

N° 1

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MAZILLIER à Metz

"Odalisque" after James Pradier, 1870

WHITE MARBLE AND PATINATED BRONZE MANTEL CLOCK



H. 50cm (19 ½"), W. 39cm (15 ½"), D. 25cm (9 ¾")

Statue only: H. 28cm (11"), W. 28cm (11"), D. 24cm (9 ½")

BIBLIOGRAPHY: Tardy, *Dictionnaire des horlogers français*, Paris, 1972 ; *Statues de Chair, sculptures de James Pradier*, Musée d'Art et d'Histoire, Genève 1985 ; Claude Lapaire, *James Pradier et la sculpture française de la génération romantique*, catalogue raisonné, SIK-ISEA Institut Suisse pour l'Etude de l'Art, 2010.









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French movement, made from an *ébauche* by Vincenti & Cie. Brocot-type half-rollers self-levelling escapement with steel suspension, countwheel strike on a single silvered bell, two-week autonomy.

Enamel dial with the signature *Mazilier à Metz*, with Roman numerals for the hours. *Club*-style gilt hands, domed glass and pearled gilt bezel.

Carrara marble case with gilt bronze applied, the bronze statue representing the *Odalisque* from James Pradier (1790-1852), with two different coloured patinas: medium brown colour for the flesh, and dark brown for the hair and all clothing and accessories (turban, flowers and fan).

The running signature of Pradier is on the cloth just above the dial.

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James PRADIER



**Fig. 1. *Odalisque*, marble
Lyon, Fine Arts Museum.**

Our clock holds the bronze reduction of the famous James Pradier *Odalisque*, the marble original is exhibited in the Lyon Fine Arts Museum. It was exhibited at the Paris Exhibition of 1841 under the N° 2018 (Fig. 1).

This type of subject was rarely sculpted. We have here a young naked woman, seated on the ground while her clothing slipped and lies underneath her. Her turban and her fan indicate her status as being in a harem. Even if her beauty recalls that of the Venus of the Antiquity, her lascivious and sensual pose is more reminiscent of Oriental women. Through the twisting of her body and the way the different volumes are exploited here, the spiral motif of her turban, the odalisque invites the spectator to walk around her to discover and admire the insolent beauty of her body.

The exotic character of the subject allowed the sculptor to gain a free rein away from the classic norms of his day's sculpture standards, and so he had his own way with the representation of this nude.

From 1840 onwards, Pradier used the theme of the *Odalisque* to draw (fig 2) and to create some bronze statues. Pradier often then put those bronzes on the market to test the public's interest, before creating the larger marble version. This production allowed for bronzes to be sold as purely decorative art, and in particular as decorations for clocks. Another clock similar to our model, from the Napoléon III¹ era was recently sold at auction (fig 3). According to Claude Lapaire's *catalogue raisonné*, very few bronze or otherwise *Odalisque* are known, it could mean that this is a rare and sought after model².

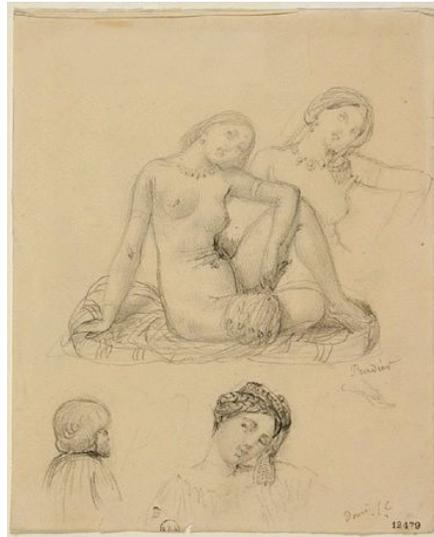


Fig.2. James Pradier, *Odalisque* study (Paris, Ecole Nationale des Beaux-Arts)



Fig. 3. White marble clock with Pradier bronze model of an *Odalisque* with two marble and bronze side dishes.

H. 52 cm, W. 48 cm

¹ Paris, anonymous sale, Beaussant-Lefevre Auctions, 6 June 2015, estimated € 1.200-1.500, sold € 10.000, including sales commission.

² See reference page 1.



Collection Jacques Nève

Another Odalisque by James Pradier : « Lying Odalisque »



H.11cm, L 22cm.