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A Pair of Candelabra for the *Surtout de Table* of the Duc d'Orléans

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New Discoveries

A Pair of Candelabra for the *Surtout de Table* of the Duc d'Orléans

by Daniëlle Kisluk-Grosheide

Among the gifts received in celebration of the Metropolitan Museum's 150th anniversary is an impressive pair of gilt-bronze candelabra (fig. 1). Executed for Ferdinand Philippe, duc d'Orléans (1810–42) and prince royal, eldest son of French King Louis Philippe (1733–1850), they belonged to a famous *surtout de table*, or ornamental centerpiece for a formal dining table (fig. 2).^[1] Commissioned by the duke in 1834, the monumental table decoration took five years to complete and was delivered to his apartment in the Pavillon de Marsan at the Tuileries Palace in Paris on April 20, 1839.^[2]

Fig. 1, Claude-Aimé Chenavard (designer) and Jean-Jacques Feuchère (figures), Pair of candelabra, 1834–39. Gilt bronze, rock crystal, amethysts, and carnelians. The Metropolitan Museum of Art, New York. Gift of Tobias Meyer and Mark Fletcher in celebration of the Met's 150th anniversary, 2020 (2020.96.1,2). Photograph courtesy of The Metropolitan Museum of Art. [\[larger image\]](#)

Fig. 2, Jean-Auguste-Dominique Ingres, *Ferdinand Philippe, duc d'Orléans*, 1844. Oil on canvas. Wadsworth Atheneum, Hartford. Artwork in the public domain; photograph courtesy of the Wadsworth Atheneum. [\[larger image\]](#)

Ferdinand Philippe died in a carriage accident three years later, on July 13, 1842 (fig. 3). In 1853, his widow, the former Duchesse Hélène of Mecklenburg-Schwerin (1814–58), sold the centerpiece at auction, together with many other artworks from her late husband's collection.^[3] The centerpiece was divided into multiple lots and the sculptural groups created by Antoine-Louis Barye (1795–1875), as well as their supports, candelabra, decorative *tazze* (dishes on a stem), and the plateau for the *surtout*, all designed by Claude-Aimé Chenavard (1797–1838), were widely dispersed.

Fig. 3, Eugène-André Oudiné (sculptor) and Jean-Auguste-Dominique Ingres (composition), *Ferdinand Philippe, duc d'Orléans*, 1842. Bronze. The Metropolitan Museum of Art, New York. Gift of J. H. Kagan, in honor of Luke Syson, 2011 (2011.581.2). Photograph courtesy of The Metropolitan Museum of Art.

[\[larger image\]](#)

Commanding high prices at the auction, Barye's hunting compositions and animal combats, all now in public collections, have received their share of attention over the years;^[4] by

contrast, the decorative elements of the *surtout* sold for much less than their initial cost and have been long forgotten.^[5] Yet, I intend to demonstrate that the candelabra, tazze, bases of the sculptures, and plateau were essential contributions to the splendor of the table decoration. Indeed, not only did these elements identify the patron by referencing the duke's interests, but they also contributed to the complexity of the *surtout*, which is richly varied in its choice of materials, eclectic in style, and global in its iconography. The exquisite craftsmanship displayed in its creation and the large sums lavished on the centerpiece (a total of 433,925 francs) show that Ferdinand Philippe was a keen supporter of the decorative arts, a fact that is frequently overshadowed by his better-known patronage of the fine arts, especially painting.^[6] Furthermore, by selecting the influential Chenavard as the designer of the *surtout*, the heir to the throne showed a commitment to improving industrial design in France.

The recent gift of the two candelabra to the Metropolitan Museum of Art in New York offers a wonderful opportunity to reexamine this extraordinary centerpiece, which was arguably the duke's most important commission. I intend to reconstruct the *surtout* as a true collaborative effort and discuss it as a high point of Ferdinand Philippe's art collection.

Ferdinand Philippe as Patron

Handsome and well educated, the popular Ferdinand Philippe enjoyed a brilliant military career and was known for his diplomatic acumen. But his foremost legacy is as a discerning patron of the arts. As a child, he and his younger siblings received lessons from the Dutch-born Romantic painter Ary Scheffer with whom the duke developed a lifelong friendship.^[7] Fond of music (especially of opera) and literature, Ferdinand Philippe built an important library with many beautifully illustrated books as well as a wide-ranging art collection, annually spending large sums on acquisitions.^[8] Above all, he took a keen interest in contemporary art, visiting the Paris Salons beginning in 1831, when he purchased Eugène Delacroix's *Assassinat de l'évêque de Liège* (Murder of the Bishop of Liège; Musée du Louvre, Paris) for 2,000 francs.^[9] He subsequently bought or ordered works by Jean-Auguste-Dominique Ingres, Alexandre-Gabriel Decamps, Jean-Louis-Ernest Meissonier, Delacroix, Scheffer, and other living painters.^[10]

Although less numerous than his purchases of paintings, the duke also acquired sculptures, commissioning portraits cast in bronze of family members and of his favorite horses.^[11] The heir to the throne clearly appreciated the work of Antoine-Louis Barye and early on was one of his principal patrons. Starting in 1833, he bought more sculptures (and watercolors) from Barye than from any other sculptor, including the numerous animal groups for his celebrated *surtout de table*.^[12]

In addition to contemporary paintings, the duke purchased medieval and Renaissance objets d'art, including Palissy ware and Urbino majolica. He decorated his apartment in the Tuileries Palace with furniture from the holdings of the Garde Meuble (furniture repository) made by celebrated cabinetmakers of the ancien régime, such as André-Charles Boulle, Jean-François Oeben, and Jean-Henri Riesener.^[13] But he also took an interest in contemporary decorative arts. Ferdinand Philippe visited the Expositions des Produits de l'Industrie (Exhibition of industrial products) multiple times, demonstrating his support of

French industrial arts, and added contemporary decorative arts to his collections.^[14] In 1839, for instance, he commissioned a unique bookstand in the Renaissance style, now also in the Metropolitan Museum's collection (fig. 4). Its design attributed to the architect Charles-Auguste Questel, the piece was executed in the workshop of Georges-Alphonse Jacob-Desmalter and was likely intended for the display of a book of hours that had been specially created for the duke as well.^[15]

Fig. 4, Charles-Auguste Questel (designer), Georges-Alphonse Jacob-Desmalter (cabinetmaker), and Chabraux (carver), Bookstand, 1839. Ebony, ebony veneer, ebonized maple, oak, maple, rosewood, snakewood, ivory, mother-of-pearl; brass hardware and mounts; lined with silk velvet not original to the piece. The Metropolitan Museum of Art, New York. Purchase, Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; and Gift of J. Pierpont Morgan and Rogers Fund, by exchange, 2006 (2006.518). Photograph courtesy of The Metropolitan Museum of Art.

[\[larger image\]](#)

But by far his most important commission in the field of decorative arts was the monumental *surtout de table*, which took a small army of artists and artisans five years to complete. By ordering an elaborate centerpiece, the duke clearly distinguished himself as an important patron of the decorative arts. In doing so, he followed established royal traditions since table decorations were commissioned in court circles in the late seventeenth century.^[16] Generally made of silver or silver gilt, most of these *surtouts* were eventually melted down, but several are known from contemporary accounts. In July 1749, for instance, the duc de Luynes recorded in his memoirs that Louis XV went to see a centerpiece created for Clemens August, Elector of Cologne, by the silversmith Jacques-Nicolas Roettiers.^[17] Other celebrated table decorations were made by François-Thomas Germain, which included one for Joseph I, King of Portugal, in 1764.^[18] By the late eighteenth century, precious metal was substituted by porcelain, often in combination with gilt bronze. A particularly grandiose Sèvres *surtout de table*, designed as a part of the so-called *Service de l'Empereur* (Emperor's service), was ordered by Napoléon Bonaparte in 1807. Used three years later for the emperor's wedding to Marie-Louise at the Tuileries Palace, this table decoration conveyed imperial ambition.^[19] The biscuit porcelain figures of the *surtout* were based on antique sculptures taken as war bounty during Napoléon's successful military campaigns.^[20]

The Commission of the *Surtout de table*

The commission of the *surtout de table* was a newsworthy event. The weekly journal *L'Artiste* first mentioned Ferdinand Philippe's table decoration in 1834. It reported that "the duke of Orléans just ordered from Messrs. Chenavard and Barye a very important work: a centerpiece of goldsmith work, the subject and manner of execution of which are left entirely up to the taste of the two artists."^[21] According to this article, which provides a rare description of the *surtout*, the table decoration was to measure twenty-one *pieds* long (ca. 268.53 in.) by five wide (ca. 63.9 in.) and consist of fifteen figure and animal groups cast in gold and silver using the lost-wax technique.^[22] The additional elements of the centerpiece, such as the supports for the sculptural groups, the candelabra, and the various tazze, would be embellished with designs decorated with niello in the Florentine manner and enriched with inlays of the most brightly colored stones.^[23] A mosaic of malachite, lapis lazuli, and precious marbles was to decorate the plateau of the *surtout*. This description reflects the creative ideas of the artists at an early stage.

Preparatory models were submitted to Ferdinand Philippe for approval, which may have led to changes in the centerpiece's design and execution.^[24] The *Revue des Arts* (Arts review) of the same year anticipated that the duke's commission would compare favorably to masterpieces of Florentine goldsmith work.^[25] Exhibited at the Paris Exposition de l'Industrie (Exposition of Industry) of 1844, the main components of the *surtout* were described in glowing terms: "the most beautiful work of this kind that has been executed in modern times. . . . It is impossible to see a composition more animated and better rendered . . . We do not believe that the Florentines and the Ancients themselves have ever produced anything more beautiful."^[26]

The accounts of the duc d'Orléans record the involvement of many designers, modelers, sculptors, and artists, including James Pradier, Jean-Jacques Feuchère, Antonin-Marie Moine, Eugène-Louis Lami, and Jean-Baptiste-Jules Klagmann.^[27] In addition, there were bronze casters, gilders, stonecutters, and cabinetmakers participating in the manufacture of the *surtout*, as well as joiners who were in charge of assembling the various parts.^[28] Many of their names are unfamiliar to us today, but the main participants are well known: Chenavard was responsible for the *surtout*'s overall design and Barye provided the principal bronze groups.^[29]

Claude-Aimé Chenavard

The son of a manufacturer of wall hangings, carpets, and furniture for clients of diverse socioeconomic classes, Chenavard was active as a designer and interior decorator.^[30] Intent on improving the industrial arts, he published *Nouveau recueil de décorations intérieurs* (New collection of interior decoration) (1833–35) with forty-two plates illustrating tapestries, furniture, bronzes, vases, and other furnishings, followed in 1835 by *Album de l'ornementiste* (Ornamentalist album).^[31] The *Album*, which included seventy-two engravings, was advertised as illustrating "fragments d'ornements dans tous les genres et dans tous les styles" (fragments of ornament in all genres and in all styles). By chance, a copy of Chenavard's earlier *Recueil des dessins de tapis, tapisseries et autres objets d'ameublement* (Collection of designs for carpets, tapestries and other furnishings; 1827), formerly in the library of the duc d'Orléans, is now in the Metropolitan Museum's collection.^[32]

Chenavard provided models for the Beauvais and Gobelins manufactories, and, from 1830 on, also for the Sèvres porcelain factory.[33] Although the plates show a wide range of historic influences, Chenavard is primarily credited with having stimulated the revival of the Renaissance style in France.[34] For instance, he supplied designs for vases in the Renaissance style to Alexandre Brongniart, director of the Sèvres manufactory, that were shown at the Salon of 1831. The following year, the so-called “Vase de la Renaissance” (Renaissance vase), executed in hard-paste porcelain, was included in the exhibition of Royal Manufacturers in Paris. Its novel aesthetic sparked interest and excitement and was hailed as a substitute for the prevalent but tired neoclassical style.[35]

In 1836, the artist supplied the drawing for a standing cup that became known as the *coupe Chenavard* (Chenavard cup; fig. 5).[36] Executed in different color combinations, both the cup’s form and ornamentation have a stylistic affinity to French sixteenth-century metalwork and pottery. But while the interlaced decoration in low relief is reminiscent of Saint Porchaire ceramics, composed of different inlaid pastes, the brilliant tones are typical of the nineteenth century.[37]

Fig. 5, Claude-Aimé Chenavard (designer), Standing cup known as *Coupe Chenavard*, 1837. Hard-paste porcelain. The Metropolitan Museum of Art, New York. Purchase, Friends of European Sculpture and Decorative Arts, 2003 (2003.153). Photograph courtesy of The Metropolitan Museum of Art.

[\[larger image\]](#)

Frequently featured in *L'Artiste*, Chenavard enjoyed a prominent status during his lifetime.[38] The design for Ferdinand Philippe’s *surtout de table* was among the artist’s most important commissions, for which he was paid 114,000 francs over a five-year period. Upon completion, the artist would have received a further sum of 30,000 francs.[39] Sadly, he died before the work was finished.

Louis-Antoine Barye

A prominent sculptor of the Romantic era, Barye specialized in animal sculptures, which were known for their energy and lifelike realism, the result of his close observation of live specimens in the menagerie of the Jardin des Plantes (botanical garden) in Paris, as well as the study of skeletons at the nearby Galerie de Paléontologie et d'Anatomie comparée (The Gallery of Paleontology and Comparative Anatomy).^[40] At the Salon of 1831, the artist showed a few animal studies, as well as the plaster group *Tiger Devouring a Gavial*, securing him a reputation as an *animalier* (sculptor of animals).^[41] Following a successful exhibition of his work at the Salon of 1833, Barye was named a chevalier in the order of the Légion d'Honneur and began to attract royal patronage.^[42]

The Surtout

Ferdinand Philippe's surtout was centered on nine sculptural groups by Barye, including five spectacular large hunts and four smaller violent animal combats, which, due to their "jeweler's intricacy," are considered to be among the best work the sculptor produced.^[43] The majority of these bronzes were cast in the lost-wax technique by the Parisian founder Honoré Gonon.^[44] This process allowed for great refinement and exquisite detailing of the surfaces, which were patinated in the "Florentine style" and subsequently gilded.^[45] Since the wax models and the molds were destroyed during the casting process, the bronze groups of the surtout are unique, as noted by the 1842 inventory drawn up after the death of Ferdinand Philippe.^[46]

Barye's sculptural groups were placed on elaborate supports. The animal sculptures of the centerpiece are all in public collections and well published. By contrast, their bases, the candelabra, decorative tazze, and the plateau, all designed by Chenavard, were until ten years ago only known from inventory descriptions and a few sketches (fig. 6).^[47] During the past decade, several of these pieces have come on the art market, making it possible to gain a better idea of the overall aspect and iconography of the surtout.

Fig. 6, Reconstruction of the plan of Ferdinand Philippe's surtout de table based on a drawing published by Isabelle Leroy-Jay Lemaistre in William R. Johnston and Simon Kelly, eds., *Untamed: The Art of Antoine-Louis Barye* (Baltimore: The Walters Art Museum, 2006), 28, with additions by Allan McLeod. [\[view online\]](#) [\[larger image\]](#)

A reconstruction, seen in figure 6, tentatively maps the location of the supports, Barye's sculptures surmounting them, as well as the other elements of the table decoration. In the center was a sizable square base that supported the largest sculpture, the *Tiger Hunt*, placed on an arch-like pedestal elevating it high above the table (fig. 7). The whereabouts of the pedestal is unknown, but a preliminary sketch is in the Musée du Louvre, Paris.^[48]

Fortunately, the duke's inventory and account descriptions provide further information. These sources allude to the fact that the pedestal included camels loaded with Levantine merchandise with their driver standing nearby.[49] Barye's smaller groups depicting fierce animal combats, unprecedented as far as table decoration is concerned, enriched the corners of the stepped support on which the arch rested (fig. 8).[50] Chrysoprase, a pale-green gemstone further embellished with gilt-bronze mounts, was used to decorate the stepped base.[51]

Fig. 7, Antoine-Louis Barye, *Tiger Hunt*, 1834–36. Bronze, brown varnish patina, with gilded highlights. The Walters Art Museum, Baltimore. Artwork in the public domain; photograph courtesy of the Walters Art Museum. [\[larger image\]](#)

Fig. 8, Antoine-Louis Barye, *Python Killing a Gnu*, 1834–39. Bronze, brown patina, with traces of gilding. The Walters Art Museum, Baltimore. Artwork in the public domain; photograph courtesy of the Walters Art Museum. [\[larger image\]](#)

Four additional hunting scenes by Barye were placed on either side of this large central grouping: the *Lion Hunt* and *Wild Bull Hunt* stood on low rectangular bases, while the *Elk Hunt* and *Bear Hunt* were supported by high, round, temple-like pedestals (fig. 9).[52] According to the inventory, the latter incorporated an arcade, from which six horsemen appeared.[53] Sold separately at the time of the 1853 auction, their whereabouts are still unknown, except for one of the low rectangular supports, which appeared on the art market

in 2015 (fig. 10). Showing the monogram of Ferdinand Philippe on all four sides, it is made from a variety of materials and is eclectic in design and enigmatic in iconography.^[54] Its architectural shape is embellished with Renaissance ornament, including round-arched niches, jeweled vases, hard-stone columns, garlands of vine leaves and grapes, and damascened panels of Boulle-like decoration (fig. 10). Groups of children frolic on the stand's long sides, while a lion, boar, bear, and tiger guard its corners.

Fig. 9, Claude-Aimé Chenavard, Drawing for a pedestal in the shape of a triumphal arch, ca. 1834. Black chalk, black ink, and brown wash. Musée des Arts Décoratifs, Paris. Photograph by the author. [\[larger image\]](#)

Fig. 10, Claude-Aimé Chenavard (designer) and Jean-Jacques Feuchère (figures), Support for one of Barye's sculptural groups for Ferdinand Philippe, duc d'Orléans's *surtout de table*, 1834–39. Gilded and silvered bronze, niello, mounted with hardstones. Private collection. Photograph courtesy of Christie's. [\[larger image\]](#)

To alternate with Barye's four hunting groups, there were six standing dishes, or tazze, executed in gilded and silvered bronze and mounted with "jewels" of precious stones.^[55] A pair of these tazze was sold on the art market in 2011 (fig. 11).^[56] The bowl of one of them, overflowing with dead fowl, is surmounted by an owl, while a catch of fish and crustaceans, surmounted by a pelican, fills the other.^[57] In contrast with vessels of earlier centerpieces, which were intended to hold flowers, fruits, or delicacies, these were purely decorative. Their stems are embellished with pieces of chrysoprase and mounted with faceted amethysts and ruby carnelians. Different tones of gilding further enrich these works. Hunters described as Native Americans and fishermen from the "North" populate the feet of these two cups, which also include Ferdinand Philippe's monogram on their bases.^[58] Two additional tazze, laden

with game, are still missing, as are two others filled with fruits.[59] According to contemporary descriptions, Chinese gardeners, Norman peasants, hunters from the South Seas, an African in combat with a lion, an African fisherwoman, a Neapolitan fisherman, and an Egyptian and a crocodile were all included in the design.[60]

Fig. 11, Claude-Aimé Chenavard (designer) and Jean-Jacques Feuchère (figures), Pair of decorative tazze from the *surtout de table* of Ferdinand Philippe, duc d'Orléans, 1834–39. Silvered and gilded bronze, chrysoprase, garnet carnelians, and amethysts. Private collection. Photograph courtesy of Sotheby's.
[\[larger image\]](#)

The choice of these figures, executed by different sculptors, including Pradier and Feuchère, and the use of gemstones mined in different parts of the world lent the *surtout* a global character, further emphasized by Barye's bronze groups featuring people from India in the *Tiger Hunt*, Tartars in the *Elk Hunt*, and Arabs in the *Lion Hunt*. [61] Other figures, such as the horsemen in the *Wild Bull Hunt* and the mounted hunter in the *Bear Hunt* are dressed in sixteenth-century-style European armor. Since Barye did not travel outside Europe, the inspiration for some of these subjects derived from miniatures and from illustrated books in the duc d'Orléans's library. [62] Made available to the sculptor, they included volumes on history, travel, and hunting, indicative of the patron's personal interests, which were thus echoed and integrated in the *surtout* as well.

The Candelabra

Decorative but also practical, fourteen eight-light candelabra illuminated the duke's table. According to the ducal accounts, four small *génies*, or putti, embellished the base of each one, while a seated female musician was placed on top. Until two pairs of candelabra appeared on the art market in the past few years—one of which was donated to the Metropolitan Museum—their appearance remained unknown (figs. 1, 12–16). [63] As luck would have it, the design for the light-bearing component of the *surtout*, a beautifully finished drawing by Chenavard, was already in the Metropolitan Museum's collection (fig. 17). [64] Although the differences between the rendering and the executed candelabra are obvious, certain motifs remained the same. Among these are the music-making female crest figure in historic dress, the snake coiling around the stem, and the recurrent use of colorful "jewels." The putti on

the foot are now seen frontally and each has an instrument, possibly a direct reference to the duke's love of music.

Fig. 12, Claude-Aimé Chenavard, Candelabrum, 1834–39. Gilt bronze, rock crystal, amethysts, and carnelians. The Metropolitan Museum of Art, New York. Gift of Tobias Meyer and Mark Fletcher in celebration of the Met's 150th anniversary, 2020 (2020.96.1). Photograph courtesy of The Metropolitan Museum of Art. [\[larger image\]](#)

Fig. 13, Detail of Claude-Aimé Chenavard, Candelabrum, showing the music-playing crest figure, 1834–39. Gilt bronze, rock crystal, amethysts, and carnelians. The Metropolitan Museum of Art, New York. Gift of Tobias Meyer and Mark Fletcher in celebration of the Met's 150th anniversary, 2020 (2020.96.1). Photograph courtesy of The Metropolitan Museum of Art. [\[larger image\]](#)

Fig. 14, Detail of Claude-Aimé Chenavard, Candelabrum, showing the snake coiling around the stem, 1834–39. Gilt bronze, rock crystal, amethysts, and carnelians. The Metropolitan Museum of Art, New York. Gift of Tobias Meyer and Mark Fletcher in celebration of the Met's 150th anniversary, 2020 (2020.96.1). Photograph courtesy of The Metropolitan Museum of Art. [\[larger image\]](#)

Fig. 15, Detail of Claude-Aimé Chenavard, Candelabrum, showing the music-making putti, 1834–39. Gilt bronze, rock crystal, amethysts, and carnelians. The Metropolitan Museum of Art, New York. Gift of Tobias Meyer and Mark Fletcher in celebration of the Met's 150th anniversary, 2020 (2020.96.1). Photograph courtesy of The Metropolitan Museum of Art. [\[larger image\]](#)

Fig. 16, Detail of Claude-Aimé Chenavard, *Candelabrum*, showing the foot, 1834–39. Gilt bronze, rock crystal, amethysts, and carnelians. The Metropolitan Museum of Art, New York. Gift of Tobias Meyer and Mark Fletcher in celebration of the Met's 150th anniversary, 2020 (2020.96.1). Photograph courtesy of The Metropolitan Museum of Art. [\[larger image\]](#)

Fig. 17, Claude-Aimé Chenavard, *Design for a candelabrum*, ca. 1834. Pen and gray ink, watercolor over graphite. The Metropolitan Museum of Art, New York. The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1958 (58.601.4). Photograph courtesy of The Metropolitan Museum of Art. [\[larger image\]](#)

While a certain Mr. Combettes was responsible for “la plus grande partie des ornements” (the largest part of the ornaments), the sculptor Jean-Jacques Feuchère (1807–52) was credited with modeling the figures of the candelabra.^[65] The son of the *ciseleur*, or chaser, Jacques-François, Jean-Jacques Feuchère created both small decorative works, as well as public monuments.^[66] At the Salon of 1831, he submitted a relief representing an angel playing a musical instrument, which received a favorable response from the critics.^[67] The artist returned to the subject in his drawing *Virgin and Child Adored by a Lute-Playing Angel*. The depiction of an elongated figure in an elegant mannerist style is reminiscent of the lute-playing female crowning one of the Metropolitan Museum's candelabra (figs. 12, 18).

Fig. 18, Jean-Jacques Feuchère, *Virgin and Child Adored by a Lute-Playing Angel*, ca. 1830. Graphite, brush, and gray wash with gouache and touches of gold. The Metropolitan Museum of Art, New York. Gift of David and Constance Yates, in memory of Robert Isaacson, 1999 (1999.252). Photograph courtesy of The Metropolitan Museum of Art. [\[larger image\]](#)

The Iconography

Hunting has long been an aristocratic and privileged pastime that not only connotes prestige but also asserts power, martial prowess, and bravery.^[68] Representations of the hunt signal dominion of man over nature, of human intellect over animal instinct, and of life over death. Hunting is also about food and, for that reason, a hunting theme was not uncommon for a *surtout de table* used in the dining room, where nature's bounty is to be enjoyed. Barye's hunting and animal groups certainly epitomize all these connotations while the tazze further emphasize the reference to meals by including fish, fowl, and fruit in their decoration.

The presence of animals not native to Europe, fishers and hunters from different continents, and the use of precious and semiprecious stones from all over the world, moreover, give the table centerpiece a global and encyclopedic character, the latter echoed in the stylistic eclecticism of the piece, which encompasses elements from classical antiquity, the Renaissance, and the baroque periods.

The *surtout* appears to have exemplified the broad interests and capabilities of its patron. Although better known as a military man than as a hunter, the animal scenes must have reflected Ferdinand Philippe's interest in the sport, which had been practiced by many of his ancestors. The hunt demanded good judgment and quick decisions; the same acumen were required on the battle field. The global character of the *surtout* marked him as a man of the world who had traveled both in Europe and the Islamic world, while its broad-based nature reflected his collecting activity, ranging from medieval objects to contemporary art. The presence of his monogram on four sides of the only known support of the *surtout* and on the base of the two rediscovered tazze (fig. 11) suggests that it must have been ubiquitous throughout the table decoration, clearly linking the centerpiece to its patron.

The 1853 Sale of Ferdinand Philippe's Art Collection and the Provenance of the Candelabra

At the 1853 sale, the *surtout* was divided into multiple lots. Even the candelabra were not sold together but offered as lots comprising either one or two pairs. The catalogue descriptions make it clear that there were different designs, with and without *pendeloques*, or pendants.^[69] Chenavard's drawing includes tassel-shaped pendants attached to the candle branches with bejeweled swags suspended in between. While the thin metal chains connecting the arms are still present, a close inspection of the Metropolitan Museum's pair shows a tiny metal loop underneath the candle branches, indicating that there once existed hanging elements. It thus is reasonable to identify the museum's candelabra as part of lot 113: "Two candelabra with pendants and precious stones, two stones missing, estimated together with two other similar ones."^[70] The catalogue for the sale informs us that these candelabra stood at the four corners of the *surtout*'s *plateau*, or tray (fig. 6). Although described as a mosaic in the *L'Artiste* in 1834, this plateau, the whereabouts of which is currently unknown, was executed in black wood, probably ebony, and inlaid with copper ornament reminiscent of Boulle work, according to the auction catalogue.^[71]

Well-known collectors, such as Count Anatoly Nikolaievich Demidoff and Richard Seymour Conway, fourth Marquess of Hertford, dealers, and museum directors battled for the late duke's artworks, which commanded steep prices at the auction.^[72] Valued at 2,900 francs, the lot comprising the Metropolitan Museum's candelabra was acquired by a certain "Gambard," a major buyer who purchased other pieces from the *surtout* as well.^[73] This buyer was most certainly Ernest Gambart, a publisher of fine art prints who became a leading picture dealer in London.^[74] Born in Courtrai, Belgium, Gambart established the French Gallery in 1854, one of the first commercial galleries in London located at 120/121 Pall Mall, where he arranged exhibitions for the sale of contemporary art.^[75] While not documented, it is likely that Gambart acquired the candelabra and other components of the *surtout* to show and trade at his gallery.

At an unknown date, the candelabra came into the possession of Sir James Watts (1804–78), a successful textile merchant who served from 1855 to 1857 as mayor of Manchester. He may have purchased the pair for his estate, Abney Hall in Cheadle, Cheshire, which was remodeled during the 1850s in the gothic revival style after designs by the architect Augustus Welby Northmore Pugin. During the Manchester Great Art Exhibition of 1857, Watts hosted Prime Minister Benjamin Disraeli and Prince Albert, consort of Queen Victoria, who referred to Abney Hall as "one of the most princely mansions in the neighborhood."^[76] By descent, the candelabra came in the possession of Watts's granddaughter, Lady Eleanor Campbell-Orde (1908–96). They were at one point at Kilmory Castle, a large nineteenth-century manor house in Argyll and Bute, Scotland, the estate of the Campbell-Orde baronets until 1938.^[77]

Ferdinand Philippe's Dining Room at the Tuileries Palace

Given Ferdinand Philippe's death several years after the completion of the *surtout*, it is not likely that this lavish centerpiece was used frequently. The only contemporary description

mentioning the table decoration is by François d'Orléans, Prince de Joinville, younger brother of Ferdinand Philippe, who recalled in his memoirs a magnificent costumed ball of 1842. Foreign diplomats and members of the aristocracy in national or historic dress were present as were many artists: Delacroix in Moroccan, Hornace Vernet in Arab, and Franz Xaver Winterhalter in sixteenth-century Florentine costume. Listening to Algerian music, the guests were seated at an enormous table "in front of the famous table center executed after the designs of Chenavard, by Barye . . . Admirable work, [a] masterpiece worthy of Benvenuto Cellini."[\[78\]](#)

The larger elements of the *surtout* were displayed primarily in the dining room on the marble tops of three buffets, or sideboards, while the remaining pieces were stored on shelves inside.[\[79\]](#) Designed by Questel and supplied by the royal cabinetmaker Louis-Alexandre Bellangé, these pieces of furniture, just like the dining table, must have been extremely well constructed in order to carry the enormous collective weight of the bronzes (one of the candelabra alone weighs over fifty-six pounds).[\[80\]](#) According to the duke's inventory, they were made of mahogany, carved with figures, and mounted with gilt bronze.[\[81\]](#) Crimson damask hangings lined the walls forming the background for a selection of contemporary paintings from the duke's collection, including works by Ingres, Delacroix, and Scheffer.

Four hunting scenes by Louis-Godefroy Jadin in richly carved and gilded frames served as *Supraportes* above the doors. In addition, Alexandre Bellangé, cousin of Louis-Alexandre Bellangé, supplied four Boulle-work cabinets and Renaissance-style dining chairs for the room after designs by Questel.[\[82\]](#) Made of gilt wood and upholstered in crimson brocatelle, the seats' covers were fitted with fringe and gilded nails. The dominant color in the room was a deep red, which, combined with the dark mahogany of the sideboards, surely brought elegant contrast to the gilded and patinated surfaces of the *surtout* and harmonized with the "jewels" on its tazze, candelabra, and supports.

Ferdinand Philippe's taste was certainly eclectic; he acquired medieval and Renaissance objects and furnished his apartment with furniture from the *ancien régime*. In his support of young artists, the duke favored modern art, spending generously on works by living painters. However, his visits to and purchases made at the Expositions des Produits de l'Industrie indicated a clear support of the French industrial arts. This is also borne out by the commission of the magnificent *surtout* on which he lavished more funds than on any other artwork. Two years after Ferdinand Philippe's death, components of the table decoration were shown to great acclaim at the exposition of 1844, honoring the duke as an important patron of the decorative arts, a fact that is largely forgotten today.

The duc d'Orléans' *surtout* was a defining example of the "*parure des grands repas*" (the finery of grand dinners).[\[83\]](#) One wonders what type of conversation this table decoration inspired and whether the brutal hunting and combat scenes ruined the appetite of some guests. One thing seems likely: for all present, the table decoration was the aesthetic *pièce de résistance*. When Ferdinand Philippe's *surtout de table* was divided and sold in 1853, its dispersal was rightly considered to be a loss for France.[\[84\]](#)

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Notes

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All the translations are by the author.

[1] For a general history of the *surtout de table*, see Henry Havard, *Dictionnaire de l'ameublement et de la décoration depuis le XIII^e siècle jusqu'à nos jours*, vol. 4 (Paris: Librairie Georges Baranger, n.d.), columns 1168–76.

[2] *Un âge d'or des arts décoratifs 1814–1848*, exh. cat. (Paris: Galeries Nationales du Grand Palais, 1991), 318, cat. no. 167.

[3] Procès-verbal de la vente; and catalogue: M. Bonnefons de Laviolle, *Vente des collections appartenant à Mme la duchesse d'Orléans*, January 18–21, 1853, D48 E3 45, Archives de la Ville de Paris, Paris; Pierre Duvernoy, "Vente de la galerie de la duchesse d'Orléans," *L'Artiste: Journal de la littérature et des beaux-arts* 10, 1853, 14–16; Hervé Robert, "Le Destin d'une grande collection princière au XIX^e siècle: L'Exemple de la galerie de tableaux du duc d'Orléans, prince royal," *Gazette des Beaux Arts*, July–August 1991, 37–60.

[4] Barye was paid 69,447 francs for his bronzes. Glenn F. Benge, *Antoine-Louis Barye: Sculptor of Romantic Realism* (University Park: Pennsylvania State University Press, 1984), 75, 109, 113, 124, 129–34, 173–76, figs. 90, 96, 98, 104, 114, 125, 127, 128. *Un âge d'or*, 318–29, cat. nos. 167–75. Isabelle Leroy-Jay Lemaistre, "Des sculpteurs et des bronziers," in *Le Mécénat du duc d'Orléans 1830–1842*, ed. Hervé Robert (Paris: Délégation à l'Action Artistique de la Ville de Paris, 1993), 133–140, fig. 136; William R. Johnston and Simon Kelly, eds., *Untamed: The Art of Antoine-Louis Barye* (Baltimore, MD: The Walters Art Museum, 2006), 26–41.

[5] Leroy-Jay Lemaistre, "Des sculpteurs et des bronziers," 140, 145.

[6] In 1832, Ferdinand Philippe acquired two paintings, *Giaour* (1832) and *Medora* (1832), by Ary Scheffer for 10,000 francs and, in 1834, he paid 12,000 francs for Paul Delaroche's *Assassinat du duc de Guise* (1834). For additional information about the prices paid by the duke for paintings, see Hervé Robert, "Une prestigieuse galerie de tableaux," in Robert, *Le Mécénat*, 88–109.

[7] While Ferdinand Philippe's drawings show that he was not devoid of talent, his sister Marie (1813–39), in contrast, had a marked gift for sculpture. Drawings by Ferdinand Philippe are illustrated by Hervé Robert, "Mécène et collectionneur," in Robert, *Le Mécénat*, 38–43. Examples of Marie's work are on display in the Musée de la Vie Romantique, Paris.

[8] To get a sense of his library, see the *Inventaire après le décès* drawn up by M. Dentend, notaire, on August 19, 1842, AE/I/15/7/13, pp. 79–84, 86–101, Archives Nationales, Paris [hereafter ANP]. The duke spent between 100,000 and 150,000 francs annually on both fine and decorative arts according to Robert, "Mécène et collectionneur," 37.

[9] Robert, "Le Destin d'une grande collection princière au XIX^e siècle," 37–38. Delacroix's painting is today in the collection of the Musée du Louvre (RF 1961–13).

[10] Béatrice de Andia, "Incarnation du romantisme parisien," in Robert, *Le Mécénat*, 22.

[11] Leroy-Jay Lemaistre, "Des sculpteurs et des bronziers," 128.

[12] Leroy-Jay Lemaistre, "Des sculpteurs et des bronziers," 133; Émile Lamé, "Les Sculpteurs d'animaux: M. Barye," *Revue de Paris*, February 15, 1856, 211. The *surtout* of the duc d'Orléans was singled out among the few nineteenth-century "surtouts magnifiques." See Havard, *Dictionnaire*, vol. 3, column 873, and vol. 4, columns 1175–76.

[13] Dating back to the ancien régime, the Garde Meuble de la Couronne was a department in charge of furnishing the royal palaces. Sylvain Cordier, "The Bellangé Album and New Discoveries in French Nineteenth-Century Decorative Arts," *Metropolitan Museum Journal* 47 (2012): 125–26. Among the furniture in Ferdinand Philippe's apartment was an encoignure,

part of the same set made by Jean-Henri Riesener for Marie Antoinette as the Metropolitan Museum's black lacquer commode and secrétaire (20.155.11,12). This encoignure was destroyed during the fire of the Tuileries Palace in 1871. Anne Dion-Tenenbaum, "Le Sanctuaire du pavillon de Marsan," in Robert, *Le Mécénat*, 83.

[14] Ferdinand Philippe visited the 1839 Exposition des Produits de l'Industrie over twenty times. Dion-Tenenbaum, "Le Sanctuaire du pavillon de Marsan," 85.

[15] Metropolitan Museum of Art, acc. no. 2006.518. At the 1853 sale of the Duchesse d'Orléans, the stand was acquired by the cabinetmaker Alfred Beurdeley. The book of hours was most likely *Les Offices de la Vierge* described in the 1842 inventory, AE/I/15/7/13, p. 114, no. 581, ANP.

[16] Havard, *Dictionnaire*, vol. 4, columns 1170–71.

[17] This surtout allegedly cost 10,000 écus in material alone, while the goldsmith charged an additional 2,000 louis for his work (a gold louis is equivalent to twenty-four livres). Charles-Philippe d'Albert, duc de Luynes, *Mémoires du duc de Luynes sur la cour de Louis XV (1735–1758)*, vol. 9 (Paris: Firmin Didot frères, 1862), 442.

[18] Germain Bapst, *Études sur l'orfèvrerie française au XVIIIe siècle: Les Germain orfèvres-sculpteurs du roy* (Paris: Librairie de l'Art, 1887), 143.

[19] In Alexandre-Benoit-Jean Dufay's painting *The Wedding Banquet of Napoleon I and Marie-Louise in the Grand Salon of the Tuileries Palace, 2 April 1810* (1812), at the Musée National du Château de Fontainebleau, this surtout de table is clearly visible. Several figures of the surtout are in the collection of the Musée du Louvre today.

[20] The plates of the service depict sites of historical importance; others show imperial palaces and events inspired by the personal memories of the emperor. Despite the lack of a coherent narrative sequence linking the subjects, the political resonance of the decorations is pronounced. For the significance of this service, see Steven Adams, "Sèvres Porcelain and the Articulation of Imperial Identity in Napoleonic France," *Journal of Design History* 20, no. 3 (Autumn 2007): 183–204.

[21] "Le duc d'Orléans vient de charger MM. Chenavard et Barye d'un travail des plus importants [*sic*]; c'est un surtout de table en orfèvrerie [*sic*], dont le sujet et les moyens d'exécution ont été laissés entièrement au goût des deux artistes." "Variétés," *L'Artiste* 7, 1834, 12.

[22] With the lost-wax technique, an initial model is created and covered with beeswax, which is, in turn, covered in plaster. Once hardened, it is fired, which causes the wax inside to melt. Molten bronze is then poured into the mold and left to cool. Once the bronze is set, the mold is broken, leaving the cast to be perfected by hand.

[23] "niellés à la manière florentine et enrichies par des incrustations d'une grande quantité de pierres fines des couleurs les plus vives." "Variétés," 12.

[24] Regarding the models, see Isabelle Leroy-Jay Lemaistre, "The *Surtout de Table*," in Johnston and Kelly, *Untamed*, 28.

[25] *Revue des Arts* (Paris), August 16, 1834, 29.

[26] "le plus bel ouvrage de ce genre qui ait été exécuté dans les temps modernes. . . . Il est impossible de voir une composition plus aimée et mieux rendue . . . . Nous ne croyons pas que les Florentins et les anciens eux-mêmes aient rien produit de plus beau." Jules Burat, *Exposition de l'industrie française, année 1844, description méthodique . . .*, vol. 2 (Paris: Challamel, 1845), 28.

[27] Jacques de Caso, *Statues de chair: Sculptures de James Pradier*, exh. cat. (Geneva: Musée d'Art et d'Histoire, 1985), 44n104.

[28] Rapport à S. A. R. M. le duc d'Orléans, 1840, AP/300(I)/2394, ANP.

[29] Lamé reported in 1856 that the duke initially ordered a modest table display consisting of sculptural groups and candelabra by Barye. Allegedly, once Chenavard became involved, the surtout became much more elaborate (and heavier), requiring not only a new and sturdy oak table to support its weight but also the enlargement of the dining room at the Pavillon de Marsan itself. Lamé, "Les sculpteurs d'animaux," 211–12.

[30] Marie-Hélène Calvignac, "Claude Aimé Chenavard, décorateur et ornemaniste," *Histoire de l'art* 16 (December 1991): 41–42. It was not the first time that Chenavard and Barye operated in the same artistic circle. The two artists, both descendants from Lyonnais families, supplied designs, respectively, animal models to Jacques-Henri Fauconnier, goldsmith to the duchesse de Berry. "Nouvelles," *L'Artiste* 2, 1831, 72. See also William R. Johnston, "Barye's American Patrons," in Johnston and Kelly, *Untamed*, 4. It is curious to note that, while collaborators in life, Chenavard and Barye were reunited in death: they are buried next to each other in the Père Lachaise cemetery in Paris.

- [31] This *Receuil* was published in seven installments and was available for 35 francs, while the *Album* (Paris: Leconte, 1835) appeared in twelve installments and sold for 65 francs. Félix Bourquelot and Alfred Maury, *La Littérature française contemporaine, 1827–1849*, vol. 5 (Paris: Delaroue Ainé, 1854), 29.
- [32] Claude-Aimé Chenavard, *Recueil des dessins de tapis, tapisseries et autres objets d'ameublement* (Paris, 1827), acc. no. 60.686, Metropolitan Museum of Art, New York.
- [33] For a list of Chenavard's designs, see Marius Audin and Eugène Vial, *Dictionnaire des artistes et ouvriers d'art de la France, 1, du Lyonnais* (Paris: Bibliothèque d'Art et d'Archéologie, 1918), 181–82.
- [34] Claire Jones, *Sculptors and Design Reform in France, 1848 to 1895: Sculpture and the Decorative Arts* (Burlington, VT: Ashgate: 2014), 40.
- [35] Jones, *Sculptors and Design Reform*, 40.
- [36] Tamara Préaud et al., *The Sèvres Manufacture: Alexandre Brongniart and the Triumph of Art and Industry* (New Haven, CT: Yale University Press, 1997), 288–89, no. 91.
- [37] Archival records indicate that a coupe with a distinctive orange-red ground was delivered to Queen Marie-Amélie, mother of Ferdinand Philippe, in August 1837. Cited in Préaud et al., *The Sèvres Manufacture*, 288–89.
- [38] To list only a few, "M. Aimé Chenavard," *L'Artiste* 5, 1833, 173–75; "Atelier de M. Aimé Chenavard," *L'Artiste* 6, 1833, 272; and Chenavard's obituary, written by his pupil Guillaume Denière, who was also involved with the making of the *surtout*, Guillaume Denière, "Aimé Chenavard," *L'Artiste* 7, 1839, 127–28.
- [39] Rapport à S. A. R. M. le duc d'Orléans, 1840, 300 AP(I)2394, ANP.
- [40] For Barye's studies in the Jardin des Plantes, see William R. Johnston, "The Life and Career of Antoine-Louis Barye," in Johnston and Kelly, *Untamed*, 5–6.
- [41] Barye was later called "the true Michelangelo of the animals." Émile Cantrel, "Salon de 1863," *L'Artiste* 1, 1863, 191.
- [42] The dukes of Orléans, Nemours, and Luynes commissioned several small bronze animals from Barye, which were shown at the Salon of 1834. Johnston, "The Life and Career of Antoine-Louis Barye," 6–8; and Leroy-Jay Lemaistre, "The *Surtout de Table*," 33.
- [43] Bengé, *Antoine-Louis Barye*, 75–76.
- [44] Leroy-Jay Lemaistre, *La Griffe et la dent: Antoine Louis Barye (1795–1875) sculpteur animalier* (Paris: Éditions de la Réunion des Musées Nationaux, 1996), 53–57; and Leroy-Jay Lemaistre, "The *Surtout de Table*," 31–32.
- [45] It is not entirely clear what patination in the "Florentine style" signifies. Renaissance bronzes had lacquers or varnishes that were, in northern Italy, generally opaque and quite dark brown or black, but more transparent red and golden-brown patinas were used for later Florentine bronzes. See Richard E. Stone, "Organic Patinas on Small Bronzes of the Italian Renaissance," *Metropolitan Museum Journal* 45 (2010): 107–24.
- [46] Inventaire après le décès du duc d'Orléans, August 19, 1842, 123.AE/I/15/7/13, ANP.
- [47] This is based on the detailed description given of the *surtout* and the placement of the different components in the 1842 inventory of the duc d'Orléans. Inventaire après le décès du duc d'Orléans, August 19, 1842, 120–23.AE/I/15/7/13, ANP.
- [48] Leroy-Jay Lemaistre, "The *Surtout de Table*," 28–29, fig. 4.
- [49] Inventaire après le décès du duc d'Orléans, August 19, 1842, 120–23.AE/I/15/7/13, ANP. The sculptor Geoffrey de Chaume was responsible for these camels. See Archives de la Maison de France, 1840, AP/300(I)/2394, ANP.
- [50] These animal combats are: *Python Killing a Gnu* (1834–39) at the Walters Art Museum, Baltimore (WAM27.152); *Eagle Attacking a Wounded Ibex* (1834–39) and *Lion Attacking a Boar* (1834–39) at the Musée du Louvre, Paris (RF 4306; OA 5745); *Tiger Devouring a Large Antelope* (1834–39) at the Detroit Institute of Arts (76.92).
- [51] Inventaire après le décès du duc d'Orléans, August 19, 1842, 120–23.AE/I/15/7/13, ANP.
- [52] Inventaire après le décès du duc d'Orléans, August 19, 1842, 120–23.AE/I/15/7/13, ANP. All five of the large hunting groups were assembled over time by the Baltimore collector William T. Walters and his son Henry. See Johnston, "Barye's American Patrons," 52–65, 112–21, cat. nos. 28–32.
- [53] These horsemen were by Antonin Moine. In addition, there were groups of children by Jules Klagmann and reliefs of animals and hunters by Emile[?] Jeannest and Klagmann. Inventaire après le décès du duc d'Orléans, August 19, 1842, 120–23.AE/I/15/7/13, ANP.

- [54] *The Opulent Eye*, auction cat. (New York: Christie's, October 21, 2015), n.p., lot 198.
- [55] For a full description, see Leroy-Jay-Lemaistre, "The *Surtout de Table*," 29–31.
- [56] *Treasures: Princely Taste*, auction cat. (London: Sotheby's, July 6, 2011), 194–97, lot 30.
- [57] The tazza with the fish underwent a number of changes in its design compared to a preliminary drawing by Chenavard in the Musée des Arts Décoratifs, Paris. See Leroy-Jay Lemaistre, "The *Surtout de Table*," 30, fig. 6.
- [58] Not having been able to examine these tazze in person, I cite the description given in the *Treasures: Princely Taste*, 194. See also Leroy-Jay Lemaistre, "The *Surtout de Table*," 29–30.
- [59] The descriptions given in the 1853 sale catalogue and in the article discussing the auction results talk about coupes. Duvernoy, "Vente," 15; Bonnefons de Lavialle, *Vente*, 14.
- [60] Leroy-Jay Lemaistre, "The *Surtout de Table*," 30.
- [61] Executed in gilt bronze, a pair of Polynesian children appears to be the only surviving element of one of the round temple supports. *Un âge d'or*, 329–31, cat. no. 176.
- [62] See Eugène Guillaume, "Barye théoricien," in *L'Oeuvre de Barye*, ed. Roger Ballu (Paris: Quantin, 1890), xxiii; Leroy-Jay Lemaistre, "The *Surtout de Table*," 35–36.
- [63] *Opulence*, auction cat. (New York: Christie's, April 13, 2017), n.p., lot 69; and the pair now in the Metropolitan Museum's collection sold in England: Auction cat. (Salisbury, UK: Wooley & Wallis, January 8, 2020), n.p., lot 308.
- [64] Together with several other drawings by the same artist, the Metropolitan Museum bought this particular one from the New York book and print dealer Walter Schatzki in 1958. Known as a specialist in children's literature, Schatzki, who operated a bookstore at 153 East Fifty-Seventh Street, was also a dealer in autographs, music scores, and drawings. See John Russell, "Schatzki Book and Print Store Is Closing," *New York Times*, April 14, 1976, 26.
- [65] Rapport à S. A. R. M. le duc d'Orléans, 1840, AP 300(I), 2394, 23, ANP. Interestingly enough, the inventory drawn up after the death of Ferdinand Philippe credits Moine and Klagmann for the ornament and figures of the candelabra.
- [66] Henry Hawley, "Some Intimate Sculptures of Feuchère," *The Bulletin of the Cleveland Museum of Art* 68, no. 3 (March 1981): 75.
- [67] Feuchère exhibited this relief at the Musée Royal. *Explication des Ouvrages . . . des artistes vivants exposés au Musée Royal le 1^{er} Mai, 1831* (Paris: Vischon, 1831), 238, no. 2899.
- [68] Luc Duerloo, "The Hunt in the Performance of Archducal Rule: Endurance and Revival in the Habsburg Netherlands in the Early Seventeenth Century," *Renaissance Quarterly* 69 (2016): 116–18.
- [69] Lots 110 and 112 consisted each of four candelabra, while lot 111 only comprised one pair. Lot 113 consisted of four candelabra with "pendeloques," or pendants. Procès-verbal de la vente.
- [70] "Deux candelabres avec pendeloques avec pierreries, manque deux pierres adjudés avec deux autres pareils." Procès-verbal de la vente.
- [71] "aux quatre angles quatre candélabres en bronze doré à huit lumières, ornés de pendeloques et pierres de couleur. . . . *Catalogue des tableaux modernes composant la galerie du feu prince royal. . . .*" Bonnefons de Lavialle, *Vente*, 13–15, lots 1–6. The surtout is included under the "Bronzes d'art et bronzes dorés."
- [72] The entire sale brought 800,000 francs, with the paintings faring better than the pieces of decorative art. Duvernoy, "Vente," 14–16.
- [73] "Gambart" bought lots 101, 104, 106, 110, 112, 113, 116, 119, and 125, all elements belonging to the surtout. He bought all together six pairs of candelabra for 10,600 francs. Duvernoy, "Vente," 16.
- [74] Gambart made repeated journeys to France to buy artworks in 1853. Jeremy Maas, *Gambart: Prince of the Victorian Art World* (London: Barrie & Jenkins Ltd, 1975), 61.
- [75] Pamela M. Fletcher, "Creating the French Gallery: Ernest Gambart and the Rise of the Commercial Art Gallery in Mid-Victorian London," *Nineteenth-Century Art Worldwide* 6, no. 1 (Spring 2007): <http://www.19thc-artworldwide.org/> (accessed October 25, 2021).
- [76] "Sir James Watts," Upper House Hayfield, accessed April 20, 2020, <https://upperhousehayfield.com/>.
- [77] John Gregory, "Eleanor Campbell-Orde: Obituary," *The Independent*, May 24, 1996, <https://www.independent.co.uk/>. The heirs of her son, the sixth baronet and art dealer Sir John Alexander Campbell-Orde (1943–2016), consigned them to auction in 2020. See "Sir John

Alexander Campbell-ORDE–bt,” *The Times*, accessed on April 20, 2020, <https://www.legacy.com/>.

[78] “devant le fameux surtout exécuté sur les dessins de Chenavard, par Barye. . . . Oeuvre admirable, chef-d’oeuvre digne de Benvenuto Cellini. . . .” Prince de Joinville, *Vieux souvenirs 1818–1848* (Paris: Calmann Lévy, 1894), 231.

[79] Inventory drawn up after the death of Ferdinand Philippe, duc d’Orléans, 120, no. 607.AE/I/15/7/13, ANP.

[80] Comptes, 1840, AP/300/(I) 2394, ANP. Cited in Leroy-Jay Lemaistre, “The *Surtout de Table*,” 28. Interestingly enough, the duke’s inventory does not list a dining table in the room.

[81] Inventory drawn up after the death of Ferdinand Philippe, duc d’Orléans, 57, no. 321.AE/I/15/7/13, ANP. They were appraised at 3,000 francs. See also Dion-Tenenbaum, “Le Sanctuaire du pavillon de Marsan,” 81–82.

[82] Sylvain Cordier, “La Famille Bellangé, ébénistes à Paris de la Révolution au Second Empire,” *MMJ*, no. 1–5, accessed on July 5, 2021, <https://hicsa.univ-parisl.fr/>. See also *Un âge d’or*, 334–36; and Dion-Tenenbaum, “Le Sanctuaire du pavillon de Marsan,” 80–81.

[83] Havard, *Dictionnaire*, vol. 4, column 1169.

[84] Joinville, *Vieux souvenirs*, 231.

Illustrations

Fig. 1, Claude-Aimé Chenavard (designer) and Jean-Jacques Feuchère (figures), Pair of candelabra, 1834–39. Gilt bronze, rock crystal, amethysts, and carnelians. The Metropolitan Museum of Art, New York. Gift of Tobias Meyer and Mark Fletcher in celebration of the Met's 150th anniversary, 2020 (2020.96.1,2). Photograph courtesy of The Metropolitan Museum of Art. [\[return to text\]](#)

Fig. 2, Jean-Auguste-Dominique Ingres, *Ferdinand Philippe, duc d'Orléans*, 1844. Oil on canvas. Wadsworth Atheneum, Hartford. Artwork in the public domain; photograph courtesy of the Wadsworth Atheneum. [\[return to text\]](#)

Fig. 3, Eugène-André Oudiné (sculptor) and Jean-Auguste-Dominique Ingres (composition), *Ferdinand Philippe, duc d'Orléans*, 1842. Bronze. The Metropolitan Museum of Art, New York. Gift of J. H. Kagan, in honor of Luke Syson, 2011 (2011.581.2). Photograph courtesy of The Metropolitan Museum of Art.

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Fig. 4, Charles-Auguste Questel (designer), Georges-Alphonse Jacob-Desmalter (cabinetmaker), and Chabraux (carver), Bookstand, 1839. Ebony, ebony veneer, ebonized maple, oak, maple, rosewood, snakewood, ivory, mother-of-pearl; brass hardware and mounts; lined with silk velvet not original to the piece. The Metropolitan Museum of Art, New York. Purchase, Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; and Gift of J. Pierpont Morgan and Rogers Fund, by exchange, 2006 (2006.518). Photograph courtesy of The Metropolitan Museum of Art.

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Fig. 5, Claude-Aimé Chenavard (designer), Standing cup known as *Coupe Chenavard*, 1837. Hard-paste porcelain. The Metropolitan Museum of Art, New York. Purchase, Friends of European Sculpture and Decorative Arts, 2003 (2003.153). Photograph courtesy of The Metropolitan Museum of Art.

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Fig. 6, Reconstruction of the plan of Ferdinand Philippe's surtout de table based on a drawing published by Isabelle Leroy-Jay Lemaistre in William R. Johnston and Simon Kelly, eds., *Untamed: The Art of Antoine-Louis Barye* (Baltimore: The Walters Art Museum, 2006), 28, with additions by Allan McLeod. [[view online](#)] [[return to text](#)]

Fig. 7, Antoine-Louis Barye, *Tiger Hunt*, 1834–36. Bronze, brown varnish patina, with gilded highlights. The Walters Art Museum, Baltimore. Artwork in the public domain; photograph courtesy of the Walters Art Museum. [\[return to text\]](#)

Fig. 8, Antoine-Louis Barye, *Python Killing a Gnu*, 1834–39. Bronze, brown patina, with traces of gilding. The Walters Art Museum, Baltimore. Artwork in the public domain; photograph courtesy of the Walters Art Museum. [\[return to text\]](#)

Fig. 9, Claude-Aimé Chenavard, Drawing for a pedestal in the shape of a triumphal arch, ca. 1834.
Black chalk, black ink, and brown wash. Musée des Arts Décoratifs, Paris. Photograph by the author.

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Fig. 10, Claude-Aimé Chenavard (designer) and Jean-Jacques Feuchère (figures), Support for one of Barye's sculptural groups for Ferdinand Philippe, duc d'Orléans's *surtout de table*, 1834–39. Gilded and silvered bronze, niello, mounted with hardstones. Private collection. Photograph courtesy of Christie's. [\[return to text\]](#)

Fig. 11, Claude-Aimé Chenavard (designer) and Jean-Jacques Feuchère (figures), Pair of decorative tazze from the *surtout de table* of Ferdinand Philippe, duc d'Orléans, 1834–39. Silvered and gilded bronze, chrysoprase, garnet, carnelians, and amethysts. Private collection. Photograph courtesy of Sotheby's.

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Fig. 12, Claude-Aimé Chenavard, Candelabrum, 1834–39. Gilt bronze, rock crystal, amethysts, and carnelians. The Metropolitan Museum of Art, New York. Gift of Tobias Meyer and Mark Fletcher in celebration of the Met's 150th anniversary, 2020 (2020.96.1). Photograph courtesy of The Metropolitan Museum of Art. [\[return to text\]](#)

Fig. 13, Detail of Claude-Aimé Chenavard, *Candelabrum*, showing the music-playing crest figure, 1834–39. Gilt bronze, rock crystal, amethysts, and carnelians. The Metropolitan Museum of Art, New York. Gift of Tobias Meyer and Mark Fletcher in celebration of the Met's 150th anniversary, 2020 (2020.96.1). Photograph courtesy of The Metropolitan Museum of Art. [\[return to text\]](#)

Fig. 14, Detail of Claude-Aimé Chenavard, Candelabrum, showing the snake coiling around the stem, 1834–39. Gilt bronze, rock crystal, amethysts, and carnelians. The Metropolitan Museum of Art, New York. Gift of Tobias Meyer and Mark Fletcher in celebration of the Met's 150th anniversary, 2020 (2020.96.1). Photograph courtesy of The Metropolitan Museum of Art. [\[return to text\]](#)

Fig. 15, Detail of Claude-Aimé Chenavard, Candelabrum, showing the music-making putti, 1834–39. Gilt bronze, rock crystal, amethysts, and carnelians. The Metropolitan Museum of Art, New York. Gift of Tobias Meyer and Mark Fletcher in celebration of the Met's 150th anniversary, 2020 (2020.96.1).

Photograph courtesy of The Metropolitan Museum of Art. [\[return to text\]](#)

Fig. 16, Detail of Claude-Aimé Chenavard, *Candelabrum*, showing the foot, 1834–39. Gilt bronze, rock crystal, amethysts, and carnelians. The Metropolitan Museum of Art, New York. Gift of Tobias Meyer and Mark Fletcher in celebration of the Met's 150th anniversary, 2020 (2020.96.1). Photograph courtesy of The Metropolitan Museum of Art. [\[return to text\]](#)

Fig. 17, Claude-Aimé Chenavard, Design for a candelabrum, ca. 1834. Pen and gray ink, watercolor over graphite. The Metropolitan Museum of Art, New York. The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1958 (58.601.4). Photograph courtesy of The Metropolitan Museum of Art.

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Fig. 18, Jean-Jacques Feuchère, *Virgin and Child Adored by a Lute-Playing Angel*, ca. 1830. Graphite, brush, and gray wash with gouache and touches of gold. The Metropolitan Museum of Art, New York. Gift of David and Constance Yates, in memory of Robert Isaacson, 1999 (1999.252). Photograph courtesy of The Metropolitan Museum of Art. [\[return to text\]](#)