

THE PARIS 1867 EXPOSITION CLOCK BY BEURDELEY

Dimensions: H: 27 in / 68 cm | W: 28 in / 70 cm | D: 10 in / 26 cm

8650

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A Magnificent Mantle Clock in the Louis XVI Taste
By Alfred Beurdeley of Paris

Constructed in a finely cast and chased gilt bronze around a white Carrara marble body; rising from bronze toupie and bêche feet, which support the gentle breakfront form marble platform, being dressed with inset panels adorned with neo-classical designs over a stiff leaf cast guard border; a drum form body, flanked by addorsed lions and draped with flowering and fruiting garlands and ribbands, surmounted by an oblate elliptical lidded urn dressed with swags and Bacchic masks, and having a pine cone finial, houses the circular enamel dial of the clock, hand painted with the signs of the Zodiac, and foliates, hours delineated with Arabic numerals, signed by the maker, 'A. Beurdeley, Paris'; the eight day, two train movement striking the hours on a bell, and also indicating months, and day date.
French Circa 1867

Literature:
Beurdeley Dynasty

Jean Beurdeley (1772-1853), a native Burgundian, enlisted as a saddler in the Murat Regiment for the duration of the French Revolutionary War, and on leaving the army, set up in 1818 as a marchand-mercier in the Rue Saint-Honoré, Paris, moving later to The Hanover Pavilion in the Bvd.des Italiens, when he was joined by his son, Louis-Auguste-Alfred (1808-1882), who commenced reproducing copies of the very finest example of the ancien régime, and to the very highest standards, subsequently becoming one of the major suppliers to the Garde Meuble Imperial, creating pieces for the wedding of Napoleon III and Eugénie, whilst acquiring commissions over the period of his tenure from many European Royal Households. An exhibitor at the Parisian Universal Expositions of 1855, 1867, 1878 and 1889, where Beurdeley was a notable medal winner. His son, Alfred-Emmanuel-Louis (1847-1919) joined the business in 1875, and the business continued to prosper, until its closure in 1895 - the remaining stock was disposed in five separate auction sales between 1897 and 1898.

The present Mantle Clock was exhibited at the 1867 Exposition, and illustrated in Camille Mestdagh's 'Ameublement Francaise,' wherein it is remarked that Beurdeley has taken inspiration from the finest earlier models. Beurdeley conceived the greatest ensemble of fine quality pieces—presenting not only very precious materials—but also a large diversity of techniques. All of the pieces at the exposition are original compositions, revisiting the Louis XVI style and achieving a harmony of proportions and craftsmanship, for which he was awarded several distinctions. In the original 1867 catalogue of the exposition, it is said that among all the cabinetmakers, "celui qui a droit au premier rang est sans contredit M. Beurdeley [the one who has the right to the first place is Beurdeley without a doubt]."