

N° 40

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**DEMEUR**

**Clockmaker to the King, Brussels**

**FIGURAL MANTEL CLOCK**



Circa 1860

Signed on the dial *Demeur Hger du Roi à Bruxelles*

H. 17"  $\frac{3}{4}$  (45 cm), L. 22"  $\frac{1}{2}$  (57 cm), P. 10" (25 cm)









## DEMEUR

### Clockmaker to the King, Brussels

Ormolu and patinated bronze figural mantel clock, circa 1860.

Signed on the dial *Demeur Hger du Roi à Bruxelles.*

H. 17"  $\frac{3}{4}$  (45 cm), L. 22"  $\frac{1}{2}$  (57 cm), P. 10" (25 cm)

Dial :

4"  $\frac{3}{4}$  (12cm) enamelled with blue Roman numerals and Arabic black minute markers, signed *Demeur Hger du Roi à Bruxelles.* Finely cut ormolu hands.

Movement :

Made from a Paris *ébauche* by Victor Dewint Hger à Paris (stamped inside), with 2-week autonomy, Brocot-patented steel suspension and half-roller escapement, half-hourly rack strike on a silvered bell.



An unfortunate insect of the *Lepidoptera* family passed away in there a Century ago, leaving a fossil-like indelible mark on the inside plate...



Case :

The patinated bronze formed as a classical maiden reclining on a naturalistic oval base, and leaning on an upturned urn issuing a stream of water, is very close in style and execution to that of the creations of the Paris sculptor Pierre-Alexandre Schoenewerk (1820-1885). As a scholar of Triqueti and David d'Angers, he specialised in the creation of graceful nymphs, like his *Leda and the Swan* exhibited at the Paris *Salon* in 1863. He was also commissioned by Froment-Meurice and several other silversmiths, as well as by Marchand, the famous Paris bronze founder, for which he made several different models of clock cases.

The name of *Schoenewerk* is also often associated with that of clockmaker *Dewint à Paris* in several other models of figural mantel clocks of the same era and style.

For this very graceful and shapely figure, the sculptor took inspiration from the Greek Nymph from the Villa Borghese Collection and from the *Arethuse* by Claude Poirier (1706, Louvre Museum) . Here the maiden is raised on a waisted oval plinth cast with acanthus leaves and C scrolls, the ormolu finish gently underlining her sensuous curves.

A final refinement can be found by the presence of a small knob cleverly placed on the left of the rear door, for the hanging of the winding key.

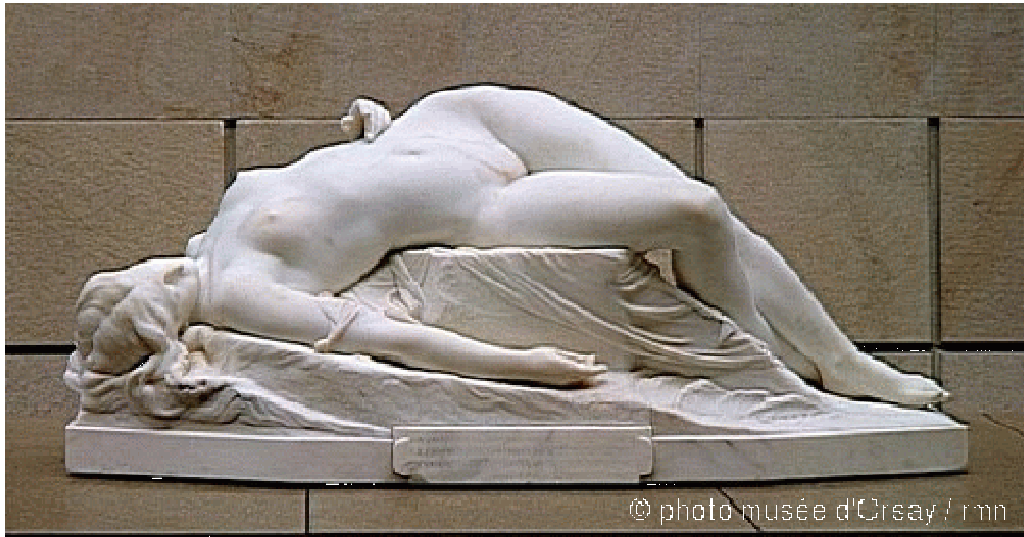






**DOCUMENTARY ANNEXES**

**Alexandre Schoenewerk (1820-1885)**



*Young Tarentine*  
Paris, Musée d'Orsay



*Leda and the Swan*  
Compiègne, musée national du Château