



Maison E.levi, In Paris - Desk Set With La Petite Prudence, Circa 1890

1 450 EUR



Period : 19th century

Condition : Très bon état

Material : Bronze

Length : pendule : 30 cm ; candélabres : 20 cm

Height : pendule : 34 cm ; candélabres : 32 cm

Depth : pendule : 12 cm ; candélabres : 10 cm

<https://www.proantic.com/en/1496501-maison-elevi-in-paris-desk-set-with-la-petite-prudence-circa-1890.html>

Description

"A La Renaissance". Maison Ernest LEVI, in Paris - Proposed around 1890 by the honorable Parisian Establishment of Watchmaking, Jewelry and Jewelry "A La Renaissance" (1884-around 1930) placed under the aegis of Ernest Lévi (1848-1932), this very appreciable Desk or Mantelpiece Set of careful workmanship is composed of three pieces made of white marble and chiseled gilded bronze. Namely: - a small "borne" clock with an allegorical subject of "Prudence". Depicted wisely seated, leaning on a fluted neo-classical terminal - containing the movement of the clock - with a cover embellished with a sober draped fabric, a ravishing feminine figure of a childlike beauty illuminates this timepiece with architectural profiles. Modestly dressed in a fine "A L'Antique" tunic, her braided

Dealer

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hair pulled up into a high bun, her head slightly inclined, she observes herself, smiling, in a Mirror held on her bent right leg; near her throat, undulates a Serpent that she holds between the slender fingers of her left hand. Associated with these age-old attributes symbolizing for one, reflection and Self-Knowledge and, for the other, Intelligence and Vigilance, this graceful young woman with a sweet face personifies Prudence as some Iconological Dictionaries* of Yesteryear defined it. With a great weighting of lines, this sculptural composition is set on a rectangular molded terrace with a curvilinear projection animated by a mascarón with the face of Boreas from which unfolds on either side an opulent garland of grained laurel held by acanthus rosettes. The whole rests on a white marble counter-plinth decorated on the front and on its sides, within reserves, with gilded bronze appliques with openwork motifs of alternating post-friezes of acanthus scrolls and fleurons centered on a shell with wavy edges. Four richly worked feet support the timepiece with a circular white enamel dial indicating the hours, the minutes in Arabic numerals by two pierced and gilded hands. The latter is stamped from the Maison Ernest Lévi (1884- circa 1930) located in Paris "facing the Théâtre de La Renaissance" 47-49 Boulevard Saint-Martin " whose work devoted to La Ville Lumière (1909, pp.282-285) praised "the reputation" among "amateurs" won over by "the infinite variety, the choice of objects", the diversity of models" "that it submits to their appreciation" both in terms of Jewelry-Jewelry "creations of the most renowned artists in Paris", goldsmithing "well done for connoisseurs", precision watchmaking (honored by State orders) and Furniture ("Marble and bronze fireplace fittings, cartels") as well as "Bronzes and Art Objects" (suspensions, chandeliers, statuettes) "deserving very special attention". - a pair of Candelabra with two light arms: Harmoniously associated with this delicate timepiece called "A la Petite Prudence" **whose

paternity of the model - as revealed by Plate n°34 titled "Pièce de Bureau, Peite Prudence, Foullet" from the Collection of Designs. Models of Clocks, 1775-1780 (Paris, Bibliothèque de L'INHA, Fonds J. Doucet, MS 707/Fol 1-56) - goes back to the Cabinetmaker-Merchant Pierre-Antoine Foullet (1710-1780), this one is endowed with a charming childlike figure forming a shaft.

Standing on a small circular leafy mound, each one, adorned with a light drape, the head encircled by a herd of ivy, holds in a graceful attitude two asymmetrical leafy branches of acanthus. From their corolla, bloom basins, sockets chiseled with lanceolate and pearl motifs. Just like the timepiece, these lights are based on a quadrangular base with a curvilinear projection in white marble embellished with gilded bronze sconces with a leafy interlacing motif centered with small flowers raised on four round feet decorated with acanthus leaves.

All of weight and shaped softness, this small Garniture with its timeless charm and subject will sit advantageously on a "Bureau" or on the mantel of a Fireplace with elegant Louis XVI finery.

*"Prudence - It is given as a symbol a Mirror surrounded by a Serpent. The mirror to designate that the prudent Man can only regulate his conduct by knowing his faults; the serpent, because it has always been regarded as the most prudent of animals. According to the Naturalists, when this animal is attacked, its first care is to shelter itself from the blows that are dealt to it. The Ancients also gave Prudence a head with two faces, (..), like Janus, to understand that the prudent Man must be instructed in the past and know how to predict the Future" in: Lacombe de Prezel, Honoré, Dictionnaire Iconologique (..), 1756, Paris: Hachette, re-edited 2003, p. 229
**Designed around the years 1770-1780 by the Cabinetmaker-Merchant Pierre-Antoine Foullet

(1710-1780), the model of this clock called "à la Petite Prudence" met with great success among the amateurs of the time due to its edifying allegorical subject, its sober composition and its ornamental part marked by a neo-classicism then very fashionable. In fact, there are timepieces from the Louis XVI period - signed by renowned Parisian Master Clockmakers, such as Jean-Baptiste Baillon, Jean-Mathieu Mabile or Edmée-Jean Caussard - adopting with minor variations (materials, positioning of accessories) the formal part of this clock characteristic of the aesthetics of the last third of the 18th century. Among the museum institutions holding this model (Saint-Petersbourg, Palais Pavlovsk), we will note that of the collections of the Mobilier National (Paris, Musée du Louvre, Inv.N °OA 6625) nowadays exhibited at the Hôtel de la Marine of which our clock is very respectful.

Related literature:- Dreyfus, Carle, Catalogue résumé du Mobilier et Objets d'art du XVIIe et XVIIIe siècle, Paris, 1922, n°230;- Klejberg, Pierre, Encyclopédie de la Pendule Française (..), Paris: Ed.de L'Amateur, 1997, p.252, fig.

B.:-Verlet, Pierre, Les Bronzes dorés du XVIIIe siècle, Paris: Picard, 1999 (2nd Ed.°

- La Ville Lumière: anecdotes and historical documents, (..), literary and artistic (..), Paris: 1909, pp. 282-285 devoted to the Maison Ernest Lévi, "A La Renaissance" illustrated with photographic shots of the Establishment;- Revue de L'Horlogerie-Bijouterie, Joaillerie, Orfèvrerie, 1902-1905;-Annuaire-Almanach du Commerce (...), years 1880-1912

Marks and signatures Dial signed "A LA RENAISSANCE/ 47 & 49 Bd St(Martin)"- Movement numbered on the plate "7262" and bearing the engraved mention "O.C" within a trefoil motif encircled of a phylactery.

Materials: White marble; gilded bronze; enamel and glass.

Dimensions: Pendulum: H.: 34 cm;-L.: 30

cm;-Pr.: 12 cm. Candelabra: H.: 32 cm;-L.: 20
cm;-Pr.: 10 cm.

Parisian work in the Louis XV-Louis XVI

Transition Style from the last third of the 19th
century by Maison Ernest LEVI, Circa 1890.

Very Good Condition.