

La Pendulerie



Rémond - Daguerre

Exceptional Pair of Large Patinated and Matte and Burnished Gilt Bronze and White Carrara Marble Four-Light Candelabra, Louis XVI period

Attributed to François Rémond

Undoubtedly Made Under the Supervision of Dominique Daguerre

Exceptional Pair of Large Patinated and Matte and Burnished Gilt Bronze and White Carrara Marble Four-Light Candelabra

Paris, Louis XVI period, circa 1785

Height 119 cm; width of the light arms 36 cm; bases 22 x 22 cm

Provenance:

Formerly in the Wildenstein collection, Paris

Each candelabrum, made entirely of patinated and matte and burnished gilt bronze, is composed of a group of two magnificent young women dressed in classical tunics, one of whom turns her head toward the spectator. They support a neoclassical vase with chased friezes and a spreading foot, which issues a bouquet of four scrolling light arms with a spiral-fluted central stem, which terminates in a bouquet of fruit and leaves that support a nozzle and drip pan. Three other branches, whose double scrolls are adorned with acanthus leaves, rosettes and bunches of grapes, each have a further curved stem that is decorated with leaves and fluting, which terminates in a bouquet of petals that support a nozzle adorned with a mille-raies frieze, which is surmounted by a drip pan with a gadrooned frieze. The round white Carrara marble bases are adorned with gadrooned bands, bead friezes, stylized leaves, and pierced seeded scrolls and spiral beaded stems. They are further decorated with flower and leaf swags attached to pastilles with bows. They are set on square bases.

The preliminary sketch for this exceptional pair of candelabra was inspired by two plaster groups that sculptor Etienne-Maurice Falconet (1716-1791) exhibited at the Salon of 1761; they were sketched in the margin of the Salon brochure by Gabriel de Saint-Aubin, as was another drawing by Gabriel de Saint-Aubin, illustrated in H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen, Die Bronzearbeiten des Spätbarock und Klassizismus*, Band I, Munich, 1986, p. 254 and 284, figs. 4.7.1 and 4.14.11. Although Falconet's groups were meant to be cast in silver, they were a great influence on late 18th century Parisian bronze casters. Certain candelabra, including a much smaller model that was formerly in the collection of the Marquise de Ganay, née Ridgway (sold Paris, Me Lair-Dubreuil, Galerie Georges Petit, May 8-10, 1922, lot 234) faithfully reproduce these designs. A few rare pairs of identical candelabra are known, featuring variations in the treatment of the bases and light branches. One such pair, formerly in the Lévy collection, was sold in Paris by Me Lyon, Galerie Georges Petit, June 18-19, 1917, lot 160. A second pair, formerly in the Galeries Hartman, is illustrated in H. Ottomeyer and P. Pröschel, *op.cit.*, Munich, 1986, Band I, p. 284, fig. 4.14.10. A third pair, dating from the late 18th or early 19th centuries, is on display in the Pavlovsk Palace of Saint Petersburg (shown in A. Kuchumov, *Pavlovsk, Palace & Park*, Aurora Art Publishers, Leningrad, 1975, p. 221, fig. 177). One further similar pair, which was acquired from the art dealer Seligmann in 1925, is now in the Nissim de Camondo Museum in Paris (shown in N. Gasc and G. Mabile, *Le Musée Nissim de Camondo*, Albin Michel, Paris, 1991, p. 61).

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.