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Tabletop Surtout. Date: Around 1900. Author: émile Froment-meurice (paris, 1837 - 1913).



95 000 EUR

Period : 20th century

Condition : En l'etat

Material : Sterling silver

Width : 58 cm (centre)

Height : 18 cm (centre)

Description

Tabletop Surtout. Date: Around 1900. Author: Émile Froment-Meurice (Paris, 1837 - 1913). Material: Silver and gold-colored. With hallmarks. Glass. Set of silver pieces for decorative use on the table, consisting of four small trays, a centerpiece and two candlesticks, all featuring various contrasting marks in different places of the same. The salvillas, with a circular base, stand on three goat's foot-shaped feet ending in leaves, and featuring throughout their body a net-like pattern of diamonds with roses and flowers, highlighted with garlands and ribbons and two heraldic shields on scrolls under a crown, in addition to being flanked below with a bundle reminiscent of fasces Romans, an element that is also found at the top, this one much simpler. Above each of them appears a

Dealer

Z sierra Arte y Décoration
Antiques and Decoration
Tel : +34 914315812

Lagasca 36
Madrid 28001

piece of clear glass carved with a golden rim. The candelabras, each with five lights, have a base similar to those of the The table features small altars upon which semi-nude female figures stand, adorned with flowers and other elements in their hair, their arms resembling turned cornucopias ending in leaves. From these cornucopias spring a series of elaborate branches and scrolls, some topped by the candle holders; these tubular holders display vegetal garlands in low relief. The centerpiece, the most striking piece, has a shape known as "ship-like." both its base and its upper profile, with rounded corners and a body with the The same type of openwork latticework (revealing an inner silver piece in its natural color) forms the base of the other pieces, beneath a separate band of openwork waves, and is also supported by goat hooves. On each of the two fronts of the longer sides is a heraldic shield with interlacing patterns beneath a pearled royal crown. The "handles" (or points at the lateral angles of this rhomboidal piece) are crafted with detailed and elaborate work, taking the form of vegetal scrolls, combined with laurel branches, flowers, turned horns, and interlacing patterns. The contrasting markings of the game are located on the top of the salvilles, above the bundles of fasces from the bases on the candelabras and under the wavy band of the centerpiece. One of the two types consists of the text "FROMENT-MEURICE" in single capital letters, referring to the family of the same name, and is found in all the places mentioned. The second type consists of a rhombus with the same inscription without the hyphen and separated, flanking an ear of wheat above and below, and is only found below the first inscription at the top of the salvers. The first of the brands (company name in capital letters) is one of the most common in the pieces made by the Froment-Meurice family of silversmiths: it differs slightly The first typeface, used by François-Désiré, was already in use when the firm was known as Maison, and from 1865

onwards, so it appears on numerous pieces. A variant with the same letters but without a hyphen also exists. The second typeface, located only at the top of the salvers, is somewhat more distinctive and has been associated by experts with work by his son Émile, as it appears on pieces dated a few years after his father's death, around 1866 onwards. The Parisian establishment Froment-Meurice was founded by François-Désiré Froment- Meurice (Paris, 1802 1855). Upon the death of his father, François Froment (1773-1803) took over He took the name and surname of his stepfather, also a goldsmith, Désiré, and took charge of the family workshop. From 1832 onwards. The awarding of recognitions such as the Silver Medal at the "Exposition des The "produits de l'Industrie Nationale" exhibition in Paris in 1839, which earned him the title of "orfèvrejoaillier" (Goldsmith-Jeweler) of the city of Paris, and a Gold Medal at the National Exhibition of Industry of France in 1844, brought him international fame and the display of his creations in London, reaching all of Europe and with a clear closeness to the upper classes and monarchies of the continent. Among the large number of works he produced, it is worth highlighting "surtout de table" of seven pieces he made for the Duke of Luynes (Image 10) between 1846 and 1851, inspired by designs by Jean-Jacques Feurchère (1807-1852), in partially gilded embossed silver acquired in 2013 by the Louvre Museum in Paris. In Spain, the maestro's relations with the monarchy are excellent, especially after the The expulsion of Napoleon, largely thanks to the Duke of Montpensier, for whom he created works such as the "Vendage Cup" (Louvre Museum, Paris) in 1847. Thus, on the occasion of the wedding on October 6, 1846, between the aforementioned Duke and the Infanta Maria Luisa of Bourbon, sister of Isabella II, François-Désiré created, as one of his first works in the kingdom, some "wedding gifts". Furthermore, his works were regularly sold in Madrid, at the

establishment of Mellerío Brothers, who were diamond cutters to Queen Isabella II from 1850. Pierre-Henri Émile Froment-Meurice (image 12), son of François Désiré and Louise Henriette Mainguet (1817-1900), succeeded his father in the business a few years later his death (in 1859), since he was then 18 years old and had not finished his Émile was still an apprentice and had not yet developed his own master's touch, managing the workshop until 1907. Until then, his mother ran the business, and they focused primarily on completing commissions left by his father (especially those for the 1855 Universal Exposition, where the workshop received a Medal of Honor and Émile an Honorable Mention). The son received his training at 372 rue Saint-Honoré in Paris, in the "hôtel" his father had purchased to house the firm, under the tutelage of workshop leaders trained by François Désiré (Louis and Philibert Audouard, the master goldsmith Babeur, Croville, Ambroise Dumoulin, etc.). Certain important commissions (the Imperial Prince's ceremonial cradle in 1856, the Emperor's surtout, etc.) helped the firm during these years. He also developed a prominent career in silverware. While running the workshop from 1859, he partnered with Louis and Philibert Audouard, moving on to be called the firm "Froment-Meurice et Cie", and maintaining the title of "orfèvre joaillier bijoutier of the city of Paris." They continued working for the clientele from outside France that his father had helped to acquire with both religious and secular commissions. In 1864, Émile participated in his first industrial exhibition (the Bayonne Exhibition), obtaining a Diploma of Honor. A year later, he began a fruitful relationship with Henri Cameré (1830-1894). He also attended the Universal Exhibition in Paris in 1867 (Gold Medal in goldsmithing). It brought together some of the firm's best creations from the last ten years, and Among the highlights were the fireplace ornament for Emperor Napoleon III and a rock crystal chandelier mounted in silver and corladura

for the same monarch (the composition by Émile and the sculpture by Émile Carlier were lost in the fire at the Tuileries Palace in 1871, but the workshop models for the cup and centerpiece are preserved, now in the Museum of Decorative Arts in Paris, and numerous examples were made by the same firm using the bases of candlesticks as a model). In 1869, Émile was named a Knight of the Legion of Honor of France for his participation in this exhibition. At this time, he employed about eighty people, distributed between two workshops. Between 1870 and 1871 the firm suffered the events that took place (Franco-Prussian War), But he continued to accept commissions from abroad. At the Universal Exposition in Paris in 1878, the The workshop received a Gold Medal in the goldsmithing class (among the entries, the most notable was especially a rock crystal jug made for King Alfonso XII of Spain and now in the Royal Palace of Madrid, but also civil and liturgical works). In 1884 Henri Cameré designed three "surtouts de table" projects in the Louis XIV, Louis XV and Louis XVI styles for the Royal House of Spain for Froment Meurice. At the Universal Exhibition in Paris in 1889, she won the Grand Prix in jewelry, a prestigious award. which was repeated at the 1900 Paris World's Fair. Six years later, the Spanish king Alfonso XII grants Émile the Order of Isabella the Catholic for his art and his service to the Royal House. None of his four children (François [1892-1927] worked with his father for a time; Jacques [1864-1948] ended up as a sculptor specializing in animals and an engraver of His sons, Marc (1870-1929) and Rose (1874-1956), wished to continue the family business, so he transferred his clientele to Georges Auger, who became Froment-Meurice's successor and obtained the rights to reproduce and use his models, molds, and designs. In 1913, Émile and his wife died in the accidental collapse of their house on Rue Anjou in Paris. Regarding his style, and in general, he always had important

collaborators and continued with the firm's well-known style, marked by Neo-Renaissance and Romanticism, adding his own personal touches, until the end of the 19th century, when he decided to create some experimental designs in a very different, somewhat unique, Art Nouveau. He always maintained a well-deserved reputation for his innovations, while preserving elements of the family style (some glass vases by Émile Gallé with Louis XV style mounts made by the master are still preserved). Among the large number of works created by the master, it is necessary to highlight and detail some in particular: - A major auction house sold a chandelier with a figure to a private collection holding a cornucopia, dated around 1870, very similar to one of those on surtout, in Decoration, quality, and composition. It differs only in its base, which is much more... simple in the example of the auction room. The Library of the Royal Palace of Madrid preserves a "Sample of pieces of goldsmithing, silver, jewelry and luxury objects" dated around 1875 with 41 watercolor and colored drawings, of different dimensions, in addition to adding at the end the list of prices of those same objects. The first drawing is signed "Froment Meurice", and the date would place it within of Émile's works. It is this first drawing (images 14 and 15) that should be highlighted, because of a wave decoration similar to those in the center of this game. -An auction house sold in 2007 a silver centerpiece dated around 1880, in the shape of a ship, decorated with leaves, scrolls... and two tritons at the ends. 16. Centerpiece. Private collection. -The so-called "Tazza" (RCIN 46894) is located in the Royal Collection Trust in England. Made of silver combined with enamels, ivory, metals, and turquoise. It was commissioned by then Count of Paris, Philippe, to the Duke and Duchess d'Alencon in the year 1893. Images 17 and 18. . Another prominent auction house sold in 2008 a set of four silver trays by Émile Froment-Meurice, dated around 1900 and made in Paris) They feature a wave like decoration that

also resembles the one mentioned above, hoof-shaped finials on the legs, and garlands of roses. ANALYSIS. Sets of decorative table elements in luxurious materials have been made and Used throughout virtually the entire history of art, with the expected variations according to styles, periods, regions, available materials, etc., and always linked to the upper classes, whether religious or political. The 19th century saw a boom in this type of secular piece, which some experts attribute to the access to wealth and political power that a new social class, the bourgeoisie, began to enjoy. Again, as with a large number of interior decoration elements, France led the way in terms of the quality and innovation of its designs and its master creators. Thus, one can see sets or "surtout de table" in the Louis XIV, Empire, and other styles in important private collections, museums, and residences, following the usual nomenclature used when discussing furniture and other items in terms of their style. As already mentioned, the present game consists of seven pieces: four salvillas, one center and two candlesticks. This is a number and composition with a strong tradition (the example made by François-Désiré for the Duke of Luynes between 1846 and 1851 has already been mentioned, models that were used for the set commissioned by the Duke of Medinaceli, Luis Fernández de Córdoba y Ponce de León, made in 1860 by Émile and kept in the Royal Palace of Madrid. The hoof-like legs of the pieces are not very common in similar contemporary works. It is possible, however, that their presence responds to the overall theme, somewhat subtly related to the god Bacchus, to whom the I would allude to this with these elements and with the presence of vine tendrils and bunches of grapes, which will be discussed below. It can be seen in a silver centerpiece by François Désiré, today preserved in a private collection and in the "Montbrison Cup", made in 1857, with some differences in its details. Garlands of roses are a very common element in 19th-century silverware, inspired by

Roman tradition and used with numerous variations, usually accompanied by interlacing patterns. Those that display elements of this pattern stand out for their volume, their detail (which immediately denotes the high quality of the workshop responsible), and their novelty in combination with other elements (particularly the horns, and the way they are arranged, given that roses, flowers, and laurel branches are common in Neoclassicism, although the combination of roses with that particular type of flower is not). Other garlands in the set only display laurel branches (candelabras). That same volume and movement can be seen in the arms of the candelabras, camouflaged thanks to abundant plant decoration with leaves, laurel branches and flowers, so that those with the shape of a horn torso emerge, to end in a plant crown from which the lighter emerges, with a bundle of fasces below and a smooth part with a garland of flowers that is somewhat more classic. Among these pieces, the figures stand out: the two young women, dressed in tunics that only partially reveal their breasts, hold aloft their respective Horns, decorated with vine shoots and bunches of grapes in one case (the figure with the same elements in her hair, in a slightly more frontal position) and flowers in the other (the figure that turns its head and raises one arm while lowering the other, to create the movement that the previous young woman brings with the flowing cloth). Possibly, a connection was sought with autumn in the case of the vines and shoots, and with spring, in the figure with the flowers at the base and in the horn she holds and from which the arms extend. The presence of figures on the axes of candelabras is not something new (remember the game for the Duke of Luynes; or, for example, the "Torches" that flank the staircase of honor of the Paris Opera Garnier, made in 1873 by the goldsmith Christofle starting from some models by Albert-Ernest Carrier-Belleuse that are in the Musée d'Orsay in Paris), We can speak of the presence of "torchbearers" as something quite

normal in small sculptures and silver objects of the 19th century; and a candlestick with the mark of Froment Meurice, dated around 1870, is known to be very similar to one of those that make up this set (now in a private collection). The hair has a softness in its lines and the fabrics in their folds that allow us to speak of pictorialism in this case, a characteristic that is also mentioned in styles as well known as Art Nouveau but can be appreciated in works previous ones and that do not correspond to this current. It is indeed necessary to highlight the part of the lighters, used to hold the candles, because The distinctive feature of its shape and the garlands with bows in slight relief (image 29) are quite unusual in the works of the period. However, the bundles with interlacing patterns, reminiscent of Roman fasces, located below and above the leaves, prevent the wax from dripping and decorate these finials. The openwork trellis with flowers, many of which still retain their gilding It's original, it's a very particular detail, however. This type of decoration can be found in works throughout virtually the entire 19th century with numerous variations, such as two candlesticks from the Museum of Decorative Arts in Strasbourg, made of silver around the beginning of the 19th century, and also reminiscent of the work present in some pieces of porcelain, particularly that made by Meissen (though not exclusively by this factory). The upper part of the "Tazza" in the Royal Collection Trust, already mentioned, features this: Here, however, the flowers are somewhat smaller, not heavily gilded, and have less volume, and there is no openwork. It is truly curious, however, that one of the examples most similar to this detail is found in the set known as "The Great Columbus Tableware," which Ramón Espuñes is believed to have made with Ángel Marquina in 1865 and is kept in the Royal Palace of Madrid. . The heraldic shields on the pieces require detailed analysis. They all adapt to the The space it occupies is under a crown topped with a cross and orb, closed

with strings of pearls, and a band at the bottom decorated with a rhombus on the front and small pearls, and inserts in shapes reminiscent of scrolls; those in the center are also joined with cords to two bows each, which extend into fleshy garlands. Both are quartered in a cross, with elements in the heart, and feature Below them, a cord with a hanging element on each one. One of them features two crowned rampant lions (with engraved dots, alluding to to the color gold) in the sinister cantons of the chief (on a striped background alluding to the color sable) and dexter point (plain background, therefore silver); the dexter canton of the chief is divided into two, with points towards the chief, area marked by vertical stripes (gules) while the lower one The base appears plain (silver); the sinister canton of the point features a dotted vertical band (gold), over an area with vertically striped diagonals (gules) combined with plain ones (silver); the center displays a series of lozenges in plain (silver) and horizontally striped (azure). Below, a cross with a prominent cord of the type appearing on the coat of arms of the House of the Kingdom of Bavaria (1806-1918) can be seen. It belongs to the House of Wittelsbach. This is the one located on the left. The other shield shows two castles with engraved dots (gold) in the cantons sinister chief and dexter base, with a vertically striped background (gules), and two other lions vertically striped rampants (gules) on a plain background (argent) in the dexter cantons of the chief and sinister tip; the center features an oval with three fleurs-de-lis on a striped background horizontal (azure); another partition at the tip shows a pomegranate on a plain background (silver). He belongs to the Bourbon dynasty, alluding to the Crown of the Kingdom of Castile with the Addition of the Ancient Kingdom of Granada. Below it is displayed the Cord of the Order of Golden Fleece. The position of the shields, side by side at the same level of importance, makes to think that it is a set made for the wedding of a prominent family, linked to the Spanish

monarchy (hence the collars of the Order of the Golden Fleece and the crowns). On April 2, 1883, Infanta María de la Paz of Bourbon married Ludwig Ferdinand of Bavaria in Madrid, a marriage that united the House of Bourbon with the House of Wittelsbach. It is also known that Émile Froment-Meurice created a lavish banquet for the wedding of Infanta María Teresa to Ferdinand of Bavaria in early 1906. Maria Teresa of Bourbon and Habsburg-Lorraine (Madrid, 1882-1912), daughter of Alfonso XII and Maria Cristina of Habsburg-Lorraine was an Infanta of Spain from birth and Princess of Bavaria from her wedding at the Royal Palace of Madrid with Ferdinand of Bavaria on January 12, 1906. She died in Madrid in 1912. Fernando María de Baviera y Borbón (Madrid, 1884 1958) was the eldest son of Prince Luis Fernando of Bavaria and Bourbon and Infanta María de la Paz of Bourbon and Bourbon. Shortly after his birth, he went to Munich, the capital of the Kingdom of Bavaria, with his parents. Their marriage was the third consecutive one in three generations between a Bourbon and a Wittelsbah. After the death of his first wife, he married outside the royal circle to a lady-in-waiting to Queen Maria Cristina and renounced his succession rights to the Bavarian throne. He died in 1958. As expected, the wedding of Infanta Maria Teresa de Borbón and Fernando de Bavaria had a great media impact, in which the exhibition of the Infanta's trousseau should be highlighted, which appeared, for example, in the Semanario Nuevo Mundo (1906, 626 to 677; with the title of "The "trousseau" of the Infanta María Teresa") or in La Ilustración Española y Americana (Year L., In this regard, it is necessary to indicate that Fernando A. Martín, former conservative of the collection of silverware of Spanish national heritage, in his article in Tresors d'Argent ("The presence of Froment-Meurice in Spain"; Trésors d'Argent. Les Froment-Meurice, orfèvres Parisian romantics. Paris musées, Les amis du Muséede la Vie romantique; Paris, 2003. pp. 67 93) mentions

on page 92 the existence in the Madrid market of a silver surtout corresponding to Infanta Maria Teresa de Borbon and Prince Ferdinand of Bavaria, also mentioned in Lucien Tesson's 1906 letter. After the wedding, the couple settled in Madrid, living between the capital (she had their residence on High Street) and Nymphenburg Palace in Munich. They had four children: Luis Alfonso de Baviera y Borbón (1906-1983), José Eugenio de Baviera y Borbón (1909- 1966), María de las Mercedes de Baviera y Borbón (1911-1953) and María del Pilar de Baviera and Bourbon (1912-1918). · Size: Centro 58x31,5x18 cms, Candelabros 31x31x51 cms , Salvillas 15x15x10,5 cm