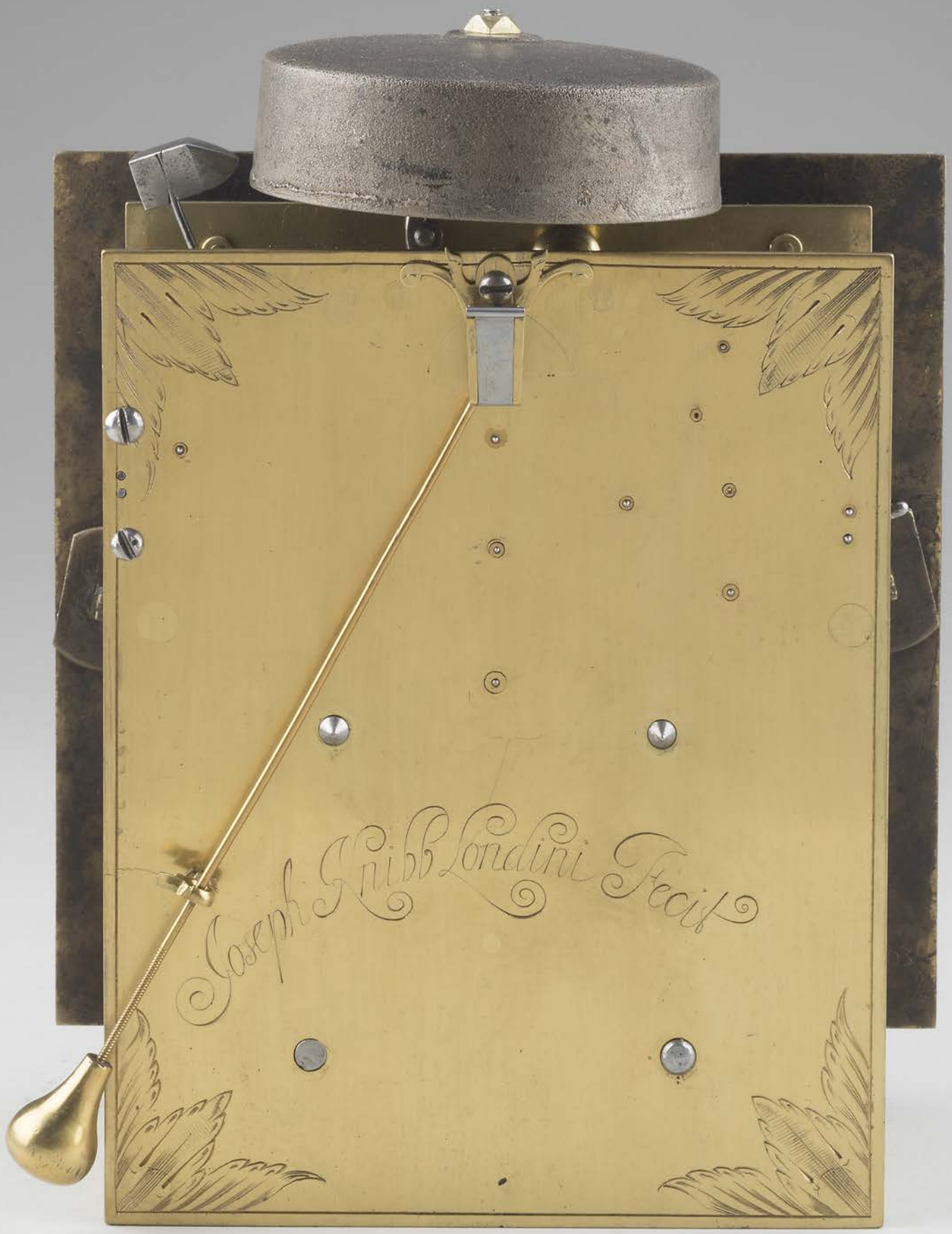

Ioseph Knibb London

The Movement

The delicate plates are held by six latched finned baluster pillars, with further latches to the four dial feet, the twin fusees and spring barrels currently have wire lines. The tic-tac escapement re-instated, and operating on a knife-edge with a short bob pendulum. The strike train governed by an inside countwheel and sounding on the 'pork-pie' bell mounted above. The typically plain backplate having a line border and early foliate corners, signed in Latin in an arc *Joseph Knibb Londini fecit*. The movement is secured to the case by means of steel bolts into the base pillars and archetypal dial turn-catches.






Joseph Knibb Londini Fecit


Ioseph. Knibb London

The Hamburg Knibb
circa 1678-79

A very rare and important Charles II ebony-veneered and silver-mounted Phase II Grande Sonnerie table clock with tic-tac escapement by Joseph Knibb, London.

Provenance:

Sotheby's London, 16 October 1972, lot 46;

Private collection UK, until bought by Anthony Woodburn for:

The Hamburg Collection;

Private collection UK.

Knibb's small Phase II series numbers only nine clocks, made between 1677 and c.1685 (listed on p.132). The Hamburg Knibb is one of only three examples made in 1670s; these are distinguished by their tic-tac escapements and expensive fire-gilding to their backplates, a practice that Knibb had generally dispensed with by c.1680. The second and third clocks are more complex Grande Sonnerie striking, and only these two examples incorporate Knibb's early trefoil handle to their cases, as seen here.

The Case

The Phase II case, ebony-veneered onto an oak carcass, is surmounted by a silver trefoil foliate tied handle with leaf base plates above the cushion moulded top with fine quality silver foliate repoussé mounts to the sides and front, the cushion top flanked by four later silver urn finials. The front door with cast silver cherub and scroll escutcheons; the left escutcheon swivelling to one side to reveal the door lock. The top rail inset with a pierced ebony sound fret with further pierced sound frets to the side apertures.

Height 11½ inches; width: 9¾ inches; depth: 6 inches.

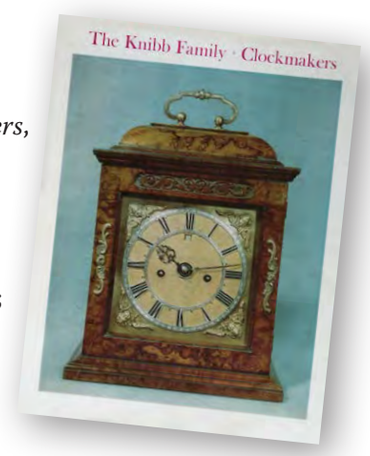
Comparative literature:

RA Lee, *The Knibb Family Clockmakers*, 1964;

Dawson, Drover & Parkes, *Early English Clocks*, 1982;

Horological Masterworks, AHS, 2003;

Exceptional English Clockwork, Private 2015.



The Dial

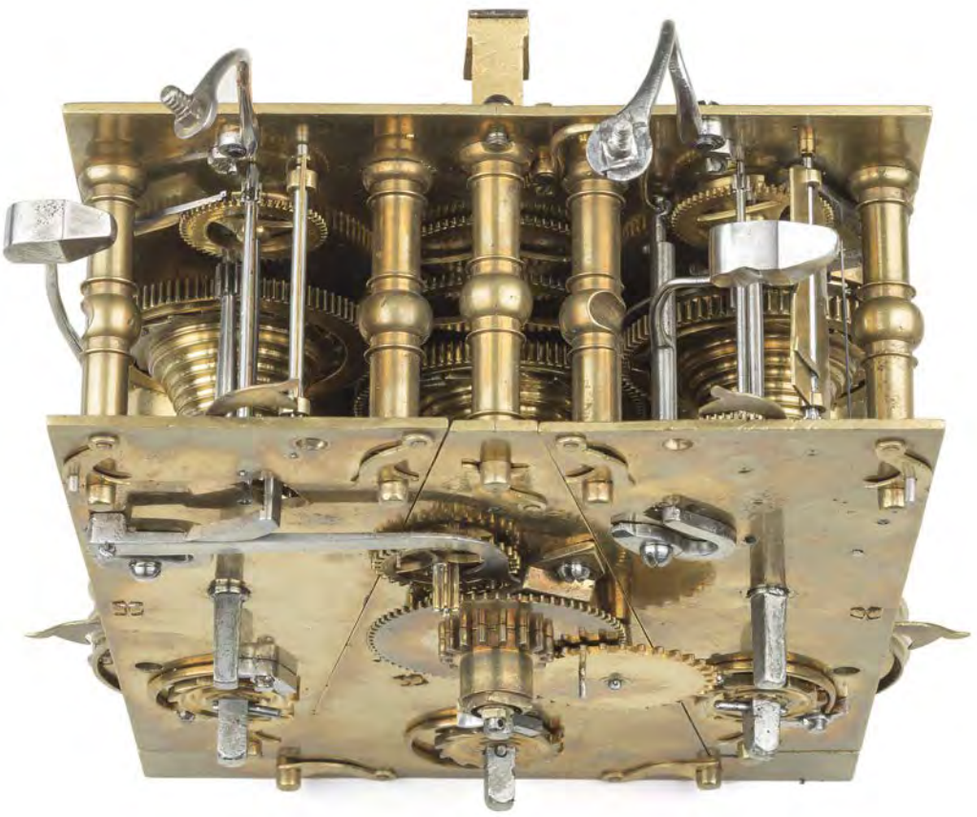
The 6⅞ inch square brass dial with four latched dial feet, covered in black silk velvet and applied with a solid silver chapter ring with Roman hours and trident half hour markers, fully calibrated Arabic minutes *1-60*, with four early pattern finely-chased silver winged-cherub spandrels to the corners, the centre with pierced central silver roundel, engraved with foliage and signed in Latin *Joseph Knibb Londini fecit*. The winding holes with silver beaded collars and a silver beaded date square below XII. The well-sculpted silver hands with a contrasting blued-steel tip to the minute hand. Attaching to the case with Knibb's typical dial turns behind III and IX.


Joseph Knibb London Fecit


Joseph Knibb Londini Fecit

The Movement

The 5¾ by 7¾ inch plates, triple-divided to the front with latches to the nine typical baluster pillars, triple fusees and spring barrels with gut lines, tic-tac escapement with bob pendulum. The hour and quarter strike trains governed by two engraved countwheels, the hour internal with a viewing aperture, linked by a trip lever and the quarter countwheel mounted to the backplate, the hours striking on a large bell with the quarters sounded on a smaller bell. The gilded backplate is symmetrically engraved with tulips and scrolling foliage and signed in an arc to the centre *Joseph Knibb Londini Fecit*. The movement is secured to the case by means of turnscrews at the back of the dial. With fire-gilding to the backplate, backcock and pendulum bob.



As Knibb's career progressed, his backplate engraving developed and he ceased to sign his clocks in Latin. The Symonds Knibb listed on p.132 is also Grande Sonnerie and has a gilded backplate with Latin signature. However, the top corners seen here retain early leaf patterns also found on his earlier clocks (as the Phase I example on p.119), possibly suggesting that this example is also a contender for being the next in his Phase II series, after the 1677 Daniels Knibb (see the king's commissions, overleaf).

The Silver Tompion, c.1677

The Daniels Knibb, dated 1677

The Daniels Knibb backplate, dated 1677

The King's Commissions of 1677

It is interesting that, concurrent with the production of Knibb's first Phase II ebony, silver and velvet clock, Tompion was also making his first commission for Charles II, which was referred to by Robert Hooke in his diary entry of 24th June 1677, as *the Kings striking clock* with *swash teeth*. The only contender to fulfil Hooke's description is Tompion's first two-train Grande Sonnerie clock, the Silver Tompion (see pages 18 to 31), which is also presented in ebony and silver with a silk-covered dial.

That there was an element of competition between these two up-and-coming makers during 1677 is unsurprising; they were becoming celebrated in the circles that mattered and while both had already made important scientific commissions, prior to this Tompion had not actually secured a commission directly for the king. As Knibb went on to produce this now celebrated series of Phase II clocks, we tend to associate this sort of dial application in London with him. However, Tompion had presented his two Greenwich regulator dials in a similar manner in c.1676, but unlike Knibb, the Silver Tompion was the first and last time that Tompion presented a domestic clock in this way.

It seems significant that both Tompion and Knibb would present their royal commissions of 1677 in the same manner, and this appears to inextricably tie the two clocks together. However, it was usual practice for the customer to specify finish and so it appears the king competitively ordered the same, but allowed the makers to decide their own clock's complexity. There is no doubt that the king's approval did much to enhance reputation and influence patronage from elsewhere, and one has to conclude that Tompion's Grande Sonnerie striking and repeating clock won out over Knibb's Roman notation example.

Yet it may not have ended there; Knibb's two following Phase II clocks (the Symonds and Hamburg Knibbs, listed on page 132) share the same Grande Sonnerie strike and finish with the Silver Tompion and, if one accepts the rivalry process but takes it one step further, it is possible that one or both of these Phase II examples might actually have been made in response, to equal Tompion's clock, as a subsequent reputational answer by Joseph Knibb for Charles II.

Knibb's Phase II Series

Joseph Knibb's clocks display an elegant simplicity of structure and, as is often mentioned, his cases and dials have a gracefulness rarely achieved by other makers. Indeed, he is one of only a few makers whose individual style can be instantly identified, and throughout the 1670s and 1680s we can see a clear evolution in his designs, which enabled RA Lee to categorise his table clocks in Phases I, II and III.

These Phases were not absolutely sequential; of course the Phase I clocks, which are usually larger in size and have feet, come first and, as the fashion was moving towards smaller and more 'portable' clocks, in the late 1670s the Phase III clocks were introduced. The Phase II clocks were produced over a time that bridges both his later Phase I and his Phase III productions, they are of a similar 'feet less' and smaller form to his Phase III clocks and thus are distinguished by their velvet dials and silver mounts, and they are rightly considered some of the most exquisite and strikingly beautiful English clocks ever produced.

The final Phase IV spring clocks became current in the late 1690s, and had 'conventional' double-return top mouldings with elaborate carrying handles, losing their immediately identifiable 'Knibb' form. Produced mostly by John in Oxford, after Joseph's move back to the country in 1697, this change echoed current fashions but, arguably, it also reflected the brothers' commercial decline after over 20 years 'at the top' in London.

The Hamburg Knibb is a superb early example of his celebrated Phase II series, and like almost all of Knibb's complex clocks, it has had elements reinstated, but these appear true to Knibb and the Grande Sonnerie system is, as ever, absolutely ingenious.

This example is one of only nine recorded Phase II clocks by Joseph Knibb. The first appears to have been commissioned by Charles II and is dated 1677. Thus the king started an expensive trend that Knibb was happy to continue to capitalise on. As these were likely his most expensive productions, the Phase II clocks that followed would only have been made to order for his wealthiest customers, but only the three earliest examples have tic-tac escapements and expensive fire-gilding to their backplates, a practice that Knibb had generally dispensed with by c.1680. The current clock is no.3 on the following tentatively date-ordered list:

1. **The Daniels Knibb**, dated 1677, Roman striking, tic-tac escapement, and royal. George Daniels Collection sold Sotheby's, 6 November 2012, lot 130, for £1,273,250 (now in the John C Taylor collection, inventory no.146);
2. **The Symonds Knibb**, *circa* 1678-79, Grande Sonnerie, tic-tac escapement, RA Lee, *The Knibb Family Clockmakers*, 1964, plate 77;
3. **The Hamburg Knibb**, *circa* 1678-79, Grande Sonnerie, tic-tac escapement, Sotheby's 16th Oct 1972, lot 46, (the current example);
4. Striking with pull quarter repeat, *circa* 1680, RA Lee, *The Knibb Family Clockmakers*, 1964, plate 78;
5. **The St J Hornby Knibb**, *circa* 1680-85, full Grande Sonnerie, CH St.J Hornby Collection, c.1900; private collection USA;
6. Roman striking, *circa* 1680-85, RA Lee, *The Knibb Family Clockmakers*, 1964, plate 79;
7. **The Nichols Knibb**, *circa* 1680-85, full Grande Sonnerie, *Horological Masterworks*, no.32 (John C Taylor Collection, inventory no.17);
8. **The Roberts Knibb**, *circa* 1680-85, striking with pull quarter repeat, *Exceptional English Clockwork*, no.12;
9. Striking with pull quarter repeat, *circa* 1685, Christie's 21 November 1990, lot 91.

The Symonds Knibb, circa 1678/9

The Wetherfield Knibb
circa 1680

A very rare Charles II silver-mounted month-going ebony-veneered Roman striking longcase clock by Joseph Knibb, London.

Provenance:

The Wetherfield Collection, until dispersed in 1928;

With Arthur S Vernay, New York;

Purchased 31 July 1974 from Stair & Company, New York;

The Guggenheim Collection, until sold, Christie's, New York, 28 Jan 2015, lot 76;

Private collection UK.

This ebony Roman striking longcase clock was one of two similar examples owned by the celebrated collector, David Arthur Wetherfield. During the late 19th and early 20th centuries, Wetherfield assembled one the greatest collections of English domestic clocks ever put together by a private collector, which assisted academics and enthusiasts considerably with early 20th century horological research. By his death in 1930, the collection had grown to well over 200 examples and the collection was sold; about half the clocks went to America (despite his wishes to the contrary), but the remainder stayed in Great Britain.

The Case

The case, veneered in ebony onto an oak carcass, has a rising hood with a re-instated caddy top and three brass ball finials, above pierced ebony frets to the frieze, supported by Solomonic three-quarter columns to the front and matching quarter columns to the rear. The panelled trunk has an original gilt-brass satyr-mask above the panelled door which is set with a brass-framed oval lenticle and has a printed paper label pasted to inside for *Wetherfield Collection of Clocks, acquired by Arthur S. Vernay Inc., No. in the Sale Catalogue 80*. The part-restored plinth is panelled to the sides and raised on later ebony bun feet.

Height 6ft 9 inches; width 17 inches; depth 10 inches.

The politician Sir Richard Legh of Lyme Hall (1635–87) wrote to his wife in 1675, describing Knibb's advice on choosing a case for his longcase clock:

'I went to the famous Pendulum maker Knibb, and have agreed for one, he having none ready but a dull stager which was at £19; for £5 more I have agreed for one finer than my Father's… I wold have had itt olive wood, (the Case I mean), but gold does not agree with that colour, soe took their advice to have it black ebony which suits your Cabinett better than walnut tree wood of which they are mostly made. Lett me have thy advice by the next.'

Legh's wife, Elizabeth, replied: *'My dearest Soule, as for the Pandolome Case I think Blacke suits anything.'*

To date, there are only five surviving ebony cased, month-going and Roman striking, longcase clocks by Joseph Knibb recorded, and only two of these have chapter and seconds rings of solid-silver, including this example.


26


Ioseph Knibb Londini Fecit
26

The Dial

The 10 inch gilt-brass dial has four latched dial feet, and is signed to the lower edge *Joseph Knibb Londini Fecit* flanked by a wheatear engraved border with winged-cherub corner spandrels. The narrow solid-silver chapter ring has Roman hours (the use of IV, indicating Roman strike) with trident half-hour markers and Arabic five-minute numerals within the division ring. The very finely matted centre has a solid-silver seconds ring and a calendar aperture just beneath chapter XII. The very fine blued-steel hands are beautifully pierced and chamfered.

The Movement

The delicate two-train movement has five latched finned baluster pillars, with the two five-wheel trains reverse-wound for month duration; the going train has anchor escapement together with the original butterfly nut brass-rod pendulum with coarse-regulation lenticular bob, which is suspended from the movement on a steel spring and brass hook with a further butterfly nut for fine-regulation. The strike train has outside countwheel Roman-notation strike, via internal pump-and-lever hammers, up to the larger 'pork pie' bell (for chapters with V & X struck once and twice respectively) and the smaller hemi-spherical bell (for chapters with I struck individually). The movement is supported on the original seatboard with screws through the base pillars.

Roman Notation Striking

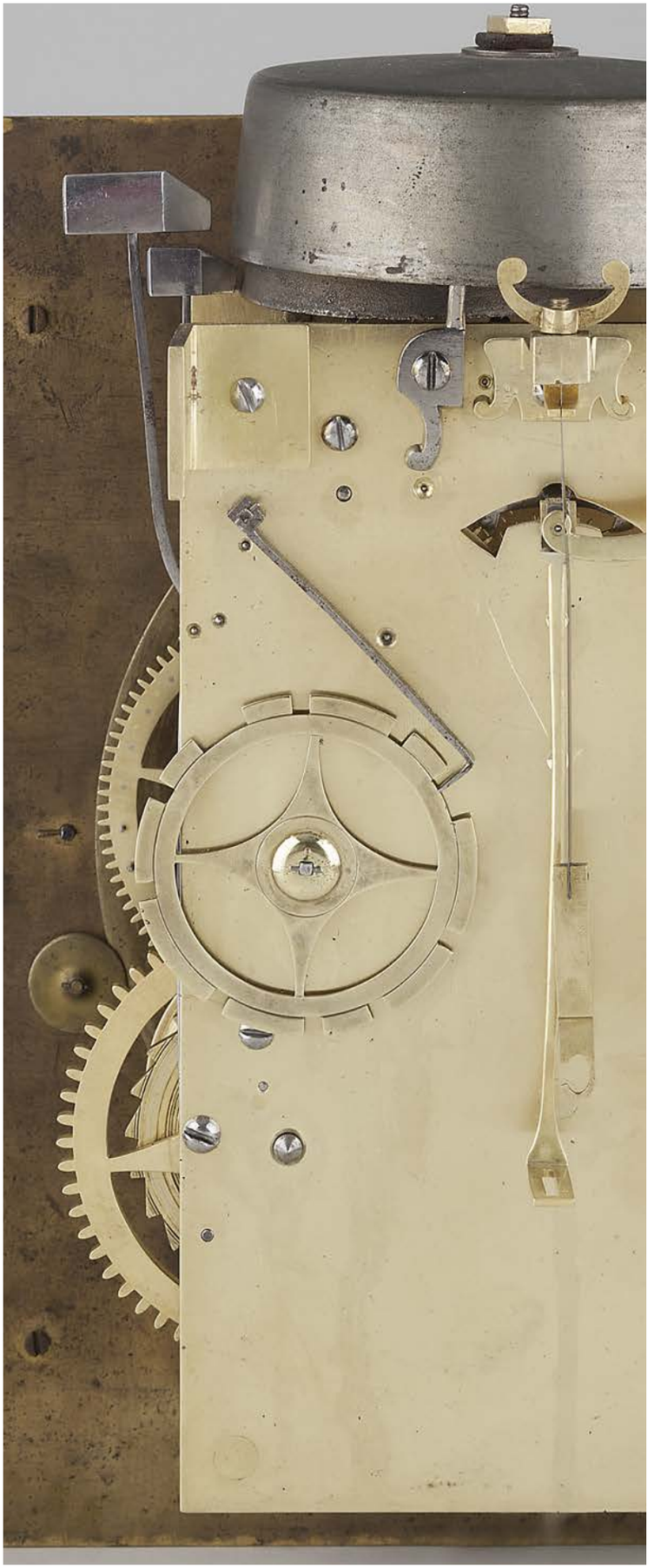
This ingenious form of strike is most usually found on clocks by the Knibb family, both spring and weight driven. The system uses two bells to sound the hours, the smaller bell is for Roman I, while the larger bell indicates Roman V (single strike) and X (double strike). The chapter ring is usually engraved accordingly and four o'clock is shown in 'true' Roman numerals IV, rather than the usual clockmakers' IIII.

The two bells, I and V, are struck according to Roman notation and are governed by a single countwheel subdivided for 12 hours with unequally spaced arc segments that reflect the number of hammer blows required, thus for X (2 hammer blows), the arc segment is smaller than III, (3 hammer blows). The pinwheel has pins mounted on both sides, one side gathers the I hammer and the other gathers the V hammer.

On the frontplate is a release lever which engages with a single pin on the minute wheel, this is mounted onto the warning arbor between the plates that has the warning piece attached internally and a lifting piece to lift the countwheel detent arbor, which is placed directly above and parallel. The countwheel detent arbor has the hoop wheel detent fixed internally and the countwheel detent attached externally on the backplate, which at this stage, is locked and seated in one of the hour divisions.

At a minute or two before the hour, the release lever is raised by the pin on the minute wheel and the warning arbor lifting piece engages with the countwheel detent arbor above. This, in turn, raises the hoop wheel detent releasing the hoop wheel. The warning wheel runs for about half a turn until stopped by a pin on its rim engaging with the warning piece and putting the system on 'warning' to allow the train to release exactly on the hour. The minute wheel continues to turn and, on the hour, the pin passes and the release lever drops.

As the lever drops, the warning piece falls away from the warning wheel pin, thus releasing the strike train. The uneven arc segments on the countwheel govern how much the strike train moves while, between the plates, the doublesided pinwheel gathers the I and/or V hammer tails



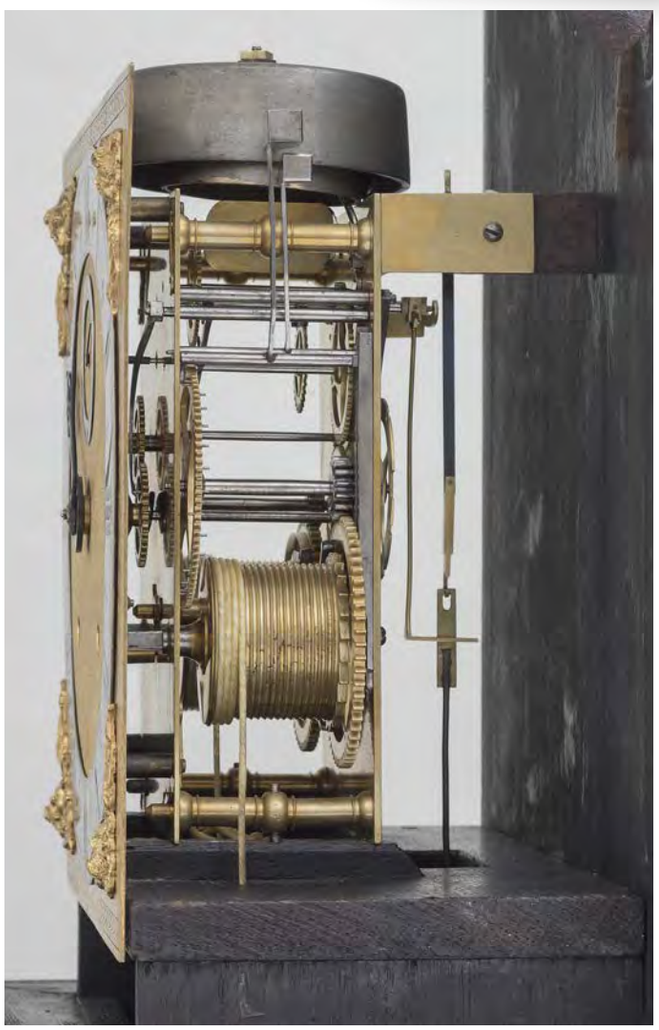
Literature:

Britten, *Old English Clocks; The Wetherfield Collection*, 1st edition, 1907, p.25;

Britten, *Old Clocks & Watches*, Xth Edition, Figs. 27 and 27A;

Britten, T*he Wetherfield Collection of 222 Clocks sold by WE Hurcomb on 1st May 1928*, facsimile of the Sale Catalogue, 1980, no.80;

Bruton, *The Wetherfield Collection of Clocks*, 1981, p.124-125, no. 72.



The Scott Knibb
circa 1680

A very fine Charles II figured-walnut on cariniana 8-day two-train quarter-striking longcase clock with skeletonised dial by Joseph Knibb, London

Provenance

Christie's, 22 March 1989, lot 195;

The Tom Scott Collection, inventory no.50.

Literature

Garnier & Carter, *The Golden Age of English Horology*, 2015, p.360-363.

When Tom Scott bought this extraordinary Knibb longcase at auction in 1989, it made a record price of £167,250 (copy of invoice available), out-selling by nearly £40,000 the most expensive of two month-going numbered Tompion longcases sold in that year.


Joseph Knibb Londini Fecit

The Case

The case of superbly contrasted and figured walnut veneered onto a cariniana-wood carcass. The rising hood with typical shallow, cushion-moulded, dome top and three finials above a fretted frieze, the dial aperture flanked by Solomonic columns with mirror-reflected turning. The convex throat moulding above the long rectangular trunk door with book-matched veneers, a typical snakes-head head escutcheon and framed with cross-grain D-section mouldings, the ogee base mouldings above a cross-banded book-matched plinth on walnut bun feet.

Height 6 foot 6 inches; width 16 inches; depth 8½ inches

This case is re-assuringly veneered onto cariniana rather than oak; Knibb's casemaker apparently acquired a small stock of this distinctive South American wood and used it for carcasses, presumably because of its straight grain and consequent stability (for more details on cariniana, and the short-lived English colony in South America, Willoughbyland, see page 154).

The cariniana tree, whose entire genus is native only to South America

The Dial

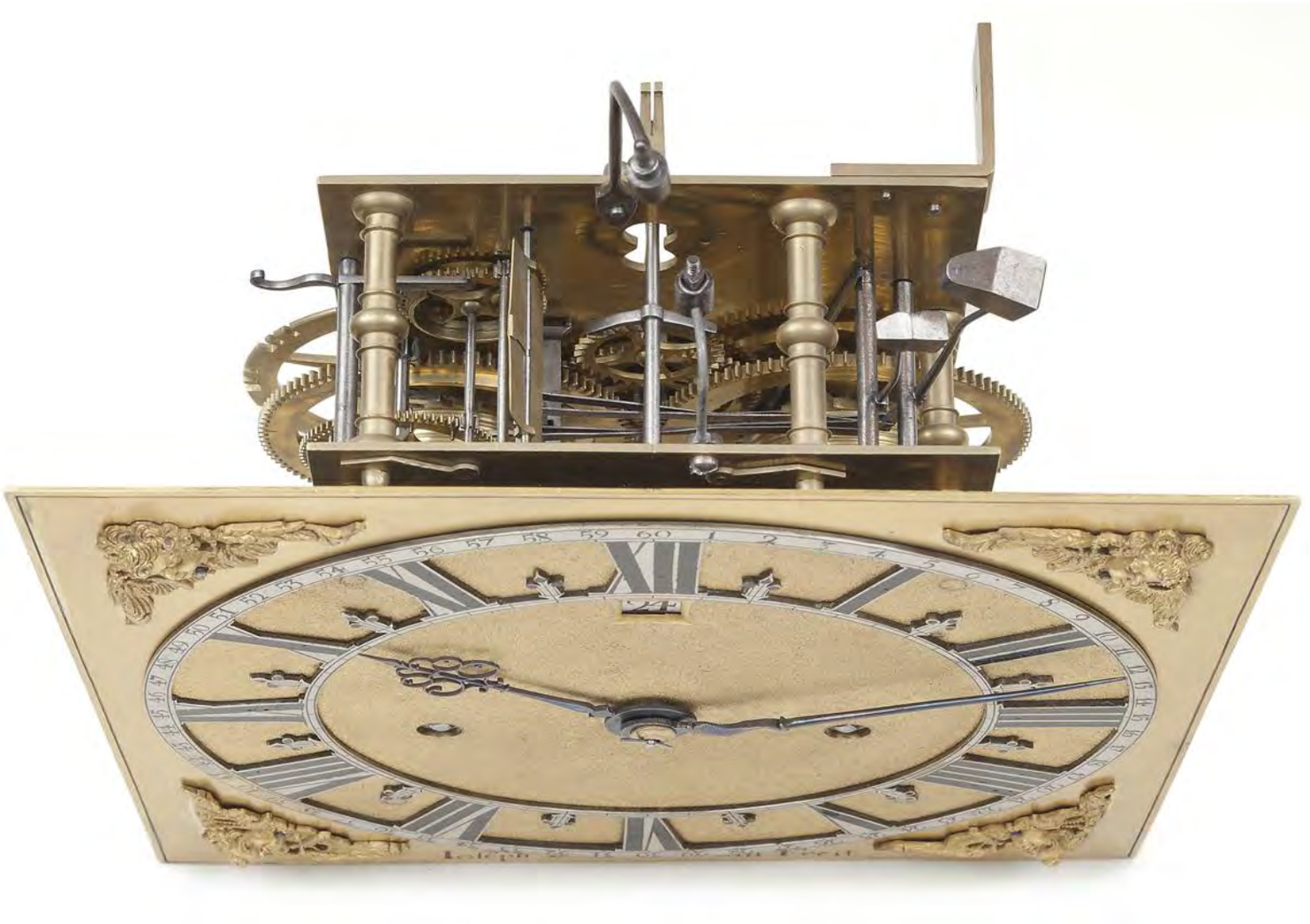
The 10⅛ inch square fire-gilt brass dial with four latched dial feet, the finely matted centre with calendar aperture below XII, and well-sculpted blued-steel hands. The skeletonised silvered chapter ring with pierced Roman hours and trident half-hour markers, with every Arabic minute numbered outside. Flanked by fire-gilt winged-cherub spandrels; the line engraved border interrupted along the lower edge and signed *Joseph Knibb Londini Fecit*.

Knibb is perhaps most well known for his ingenious striking methods, such as quarter striking from a single train, found here, but he also limited the use of his beautiful and costly skeletonised chapter rings to his more complicated and expensive clocks, both exemplified in this example.

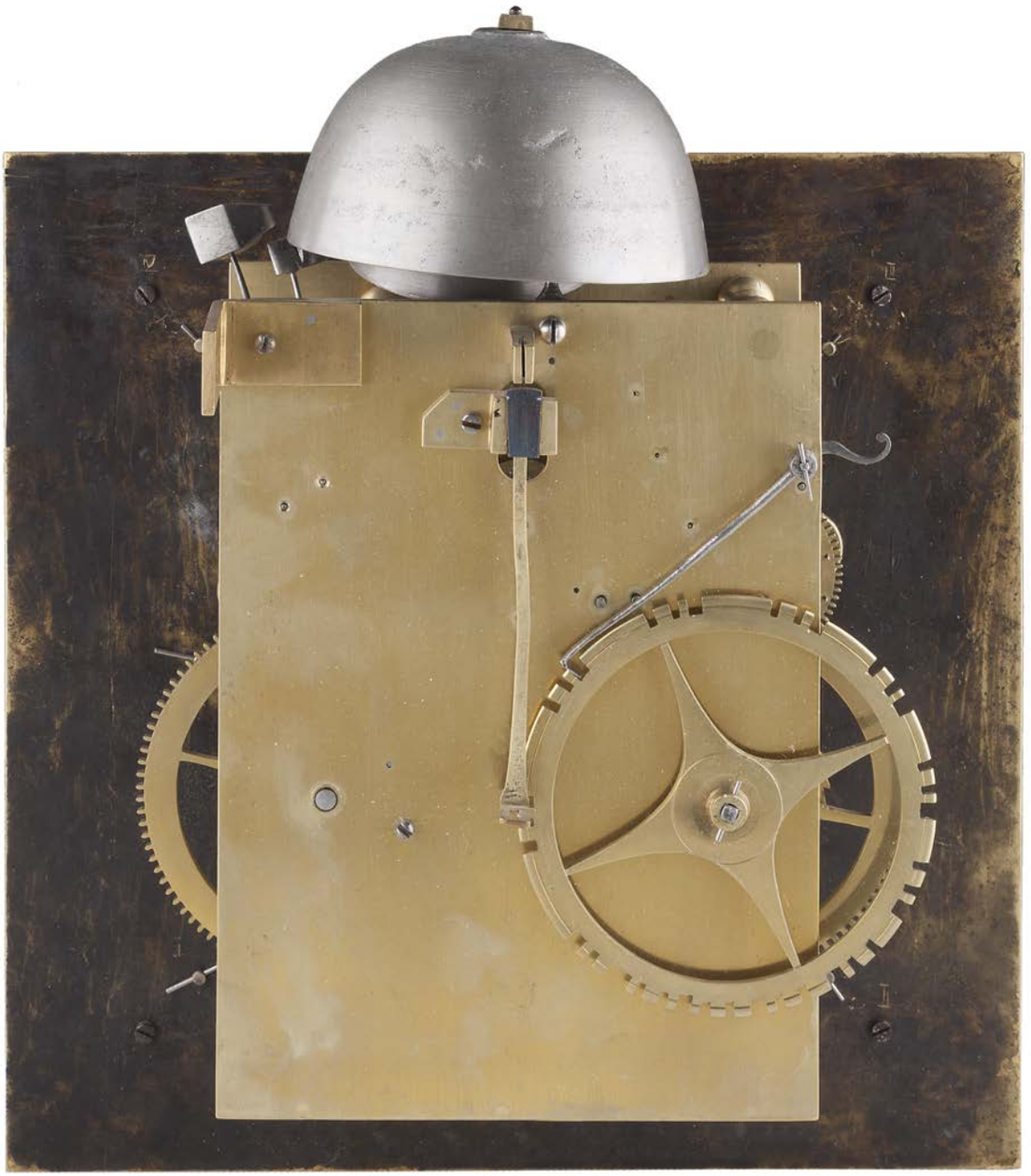

28
Ioseph Knibb Londini Fecit

The Movement

The delicate two-train quarter-striking weight-driven movement, 5⅞ by 7⅝ inch plates, secured by six latched finned baluster pillars, the going-train with anchor escapement. The strike train governed by a large diameter outside, hour and quarter, countwheel, sounding the quarters on the smaller bell and the hours on the larger, both mounted above. The hammer linkages ingeniously pumped from the under-dial work, to govern the use of each bell and allowing the quarter and hours to be struck from a single train.




24 25 26 27 28 29 30 31 32 33 34 35
Ioseph Knibb Londini Fecit



Comparative literature

R.A. Lee, *The Knibb Family Clockmakers*, 1964;

Dawson, Drover & Parkes, *Early English Clocks*, 1982.

The use of Cariniana wood in English clock cases (c.1665-c.1685)

RA Lee was the first to document the use of cariniana for carcass wood in English clocks (*The Knibb Family, Clockmakers*, 1964) and it is not apparently used in any other contemporary case furniture. There are less than 15 such clock cases currently known, the majority of which are associated with the Knibb family (Joseph, John and Peter) and made between c.1675 and c.1685, when supply of this timber presumably ran out. All of the Knibb examples are longcase clocks, with the exception of a walnut-veneered Phase I spring timepiece of c.1675, which was perhaps their first cariniana carcassed clock.

However, the earliest two recorded clock cases known to use cariniana were made prior to Joseph Knibb's arrival in London in c.1670/1: an ebony-veneered table clock by Simon Bartram, started in c.1659, and a walnut-veneered longcase by Hilkiah Bedford of c.1670 (both formerly in the John C Taylor collection, inventory nos. 84 and 57). Its limited usage might suggest these two cases were made by the same cabinetmaker, who Joseph Knibb perhaps subsequently adopted after his arrival in London. In possible endorsement of this, the Bartram case, utilises a flat-topped cornice and moulded base that would later become archetypal on Knibb's Phase I, II and III spring clock cases.

There are ten or more species of cariniana, all indigenous to an area ranging along the Venezuelan coast, through Colombia, and down to central Brazil. The trees reach up to 125 feet in height and 4 feet in diameter and, from a practical point of view, the benefit of cariniana lies in its generally straight and open grain, making it a dull veneer surface wood but a very stable base carcass, and a perfect alternative to home-grown oak or pine. The Bartram came to light after Lee's 1964 book, and its early date places it within the timespan of the short-lived colony of Willoughbyland (1651-1667). Situated on the Suriname river on the Caribbean coast of South America, Willoughbyland was the only English colony in which cariniana wood was indigenous. To set this in context, the *Navigation Act of 1651* had ensured that all trade between England and its colonies was restricted to English or colonial shipping, while other European powers imposed similar rules to their own colonies - so that it was not easy for London craftsmen to obtain raw materials from parts of the world not within England's direct control. Other woods from the region, most notably exotic snakewood (piratinera guianensis), enjoyed a similarly brief usage amongst contemporary London furniture makers, before the Dutch conquest in 1667 put an end to the direct import of these particular woods altogether.

The rather select usage and relatively brief timespan during which the wood was employed (c.1665-c.1685) not only hints at a common casemaker, but also to a limited supply of the timber. It has been said that in 'most cases' the wood shows signs of having been re-used, proposing that the supply of timber may have come from imported packing cases, but inspection of the six examples formerly in the John C Taylor collection (one table clock, and five longcases) does not seem to corroborate that theory. Lee suggested that trunks of trees came in as ballast in semi-laden ships returning from delivering troops and arms to the West Indies. However, if an original Willoughbyland provenance is considered, there were bountiful quantities of all types of valuable goods being exported from the region, which might have negated the need for ballast.

Alternatively, perhaps a single load of plentiful cariniana was logged, processed and sent from Willoughbyland to test the market in London, the relatively small number of planks taking up little space in between the valuable cargo. Arguably, a testing of the market might have taken place relatively early in the colony's foundation and, without a decorative use, the wood may not have garnered much interest. Possibly a few years later this cabinetmaker purchased the 'one-off' shipment at a preferential rate, which he then first employed in the table clock case for Bartram, perhaps in c.1665.

Willoughbyland (1651-1667)

Today, there are few places as obscure and exotic as Suriname, 9/10ths of its territory is still covered by primary rainforest, where new species are regularly discovered. Until 2020 the president was Desi Bouterse, a convicted cocaine smuggler who stood trial for multiple murders during his 10 years in office. Meanwhile in the capital, Paramaribo, they speak 20 languages and maintain numerous Marxist parties. Curiously, all of this began as an English colony that only lasted 16 years.

In 2015, Matthew Parker published *Willoughbyland: England's Lost Colony,* a fascinating account of the curious and little-known fiefdom founded by Francis, 5th Baron Willoughby of Parham (1614-1666) in 1651.

In 1596, Sir Walter Raleigh published a glowing prospectus of the region, complete with a *diamond* mountain and *headless men*. Nevertheless, by the mid 17th century, almost every English attempt to settle on the *Wild Coast* had failed. The English civil war however, soon changed attitudes, and with the country in ruins, people once again started to look abroad for space and freedom. Leading the way was Francis Willoughby, who

Map of 'the colony of Surrinam in Guiana', drawn in the last year of English occupation, 1677

had had his estates confiscated by parliament. In 1651, he was appointed Governor of Royalist Barbados and that year Willoughby *possessed* Suriname, specifically as a bolthole. With the Royalist cause soon defeated in England, he decamped there and sank his remaining fortune into ships and defences for the settlement.

By the end of 1652, Willoughby's estates in England were restored and he returned home. He didn't go back to the colony for another ten years, but in his absence the settlement thrived, and plantations soon covered both banks of the Suriname River. More colonists arrived, and the numbers grew from 600 in 1654 to 4,000 eight years later. Everyone was welcome, *Brethren* (radicals), Royalists or Jews, there was *no discernible leadership* and society became weirdly democratic. As one diarist noted, it was *a peculiar kind of government,* but it was also successful and, by 1664, Willoughbyland was declared England's most *hopeful* colony.

By the standards of the 1660s, the colony was a variant of *Paradise* and the profits were huge, not only did Willoughbyland produce the finest sugar, it also exported cotton, woods, dyes, tobacco, honey, wax, *noble aromaticks, rich gums, balsoms* and *many Physickall drugs*. As for the indigenous women, it was said they were *well-favoured, generally lascivious* and *fat of body*, however, the commonest ailment was the *French Pox* (syphilis). Malaria was also rife, while many settlers drank themselves to death, but it was the introduction of slaves that brought about its rapid decline. Until the early 1660s, much of the workforce was English, with biddable local Amerindians, but slavery received royal sanction in 1663 and, by 1667, there were as many slaves as settlers. Willoughbyland was transformed, becoming a place of cruelty, decadence and fear. One Londoner, John Allin, committed the crime of suicide, and his naked corpse was dragged through the streets, cut up, barbecued, and put out on stakes.

By the time Willoughby returned in 1664, his colony was rich, but sinister and moribund. In 1666, he was drowned on a military expedition and then, in 1667, the Dutch invaded. The family were furious at losing their valuable colony to a load of *brewers and cheesemongers*, sending Willoughby's brother to capture it back, but it was too late, and a treaty was signed. As the colony broke up, the English burnt down their mills and during the chaos many slaves escaped, vanishing into the forest. Their descendants, known as *maroons*, are still there, living African lives and using an old slave language called *talkie-talkie*. For centuries they were the nucleus of revolt and, as recently as 1988, they were at the heart of a civil war in the interior.

Under the Treaty of Breda of 1667, the English agreed to give up Willoughbyland to the Dutch in return for a cold and inhospitable slab of North America, around and including what is now known as New York.

Joseph Knibb, London
circa 1685

A fine Charles II ebony and gilt-brass mounted Phase III double-six-hour Grande Sonnerie striking spring table clock

Provenance:

Sotheby's, 21 March 1975, lot 44;

Private Collection UK;

Sold by Camerer Cuss & Co., St. James's, London, June 1985 to:

The Geoffrey Heywood Collection, and thence by descent.

This is a lovely example of Knibb's ubiquitous Phase III pattern case, but with complex linked countwheel striking, first pioneered by him in c.1672 (early Phase I example from The John C Taylor collection, inventory no.32). While Joseph Knibb's Phase III clocks changed little over the 1680s, closer inspection provides us with clues that this example was most likely made in the first half of the 1680s; the dial signature *Joseph Knibb London* is now no longer Latinised, but Knibb is still using his early winged-cherub head spandrels. Meanwhile the backplate remains in his earlier open tulip style, signed in Latin in an arc *Joseph Knibb Londini Fecit*. Knibb's backplates had generally changed to more profuse foliage by the latter part of the decade, often with the central non-Latinised signature in a reserve on two lines.


Joseph Knibb London

The Case

The Phase III case, ebony-veneered on an oak carcass, surmounted by Knibb's gilt-brass faceted foliate-tied handle to the cushion moulded dome top with gilt-brass foliate dome mounts above the quintessential Knibb flat-topped upper cornice moulding with gilt-brass corner finials. The top rail of the front door is inset with a pierced ebony sound fret, flanked by Knibb's cherub and scroll escutcheons, the left swivelling to reveal the keyhole. The sides with matching sound frets and glazed apertures, all above the typical moulded base correctly without feet.

Height 11¾ inches; width 9½ inches; depth 6½ inches.


Joseph Knibb London

The Dial

The 6 inch square gilt-brass dial, signed *Joseph Knibb London* along the lower edge, between the gilt and chased winged-cherub corner spandrels, which are of Knibb's early design. The silvered Roman hour chapter ring with trident half-hour marks and Arabic minutes within the division. The fine matting with three symmetrical winding holes and fine, classic Knibb, sculpted blued-steel hands. Fixing into the case with typical dial turns and with four latched dial feet to the movement.


Ioſeph Knibb London

The Movement

The typically fine and light movement has a triple-split frontplate, for individual train assembly, held by ten latched finned baluster pillars, with triple gut-line fusees and spring barrels. The going train with restored knife-edge verge escapement and short bob pendulum. The IX-side quarter train striking all four quarters on the smaller bell above and governed by a small countwheel to the backplate with four lifting pins that trip, via a tilting posted lever, the large double-six-hour countwheel, releasing the III-side hour train to strike on the larger bell above. The backplate with a line border, symmetrically engraved with tulips and scrolling foliage, typically signed in an arc *Joseph Knibb Londini Fecit* in cursive script.

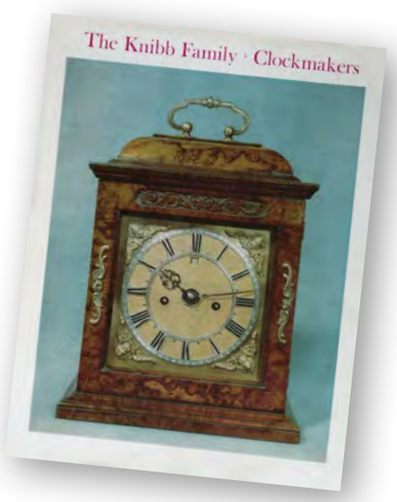
The scarce double-six-hour Grande Sonnerie striking system is a power saving arrangement first used in continental Europe and later adopted by Joseph Knibb. In a plain hour-striking clock, the system requires a maximum of 42 blows to the hour bell, as opposed to 78 blows on the usual twelve-hour system, in any 24-hour period.

In Knibb's double-six hour arrangement, by contrast, the hour is struck at every quarter as well as on the hour; the first six hours are struck normally; but the strike reverts to 1 blow at VII o'clock, through to 6 blows at XII o'clock. The double-six method requires a total of 288 blows every 12 hours: 120 blows from the quarter train and 168 blows from the hour train. As seen in the backplate illustration, the double-six Grande Sonnerie hour countwheel is divided: 1, 1, 1, 1, 2, 2, 2, 2 etc., through to 6, 6, 6, 6, but twice, to make 12 hours.

Comparative literature

Lee, *The Knibb Family Clockmakers*, 1964;

Dawson, Drover & Parkes, *Early English Clocks*, 1982.




Joseph Knibb Londini Fecit

Ivory bust of Daniel Quare, by his son in law, Silvanus Bevan FRS (1691–1765)

Daniel Quare,
Exchange Alley, London

Daniel Quare (1647/8-1724)

Daniel Quare is thought to have been born in Somerset, but it is not recorded where he learnt his trade. Described as a *Great Clockmaker* he was admitted to the Clockmakers' Company as a Brother on 3 April 1671, the same year as Joseph Knibb and Thomas Tompion. Quare was considerably younger and his rise was slower; whereas Knibb and Tompion were commercial rivals almost from the outset, Quare became Tompion's great rival from the mid 1680s, and by the 1690s Knibb's business was in decline. Quare served the Company as Assistant from 1698 and was elected Junior Warden in 1705, rising to Master in 1708. Quare was a Quaker and, although eased by the *Toleration Act* of 1689, his beliefs often brought him into conflict with the authorities.

Nothing is known of his whereabouts until 1675/6, when he had premises in St. Martin-le-Grand, and by 1681 he was established at Lombard Street. By 1686 he moved to *'The Dial'* in Exchange Alley, a small thoroughfare much favoured by the horological trade, where he took over the premises of Robert Seignior, changing the sign to *'The King's Arms'*, and his business truly started to flourish.

In 1687 Edward Barlow (Booth) sought a patent for the *sole making and manageing of all pulling repeating pockett Clocks and Watches*, but with backing from the Clockmakers', Quare was encouraged to successfully challenge the application. James II favoured Quare's design as it had just one push-piece whereas Barlow's had two, and in any case it was pointed out that *... the same* [are] *being now made by several clockmakers*. Tompion is reputed to have made the watch submitted by Barlow and yet he told Constantyn Huygens, the Dutch statesman and scientist, that he *had never seen Barlow, the priest who had invented repeating watches.*

In 1691/2 Quare supplied William III with a repeating watch costing £69 17s 6d, and at Hampton Court a fine 10-feet year-going walnut solar/mean-time longcase clock still stands in the king's bedchamber (RCIN 1040). He is also known to have supplied a small dual balance or pendulum controlled travelling clock (at Windsor, RCIN 30111) and three barometers (two of which are at Hampton Court, RCINs 1033 and 1041). On 4th December 1694, Huygens wrote in his diary that he *…was in Kensington. The King called me again as he came out of his Cabinet, saying: "Zuylichem, Zuylichem"* [Huygens was Lord of Zuylichem] *and showed me a barometer which the Quaker Quare had made for him, and it was such that it could be carried from one place to another.* By 2 August 1695, Daniel Quare had been granted a 14-year patent for his portable pillar barometers *...the first ever given for a barometer...* and described as *...a portable weather glass or barometer, which may be removed or carried to any place though turned upside down without spilling one drop of quicksilver or letting any air into the tube.*

It was not until *circa* 1704 that he began to number his clocks in series, which continued after he died and exceeded 300 items, but his business may have retailed twice that number, while the last clock recorded signed by Quare without Horseman is no.162. His business in portable barometers flourished from *circa* 1695 until *circa* 1718, and it seems likely the numbering of these began at a similar time, and that series reached at least no.148.

In papers held at Friends House, Quare wrote of his meetings with the newly crowned king, George I … *Having had the Experience of my work for many years before he came to the Crown, sent for me… at his Palace,*

and then offered to make me his Clock and Watchmaker in Ordinary, but I made some hisitation of accepting it, for that I thought I must swear. The king was aware of his religious beliefs and Quare goes on to hint at a position without official title...*the King…bid me tell him, That he would order a Patent and Pension for me to be his Clock and Watch-maker, during life.* Whatever the exact relationship, the King told him that he could call to see him at any time and, accordingly ...*The Yeoman of the Guard lets me frequently go up without any body for leave, as otherwise he would tho' persons of quality.*

The measure of Quare's success, advancement and export trade can be seen from the list of guests at his daughter Ann's wedding in 1705. Envoys from Florence, Hanover, Venice, Portugal, Sweden, Denmark and Prussia were all invited. The weddings of a further son and daughter in 1712 added the Earl of Orrery, the Duke of Argyll and other noble dignitaries to the guest list, whilst in 1715 the Prince and Princess of Wales failed to attend his daughter Elizabeth's wedding only because parliament forbade royal attendance at dissenting places of worship. Amongst others, Sarah Churchill, Duchess of Marlborough signed the register and the Princess did attend the subsequent wedding feast.

An interesting reference concerning Quare's eyesight, presumably in these latter years but not datable, comes from a letter about the Duke of Argyll, saying that *I once saw him come into Quare's shop, while I was discoursing with the Master of it, about a small Improvement in Watches, not in the Movement Part, but in the striking ... but Quare could not take it well, having just then lost his Sight.* [Ipswich Journal, 3:4:1756].

In 1712, his former apprentice Stephen Horseman had married Quare's niece, Mary Savage, and in *circa* 1717/18, Quare took Horseman into partnership, and it is conceivable that his failing eyesight may have necessitated this. He took a total of fifteen apprentices and in 1717, in *Philosophical Transactions,* one of his workmen, Joseph Williamson, wrote: *Having been informed lately of a French book in which the Author speaks of making Clocks to agree with the Sun's apparent Motion; and suppofeth it was a thing never thought of by any before himfelf...* he rebuffs, asserting his authorship on an earlier clock *...found in the late King Charles the second of Spain's cabinet, about the year 1699 or 1700...* supplied by *...Mr. Daniel Quare...* and *...This I* [Williamson] *am well satisfied is a clock of my own making.*

Daniel Quare died aged 75 on 21st March 1724, and using the partnership name, Horseman continued the business until he was declared bankrupt (*London Gazette*, 28th November 1730) but, curiously, it was over two years before the stock was advertised for sale, on 19th April 1733, in the Daily Post: *To be sold by auction for the benefit of the creditors of Quare and Horseman all the clocks, watches, movements, mathematical instruments and sun dials consisting of great variety that were taken by Statute of Bankruptcy in the dwelling house of the late celebrated Mr Quare.*

Daniel Quare's reputation continued long after his death, and association with his name was clearly a powerful marketing tool; twenty-five years later, clocks by the Grignions were signed ... *from the late Mr. Quare.* Later still, and in the colonies, John Adams wrote a letter to the *Boston Gazette*, dated 27 January 1766 about the fundamentals of human life ... *A clock also has a constitution ... this is the proper business of Quare, Tomlinson and Graham, to execute the workmanship like artists, and come as near to perfection...* Over 40 years had passed, but Quare was still held up as being one of the foremost makers of the time. Adams was later to be 1st Vice-President, 1789-1797, and 2nd President of the United States of America, 1797-1801.

Daniel Quare, London
circa 1690

An exceedingly rare William & Mary silver-mounted ebony striking table clock with pull-quarter repeat

Provenance

Private collection UK, purchased from Watkins of London, 1954;

Private collection USA, 1998.

This is an archetypal example of Quare's earlier, pre-1700, design of table clock. It is one of only three recorded that are fully silver-mounted. The mounts are an early use of patterns that would subsequently become archetypal to Quare. Undoubtedly specially commissioned, some were hand-crafted in repoussé, presumably because of the extra weight and expense of casting in solid silver.

Quare's clocks have been categorised into three types (Garnier & Carter, *The Golden Age of English Horology*, 2015 p.275-6), the most important being his commissioned clocks, such as this silver-mounted example.


Dan Quare
London
14


14
Dan Quare
London

The Case

The case of archetypal Quare form, constructed on an oak carcass with ebony mouldings and veneers, with a dome top, surmounted by a Quare pattern scroll-ended handle with ring-turned baseplates, all in solid silver. The repoussé silver dome mounts are chased with foliage, scrolls and dolphin masks. The front door has matching repoussé double-mask escutcheons; the left pierced for the inverted spring lock, the top rail inset with a finely pierced ebony sound fret, while the mask behind has a matching fret. The rectangular glazed sides with conforming sound frets above, the inset rear door glazed and framed by mitred ebony D-mouldings. All above a finely moulded base plinth and resting on ring-turned solid silver bun feet.

Height 13½ inches; width 10¼ inches; depth 6¼ inches.

The Dial

The 6½ inch square, fire-gilded, dial is engraved between the repoussé silver winged-cherub spandrels, with lever above XII engraved *s/n* for strike/silent. The finely matted centre has a full-width decorated mock pendulum aperture, with matching date square below, the twin winding squares are framed by typical Quare ring-turned apertures. The silvered chapter ring has Roman hours with fancy half-hour markers, Arabic minutes within their division ring, and is signed *Dan. Quare, London* to either side of VI. The original blued-steel hands are sculpted with ring-turned bosses, while the dial-plate is held to the movement by three pinned dial feet.

Literature

Garnier and Carter, *The Golden Age of English Horology,* 2015, p.278 & 279;

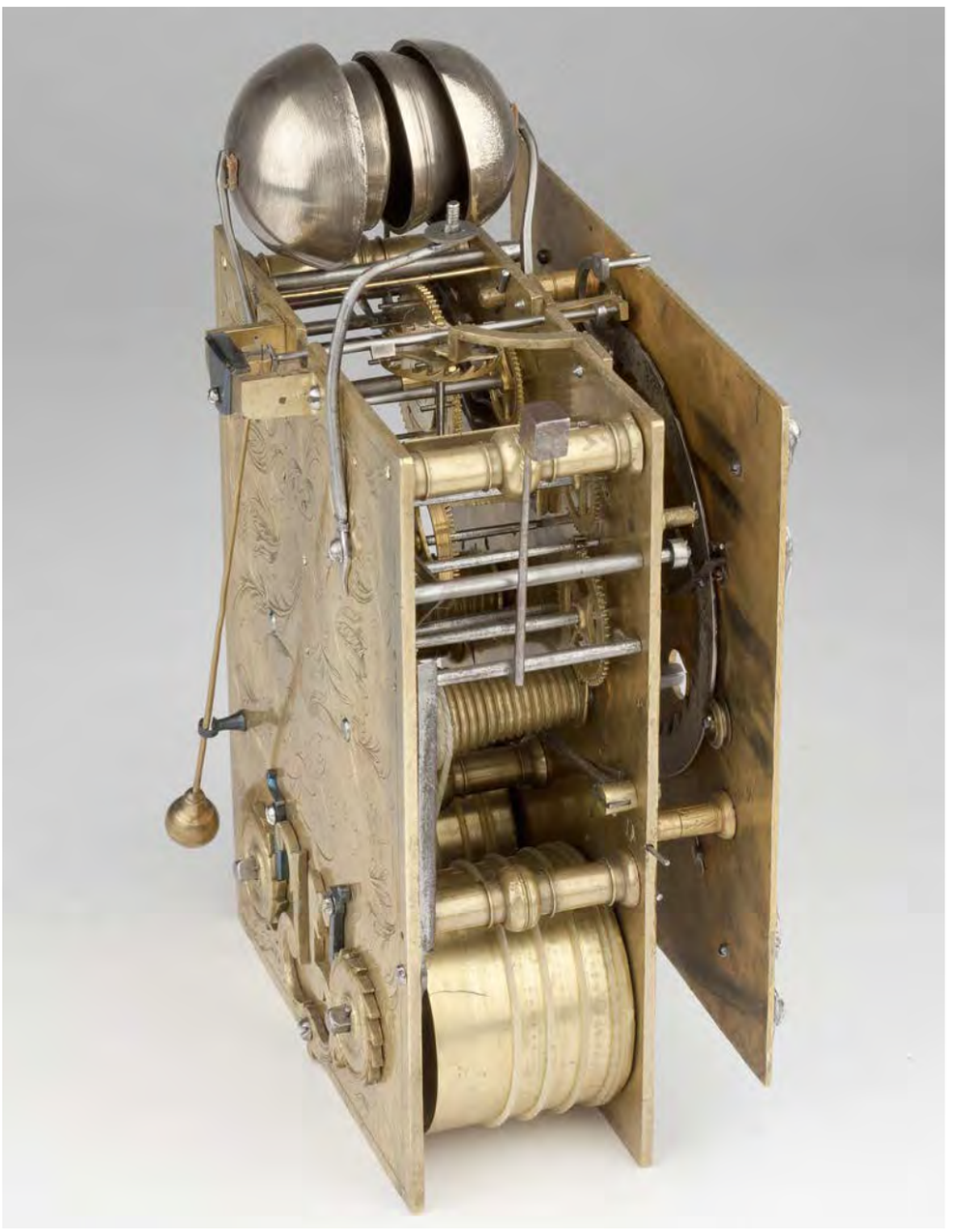
Dzik, *Beneath the Dial, English Clock Pull Repeat Striking, 1675-1725*, 2023, p.262 to 264.


Dan Quare
London
14


Daniel Quare
London

The Movement

The substantial plates have six knopped and ring-turned pillars in Quare's own pattern, the two trains have spring barrels and fusees with gut lines. The going train has a verge escapement with a short bob pendulum, while the strike train, governed by a rack-and-snail, sounds the hours on the largest bell. The pull-quarter repeat system is Quare's own 'parallel hammer' design, peeling on four smaller, top-mounted bells, via a pull cord through the base. The backplate is superbly engraved with early tulips and scrolls and signed to the centre *Daniel Quare, London.* The lower section with typical early outside set-up click wheels to the barrels with a pierced and engraved brass retention click-spring. The movement is held in the case by two upper steel brackets, and seat-board steady pins in the early-manner below



Daniel Quare, London
no.632, *circa* 1708

An extremely fine and rare Queen Anne gold pair-cased quarter repeating verge pocket watch

Provenance

Sotheby's, 13 July 1964, lot 23, sold for £2,700;

Private collection, UK

The Cases

The gold inner case with plain glazed dial bezel, hinged to the pierced back, with beautifully engraved scrollwork, shells, and a mask, with winding aperture and stirrup shaped bow to the pump-pendant. The inside stamped *RH* for the casemaker, the repeat bell screw-fixed. The gold outer case with pierced scroll and shell open bezel with shaped hinge to the back, also pierced and engraved, the back edge decorated with plaques containing repoussé classical heads, the rear with repoussé fish-scales around a later inset oval cartouche

Diameter: 55 mm

The Dial

The gold champlevé dial, with centre signed *D. Quare, London* on ribboned linen-folds raised on a matted ground, the chapters with Arabic five-minute numerals outside their division ring, and Roman hours with lozenge half-hour markers within, all indicated by fine original blued-steel beetle-and-poker hands.


QUARE
LONDON


QUARE
LONDON


Dom. Quare
London

The Movement

The verge movement with gilt-brass plates and five baluster pillars, signed *D Quare, London* and numbered *632*. The gilt, champlevé winged foot, balance cock, pierced and superbly scroll engraved with a mask below the diamond endstone and also numbered *632* under the cock, the similar champlevé engraved gilt top plate with silvered regulation disc, all held by blued-steel screws. The going train with original chain driving the fusee from the barrel, the quarter-repeat mechanism activated by pressing the pendant. The movement is protected by a removable gilt-brass dust-cap, signed *Dan.l Quare, London.*

Quare probably began numbering his watches in the early 1680s, but without further hallmark evidence it is difficult to be more precise. In c.1717/18, he took Stephen Horseman into partnership, and the first repeating watch with both names is numbered 827, suggesting that no.632 was perhaps made around c.1708.

Daniel Quare, London
circa 1710

A rare and unusual Queen Anne miniature travelling ebonised table timepiece with alarm

Provenance

Christie's London, 3 November 2011, lot 105;

The Tom Scott collection, inventory no.79;

The gorgeous decoration to the dial and backplate of this wonderful little travelling clock was executed by Tompion's workman, Graver 515 (*Thomas Tompion 300 Years,* 2013, p.184) and, together with other earlier examples, is evidence that this engraver was working for Daniel Quare before he started his employment with Tompion.


Dan Quare
LONDON

The Case

The miniature case, veneered in ebonised fruitwood onto an oak carcass, with cushion-moulded top surmounted by a knopped scroll handle. The full dome leading directly into the double-return main top moulding, above the rectangular front and back full-doors, with rectangular glazed side apertures, formerly with frets, and all supported on a cavetto/ovolo step moulded base.

Height 8½ inches; width: 5¾ inches; depth: 4⅝ inches


Dan Quare
LONDON

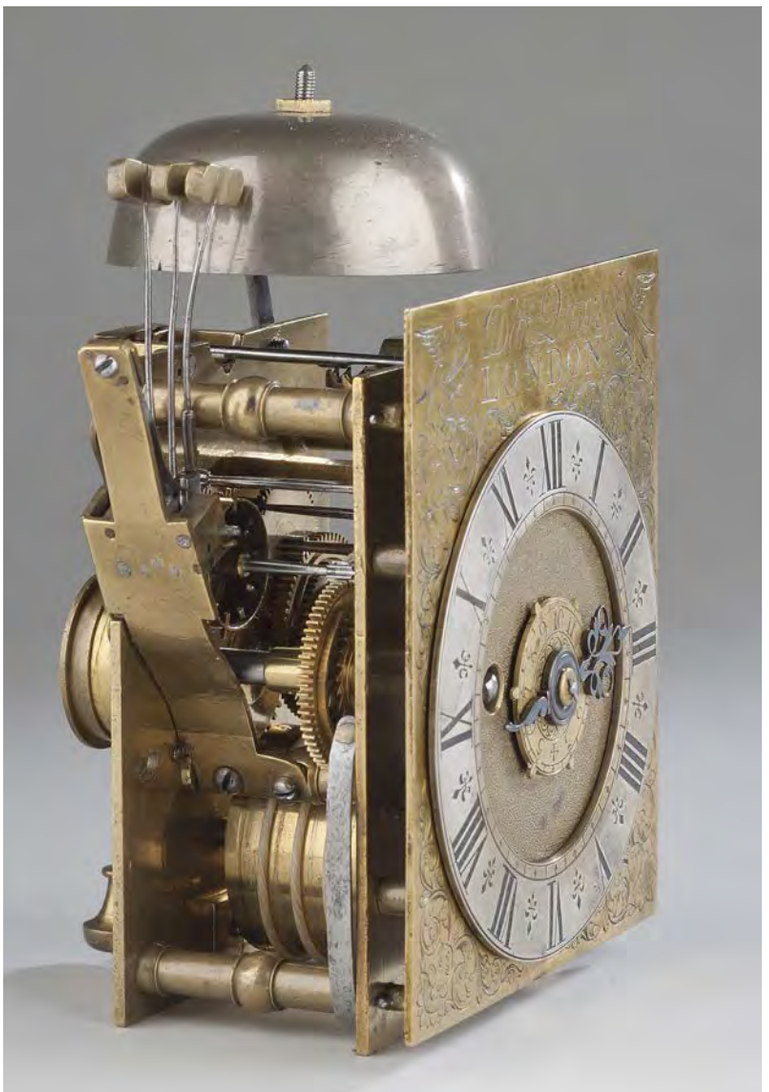
The Dial

The 3⅜ by 3 15⁄16 inch rectangular brass dial decorated by Tompion's workman, Graver 515, with engraved mask and foliate spandrels, the top two with additional birds above and signed in between *Dan Quare LONDON*, the silvered chapter ring with Roman hours and *fleur-de-lys* half-hour markers the inner ring divided for quarters, matted centre with outer-divided Arabic alarm-disc, *1-12,* the fine ring turned and pierced single hand with a sculpted alarm-setting tail.


Dan Quare
LONDON

The Movement

The suitably diminutive movement plates with five finned baluster pillars, single fusee and spring barrel with knife-edge verge escapement and short bob pendulum, the alarm train wound through the dial with its spring-barrel on the backplate, the alarm pinwheel to three hammers sounding on a single bell above. The backplate decorated by Graver 515 with elaborate foliate scrolls, strapwork, a basket of fruit and birds all within a line border.



Daniel Quare & Stephen Horseman, London, no.229, *circa* 1723

A very fine George I ebony striking table clock with pull-quarter repeat

Provenance

Private collection UK, sold Christie's, 1937;

Antiquorum, Geneva, 14 November 2004, lot 304, sold for CHF 73,600 (£66,000);

Private collection Switzerland, sold Bonhams, 30 November 2022, lot 101.

Quare's number sequence carried over into his partnership with Horseman in c.1717/8; the last known clock signed by him alone is no.162; while the first recorded from the partnership is no.165. The average annual production of numbered clocks was approximately 11 to 13, suggesting that no.229 was likely made in c.1723, a year or so prior to Daniel Quare's death in March 1724.


Dan: Quare
Ste: Horseman
London

The Case

The case of Quare's break-arch dial form with ebony mouldings and veneers, constructed on an oak carcass. The inverted bell top surmounted by a substantial knopped handle, above fine and crisp ebony cornice mouldings. The front door with scroll escutcheons, the break-arch dial aperture flanked by frets, all with delicate laid-on frame mouldings. The break-arch glazed sides framed by matching mouldings above a conforming base plinth and resting on brass block-moulded feet.

Height 18½ inches, width 10 inches, depth 7 inches.

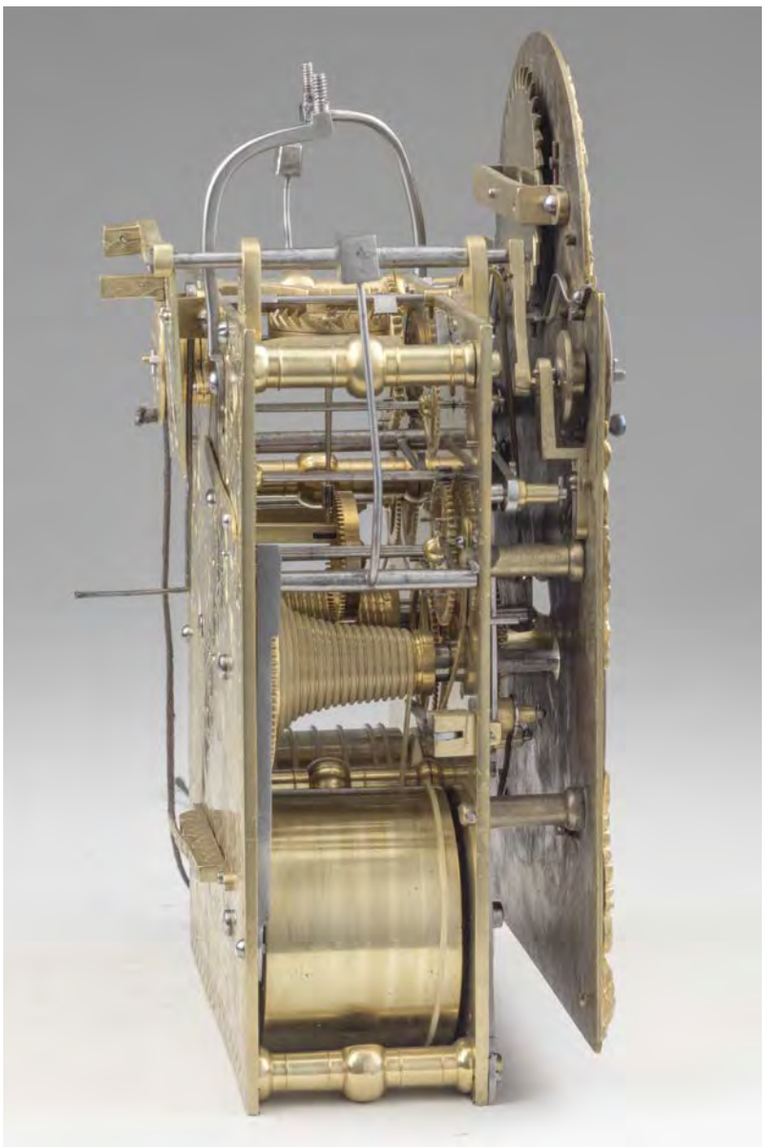
Soon after the introduction of the breakarch dial in c.1702, Quare embraced the design, perhaps from as early as c.1704, first for his pre-numbered table clocks and then for his numbered series (Garnier & Carter, *The Golden Age of English Horology,* p.277).

No.229 is an archetypal example of Quare's inverted bell-top design of table clock case. Quare started incorporating signature reserves on his table clock dials from c.1707 and was already using laid-on mouldings to the case apertures, initially in brass, and reserved to his more expensive output. By the time Stephen Horseman came into the partnership in c.1717/8, his ebony table clocks had matured to a fully evolved format, incorporating all these traits, and exemplified here.


Dan. Quare
Ste. Horseman
London

The Dial

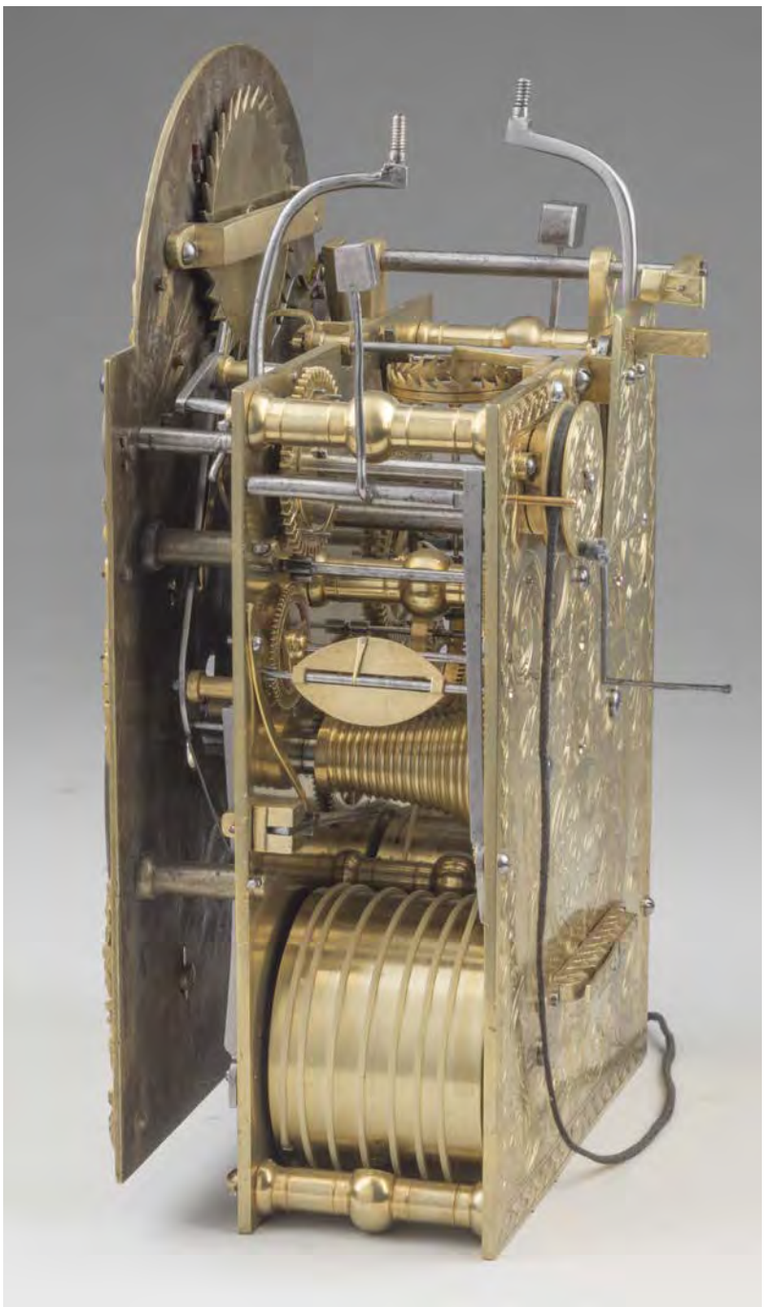
The line-border engraved 6½ by 9¼ inch break-arch brass dial with finely matted centre with wheatear-engraved mock pendulum aperture, and signed on a polished reserve *Dan: Quare, Ste: Horseman, London 229*. The arch with large central date ring, flanked by smaller subsidiary dials for rise-and-fall regulation, divided 5-40, and strike/silent, both with thumb-turn blued-steel hands. The main chapter ring with Roman hours and *fleur-de-Lys* half-hour markers, the Arabic minutes with lozenge half-quarter markers outside their division ring, indicated by pierced and well-shaped blued-steel hands, and all framed by typical cast and chased brass spandrels.

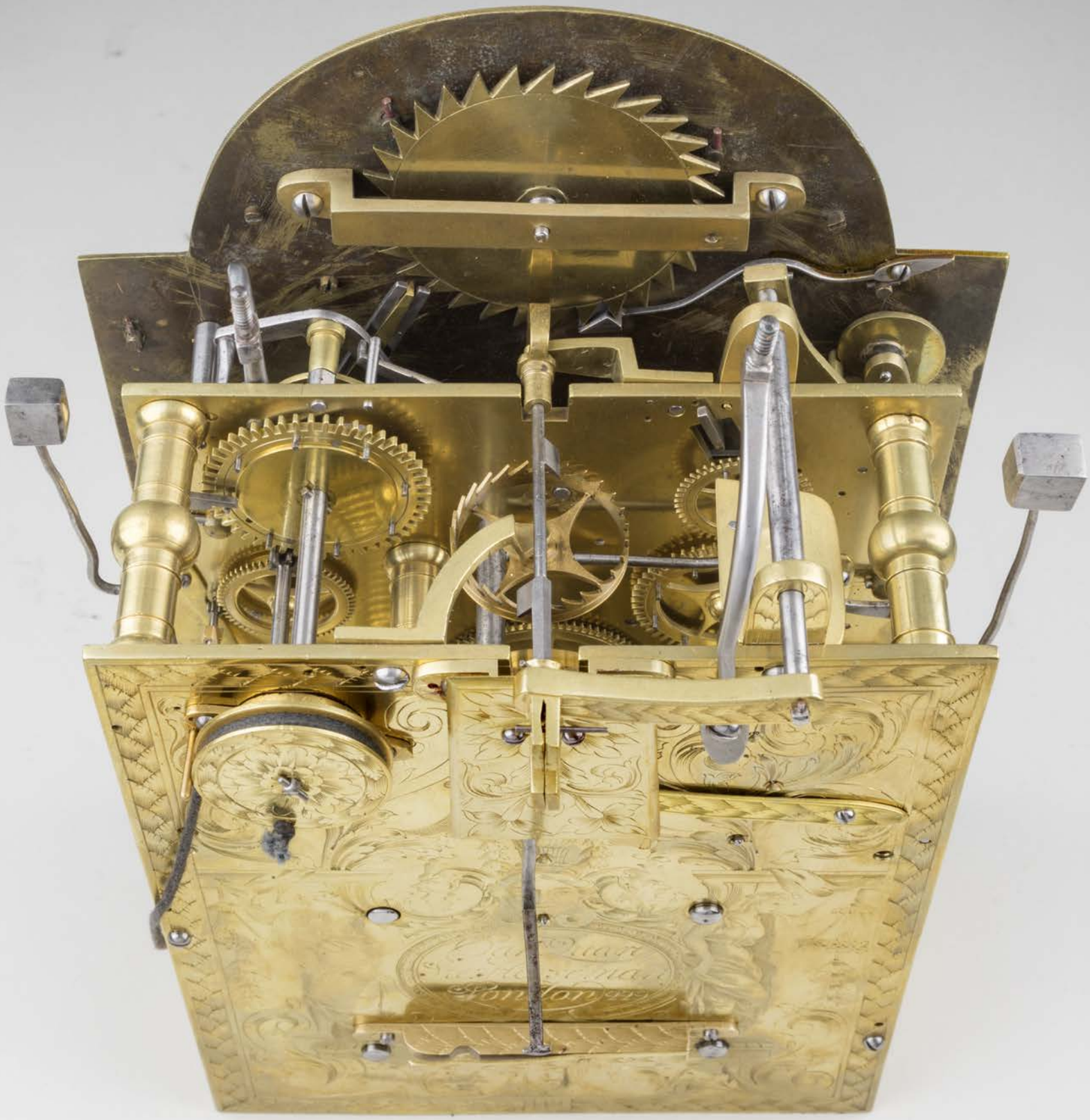



Dan: Quare
Ste: Horseman
London 229
Strike
Silent

The Movement

The substantial 5½ by 7½ inch plates are held by six knopped and finned pillars, with twin gut fusees and spring barrels. The going train with verge escapement and spring suspended lenticular pendulum, regulated through the dial. The strike train governed by a rack and snail and striking on the larger bell above, the pull-repeat sounding the quarters at will on the smaller bell, via a pulley on the backplate.





The Backplate

The superbly engraved backplate with foliate scrolls, strapwork and bell-flower husks, signed *Dan: Quare, Ste: Horseman, London 229* in an oval cartouche, flanked by a pair of exquisitely executed standing Classical figures, below a central female mask with reflected Green Man masks in profile, all framed by a wheatear border. The rise-and-fall arm, backcock, repeat pulley, pump-spring, pendulum bob, holdfast block, and case brackets, all engraved to match.

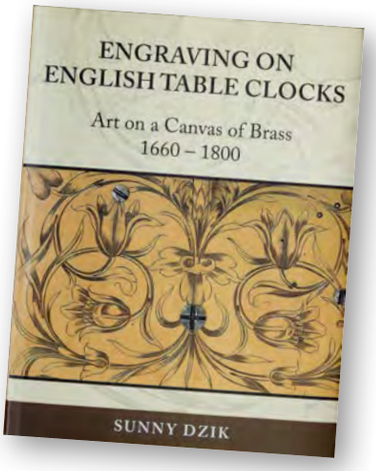
The exquisite standard of backplate engraving on no.229 is almost unparalleled in Quare's oeuvre. Similar engraving is found on Quare's only recorded musical table clocks, that are a virtual pair produced concurrently in c.1719 with sequential numbers, 185 and 186 (*The Golden Age of English Horology*, 2015, p.263). As special orders, both were expensively finished, using architectural cases and employing the same supremely talented engraver to decorate them. However, while the engraving on those two backplates is outstanding, the remarkably fine detailing and extra cross-hatch shading seen here on no.299 is arguably of a higher-quality still, than that found on Quare's two musical clocks.


Dan. Quare
Ste. Horseman
London 229

Literature

Connoisseur Magazine, November 1937, p.167;

Dzik, *Engraving on English Table Clocks: Art on a Canvas of Brass, 1680-1800*, 2019, cited in supplement, ref. Q2-16.



Comparative Literature

Garnier & Carter, *The Golden Age of English Horology*, 2015, p.263.

George Graham,
Fleet Street, London

George Graham c.1673-1751

George Graham was born on 7 July 1673 (or 1675?) in the parish of Kirklinton, Cumberland, but orphaned at an early age and raised by William, his elder brother. His father was a Quaker, but William was not and George does not appear to have followed that faith either. Making his way to London, Graham was apprenticed in July 1688 to the clockmaker, Henry Aske, who had premises in Naked Boy Alley, near the Fromanteels (Aske's master was Edward Norris, who finished his time under Thomas Loomes within the Fromanteel stable), becoming a journeyman to Tompion almost immediately after being freed in September 1695.

By c.1701/2 Tompion had taken his nephew-by-marriage, Edward Banger, into partnership, while in 1704 Graham married another of Tompion's nieces, Elizabeth, daughter of James Tompion of Ickwell, Bedfordshire. There were no children from this marriage and it was later reported: *This union proved unfortunate: Mrs Graham had two sons, whose legitimacy her husband refused to acknowledge.* [Johan Horrins (anagram of John Harrison), *Memoirs of a Trait in the Character of George III*, 1835, Appendix 6, *On the Character of Mr George Graham*]. The supposition has been made that Mrs Graham's sons may have been fathered by Banger, causing the split between them c.1707/8. While there is no evidence to support this, by c.1711 Tompion had taken Graham as his partner instead. Graham became Tompion's successor on his death in 1713 and continued the workshop's numbering for his own clocks and watches.

The London Gazette for 28th November 1713, carried the following announcement: *George Graham, Nephew of the late Mr. Thomas Tompion, who lived with him upwards of seven-teen years and managed his trade for several years past, whose name was joined with Mr. Tompion's for some time before his death, and to whom he left all his stock and work, finished and unfinished, continues to carry on the said trade at the late Dwelling House of said Mr. Tompion at the sign of the Dial and Three Crowns, at the corner of Water lane, in Fleet Street, London, where all persons may be accommodated as formerly.*

In 1720 he advertised that he had moved to new premises: *George Graham watchmaker is removed from the corner of Water Lane in Fleet Street to the Dial and One Crown on the other side of the way, a little nearer Fleet Bridge, a new house next door to the Globe and Duke of Marlborough's Head Tavern.* Soon after assuming control of the business on Tompion's death, Graham was moving in the highest intellectual and commercial

circles in London. His rise in the Clockmakers' Company and Fellowship of the Royal Society (to which he presented many papers in *Philosophical Transactions)* are well documented, but he was also a Freemason and their early records reinforce the evidence of well-known relationships, as well as confirming others.

The foundation of the First Grand Lodge in 1717, marked the revival of 'speculative' Freemasonry, which had begun in London during the 17th Century. It is not known when Graham joined, but the appearance of his name in the first Minute Book of the Grand Lodge dated 1723, places him as a member of the small but fashionable un-named Lodge, meeting at Rummer's

Tavern in Charing Cross. Amongst others, his masonic associates included: the polymath JT Desaguliers (who bespoke a special timer); the Dukes of Richmond, Montagu and Buccleuch (all known customers, and Buccleuch bespoke longcase no.734); Sir Hans Sloane PRS; Martin Folkes PRS; Lord Mayor Sir William Billers; George Heathcote, MP; Alexander Stuart FRCP; Sir Henry Bateman, 1st Viscount Bateman, MP; William Bucknall, MP; Benjamin Hoadly, royal physician and successful dramatist; and John Byrom, poet and inventor of a system of shorthand. It is Byrom's journal that informs us that they were both members of the '*Cabala Club*', a rather shadowy group of Fellows of the Royal Society that met at the Sun Tavern, in St. Paul's Churchyard, and later at the King's Head, in Holborn. They discussed matters outside the formal business of the Royal Society, such as magic, miracles and the occult, possibly driven by sceptical curiosity rather than belief, and probably because they dared not do so among the circle of Fellows generally.

By c.1726/7 Graham had perfected the cylinder escapement originally designed by Tompion, thereafter invariably using it in his watches. He had also by 1715 perfected the deadbeat escapement, initiated by Richard Towneley and Tompion in the mid-1670s. In 1721 Graham invented the temperature-compensated mercury pendulum, which went on to be extensively adopted in the trade for regulators. In fact, when combined with the deadbeat escapement, such high-grade clocks were not surpassed in accuracy for more than 150 years. Nonetheless, a majority of Graham regulators are fitted with a gridiron pendulum, based on an invention of John 'Longitude' Harrison, whom he had met on the latter's arrival in London and to whom he instantly became a long-time advisor: *After they got the ice broke (as John Harrison expresses it) this worthy man, than whom there could not be a better judge, allowed that young Harrison's plans were superior to his own; and probably saw that he was destined to supplant the imputation of all who had gone before him (his own inclusiyely) yet he manifested not a particle of that envy and ill-will which few but such rare geniuses can suppress at such a time*. As a result of their first meeting, Graham advanced Harrison an unsecured, interest-free, loan to enable him to continue his work in developing his marine timekeepers, and when Harrison brought H1 to London in 1735, it was installed in Graham's workshop to show London's scientific community. He later presented Harrison to the *Board of Longitude*, speaking on his behalf and securing additional funding.

Graham was the pre-eminent instrument maker of his time, involved intellectually as well as professionally, establishing the exact shape of the earth by means of precision clocks, but also very knowledgeable in astronomy, necessary in his quest to perfect astronomical instruments. With the measurements in the tropics made with his instruments and instructions, Newton's figures for the proportion of the earth's axis were corrected. During the terms in office of Edmond Halley and James Bradley as Astronomers Royal, Graham produced instruments to their specifications for the Royal Greenwich Observatory, including a transit instrument and a great zenith sector. He also made for the French *Academie des Sciences* in Paris, an astronomical apparatus used for the measurement of a degree of the meridian. He invented a beam calliper with a micrometer screw, and an improved micrometer screw for reflecting telescopes in 1727. One of his most famous inventions was a mechanical tellurian, now known as an orrery, a clockwork model showing the motions of the planets around the Sun. However, Graham's pioneering of the orrery is occluded by its naming after the slightly later example made by John Rowley for Charles Boyle, Earl of Orrery. Graham made two: one with Tompion, now in the Museum of the History of Science, Oxford, the other signed by him alone, now at the Adler Planetarium, Chicago.

His rise through the Clockmakers' Company was as Assistant from 1716, Warden in 1719 and Master in 1722. Graham should be considered as not only one of the greatest horologists, but also the foremost instrument maker of his time, and a man of major importance in the development of chronometry, and his achievements are reflected in his burial in the same grave as Tompion's in Westminster Abbey, resting in what is effectively the Nation's Hall of Fame.

George Graham, London
no.647, *circa* 1723

A unique George I miniature 30-hour walnut hooded wall timepiece with silent verge escapement and alarm

Provenance

Bonhams, London, 14 December 1993, front cover and lot 113;

The Tom Scott Collection, inventory no.31;

Private collection UK.

Literature

Evans, *Thomas Tompion at the Dial and Three Crowns*, 2006, p.83;

Evans, Carter & Wright, *Thomas Tompion 300 Years*, 2013, p.626;

Garnier & Carter, *The Golden Age of English Horology*, 2015, listed, p.152-3 & 201.


Geo Graham
London

The Case

The wall-mounted miniature hooded case, veneered in superbly figured walnut onto an oak carcass. The forward-sliding break-arch hood with glazed side apertures below a small extended dome top, the door opening to reveal a hidden drop-in pin lock. The wall bracket with horizontal section dovetailed into the backboard, cross-grain mouldings and veneer to the lower visible section. The backboard with substantial double-screwed brass steadying bracket, fixing to the movement top-plate.

Height 13 inches; width 7½ inches; depth 5½ inches

The Dial

The 4½ by 5¾ inch break-arch brass dial signed *Geo. Graham, London* to the silvered shallow arch. The silvered chapter ring with Roman hours, lozenge half-hour markers and augmented dot-minutes, indicated by a restored well-scuplted blued-steel hour hand, and later minute hand. The finely matted centre with central alarm disc, set by the hour hand tail, with outer quarter division ring, Arabic hours and lozenge half-hours. The corners with Tompion's miniature double-screwed ornate cherub's head spandrels. The dial screw-fixed to the top and bottom plates of the posted movement.

This is a particularly rare form of clock to survive; the hooded case appears to be unique, and the movement is constructed using typical Tompion/Graham stockroom lantern components that were finished to suit, while the outer chapter minute dots indicate an upgrade to take a minute hand.

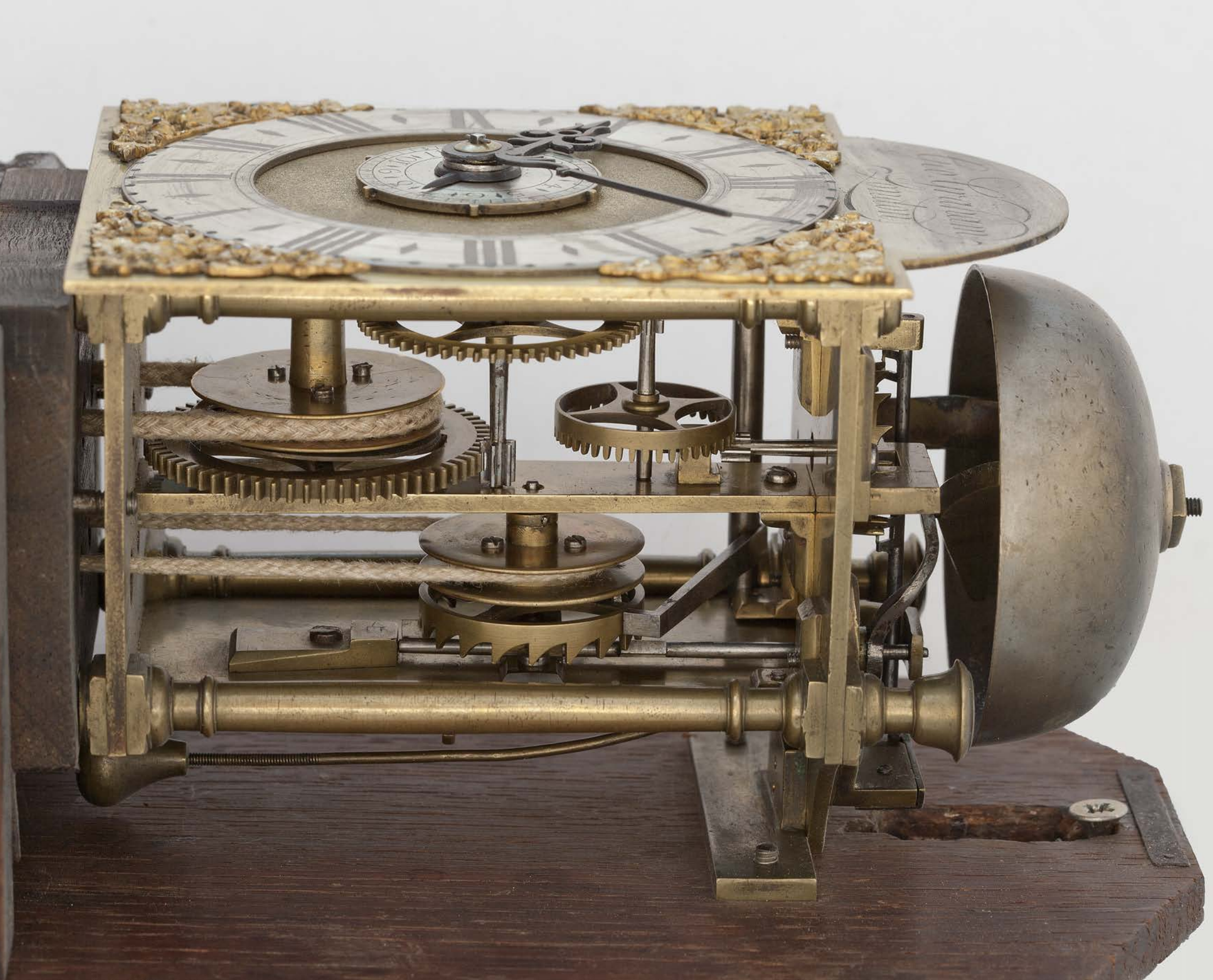
In *Clocks and Their Value*, 1968, De Carle records a *Black strike bracket* of this number by Graham in the possession of Sir Henry Barnard, but his Graham was actually no.674.


Geo: Graham
London

The Movement

The posted frame of lantern-type construction, the top and bottom plates held by circular section columns, with workshop-condensed feet and finials, and vertical plates for the wheelwork within. The top plate punch-numbered *647* forward of the pendulum cut-out; going train with crown wheel and knife-edge silent verge with gut pallets and short bob pendulum, alarm train with vertical mounted crown wheel and verge hammer arbor, all held by typically sturdy, shaped and pinned, screwed cocks. The top-plate screw-fixed to the substantial backboard bracket.

The sculpted bottom-plate for the pendulum when parked is a feature seen on other lantern clocks by Tompion and Graham, such as The Fleur-de-Lys Tompion, no.535 (Garnier & Carter, *Golden Age of English Horology*, 2015, p.104-7).



The Iberian Graham no.722, *circa* 1736

A highly important George II gilt-brass and silver-mounted burr-walnut Phase 3 full Grande Sonnerie striking and trip-repeating table clock with silent escapement, one of only two made by George Graham, London

Provenance

Possibly made for export to the Iberian peninsular and, subsequently, the case and movement separated;

The movement was first sold at Sotheby's London, 5 June 1997, lot 315, when reputedly owned by an Austrian family, then sold again in 2009; the case purchased in Seville, Spain, in the 1970s by a UK collector, by then housing a movement by Delander;

Private collection, UK, 2016.

Apart from numerous anonymous clockmaker's scratch-marks, little is known about the background of no.722. It was certainly in the Iberian Peninsular, as various re-assembly-marks are in Portuguese or Spanish. However the last repair mark is dated 7 December 1936, which was during the devastating Spanish Civil War, arguably making Portugal the more likely place of origin. Exactly when the case and movement became separated is uncertain, but both elements were unsurprisingly recognised as significant enough to be re-used, being finally re-united for the current owner in 2016.


Geo: Graham
London

The Case

The superb Phase 3 case of burr-walnut veneered onto an oak carcass with cross-grain walnut mouldings, the inverted-bell top with archetypal fire-gilt foliate-tied handle. The arched side apertures, with re-instated walnut fretwork, within typical moulded frames. The front door with 'hidden' horizontal pivot-hinges and fire-gilt scroll escutcheons, the base on moulded block feet. The full back door with similar hinges and matching fretwork, the interior with two brass screw-fixing plates for the movement brackets, and covered with baize to the visible surfaces, punch-numbered *722* to the inside of the base.

Height 18 inches; width 12¼ inches; depth 8 inches.

Graham's two 'special' walnut cases, nos. 721 and 722, share burr-veneers that appear to have been cut from the same 'root-ball', while also sharing unique details that differ from his standard ebony table clocks; they have full doors, front and back, with concealed pivot hinges to ease access of their massive movements through the back; their insides have two special screw-fixing plates and are covered in baize to seal out dust; meanwhile, they are not numbered on the door sills, but on their bases, underneath their seatboards.


7 2 3

The Dial

The 6½ by 8 inch rectangular Phase 2 gilt-brass dial, signed *Geo: Graham, London* and flanked by subsidiary dials; the left *S/N* for Strike/ Silent; the right calibrated *5-35* for regulation, both with original blued-steel beetle hands. The silvered chapter ring with Roman hours and Arabic minutes, every 5 outside their division ring, indicated by fine sculpted blue steel hands. The ornate foliate spandrels, superbly chased in solid-silver, the lower spandrels whole and double-screwed, the upper quarter-versions. The finely matted centre with three winding holes and pinhole adjusted date aperture above VI. The rear of the dial is scratch-marked *722* and is held by four feet with screwed latches, the upper two feet conventional, the lower latched via cocks above the frontplate.

Normally hidden behind the case mask is a small sector to the dial edge above XII, perhaps intended for winding shutters with maintaining power that proved impractical and were never fitted. This was probably due to lack of space amongst the complex under-dial work, as well as within the plates, which already necessitated the lower dial feet to be unconventionally latched via cocks. No.722 was undoubtedly on the bench at the same time as no.721, which lacks this sector. Together, they were a unique and complicated departure from Graham's standard productions, the sector perhaps inferring that no.722 was the experimental version of the concurrent pair, at least in this instance.


Geo Graham
London
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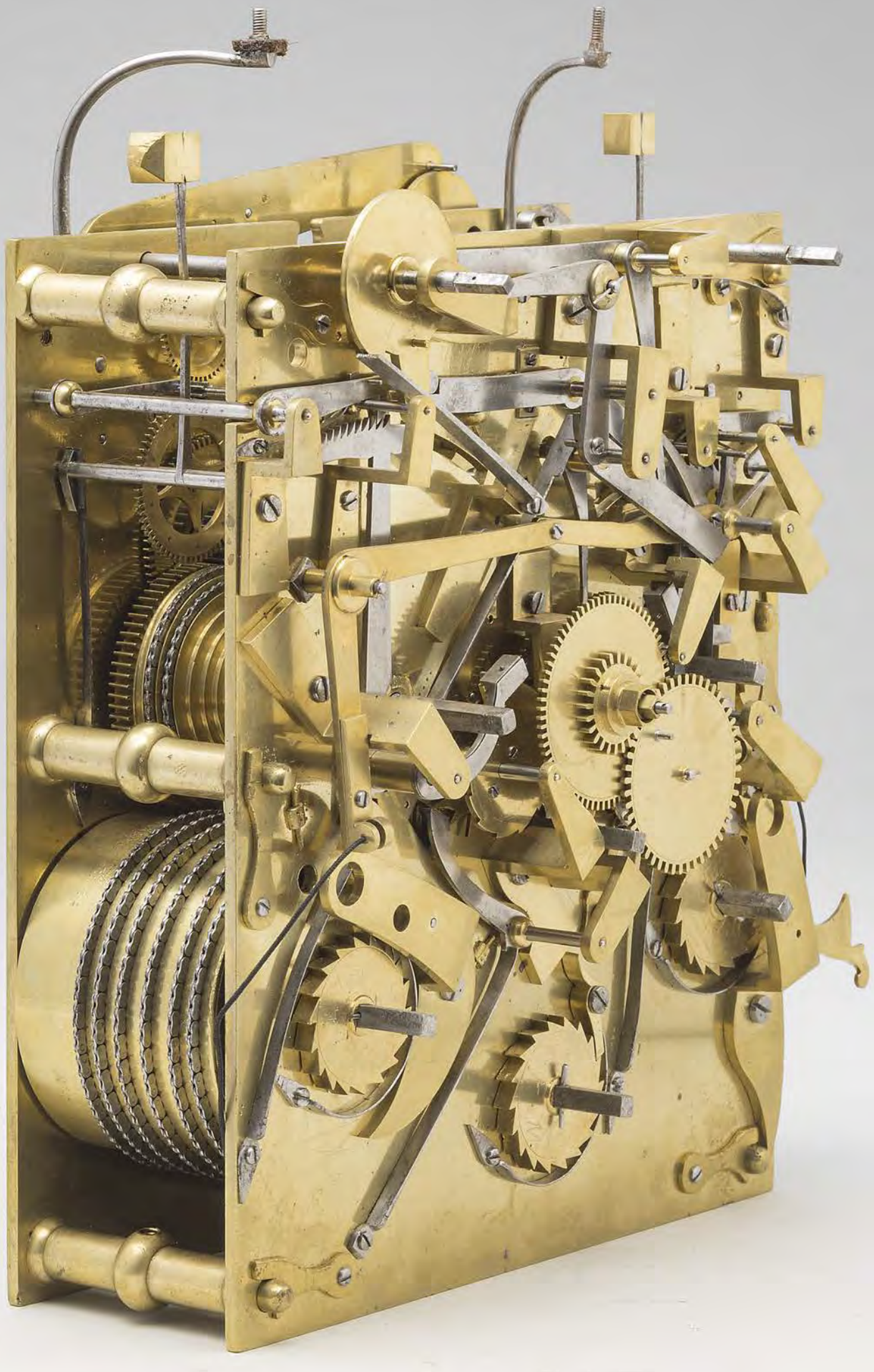
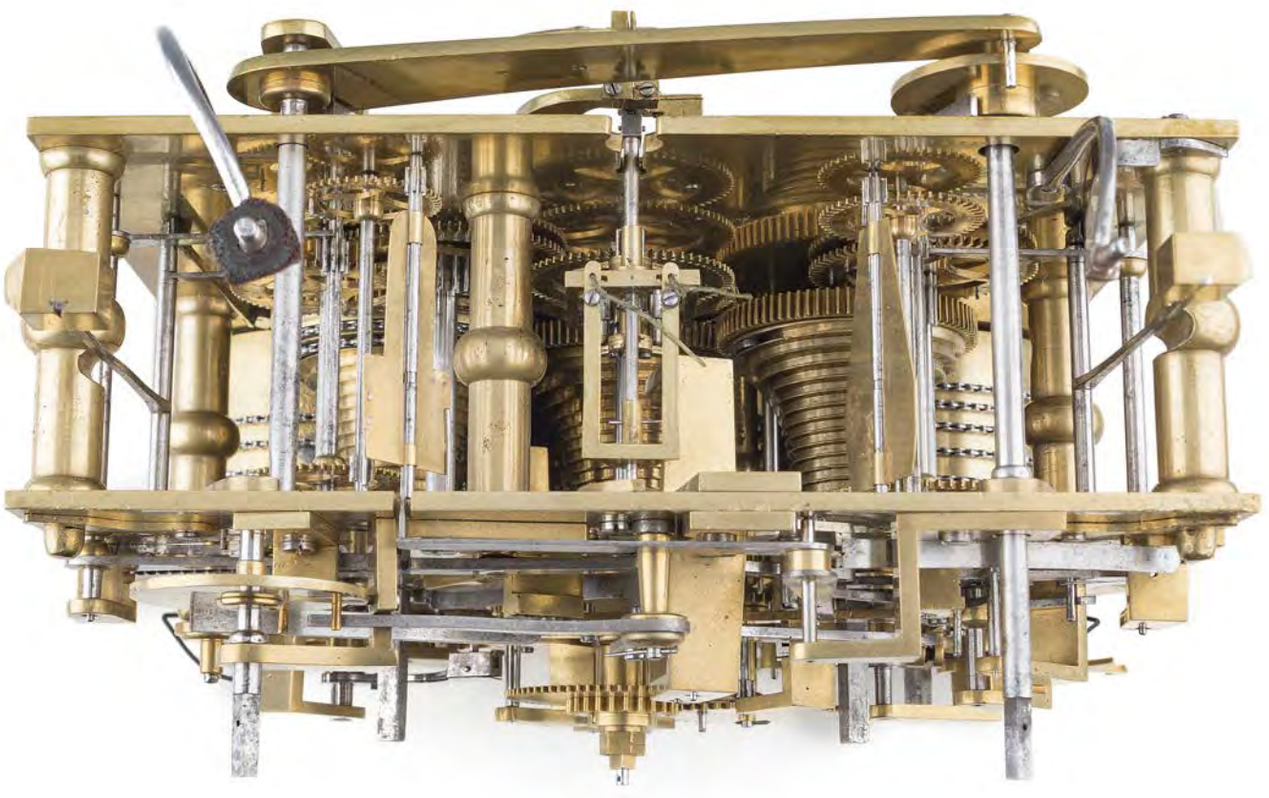


The Movement

The highly complex and substantial full Grande Sonnerie movement with heavy plates, held by eight baluster pillars with screwed latches. The three trains with original chains to the barrels and fusees; the going train with Graham's silent gut-and-roller escapement, the pendulum spring suspended from the rise-and-fall lever regulated via a snail, and adjusted through the dial; the quarter and hour trains with rack-and-snail governance; the quarters sounding on the small bell, while the hour strikes on the larger bell (its rim file-marked *XX*), both mounted above. The plain backplate stamp-numbered *722* to the bottom centre.



Unlike earlier clocks from the workshop Grande Sonnerie series (see page 224), for nos. 721 and 722 only, Graham upgraded his repeat levers, first mounting them onto the frontplate and then developing improved cord attachments, using an extra cock (shown left) with easy-release grub-screws. As with his silent gut-and-roller escapement (here re-instated), this was a refinement not apparently found on any other Graham spring clocks.

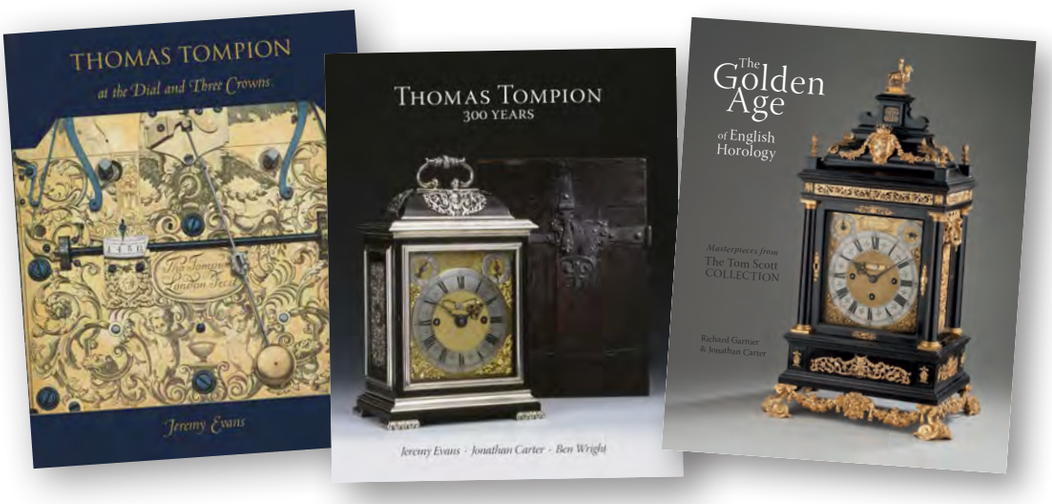
The dial retains the original workshop scratch-number, 722, to the back (below). Later assembly marks are found on some of the frontplate cocks, variously scratch-marked in Spanish, or Portuguese: *Registio, Leve, Alzate, Dito*, and *Stela*. The last repairer's scratch-mark on the movement is dated *1936 7/12*, with *Momo[?] 1936* also found on the back of the dial.

Literature

Evans, *Thomas Tompion at the Dial and Three Crowns*, 2006, p.85;

Evans, Carter & Wright, *Thomas Tompion 300 Years*, 2013, p.610;

Garnier & Carter, *The Golden Age of English Horology*, 2015, p.203.



The Tompion/Graham workshop series of three-train full Grande Sonnerie clocks

George Graham, no.721, c.1736

The only two examples made by Graham were made some 25 years afterwards but, like their Tompion-made forebears, were a sequential development from Tompion's two-train Grande Sonnerie movements (see page 28), and collectively, these are arguably the most important series of domestic clocks ever made. The repeating trains do not require any manual power to be induced by pulling the repeat cord and therefore are best described as 'trip' repeating, requiring additional reserves of power in the strike and quarter springs than is otherwise required for the normal sounding, in passing, of the hour and quarter-striking.

The three-train full Grande Sonnerie series includes both spring and weight driven clocks and was aimed at their most influential clientele; the known and putative provenances read like a *Who's Who* of contemporary English and European sovereign princes, as well as leading, influential courtiers:

- **The Royal Exchange Tompion**, **no.131**, c.1688, walnut Type 2 longcase, possibly ordered by William III.
- **No.133**, c.1688, ebony Phase 1 table clock, possibly ordered at the same time as no.131 by William III.
- **No.169**, c.1690, ebony Phase 1 table clock, possibly a diplomatic gift to Victor Amadeus II, Duke of Savoy.
- **The Selby Lowndes Tompion**, **no.217**, c.1693, ebony architectural, two-tier table clock made for William III, gift to William Lowndes, secretary to the Treasury.
- **The Medici Tompion**, **no.274**, c.1696, ebony architectural two-tier table clock made for Cosimo III de Medici, Grand Duke of Tuscany, diplomatic gift from William III, the bill for which remained unpaid on his death.
- **The William III Tompion**, **no.275**, c.1696, walnut Type 3 longcase, quarter train removed, apparently by BL Vulliamy (RCIN 934887).
- **The de Conde Tompion**, **no.300**, c.1698, ebony Phase 3 table clock made for Henri Jules de Bourbon, Prince de Conde, a Bourbon cousin of both Louis XIV and William III.
- **The Spanish Tompion**, **no.381**, c.1702-4, turtleshell bracket clock probably made for the Archduke Charles of Austria, recognised by the Grand Alliance as Carlos III, pretender to the Spanish throne, possibly a diplomatic gift due to the *War of Spanish Succession*.
- **The Taylor Tompion**, **no.387**, c.1703, walnut Type 3 longcase, probably ordered by George of Denmark on Queen Anne's accession.
- **The Habsburg Tompion**, **no.410**, c.1704, ebony Phase 3 table clock made for King Leopold I, Holy Roman Emperor, possibly a diplomatic gift with no.381 due to the *War of Spanish Succession*.
- **The Hanover Tompion**, **no.417**, c.1705, turtleshell bracket clock made for Queen Anne or her husband, given by George I to his mistress.
- **The Portland Tompion**, **no.422**, c.1705, turtleshell bracket clock made for the 1st Earl of Portland.
- **The Conyngham Tompion**, **no.436**, c.1706, turtleshell bracket clock made for George of Denmark and in the Royal Collection until 1837 when taken as perquisite by the Marquis of Conyngham (Fitzwilliam museum).
- **No.443**, c.1706, originally with Phase 3 case now lost.
- **No.477**, c.1708, ebony Phase 3 case.
- **No.488**, started in c.1709, and finished later by Graham.
- **No.721**, c.1736, burr-walnut Phase 3 case with Graham's silent gut-and-roller escapement (shown left).
- **The Iberian Graham, no.722**, c.1736, (the present example) made concurrently and near identical to no.721, above.

The Medici Tompion, no.274, c.1696

The Hanover Tompion, no.417, c.1705

The Habsburg Tompion, no.410, c.1704

The Iberian Graham, no.722, c.1736


Geo: Graham
London
31

George Graham, London no.6499, dated 1750

An extremely fine George II gold pair-cased cylinder timepiece pocket watch

Provenance

The Time Museum, Rockford, Illinois, USA, inventory no. 6499;

Sotheby's New York, Masterpieces from the Time Museum, 13 October 2004, lot 539;

Private collection, UK

Literature

Evans, *Thomas Tompion at the Dial and Three Crowns*, 2006, p.100;

Evans, Carter & Wright, *Thomas Tompion 300 Years,* 2013, p.626;

Garnier & Carter, *The Golden Age of English Horology*, 2015, p.193.

The Cases

The gold inner case with plain glazed dial bezel, hinged to the plain back with shutter to the winding aperture and stirrup shaped bow. The inside punch numbered *6499* and hallmarked for London, 1750, further stamped *JW* with * above for the casemaker, John Ward of Boars Head Court, Fleet Street. The plain outer case with open bezel and shaped hinge to the back, the inside stamped *JW* with * above, for John Ward, and hallmarks for London, 1750, also containing a 20th century watch-paper for *Camerer Cuss & Co., New Oxford Street, London*.

Diameter: 52mm

The Dial

The fine and original enamel dial with Arabic five-minute numerals outside their division ring and Roman hours within, indicated by original blued-steel beetle-and-poker hands.

Interestingly, the previous timepiece in the series, Graham no. 6498, is also hallmarked for 1750 and shares the same case maker, John Ward, but that watch is more-economically cased, in silver, without an expensive fired-enamel dial.


CAMERER CUSS & CO.
CLOCK & WATCH
MAKERS
NEW OXFORD STREET
London
SPECIALISTS IN HOROLOGY
SINCE 1786


Geo Graham
London

The Movement

The cylinder movement with gilt-brass plates and four square baluster pillars, signed *G. Graham, London* and numbered *6499*. The gilt balance cock pierced and superbly foliate-and-scroll engraved with a mask below the diamond endstone and also numbered *6499* to the underside of the balance cock table, the similarly engraved top plate with silvered regulation disc, all held by blued-steel screws. The going train with original chain driving the fusee from the barrel, and the movement is protected by a removable gilt-brass dust-cap, signed *Geo. Graham, London,* and scratch-marked *6499* on the inside.

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