



Mary Of Modena (1658-1718), Queen Of James Ii, Follower Of Willem Wissing (1656-1687)



1 200 EUR

Signature : Follower of Willem Wissing (1656-1687)

Period : 18th century

Condition : Bon état

Material : Oil painting on wood

Width : 45

Height : 49

Depth : 2.5

Description

Follower of Willem Wissing (1656-1687)
Title: Mary of Modena (1658-1718), Queen of James II
Period: Circa early 18th century
Oil on panel
Overall measurements with the frame are 49 x 45 x 2.5 and the work at sight measures 29 x 25
This portrait of Mary of Modena (1658-1718), born Maria Beatrice Eleonora Anna Margherita Isabella d'Este, was painted circa the early 18th century. It appears to be after a painting by Dutch artist Willem Wissing, known in England as William Wissing, who worked in England. A very similar version of this portrait can be seen in a mezzotint of Mary of Modena by Robert Williams, published by Edward Cooper, After William Wissing, circa 1685-1688. Another similar work by Wissing, with the sitter facing the other direction, was sold by Philip Mould & Co.

Dealer

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Classical Art

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Mary of Modena, the only daughter of Alfonso IV, Duke of Modena, was Queen of England, Scotland and Ireland as the second wife of James VII and II. A devout Roman Catholic, she had intended to become a nun, but instead, she was thrust into religious and political turmoil in England. At the age of 15 Mary entered into marriage with James who was 40; his eldest daughter Mary (later Mary II) was just four years younger than her new stepmother. The queen dedicated herself to the conversion of England, but her support of her husband's pro-Catholic policies made her unpopular. Wissing, who had trained in The Hague, came to England in 1676 and became a studio assistant to Peter Lely, Charles II's Principal Painter. After Lely's death Wissing became a successful portraitist in his own right, painting most of the Stuart royal family and many of the leading courtiers. He probably would have proved a lasting rival to Kneller had he not died aged thirty one in 1687. Wissing's royal sitters include Charles II, Queen Catharine of Braganza, Prince George of Denmark and James Scott, 1st Duke of Monmouth. His works were widely reproduced; the vast majority, made by engravers including John Smith, Isaac Beckett, and R. Williams, were published by Edward Cooper.

Condition report:
The panel has signs of a few old hairline cracks which protrude slightly from the face of the work, but in our opinion don't distract from the intricate artistry. The painting retains excellent tonality and is a good decorative collector's work. There are a few retouchings and the frame appears to have undergone a recent refurbishment.

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