



Portrait Of A Lady In Blue Dress Countess Of Peterborough, Attributed To Theodore Russel (1614?



7 900 EUR

Signature : Attribué à Theodore Russel

Period : 17th century

Condition : Restauré

Material : Oil painting on wood

Diameter : 31 cm

Height : 39 cm

Description

Attributed to Theodore Russel (Russell)
(1614?1689) England

Portrait of a lady in blue dress "Countess of
Peterborough"

oil on wood panel

with indistinct inscription Countess of Peter[...]
upper left.

with inscription on the reverse: "Countess of
Peterborough. P. Lely 1670. S Beatty Picture
Restorer [...] Warwick".

unframed 39 x 31 cm = 15.35 x 12.2 inches

framed 52 x 41.5 cm = 20.47 x 16.34 inches

Condition:

The portrait has just been restored by a

Dealer

Classicartworks Stockholm AB

Fine Art Dealer

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professional art conservator in Stockholm and is now in a very good condition. The colors are vivid, and the skin tones appear more natural than before. It is a very fine painting. The frame is newly made and included."

Provenance:

Elleholms Hofgård, Mörrums socken, Blekinge, Sweden **;

Stockholms Auktionsverk, Fine Art & Antiques Autumn 2023, Lot 831, As "Attributed to Peter Lely (1618-1680)" (Expertise Stéphane Pinta, Cabinet Turquin, Paris);

Uppsala Auktionskammare, Important Sale, June 2024, Lot 637, As "Attributed to Theodore Russell (1614?1689)".

** The estate has changed hands multiple times since the 17th century. The current two-story, timber-framed main building was constructed in 1730 and expanded in 1804. The ancestors of the present owners acquired the estate in 1915. From the 20th century until 2023, the painting was displayed in the main building.

Literature:

Ingrid Martelius, *Slott och herresäten i Sverige, Blekinge*, 1968, mentioned p. 306 as by Sir Peter Lely, illustrated.

Essay:

This exquisite portrait, with its new attribution to Theodore Russel, is believed to depict Lady Penelope O'Brien, daughter of Barnabas O'Brien, the sixth Earl of Thomond, and wife of the Earl of Peterborough, whom she married in 1644. The painting thus belongs to a historically significant period, capturing the refined elegance of the time.

The portrait has a prestigious provenance from Elleholms Hofgård, a historic estate in Mörrums

socken, Blekinge, Sweden. Elleholms Hofgård, whose two-story, timber-framed main building was constructed in 1730 and expanded in 1804, has changed ownership several times since the 17th century. The ancestors of the present owners acquired the estate in 1915, and from the 20th century until 2023, this painting was prominently displayed in the estate's main building, making it an integral part of the estate's history.

Theodore Russel, an English portrait artist born in 1614, studied under the renowned Sir Anthony van Dyck, whose influence can be seen in Russel's meticulous style. Russel often painted on cabinet-sized panels, such as this one, which measures approximately 39 x 31 cm. This preference for panels is a notable characteristic that sets him apart from contemporary artists like Sir Peter Lely, who exclusively used canvas. The size of the panel is a key reason for the reattribution to Russel from Peter Lely, as Lely rarely used panels for his works. This distinctive format, along with Russel's characteristic style, strongly supports the new attribution.

Russel, the son of Nicasius Rousseel, a goldsmith and jeweler to James I and Charles I, refined his skills under the mentorship of his uncle, the famous portrait painter Cornelis Janssen. He also worked as an assistant and copyist for van Dyck, further honing his artistic style. This captivating portrait exemplifies Russel's craftsmanship, reflecting the elegance of the period's fashion and the artist's refined techniques.