
Koopman Rare Art

We are looking forward to exhibiting at The Winter Show, Park Avenue Armory, New York (23 January - 1st February). We will be showcasing a selection of exceptional silver, jewellery and gold boxes. We will be showing this amazing pair of candelabra made for the Earl of Lonsdale by Paul Storr.

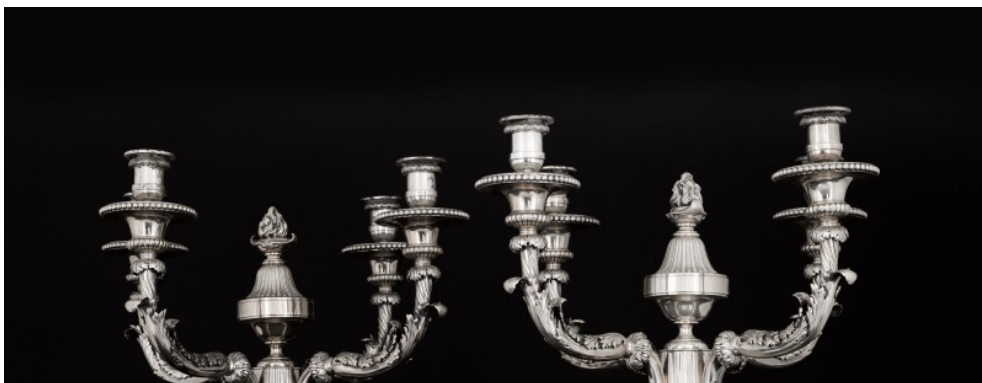
[We look forward to welcoming you at Stand E3.](#)

Please let us know if you would like a ticket.

[For more information see here.](#)

Director's Choice – Timo Koopman

The Earl of Lonsdale's Monumental Candelabra





*The Lonsdale Candelabra London, 1816 Maker's mark of Paul Storr
Of Royal Design - A Pair of George III Candelabra
Stamped with the royal retailer's mark 'Rundell Bridge Et Rundell Aurifices Regis Et Principis Walliæ Regentis Britannias'
Weight: 18654g, 599oz. 15dwt., Height: 80cm, 31 1/2 in*

Provenance:

William, 1st Earl of Lonsdale (1757-1844), by descent to
Lancelot, 6th Earl of Lonsdale (1867-1953), sold
Christie's, London, 19-20 February 1947, lot 261, purchased by Holmes Ltd., 29 Old Bond Street, London W1 (£580)
David Orgell, Beverly Hills, late 1970s/early 1980s
Koopman Rare Art 2022
Private Collection

These magnificent candelabra are exceptional in every way, but it's the imposing scale and grandeur that strike you immediately, as well as their sheer beauty. Their history can be traced from their creation by the man that commissioned them for Lowther Castle, William 1st Earl of Lonsdale. We will look into the history of their fascinating design in depth, and it is these attributes that make these magnificent candelabra our Director's Choice for the start of 2026.

In the Louis XVI neo-classical style, they were inspired after the Royal George III French service by Robert Joseph Auguste. The candelabra stems are adorned with female herms above domed bases. These sit below urns with flame finials and acanthus branches. The bases engraved with the Lonsdale coat-of-arms, the flame finials with the Lonsdale crests and motto.





William Lowther, 1st Earl of Lonsdale by Charles Turner, after Sir Thomas Lawrence mezzotint, (1809) (National Portrait Gallery)©

The arms are those of Lowther for Sir William Lowther, 2nd Baronet of Little Preston, eldest son of the Reverend Sir William Lowther, 1st Baronett (1707-1788), who was created 2nd Viscount Lowther in 1802. In 1807, at the age of fifty, he was further elevated as 1st Earl of Lonsdale and appointed a Knight of the Garter.

The sale at Christie, Manson & Woods Ltd. in February 1947, which included many examples of silver from the Earl's collection, suggests that he was familiar with silver from Paul Storr's various workshops. Two items, a pair of sauce tureens and a hot water jug on lampstand with burner, hallmarked respectively 1798 and 1805, were made when Storr was working as an independent manufacturer to the trade. The Earl added many other such items to his collection between 1809 and 1817, including the present pair of candelabra, a period when Storr was a partner in and superintendent of the royal goldsmiths, Rundell, Bridge & Rundell's factory in Dean Street, Soho.

The 1947 sale at Christie's also included a pair of Thomas Heming candelabra, London, 1771 (lot 200) whose design was the pattern for the present Storr/Rundell, Bridge & Rundell examples. The design of these appears to have been loosely based on the caryatid stems of near-contemporary candlesticks made in Paris, one example of which by Robert-Joseph Auguste, 1767-68, are in the Metropolitan Museum of Art.¹ Presumably, the Heming pair had been purchased by the Earl of Lonsdale's father, which might by 1816 have seemed a little old fashioned were it not for the then current revival of interest in old plate. The biggest influence of all would have been the royal French service made for George III also by Robert Joseph Auguste for his residence in Hanover and later to be housed at Windsor. I will touch on both of Auguste's creations later in this article.

Collectors, like Horace Walpole of Strawberry Hill, of quaint or intriguing examples of 'antique' or 'second-hand' silver had been purchasers of such pieces since the 1760s - 1770s. By 1800 this interest had become firmly established among wealthy and aristocratic buyers, with the result that soon afterwards the most fashionable London goldsmiths began making new silver as direct copies of or inspired by old objects. Foremost among these firms were Rundell, Bridge & Rundell, Garrard's and the Duke of York's silversmith, Kensington Lewis (1790-1854). The latter, an opportunist whose talent for self-publicity was well developed, encouraged the working silversmith Edward Farrell (1774-1850) to produce some of the most exaggerated examples then available of silver and silver-gilt in the old styles. By contrast, Rundell's and Garrard's explorations in the same vein were rather more restrained. While Garrard's went on to produce impressive silver based on grand Régence styles, Rundell's silver designs became increasingly influenced by the rococo revival and naturalistic forms.

The 1st Earl of Lonsdale was also a collector of old silver. He is known to have purchased from Rundell's a silver-gilt caddinet, maker's mark of Anthony Nelme, London, 1688, which had been made for William III and Mary II. This rare survival had been purchased in 1808 by Rundell's as part of 2,656 ounces of old plate disposed of by the Jewel House to defray the expenses of George, Prince of Wales's new silver service.²



In 1802 Lonsdale inherited the fortune, estates, and lesser titles of his relative James Lowther, 1st Earl of Lonsdale of the first creation. With his enormous assets, he remodelled Lowther Castle as a Regency showplace and became one of the great patrons of silver in the period, buying for himself models also produced for the Prince Regent and his brother the Duke of York. In the mid-20th century, death duties forced the then Earl of Lonsdale to abandon Lowther Castle, and to sell much of the family plate at auction. When these candelabra were sold in 1947, the price achieved was more than that for the famous Shield of Achilles in the same sale, which sold for £520.

The Grand Royal French Silver Service

George III of England (1738–1820), born in England, also ascended the throne in the Kingdom of Hanover on the death of his grandfather. To adorn the table of this German court, which he never visited, he commissioned a grand silver table service in the 1770s. A learned and cultured sovereign, he wanted the service to reflect contemporary tastes and adhere to the ceremonial protocols of the French-style service prevalent at the time. Such a service included tureens, pots-à-oille, and cloches to keep dishes warm at the centre of the table.

Silversmiths from Hanover, Vienna, Rome, and Paris were tasked with the project, but Robert-Joseph Auguste won the commission in 1776 after intense negotiations and detailed instructions from the king himself regarding the service's design and execution. The service embodied the neoclassical style, featuring fluted decoration adorned with laurel leaves and large sculpted figures, a specialty of Auguste, who had trained as a sculptor. The first delivery, in 1777, included items such as wine coolers and

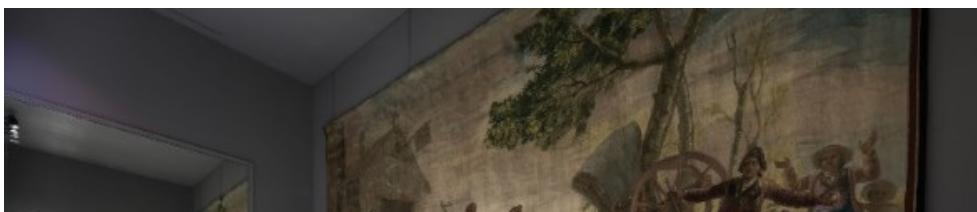
figures, a specialty of Auguste, who had trained as a sculptor. The first delivery, in 1777, included items such as wine coolers and oil cruets. The Hanover chamberlain opted to have all pieces copied by a local silversmith, Frantz Peter Bundsen, at a lower cost while using high-purity silver to closely resemble the French originals. Wary of these actions, Auguste delayed delivering the most significant pieces, such as the tureens, until 1780, after receiving partial payment. The final delivery, completed in 1785, included dishes, cloches, and warming stands, likely including the pieces presented here. In its entirety, the service was designed

for seventy-two guests and weighed over 400 kilograms of silver.

In the 19th century, the service was moved to England via Saint Petersburg to escape the Napoleonic invasion. An article from *The Gentleman's Magazine* describing a dinner at Windsor, titled *Their Majesties' Grand Fete at Windsor Castle*, called it likely the finest service in Europe. After Napoleon's fall, Hanover became a kingdom, and the service returned to the royal castle. It remained there until 1866, when it was buried to protect it from looting during the Austro-Prussian War. The deposed King of Hanover went into exile in Austria with the service, which was later sold in Vienna to the dealer Gluckselig, who sold part of it to Alphonse de Rothschild (1868–1949). Other pieces were dispersed through private and public sales in the 20th century. Over thirty-five pieces are now held at the Louvre Museum, and a significant portion is at Waddesdon Manor, following acquisitions in 1982 and 2002. Candelabra are also preserved at the Getty Museum.



It was one of the most important French commissions ever to be produced by Robert-Joseph Auguste. George III of England, prince-elect and then King of Hanover (1760-1820) had it created for his Hanover residence, tableware made from 1776 to 1785-1786, secured at Windsor Castle (England) from 1803 to 1815; his sons, George IV (Regent in 1811, King from 1820 to 1830), William IV (1830-1837), their brother Ernst August, Duke of Cumberland and King of Hanover under the name Ernst August I (1837-1851); by inheritance, Ernst August of Hanover (1845-1923); tableware sold to J. Glückselig and Sons, antique dealers in Vienna, in 1924, then partly resold to Crichton Brothers, antique dealers in London; Baron Robert de Rothschild (1880-1946); his heirs, Barons Alain de Rothschild (1910-1982) and Elie de Rothschild (1917-2007). Acquired by settlement, 1976





.The George III Dinner Service at the Lovre in Paris

This magnificent French neoclassical service, a supreme example of the goldsmiths' art, was commissioned in the 1770s by George III, as Elector of Hanover, for his German domains. Acquired by a Rothschild Family Trust in 2002, some 120 pieces from the service are set out at Waddesdon in the eighteenth-century manner. It was ordered in Paris from Robert- Joseph Auguste (1723-1805) and extended by the court goldsmith Franz Peter Bunsen (c.1725-1795) in Hanover and subsequently extended again in the early 19th century by Franz Anton Hans Nübell to reflect the change in dining fashion from service à la française to service à la Russe. The rest of the service is at the Louvre in Paris.

The design of the candelabra would have heavily influenced the architects in Paul Storr's workshops and in his creation of the Lonsdale candelabra. The King and the royal family drove the fashion in England and the aristocracy as well as the emerging nouveau riche would have wanted to emulate what was presented at the royal palaces and King's table. Almost wanting to outdo the royal service the scale of these candelabra made for the Earl of Lonsdale is incredible. Almost the largest we have ever seen by Paul Storr



In Paris in the early part of the 18th century, there was a French group of royal goldsmiths associated with Juste-Aurèle Meissonnier workshops. Pierre François Bonnestrenne was one of these master goldsmiths and his tour de force is the pair of silver soup tureens commissioned in 1735 for Evelyn Pierrepont, 2nd Duke of Kingston (1711-73).





One of a pair of silver soup tureens commissioned in 1735 for Evelyn Pierrepont, 2nd Duke of Kingston (1711-73).

In 2010 Koopman Rare Art were fortunate to be custodians of a pair of candlesticks by Bonnetrenne. One can clearly see the herm figures in their stems that would have inspired Auguste in the creation of the incredible Royal service created for George III by Robert-Joseph Auguste in 1767 and subsequently the Earl of Lonsdale's candelabra by Paul Storr.



Pierre François Bonnetrenne Paris, 1735 Formerly Koopman Rare Art Collection

It is interesting to look at this engraving by Jean Berain the Elder (1640 – 24 January 1711) who was a draughtsman, designer, painter and engraver of ornament, the artistic force in the Royal office of the Menus-Plaisirs du Roi where all the designs originated for court spectacle, from fêtes to funerals, and many designs for furnishings not covered by the Bâtiments du Roi. The "Berainesque" style of light arabesques and playful grotesques was an essential element in the style Régence that led to the French Rocaille and European Rococo. Note the use of herms incorporated in so many of his engravings.



The design is also seen on a pair of candelabra hallmarked by Robert Joseph Auguste Paris, 1767, now in the Metropolitan Museum, New York (49.107.200a-b). As seen earlier, Auguste used another variation of the design for the candelabra in the

MUSEUM, NEW YORK (46.107.009a,b). As seen earlier, Auguste used another variation of the design for the candelabra in the service ordered by George III for use at Hanover in the 1770s.

Robert-Joseph Auguste in 1778, received the title of Silversmith to the King, and in 1784 was granted lodgings in the Louvre, a privilege bestowed upon only the most favoured craftsmen. He gained an international clientele, providing silver to the courts of Portugal, Denmark, Russia, Sweden, and England.

The above candelabra date to an early point in Auguste's career, and they reflect a robust and architectural Neoclassicism in their style. The Neoclassicism of the last two decades of the eighteenth century was often characterized by a highly refined and restrained elegance, with spare decoration. The emerging Neoclassical style of the 1760s usually employed bolder and more sculptural motifs drawn from classical architecture, as can be seen in these candelabra.

The French Connection

This next section is taken from Christopher Hartop's book *Art in Industry; The Silver* by Paul Storr pgs. 37-40

There is another connection between Storr and French silver. It seems that Storr also handled imported finished silver from France, for Storr's mark appears on a group of silver candelabra and tureens struck with London Britannia standard hallmarks for 1797-8 and 1798-9. Were these imported as finished items, or as components, from France? They are virtually identical to works from Henry Auguste's workshop, and the finely finished rims and bases are constructed in the French way, it is possible that these pieces were exported by Auguste and were sent for assay by Storr prior to being sold in London. Being made in the higher French standard alloy they received Britannia, rather than sterling, standard English hallmarks.



A set of four sauce tureens, silver-gilt Britannia standard, London, 1797-8, mark of Paul Storr. In a heavier form of classicism than Boileau's these drawings relate to a drawing of a tureen by Moitte with identical borders formerly in the Odier Collection

A set of sauce-tureens sold by Koopman Rare Art in 2010, struck with Britannia standard hallmarks for 1797-8 and Storr's mark, have bold water-leaves and anthemion within carefully delineated beaded borders, all typical features of the designs of Moitte as interpreted by Auguste. Moreover, at least two pairs of candelabra, also based on designs attributed to Moitte, are known, such as the pair at Corpus Christi College, Cambridge." These may correspond with four candelabra owned by William Beckford and included in the sale of property from his Harley Street house in 1817. In the catalogue of the sale, they are described as "Britannia silver. The shaft ornamented with foliage and lotus-flower frieze, with three branches, the scrolls of foliage and serpents, with a vase and sconce for central light".

One of the pair at Corpus Christi is struck with Britannia marks for 1798-9 and Storr's mark, whereas the other is marked with Britannia marks for 1797-8 and the maker's, or sponsor's, mark FM in script. This mark may provide a clue to the importer, for it was one that was registered by Francis Magniac of Clerkenwell on 10 January 1798 but appears to have been little used by him. Magniac was a successful jewellery and exporter of expensive clocks and automata to Asia, where the latter were known as "singsongs". In 1798 Magniac was joined in business by Daniel Beale who had sold luxury goods in India and later China in partnership with John Henry Cox, son of James Cox, the producer of the most expensive of these works of art.

With the luxury business in Paris all but gone, it is hardly surprising that Auguste should have looked abroad for new markets. Yet the financial depression was short-lived, for with the establishment of the Consulate commissions at home were to pick up again.

In time Auguste was at the forefront of the new fashion for highly finished silver gilt that helped create an aura of gold around Napoleon and which, ironically, was to spill over into Britain during the first decade of the nineteenth century. Auguste supplied part of the Grand Vermeil, a magnificent dinner-service in silver gilt presented to the Emperor and Empress by the city of Paris in 1804. Nevertheless, by 1809 Auguste was in financial straits again and in the autumn of that year was arrested at Calais in the act of shipping crates of his stock to England to escape his creditors.

The fashion for French decorative arts continued unabated despite the intermittent war between the two countries

William Lowther, 1st Earl of Lonsdale, KG (29 December 1757 – 19 March 1844), also known as Sir William Lowther, 2nd Baronet, of Little Preston, from 1788 to 1802, and William Lowther, 2nd Viscount Lowther, from 1802 to 1807, was a British Tory politician and nobleman known for building Lowther Castle

Lowther was the eldest son of Rev. Sir William Lowther, 1st Baronet, of Little Preston and Swillington, and his wife Anne Zouch. His younger brother was Sir John Lowther, 1st Baronet, who also married a daughter of the 9th Earl of Westmorland. His father, an ordained priest who served as rector of Swillington from 1757 to 1788, inherited the estate of Swillington in 1763, upon the death of his first cousin Sir William Lowther, 2nd Baronet.

His father, a son of Christopher Lowther, was a grandson of Sir William Lowther. His maternal grandparents were Charles Zouch, vicar of Sandal Magna, and the former Dorothy Norton (daughter of Gervase Norton). Through his mother, his uncles were Henry and Thomas Zouch.

He was educated at Westminster 1771, and Trinity College, Cambridge, 1776.



Lowther Castle

Like many members of the Lowther family, he followed the politics of his cousin, Sir James Lowther, 5th Baronet (later the 1st Earl of Lonsdale), but he seems to have shown a tendency towards independence. Lowther was briefly Member of Parliament for Appleby in 1780, for Carlisle from 1780 to 1784 and for Cumberland from 1784 to 1790. In 1796, he was returned as Member of Parliament for Rutland, holding the seat until 1802.

On 15 June 1788, he succeeded his father as the second baronet, of Little Preston. In 1802, he inherited by special remainder the titles of Viscount Lowther and Baron Lowther from his third cousin twice removed, the 1st Earl of Lonsdale of the first creation, as well as his immense estates. He was also appointed to the northern Lord Lieutenancies of Cumberland and Westmorland. In 1807, Lowther was himself created Earl of Lonsdale and appointed a Knight of the Garter.

A coal magnate, he spent £200,000 on the Lowther estate and built a new Lowther Castle. A Tory in politics, he seems to have been tolerant and well-liked, disdaining Sabbatarianism and serving as patron for a number of painters and authors, including William Wordsworth.

On 12 July 1781, Lord Lonsdale was married to Lady Augusta Fane (died 1838), the eldest daughter of John Fane, 9th Earl of Westmorland and, his first wife, Augusta Bertie (eldest daughter and co-heiress of Lord Montagu Bertie, fourth son, by his second wife, of Robert Bertie, 1st Duke of Ancaster and Keveesteven). Lowther also enjoyed fox hunting, serving as Master of the Cottesmore Hunt from 1788 to 1802 and 1806 to 1842.

Lord Lonsdale died at York House, Twickenham on 19 March 1844

Notes

1. Bequest of Catherine D. Wentworth, 1948. Accession Number: 48.187.389a, b
2. Jane Roberts, editor, Royal Treasures, A Golden Jubilee Celebration, London, 2002, p. 256, no. 176)

For more information on the availability and price of any treasures we mention, please visit our website, email or call us.
