



Portrait Of Ernest Casimir Of Nassau -dietz. Michiel Janz. Van Miereveld (1567-1641) Attributed



11 000 EUR

Signature : Michiel Janz. Van Miereveld (1567-1641)

Period : 17th century

Condition : Parfait état

Material : Oil painting on wood

Width : 71

Height : 81

Description

Dutch School of the 17th century Oak panel, three boards, not parqueted. Superbly presented in a frame from the same period (17th century) with a reversed profile and veneered with rosewood interspersed with molded black strips. Dimensions with its frame: 81 x 71 cm. The panel alone: 52 x 42 cm. Ernest-Casimir of Nassau-Weilburg, (in German Ernst Kasimir von Nassau-Weilburg), was born on November 15, 1607 in Saarbrücken, and died in April 1655 in Weilburg. He belonged to the eighth branch (cadet branch of Nassau-Weilburg) itself descended from the seventh branch (Nassau-Weilburg) of the House of Nassau. This cadet line of Nassau-Weilburg belongs to the Valmérian line which gave Grand Dukes to Luxembourg. Ernest Casimir of Nassau-Weilburg

Dealer

Galerie FC Paris

Old masters paintings & sculptures

Mobile : +33 (0)6 26 62 14 87

78, Avenue de Suffren - Village Suisse des Antiquaires -

Boutique N°39

Paris 75015

is the ascendant of the current Grand Duke Henry I of Luxembourg. The painter has magnificently executed this face with its powerful expression. The hairs of the moustache are painted with realism. While the contrast on this plain and dark background allows the character to be highlighted. Particular attention has been paid to the detail of the superbly executed lace collar as well as to the orange scarf embroidered with gold which crosses the armour, very expensive materials at the time. The painter: Michiel Jansz van Miereveld (Delft 1567-1641 Delft) Son of a goldsmith who placed him at a young age in apprenticeship with the engraver Hieronymus Wierix, he was later the pupil of Willem Willemz and Augusteyn of Delft. He became one of the most famous portrait painters of his time. His reputation was mainly based on his ability to achieve a perfect likeness of his models. Moreover, he surpassed many of his contemporaries in the three-dimensional quality of his faces, the splendid detail of the clothing and the play of light. From 1604 onwards, Miereveld had regular commissions for paintings at the court of The Hague. One of his first subjects in this circle was Louise de Coligny, widow of William of Orange. Prince Maurice, who hated to pose, gave the artist only one opportunity in 1607 to portray him. All subsequent portraits of the Prince are based on sketches made on this occasion, Miereveld adapting the appearance, hairstyle and fashion of dress to the subject's actual age. Miereveld's first portrait of Frederick Henry (1584-1647), the youngest son of William of Orange, and brother and successor of Prince Maurice, dates from around 1610. Until around 1637, Miereveld's studio remained the main supplier of court portraits. Later, Gerard van Honthorst and other painters would take over. *Has two labels on the reverse (on the panel) and an inventory number 84 Provenance "Wilhem II von Oranien.. 1650 ... Michael Mirevelt 1567/1641.". "The three paintings Maes, Mirevelt and the Ducq were

given to Mr. Rotte, Mayor of Lübeck, by one of his Dutch friends, about a century ago. After his death, when his picture gallery was sold publicly, these three paintings were found in Mr. Behn's private gallery, also in Lübeck, after having remained there for several years, they were given by his widow to one of our friends as payment."

Sold with certificate of expertise