



Portrait Of A Modern Mother, Oil On Canvas, Circa 1800/1820



1 250 EUR

Period : 19th century

Condition : Très bon état

Material : Oil painting

Length : 37

Width : 32

Description

Young Modern Housewife - French School, circa 1805-1820. Oil on canvas, giltwood frame. Very good condition. Framed dimensions: 37 x 32 cm. A beautiful and very interesting interior scene depicting a young mother seated beside her infant in a bourgeois home of the early 19th century. Beneath the apparent simplicity of a young mother's daily life, the painting brings together a wealth of detail, allowing the work to be interpreted as a truly intimate portrait of a modern mother: attentive, enlightened, and engaged with the innovations of her time. The lamp on the table is a Carcel lamp, a Parisian invention of 1800 and a true emblem of domestic progress. An expensive and sophisticated object, fueled by oil, it diffused a steady light thanks to a spring mechanism in its base. Her presence places the

Dealer

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scene in a well-to-do home, receptive to the technological innovations of the Consulate and the Empire. At her feet, a silver saucepan on the floor testifies to a recent action: the young woman has just warmed some milk in it, a practice recommended in the childcare treatises of the time. On the mantelpiece, a small glass object shaped like a breast catches our eye: it is most likely a glass artificial nipple, also called a teat cup. This object, already in use at the end of the 18th century, allowed for the expression of breast milk when the mother suffered from breast pain or wished to avoid direct breastfeeding. The strap of her white dress, loosely draped over her shoulder, confirms this interpretation: the mother has just collected her milk before warming it and feeding it to her child with a spoon. This painting depicts a "hygienic" and reasoned approach to motherhood, typical of enlightened bourgeois households in the early 19th century. Also on the mantelpiece, a small bouquet of flowers preserved under a glass dome catches the eye. This is undoubtedly the young woman's wedding bouquet, protected under a glass dome. This discreet detail alludes to the continuity of the home: the union, then the birth in the immediate aftermath of the wedding, and the founding of the family. The delicate treatment of the drapery, the gentleness of the faces, and the overall atmosphere suggest a painter in the style of Greuze, Marguerite Gérard, or the genre painters of the First Empire.