



Portrait Of The Knight Hubert-pierre De Grumsel d'Ermale, Hyacinthe Rigaud (student Of)



3 800 EUR

Signature : Rigaud

Period : 18th century

Condition : Très bon état

Material : Oil painting

Length : 87

Width : 69

Description

Portrait of the knight Hubert-Pierre de Grumsel d'Ermale in ceremonial armor.

Oil on canvas in very good condition by a student or follower from Liège of the French painter Hyacinthe Rigaud (1659-1743).

He is represented in bust, dressed in ceremonial armor, which testifies to his noble rank and his military or honorary function. He wears a beautiful armor richly detailed with golden studs, sign of a high status. The draped red coat, lined with a magnificent fabric very detailed and highlighted by the painter, on the shoulder adds a theatrical and majestic effect reinforcing the importance of the character.

This type of staging was common for nobles and high-ranking military personnel.

Hubert-Pierre de Grumsel d'Emale (1717-1786)

Dealer

Antiquités Frédéric Sportis

Antiquaire généraliste du 18ème siècle au 20ème siècle.

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was a nobleman from the Principality of Liège.

Born on 5 May 1717 in Liège, he died on 18 November 1786 in the same city. He held the titles of Lord of Emael, Hemricourt and Bovegnister. He also served as hereditary cupbearer of the Principality of Liège and alderman of the sovereign justice of Liège.

The de Grumsel d'Emale family is a noble line of the Holy Roman Empire, originating from the Principality of Liège and known since 1389. On 16 October 1653, Emperor Ferdinand III ennobled Hubert de Grumsel d'Emale by naming him a knight of the Holy Empire.

Hubert-Pierre de Grumsel d'Emale was the son of Hubert de Grumsel d'Emale, Lord of Emael and hereditary cupbearer of the Principality of Liège, and his wife Anne Marie de Lezaack. He had several children, including Fernand Hubert de Grumsel d'Emale (1752-1806), who inherited the family titles and possessions. The de Grumsel d'Emale family owned many lordships, including those of Hemricourt, Liers, Emale, Bovegnister and Ebènes. They also held important positions, such as ambassador to Rome, mayor of Huy, attorney of Bleret and cupbearer of the Principality of Liège.

[Note here that this portrait showed the family coat of arms surmounted by a count's crown with thirteen pearls until an unknown date (see photo). These coats of arms were probably covered with paint by a restorer at the time of a transaction that the family wanted to be discreet. See last photo.]

Hyacinthe Rigaud (1659-1743) was one of the greatest portrait painters of the Ancien Régime, best known for his famous portrait of Louis XIV in coronation robes (1701), now housed in the Louvre. A specialist in formal portraiture, he excelled at rendering sumptuous fabrics, majestic poses, and noble expressions, making him the preferred painter of the aristocracy and the wealthy bourgeoisie.

Rigaud was a master of illusionistic portraiture, combining great realism in facial features with

spectacular staging that served the monarchical and aristocratic propaganda of his time. He was influenced by Van Dyck and Flemish masters but developed his own style, where light and meticulous details contributed to the model's prestige.

Rigaud ran a highly active workshop that trained numerous renowned painters. His most famous students include:

- o Jean Ranc (1674-1735): An influential portraitist in Spain and Portugal, he became the official painter of the courts in Madrid and Lisbon.

- o Nicolas de Largillière (1656-1746): Though close to Rigaud, he developed a warmer and more expressive style.

- o Robert Tournières (1667-1752): A court painter and portraitist in Normandy.

- o Jacques-André-Joseph Aved (1702-1766): Trained in Rigaud's workshop, he specialized in bourgeois portraiture.

- o Jean-Baptiste Oudry (1686-1755): Best known for his animal paintings and hunting scenes, he also trained under Rigaud.

Rigaud's workshop operated with a system in which students often painted backgrounds and costumes, while the master himself handled the faces and essential finishing touches. This explains why some works signed by Rigaud display variations in quality, particularly in finer details.

Rigaud had a significant influence on portrait art in France and across Europe, and his legacy can be seen in the tradition of official portraiture up to the 19th century.