



PROANTIC
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Hortense-félicité De Mailly-nesle, Studio Of Jean-marc Nattier, Paris, Circa 1740, 18th Century



12 500 EUR

Signature : Atelier de Jean-Marc Nattier (Paris, 1685 - 1766)

Period : 18th century

Condition : Très bon état

Material : Oil painting

Width : 78 cm (encadré)

Height : 91 cm (encadré)

Description

Portrait of Hortense-Félicité de Mailly-Nesle, Marquise de Flavacourt (1715-1799) Studio of Jean-Marc Nattier (Paris, 1685 - 1766) Mid-18th century French School, circa 1740 Oval shaped canvas: h. 69 cm, w. 55.5 cm Louis XV style carved and giltwood frame Framed: h. 91 cm, w. 78 cm Depicted in a half-length portrait, shown from the waist up and turned three-quarters to the right, the young marquise gazes amiably at the viewer. She stands out against a park landscape enlivened by a tree trunk and a bush on the right, while a bright sky serves as the background. The sitter's face is distinguished by its delicate modeling. The refined features, with their supple and harmonious contours, convey the ideal of feminine grace sought in the society portraits of the mid-18th century. The full, slightly parted lips

Dealer

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add a touch of discreet sensuality, while the large blue eyes, with their direct and luminous gaze, lend the image a presence that is both lively and elegant. The fair, satiny complexion, subtly enhanced by light pink highlights on the cheeks, further accentuates the impression of freshness and youth emanating from the face. Her hairstyle, typical of mid-18th-century aristocratic fashion, is swept up at the front and forms soft curls around the nape of her neck and ears. Her hair is lightly powdered, following the custom then prevalent in high society. She wears a white silk dress with a low neckline, revealing a striped muslin chemise. A pearl chain, fastened to the bodice with a diamond, creates an elegant outline around her shoulders. The puffed sleeves are gathered above the elbows with delicate pearl chains and fastened with small clasps adorned with precious stones. A purplish-gray satin scarf is held over her left shoulder and then draped around her waist. It is secured at the side with a jewel composed of a topaz cabochon surrounded by pearls, adding a precious touch to the entire outfit. The delicacy of the facial modeling, the luminous and rosy complexion, as well as the careful rendering of the fabrics and jewelry, testify to a refined aesthetic characteristic of the rocaille taste. Our work is an oval-format workshop variant of a rectangular-format portrait painted by Jean Marc Nattier in 1739. Adapted to this oval shape, the composition presents some modifications: the scarf, which in the original wraps around the figure, is here held only on the left shoulder, thus simplifying the movement of the drapery to match the oval format of our portrait. Related works: o Jean-Marc Nattier, presumed portrait of Madame de Flavacourt, signed and dated: Nattier pinxit 1739. Paris, Galerie Georges Petit, March 5, 1918, canvas 80 x 65 cm. o Studio of Jean-Marc Nattier, presumed portrait of Pauline-Félicité de Mailly-Nesle, Countess of Vintimille, Paris, Ader auction, April 25, 2023, lot no. 52, canvas 82 x 67.5 cm. Uncertainty remains regarding the precise

identification of the sitter. The date of execution of the original portrait, 1739, coincides with the marriages of two of the Mailly-Nesle sisters: Hortense Félicité de Mailly-Nesle, who married the Marquis de Flavacourt, and Pauline Félicité de Mailly-Nesle, who married the Count de Vintimille. Faced with this potential ambiguity, we have chosen to maintain the traditional identification with the Marquise de Flavacourt. This attribution, formulated in 1918, is likely based on information provided by the former owners of the original painting. It seems preferable to the more recent hypothesis of an identification with the Countess de Vintimille, put forward by the Ader auction house on the occasion of the sale of a studio version of the portrait.