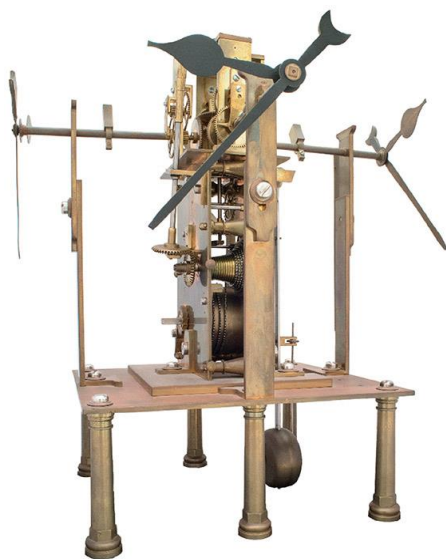


# THE GOLDEN AGE OF CLOCK-MAKING IN THE JEREZ “PALACE OF TIME”

## Museum of Historical Clocks

A museum where the greatest master clockmakers are represented according to country, time period, and style

The **collection of 287 clocks spans the XVII to XIX centuries**, considered the most productive and diverse period for **French and English clockmaking** techniques. It also includes models from other countries, including Austria, Switzerland, and Italy. Of particular note is a mantel clock whose Italian case is the oldest timepiece in the Museum (from around 1670) which later housed an English clock of superb quality and precision made by **Charles Frodsham**, clockmaker to Queen Victoria (XIX C.). It is on exhibition in the Arturo Paz Room. Also on display are the famous Geneva pocket watches and the exquisitely crafted Austrian “carriage” clock, with these models representing only a sampling of the quality and singularity of this unique collection.



### LAMP POST CLOCK (6044)

Losada Hall  
English Clock 1867

Public 4-sided clock constructed in gilt bronze. It was **housed on a grey iron lamp post in the Arenal square of Jerez**, where the post can still be found today. It was **commissioned by the Jerez City Council and installed in 1867**. Its four glass dials were lit from the inside with gas lamps, creating the appearance of a streetlamp. **José Rodríguez Losada, in his Regent Street workshop**, made clocks such as the one found in the Málaga cathedral, the Gobernación clock in Madrid (in Puerta del Sol square), and the clock that was located on the Charing Cross bridge in London, which was very similar to the street lamp clock in Jerez.



*Close-up of the lamp post clock by Rodríguez de Losada, considered the most prominent Spanish clockmaker in terms of mechanical timepieces and clocks.*

Signed: José Rodríguez de Losada. London (see picture).



Lamp post in the Arenal Square (Jerez) in restoration

## Interesting facts...

### HOW THE LOSADA CLOCK ARRIVED IN JEREZ

*“Most important details from the report on installing a lamp post in the Constitution Square, known today as the Arenal Square”.*

*(Collected from municipal manuscripts).*

<< On 18 June 1856, **the Railway Directorate from Jerez to Trocadero (English Company)**, in order to adequately serve the precision required by the train schedule, brought over from England a recently discovered electric pendulum, which was considered to be of great perfection due to the fact that it was electromagnetic. Prior to this date, the Company Directorate communicated to Mr. Luis Díez, first constitutional Mayor of the city, the purchase of the aforementioned clock and the convenience of installing a receiving clock of this type in the centre of the city.

The idea is positively received by the city and **the company decides to bring over a four-sided clock, lit by night**, to offer the public the priceless benefit of not only knowing the hour, but also being able to discern the exact time when needed for travelling. According to that indicated in the document, this event would confer a significant advancement to the City's increasing civilization, considering **the only other clock of this type was found in London, on the Charing Cross Bridge, operated by the Greenwich Observatory**.

The conditions established by the Railway company for the Jerez City Council are as follows: installation of a lamp post clock with four transparent dials and its corresponding column. For its invoice price. **Also provided is an electrical wire from its regulator, to communicate the time to the 4 dials.** This was insulated by the city roofing, with the City Council covering the installation cost, as well as the fuel expenses, but not the care for the inner device or illumination, which would be borne by the company.

The City Council will take custody of it and shall bear the responsibility for any damage or breakdown. The total cost, including installation, shall be **approximately 12,000 Spanish reales**. After considering the conditions, the City Council agrees to request due authorisation from the Provincial Council for the payment of the contingency costs. Said approval and authorisation is granted on 27 June of that same year. In light of the communication, at the Council Meeting at the start of the next July, the City Council agrees to install the clock in the Constitution Square and the Railway to Trocadero company is notified of the immediate start of construction. In mid 1857, the clock is installed and connected to the station clock. **The clock is placed at the beginning of the Constitution Square walkway, facing the street calle Lancería.**

On 30 December of that same year, at the request of the city, the Company issues the expenditure statement, resulting in a sum of sixteen thousand seven hundred and seventy-eight *reales de vellón* and twenty-five cents (16,778.25). Having only paid the twelve thousand reales that were quoted and agreed upon, the difference is left to the following budget. Following installation, the operation of the clock was less than satisfactory due to a lack of precision and stoppages, which were more frequent during the day. On various occasions the clock was removed from the lamp post for installation purposes.

On 20 September 1858, the city releases the additional sum it owed the Railway, thus cancelling the order for the clock and its installation. As can be seen in the summarised notes mentioned below, the clock was removed from the post for repairs days after payment. On 16 February 1860, City Councillor Mr Diego Duran y Domínguez, having noticed the clock's absence for approximately a year and a half, which was removed either to be repaired or to be replaced by another to fill the object for which it had been installed, requests that the City Council agree to establish a deadline for the company Manager to install either that same clock or another.

On 23 February 1860, as agreed on in the Council Meeting, the Jerez City Council notifies the Manager of the Jerez to Trocadero Railway that it has a period of 15 days to install the clock on its post. On 17 September of the same year, given that the Railway company had not installed any sort of clock at all, the Councillor asks the City Council to notify the Manager of the company to remove the iron post that functioned as the pedestal as it was blocking the entry and exit to the walkway, and to return the to the common funds the original sum paid, as the company had not fulfilled its promise.

Days later the City Council approves this request and establishes a committee charged with carrying out said complaint. In the coming months, the Jerez to Trocadero Railway Company would change to Seville-Jerez-Cádiz. On 28 February 1861, Mr Rafael Rivero, director of the previous Jerez-Trocadero Company, pays the City Council **one thousand reales de vellón as a contribution to converting the electric clock into a mechanical clock.** Days later the Steward is granted the responsibility of presenting the demand for the new company to return the clock and post, which is done on 22 June of the same year.

However, the company does not accept responsibility for hanging the electric cabling nor connecting the clock motor as it deems this commitment was made by the previous company and not the current one.

After multiple discussions between the City Council and the two Companies, on 22 October 1861, the General Manager of the Seville-Cadiz Railway pays the Mayor four thousand Spanish *reales de vellón* in order to be released from the commitment made by the previous company, having discovered that electric clocks experience continuous interruptions and that the best option would be to convert it into a mechanical clock. On 1 July 1866, taking advantage of the 2nd Deputy Mayor's trip to England, **the lamp post clock's machine is brought to the famous Spanish clockmaker Mr Losada for its conversion into a mechanical clock. On 28 June 1867, the square, four-faced mechanical clock made by Mr Losada in England is received.**

On 10 July 1867, the Steward is ordered to have the clock installed under the supervision of the city's clockmaker, and that the six hundred escudos in his possession be delivered to Mr D. Juan del Tejo, since the House he represents has supplied the expenses to deliver the clock.>>

## FRANCE: XVII to XIX centuries

French clockmaking essentially focused its production on **mantel clocks**. **Historical and mythological themes** and motifs played an important role in the iconographic repertoire of these **pieces of art** while the human figure gained increasing prominence, much to the detriment of the importance of the machinery.

French clock production began in Blois during the XVI century and rapidly spread to Paris, Dijon, Lyon, etc., which became the primary centres for the industry.



*Image: portrait of Louis XIV by Hyacinthe Rigaud, 1701. Louvre Museum, Paris.*

A large economic boom occurred in the XVII century which is brilliantly reflected in both the technique and the artistic aspect, leaving a stunning imprint on Europe. Thanks to the guild control in Paris, the clockmaking industry continued to flourish up through the reign of the Sun King, which represented the summit of the baroque period in France.

**LOUIS XIV, the Sun King, 1643-1715**, exerts a genuine personal influence over the industrial arts. Proof of this can be seen in **the creation of the Gobelins Manufactory**, where sculptors, stone cutters, ébénistes, etc. all worked together. This helped achieve admirable stylistic harmony and uniformity.



## THE COLLECTION

FRANCE is represented in the museum collection with 203 pieces spanning ten time periods: **LOUIS XIV, RÉGENCE, LOUIS XV, LOUIS XVI, DIRECTOIRE, EMPIRE, LOUIS XVIII, CHARLES X, LOUIS PHILIPPE, and NAPOLEON III.**



### BOULLE CLOCK Blue Room (clock No. 35)

French Louis XIV clock, made between 1745 and 1749

Clock in tortoiseshell and brass marquetry crafted by the **highly-skilled ébéniste André Charles Boulle** and lavishly decorated with gilt bronze elements: fleurons, figureheads, flower garlands, and crowned with the figure of the god Kronos seated on the globe and leaning on his scythe, symbolising the unyielding passage of time. On the lower part of the case we can see the god Aeolus blowing out a rush of air in gilt bronze. The base itself is also exquisitely beautiful.

*Signed:* Etienne LeNoir, in Paris. Marked with a “C”, initial used in bronze between 1745 and 1749 by the Paris guilds governance. Dimensions: 66 x 43 cms. Jerez ‘Palace of Time’ museum.



*Image: Portrait of Louis XV by Maurice-Quentin de la Tour*

**1715-1723.** The eight years in which the *Duke of Orléans* served as Regent represent the transition from angular decoration with rigid lines, typical of Louis XIV, to progressively more sinuous curves until reaching the total asymmetry of the rocaille style.

**1723-1774.** In this manner, the style swiftly shifted from the imposing and majestic baroque to the light and graceful rococo style of **Louis XV.**



# THE CHINESE MAN

## Blue Room

### French Louis XV clock

1750-1774 (clock No. 26)

Gilt bronze and porcelain clock typical of the Louis XV period in which Asian influences were common and dominant. The clock features a Chinese figure, in gilt bronze, holding a parasol and seated atop a porcelain rhinoceros. The base is a beautiful rocaille composition. This piece dates back to the arrival in Paris of the ambassador of the King of Siam and was designed by the famous Caffieri.

Signed: Houdebine, in Paris. *Movement*: Balance wheel. Eight-day cable. Chimes on the hour and half-hour. *Dial*: Circular, flat, in white enamel with Roman

numerals for the hours and Arabic numerals for the minutes. Splendidly decorative gilt bronze hands that are typical of the style. *Dimensions*: 48 x 31 cm.

## Interesting facts...

<<The rhinoceros represented in this piece was **a real Indian rhinoceros named Clara** (1738 to 14 April 1758). She arrived in Europe in Rotterdam in 1741, becoming the **fifth living rhinoceros to be seen in Europe in modern times since Dürer's Rhinoceros in 1515**. Clara disembarked at Rotterdam on 22 July 1741 and was immediately exhibited to the public: Brussels, Hamburg, Regensburg, Freiburg, Dresden, Leipzig, Bern, Zurich... over 50 European cities.

Douwe Mout van der Meer, her owner and caretaker, left the Dutch East India Company in 1744 to tour Europe with his rhinoceros. **He had a special wooden carriage built to convey her, and her skin was kept moist with fish oil**. The tour started in earnest in spring 1746 and was an outstanding success. She posed as a model for Johann Joachim Kaendler, from the prestigious Meissen porcelain factory, and she was visited on 19 April by Augustus III, Elector of Saxony and King of Poland.

**She visited Reims in December 1748 and was received by King Louis XV of France in January 1749 at the royal menagerie in Versailles. She spent 5 months in Paris and created a sensation:** letters, poems, and songs were written about her, and wigs were created *à la rhinocéros*. **Clara was examined by the naturalist Buffon, Jean-Baptiste Oudry painted a life-size portrait of her**, and she inspired the French Navy to name a vessel *Rhinocéros* in 1751. A drawing based on Oudry's painting of her appeared in *Diderot and D'Alembert's Encyclopédie*, and Buffon's *Histoire naturelle, générale et particulière*.

At the end of 1749, Clara embarked at Marseilles to travel to Italy. Clara visited Naples and Rome. In March of 1750 she visited the Baths of Diocletian. She passed through Bologna in August and Milan in October. **She arrived in Venice in January 1751, where she became a major attraction at the carnival and was painted by Pietro Longhi.** She then passed through Verona on the way back to Vienna. She reached London by the end of the year, where she was viewed by the British royal family. She returned to London in 1758, where she was exhibited at the Horse and Groom in Lambeth, with entry prices of sixpence and one shilling. There she died on 14 April at the age of 20. In the wild, rhinoceroses currently live, on average, to between 35 and 45 years.>>



**1774-1789.** At the end of the century, under the reign of **Louis XVI** Neoclassicism starts to make a timid appearance, drawing inspiration (first with the *Directoire* style and later with the *Consulat*), from Roman pagan art and **culminating with the Empire style.**

Image: **Portrait of Louis XV** by Antoine-François Callet



## APOLLO'S CHARIOT Blue Room

(clock No. 32)  
French Louis XVI  
clock, made between  
1850-1890

Clock in white Sèvres bisque porcelain. Featuring a majestic young god, in Hellenistic style, alighting from a chariot

pulled by savage lions. Crafted with superb precision. The masculine form is draped with an animal skin and is wearing buskins, emphasising the beauty of the youthful body.



The embossing on the base, in gilt bronze, is animated with cherubs playing among meadow flowers. *Signed: Leroy, in Paris. Chavre case. Dimensions: 34 x 42 cms. Jerez 'Palace of Time' museum.*



At the Palace of Time museum, we can identify a **Louis XVI** clock by simply **observing the elegance and delicacy of the clock hands**. These are generally made of copper, which is engraved and embossed and then coated in molten gold ("ormolu" technique). They stand out thanks to their feminine delicacy and restraint which is paired with the sublime beauty and grace of the motifs, be they geometric, naturalistic, or the famous fleur-de-lis.

These hands belong to **clock no. 10 in the collection (Blue Room)**, signed by the clockmaker *Sotiau*, Clockmaker to the Dauphin, Louis XVI. Photograph of the dial: Luz de Abril



*Images: left, portrait of Louis XVIII, by Luc Rayneri. Right: portrait of Charles X, by Georges Rouget.*

**1815-1830.** The Restoration, under **Louis XVIII** and **Charles X**, restored an ephemeral life to the models that most strongly characterised France. Clockmakers copied the Louis XIV style and Boulle clocks continued to be produced in the same manner as they had been throughout the previous two centuries.





*Images: left, Louis Philippe by Franz Xavier Winterhalter. Right, Napoleon III by the same artist.*

**1830-1848.** During the reign of **Louis Philippe I** (last French king). With **Napoleon III (1852-1870)**, an attempt is made to reinstate the elegance and splendour of the Empire, but to no avail, as the quality of both the bronze and the machinery is severely lacking.



## PAIR OF LOVERS

Golden Room  
(clock No. 60)  
French Louis Philippe clock  
1840-1850

Gilt bronze clock with a romantic scene featuring a pair of courtiers, elegantly dressed according to the era, who appear enraptured within an idyllic landscape carving their initials into a tree trunk. The

rich decoration is made up of corbels, rocaille, and floral motifs arranged in horizontal sections on a decorative display brimming with baroque style.

*Signed:* Celestine Liandon, in Bordeaux. Clock photo: Luz de Abril  
Dimensions: 45 x 36 cms.  
Jerez 'Palace of Time' museum.



## PORTICO CLOCK

Gold Room (clock No. 91)

French Empire clock  
1800-1810

Mahogany case with satinwood inlays, it is magnificently crafted with floral motifs, grapevines, and clusters of grapes. In line with the archetype, the structure features four columns that hold up a frieze and projecting cornice. Geometry reigns again in the framing of this stunning clock and the extremely fine notching of all the borders around the cylinder that houses the machinery. The decoration on the pendulum is also remarkable, featuring a star in the centre of the pendant.

*Signed:* Lepine, in Paris.  
Dimensions: 47 x 25 cms.  
Jerez 'Palace of Time' museum.



## COURTIER SCENE

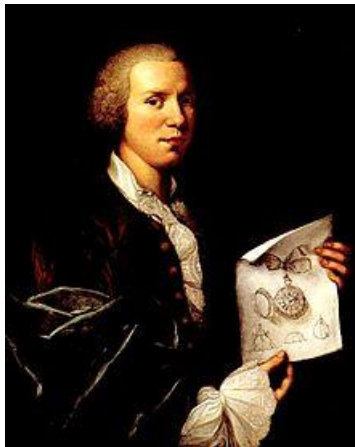
Purple Room (clock No. 159)

French Louis XVI clock  
1774-1790

Original rococo design with a bronze plinth and pierced asymmetrical base featuring naturalistic and rocaille motifs. On top of this is a group of **Meissen porcelain** figurines (Germany), highly prized and in-demand among the royalty and nobility. The group is made up of a pair of elegantly dressed lovers, accompanied by two children with flower baskets.

Above them is a porcelain flowering tree encircling the dial. It follows the styles of the era, greatly influenced by the baroque designs of painter Antoine Watteau.

Dimensions: 59 x 38 cms.  
Jerez 'Palace of Time' museum.



First-class model from a famous craftsman known for the quality of his clocks and his innovations in terms of clock machinery. Highly prized among collectors. ***"Berthoud Hgr du Roi" Horloger du Roi (Horologist Clock Master to the King) can be read on the dial.***

*Signed:* Ferdinand Berthoud, clockmaker to the king, in Paris (see portrait).



## SEMI-SKELETON CLOCK

### Purple Room (clock No. 173) Austrian Empire Clock, 1815-1830

Gilt bronze clock. A magnificent regulator suspended between two marvellous columns in a skeleton style clock. The piece exhibits two columns based on a tall podium and decorated with delicate engraving in a geometric mesh design. The machinery can be seen through the dial.

*Signed:* Wibrál, Vienna.  
Dimensions: 66 x 33 cms.  
Jerez 'Palace of Time' museum.



## EROS AND PSYCHE

Purple Room (clock No. 180)  
French Clock  
II Empire, 1850-1873

Gilt bronze clock representing the moment when Eros takes Psyche to the enchanted castle. The beauty of the shapes and the magnificent feeling of movement captured in Psyche's garments contrast with the stereotypical clouds and conventional decoration of the base. A curious detail is how the figures join with the base of piece, where the dial is located, balancing on one of Eros' feet on tiptoe.

*Signed:* Verneuil, in Dijon. Dimensions: 51 x 27 cms.  
Jerez 'Palace of Time' museum.

## ENGLAND

England is represented in the Collection from the reign of Queen Anne up to the Victorian period, encompassing the XVII to XIX centuries



## LONGCASE CLOCK

Mirror Room (Clock No. 204)  
English Georgian Clock from around  
1740

Magnificent clock with Chinese themes made with master craftsmanship. This type of decoration requires the intensely elaborate work of overlapping lacquers, a delicate and tedious process until the desired relief and smooth and polished surface is achieved. It features ochre tones over a black background. Square break arch dial. Decorated with foliage on the corners. Hood with inverted bell top capped with three finials.

*Signed:* Joseph Davis, London. Dimensions: 265 x 52 cms. Jerez 'Palace of Time' museum.

*Signed:* Joseph Davis, London. Dimensions: 265 x 52 cms. Jerez 'Palace of Time' museum.





## LANTERN CLOCK

Green Room (clock No. 210)

English Gothic Clock

End of XVII century

Square case comprised of gold metal sheets, resting on four small ball feet. Decoration is limited to the pierced fretwork around the crown of the case. It features floral themes represented in engraving and pierced fretwork. The case is topped with a dome attached by a bell strap that spreads from the finials at the four corners that match the bell finial. The prototype of the domestic English clock, **lantern clocks were used before the invention and application of the pendulum clock**. In other words, the regulating mechanism consisted of a foliot, an early predecessor to the balance wheel. One of the oldest models in the museum. It was quite common throughout many countries until the start of the XIX century.

*Signed:* After Thomas Kniffton. Dimensions: 48 x 18 cms.  
Jerez 'Palace of Time' museum.



BRACKET Green Room

English Georgian Clock

Around 1780

(clock No. 230)

Bracket clock destined for the **Turkish market**, of the bell top model, so-called due to the bell-shaped dome. Made in **lacquered wood** with geometric and floral designs, replacing appliques, while simultaneously simulating satinwood marquetry that frames and outlines the contours. The break arch square dial features naturalistic decoration in gilt bronze surrounded by a Turkish half-moon. The bell is topped off with a handle. **The Ottoman numbering for the hours and minutes** is a curious detail of note. The English production of Markwick-Markham was prolific and highly valued in the Ottoman court during the XVIII century.

*Signed:* Markwick - Markham, London. **Can be seen engraved on the dial medallion.**  
Dimensions: 58 x 33 cms.  
Jerez 'Palace of Time' museum.



BRACKET (oldest model in the collection)

Green Room (clock No. 215)  
English Queen Anne Clock,  
end of XVII century

Table clock in an ebony wooden case, in a bell basket top model, with a **splendidly crafted gilt bronze basket** that is pierced and engraved with medallions. The handle is formed by two angels. The square dial is flanked by contrasting strips of candelieri while the spandrels are decorated with winged cherubs.

*Signed:* J. P. Boisomoipe, London.

Dimensions: 46 x 26 cms.

Jerez 'Palace of Time' museum.



SKELETON CLOCK Green  
Room

English Georgian Clock (clock No. 217)  
made around 1800

Gilt bronze clock with marble base. Model made of simple shapes and thick cylindrical feet supporting a robust structure to house the machinery. The decorative elements are limited to the dome-shaped top section with cylindrical pinnacles. The whole piece is protected by a glass bell on a bronze base.

*Signed:* Cockburn, Richmond.

Dimensions: 19 x 7 cms.

Jerez 'Palace of Time' museum.

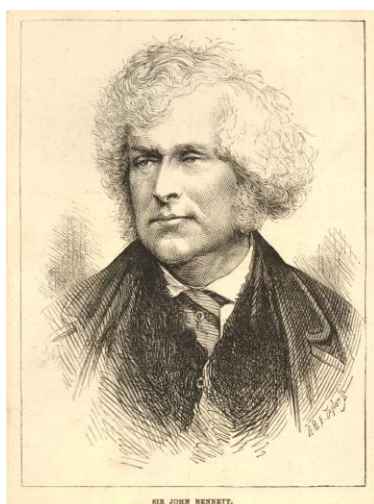


## BRACKET Green Room English Victorian Clock 1815-1830 (clock No. 220)

Mahogany clock, bell basket top model. The focus centres around the beauty of the top, made in gilt bronze and pierced and engraved with motifs alluding to the passage of time, such as the embossing representing the god Kronos. The craftsmanship is admirable. The gold adornments framing the dial are in the Renaissance style, mainly strips of Candelieri. **Other clocks in the room showcase similar decorative elements.**

This clockmaker also crafted **the lamp post clock in the garden (in the entrance to the conferences and catering area, an adapted wine-producing facility from 1881).**

Dimensions: 70 x 37 cms.  
Jerez 'Palace of Time' museum.



*Signed: Bennet, London (see portrait)*





## JUSTINIAN

### Arturo Paz Room French Charles X Clock 1820-1830 (clock No. 232)

Features the emperor dressed in the uniform of a Roman General. In juxtaposition, the piece shows Justinian in a pensive attitude, emphasising his intellectual qualities. The figure's face is highly expressive while his hair has been sculpted with marvellous care and detail.

The marble plinth is decorated with the weapons of the Empire. **The entire piece displays high quality artistry.**

*Signed:* Martorel, in Marseilles.  
Dimensions: 68 x 45 cms.  
Jerez 'Palace of Time' museum.



## PARIS, THE SHEPHERD PRINCE

### Arturo Paz Room French Empire Clock 1790-1800 (clock No. 236)

A splendid clock in gilt bronze **whose project can be found in the National Library of Paris.** It is a remarkable sculpture, with exquisite proportions and perfect anatomical representation, painstakingly reflected in the hand holding the shepherd's crook. The scene revolves around Paris, the son of Priam, king of Troy who was advised to abandon his son.



He did so and the boy was raised by a family of shepherds. He is displayed clean-shaven and with a muscular figure, wearing a Phrygian cap and accompanied by his dog which has discovered a viper. The scene may correspond to the situation concerning the Apple of Discord, in which the goddess Eris instructed Paris to deliver the golden apple to the most beautiful goddess: Hera, Athena, or Aphrodite.

The detail of the cloth fabric is of particular interest as it achieves a beautiful effect when contrasted with the matte, polished bronze. Dimensions: 60 x 47 cms.  
Jerez 'Palace of Time' museum.



*Signed: J. A. Lepaute, in Paris (see portrait)*



Image: portrait of Napoleon crossing the Alps. By Jacques-Louis David (1803)

**1789-1814.** Under **Napoleon**, French style and art became a dictatorship, this time under painter *Jacques-Louis David*, who redirected it entirely towards classical antiquity. His influence was so substantial that the Empire style endured until 1830.



## SKELETON CLOCK

Arturo Paz Room

(clock No. 234)

French Directoire Clock

1795-1799

The absence of a case for this clock allows its beauty and the complexity of the machinery to be fully admired. It features only a marble pedestal that contrasts with the fire gilded bronze pieces that make up the machinery. A wooden base and glass bell, difficult to obtain nowadays, are the clock's only protection.



**Robert Robin (1742-1799) was clockmaker to king Louis XVI together with Ferdinand Berthoud, whose pieces are also present in this collection.**

In 1793 Robin invented a combined anchor-spring escapement, which paired the benefits of the detent escapement (excellent performance) with those of the lever escapement (enhanced reliability). He was one of the first horologists to use the anchor escapement for clocks in France and **designed many high-quality regulators.**

In 1785 he constructed a **mantel clock for Marie Antoinette, which was later confiscated during the French Revolution.**

It is now on display in the Grande Galerie de l'Évolution (Gallery of Evolution) in the National Museum of Natural History in Paris.

*Signed:* Robert Robin, in Paris (see portrait). Dimensions: 28 x 67 cms.  
Jerez 'Palace of Time' museum.



## AMAZON (clock No. 238)

Arturo Paz Room  
French Directoire Clock  
1790-1800

An example of the *Au Savage* theme dedicated to the continents, this piece features a legendary Amazon warrior that could be America, dressed in a feather skirt, quiver, and necklace, and seated with her feet resting on the head of an alligator. She holds a spear and bow in her hands. The base is decorated with flower garlands and coiling snakes. **Greatly coveted by collectors, clocks representing the other continents are to be found in private collections.**

*Signed:* Dezerberg (bronzist). Dimensions: 48 x 36 cms.  
Jerez 'Palace of Time' museum.

## AUSTRIA



CARRIAGE CLOCK  
Arturo Paz Room  
(clock No. 273 )  
Austrian Empire Clock, 1837

Gilt bronze clock. Rare and **precious example of a clock intended for travellers**, this piece is highly original due to its circular shape compared to the rectangular case of French and English carriage clocks. Also sometimes called a coach clock, which **looked similar to a pocket watch, but much larger**. Take note of the elegant, geometric-inspired engraving throughout the entire bronze surface. It features a handle for easy transportation, comprised of a fixed oval ring decorated with curling acanthus-type leaves.

*Signed:* Anonymous, Wien (Vienna). Dimensions: 11 x 14 cms.  
Jerez 'Palace of Time' museum.



## BEDSIDE TABLE CLOCK

Arturo Paz Room

(clock No. 277)

Austrian Empire Clock, 1850-1875

Gilt bronze clock intended for use on a bedside table. Crafted in the shape of a drum held up by four lion's claw feet. It is beautifully engraved in circular bands featuring geometric designs, fleur-de-lis, and flower garlands. It is topped with an imperial eagle with outstretched wings and the clock ring is held in its beak.

*Signed:* Kern Biterman, Wien (Vienna)

Dimensions: 21 x 10 cms.

Jerez 'Palace of Time' museum.

## EVENING MANTEL CLOCK (clock No. 243)

Baroque clock, Italian case from the end of the XVII century with Victorian machinery 1850-1860



Magnificent mahogany case and ebony base with marble in six types and colours, mounted or inlaid in the case. The **blue tone of the lapis lazuli** has been combined with the ochre, red, and orange hues of the marble and the golden glow of the gilt bronze to create absolute symmetry in a **stunning show of craftsmanship**. The dial features lovely Victorian decoration with floral motifs and gilt bronze birds, **authentic filigree**.

It is built in the shape of an altar, flanked by Tuscan columns with Corinthian capitals and topped with rinceau and a triangular gable. It was crafted to be used at night with a lit candle and transparent glass. Between the volutes on the upper section we can observe a **jug made of agate inlaid into the mahogany**. In the lowest section of the case **the pendulum can be seen through the glass**. The clock machinery is one of the finest examples of English accuracy in the museum.

Dimensions: 95 x 68 x 20 cms.

Jerez 'Palace of Time' museum.





*Signed: Charles Frodsham, clockmaker to Queen Victoria, in London (see portrait). The “Charles Frodsham and Co. Ltd.” workshop, owned by a great grandnephew, still stands today at 32, Bury Street, London.*



*Interior: clockmaker's name engraving “Clock Maker to the Queen”:*

“Charles Frodsham  
Clock maker to the Queen  
84, Strand  
London”

Thanks:

May Ruiz Troncoso, author of the book “El Palacio del Tiempo, Jerez museum of historical clocks” and Juan Luis Muñoz “Luz de Abril”, author of some of the clock photos.

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(Museos de la Atalaya)