Dominican With A Breviary - Attributed To Louis Tocqué (1696 - 1772)



4 900 EUR

Period : 18th century

Condition : Très bon état

Material : Oil painting

Width : 82

Height : 98

Description

Our portrait reflects the codes of the 18th-century French school of painting, particularly in the treatment of the subject and the mastery of chiaroscuro. The soft light that touches the skin tones creates an effect of depth and contemplation. The contrast between the black of the hooded scapular and the white of the tunic is handled with finesse. And the red of the book adds a touch of warmth that draws the eye, suggesting the importance of knowledge and faith.The calm gaze, the upright posture, and the carefully held book evoke contemplation, even meditation. We sense a strong interiority typical of portraits of religious figures or scholars of the period. Unlike some court portraits, this one remains sober, almost austere, but imbued with a true nobility. Its purpose is not to impress but to

Dealer

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inspire... And the absence of decorative elements reinforces the universality of the message: faith and knowledge are at the heart of the subject. Didn't the Dominican Order, founded in 1215, play a key role in the education, spirituality, and intellectual life of the Catholic Church?Although Louis Tocqué painted many court figures, he also knew how to capture more discreet personalities with great sensitivity. And if he is indeed the artist of our portrait, we can see his taste for expressive faces, eloquent hands, and balanced composition.Our painting is presented in a carved and gilded oak frame from the Louis XIV period, known as the "flowered corners" model.Dimensions: 81 x 66.5 cm - 98 x 82 cm with the frameSold with invoice and certificateBiography:Louis Tocqué (Paris 1696 - 1772). A painter of the gaze and refinement, Louis Tocqué embodies the elegance of 18th-century French portraiture. Trained in the studio of Jean-Marc Nattier, whose daughter he married, Tocqué inherited a pronounced taste for aristocratic settings and subtle expressions. Admitted to the Royal Academy of Painting in 1734, he quickly distinguished himself with his mastery of fabric rendering, the delicacy of his skin tones, and the psychological depth of his models. His brush captured the faces of the court of Louis XV, notably that of Queen Marie Leczinska, in compositions where majesty blends with intimacy. A curious traveler, he answered the call of foreign courts: in Russia, he immortalized Empress Elizabeth; in Denmark, he became an associate member of the Royal Academy. These sojourns nourished his art with varied influences, while consolidating his European reputation.Louis Tocqué left behind a prolific oeuvre, reflecting a century in which portraiture became a mirror of power and sensitivity. His paintings, preserved in the greatest museums, bear witness to an art of portraiture that is both sumptuous and profoundly human.