



Portrait Of A Noble Lady, Attributed To Alexis Simon Belle (1674-1734), Early 18th Century



11 800 EUR

Signature : Alexis Simon Belle (1674-1734)

Period : 18th century

Condition : Très bon état

Material : Oil painting

Width : 77 cm (encadré)

Height : 90 cm (encadré)

Description

Portrait of a noble lady, attributed to Alexis Simon Belle (1674-1734) Early 18th century
French school, circa 1700 Oil on canvas,
dimensions: h. 71 cm, w. 58 cm Louis XIV period
gilt and carved wood frame with flowered
corners Framed: h. 90 cm, l. 77 cm This work is
sold with a certificate of
authenticity guaranteeing its origin, date of
execution and attribution to the artist Click here to
see the artwork on our
website: <https://www.galerienicolaslente.com/en/portrait-of-a-noble-lady-attributed-to-alexis-simon-belle-16741734-early-18th-century-french-school.htm> Emblematic of the reign of Louis XIV, our
portrait offers a refined, idealized image of a
French aristocrat at the beginning of the 18th
century, in a pivotal moment when the elegance

Dealer

Galerie Nicolas Lenté

Old Masters from 16th to 18th century

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still inherited from the Grand Siècle was lightening towards a more intimate, graceful sensibility. The young woman is depicted at mid-body, slightly turned, her gaze gently set towards the viewer. Her face, delicately modeled by diffused light, is distinguished by a light, pearly complexion, with subtly rosy cheeks, conveying an ideal of freshness and youth. The expression is calm, almost confidential, imbued with a restrained elegance that corresponds perfectly to the aristocratic codes of the time. The costume is one of the most remarkable elements of the work. The dress, a deep, luminous blue, is enlivened by finely chiseled gold embroidery that highlights the décolleté and structures the bust. This satin blue captures the light in multiple reflections, revealing the painter's virtuosity in rendering precious fabrics. Over this, an ample pink drape, in rich, shifting hues, wraps the shoulders and arms. The shades of pink, from deep carmine to more powdery tones, interact with the blue of the dress in a particularly seductive chromatic harmony. The fabric's wide, supple folds reflect meticulous attention to the effects of material and movement. The high, elegantly structured hairstyle is adorned with a light white feather and delicate flowers. These decorative elements reinforce the fresh, springtime character of the ensemble: the feather adds a touch of élan and lightness, while the flowers evoke nature, youth and ephemeral beauty. This type of ornament was very much in vogue in aristocratic circles of the early 18th century, where sophistication mingled with a certain natural grace. To the left of the composition, a small pet dog, probably a spaniel, attracts attention with its lively, affectionate attitude. It delicately raises a front paw, in a gesture both attentive and imploring, seeking contact with its mistress, who is touching it gently. This animal, highly prized in high society, is both a status symbol and a sign of domestic intimacy. Its presence humanizes the scene and introduces a touching note of tenderness,

contrasting with the dignity of the official portrait. The background, treated in slightly blurred brown and greenish tones, suggests a landscape without specifying its contours. It serves above all to highlight the figure and the bright colors of the costume, while contributing to this soft, airy atmosphere. The ensemble thus exudes an impression of freshness and renewal, almost spring-like, where the richness of the materials, the delicacy of the ornaments and the vivacity of the colors combine to offer an ideal image of the female aristocracy at the beginning of the 18th century: elegant, refined, but also close to a more intimate and graceful sensibility.

Alexis-Simon Belle (1674-1734) was a French portrait painter born in Paris. He trained with François de Troy, a renowned court artist, and was soon drawn to aristocratic portraiture. He quickly became a sought-after painter among French high society and circles associated with the Jacobite exile. In particular, he is known for his portraits of Stuartist pretenders, such as Jacques François Édouard Stuart, known as the "Old Pretender", and his family, whom he depicts with an elegant style quite similar to that of the Versailles court. In 1710, he married Marie-Nicolle Horthemels, from a family of illustrators and engravers, which placed him in an important Parisian artistic milieu. His work is characterized by particular care for faces and fabrics, and a classical style typical of early 18th-century French portraiture. He died in Paris in 1734.