

# La Pendulerie



**Peignat - Barbezat - Saint-Germain**

**Important Chased Gilt Bronze Neoclassical Antique Clock "Allegory of Study", Louis XVI period**

Gabriel-Pierre Peignat, Horloger actif vers 1760-1776

and Elie Barbezat, émailleur actif entre 1768 et 1776

Case Attributed to Jean-Joseph de Saint-Germain (1719-1791)

Paris, early Louis XVI period, circa 1770-1775

Height 58.5 cm; width 46 cm; depth 23 cm

The enamel dial is signed Peignat à Paris and bears the signature of the enameller Barbezat on its reverse; set in a drum case surmounted by an oil lamp, it has Roman hour numerals and Arabic minute numerals. The bezel is composed of a finely chased laurel torus. The dial is supported by a fluted column that rests on a base upon which is seated a classically dressed female figure holding an open book, an Allegory of Study. At her feet lie books and parchments upon which a proud rooster, symbol of vigilance, is standing. The gilt bronze base is decorated with rosettes and a geometric wave frieze; it rests in turn on an ebony or ebonised wood base ornamented with a stylised frieze similar to those employed by cabinet maker Philippe-Claude Montigny. The toupie feet are engraved with acanthus leaves.

## **HISTORICAL**

This clock is one of the greatest successes of the late Louis XV period and the early Louis XVI period. Freely inspired by a model created around 1757 for the famous salonnière Madame Geoffrin, it was

used by one of the most talented bronziers of the day, Jean-Joseph de Saint-Germain, who appears to have enlisted the sculptor Louis-Félix Delarue (1730-1777) for the design of the main group. In creating this clock, Saint-Germain demonstrated his adaptability and his willingness to embrace the aesthetic canons of the new neoclassical style. He made only a very few versions of the model, each with variations, skilfully combining ornamental motifs and thus rendering each “Allegory of Study” clock a unique work. Among the recorded examples, a nearly identical clock is in the Gulbenkian Museum in Lisbon (illustrated in H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Band I, Munich, 1986, p.161, fig.3.3.5); another is in the Louvre (illustrated in D. Alcouffe, A. Dion-Tenenbaum and G. Mabile, *Les bronzes d’ameublement du Louvre*, Dijon, 2004, p.125).

#### **Artist description:**

Gabriel-Pierre Peignat (d. 1776), one of the foremost Parisian horologists of the 18th century, had a workshop within the enclosure of the Quinze-Vingts. He quickly attracted a wealthy clientele of aristocrats and financiers, including the Marquis du Lau and the Marquis de Sully, the Count de Ségur, Monsieur de Chevreuse and Monsieur de la Véronnière.