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## Clock In The Style Of Madame Geoffrin Watchmaker : Desfontaines 1850



1 450 EUR

Period : 19th century

Condition : Restauré par notre atelier

Material : Bronze

Width : 57 cm

Height : 44 cm

Depth : 20 cm

### Description

A "Geoffrin-style" mantel clock from the Louis-Philippe period (circa 1850), featuring the maker's stamp--Desfontaines--on the movement; the clockmaker is listed in Tardy's \*Dictionnaire des horlogers français\*. Crafted from gilt bronze, patinated bronze, and Carrara marble, the piece displays an elegant, perfectly balanced horizontal composition in the decorative spirit of the Louis XVI style.

The composition is dominated by a majestic female figure in black-patinated bronze--an allegory of Study or Poetry--elegantly reclining on a cushion against

### Dealer

#### Clock Prestige

Clockmaker specialised in 18th & 19th Century antique clocks and objects.

Mobile : 06-86-90-03-27

Lyon 69003

the clock's  
central plinth. Her posture exudes calm and  
contemplation: her head,  
slightly tilted, rests on her right hand, while her  
gaze is gently  
directed toward an open book held in her left  
hand, suggesting a moment  
of quiet reading. Her classically featured face  
radiates serenity,  
framed by wavy hair swept up into a chignon and  
secured by a laurel  
wreath--a symbol of knowledge and the arts. She  
wears a long,  
belted tunic in the antique style, with wide  
sleeves and abundant folds  
that drape naturally down the length of her body.  
The modeling of the  
drapery is exceptionally refined, alternating  
between taut folds and  
deep breaks that highlight the quality of the  
casting and chasing. A  
rich decorative frieze adorns the garment's hem.  
Her legs are elegantly  
extended; one foot protrudes slightly from the  
dress, resting naturally  
on the marble base. Arranged around the figure  
are various attributes  
of study: a large open book with richly molded  
gilt-bronze covers rests  
on her lap, while a partially unrolled parchment  
scroll--symbolizing knowledge and the  
sciences--lies at her  
feet.

The entire piece rests on a substantial rectangular  
base of white  
Carrara marble with polished surfaces, accented  
by projecting sections  
and rich gilt-bronze molding. The lower plinth is  
encircled by a finely  
chased frieze alternating rows of beads, ovolos,  
and foliate motifs,  
while four flattened, circular gilt-bronze  
feet--delicately

gadrooned and adorned with water leaves--support the entire structure. Centered on the façade, a wide recessed band features exceptional openwork gilt-bronze ornamentation composed of symmetrical scrolling foliage, leafy volutes, palmettes, grape clusters, and interlaced vine leaves, forming a continuous frieze of exquisite craftsmanship. The corners of the upper platform are defined by a beaded and foliate molding that harmoniously frames the composition.

To the right sits the clock movement, housed within a rectangular, architectural gilt-bronze case; its façade is dominated by a large, circular white enamel dial displaying the hours in black Roman numerals and featuring elegant, finely cut blued-steel hands. The bezel is embellished with a row of beads, while the surrounding frame displays acanthus leaves, palmettes, and volutes. The sides of the case are decorated with an engraved lozenge pattern separated by fluted pilasters, and the top features a molded cornice with foliate decoration. At the rear, the circular movement is housed within a gilt-brass backplate, accessible via a large service opening. The contrast between the brilliant gilt bronze of the architectural elements and ornaments and the deep, patinated bronze of the sculpture imbues this clock with the rich decorative quality characteristic of fine pieces from the Louis-Philippe era, circa 1850. Through its balanced composition, finely wrought chasing,

noble materials, and delicate iconography, this \*Goeffrin\*-style clock stands as a remarkable example of mid-19th-century French artistic horology, in which sculpture, architecture, and ornamentation unite to create a work of great elegance.

Original mechanism, intact and unmodified.

Silk-thread suspension.

Strikes the hours and half-hours on an antique

bell with a clear,

authentic tone.

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