



Portrait Of A Young Knight In Armor. 17th Century



8 800 EUR

Signature : Pierre Mignard (atelier)

Period : 17th century

Condition : Parfait état

Material : Oil painting

Width : 77

Height : 92

Description

Portrait of a Young Knight in Armor Workshop of Pierre Mignard (1612-1695) Oil on canvas, oval format Original carved and gilded wooden frame, "marguerite" floral decoration Dimensions with frame: 92 × 77 cm -- Canvas alone: 74 × 59 cm This refined portrait depicts a young knight in armor, embodying the ideals of nobility and valor characteristic of the French aristocracy during the Grand Siècle. The sitter, whose identity remains unknown, wears a dark cuirass with golden accents, complemented by a richly knotted lace cravat in white and red, typical of military fashion between 1660 and 1680. In his right hand, he holds a command baton, a symbol of martial authority and chivalric dignity. The proud pose, assured gaze, and meticulous rendering of costume reflect the conventions of the ceremonial

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portrait as codified by the great masters of the 17th century. The elegant original frame, carved and gilded with a floral "marguerite" motif, enhances the precious and formal character of the work. Attributed to the workshop of Pierre Mignard, official portraitist of Louis XIV and rival of Charles Le Brun, this painting demonstrates the graceful style and attention to detail typical of the Mignard school. Mignard and his collaborators excelled in portraying the elites of their time, blending classical idealization with faithful likeness.

Pierre Mignard (1612-1695)
Pierre Mignard, nicknamed "Le Romain" for the two decades he spent in Rome, was one of the leading French painters of the 17th century. Born in Troyes in 1612, he trained under Jean Boucher and Simon Vouet before absorbing the influence of Italian classicism through Poussin and the Carracci. He gained European fame with his elegant portraits and devotional images known as the "Mignard Madonnas." Returning to France at the request of Louis XIV, he became the King's official portraitist and was appointed Premier peintre du Roi in 1690. His work is distinguished by refined execution, luminous palette, and sensitivity to facial expression, making him a central figure of French baroque portraiture.