



PROANTIC
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"aux Maréchaux" Clock, Late 18th-century Empire Period, Fayzant, Paris



11 800 EUR

Period : 19th century

Condition : Très bon état

Length : 68

Height : 54

Depth : 17.5

Description

Clock known as the "aux Maréchaux" --
Directoire/Consulate period, circa
1795-1805 Fayzant, clockmaker in Paris An
important mantel clock known as the "aux
Maréchaux," crafted in finely chiseled and gilded
bronze, featuring a rich allegorical composition
characteristic of the grand, prestigious clocks of
the late 18th century and the very early years of
the 19th century. The movement is set within the
center of an architectural frame, surmounted by
an eagle with outspread wings--a symbol of
power and victory--perched on a thunderbolt. On
either side of the dial are two elegant female
figures in bronze with a dark patina, depicted
seated and absorbed in reading and study. This
pairing refers to the allegories of Study and
Philosophy, which also gave this model its other

Dealer

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name. The contrast between the patinated bronze figures, the gilded ornamentation, and the dark marble of the pedestal accentuates the monumental appearance of the ensemble. The base is richly adorned with friezes, foliage, allegorical attributes, masks, and motifs inspired by the neoclassical decorative repertoire. The entire piece rests on a large marble terrace, accented with gilded bronze elements. This model dates back to the final years of Louis XVI's reign. The haberdasher Dominique Daguerre developed the concept based on figures designed by the sculptor Simon-Louis Boizot for the Sèvres Porcelain Manufactory. The Parisian bronze caster François Rémond contributed to its design and execution around 1784-1785. These clocks subsequently enjoyed remarkable popularity during the Directory, the Consulate, and especially the Empire. The name "Maréchaux clock" became established in the 19th century due to the presence of this type of clock in the collections of several dignitaries and marshals of the Empire. The model saw numerous variations and was particularly prized in libraries, studies, and the interiors of grand residences. Today, it stands as one of the most iconic models symbolizing the transition from the Louis XVI style to the decorative language of the First Empire.--It is worth noting that a clock of this model, made by the same clockmaker, appears in the posthumous inventory of Marshal Ney, Prince of Moskowa and Duke of Elchingen. It draws direct inspiration from a preparatory drawing attributed to the Parisian bronze casters François Rémond (1747-1812).