



Henri Testelin The Younger (1616-1695) Large Official Portrait Of Louis XIV Around 1680



32 000 EUR

Signature : Henri Testelin Le Jeune (1616-1695)

Period : 17th century

Condition : Très bon état

Material : Oil painting

Length : 127 cm, 147 cm avec le cadre

Width : 95 cm, 116 cm avec le cadre

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Description

Henri Testelin the younger (1616-1695) Large official portrait of Louis XIV circa 1680.

Re-lined canvas measuring 127 cm by 95 cm.

Important cassette frame, 17th century Italy, 147 cm by 116 cm

This sumptuous painting, certainly a royal commission for a large administration, offers us a King in majesty in front of a parchment on which Vauban fortifications are drawn. Revolutionary sales, the presence of the Bourbon in Italy or other vicissitudes of History meant that the painting was certainly found quite quickly in the north of this country. It was then that it reappeared to the public during a sale near Florence on May 11, 1996 (Farsetti House in

Dealer

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Prato). It was sold for more than EUR43,000, including fees.

The painting was most likely painted between 1675 and 1680, just before the revocation of the Edict of Nantes forced Testelin to leave the court. Note traces of signature at the bottom right on the lower part of the parchment. The fortifications drawn on this document are probably those of a town or citadel in northern France if we consider the estimated dating of the work. The painting would not be an allegory of victory after the capture of a stronghold but rather an allegory of a king who highlights the considerable work of fortifying the Kingdom and therefore ultimately the prestige and power of his person.

Henri Testelin (1616-1695)

He is the son of Gilles Testelin, painter to Louis XIII and the brother of Louis Testelin, also a painter. A student of Simon Vouet, he participated in the founding in 1648 of the Royal Academy of Painting and Sculpture. On this occasion, he gave as a reception piece a portrait of a young Louis XIV which can still be admired at Versailles today. He became secretary then professor at the Academy only to be excluded as a Protestant (time of the revocation of the Edict of Nantes). He exhibited at the salon of 1673 a portrait of the King and Queen. His role was decisive in the development of the official doctrine of the arts, until his exclusion in 1681. With a great sense of pageantry he painted numerous court portraits and participated in the creation of the decorations of Versailles. A large part of his work known to date is in Versailles.