



Console In Golden Wood Say



6 000 EUR

Period : 19th century

Condition : Parfait état

Material : Gilted wood

Length : 156

Height : 84

Depth : 67

<https://www.proantic.com/en/483206-console-in-golden-wood-say.html>

Description

Console in gilded wood called "abundance"

DESCRIPTION Console carved and gilded wood consists of four scroll supports decorated with acanthus leaves and pine cone scales. In the front four struts formed of two volutes and two horns of plenty meet around a female bust representing Cybele the mother goddess. At the foot of the volutes are pine cones. A black gray marble covers the entire piece of furniture. Dimensions: H: 84 L: 156 P: 67cm **SYMBOLIC**

REPRESENTATION The console of abundance honors Cybele who personifies under different names (Great Mother, Mother of the Gods, Great Goddess) the vegetative and wild power of nature. Hence it is placed among the deities of Fertility, and shares with Jupiter, in the Roman religion, the sovereign power over the

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reproduction of plants, animals, gods, and men.

Cybele is the Magna Mater, the Mother of All Life and the Sovereign of the Firmament.

Appearance of Mother Earth, Cybele personifies the power of Nature. This central figure of the console accompanied acanthus leaves symbol of the virgin earth, pine cones symbol of the immortality of vegetative and animal life and fertility and finally horns of plenty that symbolize wealth and fertility give to this piece of furniture the evocative power of the benefits of the Earth.

DESIGNER This console designed by William Kent who made many drawings of consoles in the spirit "Early Georgian" in the first half of the XVIII. A model of console reproduced in the KJELLBERG edition 2011 page 258, is almost identical to the model that we propose, except that the head of woman is replaced by a head of man, and that on our console of the pinecones join the lower scrolls. These two variants symbolically mark our console on the theme of abundance. The reissue of this model of Kent dates from the nineteenth century, and its gilding which had undergone many avatars of which an inappropriate opening was completely redone by the workshop Zador in 2018. William Kent would have been apprenticed to a painter of carriages of Hull in England. Local protectors, impressed by his talent, sent him to study painting in Rome from 1709 to 1719. He learned this art from Benedetto Luti. In Rome, Kent meets the Earl of Burlington, a great patron of architecture in 18th century England and the main promoter of Palladianism. He returned to London in 1719 with the count to decorate Burlington House in Piccadilly. In the 1730s, Kent was an architect in vogue for having notably realized Holkham Hall (Norfolk), begun in 1734. Here, as in other projects, he creates the interior decorations and even the furniture. He is one of the first English architects to have a unified vision of building design. Kent's most famous works are associated with his work as master carpenter of the Royal Office of Works (1725), which he obtains

through the influence of Burlington.

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