



Portrait Of A Lady With An Elaborate Ruff, Dated 1617, Circle Of Frans Pourbus, Oil Painting



9 050 EUR

Signature : Entourage de Frans Pourbus le Jeune (1569-1622)

Period : 17th century

Condition : Très bon état

Material : Oil painting

Width : 68

Height : 68

Depth : 6

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Description

This exquisite portrait is a particularly splendid example of the sumptuous female portraits that were painted for members of European courts, during the early part of the 1600's, and designed to convey an image of courtly majesty.

Dress was a key component in portraits and the dress as seen in this portrait portrays to every onlooker that this woman sits within the upper echelons of society. The colour black was one of the costliest fabrics to purchase and maintain, and it is juxtaposed against the white to great effect. The sitter's face is almost completely enveloped in her enormous needlepoint collar, with three superimposed layers. This type of collar was an extraordinary costly item and a great indicator of wealth. Here, it has been depicted with great

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precision. Full slashed sleeves (manches ballonnees) emphasise the width across the upper part of the body.

A fortune of jewellery is displayed as an intricate gold and enamel filigree collar (chain necklace) with diamonds, and pearls worn on a coronet and several ropes across the bodice. The expensive attire proclaims to every onlooker that this is a superior being.

The red carnation pinned in the hair is, in all probability, an allusion to a promise of marriage, according to a Flemish wedding custom passed into courtly portraiture. The style of the dress and the type of hairstyle are congruous with the date on the portrait, 1617.

The style suggests that of Frans Pourbus the Younger but is likely that of a contemporary influenced by his successful manner - Pourbus was a superb portraitist of the aristocracy and worked in many courts in Europe as did other Flemish artists, known for their immensurate skills. Our portrait, most likely painted in the low countries or in Italy where many Flemish artists travelled to work in the courts there at the end of the sixteenth century and the early seventeenth century.

Surviving for over four hundred years, this is a marvellous example of European court portraiture, and in exemplary condition.

Frans Pourbus the Younger, also known as Frans Pourbus (II), was a renowned Flemish painter who specialised in portrait painting. Born in Antwerp in 1569, he belonged to a prominent family of religious and portrait painters, making him the third generation to carry on this artistic legacy. Throughout his career, Pourbus achieved great success as a court painter. He served as the official painter for the Archdukes in Brussels, the Gonzaga Duke of Mantua from 1600 to 1609, and

later, the French court. While the majority of his work consisted of royal portraits, often full-length, he also created some remarkable altarpieces. Among his notable subjects were the Spanish Regents of the Netherlands based in Brussels, the Duke of Mantua, and Marie de' Medici, the Queen of France. Pourbus's portraits were highly favoured by his patrons and were often characterised by detailed depictions of costumes, jewellery, and draperies, off of which were widely admired.

He was a son of Frans the Elder (1545 - 1581) and Suzanna Floris, and he came from a family of prominent artists. His father was a renowned portrait and genre painter, while his grandfather Pieter Pourbus (1523 - 1584) was a leading portrait and history painter in Bruges during the latter half of the 16th century. Frans' mother was the niece of his father's master, Frans Floris, a well-known painter from Antwerp, and the daughter of Cornelis Floris de Vriendt, an influential sculptor and architect.

Frans was admitted as a master in the Guild of St. Luke of Antwerp in the guild year 1591-92, when he was 22 years old. Later, in the late 16th century, he had the opportunity to work for Archduke Albert and the Infanta Isabella in Brussels. On 27 June 1600, he received payment for a portrait of the Infanta, which was then presented to Anne of Denmark, the wife of James VI and I, by the Ambassador of the Spanish Netherlands. In 1600, Frans was recruited as a court painter in Mantua by Vincenzo Gonzaga, the Duke of Mantua. Gonzaga had met Frans during a visit to the Netherlands while purchasing works of art. In 1609, at the request of Marie de' Medici, the Queen of France, Frans relocated to Paris and served as her court painter until his death.

Examples of his work can be found in the Royal Collection, the National Museum in Warsaw, the

Louvre, the Prado, the Rijksmuseum, the Royal
College of Art, the Metropolitan Museum of Art,
and many other museums.

Measurements: Height 68cm, Width 68cm
framed (Height 26.75", Width 26.75" framed)