

# FRANK PARTRIDGE

## **A Pair of Louis XVI Ormolu, Patinated-Bronze and White Marble Candelabra After a Model by Etienne-Maurice Falconet and Attributed to Francois Remond**

*Circa 1790*

13 x 11 x 41.5 in High (32.5 x 27.5 x 105cm)

*Each with a pair of classical female figures holding aloft a tapered urn, issuing a central tapering column on a cylindrical part-fluted white marble socle mounted with a band of foliate scrolls issuing anthemions above a beaded and stiff leaf collar, on square marble base.*

### **Provenance:**

The Earls of Harewood, Harewood House, Yorkshire.

Probably acquired by Edward Lascelles, 1st Earl of Harewood (1740–1820) or his son Edward ‘Beau’ Lascelles, Viscount Lascelles (1764-1814) or inherited in 1916 as part of the Clanricarde bequest or later purchased by Henry Lascelles, 6th Earl of Harewood (1882-1947), and by descent at Harewood House, Yorkshire.

### **Literature:**

These superb candelabra were probably executed by the celebrated *bronzier* François Rémond (c. 1747-1812), on behalf of a *marchand-mercier* such as Dominique Daguerre (d.1796), based on a number of stylistic attributes. The distinctive eagle with outspread wings is seen on a clock by Rémond for which a design exists (H. Ottomeyer, P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, p. 295, figs. 4.17.5-6), and also on pairs of wall-lights, attributed to Remond, who worked extensively for Daguerre. On 17 December 1786, Daguerre delivered two pairs of this model to the French crown; they now adorn the *salon des jeux du Roi* at the château de Versailles (D. Meyer, *Versailles, Furniture of the Royal Palace 17th and 18th Centuries*, vol. I, Dijon, 2002, p.154; P. Lemoine, *The Palace of Versailles*, Paris, 1987, p. 86). Daguerre supplied a further three pairs of the same model - fitted like the Versailles example with three branches - for the *salon d'audience du Garde des Sceaux* in the hôtel de la Chancellerie at Versailles. Furthermore, the spiral-gadrooned candle-branches of the present candelabras are also found as a central candle-branch on a girandole by Rémond (Ottomeyer, Pröschl, *op. cit.*, p. 266, fig. 4.9.5).

At least eight pairs of candelabra of this model in addition to this pair, but with variations to the candle-branches and bases, are recorded: a four-light pair, surmounted, as in this example, with an eagle with outspread wings, at Pavlovsk, near St. Petersburg (E. Ducamp, *Pavlousk Les Collections*, Paris, 1993, p. 189, no. 30); a four-light pair in the musée

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Nissim de Camondo, Paris (the latter acquired from Seligmann in 1925. N. Gasc, *The Nissim de Camondo Museum*, Paris, 1991, p. 61, inv. 86); a four-light pair, again with eagle, illustrated in Ottomeyer, Pröschl, *op. cit.*, p. 284, fig. 4.14.10; a four-light pair with Etienne Ader, Paris, 24 March 1955, lot 62; a six-light pair, 'The Gutzwiller Collection', Sotheby's Monaco 1 July 1995, lot 100; a four-light pair, 'The Wildenstein Collection', Christie's London, 14-15 December 2005, lot 19, an eight-light pair, Sotheby's London 10 July 2013, lot 150 and a pair of single lamps, Christie's, New York, 20 May 2014, lot 213.

This model possibly derives from a design by Falconet described in the *salon* of 1761 as: '119. Deux Groupes de femmes en plâtre. Ce sont des Chandeliers pour être exécutés en argent. Ils ont deux pieds six pouces de haut chacun' (*Sculptures et gravures de Messieurs de l'Académie royale... dans le grand Salon du Louvre pour l'année 1761*). However, the model is closer still to a later drawing by Gabriel Saint-Aubin, illustrated Ottomeyer, Pröschel, *op. cit.*, p. 284, fig. 4.14.11.

An alternative source of inspiration for the figurative groups may have been François-Joseph Duret (1729-1816), who supplied related figures for the organ at Saint-Sulpice, made between 1778-1782, although the actual design may lie with the architect Jean-François Chalgrin (1739-1811) (Bruno Pons, 'Un Collaborateur de Chalgrin; François-Joseph Duret', *Bulletin de la Société de l'Histoire de l'Art Français*, Paris, 1985, p.160, fig.160).

## THE HAREWOOD PROVENANCE

A pair of seven-light candelabras of a related but later model, 1800-13, is in the Royal Collection; these were acquired by George, Prince of Wales (later George IV) for Carlton House, London (RCIN 2716). Their presence in the Prince of Wales' collection suggests a possible provenance for the Harewood candelabras. Edward, Viscount Lascelles (c. 1767-1814) was known to emulate the Prince's collecting practices, as were all in the latter's set; 'Beau' Lascelles, and his father, Edward, 1st Earl of Harewood (1740-1820), frequented many of the same dealers and craftsmen used by the Prince – Robert Fogg, Dominique Daguerre, Alexis Decaix, to name a few. Lascelles was often mistaken for the Prince of Wales, due to a marked physical resemblance, which earned him the sobriquet 'Beau', and for his penchant for dressing in the most fashionable style. Joseph Farrington, art connoisseur and diarist, noted: 'Young Mr. Lascelles is reckoned very like the Prince of Wales. The Prince is not pleased at it. He calls Lascelles the Pretender' (C. Kennedy, *Harewood, The Life and Times of an English Country House*, London, 1982, p. 61).

Interestingly, a striated white marble base is frequently found on clock bases by the Royal clockmakers and *bronziers* Vulliamy, and it is possible that the Vulliamy firm had seen the present candelabras *in situ* and copied the motif (see R. Smith, 'Vulliamy's Sculptural Clocks', *British Ceramic Design 1600-2002*, London, 2003, p. 131, fig. 14 and p. 133, fig. 16 - sold Christie's, New York, 19 January 1996, lot 510). The Vulliamys reproduced French designs and works of art, or parts of the latter; the firm's records for 'Beau' Lascelles and Lord Harewood show that they were adding stands to porcelain, and supplying French candelabra, which they re-gilded prior to delivery to their Harewood patrons (G. de Bellaigue, 'The Vulliamys and France', *Furniture History Society*, vol. 3, 1967, p. 46).