



Portrait Of A Gentleman By A Curtain C.1695; Attributed To Constantyn Netscher (c.1668-c.1723)



6 950 EUR

Signature : attribué à Constantyn Netscher (vers 1668-vers 1723)

Period : 17th century

Condition : Très bon état

Material : Oil painting

Width : 57

Height : 65

Depth : 3

Description

The gentleman in this portrait has been depicted standing on a porch, alongside a classical column and an exuberant damask curtain. Over a lace jabot and white billowing sleeves, he wears a blue coat with golden thread tassels all the way down the front and on the sleeves, that are tied and held in place by a huge gold and uncut black diamond clasp. Around his waist and over his right arm is a luxurious silk or taffeta drapery. These luxurious and costly fabrics denote status and this type of grand setting was commonly used in portraits to communicate the sitter's wealth and high social standing. The damask curtain serves to both frame the subject, leading the viewer's eye toward the face and posture of the gentleman, but to also create depth and drama as the folds of the fabric add a three-dimensional quality to the

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portrait, enhancing the overall theatricality of the Baroque style. This portrait was in the collection of the Head family, and later their descendants, the Strickland family of Apperley Court, Gloucestershire. It was an important heirloom and descended within the family for generations. On its reverse is an old handwritten note documenting family tradition and how it connects the Strickland and Head families to a notable event in English history: "Picture of James II said to be painted by Lely - Given to Sir Richard Head by the King on his leaving England. He slept at Raynham in Kent, the seat of Sir Richard Head. In Burke's Peerage it is stated that the King presented a valuable emerald ring to Sir Richard before leaving but I have no idea where that ring now is. My mother had a choice ? ??? of which the King is said to have taken a draught of milk before leaving. The bowl is I believe in the possession of my brother Cecil Strickland. This picture came to me through my grandmother Mrs Henry Deacon who was a Head and a descendant of Sir Francis. Signed, Algernon Strickland. Nov 7/1910". In December 1688, during the Glorious Revolution, King James II was captured while attempting to flee England. He was escorted to Rochester, Kent, where he stayed at the house of Sir Richard Head, 1st Baronet (c.1609-1689). Sir Richard was a Member of Parliament and twice Mayor of Rochester. His home later became known as "Abdication House". After spending time there, James II successfully made his second and final escape from England to France on December 23, 1688. Accounts confirm that James II was grateful for Head's hospitality and gave him an emerald ring. The note's reference to Burke's Peerage confirms the family's knowledge of this story. Its current whereabouts are unknown. The note signed by Algernon Strickland in 1910 is valuable for several reasons, not least that it provides a clear chain of provenance for the item, noting it came through a Head-descended grandmother. It also indicates that the milk bowl, from which the king is said to

have taken a final draught of milk, was likely with his brother, Cecil Strickland. Several historical accounts corroborate the core events that are mentioned in the document and it is plausible that Sir Richard Head could have received or purchased a portrait of James II. The Dutch artist Sir Peter Lely (1618-1680) was a prominent court painter who created multiple portraits of James II (while he was still Duke of York) and other members of the royal family. State portraits were often copied for loyal followers, making it possible for Head to have acquired a copy. The specific portrait mentioned in the text may have been an original Lely or from his studio, or a later copy. However, the sitter does not have a strong likeness to that of the King, and whether or not this is the actual portrait mentioned, is unknown. Algernon Augustine de Lille Strickland (1837-1914) married Charlotte Anna de Lisle Strickland nee Hoare (1841-1890) in 1863. They lived at Apperley Court, Gloucestershire. Their children were Algernon Henry Peter Strickland (1863-1928), Augustine Cecil Strickland (1864-1925), Hubert Arthur Strickland (1867-1928), Claud Hugh Strickland (1871-1938), Hilda Rachel Strickland (died 1933), and Gwendolen Mary Strickland (died 1953). He left his family estate "and all of his family pictures" to his son Algernon Henry Peter. His son died in 1928. The anecdote speaks to the social value of possessing objects connected to royalty, even by families of the lesser gentry - this portrait is a supreme detailed example of portraiture from the end of the seventeenth century. Held in a fine carved and gilded period frame. Constantyn Netscher was one of the twelve children of the renowned Court painter Caspar (1639-84), yet he and his brother Theodore were the only children to pursue their father's career. This painting illustrates that Constantyn, similar to his father, focused on small-scale three-quarter length portraits, which exhibit a delicacy and a level of detail that is frequently absent in larger portraits. The

treatment of the face, costume, and drapery is very good, but the treatment of the hands is exceptional - and expresses an interest and an expertise in the native tradition of recording these details with precision. Provenance: Algernon Augustine de Lille Strickland (1837-1914), Apperley Court, Gloucestershire; family descent to his son Algernon Henry Peter Strickland (1863-1928); (Presumably) to his son, Captain Algernon Walter Strickland (1891-1938); Descent within the family. Measurements: Height 65cm, Width 57cm framed (Height 25.5", Width 22.5" framed)