



Jacob Ferdinand Voet (1639-1689)



40 000 EUR

Period : 17th century

Condition : Bon état

Description

Jacob Ferdinand Voet (1639-1689) Portrait of Louis de Crevant, Duke of Humières. 1888, oil on canvas mounted on panel. 73.5 x 58 cm The work is accompanied by a critical note by Professor Francesco Petrucci. For comparison: J. F. Voet, Portrait of Louis de Crevant. Château de Azay-le-Ferron The portrait depicts an austere gentleman framed in half-profile to the right, dressed in armor and cuirass, a striking red bow tie with multiple knots, and a full brown wig on his head, in keeping with the French-influenced fashion of the 1680s. Typical of aristocratic military portraiture of the time, borrowed from the official images of Louis XIV, the contrast between the severe tone conferred by the presence of the armor and the affected tone of the accessories expresses strength, power, and

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elegance. This is a high-ranking French officer or general, whose superior dignity is demonstrated by the presence in the center of the breastplate of the cuirass of an intaglio with the Cross of the Ordre du Saint-Esprit (Order of the Holy Spirit), better known as the Order of the Cordon Bleu, that is, the forked cross bearing the French fleur-de-lis at the inner corners and the dove of the Holy Spirit at the center. A very exclusive honor bestowed by the King of France himself. From a production perspective, the portrait can be traced back to the style of the Flemish portraitist Jacob Ferdinand Voet, one of the leading specialists in court portraiture of the Grand Siècle, to whom it can be attributed with absolute certainty. A comparison with the portrait of Louis de Crèvecœur, Duke of Humières, preserved in the Château d'Azay-le-Ferron (oil on canvas, oval, 64 x 48 cm, inv. AF 10) and with the three-quarter-length version of the portrait, set in a landscape with a battle in the background, preserved at the Musée Bonnat in Bayonne, reveals notable physiognomic similarities. Various engravings based on Voet's portrait are also known (Jacques-Louis David, Nicolas de Larmessin, etc.), documenting the importance of the high official and dignitary at the court of Louis XIV. The portrait in question appears to reproduce another pose of the famous French general, posed a few years after the first sitting, dated 1685. This is evident from the facial details: the upturned nose, the stern expression with a deep gaze, the cleft chin, the full lips, and the cheeks marked by character lines. In this case, the duke appears slightly stout and plump, with a more oval-shaped face. The careful definition of the painting, compared to the more extreme pictorialism of the Italian period, supports a dating of the painting to the artist's late French period, around 1687-89, in accordance with the clothing and identity of the sitter, which we intend to establish here, as we will see. Typical of Voet are the smooth treatment of the flesh tones, evident in the face, and a freer, more painterly, and casual execution, with liquid,

rapid brushstrokes over a ground preparation applied in glazes, present in the armor and accessories. The gold highlights on the red border of the breastplates and the metal of the armor itself are pure touch. The wig is defined by a soft, airy brushstroke, with a light, nuanced painting style.