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## Portrait Of A Gentleman In Armor By Willem Wissing (1656-1687), 17th Century



26 200 EUR

Signature : non trouvée, attribuée à l'artiste

Period : 17th century

Condition : Bon état

Material : Oil painting

Length : 104

Height : 128

### Description

Portrait of a Gentleman in Armor by Willem Wissing (1656-1687), 17th Century  
The painting likely depicts George Louis of Brunswick-Lüneburg (1660-1727) (or George I), Elector of Hanover and King of England, Scotland, and Ireland  
[https://www.kleio.org/de/geschichte/stamtafeln/vip/georg\\_ludwig/Willem Wissing](https://www.kleio.org/de/geschichte/stamtafeln/vip/georg_ludwig/Willem_Wissing), known in England as William Wissing (1656[1] - 10 September 1687), was a Dutch portrait artist who worked in England.  
**Biography** He was born in either Amsterdam[2] or The Hague, and studied at The Hague under Willem Doudijns (1630-97) and Arnoldus van Ravestyn (1615-90). In 1676, he moved to England, where he studied with and assisted Peter Lely. After Lely's death in 1680, Wissing emerged as his most important

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pupil. Godfrey Kneller was the only contemporary portrait artist in England to rival Wissing. Wissing's royal sitters include Charles II of England, Catherine of Braganza, George of Denmark and James Scott, 1st Duke of Monmouth. In 1685, James II of England sent Wissing to the Netherlands to paint portraits of his Dutch son-in-law and daughter, the future William III of England and the future Mary II of England. The portraits were often repeated; versions are on display in the Great Hall of the Wren building at the College of William and Mary in Williamsburg, Virginia. Wissing died in 1687 at the peak of his fame as a portrait painter, at Burghley House, the home of John Cecil, 5th Earl of Exeter near Stamford in Lincolnshire. Some suspected he was poisoned out of jealousy of his success. According to Arnold Houbraken his epitaph was *Immodicis brevis est aetas*, meaning Brief is the life of the outstanding.[3] He was buried in St Martin's Church, Stamford, Lincolnshire. Fellow Dutch immigrant Jan van der Vaart worked in his workshop and added the draperies and landscapes in the portraits painted by Wissing. After Wissing's death in 1687, van der Vaart continued Wissing's workshop.[4] Many of Wissing's portraits of prominent sitters and his self-portrait were disseminated in mezzotint.

Gallery

Portrait of Queen Anne (private collection)

Portrait of Henrietta and Mary Hyde. c. 1683

Portrait of William III as Prince of Orange (National Portrait Gallery, London)

Portrait of a Boy with Dog attrib. to Wissing (Yale Center for British Art)

Portrait of Elizabeth Jones, Countess of Kildare, attrib. to Wissing c. 1684 (Yale Center for British Art)

Posthumous Portrait of James Stuart, Duke of Cambridge, 1676-87 (Royal Collection)

Portrait of James Butler, 1st Duke of Ormonde

Portrait of James Scott, Duke of Monmouth and Buccleuch (National Portrait Gallery, London)

Portrait of Isabella, Duchess of Grafton (Sotheby's)

Portrait of Catherine of Braganza, Queen of England (Necessidades Palace, Lisbon)

References

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siteAuthority control  
databasesInternationalVIAFGNDNationalUnited  
StatesArtistsULANRKD  
ArtistsKulturNavPeopleNetherlandsTroveDeutsc  
he BiographieCategories:1656 births1687  
deathsExpatriates in the Kingdom of  
EnglandExpatriates from the Dutch  
RepublicPainters from AmsterdamNetherlandish  
Baroque paintersDutch Golden Age  
paintersDutch male paintersDutch portrait  
paintersTechnique: oil on canvasCondition: very  
good, after conservationSignature: not found,  
attributed to the artistDimensions: canvas 128 cm  
x 104 cm, with frame approximately 148 cm x  
124 cm cmProvenance: Private CollectionThe  
Gallery issues a certificate for each item.