

A Pair of three-branch Candelabra with figures of Zephyrus and Flora, gilt and patined bronzes, columnar supports of medium and dark red griotte marble spotted with white, made by Francois Rémond. Paris 1790 circa.

Height: 32¾ in. (83 cm)

Width: 11 in. (28 cm)

Depth: 9 in. (23 cm)

Provenance: Middle Eastern Private collection.



Each candelabrum is in the form of a bronze figure standing atop a mounted marble column and holding a bronze cornucopia from which rise three candle branches. Three screws attach the base of the figure to a bronze molding at the top of the hollow column, and the molding is in turn secured to the bronze plinth by means of a steel bolt that rises from beneath the plinth to engage with a bar that spans the interior of the molding.

Fine lines around Zephyrus' arms indicate that they were cast separately, as were his wings.

The section of Flora's drapery below the base of her cornucopia also was cast separately, and is attached with a screw.

BRONZES: All of the bronze elements are gilded except for the figural groups, which are patinated a dark brown.

The figure of Zephyrus, personification of the west wind, is recognizable by his butterfly wings, the swirling clouds through which he strides, and the overturned basket of flowers at his feet.

The companion figure represents his wife, Flora, goddess of springtime and flowers, who walks on a patch of bare ground with an up-right basket of flowers beside her. She is robed except for a bare left breast and bare legs, while he is clad only in a strip of drapery that falls back over his left shoulder and passes across the front of his right hip; both are crowned with roses. Each figure holds aloft a large cornucopia with ribs along its stem, acanthus leaves at its base and horn, and gadroons at its mouth.

The lateral branches have curved, ribbed stems ending above in pendent acanthus, flaring drip pans decorated below and above with gadroons, and urn-shaped sockets with gadroons on the lower body, swags of pearls across the midsection, and a leaf molding below the beaded lip. The upper molding and the plinth of the marble column is plain, the torus molding encircling the base of the column is vertically ribbed. Fine semicircular lines impart a supple appearance to the figures' flesh, and the garments are chased with fine lines running parallel to their folds.

Condition:

Both candelabra are in excellent condition. The gilding remains heavy in all but a few areas.

Literature:

David Dubon, Theodore Dell, *Furniture in the Frick Collection, VI*; Ed. Joseph Focarino 1992; pp.295-301.

Comparative examples:

A Pairs of earlier candelabras with identical bases and similarly candle branches supporting identical figures of Zephyrus and Flora are in the Frick Collection Museum, in New York, (14.6.12; 14.6.11).

Pairs of candelabra uniting identical figures of Zephyrus and Flora with different conceived bases and candle branches appeared in the Comte Greffulhe sale in London in 1937 and in an anonymous sale in Paris in 1969, while a pair with similarly branches was auctioned at Versailles in 1987. A similarly conceived pair combining the present figure of Flora with an identical figure of Flora in reverse appeared in the Mrs. William Salomon sale in New York in 1928, and a related pair, these with the figures gilt instead of patinated, were auctioned in Paris in 1972. As the coupling of Zephyrus and Flora has a poignancy lacking in the pairs of candelabra incorporating matched figures of Flora only, it can be assumed that the Frick and our pair represents the model as it was conceived originally.

François Rémond (c.1746-1812) was one of the leading Parisian bronziers of his day. The son of a voiturier or carriage-maker, he began an apprenticeship with the doreur Pierre-Antoine Vial in 1763. Eleven years later Rémond was received as a maître-fondeur and rapidly rose in prominence so that by 1786 he enjoyed the fourth highest turnover out of over 800 Parisian bronziers. Working as both a fondeur-ciseleur as well as a doreur he was able to exercise considerable artistic control over his output. The cabinetmakers with whom he collaborated in various capacities included Riesener, Frost, Roentgen, and Through Daguerre, Weisweiler. Rémond seems to have been quite innovative in his business practices, taking on subcontracting of his own work to speed production. He supplied the cream of society, in addition to the Duc de Penthièvre, the Princesse Kinsk and the Princesse Lamballe, they also included Queen Marie-Antoinette, the Comte d'Artois and the Comte d'Adhémar.