



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Cartel Clock Louis XV Painter: Hipólito Bach, 19th Century



1 550 EUR

Period : 19th century

Condition : Restauré par notre atelier

Material : Painted wood

Width : 36 cm

Height : 70 cm

Depth : 17 cm

Description

ORDERING AND ADDITIONAL
INFORMATION FROM OUR
WEBSITE
Exceptional
large cartel clock in Martin varnish and gilt
bronze, in the Louis XV
style, made circa 1880, of rare scale with its
impressive height of 70
cm, displaying an exceptionally remarkable
decorative quality. The
movement bears the stamp "Mongin", a
clockmaker
listed in Tardy's famous Dictionnaire des
horlogers
français, adding further horological and
documentary
interest to this remarkable work. The dial, a true
focal point of the

Dealer

Clock Prestige

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

Mobile : 06-86-90-03-27

Lyon 69003

composition owing to its extraordinary dimensions and elegance, bears at its centre the signature "H. Bach" and the mention "Madrid", identifying the painter Hipólito Bach, to whom the remarkable painted compositions covering the case are attributed. H. Bach, active in Madrid during the 19th century, was notably known as an artist and specialist in decorative painting on fans; his signature "H. Bach Madrid" is documented on painted works from this period. Here, his contribution takes on an entirely exceptional dimension owing to the scale of the support and the richness of the decorative programme, combining bouquets of flowers, foliage, landscapes and a pastoral scene. The case is executed using the refined technique of Martin varnish, a particularly sought-after decorative process in the arts of the 18th century and later brilliantly revived during the 19th century. This technique relies upon meticulous preparation of the support, the successive application of coloured layers and varnishes, followed by the execution of painted decoration before the final finishing and polishing operations. The result offers a deep, luminous surface in a warm yellow-orange tone, admirably enhanced by the brilliance of the gilt bronze. This particularly sophisticated combination of painted varnish, figurative painting and gilt bronze reveals a clear desire to create a sumptuous object of display, closer in character to a work of decorative art than to a simple clock.

From top to bottom, the composition unfolds an exceptionally exuberant Louis XV architecture, entirely based upon curved lines, controlled asymmetry, rocaille ornament and vegetal motifs. The crowning element is dominated by a spectacular openwork gilt-bronze decoration depicting an eagle with outspread wings, perched at the summit of the case and surrounded by an elegant network of scrolls, foliage, flowers and rocaille motifs. This summit figure gives the clock a truly sculptural dimension and constitutes an especially original crowning feature.

Beneath it, the strongly curved upper section of the case is enriched with flowering bouquets, garlands and finely chased rocaille ornaments. The gilt bronzes then develop into long, sinuous compositions that perfectly follow the contours of the case, alternating acanthus leaves, shells, rocaille motifs, volutes, foliate scrolls, bouquets and fully opened flowers. On either side, the magnificent cut and openwork gilt-bronze grilles form one of the most spectacular elements of the decoration. Their design, composed of arabesques, volutes and vegetal scrolls, reveals in depth a dark red velvet backing, whose deep tone powerfully enhances the brilliance of the gilding and gives the grilles an exceptional sense of relief and depth. At the centre unfolds the extraordinary oversized dial, remarkable in its presence, enclosed within a broad moulded gilt-bronze bezel. Its immaculate white ground bears large black Roman numerals, accompanied

by an outer minute track,
while the centre elegantly carries the signatures
"H.
Bach" and "Madrid". The finely pierced
blued-steel hands, animated with delicate
scrollwork, provide a superb
contrast against the whiteness of the dial. Beneath
the dial, the case
continues into a large curved panel housing the
principal painted
scene. The lower section then expands into a
deeply shaped construction
bordered with gilt bronze and terminating in four
cabriole feet with
scrolling ends, giving the whole a light, animated
silhouette perfectly
characteristic of the Louis XV rocaille
vocabulary.

The pictorial programme executed by H. Bach
constitutes one of the most
precious and captivating elements of this clock.
Each panel of the case
is decorated with remarkably varied floral
compositions: roses, wild
flowers, bouquets, foliage and flowering branches
are arranged
naturally against the warm background of the
Martin varnish. These
compositions accompany and emphasise the
architecture of the case,
creating a constant dialogue between painting and
sculpture. The large
lower panel presents a superb and particularly
refined galant pastoral
scene. Beneath a majestic tree, several figures are
placed within a
rural landscape: a young woman dressed in a
warm-toned gown sits beside
a male figure, while a child and a small animal
complete the scene. A
flower-filled basket, vegetation, trees and distant
landscapes give the
composition genuine pictorial depth. The palette,

dominated by ochres,
reds, greens and brown tones, harmonises
beautifully with the golden
background of the varnish. The painter skilfully
integrated the scene
into the animated contours of the case,
intelligently exploiting the
available surface to create a true miniature
landscape composition. The
various bouquets punctuating the other panels
naturally extend this
principal scene and lend the whole an exceptional
decorative unity. H.
Bach's work thus gives this clock an
extraordinary pictorial
dimension: it is not merely richly ornamented, but
presents a genuine
painted decorative programme in which
landscapes, figures and flowers
fully contribute to its artistic identity.

With its exceptional height of 70 cm,
monumental yet elegant
silhouette, richness of gilt bronze, rarity of its
painted Martin
varnish, importance of its extraordinary dial
signed H. Bach Madrid,
quality of its pictorial decoration and exuberance
of its rocaille
vocabulary, this cartel clock constitutes a
particularly spectacular
example of late 19th-century decorative arts. The
presence of the
"Mongin" stamp on the movement, combined
with the
H. Bach Madrid signature and such an abundant
decorative programme,
brings together within a single work horological,
artistic and
decorative significance. Its Louis XV
architecture, admirably
articulated by sculpted gilt bronzes, contrasts with
the warmth of the
varnish and the depth of the dark red velvet

backing of the grilles,
while the remarkable painted decoration lends the
whole a truly unique
dimension. The clock immediately impresses
through its grandeur, but it
is through close examination of its details that its
full richness is
revealed: the delicacy of the flowers, quality of
the landscapes,
refinement of the figures, openwork grilles,
movement of the rocaille
ornament, variety of foliage and sophistication of
the gilt bronze.
Authentic, monumental, rare and possessing an
exceptional decorative
presence, it has that particular quality of works of
art destined to
become the focal point of an interior. Its
extraordinary combination of
H. Bach's painting, Martin varnish, gilt bronze
and a
Mongin-signed movement makes it a
distinguished piece, particularly
appealing to connoisseurs of antique clocks and
collectors of
decorative arts. A truly remarkable work, whose
grandeur, originality
of design, profusion of decoration and beautiful
state of preservation
make it an exceptional cartel clock, as spectacular
in its presence as
it is precious in the quality of its execution.

Original,
unmodified movement, striking the hours and
half-hours on an
antique bell.