



Portrait Of The Count Of Evreux, Studio Of Hyacinthe Rigaud (1659-1743)



28 000 EUR

Signature : atelier de Hyacinthe Rigaud (1659-1743)

Period : 18th century

Condition : Très bon état

Material : Oil painting

Width : 123 cm (encadré)

Height : 153 cm (encadré)

Description

Portrait of Henri-Louis de la Tour d'Auvergne, Count of Evreux Studio of Hyacinthe Rigaud (1659-1743) 18th century French School, circa 1705 Oil on canvas Dimensions: h. 127 cm, w. 95.5 cm Gilt and carved Louis XIV period frame Framed: h. 153 cm, w. 123 cm Our majestic portrait from the workshop of Hyacinthe Rigaud depicts Henri-Louis de La Tour d'Auvergne (1679-1753), Count of Évreux, a member of one of the most prestigious families of the French nobility. Both an instrument for representing power and noble prestige, our work belongs to the tradition of the military ceremonial portrait, which aimed to magnify the social standing and bellicose fervor of members of the aristocracy through elaborate staging that combined rich costumes, codified gestures, and spectacular

Dealer

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lighting effects. The young Count, aged 24, is shown standing, half-length, and turned three-quarters in a landscape animated in the background by a cavalry charge, evoking the military context and the sitter's career. His head is turned to the left. A large brown wig falls in broad curls over his shoulders, framing a youthful face with full cheeks. The thin lips hint at a discreet smile, while the overall expression remains gentle and benevolent, a subtle contrast to the warrior iconography. The sitter's posture nevertheless conveys confidence and dignity: his right hand rests on a command staff placed in the foreground, a symbolic attribute of military authority, while his left arm is bent, his hand resting on his hip in a pose that is both elegant and assertive. The count is fully armored. The armor, rendered with particular care in the treatment of metallic reflections, is simply adorned with blue velvet facings visible at the junctions of the armor pieces. At the wrists appear sleeves of fine white lace that soften the rigidity of the metal. A sword is attached to his waist by a sword hanger of the same blue velvet. Around his waist, a white command sash forms a sculptural knot; its drapery, composed of angular and dynamic folds, animates the composition. In the foreground, a helmet with a raised visor rests on a rock, reinforcing the martial iconography of the portrait. The background, rendered in darker tones against a sky obscured by cannon smoke, reveals a landscape and a battle scene that accentuate the heroic dimension of the depiction. The deliberately theatrical lighting abundantly illuminates the model's face and creates powerful reflections on the polished surface of the armor. Despite the figure's relatively static pose, the flowing drapery of the white scarf introduces a sense of movement that lends the whole scene dynamism and vigor. From this composition emanates an impression of power and charisma: through his stature, his bearing, and his attitude, the young count appears as the ideal embodiment of the noble warrior of

the early 18th century. Our work is a studio version of Hyacinthe Rigaud's original, executed by the artist in 1703. This autograph portrait is now in the Old Masters Gallery (Gemälde Galerie - Alte Meister inv. GK 1 148) of the Kassel Museum's collections. The portrait of the Count of Evreux, one of the artist's most successful works, was exhibited in 1704 at the Salon of the Academy of Fine Arts and received much positive feedback. The Count, pleased with the artist's work, commissioned several replicas directly, which were executed by the studio between 1703 and 1705. These studio versions, such as our painting, were intended as gifts from the Count to his war companions or family members.