



John Michael Wright (1617-1694) - Portrait Of A Young Gentleman In An Elaborate Costume.



16 000 EUR

Period : 17th century

Condition : Très bon état

Material : Oil painting

Width : 63cm

Height : 75cm

Depth : 2cm

Description

Fine and sensitively rendered portrait of a young gentleman c.1660 by an artist in the circle of John Michael Wright (1617-1694). The elegant young sitter is depicted half-length wearing a doublet crafted from a luxurious, pale grey or taupe silk brocade which is woven with silver metallic threads to form subtle floral scrollwork and running down its front is a line of closely spaced metallic buttons. Under his doublet he wears a fine white linen shirt with voluminous, puffed and gathered sleeves and these are tied with delicate pale blue silk ribbon bows. upper forearms. His look is finished with a thick, twisted metallic cord or passementerie girdle/girdle sash which encircles his waist. Perhaps the most impressive element of his costume is his collar. The falling band or lace

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jabot is fashioned as a deep, square-cut falling collar (falling band) made of fine needlepoint or bobbin lace, which rests flat over the neck and chest. It features intricate floral scrolling motifs, typical of Venice or Flemish point lace popular among nobility in the 1660s. Over his coat are ornate, lace-trimmed embroidered cuffs which encircle his arms. His long hair cascades naturally over his shoulder and the front features a natural soft fringed parting, - a popular style with young men of the period before full powdered wigs became 'de rigueur' for older gentlemen. John Michael Wright (1617-1684) The son of a London tailor, John Michael Wright took the unusual step of serving his apprenticeship, from 1636, with George Jamesone in Edinburgh. In the early 1640s Wright went to Rome where he remained until 1656, becoming a member of the Academy of St Luke. On his return, he lived in London, but he travelled to Dublin in the late 1670s and to Rome in 1686. Wright worked on occasion for the court and was appointed Picture Drawer in Ordinary to the King in 1673. The artist's sensitive use of characterisation and the restrained elegance with which he depicted Stuart grandeur, set him apart from the high octane glamour of Sir Peter Lely making him one of the most distinctive British-born painters of the seventeenth century.