

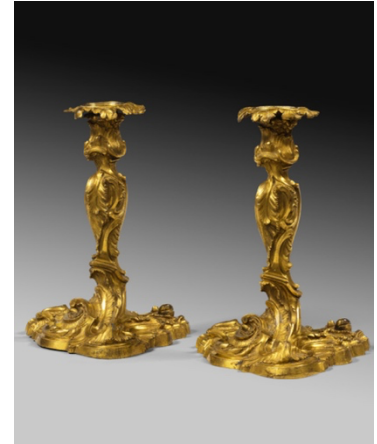
A pair of rare and beautifully preserved chased ormolu candlesticks, attributed to Juste-Aurèle Meissonnier, each featuring a scrolling stem and nozzle enhanced with foliate volutes and C-scrolls, with refined removable drip pans in the shape of a blossomed acanthus leaves, above a circular scrolling shaped spreading base.

France, circa 1730-40.

Height: 11 in. (28 cm)

Depth: 7 ¾ in. (20 cm)

Provenance: Michel Meyer private collection Paris.



## Comparative Literature:

- Veronika Baur, *Metal Candlesticks : History, Styles and Techniques*, Schiffer publishing, 1996, p. 105, n. 195 (fig.1).
- Peter Fuhring, *Juste-Aurèle, Meissonnier: Un genio del Rococò 1695–1750*, Vol. II, Umberto Allemandi, Turin and London, 1999, p. 353, fig.80 (Fig.2).

The exceptional quality and sharpness of the chasing, coupled with a vivid design and an almost perfect technique, all evoke the influence of the goldsmith Juste-Aurèle Meissonnier (1695-1750). His style is reinterpreted here with the same spirited and creative lines, yet displaying stronger and more palpable outlines, and a reduced movement.

The quality of the chasing and gilding of this pair, combining burnished and matte areas, is outstanding and adds to their decorative abundance.

This pair of candlesticks are very closely related to an example in the collection of the Musée des Arts Decoratif in Paris (fig.1), designed and modelled by J.A. Meissonnier. Both the piece in the Parisian Museum and the present pair seem to be based on a model found in a drawing (later translated in print) by the same artist (fig.2).

**Juste Aurèle Meissonnier** (1695–31 July 1750) was a French goldsmith, sculptor, painter, architect, and furniture designer. He was born in Turin, but became known as a worker in Paris, where he died. His Italian origin and training were probably responsible for the extravagance of his decorative style. He shared, and perhaps distanced, the meretricious triumphs of Oppenord and Germain, since he dealt with the Rococo in its most daring and flamboyant developments.

Rarely does he leave a foot or two of undecorated space; Meissonnier carried the style of his day to its extreme and thus achieved great popularity. He designed the furniture and the candlesticks, the silver and the decanters for the table; he was as ready to produce a snuff-box as a watch case or a sword hilt.

He was appointed by Louis XV *Dessinateur de la chambre et du cabinet du roi*; the post of designer *pour les pompes funèbres et galantes* was also held along with that of Orfèvre du roi.



(Fig.1) Paris, designed by Juste Aurèle Meissonnier, *Musée des arts Décoratif*, Paris, compared with one of our candlesticks.



(Fig.2) Plate 31 from *Oeuvres de Juste-Aurèle Meissonnier* (Works by Juste-Aurèle Meissonnier); Designed by Juste-Aurèle Meissonnier, engraved by Gabriel Huquier (French, 1695–1772); ca.1745 (published), Victoria & Albert Museum, London.