



Portrait Of Louis XIV--studio Of Pierre Mignard (1612-1695), Paris, 17th Century



19 800 EUR

Signature : Atelier de Pierre MIGNARD (Troyes, 1612 - Paris, 1695)

Period : 17th century

Condition : Très bon état

Material : Oil painting

Width : 76 cm (encadré)

Height : 86 cm (encadré)

Description

Portrait of Louis XIV, King of France, in Golden Armor Studio of Pierre MIGNARD (Troyes, 1612 - Paris, 1695) Paris, 17th century Oil on canvas, oval H. 70.5 × W. 60 cm Louis XIV period carved and gilded wood frame, decorated with laurel-leaf friezes, 17th century Framed: H. 86 × W. 76 cm Click here to see the artwork on our website: <https://www.galerienicolaslente.com/en/portrait-of-louis-xiv-king-of-france-studio-of-pierre-mignard-1612-1695-paris-17th-century.htm> This work is sold with a certificate of authenticity guaranteeing its origin, date of execution and attribution to the artist In this remarkably distinguished portrait, Louis XIV appears on the threshold of full maturity. Shown in three-quarter view, he turns a confident gaze towards the viewer. His abundant dark hair, fine

Dealer

Galerie Nicolas Lenté

Old Masters from 16th to 18th century

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moustache, and still youthful features convey the image of a sovereign asserting his authority without relinquishing the grace expected of a court portrait. The quality of the work is first revealed in the modelling of the face. The flesh tones are enlivened by subtle variations of light and half-tones; the rendering of the eyelids, bridge of the nose, and corners of the mouth remains precise without hardening the expression. These delicate nuances lend the King's features a vivid, individualized presence, far removed from a mechanical repetition of the official likeness. The same care is evident in the treatment and harmony of the various materials. A few strands escape from the mass of dark hair; the folds of the red necktie are deepened by shadow; the delicate motifs of the collar follow the movement of the fabric. On the armor, highlights trace the curve of the shoulder and the articulation of the metal plates. Thus, every detail contributes to the unity of the figure rather than asserting itself as mere ornament. The gilded cuirass gives the sovereign the stature of a warrior king, while the brilliant red of the necktie and the fineness of the linen evoke the splendor of the court. The deep blue sky in the background heightens this encounter between military grandeur and aristocratic elegance. Confined within the oval format, the composition brings Louis XIV closer to the viewer and lends this image of royal power a singular sense of presence. Realised in the studio of Pierre Mignard, our portrait follows an original composition by the master, now lost but known through the engraving executed by Pieter van Schuppen in August 1672. The arrangement of the face, the movement of the curls, the folds of the necktie, and the design of the collar attest to the close fidelity of our canvas to this model. In the early 1670s, Louis XIV continued to assert his image as a warrior king. The golden armor gives this ambition a resplendent form: it exalts the sovereign's power while preserving the elegance expected of a court portrait. The success of this

likeness, several variants of which were produced by the studio, thus contributed to the dissemination of the King's image. Recalled from Italy in 1657, Pierre Mignard became one of the most sought-after portraitists at the French court. The lost autograph portrait belongs to the earliest likenesses of Louis XIV conceived by the artist and heralds an artistic relationship that would continue to develop, notably with the equestrian portrait of the sovereign before Maastricht, painted in 1674. Long before being appointed First Painter to the King in 1690, Mignard demonstrated his ability to combine the majesty of monarchical representation with a sensitive observation of his sitter's features. In our portrait, the brilliance of the armor never overshadows the delicacy with which the sovereign's face is rendered. Through its quality of execution and commanding presence, our portrait offers a particularly compelling embodiment of the young Sun King. Related work: Pieter van Schuppen (1627-1702), Portrait of Louis XIV, after Pierre Mignard, August 1672, engraving, 50 × 42.8 cm, Amsterdam, Rijksmuseum, inv. RP-P-1889-A-14320.