



Willem Wissing (1656 - 1687), Portrait Of The Duchess Of Marlborough As Minerva



16 000 EUR

Period : 17th century

Condition : Très bon état

Material : Oil painting

Width : encadré 125 cm.

Height : encadré 149 cm.

Description

Willem Wissing (Amsterdam, 1656 - Stamford, 1687) attributed Portrait of the Duchess of Marlborough as Minerva Oil on canvas 128 x 103 cm - in a gilt frame 149 x 125 cm. Provenance: Bears an old label on the reverse, Wanstead Collection, Essex (auction at Wanstead House, Essex, 21 June 1822, lot 326, page 121 of the catalogue ** see catalogue for details) Notes: According to this label on the reverse, the painting presented here, identified as "Portrait of the Duchess of Marlborough, in the guise of Minerva", previously attributed to Willem Wissing, was published in the auction catalogue for the sale of the Wanstead Collection. In 1822, in fact, the entire collection of Wanstead House - one of the most important stately homes in Essex, commissioned in the early 18th century by Sir

Dealer

Antichità Castelbarco

Old master paintings

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Richard Child from the Scottish architect Colen Campbell in the Palladian style - was sold at an auction that lasted a full 32 days in order to settle the substantial debts accumulated by the Earl's heirs. It is a portrait of an elegant lady depicted with the attributes of the Roman goddess Minerva, namely a large shield, known as an aegis, upon which her left forearm rests, and a spear which she holds proudly in her right hand. The subject is believed to be Sarah Churchill (1660-1744), Duchess of Marlborough, one of the most influential figures in English history and a friend of Princess Anne Stuart of England. She wears a dress with a wide neckline, trimmed with lace at the edge and adorned with jewels. She has a delicate, fair complexion and her head, with almost black hair, is crowned with a large helmet featuring a feathered plume; she turns her head to one side, gazing out of the painting with her dark eyes. A high-quality painting, this is a type of portrait typically commissioned by the nobility, particularly in England, between the 17th and 18th centuries, where the sitter liked to be portrayed as a deity, with allegorical or mythological attributes, to elevate their status and worth. The work, which according to sources belonged to the prestigious collection of Wanstead House in Essex, is traditionally attributed to the painter Willem Wissing (Amsterdam, 1656 - Stamford, 1687), a celebrated Dutch painter of the Baroque period, known chiefly as a portraitist at the English court of the Stuarts and whose career flourished in England as the principal artistic heir to Sir Peter Lely. Following Lely's death in 1680, Wissing inherited much of his clientele, becoming Godfrey Kneller's principal rival. Wissing adopted from Lely the portraiture tradition that employed pastoral landscapes or classical deities to flatter patrons, a method typical of the Baroque era to confer an aura of 'sacredness' or 'immortality' upon political power. He was highly regarded by James II, who in 1685 sent him to the Netherlands to paint portraits of the future

sovereigns William III of Orange and Mary II. He painted every reigning British monarch from King Charles II to King George I, as well as the most prominent figures in British society and public life. These works, displayed publicly in the royal palaces, were admired and so highly regarded by the public that they prompted a large number of patrons, mainly nobles, to commission his workshop to produce their own family portraits. His technique reflects the formal elegance and sensuality typical of Stuart-era court portraits, with a strong emphasis on the nobility and decorum of his subjects. A distinctive feature of his work, evident here, is his ability to idealise facial features, lending the faces an almost porcelain-like softness, with large eyes and a serene yet distant expression, typical of the high aristocracy.

ADDITIONAL INFORMATION: The work is sold complete with a gilded frame and is accompanied by a certificate of authenticity and a descriptive iconographic sheet. We arrange and organise the transport of purchased works, both within Italy and abroad, using professional and insured carriers. It is also possible to view the painting at our gallery in Riva del Garda; we would be delighted to welcome you to show you our collection of works. Please feel free to contact us for any further information. Follow us on: <https://www.instagram.com/galleriacastelbarco/> <https://www.facebook.com/galleriacastelbarco/>