



"portrait Of A Lady With A Diamond", Regency Period



4 000 EUR

Signature : anonyme

Period : 18th century

Condition : Parfait état

Material : Oil painting

Width : 79 cm.

Height : 99 cm.

Description

"Portrait of a Lady with a Diamond," Regency period. Oil on canvas depicting a woman with an elaborate hairstyle reminiscent of Anne-Marie d'Orléans (sister of Philippe II d'Orléans, the Regent), adorned with pearls and holding a diamond. The history of modern jewelry in France begins in the 17th century, when the development of diamond cutting introduced a new technique that influenced the shape of jewelry and how it was worn. Diamond cutting improved throughout the 17th century, thanks in particular to the encouragement of Mazarin. This led to the development of the sixteen-facet cut, which was perfected at the end of the century, culminating in the famous thirty-two-facet cuts. This improvement in cutting allowed for the exploitation of the diamond's refractive qualities.

Dealer

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From a young age, King Louis XIV's taste was nurtured by Cardinal Mazarin, who was passionate about diamonds. The young sovereign, in turn, developed this same passion, which led him to considerably enrich the Crown Jewels collection, as well as his own. During the opulent period of his reign, not a year passed without a new diamond or other precious stone being added to the royal treasury. From 1685 onward, however, acquisitions became much less frequent due to the state's financial difficulties. In 1714, Louis XIV, reigning over an impoverished France, had been forced to abandon his attempt to purchase the largest 140-carat diamond in the West. Taking advantage of the economic prosperity generated by John Law's system during the Regency in France, Philippe d'Orléans, regent from 1715 to 1723, convinced the Regency Council to buy the diamond on June 6, 1717. At the time of its acquisition, the Regent surpassed all other diamonds then known in the West, and by 1719, its purchase value had already tripled. Even today, it is considered the most beautiful diamond in the world: its color is "first water," meaning it is perfectly white and of virtually flawless purity. After the Regency, this jewel remained one of the most precious pieces of the Crown's collection and adorned all the crowned heads. Is the woman in our portrait the Regent's favorite, or perhaps the very personification of the era? Could it be Madame de Parabère? The Regent and Madame de Parabère's first love affair took place in the winter of 1715. Philippe II d'Orléans spared no expense in love, nor in anything else. He displayed a kind of gallant self-respect in anticipating his mistresses' every desire, and he strove to magnificently satisfy every whim he hadn't foreseen. During her reign as official mistress, Madame de Parabère retained absolute power over the Regent for five years. Of all the Regent's mistresses, it was Madame de Parabère who held sway over the prince's mind, all the influence she wished to have without appearing to do so. And it was precisely because

he knew her to be carefree and selfless that the Regent didn't constantly turn a deaf ear to her attempts to discuss politics. From this credit of Madame de Parabère, to which Law and the Paris family, prominent financiers of the Regency, did not hesitate to attach their rival fortunes in turn. Later stucco frame. Height with frame: 99 cm. Width with frame: 79 cm. France. Period: 18th century, Regency. Price is not negotiable.