

La Pendulerie



Rémond

Important Pair of Four-Light Neoclassical Candelabra Modelled as Nymphs, Louis XVI period

Circa: 1785

Attributed to François Rémond

Probably Made under the Supervision of Dominique Daguerre

Important Pair of Four-Light Neoclassical Candelabra Modelled as Nymphs

Paris, Louis XVI period, circa 1785

Height 137cm

Each candelabrum is modelled as a fine female figure in patinated bronze, with a coiffure held in place by a headband. The women are wearing classical drapery that partially covers their breasts, and reveal their sensual figures. Each nymph holds aloft a bouquet of four branches that emerge from a basket with a twined-cord rim, itself issuing from a spirally fluted stem. The branches are adorned with curving acanthus leaves and scrolling stems centred by flower heads. They support finely chased nozzles and drip pans that are decorated with stylised leaves, gadrooning and beaded moulding; a central torch adorned with leaf motifs is surmounted by a flaming urn. The gilt bronze base rests on a cylindrical bleu turquin marble plinth, which, in turn, is raised upon a shaped gilt bronze base adorned with foliage, beading, and plain reserves.

The beautiful and unusual design of this rare pair of candelabra is inspired by the work of sculptor Etienne-Maurice Falconet (1716-1791). It is strikingly similar to that of a piece sketched by Saint-Aubin in the margins of the brochure of the Salon of 1761 (see H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Band I, Munich, 1986, p. 254, fig. 4.7.1). Falconet made a similar torchère for Versailles (illustrated in *Le dix-huitième siècle français*, Collection *Connaissance des Arts*, Paris, 1956, p. 150).

Due to their remarkable chasing and gilding, the present candelabra may be attributed to François Rémond, one of the most important Parisian artisans of the period. At the time the present candelabra were made, Rémond worked mainly for the influential marchand-mercier Dominique Daguerre.

Among the comparable candelabra known, one pair is in the Royal Spanish Collection (see L. Feduchi, *Colecciones Reales de Espana*, *El Mueble*, Madrid, 1965, p. 473); a second pair is in the Wallace

Collection in London (illustrated in H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Band I, Munich, 1986, p. 282); a further similar pair is in the Louvre Museum in Paris (illustrated in D. Alcouffe, A. Dion-Tenenbaum and G. Mabille, *Les bronzes d'ameublement du Louvre*, Editions Faton, Dijon, 2004, p. 176, catalogue n° 90).

Artist description:

François Rémond (circa 1747-1812)

Along with Pierre Gouthière, he was one of the most important Parisian chaser-gilders of the last third of the 18th century. He began his apprenticeship in 1763 and became a master chaser-gilder in 1774. His great talent quickly won him a wealthy clientele, including certain members of the Court. Through the marchand-mercier Dominique Daguerre, François Rémond was involved in furnishing the homes of most of the important collectors of the late 18th century, supplying them with exceptional clock cases, firedogs, and candelabra. These elegant and innovative pieces greatly contributed to his fame.