



Pair Of Candlesticks - France - Henry II



8 000 EUR

Period : 16th century

Condition : Très bon état

Material : Brass

Diameter : 13,5 cm

Height : 23 cm

Description

This elegant pair of gilt brass candlesticks perfectly embodies the Henri II aesthetic, characteristic of French decorative arts of the mid-16th century. It is distinguished by its structured, rigorous, and balanced composition, directly inspired by antique models rediscovered during the Renaissance. Each candlestick is topped with a molded, simply decorated cylindrical socket designed to hold the candle. Unlike models with a primarily utilitarian purpose, no wax drain hole is visible. This reflects a more formal and decorative conception of the object, prioritizing the harmony of form over strictly practicality. The slender, solidly proportioned stem takes the form of a fluted column, lending the whole a sense of solidity and controlled verticality. The column terminates in a

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Mobile : +33 (0)6 70 95 38 06

11 rue de Beaune

Paris 75007

quadrangular base, a distinct geometric transition between the stem and the base. The entire piece rests on a wide, molded, stepped circular base, ensuring the stability of the candlestick and lending the gilded brass a subtle interplay of light and reflections. The so-called Henri II style corresponds to a mature phase of the Renaissance in France, during the reign of Henri II (1547-1559). It is characterized by the systematic adoption of the classical orders (Doric, Ionic, Corinthian), integrated not only into monumental architecture but also into works of art and furniture. The production of gilded brass candlesticks also reflects the revival of metallurgical techniques during the Renaissance. Gilded brass, a noble and durable material, was particularly prized for its resistance to wear and tear and for the richness of its patina, which improves with age. Through its balanced proportions, the quality of its casting, and the clarity of its architectural expression, this pair of Henri II style candlesticks constitutes a refined testament to French Renaissance aesthetics. It perfectly illustrates how the decorative arts of the 16th century were able to integrate the models of classical antiquity into functional objects, giving them a lasting sculptural and symbolic dimension.