



## Portrait Of Lady And Portrait Of Gentleman, Velvet & Silk Attire C.1700; Nicolas De Largilliere

17 950 EUR



Signature : Entourage de Nicolas de Largillière (1656-1746)

Period : 17th century

Condition : Très bon état

Material : Oil painting

Width : 91

Height : 106

Depth : 9.5

### Description

These lavish portraits, painted circa 1700, illustrate the elegant and exuberant type of portrait that the French court and the bourgeoisie favoured at the end of the 17th century. They combine a meticulous representation of the subject's face and rich detailed draperies. They are a mastery of colour and of a style perfected by the prestigious painter and Director of the Académie Royale de Peinture et de Sculpture in Paris, Nicolas de Largillière.

France during this period was the leading exponent of fashion and the arts to the rest of Europe and the

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fashions arose from the French court itself - and this is evident in the clothing on display in these portraits. The gentleman has been depicted in a russet coat with golden thread embroidery, a white lace cravat, and a rich crimson velvet mantle, that has been deliberately turned over at the top to reveal its purple shot silk lining. The young beautiful lady, whose face is painted with a clear and fresh palette, wears a dress with golden embroidery on the bodice and a huge black diamond brooch, large balloon-like gathered sleeves with lace and tied with a string of pearls, and a luxurious azure blue velvet mantle, tied at the shoulder with a pearl and large diamond brooch, again, deliberately folded to reveal its real gold embroidered lining. Her cheeks are rosy, with red lips: a style in keeping with that was worn at Versailles. The copious number of expensive fabrics, that completely encircle them, serve to underline their social status.

The skilful works, with their beautiful colour combinations, create a strong visual impact. The artist demonstrates great skill in the rendering of sumptuous fabrics, the use of vibrant colours, and the realism of the faces.

The couple are most likely married, considering the conventions of portraiture at the time, where the male is positioned on the left (and inclined to our right) and the female is positioned on the right (and included to our left).

A feature of these portraits are the stunning original

carved and gilded frames - they are works of art in their own right.

Nicolas de Largillierre was baptised in Paris in 1656. His family relocated to Antwerp when he was approximately three years old. After a journey to London, Largillière's father arranged for him to apprentice with the Flemish artist Anton Goubau. Nevertheless, he departed at the age of eighteen and returned to England, where he formed a friendship and was employed by Sir Peter Lely for four years in Windsor, Berkshire. During this period, Largillière also worked under the guidance of the Italian painter Antonio Verrio.

His artwork garnered the interest of Charles II, who desired to keep Largillière in his service; however, he eventually returned to Paris, where he was warmly embraced by the public as a painter.

Upon his ascension to the throne in 1685, James II summoned Largillière back to England and offered him the position of keeper of the royal collections. He subsequently painted portraits of the king, Queen Mary of Modena, and the Prince of Wales, James Francis Edward Stuart.

Largillière became director of the Académie royale de peinture et de sculpture in Paris in 1738 and remained in that position until 1742.

Measurements: Height 106cm, Width 91cm, Depth 9.5cm framed (Height 41.75", Width 36.75", Depth 3.75" framed)

<https://www.proantic.com/en/1617742-portrait-of-lady-and-portrait-of-gentleman-velvet-amp-silk-attire-c1700-nicolas-de-larg.html>