Pair Of Large Candelabra With 7 Bronze Lights Signed Barbedienne, Napoleon III 19th Century



2 500 EUR

Period : 19th century

Condition : Bon état

Material : Bronze

Length : dimensions : base 15.5 cm par 15.5 cm

Height : 77.5 cm

Description

Pair of large candelabras with seven lights, in finely chiseled gilt bronze and brown patina bronze. Decorated with an antique scene from Clodion*, handle in the shape of a dolphin's head, marble base and cut glass bobeches, signed Barbedienne**. From the Napoleon III 19th century period. These candelabras are in good condition and are of exceptional quality. They are very decorative due to their large size. Note: some wear and scratches from time, see photos. PLEASE NOTE: FOR DELIVERY QUOTE, CONTACT US WITH CITY AND COUNTRY OF DESTINATION. BE CAREFUL: PLEASE CONTACT US FOR THE DELIVERY PRICE. * Claude Michel dit Clodion Born December 20, 1738 in Nancy and died March 29, 1814 in Paris, is a Lorraine sculptor, then from 1766 French. He

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undoubtedly spent the beginning of his life in Nancy and Lille. In 1755, he entered the Paris workshop of his maternal uncle Lambert Sigisbert Adam, sculptor. He stayed there for four years, then became a student of Jean-Baptiste Pigal upon the death of his uncle. It is known for its mythological groups of dancers, nymphs and terracotta bathers. He also executed works of large proportions, notably "Hercules at rest", "the Scamander River", "the Flood", a bust of Tronchet, etc. He is the author of the "aquatic" decor of the Château de Digoine. **Ferdinand Barbedienne (1810-1892) was a French industrialist. It is primarily known for its art reproduction bronze foundry. Son of a modest Norman farmer, he made his first fortune in wallpaper before joining forces in 1838 with the mechanic Achille Collas (1795-1859), who had just invented a process of reproduction in bronze and on a smaller scale. scale, art objects. In 1839, Barbedienne founded the house where he had most of the statues in European museums reproduced in bronze, sufficiently reduced to be able to adorn modern interiors. His idea was to democratize art, by making faithful reproductions of masterpieces accessible. The themes chosen are often allegorical, and draw heavily from the ancient repertoire. Even today, it is quite common to find bronzes signed Barbedienne in "bourgeois" homes. He applied his processes to the work of the sculptors of his time (Barye, Fremiet, Mène, etc.) and created numerous bronze models of furniture, enamels, cloisonné, high and bas-reliefs in wood, etc. Through the publishing contracts he offered them, he contributed to their success through the distribution of their works. Being childless, it was his nephew and successor, Gustave Leblanc-Barbedienne, who developed the foundry by specializing in monumental bronzes. In France, many war memorials are signed Leblanc-Barbedienne. The quality of the casting, the carving and the patina, specific to the Barbedienne manner, meant that the founder's

signature gradually gained importance. Particularly thanks to Ferdinand Barbedienne, the relationship between sculptor and founder has become analogous to the relationship between the composer and the performer for music. Ferdinand Barbedienne rests in the Père-Lachaise cemetery in Paris Dimensions: base 15.5 cm by 15.5 cm Height: 77.5 cm Reference: 300 272 All photos are on: www.antiques-delaval.com