



## Garniture With A Clock And Candlesticks, Sèvres Porcelain And Gilded Bronze, 19th Century

3 200 EUR



Period : 19th century

Condition : Restauré

Material : Porcelain

Height : 38cm pendule et 39cm les chandeliers

### Description

Charming garniture composed by a central clock and two candlesticks. The clock is surmounted by a porcelain urn mounted on bronze. Lions' heads surrounding the dial with Roman numerals, decorated with angles. The candlesticks also present porcelain urns with profile portraits of young ladies on celest blue ground. Angles in the oval shaped plaques on the clock. Movement from Paris. Good condition. Cleaned by our smith and the clock is completely revised by our clockmaker. Size: clock: H 38 cm x W 30 cm x D 13cm -candlesticks: H 39cm Paris, Napoleon III period. Note: Fireplace sets were one of the defining features of 19th-century European bourgeois and aristocratic décor. A classic set consists of three matching pieces displayed on the mantelpiece: a clock in the centre, flanked by two

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matching candlesticks, candelabra or vases. The style, motifs and materials are designed to form a coherent whole. This tradition dates back to the 18th century, but it was at the turn of the 19th century, under the influence of the Empire style, that the mantelpiece set became a symbol of domestic prestige, most often crafted in gilded bronze. After the Empire period, taste evolved towards a historicist eclecticism: fireplace sets in the Louis XVI style began to reappear. It was truly during the Second Empire (1852-1870) that the fireplace set enjoyed its golden age. The Napoleon III style cultivated an opulent aesthetic, blending references to earlier periods such as Louis XVI and the Renaissance with exotic influences. The bronzes were finely chiselled and gilded, the dials were enamelled, and allegorical or courtly scenes were in vogue. This was the era of the great Parisian bronze casters. As the century progressed, the range of materials diversified: gilded bronze combined with white marble or turquoise blue marble, painted Parisian porcelain, and cloisonné enamels. Towards the end of the century, the influence of Japonism became apparent, with Japanese-style 'Pagoda' fittings in bronze, reflecting the fascination with the Far East following Japan's opening to the world. Whilst Paris dominated production (with highly renowned bronze workshops), the taste for such fittings spread throughout bourgeois Europe - to Belgium, England and Italy - as a sign of social status in opulent interiors, from reception rooms to bedrooms.