



PROANTIC

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Portrait Of The Duchess Of Humières, Circle Of Jacob Ferdinand Voet , Paris, C. 1685



7 300 EUR

Period : 17th century

Condition : Très bon état

Material : Oil painting

Width : 90 cm (encadré)

Height : 108 cm (encadré)

Description

Portrait of Anne-Louise-Julie de Crevant,
Duchess of HumièresCircle of Jacob Ferdinand
Voet (Antwerp 1639 - Paris 1689)French School,
late 17th century, circa 1685Oil on
canvasDimensions: H. 90 cm × W. 72 cmLouis
XIV carved and giltwood frame with floral corner
ornamentsFramed dimensions: H. 108 cm × W.
90 cmThis work is sold with a certificate of
authenticity.[Click here to see the artwork on our
website:https://www.galerienicolaslente.com/en/p
ortrait-of-duchess-of-humieres-late-17th-century-
french-school.htm](https://www.galerienicolaslente.com/en/portrait-of-duchess-of-humieres-late-17th-century-french-school.htm)This charming portrait, painted
around 1685, depicts the Duchess of Humières in
a particularly original and intimate iconographic
formula. Far removed from the formal
conventions of the state portrait, the sitter is
shown in a contemplative pose, leaning upon a

Dealer

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Old Masters from 16th to 18th century

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piece of furniture that may be interpreted as a prie-dieu (prayer desk) or a stone ledge, lending the composition an atmosphere of quiet reflection and natural spontaneity. The Duchess is dressed in a satin déshabillé, an elegant informal garment that was highly fashionable among the aristocracy of the period. Intended for the private sphere, this type of attire was occasionally adopted by portrait painters to convey a greater sense of intimacy and to depart from the rigid conventions of ceremonial portraiture. The broad sleeves, shimmering with pearly highlights, together with the delicate lace trimming the neckline and cuffs, are rendered with remarkable virtuosity, demonstrating the artist's mastery in depicting luxurious textiles. She wears her hair à la Fontanges, the iconic coiffure of the final decades of the seventeenth century, whose soft curls gracefully frame the face and enhance its freshness. This carefully arranged hairstyle accentuates the oval of the face and contributes to the gentle expression that characterizes the sitter. The artist devotes particular attention to the Duchess's face, which is executed with exceptional refinement. The remarkably subtle modelling of the flesh tones, achieved through delicate transitions of light, lends the features an extraordinary softness and lifelike presence. The accuracy of the proportions, the sensitivity of the expression and the delicacy of the brushwork make the face the undisputed focal point of the composition. The restrained background and close framing reinforce the intimate character of the scene. The leaning pose, the hand supporting the chin and the sitter's thoughtful expression depart from the conventions of formal court portraiture, placing the emphasis on the individuality of the subject rather than on the assertion of rank. This sense of intimacy is further enhanced by the deliberately restrained palette. Rather than seeking decorative richness or chromatic brilliance, the painter favours a subtle harmony of muted, delicate tones. This refined chromatic approach serves the elegance and clarity of the

composition while drawing particular attention to the luminous flesh tones, the rich textures of the fabrics and, above all, the expressive presence of the face. Through the finesse of its execution, the quality of its draftsmanship, the subtle modelling of the features and the originality of its composition, this portrait stands as a remarkable example of French portraiture of the late seventeenth century, at a time when court painters sought to combine the classical elegance of the reign of Louis XIV with a more natural and intimate approach to their sitters. Our portrait was executed by a painter belonging to the circle of Jacob Ferdinand Voet. This attribution is based on several historical and stylistic considerations. Jacob Ferdinand Voet maintained close ties with the family of the Duchess of Humières. He portrayed her father on several occasions, demonstrating a sustained relationship with this aristocratic circle. In this context, it appears entirely plausible that he may also have painted the portrait of the Duchess herself. The work presented here may therefore derive from an autograph prototype by Jacob Ferdinand Voet, now lost or unlocated. This hypothesis is supported by the existence of a version preserved in the Musée des Beaux-Arts de Tours, which appears to testify to the dissemination of a model conceived by the master. The bust-length composition, the slightly turned head, the face with large eyes and a delicately upturned nose, as well as the elegant treatment of the hairstyle, recall the formulas favored by Voet in his French portraits.

Related work - Portrait of the Duchess of Humières, French School, 17th century, oil on canvas, 92 × 73 cm, inv. 1972-4-4, Museum of Fine Arts, Tours

(<https://pop.culture.gouv.fr/notice/joconde/02650006746>) Anne-Louise-Julie de Crevant d'Humières (1665-1748) was one of the daughters of Marshal Louis IV de Crevant, Duke of Humières. Born in 1665, she married Louis-Marie-Victor, Duke of Aumont, in 1690. Their daughter, Louise-Françoise d'Aumont, later

married Louis-Antoine, Duke of Gramont.