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Pierre Enou, Known As The Chevalier d'Enou (1665-1739), Portrait Of A Lady.



6 800 EUR

Signature : Pierre Enou

Period : 18th century

Condition : Restauré

Material : Oil painting

Description

"Painted by the Chevalier Enou, 1704" -- a contemporary handwritten inscription on the reverse, identifying the painter and indicating the date of execution. We present a very fine portrait of a lady from the French aristocracy, likely dating from the early 18th century. The quality of the costume is remarkable: a large embroidered bodice with rich gold decoration, tied pink ribbons, fine lace, sleeves enhanced with satin effects, and beaded details; the elaborate, high hairstyle features inlaid black beading. All these elements underscore a high social rank. The canvas and stretcher are original. It has recently undergone specialized restoration by a workshop: cleaning, tension adjustments, and minor repairs to small losses, but without general repainting; the paint is sound, and the modeling and the

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quality of Ernou's work are perfectly preserved. The oval gilt frame is later, dating from the 19th century. Female portraits by Pierre Ernou are significantly rarer on the market than his male portraits. The structure of his known body of work (public collections and the market) shows a prevalence of male figures; a female portrait therefore retains--for collectors--a greater interest, because it represents a minority but precious part of his output. Biography: Pierre Ernou, son of the painter Claude Ernou, was born in Angers in 1665. He was active between Paris and several provincial centers, notably Anjou and western France. Perfectly situated within the tradition of French portraiture during the Regency period, he developed a highly recognizable style: soft modeling, fresh complexions, and understated elegance--a late but skillful classicism, with clear lighting and a very delicate sense of the texture of fabrics. His name is less well-known today than that of the great Parisian portrait painters of the period (Lefebvre, Rigaud, Largillière), primarily because he worked extensively in the provinces. This relative discretion explains the rarity of his works on the current market and their particular interest for lovers of transitional French portraiture from the 17th to the 18th centuries.