









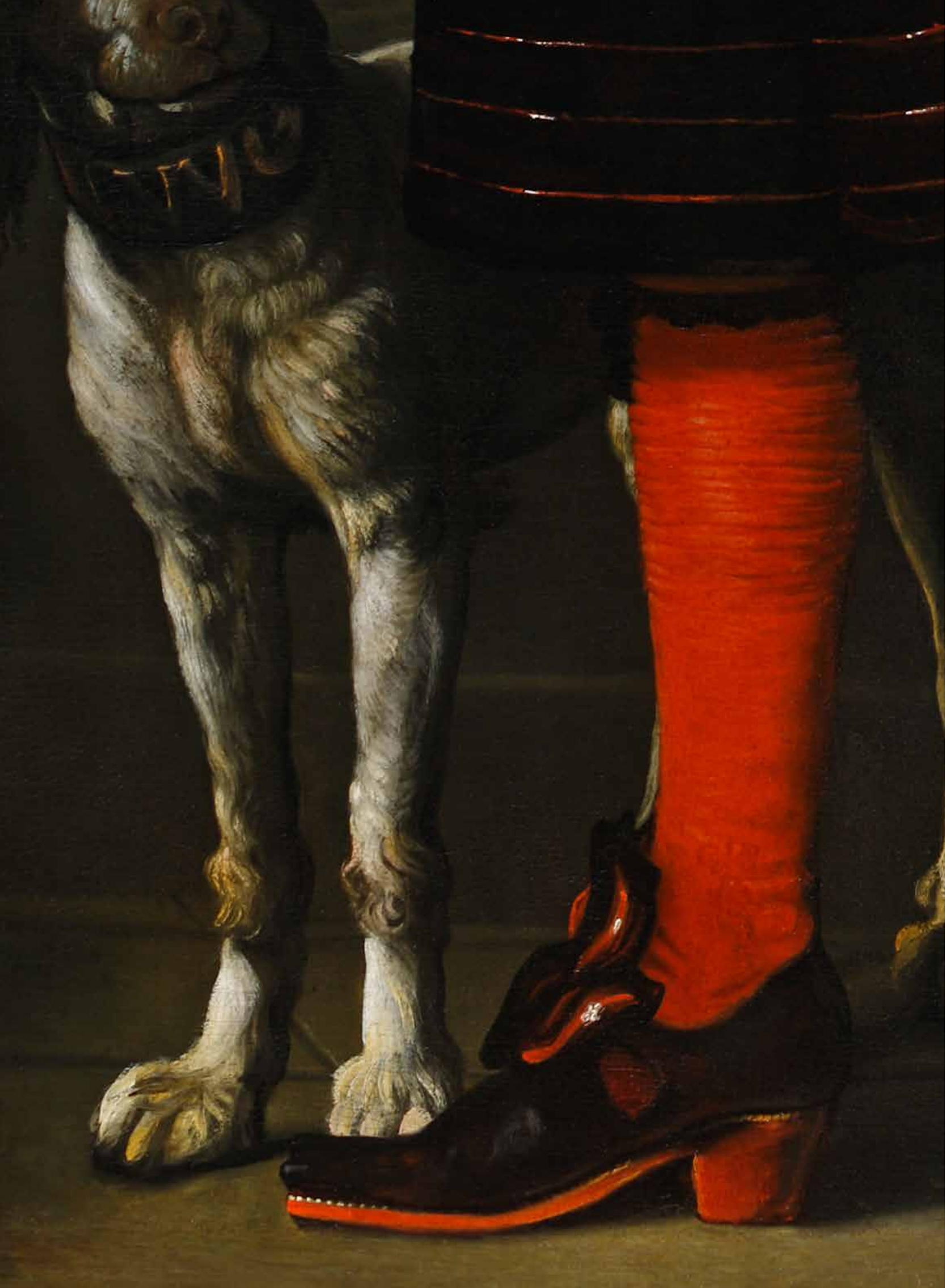




# HIGH SOCIETY

LIFE-SIZE, STANDING AND AT FULL-LENGTH

JONATHAN BIKKER





## CONTENTS

- 11 FOREWORD
- 12 THE LIFE-SIZE, STANDING FULL-LENGTH
- 73 CATALOGUE
- 121 BIBLIOGRAPHY
- 122 ARTISTS
- 123 SITTERS
- 124 OBJECTS, TERMS AND ICONOGRAPHY

Rembrandt's stunning portraits of the splendidly outfitted Marten Soolmans and Oopjen Coppit of 1634 are the only life-size, standing full-length pair by the great Dutch master and two of only three works he made in this format. Rarely on view to the general public in the past, their acquisition from a private collection by the governments of the Netherlands and France in 2016 was a momentous and exciting event.

Their exhibition at the Louvre and Rijksmuseum in that year was the first time in sixty years they had been on show. The joint acquisition of these two exceptional paintings was the fruit of a close collaboration between the French and Dutch states and between the Louvre and the Rijksmuseum. Having now undergone a complete restoration at the Rijksmuseum, these two majestic paintings are even more spectacular than when they were displayed in 2016.

The exhibition *High Society* is a celebration of the permanent entry into the public sphere of these two masterpieces by Rembrandt. Marten and Oopjen are members of an exclusive club. The life-size, standing full-length was initially the special preserve of royalty and the high nobility, and only later of high society in general. This exhibition is the first ever devoted to this most impressive type of single-figure portraiture and traces its development from the earliest independent works of this kind, executed by Lucas Cranach the Elder in 1514, up to the beginning of the twentieth century. In addition to showing some of the most beautiful portraits ever made, the exhibition demonstrates the great variety of forms and functions of the life-size, standing full-length. Together, the thirty-nine works in *High Society* place Rembrandt's wedding pendants of Marten and Oopjen in the context of the extraordinary history of this kind of monumental portraiture.

As Rembrandt's only pair of life-size, standing full-lengths, Marten and Oopjen are well suited to the group of Rembrandt paintings in the Rijksmuseum, which includes other one-offs by the master. *The Night Watch*, for example, is his only civic-guard piece. Home to the largest and most representative collection of undisputed paintings by Rembrandt, there is a long and honourable tradition at the Rijksmuseum of organizing exhibitions devoted to this great master of the Dutch Golden Age. There is also a tradition at the Rijksmuseum of mounting surveys devoted to specific genres of art, such as history painting, genre painting and landscape painting. *High Society* falls comfortably into both categories and can also be seen as a preview to the Rembrandt year in 2019, when we mark the 350th anniversary of Rembrandt's death. Furthermore, *High Society* signals a new and exciting direction in the Rijksmuseum's exhibition programme, in which the emphasis will be placed on viewing Dutch art in an international context.

Many institutions and individuals have contributed to the realization of this exhibition and accompanying publication. We are especially indebted to the museums and private collectors who have so generously agreed to lend works from their collections. Among the colleagues and friends who have given their assistance, Karen Hearn deserves a special note of thanks for sharing her great erudition and experience with us. Others who have aided us in realizing this project include Sébastien Allard, Kate Julia Anderson, Christopher Baker, Marjan Brouwer, Blaise Ducos, Bernd Ebert, Miguel Falomir, Gabriele Finaldi, George Gordon, Ben Hall, Peter Hecht, Laura Houliston, Katja Kleinert, Sir John Leighton, Bernhard Maaz, Maria del Mar Borobia, Laura H. Mathis, Sarah Miller, Sir Nicholas Penny, Henry Pettifer, Francis Russell, Christian Tico Seifert, Kim Smit, Guillermo Solana, Eda Topyürek, Jaap van der Veen, Alejandro Vergara, Bernard M. Vermet, Adriaan Waiboer and Arthur K. Wheelock.

We are also very grateful to our benefactors, the Blockbusterfonds, ING and FedEx, without whose support this exhibition would not have been possible. The conservation treatment of Rembrandt's *Marten Soolmans* and *Oopjen Coppit* has been generously supported by the Irma Theodora Fonds/Rijksmuseum Fonds, Philips and the Cevat Fonds/Rijksmuseum Fonds. We invite you to join this festive gathering of the *High Society* and wish you an exhilarating stay in their midst.

Taco Dibbits  
General Director Rijksmuseum



## AN EXCLUSIVE CLUB

When Rembrandt's spectacular portraits of Marten Soolmans and Oopjen Coppit [FIGS. 2 AND 5] first came to the attention of art lovers in the second half of the nineteenth century, one writer in particular seems not to have been able to get enough of them. The great French critic Théophile Thoré, who owes his fame nowadays primarily to his 'rediscovery' of Vermeer, fell head-over-heels in love with Oopjen, and, as was his wont, he compared her painted image in his publications to those of numerous other famous women in the history of art, even the *Mona Lisa*, with whom she supposedly shares a profoundly melancholic and tender expression. While Thoré's estimation of Oopjen as the *Mona Lisa* of the Low Countries is somewhat far-fetched, the Frenchman made another comparison that illuminates an important aspect of this masterpiece by Rembrandt Harmensz van Rijn (1606–1669), and, indeed, its companion piece. In his review of the impressive private gallery of Barthold Suermondt in Aachen, Thoré pointed out that the 'Portrait of Elisabeth of France' [FIG. 4] by Diego Rodríguez de Silva y Velázquez (1599–1660) was the most expensive in the collection and fantasized that it would make a wonderful pendant to Sir Anthony van Dyck's (1599–1641) *Marie de Raet* [FIG. 6] or Rembrandt's *Oopjen Coppit* (at the time in the Van Loon collection in Amsterdam) [FIG. 5]. It makes little difference that the Velázquez portrait is now considered a workshop piece and that the sitter is now recognized to be the Infanta Maria of Austria, Thoré's comparison of these three exceptional paintings highlights the fact that life-size, standing full-lengths belong to an exclusive club within the larger field of portraiture as a whole.

The exclusive status of Rembrandt's portraits of Marten and Oopjen becomes apparent when one considers the fact that they are the Dutch master's only pair of life-size, standing full-lengths, and two of the only three works executed by him in this format. Three single-figure, life-size, standing full-length portraits out of a total of 92 portraits and an entire oeuvre of 324 paintings is of course very little, but Rembrandt does not hold the record for the least number of portraits of this type among Dutch Golden Age painters. His great counterpart in the field of portraiture, Frans Hals (c. 1582–1666), for example, only executed one of them [FIG. 3] out of a total of approximately 220 portraits, and Rembrandt's former pupil Nicolaes Maes (1634–1693), who devoted himself almost exclusively to portrait painting later in his career, producing approximately 295 works in this genre, did not execute a single life-size, standing full-length of an adult subject. Elsewhere in Europe in the seventeenth century the situation was different. For example, one of the most prolific portraitists of the first half of the century, Sir Anthony van Dyck, painted 107 single-figure, life-size, standing full-lengths out of a total of 542 portraits and a total oeuvre of 745 works. The statistics become more interesting when broken down according to the various places of Van Dyck's activity [FIG. 1]. While the Flemish artist only executed one full-length during his early years in Antwerp out of a total of 58 portraits, in his final years in England he produced 63 of them out of a total of 256 portraits.



FIG. 3 see cat. 16, p. 91



FIG. 2 see cat. 21, p. 96

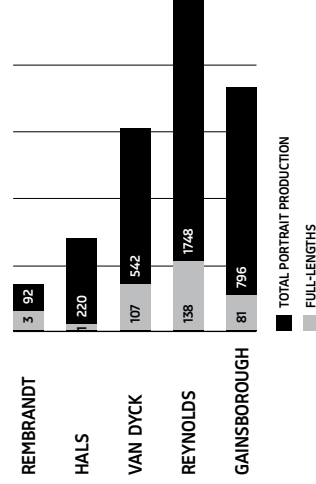
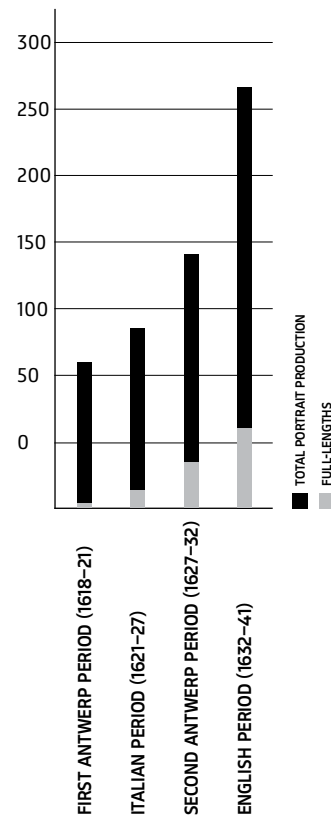


FIG. 1 Life-size, standing full-lengths in relation to total portrait production



Van Dyck's portrait production by place of activity



FIG. 6 see p. 14



FIG. 5 see cat. 22, p. 97

FIG. 4 Workshop of Diego Rodríguez de Silva y Velázquez, *The Infanta Maria of Austria* (1606–1646), c. 1630





FIG. 6 Sir Anthony van Dyck, *Marie de Raet* (1614–1662), 1631



FIG. 7 Rembrandt Harmensz van Rijn, *Portrait of a Man*, possibly Andries de Graeff (1611–1678), 1639



16 According to the artist and theorist Jonathan Richardson writing in 1715: '... when Van Dyck came hither he brought Face-Painting to us; ever since which time . . . England has excel'd all the World in that great Branch of the Art . . .' The first part of Richardson's statement is patently false as numerous portraitists had been active in England before Van Dyck, but he was correct in recognizing the Fleming's profound influence on the development of the genre in Britain and in stating that portraiture was the mainstay of English painting; it has continued to be so until the present day. **The Golden Age of British portraiture is considered to be the years 1760 to 1790, when Sir Joshua Reynolds (1723–1792) and his archrival Thomas Gainsborough (1727–1788) were in their prime.** While both executed a considerable number of full-lengths – 138 and 97 respectively – these constitute again only a fraction of their total output of 1,748 and 796 portraits [FIG. 1].

**The price for life-size, standing full-lengths is one of the reasons why they were less frequently commissioned than other portrait formats.** How much Marten Soolmans and Oopjen Coppit were set back for their companion pieces is not known, but we do know how much the only other individual, life-size, full-length, standing portrait painted by Rembrandt cost [FIG. 7], that is if the identification of the sitter in the 1639 painting as Andries de Graeff is correct. De Graeff, who would later become an extremely powerful burgomaster of Amsterdam, was for some reason or other dissatisfied with the likeness Rembrandt had made of him. A panel of arbiters was convened to settle the disagreement and the surviving documents reveal that it was decided that the artist should be paid **five hundred guilders, which was twice the annual salary of a trained artisan and the equivalent of € 100,000 today.** If Rembrandt had painted **twenty-six such works** he could have **paid off the house he purchased on Sint Antoniesbreestraat for 13,000 guilders** in the same year he executed the full-length of Andries de Graeff.

During the Belle Epoque (1871–1914), when the society portrait was at its height of desirability, it would have taken far fewer paintings on this grand scale to purchase a house. According to an article in the London *Standard* of 2 February 1892, written by the newspaper's Paris correspondent: **'Portrait painting has become so very remunerative in Paris that most of the great artists occupy much of their time practising it. One portrait painter charges 40,000 francs [€ 179,000 today] for a full-length size portrait, and another artist will not accept less than 30,000 francs [€ 133,500]. A medium-sized hôtel particulier in the seventeenth arrondissement of Paris went for about 80,000 francs at the time.** Although the *Standard's* correspondent does not mention them by name, the portraitists whose prices he quoted were probably Léon Bonnat (1833–1922) and Emile Auguste Carolus-Duran (1837–1917), hardly household names today. They were, however, the top earners during the last quarter of the nineteenth century, and according to the French newspaper *Le Courrier Français*, one had to have a recommendation from either a general or a cabinet minister to get a sitting with Bonnat, who, by the way, did not live in the seventeenth arrondissement. Rather, he had an opulent mansion cum studio built for himself and his mother in the even more fashionable sixteenth arrondissement, at 48 rue de Bassano, not far from the Champs-Élysées.

Across the Channel the situation was no different. In a review of the exhibitions of contemporary art held in London in 1891, the French newspaper *Revue Encyclopédique*, concluded: 'English painting after having made constant progress for a century from Hogarth [known especially for his satirical genre scenes] to Constable [a landscape specialist], is dying out now from year to year. The painters of repute confine themselves to executing portraits for which they exact high prices.' One of the portraitists the French correspondent may have had in mind was the London-based American artist **James Abbott McNeill Whistler (1834–1903), whose star by the 1890s had risen to dizzying heights. Americans, in particular, were ready to beat down the door of his studio to have their picture painted.** The demand was so great that the artist lamented: 'where were they when I wanted to paint them?' But, as every European portrait painter knew, the Americans paid well. When



FIG. 8 James Abbott McNeill Whistler, *George Washington Vanderbilt (1862–1914)*, 1891/1903



FIG. 7 see p. 15

in 1897 the **multi-millionaire George Washington Vanderbilt [FIG. 8] needed a full-length of himself for his immense North Carolinian château, Biltmore House, he turned to Whistler, offering him 1,000 guineas down and another 1,000 guineas upon completion (a total of € 292,280 today), but Whistler never finished the painting.** The artist wrote to Vanderbilt telling him that he was 'greatly pleased at the prospect of painting your portrait!', but he must have also been thinking: **'if only you had given me this commission twenty years ago.'** In 1877, Whistler had a house and studio built at 33 Tite Street, Chelsea, London, to the tune of £ 1,910 (now about € 228,935), which he had to sell less than a year later, after a failed libel suit he brought against John Ruskin threw him into bankruptcy.

Portraits on this grand scale were expensive, but just how expensive were they in relation to their smaller counterparts? In the Dutch Republic in the seventeenth century full-lengths fetched on average between 100 and 150 guilders (much less than what Rembrandt received for the portrait of Andries de Graeff), three-quarter-length portraits 80 guilders, half-lengths 60 guilders and bust-length likenesses 36 to 40 guilders. The flyleaf at the beginning of the British artist Sir Joshua Reynolds's 1764 'pocket book', in which he jotted down his current prices, reveals a similar breakdown: a whole-length cost 150 guineas, a half-length 70 guineas, and a 'teller de testa' or head-size portrait 30 guineas. Reynolds liked to receive half-payment at the time a portrait was commissioned. His major competitor Gainsborough, after moving to the fashionable spa town of Bath in the 1760s, where he first began painting full-lengths, charged considerably less: 80 guineas for a full-length, 40 for a half-length and 20 for a head. As a final example, a letter outlining his prices by the most sought-after society portraitist in Paris at the turn of the twentieth century, Giovanni Boldini (1842–1931), can be cited: 'Head and shoulders 3,000 francs, to the knees 5,000, full-length 8,000 francs'. Boldini required that commissions be placed at least one month in advance.

It is not just rarity and costliness that placed the full-length in a class unto itself. Its superior status among single-figure portraits is, of course, inherent to its size. A study in the psychology of visual perception – not that one exists – is not necessary to realize that a life-size, or over-life-size, standing man or woman shown in his or her entirety is more impressive than half of a figure or just a face. This can be readily demonstrated by comparing a full-length with a half-length version made after it [FIGS. 9 AND 10]. It was undoubtedly for this reason that during its early history the life-size, standing full-length was the special preserve of royalty and the high nobility, which in turn provided another factor determining its exclusive status. The rest of this book will examine the emergence of the full-length in Western art, some of the functions these portraits could fulfil and forms they could take, and how their makers approached such aspects of their design as dress, pose and setting. The latter are, of course, significant considerations in the making of all types of portrait, regardless of size, but the full-length did require special solutions. It is also these design elements that make life-size, standing full-lengths the glamorous and alluring masterpieces that they are.



FIG. 10 Hyacinthe Rigaud, *Louis XIV (1638–1715) in Coronation Robes*, 1701



FIG. 9 Hyacinthe Rigaud, *Louis XIV (1638–1715) in Coronation Robes*, after 1701



The earliest known standing – and presumably life-size – full-lengths were series of murals of the Counts and Countesses of Flanders executed in the fourteenth and fifteenth centuries in such towns as Ypres, Courtrai and Ghent. Such genealogical series were also made in other parts of Europe, in the mid-fourteenth century in the great hall of Emperor Charles IV's castle at Karlštejn outside Prague for example. As is the case with the Flemish series, the one at Karlštejn Castle has not been preserved. Around 1425, a series of the Counts of Holland was executed on the walls of the Carmelite Cloister in Haarlem. The cloister was destroyed in the seventeenth century, but the nineteen copies on panel measuring more than two metres in height that were made between 1486 and 1491 can still be seen in the town hall of Haarlem [FIG. 11]. A very different type of frescoed series, that of the *uomini famosi* or famous men created by Andrea del Castagno (1410–1457) around 1450 also contains life-size, standing full-lengths [FIG. 12]. Six of the nine figures in this series were personalities from recent Florentine history, three statesmen and soldiers, and – remarkably – three poets: Boccaccio, Petrarch and Dante. The other three figures are heroic women from the Bible and classical antiquity. All of the Florentines had been dead for quite some time when the fresco was executed. Three altarpieces from around the turn of the sixteenth century, the most spectacular of which is Albrecht Dürer's (1471–1528) *Paumgartner Altarpiece* [FIG. 13], included near life-size, standing full-length donor portraits on the wings. Until this time, donors were invariably shown in a kneeling position and accompanied by patron saints. In the painting by Dürer, Saints George and Eustace have been given the facial features of the donors Stephan and Lukas Paumgartner.

The earliest independent life-size, standing full-length may be a painting on canvas by the Venetian Vittore Carpaccio (c. 1465–1525/26) of a young man clad in the fashionable armour of the day, standing outside a castle gate and surrounded by a panoply of symbolic animals and vegetation [FIG. 14]. The figure was first interpreted as Saint Eustace because of the presence of the deer next to the lake, the saint's attribute being a stag with a crucifix lodged between its antlers. However, when the painting was restored in 1958 a painted piece of paper carrying the motto *Malo mori quam foedari* (better to die than be defiled) was discovered at the lower left. This is the motto of the Order of the Ermine, and the animal itself is depicted beneath the *cartellino*. Subsequently, a number of men associated with the order, including Francesco Maria della Rovere, third Duke of Urbino, were put forward by scholars as the potential sitter, but there is no consensus on the matter.

The sixteenth-century Italian artist biographer Giorgio Vasari credited Titian's (c. 1488–1576) *Diego Hurtado de Mendoza*, which he believed was executed in 1541, as the beginning of 'the custom, since become frequent, of painting portraits at full-length' (the painting, in the Palazzo Pitti, Florence, is now dated c. 1530–35). He was obviously mistaken. Even if Carpaccio's painting is in fact not a portrait, a full-length of an unknown man by Moretto da Brescia (c. 1498–1554) in the National Gallery, London, is dated 1526 in Roman numerals on the riser below



FIG. 11 Unknown artist, Gertrude of Saxony (c. 1030–1113) with Dirk V (1052–1091) and Robert 'the Frisian' of Flanders (c. 1029/32–1093), from the succession series of the Counts of Holland, c. 1486–91



FIG. 12 Andrea del Castagno, Dante Alighieri (1265–1321), part of a series of Famous Men, c. 1450



FIG. 13 Albrecht Dürer, Paumgartner Altarpiece, c. 1503



FIG. 14 Vittore Carpaccio, Young Knight in a Landscape, 1510



the sitter's left foot [FIG. 15]. However, while the National Gallery painting may be able to claim the status of the first independent full-length executed in Italy (should the Carpaccio not be a portrait), companion pieces by Lucas Cranach the Elder (c. 1472–1553) depicting Henry the Pious, Duke of Saxony, and his wife Duchess Catherine of Mecklenburg [FIGS. 16 AND 17] executed in 1514 would be the earliest in the history of art. Because Henry's scabbard continues into the portrait of his wife, it had been assumed in the past that the pair was originally painted together on one support and that the two figures were separated when the works were transferred to canvas. But this was not the case, and Cranach's pendants are indisputably the first northern individual full-lengths, if not the first on either side of the Alps.

Henry the Pious and Catherine of Mecklenburg were not nobles of any significance outside of the central German Duchy of Saxony and Cranach's portraits do little to anticipate the fact that the full-length would soon become the emblem *par excellence* of sovereign majesty. The first truly important European ruler to be depicted standing and at full-length was Emperor Charles V in a 1532 portrait now in Vienna [FIG. 18] by the Austrian court painter Jakob Seisenegger (1504/5–1567). The artist had in fact executed five full-length portraits of Charles V, but only the one in Vienna has survived. It was also this full-length that served Titian as a model for the Italian master's first portrait in this format [FIG. 20]; Vasari was wrong on this point as well. Titian did not simply copy the Austrian artist's composition, but transformed it so that it better conveys the monarch's eminence. Titian's emperor cuts a more elegant, and therefore more aristocratic, figure. He is more svelte, his body is better articulated, and his drooping eyelids and crooked nose have been corrected. Seisenegger's meticulous rendering of the dog has also been avoided and the bold geometrical pattern of the floor has been excised. The width of the curtain has been reduced, the colours made more subdued and uniform, and the horizon lowered, producing an altogether more monumental and regal image. The emperor must have been impressed for he proclaimed the Italian artist a 'second Apelles' and appointed him his official portraitist.

As ground-breaking as Titian's portrait of Charles V was, not it, but the one the Italian artist made of Charles's son Philip II in 1551 would become the prototype for the state portrait throughout Europe for centuries to come [FIG. 22]. The painting shows Philip dressed in an imposing suit of black and gold armour, standing in three-quarter profile before a table covered with crimson velvet, on which rest his helmet and gloves. Philip occupies less of the painting than his father does in his full-length, but the extra space creates distance between him and the viewer, thereby augmenting his stature, and the vertical of his body is reinforced by the column at the left of the composition. At the hands of such artists as Antonis Mor (c. 1519–1575), Alonso Sánchez Coello (1531–1588) and François Clouet (c. 1510–1572), this formula – with or without the suit of armour – became the standard at all the courts of Europe, first at those in countries under Habsburg control such as Austria, Spain and the Low Countries, but eventually England and France as well. The latter did not have a tradition of full-length portraiture before this, but England did. Examples are the beguiling portrait of Christina of Denmark that Hans Holbein the Younger (c. 1497–1543) painted for Henry VIII in 1538 [FIG. 23] and the compelling and authoritative portrait of the king himself that exists in a number of studio versions, all of which were derived from a since destroyed wall-painting by Holbein that formerly adorned the Privy Council Room at the Palace of Whitehall [FIG. 19]. While this image of the resolute Henry VIII shown frontally with his legs spread and his hands firmly planted at his sides has become iconic, the design of Titian's portrait of Philip II had a far greater impact on the subsequent history of state portraiture. Its use for full-lengths of George Washington by Gilbert Stuart (1755–1828) in 1796 [FIG. 21] and Napoleon Bonaparte by Jacques-Louis David (1748–1825) in 1804 [FIG. 24] demonstrates that it could even withstand revolutions.



FIG. 15 see cat. 3, p. 76



FIG. 16 see cat. 1, p. 74



FIG. 17 see cat. 2, p. 75



FIG. 19 Workshop of Hans Holbein the Younger, Henry VIII (1491–1547), c. 1543/47



FIG. 21 Gilbert Stuart, George Washington (1732–1799), 1796



FIG. 18 see cat. 4, p. 77



FIG. 20 Titian, The Emperor Charles V (1500–1558) with his Dog, 1533



FIG. 22 see p. 22



FIG. 23 see p. 39



FIG. 24 see p. 23





FIG. 22 Titian, *Philip II* (1527–1598), 1551



FIG. 24 Jacques-Louis David, *The Emperor Napoleon (1769–1821) in his Study at the Tuileries*, 1812



During the sixteenth century, when this grand type of portraiture came into its own, the sitters were almost invariably members of the nobility. Occasionally, however, individuals far lower down on the social ladder were depicted at full-length, but not because of their special achievements or because they were considered pillars of society. Rather they were considered oddities and sources of amazement and amusement. An example is Antonis Mor's portrait of the buffoon Hernández de la Cruz, better known as the 'loco Pejerón', from around 1560 [FIG. 25]. The jester's physical deformities, ungainly pose and pained expression ensured that he could not be mistaken for one of Mor's elegant and disdainfully aloof aristocratic patrons. Another example is a painting almost three metres in height in the English Royal Collection from 1580 that carries the inscription: QUEEN ELIZABETH [']S PORTER [FIG. 26]. Obviously, the porter, whose features show characteristics of gigantism, was made the subject of this portrait because he was freakishly tall.

In some early inventories, Queen Elizabeth's giant porter is said to be a Dutchman. Some scholars believe that his portrait was also made by another Dutchman, the painter Cornelis Ketel (1548–1616), who was active in England from 1573 to 1581. After his English period, Ketel settled in Amsterdam, where he introduced the tradition of the life-size, standing full-length format to the genre of the civic guard portrait [FIG. 27]. He may also have been the first Dutch artist to make individual portraits of ordinary citizens – who were also neither jesters nor giants – in this format. The non-aristocratic sitters in question were Pieter Pietersz van Neck and his wife. Significantly, Van Neck was a great uncle of Oopjen Coppit. Our knowledge of the portraits comes from the sixteenth-century artist biographer Karel van Mander; their present whereabouts is unfortunately unknown. A decade after Ketel painted these works in about 1588, another Dutch artist, Daniël van den Queborn (c. 1552–c. 1602) portrayed the high-ranking Middelburg civil servant Johan Huysen and his wife Adriana van Matenesse at full-length (private collection, the Netherlands). They, too, were not members of the nobility, at least not at the time they sat for Van den Queborn.

Twenty years later, the type suddenly began to flourish among some of the members of Amsterdam's upper crust, who self-consciously measured themselves against the aristocracy in the Northern Netherlands and in Europe in general. An example is Cornelis Bicker, who in 1618, when he was about twenty-five, had himself portrayed with his wife



FIG. 25 Antonis Mor, *Hernández de la Cruz, known as Pejerón*, c. 1560



FIG. 26 Attributed to Cornelis Ketel, *A Giant Porter*, 1580



FIG. 27 Cornelis Ketel, *Civic Guardsmen of District I in Amsterdam, under the Command of Captain Dirck Jacobsz Rosecrans*, 1588



26 Aertgen Witsen by Cornelis van der Voort (c. 1576–1624) [FIGS. 28 AND 29]. Commissioning these aristocratic status symbols *par excellence* was, however, not enough for Bicker. In 1632 he purchased the seigniory Swieten, which allowed him to call himself Lord Swieten. As a director of the Dutch West India Company and three-time burgomaster of Amsterdam, Cornelis Bicker was a wealthy and powerful man. He and his three older brothers formed the hub of the so-called ‘Bicker league’, a network of influential merchants, linked through marriage, which dominated political and economic life in Amsterdam, and even nationwide, in the second quarter of the seventeenth century. Other members of this extended family, which included Frans Banninck Cocq, best known as the captain in Rembrandt’s *Night Watch* in the Rijksmuseum, also had themselves portrayed with their wives at full-length. In total, twenty upper-middle-class Amsterdam citizens, including Marten Soolmans and Oopjen Coppit, were depicted in this manner between 1618 and 1639. The Haarlem cloth merchant Willem van Heythuysen, the sitter in Frans Hals’s only full-length [FIG. 3], should also be included in this list.

The sudden boom in the production of full-lengths for this elite group is a reflection of the self-assured, get-up-and-go attitude that made the Dutch Republic the richest and most powerful nation in Europe in the first half of the seventeenth century. It would be mistaken, however, to consider the emergence of the upper-middle-class full-length a solely Dutch phenomenon, as there are also a few cases of Antwerp merchants who had themselves portrayed at full-length. The most dazzling example is the portrait Peter Paul Rubens (1577–1640) made of Nicolas de Respaigne [FIG. 32] sometime between 1615 and 1619. De Respaigne spent many years in Venice as a commercial agent and travelled from there to the Middle East, where he visited Jerusalem and Aleppo among other places. Although he fashioned himself Lord of Schooten and, from 1611, was a Knight of Jerusalem, it was not until after his death in 1647 that his family could make claim to an aristocratic title; it was only in 1651 that his eldest son was raised to the nobility by the Spanish king.

Anthony van Dyck’s first life-size, standing full-length – the only one he painted during his early Antwerp years – probably also depicts a merchant, as there is a bale of goods with a brand in the background behind him (Koninklijk Museum voor Schone Kunsten, Antwerp). The sitters in a few of the twenty-nine full-lengths Van Dyck painted after his return from Italy to Flanders were also non-aristocrats, for example the merchant, insurer and financier Nicolaes van der Borgh in a painting in the Rijksmuseum. Some of the anonymous sitters in Van Dyck’s paintings from this period, such as the couple in the Louvre [FIGS. 30 AND 31], may also be representatives of the upper middle class rather than the nobility.



FIG. 3 see cat. 16, p. 91



FIG. 28 Cornelis van der Voort, *Cornelis Bicker* (1592–1654), 1618



FIG. 29 Cornelis van der Voort, *Aertgen Witsen* (1599–1652), 1618



FIG. 30 Sir Anthony van Dyck, *Portrait of a Woman with her Daughter*, c. 1628–29



FIG. 31 Sir Anthony van Dyck, *Portrait of a Man with his Son*, c. 1628–29



FIG. 32 Peter Paul Rubens, *Nicolas de Respaigne* (d. 1647), 1615/19



The non-aristocrats that sat for full-lengths in the Dutch Republic and the Spanish Netherlands in the first half of the seventeenth century only form blips on the radar. It was not until the Belle Epoque that, in the aftermath of the Industrial, American and French Revolutions, the *haute bourgeoisie* constituted a clientele for full-lengths as sizeable as, if not larger than the nobility. However, this is not to say that in the intervening period all sitters were titled. A number of them in English full-lengths from the eighteenth and nineteenth centuries were members of the landed gentry, wealthy land owners who did not belong to the peerage, but could live entirely from rental income. An example is the slave owner and Tory Member of Parliament David Lyon, the subject of a striking portrait by Sir Thomas Lawrence (1769–1830) from about 1825 [FIG. 33].

Another type of non-aristocratic sitter for full-lengths first appeared on the scene in 1689. It was in that year that Godfrey Kneller (1646–1723) painted the English actor Anthony Leigh playing the part of Dominic in John Dryden's *The Spanish Friar* (National Portrait Gallery, London). Several portraitists in eighteenth-century England made their name with their depictions of actresses, Thomas Lawrence being the most stunning case. His, as the *Public Advertiser* described it, 'spirited, elegant and engaging' full-length of the actress Elizabeth Farren [FIG. 36] was the talk of London society when it was exhibited at the Royal Academy in 1790. The painting not only put the twenty-two-year-old artist on the map, it toppled the aged Reynolds from the pedestal of most sought-after portraitist. However, the subject of the full-length and the man who commissioned it, Elizabeth Farren's future husband the Earl of Derby, had complaints, the most urgent of which was the listing of the work in the Academy catalogue as 'an actress' rather than as 'a lady'. By this time, the word actress had become synonymous with prostitute. Indeed, some of the eighteenth-century actresses who were depicted at full-length, such as Fanny Abington, whom Reynolds portrayed around 1765 in the role of the comic muse Thalia [FIG. 34], had begun their careers as sex workers and after their successes on the stage went on to become the mistresses to society's most prominent male members.

Prostitutes without side careers as actresses were also the subjects of full-lengths. By 1776 the leading London madam Charlotte Hayes discovered a twelve-year-old urchin Emily Warren begging on the streets with her blind father, and, after teaching her to walk with grace, launched her in the world of refined whoredom. Reynolds portrayed her at full-length some five years later in the guise of Thais, an Athenian courtesan who persuaded Alexander the Great to burn the Royal Palace of Persepolis [FIG. 35].

It was a calculated decision on Reynolds's part to associate his art with such



FIG. 33 see cat. 32, p. 109



FIG. 34 Sir Joshua Reynolds, *Fanny Abington (c. 1737–1815) as the Comic Muse Thalia*, c. 1765



FIG. 35 Sir Joshua Reynolds, *Emily Warren (d. 1781) as Thais*, 1781



FIG. 36 Sir Thomas Lawrence, *Elizabeth Farren (c. 1759–1829)*, 1790



30 women of questionable repute as Fanny Abington and Emily Warren. It may have put off potential conservative clients, but generated substantial publicity among the male social elite. While Abington probably ordered her portrait from Reynolds herself as an advertisement, it was one of Emily Warren's clients, the Hon. Charles Greville, who commissioned her full-length.

By the third quarter of the nineteenth century the aristocracy's stronghold on 'high society' was broken by the flamboyant and style-conscious *nouveau riche* in league with bohemians, actresses, dancers, musicians, writers and courtesans. The client for a life-size, standing full-length – a high society must-have – could just as readily be an industrial tycoon, or the socialite wife of a banker, or a gynaecologist, as an aristocratic dandy. George Washington Vanderbilt [FIG. 8], mentioned at the beginning of this book, can serve as example of the rich industrialist of the Gilded Age, although not he but his older brothers operated the family's shipping and railroad empires. One of the most striking society ladies of the Parisian *beau monde* was the New Orleans native Virginie Avegno [FIG. 37], the wife of a wealthy but nondescript banker named Pierre Gautreau, to whom she was notoriously unfaithful. One French critic considered her representative of the 'beautiful [American] women who eclipse our own' and thus a major culprit in the Americanization of Paris. Another interpreted John Singer Sargent's (1856–1925) portrait of her as the depiction of a new type of woman, the hyper-sophisticated Parisienne, who used her eccentric beauty to acquire celebrity and social standing. In all fairness to Madame Gautreau, however, it should be pointed out that she did not commission the work. Rather, the idea was Sargent's as a letter to a mutual acquaintance testifies: 'I have a great desire to paint her portrait and have reason to think that she would allow it and is waiting for someone to propose this homage to her beauty. If you are "bien avec elle" and will see her in Paris you might tell her that I am a man of *prodigious talent*'.

Madame Gautreau's reputed lover, the fabulously handsome Dr Samuel-Jean Pozzi, had been the subject of Sargent's first full-length portrait [FIG. 38]. Nowadays recognized as the father of modern French gynaecology, the glamorous and charismatic surgeon cut a striking figure in Paris' *haute monde*, his most famous paramour, the actress Sarah Bernhardt, giving him the nickname 'Docteur Dieu'. 'The great and beautiful Pozzi', as someone else called him, founded a society, the League of the Rose, for the confession and enactment of sexual experiences. Among Dr Pozzi's friends was the eccentric aesthete and epitome of dandyism Comte Robert de Montesquiou-Fezensac, whom Whistler portrayed at full-length in 1891–92 [FIG. 40]. Slender and graceful, the count had dark, wavy hair and a silky moustache, but small black stubs for teeth. Royalist, social snob,



FIG. 37 John Singer Sargent, *Madame X (Madame Pierre Gautreau [1859–1915])*, 1884



FIG. 8 see p. 16



FIG. 38 see cat. 36, p. 113



FIG. 39 see cat. 38, p. 115

trendsetter, homosexual and dabbler in Symbolist poetry, many found his 'very refined, very precise, very insignificant' conversation, his bizarre mannerisms – 'he would burst into the shrill laughter of an hysterical woman' for example – and his overly cultivated tastes simply absurd. He was nevertheless the partial model for the Baron de Charlus character in Proust's *A la recherche du temps perdu* (1913–27) and the complete model for the eccentric hero of Joris-Karl Huysmans's *A rebours* (1884). Those who found him laughable, or abrasive, toadied to him nonetheless because he alone had entrée into all the exclusive restaurants, clubs, literary salons and aristocratic homes Paris had to offer.

Just as colourful a figure as Robert de Montesquiou, and often described as the dandy's female equivalent, was the rich and glamorous Marchesa Luisa Casati, a *femme fatale* who scandalized Europe over a thirty-year period. The daughter of a rich cotton manufacturer in Milan, she was nineteen years old and the wealthiest heiress in Italy when she married Marchese Camillo Casati Stampa in 1900. Only two years later, however, she began a long-term love affair with the Italian poet Gabriele d'Annunzio, who said of her: 'She possessed a gift, an omnipotent knowledge of the masculine heart: she knew how to be or appear incredible. She was, in fact, the only woman who ever astonished me.' Other affairs, with the painters Kees van Dongen (1877–1968) and Augustus John for example, would follow, but D'Annunzio, to whom she always returned, was the love of her life. Sarah Bernhardt was her great model, not only for her rejection of the traditional role of wife and mother, but also for her extravagant appearance and peculiar collections, which included wild cats and snakes. In addition, Casati had a love of large dogs, such as the greyhound in her striking full-length by Giovanni Boldini, painted in 1908 [FIG. 39].



FIG. 40 James Abbott McNeill Whistler, *Arrangement in Black and Gold: Comte Robert de Montesquiou-Fezensac (1855–1921)*, 1891–92



A critic wrote of Boldini's portrait of Casati [FIG. 39] when it was exhibited at the Salon of 1908: 'This Marquise's face is unusual . . . in its big-eyed appearance . . . in its anti-Joconde [*Mona Lisa*] countenance that crowns the long question mark of a body wrapped in black satin.' It was her eyes that also caught Boldini's attention when he first encountered her in a restaurant in Paris. Her seven-metre pearl necklace broke and was scattered over the restaurant floor. The artist later recorded: 'We all hurried under the tables to retrieve the pearls and it was under one table that I found myself face to face with her and saw for the first time, close up, her immense eyes.' Not only did she have big eyes, her teeth were rather large as well, prompting Montesquiou, whose snobbish circle she frequented, cattily to quip: 'Medusa or tigress, she smiles as though she would bite.' Equally unforgiving is the summation of her looks made by Jean Cocteau in his 1947 *La difficulté d'être* (*The Difficulty of Being*): 'Tall, bony, her gait, her great eyes, her teeth of a racehorse and her shyness did not accord with the conventional type of Italian beauties of the period. She astonished. She did not please.'

Beauty, however, was not a required quality in those who had themselves portrayed at full-length. While the Marchesa's appearance was perhaps more astonishing than attractive, some sitters were downright ugly, as can be demonstrated by Juan Carreño de Miranda's (1614–1685) portrait of the last Habsburg ruler of Spain, King Charles II [FIG. 43]. Physically and mentally disabled, and impotent, Charles's jaw was so badly deformed that he could barely speak or chew. Centuries of Habsburg inbreeding ending with his own parents, Philip IV and Mariana of Austria, who were uncle and niece, were to blame.

This example to the contrary notwithstanding, many of the subjects of full-length portraits were great beauties. An example is the above-mentioned London prostitute Emily Warren, whom Reynolds portrayed as Thaïs in 1781 [FIG. 35]; a contemporary source relates that the artist 'often declared every limb of hers perfect symmetry, and altogether he had never seen so faultless and finely formed a human figure'. According to a French visitor to Madrid, the 13th Duchess of Alba, who was twice depicted at full-length by Francisco José de Goya y Lucientes (1746–1828) [FIGS. 41 AND 42], 'has not a single hair on her head that does not awaken desire. Nothing on earth is as beautiful as she is. . . . When she passes, everyone is at the window and even children leave their play to see her.' Queen Victoria commissioned the fashionable court portraitist Franz Xaver Winterhalter (1805–1873) to paint the fifteen-year-old Punjabi Maharaja Duleep Singh in 1854 because he possessed 'grace and a dignified manner', was 'extremely handsome' and 'those eyes and those teeth are beautiful' [FIG. 44]. As the queen recorded in her journal on 10 July of that year, the German artist was in full agreement with her: 'Winterhalter was in ecstasies at the beauty and nobility of bearing of the young Maharaja.'

Artists did sometimes fall in love with their beautiful sitters. The Irish painter Sir William Orpen (1878–1931), for example, was having an affair with



FIG. 35 see p. 28



FIG. 39 see cat. 38, p. 115



FIG. 41 Francisco José de Goya y Lucientes, *Maria del Pilar Teresa Cayetana de Toledo y Silva Alvarez de Toledo* (1762–1802), 1797



FIG. 42 Francisco José de Goya y Lucientes, *Maria del Pilar Teresa Cayetana de Toledo y Silva Bazán, 13th Duchess of Alba* (1762–1802), 1794



FIG. 43 Juan Carreño de Miranda, *Charles II of Spain* (1661–1700), as *Grandmaster of the Golden Fleece*, 1677



FIG. 44 see p. 34





FIG. 44 Franz Xaver Winterhalter, *Maharaja Duleep Singh* (1839–1893), 1854



FIG. 45 Sir William Orpen, *Mrs Florence Evelyn St. George* (1870–1936), c. 1912



36 Mrs St George while working on her full-length around 1912 [FIG. 45]. The affair was condoned by Mrs St George's husband, Howard Hugh St George, who even agreed to raise their illegitimate daughter as his own. Because Mrs St George was more than six feet tall – truly an appropriate subject for a full-length – and Orpen below average height, when the affair became public the couple were known as 'Jack and the Beanstalk'.

Goya's supposed romance with the Duchess of Alba became the stuff of popular literature and even a Hollywood movie, *The Naked Maja* (1958), starring Ava Gardner as the gorgeous duchess. Evidence for the affair has been the fact that Goya held on to the *Black Duchess* [FIG. 41] – as it has come to be known – for himself, and the inscription in this picture in the sand at her feet 'Solo Goya' ('Only Goya') to which she imperiously points. Also highly suspicious is the visit the artist paid the Andalusian beauty in 1796, directly after the death of her husband. The smoking gun, however, was the notion – since proved wrong – that she modelled for the artist's so-called *Naked* and *Clothed Majas*. The artist and his sitter were undoubtedly devoted to one another, but it seems highly unlikely that the thirty-five-year-old head turner actually shared her bed with the deaf genius twice her age.

Other artists were more fortunate. The fifty-three-year-old Peter Paul Rubens, for example, took as his second wife in 1630 the enchanting sixteen-year-old Hélène Fourment, who was compared to Helen of Troy by a contemporary poet and claimed by the Governor of the Spanish Netherlands, Cardinal-Infante Ferdinand, in a letter to his brother Philip IV of Spain to be 'certainly the handsomest woman to be seen here'. Rubens, who had been raised to the peerage by Philip IV in 1624 and knighted by Charles I of England in 1630, married beneath his station, as Hélène was the daughter of a mere silk and tapestry merchant. The artist explained his reasons for doing so in a letter to his friend, the eminent French scholar Nicolas-Claude Fabri de Peiresc: 'I decided to remarry, for I have never been attracted to the abstinent life of the celibate, and I told myself that, though we should award the crown to continence, we may nevertheless enjoy legitimate pleasures and give thanks for them. I have chosen a young woman of good but bourgeois family, though everyone sought to convince me to make a court marriage. But I was fearful of a vice inbred in the nobility, and especially prevalent among noble women: vanity. So I chose someone who would never have to blush at finding me brush in hand. And the truth is I am too fond of my freedom to exchange it for the embraces of an old woman.' Despite her middle-class background, Rubens did not hesitate to portray Hélène twice in aristocratic full-lengths [FIG. 46].

Some sitters went to extreme lengths to maximize their beauty. To emphasize her immense eyes, the Marchesa Luisa Casati not only outlined them with kohl and black paint, but also glued strips of black velvet to her eyelids. The model for her extremely pale complexion in Boldini's portrait [FIG. 39], was Sargent's full-length of Madame Gautreau [FIG. 37], who used a special powder and drank arsenic to achieve her almost translucent complexion. When Sargent's painting of her was exhibited at the Salon of 1884, one wisecracker facetiously claimed that it was a copy. 'What do you mean a copy?' asked his friend. 'But of course – a painting after another piece of painting is called a copy.' He was being generous, for a friend of Sargent's went so far as to say that she looked 'decomposed'. More than a quarter of a century earlier, two of the most eminent art critics of the day, Théophile Gautier and Charles Baudelaire commented favourably on the use of *maquillage*, as the following quotation from the latter demonstrates: '... anyone can see that the use of rice-powder, so stupidly anathematized by our Arcadian philosophers,



FIG. 46 Peter Paul Rubens, *Hélène Fourment (1614–1673) with a Carriage*, c. 1639



FIG. 45 see p. 35



FIG. 41 see p. 32



FIG. 39 see cat. 38, p. 115



FIG. 37 see p. 30



FIG. 5 see cat. 22, p. 97



FIG. 36 see p. 29

37 is successfully designed to rid the complexion of those blemishes that Nature has outrageously strewn there, and thus to create an abstract unity in the colour and texture of the skin, a unity which, like that produced by the tights of a dancer, immediately approximates the human being to the statue, that is to something superior and divine.'

One imagines that Baudelaire and Gautier would also have approved of the measures taken by Oopjen Coppit [FIG. 5] to ensure her lily-white pallor. The black plumed fan and veil she sports in Rembrandt's portrait are typical of those worn by upper-class women in the summer to protect their skin from the sun, and in order to accentuate her pale complexion Oopjen has a *mouche* or beauty spot on her left temple. But whether Baudelaire and Gautier would have found her pretty is open to question. Their contemporaries were deeply divided on the issue. As mentioned above, Thoré, who wittingly commented that 'the ladies of the court of Charles I painted by Van Dyck pale in comparison to her', was smitten by Oopjen, and Eugène Fromentin, after stating that 'she is thin, pale and tall', said she had a pretty face. But other critics, such as the Dutch writer Carel Vosmaer, did not share their enthusiasm: 'She is above all lively and expressive and one forgets her ugliness.' Perhaps Rembrandt should have improved her looks, as other artists are known to have done with their clients. When Sophia, later Electress of Hanover, met her cousin Queen Henrietta Maria for the first time in 1641, she was taken aback: 'Van Dyck's handsome portraits had given me so fine an idea of the beauty of all English ladies, that I was surprised to find that the queen, who looked so fine in painting, was a small woman raised up on her chair, with long skinny arms and teeth like defence works projecting from her mouth... Artists' complaints about sitters with impossible and unrealistic demands are rife in the history of portraiture. The French artist Hyacinthe Rigaud (1659–1743) reportedly loathed portraying women because if he painted them the way he wanted to they were invariably displeased with the results, but if he painted them as they wished to be seen, sittings would be quite unnecessary. Towards the end of his career John Singer Sargent gave up portraiture because, as he said to his fellow society portraitist Philip de Laszló: 'I must do something else. I have made so many enemies. A beautiful woman is never satisfied. I must do something to please myself, without considering what a sitter's mother or daughter will think of my work.' Whistler tried to circumvent his clients' expectations of a good likeness by insisting that his portraits were no more than 'arrangements' of line and colour, and that the sitter's identity was of no possible interest to the viewer. There are numerous documented cases of sitter dissatisfaction to back up Rigaud's and Sargent's claims, and explain Whistler's synesthetic defence of dissimulation. For example, the Countess of Sussex, who sat for Van Dyck in 1639–40, found her now lost portrait to be 'very ill-favoured', adding that she was 'quite out of love with myself, the face is so big and so fate that it pleases me not at all'. The actress Elizabeth Farren [FIG. 36] was disappointed with Lawrence's portrait of her for quite the opposite reason: he had made her too thin! She also protested against 'the bend you are [so] attached to'.



In his review of the Paris Salon of 1866, Théophile Thoré enthusiastically proclaimed a full-length portrait submitted by a young artist named **Claude Monet** (1840–1926) a masterpiece [FIG. 47]. The artist's future wife Camille Doncieux, nineteen years old at the time, had served as the model, and Thoré declared: 'Désormais Camille est immortelle' (From now on Camille is immortal). Indeed, the painting has remained famous to this day and the memory of Camille Doncieux has not been forgotten.

Thoré's statement reminds us that the basic function of not only the full-length, but also of portraiture in all its forms, is commemorative. As the Renaissance painter, architect and theorist Leon Battista Alberti put it: 'Painting contains a divine force which not only makes absent men present, . . . [it] makes the dead seem almost alive. Even after many centuries they are recognized with great pleasure and with great admiration for the painter.' A full-length which explicitly demonstrates portraiture's memorial task, is Baron Antoine-Jean Gros's (1771–1835) portrait of Christine Boyer, the first wife of Napoleon's younger brother Lucien Bonaparte [FIG. 48]. Boyer died at a young age of tuberculosis and Gros was commissioned to paint a monument to her memory. Gros's task was complicated by the fact that he had never seen his sitter, but fortunately he had a sculpture bust by Jean-Antoine Houdon to go on.

Alberti's observation that painting 'makes absent men present' applies equally to another function fulfilled by some full-lengths. Princes often used portraits to get an idea of the physical charms – and, perhaps, character – of potential marriage prospects. Holbein, for example, was sent by the recently widowed King Henry VIII to Brussels in 1538 to portray Christina of Denmark, Duchess of Milan. The drawing he made of her face was enthusiastically received by Henry, who then commissioned a full-length of her [FIG. 23]. The king had to be contented with this image of the coolly sensual duchess, as she, fully aware of the fate of his former wives, decided not to respond to his advances. Although women were not expected to be concerned to the same extent with the looks of their future husbands, they did receive their fair share of portraits. When plans were being made in 1564 to marry Philip II of Spain's son Don Carlos to his cousin the Archduchess Anne, a full-length by Alonso Sánchez Coello was dispatched from Madrid to Vienna [FIG. 49]. Coello did his best to improve the Habsburg prince's features by shutting Carlos's constantly open mouth and opening his half-shut eyelids, but did not succeed in concealing the significantly unequal height of his shoulders and length of his legs.

As discussed above, an early and important form of the life-size, standing full-length was the state portrait, the primary function of which was to assert the authority of the depicted ruler. This was achieved by means of setting, pose and dress (see below).



FIG. 47 Claude Monet, *Woman in the Green Dress (Camille Doncieux)* [1847–1879], 1866



FIG. 49 Alonso Sánchez Coello, *Don Carlos* (1565–1568), 1564



FIG. 48 Baron Antoine-Jean Gros, *Christine Boyer* (1777–1800), c. 1800



FIG. 23 Hans Holbein the Younger, *Christina of Denmark, Duchess of Milan* (1521–1590), 1538



One of the most successful – and striking – state portraits in the history of art is the *Portrait of Louis XIV in Coronation Robes* painted in 1701 by Rigaud [FIG. 10]. Louis originally commissioned it as a gift for his grandson, Philip V of Spain, but upon realizing that it was the perfect embodiment of his maxim ‘l’état, c’est moi’ (I am the state) decided to keep it and send Philip a copy in its place. The image was placed over the Sun King’s throne, where it served as his proxy in his absence. Courtiers were not allowed to turn their backs on it, just as they were not allowed to turn their backs on the absolutist monarch himself. The practice of hanging portraits of heads of state in important government buildings has continued up to the present day, as has their function as symbols of the state.

Whether as state portraits or portraits of ‘ordinary’ citizens, the full-length conferred political and/or social status on the sitter. For the latter group, it was the association of the full-length with the monarchy and high nobility that was status enhancing. Full-lengths also served to claim membership to the privileged circles in which these grand portraits were *de rigueur*. The paintings Marten Soolmans and Oopjen Coppit commissioned from Rembrandt [FIGS. 2 AND 5] demonstrated that the young couple was on par with other members of Amsterdam’s elite, such as Cornelis Bicker [FIG. 28] and Frans Banninck Cocq, who also had such works hanging in their homes. In some exceptional cases, however, a full-length could do more damage than good. This is what happened to both John Singer Sargent and his sitter Madame Gautreau [FIG. 37]. Sargent had planned her portrait as a *chef d’oeuvre* and both parties thoroughly expected it to be a great success at the Salon of 1884, but the Parisian public and critics overwhelmingly condemned it as decadent and bizarre. ‘Oh, quel horreur!’ cried one female visitor to the exhibition. Not only were the Parisians not used to seeing skin this white, they could not abide seeing so much of it. A contemporary engraving after the painting and an old photograph reveal that the portrait was even more provocative when first exhibited than it is now, as the jewelled strap on the left was originally off the shoulder. The sitter and especially her mother were incensed. Bathed in tears, the mother made a terrible scene in Sargent’s studio, screaming: ‘My daughter is lost – all of Paris is mocking her. My child will be forced to fight. She will die of grief.’ Although the painting raised his status in avant-garde circles, the scandal prompted Sargent to abandon Paris for London. Eventually, however, it did help him garner significant portrait commissions and Madame Gautreau came around too. In time, she appreciated the distinction the painting bestowed on her and even attempted unsuccessfully at the request of the Kaiser to borrow it from Sargent (who had been holding on to it for all those years) for an exhibition in Berlin in 1905.

Sargent’s *Madame X*, as the painting was known, was not the only full-length submitted to the Salons with the hope that its success there would further the artist’s career. For example, Monet’s *Woman in the Green Dress* (*Camille Doncieux*) was exhibited at the Salon of 1866 with this intention [FIG. 47]. In his case, the painting was received favourably by the critics and led to actual portrait commissions. Three years later, Carolus-Duran followed Monet’s lead by presenting a full-length of his young wife Pauline Croizette at the Salon [FIG. 54], where it won a medal and kick-started his dazzling career as portraitist to the rich and famous.

Full-length companion pieces were popular in the sixteenth and seventeenth centuries, especially in the Netherlands. Wedding pendants, such as those of Marten Soolmans and Oopjen Coppit, were not only painted to commemorate the couple’s union, but also that of their two families. Because Marten was an only child and Oopjen the eldest of three daughters, their wedding would have been of extra significance. Wedding pendants could serve as symbols of dynastic continuity, especially if the couple’s children were included in the pictures, as is the case in Van Dyck’s only full-length pendants with parent and child [FIGS. 30 AND 31], or the wife was depicted during pregnancy. There is reason to believe that Pace Rivola Spini in Giovanni Battista Moroni’s (c. 1521/24–1579/80) portraits of her and her husband Bernardo Spini is with child, because she holds her black *giornea* (a long sleeveless overdress) open to reveal her prominent belly [FIGS. 50 AND 51]. The earliest known full-length, life-size companion pieces produced in Italy, Paolo Veronese’s (1528–1588) portraits of Livia da Porto Thiene and her husband Iseppo da Porto from around 1552 [FIGS. 52 AND 53], include both the couple’s first-born son and daughter and an allusion to the fact that Livia is pregnant; in addition to her large silhouette, she points to her stomach and has the fur of a marten draped over her right arm, which was thought to protect women in childbirth. Judging from Oopjen’s swollen midriff it is entirely plausible that she sat for Rembrandt only shortly before she gave birth to the couple’s first child at the end of July 1634.



FIG. 30 see p. 26



FIG. 31 see p. 26



FIG. 50 see cat. 10, p. 84



FIG. 51 see cat. 11, p. 85



FIG. 52 see cat. 6, p. 80



FIG. 53 see cat. 7, p. 81



FIG. 37 see p. 30



FIG. 47 see p. 38



FIG. 54 see cat. 34, p. 111



FIG. 10 see p. 17



FIG. 2 see cat. 21, p. 96



FIG. 28 see p. 26



FIG. 5 see cat. 22, p. 97





FIG. 59 Sir Anthony van Dyck, *Lady Mary Villiers (1622–1685), with Lord Arran*, c. 1636



FIG. 56 see cat. 28, pp. 104–05



FIG. 57 Sir Anthony van Dyck, *Frances Cranfield, later Buckhurst, later Countess of Dorset (d. 1687)*, c. 1637



FIG. 55 Sir Joshua Reynolds, *Joanna Leigh, later Mrs Lloyd (1758–1814), inscribing a Tree*, c. 1775–76

42 With the exception of monarchs and their spouses, few people commissioned wedding full-lengths after the mid-seventeenth century. They were rare already in the first half of the seventeenth century in places other than the Northern and Southern Netherlands. Velázquez, for example, only made one such non-royal pair during his career. Of the fourteen preserved full-lengths Van Dyck executed in Genoa only one functions as a pendant, and not to another standing full-length but to an equestrian portrait of the sitter's husband. The only companion pieces Van Dyck made during his final English period are of Charles I and his queen Henrietta Maria.

Van Dyck and his English successors did, however, paint individual full-lengths of young women when they got engaged to be married, or just after their weddings. An example is the Flemish artist's captivating portrait of *Frances Cranfield, Lady Buckhurst, later Countess of Dorset* [FIG. 57]. Lady Frances Cranfield's father is thought to have commissioned this work when his daughter left home to marry Richard Sackville, Lord Buckhurst, later 5th Earl of Dorset, in about 1637. Once again Alberti's words, 'painting makes absent men present', comes to mind. An ingenious example of an engagement full-length by Reynolds is his portrait of Miss Leigh, the soon to be Mrs Lloyd, who is shown writing her fiancé's name on a tree [FIG. 55]. Numerous other examples of newly engaged women in British eighteenth-century art can be given, but none of young men about to get married. Rather, this sex was portrayed when leaving Eton or the University or – by Pompeo Batoni (1708–1787) – when in Rome on the Grand Tour [FIG. 56].

One of Van Dyck's most fascinating full-length portrayals of a young newly-wed is that of Lady Mary Villiers with Lord Arran from around 1636 [FIG. 59]. The portrait was probably executed in celebration of Mary Villiers's marriage to Sir Charles Herbert in 1635, when she was only thirteen years old. An early source relates that Van Dyck 'portrayed her in the manner of Venus'. There is nothing in the picture that suggests this, apart from the presence of her cousin Lord Arran disguised as Cupid. Van Dyck painted a number of other *portraits historiés* (portraits in which the sitter is cast in the role of a character from the Bible, mythology or literature) during his English period, but these are now lost, with the result that this portrait seems more of an exception in his oeuvre than it actually was.

One of the most extraordinary full-length *portraits historiés* ever created is Hendrick Goltzius's (1558–1617) *Hercules and Cacus* of 1613 [FIG. 58], part of an allegorical trilogy that includes the figures of Mercury and Minerva on separate canvases painted two years earlier. The three works were recorded in 1671 as having formerly been in the possession of 'Mr Colterman, regent of Putten', who had paid 2,700 guilders for them. Because Hercules' face is so individualized it is believed that he doubles as a portrait of either Johan Colterman senior (1565–1616), a bailiff-general of Kennemerland and burgomaster of Haarlem, or his son Johan Colterman junior (1591–1649). The painting includes the dead giant Cacus, who was killed by Hercules for stealing four bulls and four cows from a herd he was bringing to Greece. Johan Colterman senior or junior was given this guise not only to equate him with the divine hero of Roman mythology, but also with everything



44 he stood for; Hercules was the personification of virtue. Cacus personified the opposite and the painting is therefore an allegory of the victory of virtue over evil.

Full-length *portraits historiés* were especially popular in eighteenth-century England with Reynolds at the forefront of the artists who conceived them. The portrait of Emily Warren as Thais has already been mentioned, but the most famous example from his hand – in part because a version of the painting features in the decor of the BBC television series 'Downton Abbey' – is probably *Mrs Musters as Hebe* from 1782 [FIG. 62]. Hebe was the goddess of youth and the cupbearer to the gods, serving their nectar and ambrosia. Her father was the king of the gods, Jupiter, who figures in Reynolds's painting as an eagle, one of his many earthly incarnations. Such life-size, full-length *portraits historiés* are the ultimate manifestations of Reynolds's philosophy of portraiture, which became known as the Grand Manner, although Reynolds himself never used this term. The difference between Grand Manner portraiture and what came before was formulated by Reynolds's first biographer Edmond Malone as follows: 'For several years . . . the painters of portraits contented themselves with exhibiting as correct a resemblance as they could; but seem not to have thought, or had not the power, of enlivening the canvas by giving a kind of historick air to their pictures.' Reynolds's goal was to convey the nobility and elite status of the sitter by furnishing portraits, preferably life-size, standing full-lengths, with the trappings of antiquity and the High Renaissance, and thereby put portraiture on a par with history painting, the most esteemed of all genres.

In addition to depicting his female sitters as goddesses, Reynolds showed them adorning terms of Hymen (the Roman god of marriage), or sacrificing to Hygeia (goddess of health, cleanliness and hygiene) or the Graces. An example of the latter is his portrait of Lady Sarah Bunbury [FIG. 60], who according to one malicious observer, 'never did sacrifice to the graces . . . but . . . was a cricket player, and ate beefsteaks'. Significantly, Reynolds cast only his female sitters in mythological roles and associated only them with the virtues of the gods. While women were shown as almost anything other than themselves, men were depicted as who they really were: soldiers, statesmen, landowners and monarchs. Clearly, men possessed intrinsic value, but women had to borrow it from elsewhere.

The differing roles assigned to the sexes are also apparent in some of the series of full-lengths that were made throughout history. An example is the all-male series of eighteen officers, 'whose effigies', according to a visitor writing in 1657, 'do at once both guard and adorn Kirby-hall in Essex, where the truly religious and Honourable the Lady Vere doth still survive'. The officers in question were part of Lady Vere's husband Sir Horace Vere's regiment of 2,250, which was dispatched to the Palatinate in 1620 in order to help Frederick V regain the Bohemian throne. The eighteen portraits, the present whereabouts of only one of which is known today [FIG. 61], were painted by Jan Anthonisz van Ravesteyn



FIG. 60 Sir Joshua Reynolds, *Lady Sarah Bunbury* (1745–1826) *Sacrificing to the Graces*, c. 1763–65



FIG. 61 Jan Anthonisz van Ravesteyn, *Sir John Burroughs* (1587–1627), c. 1620–23



FIG. 62 Sir Joshua Reynolds, *Mrs Musters* (1756–1819) *as Hebe*, 1782



46 (c. 1572–1657), either when the officers were on their way to the Palatinate, or returning from there to England. Quite different in character was the all-female series Queen Mary II commissioned from Godfrey Kneller in 1691 for her and William III's Hampton Court Palace [FIGS. 63 AND 64]. To understand their *raison d'être* it suffices to quote Daniel Defoe's description of the set of eight portraits in his bestseller *A Tour Through the Whole Island of Great Britain* (1724–27): 'The queen had here her gallery of beauties, being the pictures, at full length, of the principal ladies attending upon her majesty, or who were frequently in her retinue; and this was the more beautiful sight, because the originals were all in being, and often to be compar'd with their pictures.' The portraits are known to this day as the Hampton Court Beauties.

The function of series of full-lengths in which both sexes were represented was invariably genealogical. The wall paintings made in the fourteenth century of the Counts of Flanders and Counts of Holland mentioned earlier traced the ancestry of the noble who commissioned them as far back as possible, and included fanciful likenesses for the most remote forebears. The above-mentioned series at Karlštejn Castle consisted of both real and imaginary ancestors and relatives, such as Old Testament patriarchs and gods and heroes from classical antiquity. Some of these series were added to long after they were initially commissioned. Although not originally conceived as part of a series, a number of the full-length wedding pendants painted in Amsterdam in the first half of the seventeenth century were later displayed together in one room. For example, five pairs depicting members of the interrelated De Graeff, Overlander and Hooft families, including that of Frans Banninck Cocq and his wife Maria Overlander, were brought together in the most important room of Ilpenstein Castle in the late seventeenth century.

**SETTINGS**

Artists, obviously, could show more in the backgrounds of the life-size, standing full-length than in other formats of single-figure portraits, and some did, indeed, try to cram as much in as possible. This was the German artist Hans Mielich's (1516–1573) strategy in his 1557 portrait of Ladislás of Fraunberg, Count of Haag [FIG. 65]. The richly dressed count leans with his right hand on a table covered with an ornate oriental carpet, above which is an open window with a view to his snow-covered castle at Haag in Upper Bavaria.



FIG. 63 Godfrey Kneller, *Diana de Vere, Duchess of Seabans* (c. 1679–1742), 1691



FIG. 64 Godfrey Kneller, *Margaret Cecil, Countess of Ranelagh* (1672/73–1728), 1691



FIG. 65 Hans Mielich, *Ladislás of Fraunberg, Count of Haag* (1505–1566), 1557



48 The top sash of the window contains his coat of arms and his name in stained glass. Next to the window, on the rear wall is a war trophy, referring to the count's military prowess, and a crucifix, skull and hourglass, standard symbols of piety and mortality. The exotic leopard next to him was a present from his brother-in-law and represents the count's wealth and distinction. Its spots form just one of the many conflicting surface patterns in the picture, which, together with the wonky perspective of the tiled floor produces an effect of *horror vacui*.

While Ladislav of Fraunberg had a leopard, his arch enemy Albrecht V, Duke of Bavaria, had his own private zoo. The lion in his full-length by Hans Mielich [FIG. 66], which resembles a stuffed toy animal even more so than Ladislav's leopard, was his constant companion, but also the heraldic attribute of the Wittelsbach family and symbol of strength and worldly power. The much better observed dog in the left foreground has been identified as an English Mastiff, but these are much larger than the tiny creature in the picture. Then again, Mielich obviously had difficulties getting the scale of the objects in his paintings right. The canines in sixteenth-century male full-lengths are often hunting dogs, as the hunt was a pastime reserved for the aristocracy. The dog in Seisenegger and Titian's portraits of Emperor Charles V [FIGS. 18 AND 20] is the only concrete reference to the sitter's nobility. Similarly, the sharp-toothed hunting dog sniffing the ground in Cranach's portrait of Henry the Pious [FIG. 16] characterizes him as a hunter and prospective ruler. His wife, Catherine of Mecklenburg [FIG. 17], on the other hand has been given a small lapdog as courtly attribute, and possibly as symbol of marital fidelity. As illustrated in Mielich's portrait of Albrecht V's wife Anna, Archduchess of Austria [FIG. 67], lapdogs, like muffs, were ideal for keeping one's hands warm.

Another example of a full-length in which surface pattern is at a maximum and perspective at a minimum is William Larkin's (c. 1585–1619) portrait of Richard Sackville, 3rd Earl of Dorset from 1613 [FIG. 69]. Part of a series of nine works – two men and seven women – it is believed to have been commissioned to commemorate a dynastic alliance. Apart from in the face, the picture is almost completely devoid of modelling, the carpet rises behind the figure at an alarming rate giving little sense of recession, and costume elements such as the gigantic rosettes on Sackville's shoes are presented parallel to the picture plane rather than as three-dimensional objects occupying space.

One of the most elaborate and perplexing interiors in the history of the full-length is that in the portrait of Henry Howard, Earl of Surrey from around 1546 [FIG. 68]. The design of the surround, which includes sculpted *bucrania* (ox skulls), grotesque masks, figures holding emblazoned shields and no fewer than eight *putti*, follows that in a print by an unknown artist of the School of Fontainebleau. Surrey, himself, would have seen similar stucco and painted decorations at François I's Galerie at Fontainebleau on one of his visits to France, and may have used them in the since destroyed, but reportedly sumptuous, house he had built for himself in Norfolk. The fact that the surround in the painting adorns an interior wall is indicated by the landscape seen through the arch. Even stranger is how Surrey



FIG. 66 see cat. 8, p. 82



FIG. 67 see cat. 9, p. 83



FIG. 18 see cat. 4, p. 77



FIG. 20 see p. 21



FIG. 16 see cat. 1, p. 74



FIG. 17 see cat. 2, p. 75



FIG. 68 see cat. 5, pp. 78–79



FIG. 69 see cat. 14, p. 88



FIG. 12 see p. 18



FIG. 70 see p. 50



FIG. 71 see p. 51



FIG. 15 see cat. 3, p. 76

seems to stand half inside and half outside of this decorated archway. Upon close inspection, his stance does not make any sense at all; his cape overlaps the arch on his left while his right arm rests on a truncated column clearly situated behind the arch and therefore out-of-doors.

Although not very logical, Surrey's positioning in the archway is reminiscent of another type of background frequently used in full-lengths, the niche. Andrea del Castagno used this architectural frame for his series of famous men [FIG. 12], as did the German artist in the circle of Jakob Seisenegger who executed a pair of impressive full-lengths in 1525 now in Vienna [FIGS. 70 AND 71]. Veronese did the same in his portraits of Livia da Porto Thiene and Iseppo da Porto [FIGS. 52 AND 53]. By having part of their figures, or in the case of the German artist the entire figures, overlap these architectural frameworks, all three artists created a playful *trompe l'oeil* effect that lends the sitters enormous presence. Castagno and the German artist additionally rendered their figures' feet illusionistically extending beyond the ledges of their niches, while the young son in Veronese's painting sticks his head out to peer beyond the half column in his portrait at his mother and sister in the companion piece.

The setting of Veronese's pendants corresponds to the actual architecture of the sitters' Palladian Palazzo in Vicenza, the monumental exterior of which features planar surfaces of tan-coloured stone and engaged half columns. Like its companion piece, the portrait of Livia da Porto Thiene and her daughter probably also included one of these half columns before it was cut down on the sides and the incongruous floor design was added. Be that as it may, columns were a favoured prop already in the earliest independent full-lengths, such as Moretto's 1526 *Portrait of a Man* [FIG. 15]. The formula of the elbow on the column plinth in this work would prove very influential on subsequent Italian artists, such as Moretto's pupil Giovanni Battista Moroni. The unknown painter of the Earl of Surrey's portrait – who some scholars believe was an Italian working in England – used a variation on this pose as his elbow rests on a broken column, probably as a symbol of suffering and endurance. Beginning with Titian's 1551 portrait of Philip II, artists placed large column bases in the background of their full-lengths to give their interiors a sense of grandeur. Seventeenth-century examples of this strategy are, among others, Van der Voort's 1618 portraits of Cornelis Bicker and Aertgen Witsen [FIGS. 28 AND 29], and even more impressively Van Dyck's portraits of an unknown couple and their children from about ten years later [FIGS. 30 AND 31]. It would be unwise to assume, however, that the sitters lived in such lofty abodes. In Wybrand de Geest's (1592–c. 1661) full-lengths of Wytze van Cammingha and Sophia van Vervou [FIGS. 72 AND 73], only the man's portrait includes a column, which in this case probably functions symbolically as a reference to his fortitude and resoluteness, just as the dog jumping up on his wife alludes to her marital fidelity.

Instead of a column, Sophia van Vervou has a curtain in the background of her painting, another common device for lending allure to interior settings. The large pale blue curtain in Daniel Mytens the Elder's (c. 1590–c. 1647/48) portrait of Charles I's close friend and principal Scottish advisor, James



FIG. 52 see cat. 6, p. 80



FIG. 53 see cat. 7, p. 81



FIG. 28 see p. 26



FIG. 29 see p. 26



FIG. 30 see p. 26



FIG. 31 see p. 26



FIG. 72 see cat. 19, p. 94



FIG. 73 see cat. 20, p. 95





FIG. 70 Circle of Jakob Seisenegger, *Portrait of a Man*, 1525



FIG. 71 Circle of Jakob Seisenegger, *Portrait of a Woman*, 1525



Hamilton, of 1629 [FIG. 74], forms an impressive backdrop for the model's firm pose, and, together with his grey costume embroidered with silver, creates a subtle and unusual colour harmony. By having the curtain with pomegranate motif in Albrecht V's portrait extend into that of his wife Anna [FIGS. 66 AND 67], Mielich put this motif to use not just as a decorous backdrop but also as a means of unifying the two works. Rembrandt did the same in his full-lengths of Marten and Oopjen [FIGS. 2 AND 5]. Some artists relied perhaps a little too heavily on drapery in their full-lengths. Because they appear in the background of each of the nine works in the series to which the portrait of Richard Sackville [FIG. 69] belongs, the artist was given the provisional name 'Curtain Master' before the plausible attribution of the paintings to William Larkin was found. The motif of the parted background curtains in these works, which gives the impression that the sitter is being presented to us, was first used in royal full-lengths, such as François Clouet's (c. 1510–1572) 1569 portrait of Charles IX of France [FIG. 75]. In a number of state portraits, including Michiel van Mierevelt's (1566–1641) portrait of the Dutch stadholder Maurits, Prince of Orange, from around 1613–20 [FIG. 76] and Rigaud's portrait of Louis XIV in his coronation robes [FIG. 10], the curtains form a canopy, a clear allusion to the Roman imperial baldachin.

Sir William Orpen used the vertical stripes produced by the deep folds of the background drapery in his portrait of Mrs St George [FIG. 45] to accentuate the sitter's magnificent height. Not all artists, however, wanted the verticals to dominate in this way and introduced horizontal elements such as tables and chairs to offset them. Both pieces of furniture also served the purpose of providing the sitter with a surface on which to place one of his or her hands, and tables, of course, were ideal for displaying one's helmet and gauntlet [FIGS. 22 AND 76] or one's hat [FIG. 28]. In *The Emperor Napoleon in his Study at the Tuileries* [FIG. 24], Jacques-Louis David (1748–1825) placed an ink stand and the loose sheets of paper that would become the Napoleonic Code on the table in order to highlight the dictator's administrative achievements. The clock on the wall reads 4.13 a.m., but the nearly extinguished candles on the table also convey the message that the emperor has been burning the midnight oil to accomplish his great task. David probably painted the



FIG. 74 see cat. 17, p. 92



FIG. 66 see cat. 8, p. 82



FIG. 67 see cat. 9, p. 83



FIG. 2 see cat. 21, p. 96



FIG. 5 see cat. 22, p. 97



FIG. 69 see cat. 14, p. 88



FIG. 10 see p. 17



FIG. 45 see p. 35



FIG. 75 François Clouet, Charles IX of France (1550–1574), c. 1569



FIG. 22 see p. 22



FIG. 76 see cat. 15, p. 89



FIG. 28 see p. 26



FIG. 77 see cat. 26, p. 102



FIG. 24 see p. 23



FIG. 23 see p. 39



FIG. 78 see cat. 18, p. 93



FIG. 79 see cat. 35, p. 112

items on the table in Napoleon's portrait himself, but other artists, such as Reynolds, had assistants who specialized in adding such accessories to their canvases. They did this in Reynolds's case in rooms adjacent to the main studio, which the great master was loath to share with his underlings.

An equally detailed, and on the surface, realistic interior as that in *The Emperor Napoleon in his Study at the Tuileries* serves as the stage for François-Hubert Drouais's (1727–1775) *Comte de Vaudreuil* from 1758 [FIG. 77]. Joseph-Hyacinthe-François de Paule de Rigaud, Comte de Vaudreuil, was the son of the governor of the French colony Santo Domingo in the West Indies. The handsome eighteen-year-old count gracefully holds a map from the wall for our inspection and points to the town of Santo Domingo, where he was born, while he looks out of the picture at us. The map on the wall next to this one is of Germany and alludes to the military commission the young man was about to undertake as aide-de-camp during the Seven Years War. The armour that lays discarded at his feet also refers to this endeavour, but seems to have the quality of a theatrical prop, as if the impending warfare were a mere charade. The curvilinear patterns of the armour's red velvet lining render this symbol of martial fortitude an innocuous bit of decoration, as frilly as the Rococo armchair and the count's waistcoat.

Some artists did the opposite of David and Drouais by completely rejecting interior decorations of any kind. Holbein, for instance, employed a simple buff-coloured floor and stunning turquoise rear wall in his *Christina of Denmark* [FIG. 23], relying solely on the figure itself to generate space through the volumes and the shadows it casts. Velázquez's early full-lengths are also renowned for their reductive approach, which reached an apogee in such works as *Don Pedro de Barberana y Aparregui* from the early 1630s [FIG. 78]. Even the side tables that can be found in his earlier portraits have been expunged. The random strokes in a lighter hue on the wall are the result of the artist having removed excess paint from his brush. Velázquez has created an extremely vivacious figure – disturbingly lifelike according to some critics – by way of the three-quarter pose, the superb modelling of the head and hands, and the masterful foreshortening of the crosses on Don Pedro's chest and cape. While the use of space in this work is vastly superior to that in Holbein's picture, both paintings are sumptuous testimonials to the saying 'less is more'. Velázquez's example was hugely influential in the second half of the nineteenth century, beginning with Edouard Manet (1832–1883). A prime example is Manet's 1875 portrait of his friend Marcellin Gilbert Desboutin, known simply as *The Artist* [FIG. 79]. The treatment of space is clearly indebted to the Spanish master and Desboutin's facial expression as he meditatively fills his pipe is as alive and haunting as those of Velázquez's philosophers and dwarfs. A critic, who saw the painting when it was first exhibited in a private show organized by Manet after it was rejected by the Salon of 1876, thought the greyhound worthy of Velázquez. Artists in Manet's circle, such as Carolus-Duran [FIG. 54], Whistler [FIG. 80] and Sargent [FIG. 38] followed his lead in adopting the seventeenth-century Spaniard's spartan approach to set design.

Reductiveness is clearly also at play in Cranach's portraits of Henry the Pious and Catherine of Mecklenburg [FIGS. 16 AND 17]. These are not interior scenes as one might imagine. Rather, the simple black backgrounds are intended to represent the sky, as we



FIG. 16 see cat. 1, p. 74



FIG. 17 see cat. 2, p. 75



FIG. 54 see cat. 34, p. 111



FIG. 80 see, p. 66



FIG. 38 see cat. 36, p. 113



54 know from depictions of Venus by Cranach himself and some Italian painters. The figures and their dogs stand on rudimentary strips of ground, indicated by the small rocks strewn throughout.

It is a giant leap from Cranach's abstract landscapes to the extensive (and symbolically laden) one in Marcus Gheeraerts the Younger's (1561/62–1635) portrait of Captain Thomas Lee of 1594 [FIG. 81], the earliest representation of a British sitter standing in a landscape. Lee was an army officer who took part in the ruthless English campaign to colonize Ireland. Eventually hung for treason, the rough fighting man sat for Gheeraerts during one of his periodic visits to England, at a time when he attempted – in vain – to become the Crown's chief peace negotiator with the Irish. He stands in the picture under the shelter (or lee) of an oak, a reference to his cousin and protector Sir Henry Lee's motto 'Fide et constantia' (Faith and constancy). His bare legs and open shirt are a fantasy evocation of the dress of the common Irish foot-soldier or *kerne*, the poorest of the poor, who travelled lightly armed and bare-legged through the bogs. Lee probably chose this unusual attire to drive home a complaint he had made to Queen Elizabeth about the deprivations suffered by royal officers in Ireland. Be this as it may, the landscape in which he stands, with open bog-land on the left and a wood on the right, is meant to represent the Emerald Island.

Van Dyck also set some of his full-length sitters in symbolic landscapes during his English period, but their mood is the opposite of Gheeraerts's martial panorama. An example is the Flemish master's only arcadian full-length, which depicts Lord George Stuart, Seigneur D'Aubigny [FIG. 83] holding a 'houlette', a rustic implement associated with shepherds. The rose, waterfall and thistle in this painting probably allude to the pleasures and pains of love, an interpretation that is underscored by the Latin inscription on the rock on which the sitter's elbow rests, which reads in translation: 'Love is stronger than I am'. All this, and Lord Stuart's determined countenance, are references to his recent marriage to Katherine Howard, that was opposed by both his father-in-law and the king. Although he did not dress them as shepherds or shepherdesses, Van Dyck situated other full-length sitters, such as Frances Cranfield, Lady Buckhurst [FIG. 57] – whose lifestyle after marriage would drastically change – in the idyllic world of Arcadia, evoking a simple and carefree life in the country far removed from the artifice of life at court.

The composition of Van Dyck's portrait of Lady Buckhurst, in which she strides to the left before a barren rock face framing a woodland vista, would prove to be very influential on subsequent generations of English portraitists. Reynolds, for example, used it in the 1760s for his portrait of Mrs Thomas Riddell [FIG. 82], one of the earliest full-lengths showing the subject taking a stroll on the grounds of an estate. Viewed less in profile and approaching from the opposite direction, Gainsborough's fabulous *Mary, Countess Howe* [FIG. 84] from about 1763–64, is indebted to the same Van Dyckian formula. Reynolds's landscape backgrounds suffer by comparison with those by Gainsborough, which, as the bravura handling and threatening skies in *Mary, Countess Howe* demonstrate, can be breathtaking. The carefully detailed burdock, which appears to be attacking Countess Howe's gown at the lower left of the composition, and the picket fence meandering into the distance before a wilder mountainous prospect are among the elements that make this the most realistically rural of Gainsborough's landscape backgrounds. *Plein-air* painting, however, did not exist at the time, and Countess Howe's hovering stance calls attention to the fact that the sittings took place in the artist's studio. Rather than suggesting one of the Howe's estates, it was probably based on the dramatic scenery the artist encountered near Bath. 'Take Bath & 20 miles round it', he wrote to a friend, 'and there is not in the world anything superior to it. Rocks of the finest forms for a painter . . . Wyck and Hampton Rocks, Cheddar Cliffs, most picturesque . . .'. While his landscape settings in general appear more natural than those by Reynolds, both are artificial in their own way, Gainsborough's anticipating what would later be categorized as the Picturesque.

In keeping with his grand manner approach to portraiture, Reynolds punctuated his landscape backgrounds with references to antiquity, even in those full-lengths in which the sitter is not cast in the role of a goddess. In the portrait of Jane Fleming [FIG. 85], for instance, a classical balustrade and plinth decorated with a bas-relief and surmounted by an urn form the backdrop. These architectural elements were either modelled on prints or were studio props, but certainly not items found in the sitter's own backyard. Despite being painted in Rome itself, the scenery in Batoni's portrait of Colonel William Gordon [FIG. 56], with as its most prominent feature the Colosseum, seems no less contrived than that in Reynolds's painting. The classical architectural fragments in the foreground, at any rate, were studio props employed by the Italian artist in at least a dozen other portraits, and the sculpted female personification of Rome on which Gordon has placed his left foot is an amalgamation of two genuine statues that could be seen in the Eternal City. Although standard fare in Batoni's Grand Tourist full-lengths, the Roman imperial backdrop in Gordon's portrait had a special significance for the Scottish lieutenant-colonel employed



FIG. 82 Sir Joshua Reynolds, *Mrs Thomas Riddell*, c. 1766



FIG. 81 see cat. 12, p. 86



FIG. 83 see cat. 24, p. 99



FIG. 57 see p. 43



FIG. 86 see p. 36



FIG. 84 see cat. 27, p. 103



FIG. 87 see p. 32



FIG. 85 see cat. 30, p. 107



FIG. 42 see p. 33



FIG. 56 see cat. 28, pp. 104–05



FIG. 86 see cat. 31, p. 108

in Britain's militia: the Roman Empire never succeeded in conquering the far northern territory of Scotland, therefore with Scottish participation the British military could create an empire even greater than that of Rome.

Unlike the Roman scenery in Batoni's portrait of the Scotsman Colonel William Gordon, site-specific landscapes were more commonly used in full-length portraiture to indicate where the sitter lived. Thus, Hélène Fourment in Rubens's painting in the Louvre [FIG. 46] stands on the steps of the family's sumptuous dwelling at the Wapper in Antwerp. In addition to being a status symbol, the carriage which is drawn by two even-stepping horses in the background, may allude to marital harmony. In both of Goya's full-lengths of the Duchess of Alba the open landscapes evoke the sitter's extensive Andalusian estates [FIGS. 41 AND 42]. Although the flamboyant landscape in Henry Raeburn's (1756–1823) portrait of the eccentric Highland chieftain Sir John Sinclair of Ulbster [FIG. 86] seems to be exploding into a multitude of multi-coloured splinters – as is the sitter's fantastic costume – its Caledonian characteristics are nonetheless apparent, and the mountain is recognizable as Morven, the highest point in the county of Caithness. Equally Scottish, but the opposite of Raeburn's glowing panorama, is the frozen setting of Sir Francis Grant's (1803–1878) affectionate full-length of his second daughter, Anne Emily Sophia, known as 'Daisy', painted a few months before her wedding to William Thomas Markham on 15 April 1857 [FIG. 87]. The astonishing simplicity and directness of the composition and palette came as a relief 'from the inane conventionalities of rock, and wood, and sky' for the art critic of *The Times*, who saw the portrait at the annual Royal Academy exhibition, while the *Art Journal* commented: 'There is much more of pictorial quality in this treatment than if the subject had been presented in the costume of the drawing room.' *The Times*' critic 'hoped that the ladies will approve Mr Grant's deviation from established practice in painting "Mrs Markham", equipped for a winter walk, in her felt hat, with linsey-woolsey tucked up, stout leather brodequins – if we may not call them boots – gallantly buttoning her gloves as she trips over snow – a stout-hearted, bright-faced, wind and weather defying Englishwoman.'

Goya, Raeburn and Grant had first-hand knowledge of the landscapes in these paintings, but sometimes artists were required to evoke distant lands they had never laid eyes on. This was the case with the setting of Reynolds's celebrated portrait of Omai, the first Polynesian visitor to England [FIG. 88]. Omai – actually only Mai as the O is equivalent to 'it is' – was born on the South Sea island Raiatea, and was brought to England in 1774 on board the HMS *Adventure*, one of the two ships sent with Captain James Cook on his second Pacific voyage. The young foreigner took England, where he stayed for two years, by storm. Residing with the President of the Royal Society, an acknowledged expert on the Pacific, he was introduced to a host of British celebrities including King George III. The landscape in which Reynolds situated Omai in his painting is a romantic fabrication, stocked with unusual palm-like trees that conjure up the Polynesian's exotic homeland on the other side of the world.



FIG. 87 see cat. 33, p. 110



FIG. 88 see cat. 29, p. 106



POSES

Omai's arrival in England coincided with an ongoing intellectual debate, recently fuelled by the writings of Jean-Jacques Rousseau, as to whether man is more noble in his natural state or in a state of civilization. For his British hosts Omai epitomized the 'noble savage', a gentleman of nature, uncorrupted by civilized society. As incorrect as it was – Omai's society was in many ways just as formal and complex as that of eighteenth-century Britain – this is the concept of the young Polynesian presented in Reynolds's portrait [FIG. 88]. The sitter's pose is based on a famous statue, the Apollo Belvedere, or, more accurately, a bronze statuette from the circle of the French sculptor Pierre Legros (1666–1719) inspired by the classical masterpiece. Reynolds had used it already in his very first full-length, executed in 1752–53 (*Commodore Augustus Keppel*, National Maritime Museum, London), and it became a standard one in his repertoire, as the portrait of Jane Fleming [FIG. 85] also testifies. Such quotations of antique statuary occur more frequently in Reynolds's full-lengths as part of his strategy to ennoble not only Omai, but all of his sitters and raise portraiture to the stature of history painting. The attitude of Omai and Jane Fleming's outstretched right hands was also one of the rhetorical gestures recommended by Quintilian, the Roman teacher of rhetoric. In the Polynesian's case, it lends the sitter the air of a Roman orator. It has been suggested that it was used in Jane Fleming's portrait to direct the viewer to the full-length of her husband hanging to her right, but that picture was only completed five years later and does not have the complementary pose nor setting of a companion piece. Reynolds's intention, perhaps, was simply to give Jane Fleming a commanding presence.

In addition to drawing from classical sculpture for the poses in their full-lengths, artists would steal them from other artists' work. Samuel van Hoogstraten (1627–1678) borrowed from a very famous model for his portrait of Ferdinand Graf von Werdenberg, one of the few full-length, life-size, standing portraits executed by Rembrandt's pupils [FIG. 89]. Van Hoogstraten trained with the master in the early 1640s when he was working on *The Night Watch*, and he later wrote about the picture in a treatise on painting, praising its composition, but suggesting it could have been a little less dark. For his own full-length executed twelve years after the completion of Rembrandt's masterpiece he appropriated not only the gesture of Captain Frans Banninck Cocq's extended left hand, but also the way in which the shadow cast by the hand seems to cup the coat of arms emblazoned on Lieutenant Willem van Ruytenburgh's buff coat. The device is less subtle in Van Hoogstraten's portrait, because Ferdinand Graf von Werdenberg's coat of arms is far more prominently displayed on a pillar. This now very obvious borrowing should probably not be viewed as an homage to his renowned teacher, however, as Van Hoogstraten executed the portrait in Vienna not in Amsterdam. Rembrandt, who did not travel outside of the Dutch Republic never saw it, therefore, and the sitter never saw *The Night Watch*. The question remains whether Rembrandt's pupil informed Ferdinand Graf von Werdenberg of his source or claimed the brilliant motif as his own invention.



FIG. 89 see cat. 25, p. 100



FIG. 85 see cat. 30, p. 107



FIG. 88 see cat. 29, p. 106



FIG. 3 see cat. 16, p. 91



FIG. 32 see p. 27



FIG. 10 see p. 17



FIG. 81 see cat. 12, p. 86



FIG. 58 see cat. 13, p. 87



FIG. 19 see p. 21



FIG. 56 see cat. 28, pp. 104–05



FIG. 72 see cat. 19, p. 94

Some gestures, such as the one Captain Thomas Lee makes with his left hand [FIG. 81], are so unique that they did not lend themselves to being copied. Lee holds his hand in this drooping manner for two reasons. First because he had received an injury that affected the use of the hand. The damaged hand is, moreover, a reference to an ancient Roman military hero, Gaius Mucius Scaevola, whose words, 'both to act and to suffer with fortitude is a Roman's part', uttered after being captured in a camp of Etruscan rebels, is inscribed in Latin on the tree beside Lee. Just as Lee wears an Irish disguise, so did Scaevola don an Etruscan one in order to gain access to the rebels' camp with the intention of killing their leader Lars Porsena. Upon his capture, Scaevola thrust his right hand into a sacrificial fire. This demonstration of Roman bravery so impressed Porsena that he decided to conclude a lasting peace with Rome.

One full-length pose in particular was especially suited to conveying male authority and was thus employed by numerous portraitists. This pose entailed planting one of the sitter's fists firmly in his side so that the elbow is thrust out into the picture space – for extra effect at a right angle to the picture plane – while the other arm is shown outstretched holding a sceptre, cane or sword. This arm akimbo posture was praised in a 1616 Italian book on deportment for the impression of strength it conveyed, as if the men – and it was always men – who assumed it were pushing 'their way through crowds'. The stance was adopted by Charles I in Van Dyck's famous full-length from around 1635 known as *'Le Roi à la Chasse'* [FIG. 90], and by Louis XIV in Rigaud's 1701 state portrait [FIG. 10]. Already earlier, however, it had been used in a number of Southern and Northern Netherlandish full-lengths, such as Rubens's triumphant portrait of Nicolas de Respaigne of about 1615–19 [FIG. 32], Frans Hals's proud rendering of Willem van Heythuysen from about 1625 [FIG. 3], and that by Wybrand de Geest of Wytze van Cammingha of 1634 [FIG. 72]. Again, it is noteworthy that only the latter was a member of the aristocracy, but even he was not a ruler, at least not at the time of his sitting. It was only in 1638 that Wytze van Cammingha would succeed his brother Pieter as lord of the Frisian Wadden Island of Ameland.

One of the most extraordinary manifestations of the arm akimbo pose is that in Batoni's dynamic portrait of Colonel William Gordon [FIG. 56], where it is accompanied by proprietary swagger and martial self-confidence. Judging from this likeness, Gordon was a fit and slender man. When the sitter's physique leaned in the opposite direction, the artist might choose to give him a full-frontal pose, thereby utilizing his bulk to convey a sense of monumentality and power. This was Rubens's approach to dealing with Nicolas de Respaigne's girth [FIG. 32], as it had earlier been for Holbein when he rendered the excessively corpulent Henry VIII at full-length [FIG. 19]. Hendrick Goltzius did the same in what is probably the only full-length to display full frontal nudity, the 1613 portrait of Johan Colterman junior or senior in the guise of Hercules [FIG. 58], the mythological hero famous for his strength.



FIG. 90 Sir Anthony van Dyck, *Charles I (1600–1649), known as 'Le Roi à la Chasse'*, c. 1635



Rembrandt also made use of the arm akimbo pose in his portrait of Marten Soolmans [FIG. 2], but instead of holding a cane in his other hand, Marten proffers a glove, a traditional gesture symbolizing a man's authority over his wife. By having Marten gesture towards Oopjen and her appearing to advance towards him, Rembrandt unified the two independent compositions. Oopjen's subtle motion is indicated by the hem of her gown, which trails on the step behind her, and the way in which she clutches her dress with her left hand so that it does not impede the movement of her feet [FIG. 5]. It is striking how often women are shown in full-lengths either descending or ascending steps, frequently, but not always in combination with the holding of the gown motif. To give only a few examples: Hélène Fourment descends a flight of steps while grasping her dress in Rubens's full-length of her in the Louvre [FIG. 46], while Lady Mary Villiers [FIG. 59] and Lucy Percy, Countess of Carlisle [FIG. 91] are shown mounting a step, the former also taking hold of her gown, in pictures by Van Dyck. Baron François Gérard (1770–1837) gave an interesting twist to this pose in his early nineteenth-century full-length of Madame Tallien [FIG. 92], who is seen frontally, advancing towards the viewer. Her right foot on the highest of a set of outdoor steps, she is about to pass through two open glass panel doors framed on the left by a swagged curtain that is flush with the picture plane. The illusion has been created that by entering her home, she is also entering the viewer's space.

In pendant portraits, men are usually shown on the viewer's left, or, seen from the sitters' perspective, the right side. This is because right had for centuries positive connotations and left negative ones: right/left, good/evil, life/death, light/darkness, good fortune/misfortune, and Christ/the Devil. This dichotomy is already present in the Latin word for left, *sinister*, which also meant unfavourable. When the traditional sinister/dexter orientation of the couple was reversed, as, for example, in Van Dyck's portraits of an unknown man and woman [FIGS. 30 AND 31], it likely had to do with the fact that the wife's family was of a higher social rank. Artists employed other tricks to enhance the status of one spouse – usually the husband – over the other. A rather comical example is Mielich's full-lengths of Albrecht V and his wife Anna of Austria [FIGS. 66 AND 67], in which the archduchess has been depicted so small that her husband appears to be a giant. The distinct social roles assigned the sexes is also often apparent in their poses. In Cranach's portraits of the Duke and Duchess of Saxony [FIGS. 16 AND 17], for example, Henry holds his sword with both hands in order to convey his military preparedness, while Catherine demurely holds her hands folded on her stomach.



FIG. 46 see p. 36



FIG. 59 see p. 43



FIG. 91 see cat. 23, p. 98



FIG. 2 see cat. 21, p. 96



FIG. 30 see p. 26



FIG. 66 see cat. 8, p. 82



FIG. 16 see cat. 1, p. 74



FIG. 5 see cat. 22, p. 97



FIG. 31 see p. 26



FIG. 67 see cat. 9, p. 83



FIG. 17 see cat. 2, p. 75



FIG. 92 Baron François Gérard, Madame Tallien (1775–1837), c. 1805



Even more than a striking pose or a richly outfitted interior, clothing is what made life-size, standing full-lengths the fabulous expressions of elegance and glamour that they are. And as in real life, so in the full-length, clothes were of supreme importance in establishing the rank and standing of the person depicted. Rigaud's portrait of Louis XIV decked out in his coronation robes is an obvious case in point [FIG. 10]. While the robes' black-and-white ermine fur and blue-and-gold fleurs-de-lis are symbols of the French monarchy, it is the sheer splendour of the garment – unattainable for anyone other than the absolutist ruler – that sets the Sun King on a plane far above even his richest subjects. The opulent attire of Henry the Pious and Catherine of Mecklenburg in Cranach's paintings [FIGS. 16 AND 17] is not only manifestation of the couple's noble status but also of their recent matrimony. Dressed in the colours of their respective coats of arms – the yellow areas gilded and glazed – Henry's unusual wedding costume made up of hose, doublet and long gown, all decorated with slashing, was described in a contemporary account as being very rare and very laborious to make as it was composed of more than a hundred pieces of fabric intricately stitched together. Such slitted costumes were briefly in vogue with the German nobility, but later became the standard apparel of mercenaries. The wreath of red and white carnations worn by Henry characterizes him as a bridegroom, and both husband and wife are adorned with jewellery symbolizing their union. Henry has a brooch at his neck showing two joined hands and Catherine has an ornament attached to her hat of four hands clasped together around a heart. These were traditional marriage symbols known as the 'dextrarum iunctio'.

Richard Sackville probably wore the outrageously ostentatious costume in his full-length by William Larkin [FIG. 69] on the occasion of the wedding of Princess Elizabeth and the Elector Palatine in 1613, the date inscribed on the painting. The master of ceremonies at this event reported that his magnificent dress 'dazzled the eyes of all who saw'. Known as 'a licentious spendthrift', Sackville was forced to mortgage the family seat, Knole, in order to support his extravagant lifestyle. This included gambling, horse racing and cockfighting, and his love of the 'noble ways at court' such as tilting (a form of jousting), masqueing and providing lavish entertainments. One of his foremost excesses was his expensive wardrobe. An inventory of his clothing survives and some of the items listed must have belonged to the outfit featured in Larkin's painting, such as Sackville's 'Cloake of uncutt velvett blacke laced with seaven embroadered laces of gold and black silke . . . and lyned with shagg of black silver and gold', and his 'doublett of Cloth of silver embroadered all over in slips of sattin black and gold'. The pattern on the doublet and his breeches is of stylized honeysuckle, a symbol of betrothal, which further indicates that he wore these clothes to the above-mentioned wedding.

Like Richard Sackville, Willem van Heythuysen spent a lot of money on his wardrobe, which was valued at 464 guilders on his death in 1650. Some of the items of clothing worn by him in Frans Hals's only life-size, standing full-length [FIG. 3] of around 1625, were apparently recorded in the inventory of his estate drawn up a quarter of a century later. The 'pair of silk garters with bobbin lace' worth 30 stuivers were perhaps the black ones trimmed with gold bobbin lace in the portrait. Garters, which served to keep the – usually silk – stockings in place, were an essential as well as decorative accessory any rich and fashion-conscious seventeenth-century gentleman could not do without. The 'black, embroidered satin suit' valued at 6 guilders in the 1650 inventory was perhaps the close-fitting, embroidered doublet worn by Van Heythuysen, and the 'black broadcloth cloak lined with plush', valued at 80 guilders, the black cape-like cloak over his right arm and shoulder.

Van Heythuysen's great expenditures on his costume are not all that surprising considering that he had made his fortune in the textile industry, which after beer brewing was the most important economic sector in Haarlem, where he lived. Two of Marten Soolmans's relatives, a brother-in-law and a cousin, were also cloth merchants. They may have had a hand in outfitting Marten and Oopjen for their full-lengths [FIGS. 2 AND 5], which, as in the case of Van Heythuysen, would have provided advertising for their wares. Marten is just as exuberantly dressed as Van Heythuysen. The ridges on the fabric of Marten's breeches and doublet were probably made by laboriously sewing on thin strips of cloth. He also wears a doublet adorned at the waist with white ribbon rosettes and silver points, an enormous flat collar set off with bobbin lace, and colossal silver-edged, lace-trimmed garters. A cloak, of the same fabric as his breeches and doublet, is draped over his right arm. Unlike Van Heythuysen and others, but like Sackville, his silk stockings are embroidered with decoration known as 'clocks'. However, the most striking aspect of his apparel, again



FIG. 10 see p. 17



FIG. 69 see cat. 14, p. 88



FIG. 16 see cat. 1, p. 74



FIG. 17 see cat. 2, p. 75



FIG. 5 see cat. 21, p. 96



FIG. 69 see cat. 22, p. 97

something he has in common with Sackville, are the gigantic roses, as they were called, on the front of his high-heeled shoes. Sackville's roses are trimmed with spangled metal bobbin lace, and Marten's with picot edging. Together with the silk stockings and lace-trimmed garters, roses provided an excellent excuse to have oneself portrayed at full-length. In England, however, one took the risk of being mistaken for Lucifer, as there was a folk and stage tradition that the devil wore shoe roses. For example, a character in John Webster's *White Devil*, first produced in 1612, exclaims: 'Why 'tis the Devil! I know him by a great rose he wears on's shoe, to hide his cloven foot.'

Oopjen Coppit is no less exuberantly and fashionably dressed than her husband. She wears a gown of spotted black silk trimmed with braid and decorated at the waist with a band and a single large rosette made of pleated ribbon. The pattern of her snow-white Flemish bobbin-lace collar is denser than that of similar collars painted only a few years earlier, making it very modern for its day. For a very long time, historians misinterpreted the reason why seventeenth-century Dutch couples like Marten and Oopjen wore black clothing, chalking it up to an austere mentality. According to one twentieth-century scholar: 'During the 1630s fashion in the Netherlands passed through a period of puritanism. . . . Black became the order of the day.' However, while the colour had long been associated with such qualities as dignity and modesty, it was also extremely fashionable. In the first place, because the Dutch taste in clothing closely followed that of Spain and France, where black was in vogue from the middle of the sixteenth century [FIG. 78], but also because making black cloth was a labour-intensive undertaking requiring costly imported dyes and therefore expensive. It is probably for these reasons that Willem van Heythuysen wears black although as a bachelor it would not have been out of place for him to go more colourfully dressed.

Other signs of Oopjen's fashion-consciousness are her frizzed hairdo, black plumed fan, black veil and *mouche*. The latter accessory was made of velvet, silk or leather and attached to the temple with gum arabic. Oopjen's portrait is one of the earliest in the Dutch Republic in which the sitter sports such a beauty spot. The black feather fan she holds was also very much in style. Constantijn Huygens gives an indication of how expensive such items were in his 1622 *'t Costelijck Mall* (Costly Folly), in which he reproaches a stylish woman for spending as much on her ribbons and plumed fan as the annual living expenses of the poor. Ironically, in the same year Huygens wrote this, his sister Constance asked him for a fan like the one held by Oopjen: 'I would very much like you to bring me a black plume [fan], because we are so tired of the colours here; the ladies stroll through The Hague like militia men with all those plumes.'

The fan therefore was one of the luxury items fashionable sitters liked to be portrayed with. For artists, they were very welcome accessories as well, because it gave the sitter something to do with her hands. This is also one of the reasons why gloves became the most common accessory found in full-lengths. Another reason is that until about the mid-seventeenth century gloves were signs of nobility, because they were expensive and had to be frequently replaced. Often, as in Moretto's *Portrait of a Man* in the National Gallery, London [FIG. 15], Larkin's *Richard Sackville* [FIG. 69], and Lawrence's *David Lyon* [FIG. 33], the sitter has removed one glove and holds it in his or her other, gloved hand. Anna of Austria does the same in her full-length by Mielich [FIG. 67] in order to pet her lapdog. The most touching example of this motif, however, is Veronese's portrait of Iseppo da Porto and his son Leonida [FIG. 53], in which the father's gloveless hand rests on his child's shoulder.

All of the examples of costumes discussed thus far were actually worn by the sitters, if only on special occasions. Marten and Oopjen, for example, are probably dressed in the clothing they wore at their wedding in 1633, the year prior to being painted by Rembrandt. On occasion, the sitters in full-lengths were attired in costumes related to historical events. Prince Maurits was given the ceremonial gilt suit of armour decorated with laurel leaves he is wearing in Van Mierevelt's portrait [FIG. 76] by the States-General to commemorate his victory at the Battle of Nieuwpoort in 1600. The tight-fitting riding habit worn by Lady Worsley in a painting by Reynolds of about 1775–76 was adapted



FIG. 3 see cat. 16, p. 91



FIG. 33 see cat. 32, p. 109



FIG. 78 see cat. 18, p. 93



FIG. 67 see cat. 9, p. 83



FIG. 15 see cat. 3, p. 76



FIG. 53 see cat. 7, p. 81



FIG. 69 see cat. 14, p. 89



FIG. 76 see cat. 15, p. 89



62 from the uniform of her husband's regiment [FIG. 93]. The war Britain waged on its American colonies had spawned a new trend in women's apparel based on men's clothing, particularly uniforms. In the first of the two full-lengths Goya made of her [FIG. 42], the Duchess of Alba wears a Neoclassical white gauze dress with a red sash around the waist, a red coral necklace and two large red bows in her hair and on her corsage. These striking red accents mimic the fashion among French aristocrats of wearing red clothing accessories, such as shawls and ribbons, out of respect for the guillotined Marie Antoinette and other members of the nobility, which had also been adopted in Spain.

Around the time that Rembrandt painted Marten and Oopjen in their sumptuous black clothes in Amsterdam, Van Dyck was developing a colourful and timeless manner of dressing his English sitters. He eschewed fashionable items of apparel such as lace collars and cuffs, preferring the 'sweet disorder' and 'careless romance' of flowing drapery reminiscent of antique sculpture. This approach is exemplified by the portrait of Frances Cranfield, Lady Buckhurst [FIG. 57], in which she wears a collarless white satin bodice and skirt. The dress has a low neckline and Frances's lower arms are bare. Her short sleeve flutters in the wind revealing its blue lining, as does the gauze shawl, which she fingers. The fanciful nature of this costume is underscored by the fact that the scalloped hem was only added at the last minute by applying a dark pigment over the original straight edge of the skirt. Equally fictional is the voluminous, pinned-back white satin sleeve decorated with gold brocade that so wonderfully contrasts with the stunning light blue dress worn by Lucy Percy [FIG. 91]. It has been suggested that Van Dyck derived this motif, which does not appear in the preparatory sketch he made for the painting, from masque costumes designed by Inigo Jones. Not only did these simplified satin gowns with their wind-blown transparent shawls have an 'antique' flavour, they were also quicker to paint than the intricate lace and subtle patterns of the clothing people actually wore.

Like Van Dyck before him, Reynolds was disinclined to spend endless hours slavishly recording the infinitely diverse and highly detailed fashions of his day. Contemporary clothing also had the disadvantage of making portraits seem antiquated or even ridiculous soon after their completion. 'Classical' drapery, on the other hand, had a simplicity of design, 'without those whimsical capricious forms by which all other dresses are embarrassed.' Reynolds laid out his thoughts on this matter in his seventh Discourse, given at the Royal Society in 1776: 'He therefore, who in his practice of portrait-painting wishes to dignify his subject, which we will suppose to be a lady, will not paint her in the modern dress, the familiarity of which alone is sufficient to destroy all dignity. He takes care that his work shall correspond to those ideas and that imagination which he knows will regulate the judgement of others; and therefore dresses his figure something with the general air of the antique for the sake of dignity, and preserves something of the modern for the sake of likeness.'

This conception of portraiture was at its zenith in the 1770s, and Reynolds's portrait of Jane Fleming from around 1778-79 is one of its most beautiful incarnations [FIG. 85]. In addition to the pose and setting (discussed above), the rhythmic folds of the salmon pink drapery and the Greek key pattern in gold along its hem were inspired by classical imagery. Not all of Reynolds's clients were however impressed by his attempts to dignify them with 'the general air of the antique'. Mary Isabella, Duchess of Rutland, for instance, complained that the artist had made her try on 'eleven different dresses' before he painted her in a simple, classicizing frock which she referred to as 'that bedgown'.

As Reynolds himself implies in his seventh Discourse, antique attire was mostly suited to women. None of his English male sitters wears such ancient dress. An exception was made for the South Sea Islander Omai [FIG. 88], whose robes and bare feet evoke Roman statues of toga-clad orators, philosophers and magistrates. However, although this classical reference was surely intentional, Omai's garments are totally in keeping with the dress of the highest-ranking members of Tahitian society. The cloth of his robes, sash and turban may even be Polynesian white *tapa* (a fabric made of bark), and therefore as authentic as the tattoos on his hands.

Non-Western costumes, sometimes worn by Europeans, feature in a number of other life-size, standing full-lengths. Nicolas de Respaigne's mercantile ties to the Levant are apparent in what was described in his 1647 testament as 'his Turkish portrait made by Rubens' [FIG. 32]. Standing on a Turkish carpet, De Respaigne wears red breeches (*salvar*), a pink *kaftan*, a fur-lined coat (*ferêce*), slippers and a turban, all in accordance with the Ottoman fashions of the day. De Respaigne's testament also records 'his Turkish clothes, bows, axes and other Turkish curiosities', which makes it certain that Rubens did not paint a fictional costume, but one his sitter had brought to Antwerp from the Middle East.



FIG. 42 see p. 33



FIG. 85 see cat. 30, p. 107



FIG. 57 see p. 43



FIG. 88 see cat. 29, p. 106



FIG. 32 see cat. 23, p. 98



FIG. 93 see p. 27



FIG. 93 Sir Joshua Reynolds, *Seymour Dorothy Fleming, Lady Worsley* (1758-1818), c. 1775-76



In addition to such exotic costumes, European sitters sometimes donned the traditional garb of their own countries. In Goya's second and final full-length of the Duchess of Alba [FIG. 41], the Andalusian beauty is dressed like a *maja* in a black frilly dress and dramatic lace mantilla. Often working as street vendors, *majos* (masculine) and *majas* (feminine) belonged to the lower classes of Spanish society. Because it was a more down-to-earth and indigenous style of clothing, in contrast to the usual French fashions sported by the Spanish upper class, a trend arose among aristocrats, including Queen María Luisa herself, of wearing *maja* fashions. Concerned with the royal image in the wake of the French Revolution, King Charles IV had himself depicted by Goya in 1799 wearing informal hunting attire, while his queen posed for the artist in one of these 'democratic' national costumes, and obliged all the ladies at court to don them for their morning promenades [FIGS. 94 AND 95]. Ironically, the adoption of this lower-class style of dress led to the ruin of several noble families, because the lace that was used to make the aristocratic version of the mantilla was imported from Brussels and was thus extremely expensive.

Among the most enthralling and colourful full-lengths ever produced are those in which the sitter wears Scottish Highland dress. Although it was painted in Rome, the intricately patterned plaid worn like a toga in Batoni's portrait of Colonel William Gordon [FIG. 56] did not sprout from the artist's imagination. When in Rome, Gordon's fellow Scot, James Boswell, recorded the following in his journal on 18 April 1765: 'Yesterday morning saw Batoni draw Gord. Drapery.' The colonel had evidently brought the outfit with him on his Grand Tour for the express purpose of this portrait. The uniform is that of the Queen's Own Royal Highlanders, which, in addition to the plaid of the Huntly tartan, is composed of a jacket, a little kilt (*feilebeg*) and a blue Glengarry bonnet, carried under Gordon's arm.

The sartorial swagger of Raeburn's full-length of Sir John Sinclair of Ulbster [FIG. 86], executed sometime between 1794 and 1799, is every bit as impressive as that of Batoni's portrait of Gordon from thirty years earlier. If anything, the loose, broken handling of Raeburn's painting is better suited for reproducing the tartan than the tight modelling employed by the Roman artist. It is rather difficult to envision the flamboyant, self-assured sitter in Raeburn's painting as the inventor of the terms 'statistics' and 'statistical', but Sinclair is best remembered today for his multi-volume *Statistical Account of Scotland*, the conception, editing and publishing of which cost him almost a decade of his life. Another of his esoteric passions was Highland dress, the subject of a pamphlet he produced in which his main point was that men should wear trews (trousers) instead of the more recently invented kilt. Given this stance, it is not surprising that Sinclair wears trousers in Raeburn's portrait. In fact, Sinclair himself designed this uniform for the Rothesay and Caithness Fencibles, a regiment he had raised at the invitation of the prime minister, William Pitt in 1794. That it caused the same amazement in his contemporaries as it does today is demonstrated by the account of a lady who saw him sporting the uniform at court: 'A more curious figure I never saw. The Coat was the only part of his Dress not perfectly outlandish. Scarlet turned up with yellow, a large silk Plaid, partaking of the Nature of a Spanish Cloak crossed before and was flung over one shoulder. Trousers of the same Silk halfway down the leg and checked Red and White Stockings. He was not quite compleat, as he had not his Scotch bonnet, which would have added a foot or so to his Stature.'

Unlike Reynolds, who regarded the peculiarities of contemporary dress as the 'trifling details of vulgar reality', Gainsborough professed to enjoy rendering the fashions of the day more than any other aspect of painting. The bravura handling of the draperies in his full-length of Mary, Countess Howe [FIG. 84], attests to why he was famous for his ability to paint fabrics. The countess wears a 'nightgown' of pink silk, a rose-coloured taffeta, known as a lustring. The lightweight fabric of the dress, and her



FIG. 94 Francisco José de Goya y Lucientes, Charles IV (1748–1819) in Hunting Dress, 1799



FIG. 95 Francisco José de Goya y Lucientes, María Luisa (1751–1819) wearing a Mantilla, 1799

'leghorn' straw bonnet, were considered ideal summer attire and entirely suitable for taking a stroll on one's estate, as Countess Howe does here. Visible along the front of the bodice and skirt as well as above the hem of the petticoat are the applied pleated trimmings of the same fabric as the dress, respectively called facings and furbelows. A sheer triangular shawl, or fichu, is crossed over her décolletage and bodice. Also of lace are her gossamer-fine apron and treble sleeve ruffles or *engageantes*. Gainsborough has taken obvious delight in capturing the play of light and the effects of movement on these shimmering fabrics. The whiteness of Lady Howe's complexion was due to the use of cosmetics, possibly pearl powder, and she wears a black silk bracelet to emphasize this quality of the skin on her arms. Her pallor and her aristocratic aloofness conformed to the contemporary concept of the ideal Englishwoman, who 'must have a fine white skin, a light complexion, a face rather oval than round, a nose somewhat longish but of a fine turn and like the antiques, her eyes large and not so sparkling as melting; her mouth graceful without a smile, but rather of a pouting turn, which gives it at once both grace and dignity ...'

While Gainsborough revelled in painting contemporary dress, there were artists in France at the mid-nineteenth century who refused to paint their subjects in the fashions of the day, that is if we can go by the words of the critics Baudelaire and Gautier. According to the latter: 'sculptors and painters complain ... modern dress has prevented them from making masterpieces; to listen to them, it's the fault of the black dress-coats, the topcoats and the crinolines that they are not Titians, Van Dycks or Velázquez.' The critic goes on to point out the absurdity of this claim using another famed old master as his example: 'Imagine Rembrandt confronted with a man of today dressed in black; he would focus the light from a slightly higher source onto his brow, illuminate one cheek and bathe the other in warm shadow, pinpoint a few bristles in his moustache and beard, rub his coat with a rich, dull black, apply a generous touch of straw-tinged white to the linen, prick two or three points of light in the watch chain, and set all of this off against a murky background with a bitumen glaze. This done, you will find the Parisian's tailcoat as handsome and as characteristic as the jerkin or doublet of a Dutch burgomaster.' Baudelaire likewise pointed out the artistry involved in painting contemporary black costumes with the simple phrase: 'Great colourists know how to create colour with a black coat, a white cravat and a grey background.' Both critics also defended the beauty of modern black clothing, the one more poetically than the other. 'Is it not the necessary garb of our suffering age', Baudelaire asked, 'which wears the symbol of a perpetual mourning even upon its thin black shoulders?' Gautier posed a more prosaic question and gave it a more practical answer: 'Is our dress as ugly as it is claimed? Does it not have a certain purpose, little understood by artists, steeped as they are in ideas of the antique? With its simple styling and neutral tones, it gives plenty of emphasis to the head, the seat of intelligence, and the hands, the tools of thought or a sign of breeding.'

Although the costume is not entirely black, Monet's full-length masterpiece, *Woman in the Green Dress (Camille Doncieux)* [FIG. 47], painted in 1866, can be seen as a direct response to Baudelaire and Gautier's defence of modern dress. Both the type of striped walking dress itself and the way it and Camille are seen from behind and at an oblique angle, were borrowed from one of the 1865 issues of the fashion magazine *Petit Courrier des Dames*. Monet had captured the modern Parisian woman. Emile Zola described Camille, as she was portrayed by Monet, 'a girl of our times'. In 1869, the painting was purchased by the long-time editor of *L'Artiste*, Arsène Houssaye, who was also a popular commentator on female fashion. He probably had it in mind when he wrote the following: 'The Parisienne is not in fashion, she is fashion. ... The Provincial is dressed by the dress, the Parisienne wears the dress. ... If it's a long dress, then she takes on a romantic, sentimental mood, her train languishing.'

Painted three years after Monet's portrait of Camille Doncieux, Carolus-Duran's *Lady with the Glove (Pauline Croizette)*, is perhaps an even more obvious visual manifestation of the type of modernity of dress Baudelaire and Gautier had called for [FIG. 54]. Inspired by Velázquez, whose work he had seen in Spain a few years before commencing the 1869 full-length, he reduced the setting to a simple background wall, the better to showcase his wife's sumptuous black gown, which he recorded with exactitude and a great attention to the subtle nuances of colour. Also like the seventeenth-century Spanish master he introduced a colourful accent, in the form of the yellow rose adorning Pauline's hair. Both Monet and Carolus-Duran's pictures include fleeting gestures – Camille adjusts the ribbons of her hat; Pauline tugs at the finger of her glove – emphasizing the continuously moving and changing nature of modernity, which Baudelaire also stressed in his writings.



FIG. 41 see p. 32



FIG. 84 see cat. 27, p. 103



FIG. 56 see cat. 28, pp. 104–05



FIG. 47 see p. 38



FIG. 86 see cat. 31, p. 108



FIG. 54 see cat. 34, p. 111



66 Whistler's 1883–84 *Arrangement in Flesh Colour and Black: Portrait of Théodore Duret* [FIG. 80] is another full-length featuring modern black dress. Called 'the last of the dandies' by his friend Manet, its subject was an art critic and supporter of Edgar Degas, Manet and the Impressionists, as well as a collector and crooked art dealer. As if they had completely forgotten Gautier and Baudelaire's writings on the subject, which both of them must have surely read, Whistler and Duret began having conversations while dining together in London in 1883 on the subject of modern dress in portraiture. They both found absurd the red robes of office worn by the president of some organization in a portrait that was then on exhibition. Duret later recalled in his book on Whistler and his work that he and the artist came to the following conclusion: 'Now evening dress was the suit in which gentlemen in England passed a portion of their life; they wore it at dinner, in society, at the theatre, at a ball, and yet nobody was ever painted in it. Was it then so ungraceful, and did it offer such difficulties of execution that painters must systematically avoid it?' Duret's assertion was far from correct. Whistler himself had already portrayed his male sitters in evening dress a decade earlier. Nevertheless, this is what Duret is wearing in his full-length. Whistler did not shrink in the least from painting the black clothing of modern life, and was perfectly capable of achieving spectacular results with a monochrome palette. For Duret's painting, however, he asked the sitter to bring along a pink domino (a loose evening cloak) to the first sitting. Whistler was perhaps inspired by Manet's *Masked Ball at the Opera* of 1873–74 (National Gallery of Art, Washington), which includes a likeness of Duret. Be this as it may, the domino provides a splendid colour accent to the canvas, and, like Camille and Pauline's momentary gestures in Monet and Carolus-Duran's full-lengths, makes the painting an ephemeral slice of modern life, at once mundane and intriguing. The cloak's colour and the fan that Duret is also holding suggest the presence, or rather the absence of a woman. Who and where is she? Is she coming back, or will Duret have to stand there for all eternity?



FIG. 80 James Abbott McNeill Whistler, *Arrangement in Flesh Colour and Black: Portrait of Théodore Duret* (1838–1927), 1883–84

By the time the Belle Epoque was in full swing, it was inconceivable that a portraitist should not paint his sitters – at least his female ones – wearing the latest and most glamorous creations of the famous couturiers of the day. In fact, some artists worked closely together with fashion designers. For example, at the request of the magazine *Les Modes*, Boldini's *Marchesa Luisa Casati, with a Greyhound* [FIG. 39] was exhibited in 1909 at the Parisian headquarters of the fashion house Doucet, while the couturier's creations were displayed on wooden mannequins in the showroom.

## DECLINE

Boldini's 1908 portrait of Marchesa Luisa Casati [FIG. 39] is evidence that the life-size, standing full-length was alive and well at the beginning of the twentieth century. While Paris, with its *Ecole des Beaux-Arts* and numerous artist studios providing private training, retained its pre-eminence, London, Vienna, Munich and Philadelphia were also vibrant centres for the production of full-length portraits. In addition to more traditional styles, innovative new ones were being applied to it as well. Influenced by the study of Byzantine mosaics, Gustav Klimt (1862–1918) in Vienna created brilliantly coloured, flat-pattern designs for his full-lengths [FIG. 98]. The importance of the genre in the Expressionist Edvard Munch's (1863–1944) work has, until recently, been overlooked, perhaps because his full-lengths differ so greatly from his usual fare of Nordic angst and introspection. The Norwegian painter did in fact paint a significant number of them in the first decade of the twentieth century, and they were instrumental in his breakthrough as an artist. In his portrait of the Berlin industrialist and politician Walther Rathenau [FIG. 96], the sitter is presented with little modelling in an assertive pose, forming a dark silhouette against a radically simplified light background composed of bright, contrasting colours. Despite the great elegance and élan of his society full-lengths, Boldini's 'slashing' style – which was inspired by the frenzied brushstrokes of Frans Hals – would become an important influence on Italian Futurism.

The First World War, however, brought the glory days of the full-length to a crashing halt, from which it never recovered. The grave problems that beleaguered post-war Europe and America made the squandering of money on such frivolous extravagances unacceptable and even unpatriotic. Moreover, the formal society that provided the fertile ground on which the full-length thrived disintegrated. Another important factor in the demise of the full-length was its anathematization by the avant-garde. With some notable exceptions, such as Kees van Dongen [FIG. 97], post-war painters viewed it as conservative, old-fashioned and commercially oriented, and refused to be tethered by the restraints of the traditional artist/sitter contract. Replicating the appearance of the real world, which is the essence of capturing someone's likeness, was no longer a priority. Full-lengths are still made today, but usually by artists on the margins of the avant-garde dominated art world. And thus ended the four-hundred-year history of one of the most prestigious types of painting ever conceived, practised by some of the greatest masters to ever wield the brush, who produced some of the greatest masterpieces of Western civilization.



FIG. 39 see cat. 38, p. 115



FIG. 96 see cat. 37, p. 114



FIG. 97 see cat. 39, p. 116



FIG. 98 Gustav Klimt, *Emilie Flöge* (1874–1952), 1902



1

Life-size, standing full-lengths in relation to total portrait production for Rembrandt, Frans Hals, Anthony van Dyck, Joshua Reynolds and Thomas Gainsborough, plus Van Dyck's portrait production by place of activity

2 Rembrandt van Rijn, *Marten Soolmans (1613–1641)*, 1634. Oil on canvas, 210 x 135 cm. Amsterdam, Rijksmuseum, inv. no. SK-A-5033; Acquired by the Dutch State for the Rijksmuseum

3

Frans Hals, *Willem van Heythuysen (c. 1590–1650)*, c. 1625. Oil on canvas, 204.5 x 134.5 cm. Munich, Bayerische Staatsgemäldesammlungen, Alte Pinakothek, inv. no. 14101

4

Workshop of Diego Rodríguez de Silva y Velázquez, *The Infanta María of Austria (1606–1646)*, c. 1630. Oil on canvas, 208 x 109 cm. Berlin, Gemäldegalerie, Staatliche Museen zu Berlin, inv. no. 413c

5

Rembrandt van Rijn, *Oopjen Coppit (1611–1689)*, 1634. Oil on canvas, 209.9 x 134.8 cm. Paris, Musée du Louvre, inv. no. RF 2016-2; Acquired by the French Republic for the Musée du Louvre

6

Sir Anthony van Dyck, *Marie de Raet (1614–1662)*, 1631. Oil on canvas, 213.3 x 114.5 cm. London, The Wallace Collection, inv. no. P79

7

Rembrandt van Rijn, *Portrait of a Man, possibly Andries de Graeff (1611–1678)*, 1639. Oil on canvas, 199 x 123.4 cm. Kassel, Museumslandschaft Hessen, Gemäldegalerie Alte Meister, inv. no. GK 239

8

James Abbott McNeill Whistler, *George Washington Vanderbilt (1862–1914)*, 1897/1903. Oil on canvas, 208.6 x 91.1 cm. Washington, The National Gallery of Art, inv. no. 1959.3.3; gift of Edith Stuyvesant Gerry

9

Hyacinthe Rigaud, *Louis XIV (1638–1715) in Coronation Robes*, after 1701. Oil on canvas, 145 x 114 cm. Madrid, Colecciones Reales, Patrimonio Nacional, Palacio Real de Madrid, inv. no. 10003066

10

Hyacinthe Rigaud, *Louis XIV (1638–1715) in Coronation Robes*, 1701. Oil on canvas, 277 x 194 cm. Paris, Musée du Louvre, inv. no. INV 7492

11

Unknown artist, *Gertrude of Saxony (c. 1030–1113) with Dirk V (1052–1091) and Robert 'the Frisian' of Flanders (c. 1029/32–1093)*, from the succession series of the Counts of Holland, c. 1486–91. Oil on panel, 225 x 165 cm. Haarlem, Town Hall

12

Andrea del Castagno, *Dante Alighieri (1265–1321)*, part of a series of Famous Men, c. 1450. Fresco transferred to canvas, 247 x 153 cm. Florence, Galleria degli Uffizi, San Marco and Cenacoli, inv. no. 165

13

Albrecht Dürer, *Paumgartner Altarpiece*, c. 1503. Oil on panel, 155 x 126.1 cm (central panel), 156.8 x 60.6 cm (left wing) 157 x 60.4 cm (right wing). Munich, Bayerische Staatsgemäldesammlungen, Alte Pinakothek, inv. nos. 706, 701 and 702

14

Vittore Carpaccio, *Young Knight in a Landscape*, 1510. Oil on canvas, 218.5 x 151.5 cm. Madrid, Museo Thyssen-Bornemisza, inv. no. 82 (1935.3)

15

Moretto da Brescia, *Portrait of a Man*, 1526. Oil on canvas, 201 x 92.2 cm. London, The National Gallery, inv. no. NG1025

16

Lucas Cranach the Elder, *Henry the Pious, Duke of Saxony (1473–1541)*, 1514. Oil on canvas, 184.5 x 82.5 cm. Dresden, Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen, inv. no. 1906 G

17

Lucas Cranach the Elder, *Catherine of Mecklenburg (1487–1561)*, 1514. Oil on canvas, 184.5 x 82.5 cm. Dresden, Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen, inv. no.1906 H

18

Jakob Seisenegger, *The Emperor Charles V (1500–1558) with his dog*, 1532. Oil on canvas, 203.5 x 123 cm. Vienna, Kunsthistorisches Museum, inv. no. GG-A114

19

Workshop of Hans Holbein the Younger, *Henry VIII (1491–1547)*, c. 1543/47. Oil on panel, 238.5 x 121 cm. Petworth, National Trust, inv. no. NT4855553

20

Titian, *The Emperor Charles V (1500–1558) with his dog*, 1533. Oil on canvas, 194 x 112.7 cm. Madrid, Museo Nacional del Prado, inv. no. P00409

21

Gilbert Stuart, *George Washington (1732–1799)*, 1796. Oil on canvas, 247.6 x 158.7cm. Washington, National Portrait Gallery, Smithsonian Institution, inv. no. NPG.200113; acquired as a gift to the nation through the generosity of the Donald W. Reynolds Foundation

22

Titian, *Philip II (1527–1598)*, 1551. Oil on canvas, 193 x 111 cm. Madrid, Museo Nacional del Prado, inv. no. P00411

23

Hans Holbein the Younger, *Christina of Denmark, Duchess of Milan (1521–1590)*, 1538. Oil on panel, 179.1 x 82.6 cm. London, The National Gallery, inv. no. NG2475; presented by The Art Fund with the aid of an anonymous donation, 1909

24

Jacques-Louis David, *The Emperor Napoleon (1769–1821) in his Study at the Tuileries*, 1812. Oil on canvas, 203.9 x 125.1 cm. Washington, The National Gallery of Art, Samuel H. Kress Collection, inv. no. 1961.9.15

25

Antonis Mor, *Hernández de la Cruz, known as Pejerón*, c. 1560. Oil on panel, 184.5 x 93.5 cm. Madrid, Museo Nacional del Prado, inv. no. P02107

26

Attributed to Cornelis Ketel, *A Giant Porter*, 1580. Oil on canvas, 289.6 x 170.7 cm. Hampton Court Palace, Royal Collection Trust, inv. no. RCIN 406799

27

Cornelis Ketel, *Civic Guardsmen of District I in Amsterdam, under the Command of Captain Dirck Jacobsz Rosecrans*, 1588. Oil on canvas, 208 x 410 cm. Amsterdam, Rijksmuseum, inv. no. SK-C-378; on loan from the City of Amsterdam since 1885

28

Cornelis van der Voort, *Cornelis Bicker (1592–1654)*, 1618. Oil on canvas, 200 x 127 cm. Private collection

29

Cornelis van der Voort, *Aertgen Witsen (1599–1652)*, 1618. Oil on canvas, 200 x 127 cm. Private collection

30

Sir Anthony van Dyck, *Portrait of a Woman with her Daughter*, c. 1628–29. Oil on canvas, 204 x 136 cm. Paris, Musée du Louvre, inv. no. INV 1242

Sir Anthony van Dyck, *Portrait of a Man with his Son*, c. 1628–29. Oil on canvas, 204 x 137 cm. Paris, Musée du Louvre, inv. no. INV 1243

32

Peter Paul Rubens, *Nicolas de Respaigne (d. 1647)*, 1615/19. Oil on canvas, 205.5 x 119.5 cm. Kassel, Museumlandschaft Hessen Kassel, inv. no. GK 92

33

Sir Thomas Lawrence, *David Lyon (1794–1872)*, c. 1825. Oil on canvas, 219.5 x 134 cm. Madrid, Museo Thyssen-Bornemisza, inv. no. 217 (1981.55)

34

Sir Joshua Reynolds, *Fanny Abington (c. 1737–1815) as the Comic Muse Thalia*, c. 1765. Oil on canvas, 238.1 x 149.2 cm. Waddesdon, National Trust, inv. no. 2304; bequest of James de Rothschild, 1957

35

Sir Joshua Reynolds, *Emily Warren (d. 1781) as Thais*, 1781. Oil on canvas, 229.3 x 144.8 cm. Waddesdon, National Trust, inv. no. 2556; bequest of James de Rothschild, 1957

36

Sir Thomas Lawrence, *Elizabeth Farren (c. 1759–1829)*, 1790. Oil on canvas, 238.8 x 146.1 cm. New York, The Metropolitan Museum of Art, inv. no. 50.135.5; bequest of Edward S. Harkness, 1940

37

John Singer Sargent, *Madame X (Madame Pierre Gautreau [1859–1915])*, 1884. Oil on canvas, 208.6 x 109.9 cm. New York, The Metropolitan Museum of Art, inv. no. 16.53; Arthur Hoppock Hearn Fund, 1916

38

John Singer Sargent, *Dr Samuel-Jean Pozzi (1846–1918) at Home*, 1881. Oil on canvas, 201.6 x 102.2 cm. Los Angeles, Hammer Museum, Armand Hammer Collection, inv. no. AH.90.69; gift of the Armand Hammer Foundation

39

Giovanni Boldini, *Marchesa Luisa Casati (1881–1957), with a Greyhound*, 1908. Oil on canvas, 253.4 x 140.4 cm. Private collection

40

James Abbott McNeill Whistler, *Arrangement in Black and Gold: Comte Robert de Montesquiou-Fezensac (1855–1921)*, 1891–92. Oil on canvas, 208.6 x 91.8 cm. New York, The Frick Collection, inv. no. 1914.1131; Henry Clay Frick Bequest

41

Francisco José de Goya y Lucientes, *Maria del Pilar Teresa Cayetana de Silva Alvarez de Toledo y Silva Bazán, 13th Duchess of Alba (1762–1802)*, 1797. Oil on canvas, 210.2 x 149.2 cm. New York, The Hispanic Society of America, inv. no. A102

42

Francisco José de Goya y Lucientes, *Maria del Pilar Teresa Cayetana de Silva Alvarez de Toledo y Silva Bazán, 13th Duchess of Alba (1762–1802)*, 1794. Oil on canvas, 192 x 128 cm. Madrid, Fundación Casa de Alba, Palacio de Liria, inv. no. P10

43

Juan Carreño de Miranda, *Charles II of Spain (1661–1700), as Grandmaster of the Golden Fleece*, 1677. Oil on canvas, 217 x 141 cm. Rohrau, Schloss Rohrau, Graf Harrach'sche Familiensammlung

44

Franz Xaver Winterhalter, *Maharaja Duleep Singh (1839–1893)*, 1854. Oil on canvas, 204 x 110 cm. Osborne House, Royal Collection Trust, inv. no. RCIN 403843

45

Sir William Orpen, *Mrs Florence Evelyn St George (1870–1936)*, c. 1912. Oil on canvas, 216 x 119.5 cm. Private collection

46

Peter Paul Rubens, *Hélène Fourment (1614–1673) with a Carriage*, c. 1639. Oil on canvas, 195 x 132 cm. Paris, Musée du Louvre, inv. no. RF 1977-13

47

Claude Monet, *Woman in the Green Dress (Camille Doncieux [1847–1879])*, 1868. Oil on canvas, 231 x 151 cm. Bremen, Kunsthalle, inv. no. 298–1906/1

48

Baron Antoine-Jean Gros, *Christine Boyer (1771–1800)*, c. 1800. Oil on canvas, 214 x 134 cm. Paris, Musée du Louvre, inv. no. RF 838

49

Alonso Sánchez Coello, *Don Carlos (1545–1568)*, 1564. Oil on canvas, 186 x 82.5 cm. Vienna, Kunsthistorisches Museum, inv. no. GG-3235

50

Giovanni Battista Moroni, *Bernardo Spini (1536–1612)*, c. 1573–75. Oil on canvas, 197.6 x 98.5 cm. Bergamo, Accademia Carrara, inv. no. 58 AC 00082

51

Giovanni Battista Moroni, *Pace Rivola Spini (1541–1613)*, c. 1573–75. Oil on canvas, 197 x 98 cm. Bergamo, Accademia Carrara, inv. no. 58 AC 00083

52

Paolo Veronese, *Countess Livia da Porto Thiene and her Daughter Deidamia*, c. 1552. Oil on canvas, 208.4 x 121 cm. Baltimore, Walters Art Museum, inv. no. 37.541

53

Paolo Veronese, *Count Iseppo da Porto (c. 1500–1580) and his Son Leonida*, c. 1552. Oil on canvas, 207 x 137 cm. Florence, Galleria degli Uffizi, inv. no. 16

54

Emile Auguste Carolus-Duran, *The Lady with the Glove (Pauline Croizette [1839–1912])*, 1869. Oil on canvas, 228 x 164 cm. Paris, Musée d'Orsay, inv. no. RF 152

55

Sir Joshua Reynolds, *Joanna Leigh, later Mrs Lloyd (1758–1814), Inscribing a Tree*, c. 1775–76. Oil on canvas, 239.5 x 147.8 cm. Waddesdon, Rothschild Family Collection, inv. no. 103.1995; on loan since 1995

56

Pompeo Batoni, *Colonel the Hon. William Gordon (1736–1816)*, 1766. Oil on canvas, 289.5 x 217 cm. Fyvie Castle, National Trust for Scotland, inv. no. 84.16

57

Sir Anthony van Dyck, *Frances Cranfield, Lady Buckhurst, later Countess of Dorset (d. 1687)*, c. 1637. Oil on canvas, 192.1 x 132.4 cm. Knole, The Sackville Collection, National Trust, inv. no. NT129918

58

Hendrick Goltzius, *Hercules and Cacus*, 1613. Oil on panel, 207 x 142.5 cm. The Hague, Mauritshuis (inv. no. 43); on loan to the Frans Hals Museum, Haarlem, inv. no. OS 79-1566

59

Sir Anthony van Dyck, *Lady Mary Villiers (1622–1685), with Lord Arran*, c. 1636. Oil on canvas, 211.5 x 133.4 cm. Raleigh, North Carolina, North Carolina Museum of Art, inv. no. G.52.171; gift of Mrs Theodore Webb

60

Sir Joshua Reynolds, *Lady Sarah Bunbury (1745–1826) Sacrificing to the Graces*, c. 1763–65. Oil on canvas, 242.6 x 151.5 cm. Chicago, The Art Institute of Chicago, Mr and Mrs W.W. Kimball Collection, inv. no. 1922.4468

61

Jan Anthonisz van Ravesteyn, *Sir John Burroughs (1587–1627)*, c. 1620–23. Oil on canvas, 212.7 x 107 cm. Amsterdam, Rijksmuseum, inv. no. SK-A-2527; purchased with the support of the Rembrandt Association

62

Sir Joshua Reynolds, *Mrs Musters (1756–1819) as Hebe*, 1782. Oil on canvas, 238.8 x 144.8 cm. Kenwood, The Iveagh Bequest, English Heritage, inv. no. 88028806

63

Godfrey Kneller, *Diana de Vere, Duchess of St Albans (c. 1679–1742)*, 1691. Oil on canvas, 233.6 x 115 cm. Hampton Court Palace, Royal Collection Trust, inv. no. RCIN 404722

64

Godfrey Kneller, *Margaret Cecil, Countess of Ranelagh (1672/73–1728)*, 1691. Oil on canvas, 232.9 x 143.6 cm. Hampton Court Palace, Royal Collection Trust, inv. no. RCIN 404723

65

Hans Mielich, *Ladislav of Fraunberg, Count of Haag (1505–1566)*, 1557. Oil on canvas, 211 x 111.5 cm. Vaduz/Vienna, Princely Collections Liechtenstein, inv. no. GE1065

66

Hans Mielich, *Albrecht V, Duke of Bavaria (1528–1579)*, 1556. Oil on canvas, 210.5 x 115 cm. Vienna, Kunsthistorisches Museum, inv. no. GG-3846

67

Hans Mielich, *Anna of Austria (1528–1590)*, 1556. Oil on canvas, 212 x 115.5 cm. Vienna, Kunsthistorisches Museum, inv. no. GG-3847

68

Unknown Italian artist, *Henry Howard, Earl of Surrey (1517–1547)*, c. 1546. Oil on canvas, 222.3 x 219.7 cm. London, National Portrait Gallery, inv. no. NPG 5291

69

Attributed to William Larkin, *Richard Sackville, 3rd Earl of Dorset (1589–1624)*, 1613. Oil on canvas, 206.4 x 122.3 cm. Kenwood, The Iveagh Bequest, English Heritage, inv. no. 88019153

70

Circle of Jakob Seisenegger, *Portrait of a Man*, 1525. Oil on panel, 191 x 101 cm. Vienna, Kunsthistorisches Museum, inv. no. GG-887

71

Circle of Jakob Seisenegger, *Portrait of a Woman*, 1525. Oil on panel, 191 x 101 cm. Vienna, Kunsthistorisches Museum, inv. no. GG-888

72

Wybrand de Geest, *Wytze van Cammingha (1592–1641)*, 1634. Oil on canvas, 200 x 126 cm. Private collection

73

Wybrand de Geest, *Sophia van Vervou (c. 1613–1671)*, 1632. Oil on canvas, 200 x 126 cm. Private collection

74

Daniel Mytens the Elder, *James Hamilton, 1st Duke of Hamilton (1606–1649)*, 1629. Oil on canvas, 221 x 139.7 cm. Edinburgh, National Galleries of Scotland, inv. no. PG 2722; purchased with help from the Art Fund, the National Heritage Memorial Fund and the Pilgrim Trust, 1987

75

François Clouet, *Charles IX of France (1550–1574)*, c. 1569. Oil on canvas, 224 x 116.5 cm. Vienna, Kunsthistorisches Museum, inv. no. GG-752

76

Michiel van Mierevelt, *Maurits, Prince of Orange (1567–1625)*, c. 1613–20. Oil on panel, 218.2 x 141.7 cm. Amsterdam, Rijksmuseum, inv. no. SK-A-255

77

François-Hubert Drouais, *Joseph-Hyacinthe-François de Paule de Rigaud, Comte de Vaudreuil (1740–1817)*, 1758. Oil on canvas, 225.4 x 161.3 cm. London, The National Gallery, inv. no. NG4253; presented by Barons Emile-Beaumont d'Erlanger, Frédéric d'Erlanger and Rodolphe d'Erlanger, in memory of their parents, 1927

78

Diego Rodríguez de Silva y Velázquez, *Don Pedro de Barberana y Aparregui (1579–1649)*, c. 1631–33. Oil on canvas, 198.1 x 111.4 cm. Kimbell Art Museum, Fort Worth, Texas. inv. no. AP 1981.14

79

Edouard Manet, *The Artist (Marcellin Gilbert Desboutin [1823–1902])*, 1875. Oil on canvas, 195.5 x 131.5 cm. São Paulo, Museu de Arte de São Paulo Assis Chateaubriand, inv. no. MASP.0007

80

James Abbott McNeill Whistler, *Arrangement in Flesh Colour and Black: Portrait of Theodore Duret (1838–1927)*, 1883–84. Oil on canvas, 193.4 x 90.8 cm. New York, The Metropolitan Museum of Art, Catharine Lorillard Wolfe Collection, inv. no. 13.20; Wolfe Fund, 1913

81

Marcus Gheeraerts the Younger, *Captain Thomas Lee (c. 1551–1601)*, 1594. Oil on canvas, 230.5 x 150.8 cm. London, Tate, inv. no. T03028; purchased with assistance from the Friends of the Tate Gallery, the Art Fund and the Pilgrim Trust

82

Sir Joshua Reynolds, *Mrs Thomas Riddell*, c. 1766. Oil on canvas, 239 x 148.5 cm. Newcastle upon Tyne, Laing Art Gallery (Tyne and Wear County Council Museums), inv. no. TWCMS: E1197

83

Sir Anthony van Dyck, *Lord George Stuart, 9th Seigneur D'Aubigny (1618–1642)*, c. 1638. Oil on canvas, 218.4 x 133.4 cm. London, National Portrait Gallery, inv. no. NPG 5964

84

Thomas Gainsborough, *Mary, Countess Howe (1732–1800)*, c. 1763–64. Oil on canvas, 243.2 x 154.3 cm. Kenwood, The Iveagh Bequest, English Heritage, inv. no. 88028783

85

Sir Joshua Reynolds, *Jane Fleming, later Countess of Harrington (1755–1824)*, c. 1778–79. Oil on canvas, 239.4 x 147.5 cm. San Marino, The Huntington Library,











**1**  
 Lucas Cranach the Elder  
*Henry the Pious, Duke of Saxony (1473–1541)*, 1514  
 Oil on canvas, 184.5 × 82.5 cm  
 Dresden, Gemäldegalerie Alte Meister,  
 Staatliche Kunstsammlungen, inv. no. 1906 G



**2**  
 Lucas Cranach the Elder  
*Catherine of Mecklenburg (1487–1561)*, 1514  
 Oil on canvas, 184.5 × 82.5 cm  
 Dresden, Gemäldegalerie Alte Meister,  
 Staatliche Kunstsammlungen, inv. no. 1906 H

*Literature*  
 Campbell 1990, p. 124; Marx and Mössinger  
 2005, pp. 424–31, nos. 34.1, 34.2

Henry was the second son of Albert the Bold (1443–1500), ruler of the Duchy of Saxony, which included much of the present-day German state of Saxony and part of Thuringia. In 1499, Albert was also appointed hereditary governor of Friesland, with Henry, who settled in Franeker, ruling by proxy. Upon his father's death in 1500, Henry's elder brother George the Bearded (1471–1539) became Duke of Saxony and Henry became governor of Friesland, but the constant uprisings against Saxon rule prompted him in 1505 to exchange the governance with his brother in return for an annuity and the districts of Wolkenstein and Freiberg in Saxony. Henry made Freiberg his residence and it was there that he wed Catherine of Mecklenburg on 6 July 1512. The couple had six children. From as early as 1524, Catherine had become a sympathizer of Martin Luther and eventually succeeded in winning her husband over to Protestantism. Henry's brother George, however, remained a devout Catholic, and when his sons predeceased him without issue, he tried to prevent Henry from becoming heir to the Duchy. But George's plan did not succeed, as he died in 1539 before he could execute it. Henry, who became known as 'the Pious' because of his adherence to Protestantism, became Duke of Saxony for the two remaining years of his life, and Lutheranism became the official state religion.





## 3

Moretto da Brescia  
*Portrait of a Man*, 1526  
 Oil on canvas, 201 × 92.2 cm  
 London, The National Gallery,  
 inv. no. NG1025

*Literature*  
 Penny 2004, pp. 154–58; Rühl 2011,  
 pp. 134–36, no. 3



The richly clad and casually posed man in this portrait – possibly the earliest full-length executed in Italy – cannot be satisfactorily identified. The painting was long in the possession of the Avogadro family of Brescia, a town halfway between Milan and Verona in northern Italy. He may, therefore, be Gerolamo II Avogadro (d. 1534), the only adult male member of that noble family living in 1526, the date inscribed on the painting. Another full-length in the National Gallery in London by Moretto's pupil Giovanni Battista Moroni, *A Knight with his Jousting Helmet* (c. 1554–58), came from the same collection and is believed to portray a son of Gerolamo II Avogadro. There is, however, a fly in the ointment, as the man in Moretto's painting is described in a 1734 inventory of the Avogadro family's Villa Rezzato as being a member of the Conforto family.

## 4

Jakob Seisenegger  
*The Emperor Charles V (1500–1558)*  
*with his dog*, 1532  
 Oil on canvas, 203.5 × 123 cm  
 Vienna, Kunsthistorisches Museum,  
 inv. no. GG-A114

*Literature*  
 Exh. cat. Vienna/Munich 2011–12,  
 p. 270, no. 176

Charles V was the ruler of the largest territory in Europe since the Western Roman Empire. In 1506, he inherited the Low Countries and Franche-Comté from his father Philip the Handsome (1478–1506). Through his mother, Joanna of Castile (1479–1555), he became the ruler of the Spanish Empire in 1516, which included the Kingdoms of Naples, Sicily and Sardinia as well as territories in the Americas and Asia. Finally, in 1519, upon the death of his paternal grandfather, Maximilian I (1459–1519), he inherited the Habsburg Monarchy and became Holy Roman Emperor. Charles spent most of his reign at war – with France over northern Italy, with the Ottoman Empire, which was advancing into Europe from the east, and with the German princes as a result of the Protestant Reformation. Finding a wife for Charles was an arduous, politically sensitive task. In order to secure an alliance with England, he was engaged to be married in 1521 to his six-year-old first cousin Mary Tudor (1516–1558), the daughter of King Henry VIII (1491–1547) and Catherine of Aragon (1485–1536). By 1525, this plan was abandoned and Charles decided to marry another first cousin, the Infanta Isabella of Portugal (1503–1539), who was closer in age to him and came with a handsome dowry. Despite being an arranged marriage, the couple fell head over heels in love with each other. Charles never recovered from Isabella's death during childbirth at the age of thirty-five. He commissioned Titian to paint posthumous portraits of her and refused to remarry, dressing in black for the rest of his life.





## 5

Unknown Italian artist  
*Henry Howard, Earl of Surrey (1517–1547)*, c. 1546  
 Oil on canvas, 222.3 × 219.7 cm  
 London, National Portrait Gallery,  
 inv. no. NPG 5291

## Literature

Exh. cat. London 1995–96, pp. 50–52, no. 14



Henry Howard was the eldest son of Thomas Howard, the leading nobleman in England. When his father succeeded as 3rd Duke of Norfolk in 1524, Henry was granted the courtesy title of Earl of Surrey. He was first cousin of both King Henry VIII's second and fifth wives, Anne Boleyn and Catherine Howard, and spent two years at Windsor Castle from 1530 as the companion of Henry VIII's illegitimate son, Henry FitzRoy, 1st Duke of Richmond and Somerset. In 1532, he travelled with Richmond, the king and Anne Boleyn to France, where he spent the following eleven months at the French court in the company of Richmond and François I's sons. Surrey paid a number of subsequent visits to France in his later capacity as Lieutenant-General of the King on Sea and Land. Although he is principally remembered for introducing the sonnet into English, in his own day he was better known for engaging in fisticuffs and vandalizing property. Convinced that Surrey was planning to usurp the throne from his heir, the future King Edward VI, a dying and paranoid Henry VIII had him beheaded in 1547 for treasonably claiming royal ancestry in his coat of arms. Surrey was only thirty years old at the time.



6

Paolo Veronese  
*Countess Livia da Porto Thiene and  
 her Daughter Deidamia*, c. 1552  
 Oil on canvas, 208.4 x 121 cm.  
 Baltimore, Walters Art Museum,  
 inv. no. 37.541



7

Paolo Veronese  
*Count Iseppo da Porto (c. 1500–1580)  
 and his Son Leonida*, c. 1552  
 Oil on canvas, 207 x 137 cm.  
 Florence, Galleria degli Uffizi,  
 inv. no. 16

*Literature*  
 Salomon 2009, pp. 816–18; exh. cat.  
 London 2014b, pp. 64–68, 251, nos. 7, 8

Iseppo da Porto was one of the wealthiest and most influential figures in **Vicenza** in the sixteenth century. In 1532, he was given the title Count Palatine of Vivaro and Val Leogra by Emperor Charles V. Like most of Vicenza's aristocracy, Da Porto seems to have **converted to Protestantism** in the late 1530s, for which he was arrested and tried in 1547. **He emerged from the trial unscathed and converted back to Catholicism.** From the mid-1550s until his death in 1580, he held the **highest offices in Vicenza's civic magistracy.** Sometime between February 1542 and February 1543, he married Livia Thiene, scion of another noble family of Vicenza. **The couple had ten children,** three of which died young. Their eldest son Leonida (b. 1543) is included in Iseppo's portrait, and their eldest daughter Deidamia (b. 1545) in that of Livia, who is probably shown pregnant with their daughter Emilia (b. 1552). The family most likely moved into the palace, which still bears their name, in 1549, although the facade was not completed until 1552, the same year as Veronese's full-lengths were in all likelihood executed. The Palazzo Porto, some of the rooms of which were frescoed by Veronese (destroyed in the nineteenth century), was designed by the famous architect Andrea Palladio (1508–1580). Full-length statues of Iseppo and Leonida adorn the attic storey above the entrance.





**8**  
Hans Mielich  
*Albrecht V, Duke of Bavaria (1528–1579)*, 1556  
Oil on canvas, 210.5 × 115 cm  
Vienna, Kunsthistorisches Museum,  
inv. no. GG-3846



Albrecht V was Duke of Bavaria from 1550 until his death in 1579. On 4 July 1546 he married Anna of Austria, daughter of Ferdinand I (1503–1564), from 1558 Holy Roman Emperor. As a child, Anna had been engaged to two other suitors, but both died young. The marriage to the future Duke of Bavaria was orchestrated by her uncle Charles V, Holy Roman Emperor, to secure Albrecht's support against the Schmalkaldic League, an association of Lutheran states led by Elector Johann Frederick I of Saxony (1503–1554) and Landgrave Philip I of Hesse (1504–1567). A strict Catholic, Albrecht became a leader of the German Counter-Reformation, although he had little direct involvement in government, preferring to spend his time indulging his passion for collecting. Sometimes referred to by historians as Albrecht the Magnanimous, he founded several museums as well as the Bavarian State Library, turning Munich into a cultural capital. He also established the *Schatzkammer* (Treasury) of the Munich *Residenz* to house the state jewellery collection, which was itemized in an inventory illustrated with 110 drawings by the court painter Hans Mielich. The ducal advisors complained that Albrecht's great expenditures placed an intolerable burden on the taxpayer, to which he replied that they were necessary for his 'reputation'.

**9**  
Hans Mielich  
*Anna of Austria (1528–1590)*, 1556  
Oil on canvas, 212 × 115.5 cm  
Vienna, Kunsthistorisches Museum,  
inv. no. GG-3847

*Literature*  
Löcher 2002, pp. 223–25, nos. 29, 30





## 10

Giovanni Battista Moroni  
*Bernardo Spini (1536–1612)*, c. 1573–75  
 Oil on canvas, 197.6 × 98.5 cm  
 Bergamo, Accademia Carrara,  
 inv. no. 58 AC 00082



## 11

Giovanni Battista Moroni  
*Pace Rivola Spini (1541–1613)*, c. 1573–75  
 Oil on canvas, 197 × 98 cm  
 Bergamo, Accademia Carrara,  
 inv. no. 58 AC 00083

## Literature

Exh. cat. Canberra 2011, pp. 212–15,  
 nos. 69a, 69b; exh. cat. London 2014a,  
 p. 133, nos. 39, 40

The Spini were the principal noble family of Albino, a small town approximately fourteen kilometres north of Bergamo in the northern Italian province of Lombardy. They settled there in the early fifteenth century and amassed a fortune from the manufacture and dyeing of cloth. The Albino native Giovanni Battista Moroni received his earliest commissions from Marcantonio Spini (d. 1570) in 1547 for frescoes of Chinese subjects and landscapes for his palace, as well as religious paintings for the church of San Giuliano. The eldest son of Marcantonio Spini, Count Bernardo Spini took over the family textile business when he reached the age of maturity. Given his occupation, it is not surprising that he wears a sumptuous, partially embroidered, black costume in Moroni's portrait. Bernardo married the noblewoman Pace Rivola on 16 November 1568. She was five years his junior and brought a dowry of 2,000 *scudi*. Although Pace Rivola was probably pregnant when Moroni painted her portrait, there are no records indicating that their marriage produced any children. However, from Bernardo's will, drawn up in the year of his death, 1612, we know of the existence of three illegitimate children from two different women. It is tempting to believe, although highly improbable, that Pace's displeasure with her husband's philandering can be discerned from the severe expression she wears in her full-length.





## 12

Marcus Gheeraerts the Younger  
*Captain Thomas Lee* (c. 1551–1601), 1594  
 Oil on canvas, 230.5 × 150.8 cm  
 London, Tate, inv. no. T03028; purchased  
 with assistance from the Friends of  
 the Tate Gallery, the Art Fund and  
 the Pilgrim Trust

## Literature

Exh. cat. London 1995–96, pp. 176–77,  
 no. 120; Hearn 2002, pp. 18–21



From his early twenties, Thomas Lee served as a mercenary army captain under Queen Elizabeth I in the English colonial forces in Ireland. Contemporary reports described him as being possessed of 'both good merits and evil infirmities' and as having 'a murdering heart and a murdering hand'. Nevertheless, he was considered a useful, if erratic, tool in expunging the Gaelic chieftains who opposed English rule in Ireland. He came to own considerable property there by way of his marriage in 1578 to an Irish Catholic widow and the battles he waged on behalf of the English Crown. In September 1599, he was placed under house arrest for returning against orders to England with the military commander in Ireland, Robert Devereux, 2nd Earl of Essex (1565–1601), who had deserted his army. Less than two years later, he was arrested for loitering at the door of the queen's privy chamber as part of an attempted *coup d'état* by the Earl of Essex. Lee was found guilty of high treason and hanged, drawn and quartered on 14 February 1601.

In 1671, a lawyer in Medemblik named Hendrik Houmes noted in his copy of Karel van Mander's *Schilder-boeck* that Goltzius's painting of Hercules and its two companion pieces had been owned by 'Mr Colterman, regent of Putten', and that they had cost 2,700 guilders. Most scholars agree that it was probably Johan Colterman senior (1565–1616) who had paid for the three paintings, but there is still some debate as to whether the robust figure of Hercules was given his features – Colterman senior would have been about forty-eight years old at the time – or those of his twenty-two-year-old son, Johan Colterman junior (1591–1649). The Coltermans were one of Haarlem's most illustrious families. Both Johan Colterman senior and junior were burgomasters of the city and bailiff-generals of Kennemerland.



## 13

Hendrick Goltzius  
*Hercules and Cacus*, 1613  
 Oil on panel, 207 × 142.5 cm  
 The Hague, Mauritshuis  
 (inv. no. 43); on loan to the  
 Frans Hals Museum, Haarlem,  
 inv. no. OS 79-1566

## Literature

Lawrence W. Nichols in exh. cat.  
 Amsterdam etc. 2003–04, pp. 290–93,  
 no. 106.3; Koos Levy-van Halm in cat.  
 Haarlem 2006, pp. 452–55, no. 148



## 14

Attributed to William Larkin  
*Richard Sackville, 3rd Earl of Dorset*  
 (1589–1624), 1613  
 Oil on canvas, 206.4 × 122.3 cm  
 Kenwood, The Iveagh Bequest,  
 English Heritage, inv. no. 88019153

## Literature

Tabitha Barber in exh. cat London  
 1995–96, pp. 198–200, no. 135; Karen  
 Hearn in Houliston 2012, pp. 188–91,  
 no. 28



Richard Sackville, from 1609 the 3rd Earl of Dorset, was a man of contradictions. On the one hand, he was university educated and the patron of poets including John Donne (1572–1631). On the other, he was a wastrel, who squandered one of the greatest fortunes in England on dissolute pursuits such as gambling and carousing. According to a contemporary: 'He was morose and censorious and . . . because he did not have the courage to snarl, he took refuge in sneers.' His wife, Lady Anne Clifford (1590–1676), had a different opinion of his character, recording in her memoirs that he 'was, in his own nature, of a just mind, of a sweet disposition and very valiant in his own person'. Writing after his early death at the **age of thirty-five**, she had apparently forgiven him for **his womanizing and illegitimate offspring**.

Prince Maurits was the second son of William the Silent (1533–1584) and his second wife Anna of Saxony (1544–1577). After his father's assassination in Delft in 1584, Maurits became chairman of the Council of State. The following year, 1585, he was appointed Stadholder of Holland and Zeeland and head of the army. He became Stadholder of Utrecht, Gelderland and Overijssel in 1590, and of Groningen in 1620. He was granted the title Prince of Orange in 1618, after the death of his half-brother, Philips Willem (1554–1618). A skilled military strategist, Maurits organized the Dutch rebellion against Spain into a coherent, successful revolt and managed to drive the Spaniards out of the north and east of the Dutch Republic. He clashed with the Advocate of the States of Holland, Johan van Oldenbarnevelt (1547–1619), on the question of Church-State relations and the issue of local militias, which resulted in the latter's decapitation in 1619 and Maurits's uncontested power over the Republic until his death in 1625. Maurits fathered eight children with six different mistresses, but did not have a legitimate heir because he always refused to marry. He was succeeded by his younger half-brother Frederik Hendrik (1584–1647).



## 15

Michiel van Mierevelt  
*Maurits, Prince of Orange (1567–1625)*,  
 c. 1613–20  
 Oil on panel, 218.2 × 141.7 cm  
 Amsterdam, Rijksmuseum,  
 inv. no. SK-A-255

## Literature

Exh. cat. Amsterdam 2000; Bikker  
 2007, pp. 260–61, no. 184





Willem van Heythuysen was one of the many immigrants in the Dutch Republic who originated from the textile centres in the Southern Netherlands. He was born in the Limburg town of Weert, and was possibly the son of the three-time burgo-master of that town, Gerard van Heythuysen. Van Heythuysen moved from Weert via Cologne to Haarlem, where he established himself as a wealthy cloth merchant and lived in a double house on Oude Gracht. Hals's full-length is probably identical with the 'large portrait of Willem van Heythuysen' that was hanging in the grand salon of his house at the time of his death. A number of years after Hals painted this portrait of him, he was engaged to be married to Alida Roosterman (c. 1620–1647), the younger sister of his good friend Tieleman Roosterman (1598–1673), but she died before the wedding could take place. He remained a life-long bachelor. Unlike many of Haarlem's rich citizens Van Heythuysen was not a member of the civic guard and did not hold public office, possibly because he frequently travelled out of country. He apparently did a good deal of business with Hanau and Frankfurt as he left the Dutch reformed communities in those two German cities 1,000 guilders each in a will he had drawn up in 1636. He also made provisions in his will for the founding of two *hofjes* (courtyards surrounded by almshouses), one in Haarlem and the other in Weert.



## 16

Frans Hals  
*Willem van Heythuysen*  
 (c. 1590–1650), c. 1625  
 Oil on canvas, 204.5 × 134.5 cm  
 Munich, Bayerische  
 Staatsgemäldesammlungen,  
 Alte Pinakothek, inv. no. 14101

*Literature*  
 Exh. cat. Washington etc. 1989–90,  
 pp. 29, 54–55, 178–80, no. 17;  
 exh. cat. London/The Hague 2007–08,  
 pp. 114–15, no. 18



## 17

Daniel Mytens the Elder  
*James Hamilton, 1st Duke of Hamilton*  
 (1606–1649), 1629  
 Oil on canvas, 221 × 139.7 cm  
 Edinburgh, National Galleries of Scotland,  
 inv. no. PG 2722; purchased with help from  
 the Art Fund, the National Heritage Memorial Fund  
 and the Pilgrim Trust, 1987

## Literature

Whinney and Millar 1957, pp. 63–64;  
 exh. cat. London 1991, pp. 38–39, cat. no. 4



James Hamilton briefly studied at Exeter College, Oxford, but failed to take a degree. At the age of fifteen he wed the nine-year-old Mary Feilding (1613–1638) in a marriage his father had arranged without consulting him. When his father died in 1625, Hamilton succeeded to the title of Marquess of Hamilton and inherited substantial properties in Scotland. He was further ennobled in 1643, receiving among others the title of Duke of Hamilton. From 1631 to 1633, during the Thirty Years War, Hamilton displayed resounding military ineptitude commanding a British force sent to aid the Swedish troops fighting in Germany. A close friend of Charles I, he was appointed commissioner in 1638 to deal with the Scots, who had drawn up the National Covenant, pledging to maintain their Presbyterian liturgy in opposition to the new prayer book that the king attempted to introduce. Hamilton did not meet with success, and Charles, who eventually grew to distrust him, had the duke imprisoned in 1644. Freed by Parliamentary troops in 1646, Hamilton nonetheless remained loyal to the king. In 1648 he led a 24,000-man Scottish army against the English Parliamentarians, but was soundly defeated in battle by Oliver Cromwell's (1599–1658) army of only 9,000 men. Hamilton was taken prisoner and beheaded in March 1649.

## 18

Diego Rodríguez de Silva y Velázquez  
*Don Pedro de Barberana y Aparregui*  
 (1579–1649), c. 1631–33  
 Oil on canvas, 198.1 × 111.4 cm  
 Fort Worth, Texas, Kimbell Art  
 Museum, inv. no. AP 1981.14

## Literature

Exh. cat. London 2006, p. 168, no. 22;  
 exh. cat. Paris/Vienna 2015, pp. 242–43,  
 cat. no. 68

Pedro de Barberana y Aparregui was a wealthy landowner and permanent warden of the castle in his hometown Briones in northern Spain. He held various offices, including auditor of the royal accounts, and was one of the members of Philip IV's privy council. This portrait was probably commissioned to celebrate Don Pedro's admittance to the Order of Calatrava on 14 October 1630. Founded at Calatrava la Vieja in Castile in 1158, it was the first of four medieval military orders whose mission was to recapture and defend Spanish towns from the Moors. Originally made up of Cistercian monks and lay brothers, membership later became a privilege of the aristocracy. The order's vows of celibacy and poverty were abandoned in the sixteenth century. The emblem of the order, a red cross with each arm equal in length and ending in a fleur-de-lis, is prominently featured on Barberana's chest and cape.





19

Wybrand de Geest  
*Wytze van Cammingha (1592–1641), 1634*  
 Oil on canvas, 200 × 126 cm  
 Private collection



The Cammingha family ruled the Frisian Wadden Island of Ameland since the fourteenth century. At the time that he sat for Wybrand de Geest in 1634 Wytze van Cammingha's elder brother Pieter (1587–1638) was Lord of Ameland, and Wytze himself had only a few acres of land to his name. This changed when Pieter died in 1638, but Wytze was granted only three years to enjoy the title before his own death in 1641. Sophia van Vervou also came from an aristocratic family and was the last descendant of Hessel van Martena (c. 1460–1517), who had been an important ally of the Saxon rulers of Friesland. Unlike the Camminghas, who were Catholic, Sophia's family was Protestant. Wytze and Sophia's marriage had a somewhat incestuous tinge as her mother's second husband was Wytze's brother Pieter. Wytze and Sophia's union did not produce children. After Wytze's death, Sophia married Joachim Andrae (c. 1586–1655), a law professor at the University of Franeker and a confidant of the stadholders' courts in The Hague and Friesland. Rumour had it that Sophia cheated on the professor with one of his younger colleagues. According to another gossipmonger, she was also completely mad ('heel geck').

20

Wybrand de Geest  
*Sophia van Vervou (c. 1613–1671), 1632*  
 Oil on canvas, 200 × 126 cm  
 Private collection

*Literature*  
 Wassenbergh 1967, p. 31; exh. cat.  
 Haarlem 1986, pp. 141–44, no. 24





## 21

Rembrandt van Rijn  
*Marten Soolmans (1613–1641)*, 1634  
 Oil on canvas, 210 × 135 cm  
 Amsterdam, Rijksmuseum,  
 inv. no. SK-A-5033; Acquired by the  
 Dutch State for the Rijksmuseum



## 22

Rembrandt van Rijn  
*Oopjen Coppit (1611–1689)*, 1634  
 Oil on canvas, 209.9 × 134.8 cm  
 Paris, Musée du Louvre,  
 inv. no. RF-2016-2; Acquired by  
 the French Republic for the Musée  
 du Louvre

*Literature*  
 Van Eeghen 1956; Bikker 2016

Marten Soolmans was the son of Jan Soolmans (1560–1626), a Protestant refugee from Antwerp who made his fortune in Amsterdam with a sugar refinery known as *The Fires of Purgatory*. Marten's mother Willemina Salen (d. 1644/47) was the widow of another Antwerp immigrant, and Jan Soolmans's second wife. Jan Soolmans was fabulously wealthy, but he also had a short fuse, and his cursing and fighting landed him before the Reformed Church council more than eighty times. One of the people he beat up was Marten's mother. After the death of his half-sister Sara (1591–c. 1616) around 1616, Marten became an only child. At the age of fifteen he enrolled as a law student at the University of Leiden, where he lived quite close to Rembrandt. Oopjen Coppit was the eldest of Hendrick Coppit (1577–1635) and Silleken Princen's (1584–1639) three children, all of whom were girls. Unlike Marten, whose parents were newcomers to Amsterdam, Oopjen's roots in the city went back generations. The Coppits were also exceedingly wealthy and had political connections in town. Marten and Oopjen were quite young when they married in 1633 – he was only twenty and she was twenty-two. When they posed for Rembrandt a year later, Oopjen was probably pregnant with their first child, a boy named Hendrik. He lived less than a year, and of the two other children born to Marten and Oopjen, only one survived into adulthood. Marten himself was not granted a long life. He died aged twenty-eight, apparently before he could make something of himself. Oopjen married for a second time six years after Marten's death to a widower with three children, Captain Maerten Daey (1604–1659). She outlived her second husband as well, and died at the respectable age of seventy-eight.





## 23

Sir Anthony van Dyck  
*Lucy Percy, Countess of Carlisle*  
 (1599–1660), 1637  
 Oil on canvas, 218.4 × 130.8 cm  
 The Trustees of the Rt Hon. Olive  
 Countess Fitzwilliam's Chattels settlement  
 by permission of Lady Juliet Tadgell

## Literature

Barnes et al. 2004, pp. 453–54,  
 no. IV.37; exh. cat. London 2009,  
 pp. 106–07, no. 43



A 'lady of high extraction, of excellent beauty and maiestick presence', Lucy Percy was a prominent figure at the court of Charles I, King of England (1600–1649). In 1626, she was appointed Lady of the Bedchamber to Queen Henrietta Maria (1609–1669), who considered her a trusted friend. Lady Carlisle established a salon that was frequented by courtiers, poets and writers, some of whom celebrated her charms in verse. In a risqué poem by Sir John Suckling (1609–1641), for example, she is called 'a thing so near a deity' and undressed by the poet's eyes as she strolls in the gardens of Hampton Court:

*I was undoing all she wore,  
 And had she walked but one turn more,  
 Eve in her first state had not been  
 More naked or more plainly seen.*

After the death of her husband, James Hay, 1st Earl of Carlisle (c. 1580–1636), she caused a scandal by becoming successively the mistress of Thomas Wentworth (1593–1641), later 1st Earl of Strafford, and of John Pym (1584–1643), his parliamentary opponent. It was Wentworth who commissioned Van Dyck's full-length of her. Lucy Percy was involved in numerous political intrigues during the English Civil War and imprisoned in the Tower of London for more than a year from 21 March 1649. She died soon after the Restoration.

The scion of a prominent Catholic Scottish family, Lord George Stuart was raised in France by his grandmother. He was a cousin of Charles I, who became his guardian upon his father's death in 1624. At the age of fourteen in 1632 he inherited the seigneurie of Aubigny-sur-Nère in the Loire. Stuart studied at the Collège de Navarre, part of the University of Paris, and moved to England in 1636. Two years later he secretly married Lady Katherine Howard (d. 1650), much to the displeasure of his new father-in-law, the 2nd Earl of Suffolk. A letter written by London's foremost gossip, the Rev. Mr Garrard, reveals why the earl opposed the union: 'Our great women fall away every day. My Lady Maltravers is declared a Papist and also my Lady Katherine Howard, but 'tis love hath been the principal agent in her conversion, for unknown to her father, the Earl of Suffolk, she is or will be married to the Lord d'Aubigny, who hath but a small fortune under a thousand a year, most of it in France, where he hath been bred a Papist's.' Charles I was also enraged by his ward's choice of bride, but seems soon to have forgiven the young couple. At the outbreak of the Civil War Stuart joined the king, and was killed at the age of twenty-four at the Battle of Edgehill in the first months of the war, while commanding a cavalry regiment. His young widow wrote shortly after his death: 'I cannot as yet be so much myself as to overcome my passion, though I know my Lord died in an honourable and just action.'



## 24

Sir Anthony van Dyck  
*Lord George Stuart,  
 9th Seigneur D'Aubigny*  
 (1618–1642), c. 1638  
 Oil on canvas, 218.4 × 133.4 cm  
 London, National Portrait Gallery,  
 inv. no. NPG 5964

## Literature

Rogers 1994; Barnes et al. 2004,  
 pp. 439–40, no. IV.15; exh. cat. London 2009,  
 p. 111, no. 46



## 25

Samuel van Hoogstraten  
*Ferdinand Graf von Werdenberg*  
 (1626–1666), 1652  
 Oil on canvas, 187 × 127 cm  
 Winterthur, Kunstmuseum,  
 inv. no. SJB 148; on permanent  
 loan from Stiftung Jakob Briner

*Literature*

Exh. cat. Winterthur 2014, pp. 86–87,  
 97, no. 60; Fehlmann and Schindler  
 2014, pp. 86–87, 97, no. 60



Only twenty-six years old when Van Hoogstraten painted his portrait, Ferdinand Graf von Werdenberg was one of the richest men in Austria. He was the only son of Johann Baptist Verda (c. 1582–1648), who had been a commoner until he received the title Count von Werdenberg in 1630. The family's new coat of arms is proudly displayed on the column in the painting, and the dog, a Brittany spaniel, wears a golden W pendant on its collar. The keys suspended from Ferdinand's waist refer to his function as treasurer at the Viennese court of Emperor Ferdinand III (1608–1657), a post his father had held before him. Ferdinand Graf von Werdenberg was a noted art collector and horse breeder. He was married three times, but none of his unions produced a male heir.





## 26

François-Hubert Drouais  
*Joseph-Hyacinthe-François  
 de Paule de Rigaud, Comte  
 de Vaudreuil (1740–1817)*, 1758  
 Oil on canvas, 225.4 × 161.3 cm  
 London, The National Gallery,  
 inv. no. NG4253; presented by Barons  
 Emile-Beaumont d'Erlanger, Frédéric  
 d'Erlanger and Rodolphe d'Erlanger,  
 in memory of their parents, 1927

## Literature

Wilson 1985, p. 110



After serving as aide-de-camp to Charles, Prince of Soubise (1715–1787) during the Seven Years War, Joseph-Hyacinthe-François de Paule de Rigaud moved to Paris, where he became a member of the sycophantic coterie around Queen Marie Antoinette. According to the painter Elisabeth Louise Vigée Le Brun (1755–1842), he possessed 'every quality and grace which can render a man attractive. He was tall, well made, and bore himself with remarkable nobility and elegance'. According to another female admirer, he was one of only two men at court 'who knew how to talk to women', and he quickly earned the nickname the *Enchanteur*. **He was also fabulously wealthy thanks to the income he received from his mother's Caribbean sugar plantations.** Two days after the storming of the Bastille on 14 July 1789, Vaudreuil fled Versailles, eventually moving to London, where he married the twenty-one-year-old daughter of a cousin in 1795. A fellow refugee gave a very bleak description of his life in exile: 'During the emigration, having grown old, the only things remaining to him were his many pretensions and the shame of seeing his wife's lovers helping to maintain his household with presents she was supposed to be winning at the lottery.' In 1815, he could finally return to Paris, where he died two years later at the age of seventy-seven.

## 27

Thomas Gainsborough  
*Mary, Countess Howe (1732–1800)*,  
 c. 1763–64  
 Oil on canvas, 243.2 × 154.3 cm  
 Kenwood, The Iveagh Bequest 1929,  
 English Heritage, inv. no. 88028783

## Literature

Exh. cat. London 1988

Mary Hartopp was the daughter of a Nottinghamshire landowner who became Governor of Plymouth in 1747. She married into the aristocracy when she wed Richard Howe (1726–1799) in 1758. Only a few months after their wedding, Howe's elder brother died in battle and he inherited the Howe viscountcy, together with the Howe estates at Langar and at Clenawley in Ireland. The couple became even wealthier the following year, when Mary inherited half of her father's estates. First distinguishing himself during the Seven Years War, Richard Howe became one of the great naval heroes of the Georgian period, eventually becoming First Lord of the Admiralty, and the recipient of an earldom. The writer Horace Walpole (1717–1797) described him as 'undaunted as a rock and as silent'. Mary Howe was, according to a contemporary, a meek and compliant wife, 'watching over her lord in all his illnesses, accompanying him wherever he went. . .'. The couple met Thomas Gainsborough in the fashionable spa resort of Bath, where they spent the winter of 1763, in the hope that taking the waters would improve Richard's gout.





Pompeo Batoni  
*Colonel the Hon. William Gordon*  
 (1736–1816), 1766  
 Oil on canvas, 289.5 × 217 cm  
 Fyvie Castle, The National Trust for Scotland,  
 inv. no. 84.16

*Literature*  
 Exh. cat. Houston/London 2007–08,  
 p. 66; Bowron 2016, pp. 372–75, no. 305

William Gordon inherited the lairdship of Fyvie in 1745, at the age of nine. After studying at the University of Glasgow in 1748, he made a career in the army, receiving his first commission in 1756 when he was twenty, and eventually reaching the rank of general in 1798. At the time that he commissioned Pompeo Batoni to paint his full-length in Rome during his Grand Tour, he held the rank of Lieutenant-Colonel of the Queen's Own Royal Highlanders (105th Regiment of Foot). Soon after his return from Rome he became the Member of Parliament for Woodstock (1767–74) and later for the borough of Heytesbury (1774–80). Although he rarely attended parliament, he garnered considerable fame for his defence of the House against his anti-Catholic nephew, Lord George Gordon (1751–1793), during the Gordon Riots in 1780, which became the subject of Charles Dickens's 1841 historical novel *Barnaby Rudge: A Tale of the Riots of 'Eighty*. A favourite of King George III (1738–1820), Gordon served as his Groom of the Bedchamber from 1775 until 1812. In his old age, Gordon married his housekeeper Isobel Black (known as 'Bell Black') with whom he had fathered an illegitimate son (known as 'Bell Black's brat') many years earlier.





## 29

Sir Joshua Reynolds  
*Omai (c. 1751–1780)*, c. 1776  
 Oil on canvas, 236 × 145.5 cm  
 Private collection

## Literature

Exh. cat. Paris/London 1985–86,  
 pp. 271–72, no. 100; Mannings and  
 Postle 2000, vol. 1, p. 357, no. 1363;  
 exh. cat. Canberra 2001



Omai was born around 1751 on the Polynesian island of Raiatea into the second rank of society. This was a landowning class with a ruling class above it and a landless class below it. Around 1763, Raiatea was invaded by the men of Borabora and Omai's father was killed. Omai fled with family members to Tahiti, which was claimed for the British Crown four years later. Still a child, Omai was wounded by cannon shot as the British quashed the islanders' resistance to their rule. In the hope of securing arms to kill the men from Borabora who had invaded Raiatea and reclaim his land, Omai volunteered in 1773 to be the 'specimen' of Polynesian society the British wished to bring back to England. During the two years he spent there, Omai was the talk of London high society. However, his hosts, the naturalist Joseph Banks (1743–1820) and his circle, were accused of having 'made him more of the fine Gentlemen than anything else', and teaching him 'nothing... but to play at cards, at which he is very expert'. When he returned to the South Pacific in 1777, Omai was settled on the island of Huahine and given European clothes, firearms, a suit of armour and a large supply of useless memorabilia. A European-style house was built for him by the ship's carpenter and he was given two Maori boys as his servants. When he visited Huahine on the HMS *Bounty* in 1789, Captain Bligh (of the mutiny) was informed that Omai had died two and a half years after his return home.

Jane and her younger sister Seymour Dorothy Fleming [FIG. 93] were two of the greatest beauties of their age, and, as the sole heiresses of the immense fortune left behind by their London landowner father, extremely good marriage prospects. However, while Jane was a paragon of virtue, Seymour was a notorious trollop. Jane used some of her great resources to bail out her war hero husband, Charles Stanhope, 3rd Earl of Harrington (1753–1829), who had inherited his father's crushing debts. With her brood of ten children (seven sons and three daughters), Lady Harrington was 'blessed with domestic happiness... and every endearment that can make life desirable'. Her only vice was gambling, a minor sin compared to her sister's adulterous shenanigans. Married at the age of seventeen to Sir Richard Worsley (1751–1805), Lady Worsley was rumoured to have had twenty-seven lovers and at one point in her eventful life was reduced to making ends meet as a high-class prostitute.



## 30

Sir Joshua Reynolds  
*Jane Fleming, later Countess of Harrington (1755–1824)*, c. 1778–79  
 Oil on canvas, 239.4 × 147.5 cm  
 San Marino, The Huntington Library,  
 Art Collections and Botanical Gardens,  
 inv. no. 133

## Literature

Mannings and Postle 2000, vol. 1,  
 pp. 431–32, no. 1695



## 31

Henry Raeburn  
*Sir John Sinclair, 1st Baronet of  
 Ulbster (1754–1835)*, c. 1794–99  
 Oil on canvas, 238.5 × 152.5 cm  
 Edinburgh, National Galleries of Scotland,  
 inv. no. NG 2301; purchased with the aid  
 of a Treasury Grant, 1967

## Literature

Exh. cat. London 1992–93, pp. 154–55,  
 no. 46; exh. cat. Edinburgh/London 1997–98,  
 pp. 108–10, no. 28



John Sinclair was a tremendously enterprising individual whose lack of humour and sense of self-importance made him an easy butt of jokes. He inherited his father's estates in Caithness at the age of sixteen in 1770 and went on to study law at the universities of Edinburgh and Glasgow and at Trinity College, Oxford, though he never practised. He served as Member of Parliament for Caithness between 1780 and 1811, and subsequently represented several English constituencies. In addition to improving the tillage, livestock and fisheries on his own estates in Scotland, he founded both the British Wool Society and the Board of Agriculture in Edinburgh, of which he was the first president. Sinclair was a prolific writer on politics, agriculture, finance and education among other subjects, producing more than three hundred tracts and pamphlets during his lifetime. His magnum opus was the twenty-one-volume *Statistical Account of Scotland* published between 1791 and 1799. With this study, Sinclair introduced the words 'statistics' and 'statistical' into the English language. He himself explained that he encountered the word in 1786 in Germany, where it was used to indicate 'an inquiry for the purposes of ascertaining the political strength of a country or questions respecting matters of state – whereas the idea I annex to the term is an inquiry into the state of a country, for the purpose of ascertaining the quantum of happiness enjoyed by its inhabitants, and the means of its future improvement'. Remarkably, given his many enterprises, Sinclair also found the time to sire fifteen children.

David Lyon junior was the third child of the immensely wealthy West India merchant and slave owner David Lyon senior (1754–1827), whose fortune at the time of his death was estimated to be around £600,000. David junior was the only one of five brothers to join the family business, which was run from London. When slavery was abolished in England in 1833 he was compensated for thirteen Jamaican estates holding over two thousand slaves. In 1831, he briefly sat for parliament, and in 1851 he was appointed High Sheriff of Sussex, where he lived on a 600-acre estate, Goring Hall. Lyon, who looks every bit the dandy in Lawrence's portrait, remained a bachelor well into middle age. He was around fifty-five when he married the twenty-nine-year-old Blanche Augusta Bury (b. 1819), the daughter of an Anglican minister and his novelist wife, in 1848. Although they were reported by the later prime minister Benjamin Disraeli to be 'very happy' three years into the marriage, Blanche eventually took David to court to claim 'restitution of conjugal rights'. Lyon died alone in Nice in 1872, aged seventy-seven. The couple, who were childless, had been living apart for quite some time.



## 32

Sir Thomas Lawrence  
*David Lyon (1794–1872)*, c. 1825  
 Oil on canvas, 219.5 × 134 cm  
 Madrid, Museo Thyssen-Bornemisza,  
 inv. no. 217 (1981.55)

## Literature

Exh. cat. Paris/London 2006–07,  
 pp. 313–14, 352; exh. cat. London/New  
 Haven 2010–11, pp. 292–94, no. 56



## 33

Sir Francis Grant  
*Anne Emily Sophia Grant*  
 (known as 'Daisy' Grant),  
*Mrs William Markham (1836–1880)*, 1857  
 Oil on canvas, 223.5 × 132.3 cm  
 Edinburgh, National Galleries  
 of Scotland, inv. no. NG 2783

*Literature*  
 Exh. cat. Edinburgh 2006, pp. 69, 88, no. 14



Queen Victoria described the painter Francis Grant in her diary in 1838 as 'a very good-looking man, [he] was a gentleman, ... spent all his fortune, and now paints for money'. The fourth son of a Perthshire laird, by the age of twenty-six Grant had blown his sizeable inheritance of £10,000 on fox hunting, collecting paintings and losing at whist. Desperately in need of income, and realizing that he was not cut out for a career in law, he became a highly successful society portraitist. His background came in handy, as it gave him ready access to Victorian high society and lucrative portrait commissions. Eventually, in 1866, he became the first Scottish president of the Royal Academy after Sir Edwin Henry Landseer (1802–1873) declined the privilege. Victoria accepted Grant's appointment and agreed to knight him, but added critically that she 'cannot say that she thinks his selection a good one for Art. He boasts of never having been to Italy or studied the old masters. He has decidedly much talent, but it is the talent of an amateur.' Anne Emily Sophia, known as 'Daisy', was Grant's second daughter. His first, Mary Isabella, Lady Geary, died to the gentleman-artist's great distress in 1854. Daisy married Captain William Thomas Markham (1830–1886) of Yorkshire, a veteran of the Crimean War, in 1857. They had a typically large Victorian family with six sons and seven daughters.

Pauline Croizette was born in Saint Petersburg, where her father was a diplomat and her mother a ballerina. She was a painter in her own right, mostly of pastels and copies after the old masters. Carolus-Duran met her in the Louvre on 30 January 1868 and they married later the same year. Pauline's younger sister Sophie (1847–1901) was the actress Sarah Bernhardt's (1844–1923) principal rival. The two had known each other since childhood, and Bernhardt's memoirs includes a comparison of the Croizette sisters: 'Pauline was as calm and cool as Sophie was noisy, talkative and charming. Pauline Croizette was beautiful, but I liked Sophie better – she was more gracious and pretty.'



## 34

Emile Auguste Carolus-Duran  
*The Lady with the Glove*  
 (Pauline Croizette [1839–1912]), 1869  
 Oil on canvas, 228 × 164 cm  
 Paris, Musée d'Orsay, inv. no. RF 152

*Literature*  
 Exh. cat. Paris/New York 1994–95,  
 pp. 188, 190, 324, 343–44, 410, no. 21;  
 Exh. cat. Paris etc. 2012–13, pp. 55–57,  
 284, no. 40



## 35

Edouard Manet  
*The Artist (Marcellin Gilbert Desboutin [1823–1902])*, 1875  
 Oil on canvas, 195.5 x 131.5 cm  
 São Paulo, Museu de Arte de São Paulo Assis Chateaubriand, inv. no. MASP.0007

## Literature

Exh. cat. Amsterdam 1989, pp. 48–56;  
 exh. cat. Paris/ New York 2002–03,  
 pp. 500–01, no. 158



A contemporary described Marcellin Desboutin in 1873 as: 'More decrepit than Job and prouder than a Braganza, such was our impression of this gentleman poet.' Born into an aristocratic family, Desboutin studied law and wrote dramatic works before becoming a pupil of the leading French history painter Thomas Couture (1815–1879), who was also Manet's teacher. After his studies, Desboutin travelled for several years, settling in 1857 in Italy, where he purchased an impressive villa near Florence. His lavish lifestyle there left him with noble airs. He returned penniless to Paris in 1873 after certain speculative ventures went up in smoke. Manet may have met Desboutin at the Café Guerbois, the gathering place for a number of artists, critics and writers. Later, following Desboutin's lead, this group frequented the Café de la Nouvelle-Athènes. In 1876, Desboutin and the actress Ellen Andrée (1857–1925) served as the models for Edgar Degas's (1834–1917) famous *Absinthe* (Musée d'Orsay, Paris), which shows them seated at a table at the Nouvelle-Athènes. According to Antonin Proust (1832–1905), Manet said of his portrait of Desboutin: 'I made no claim to have summed up an epoch, but to have painted the most remarkable type in that part of the city.'

## 36

John Singer Sargent  
*Dr Samuel-Jean Pozzi (1846–1918) at Home*, 1881  
 Oil on canvas, 201.6 x 102.2 cm  
 Los Angeles, Hammer Museum,  
 Armand Hammer Collection,  
 inv. no. AH.90.69; gift of the Armand  
 Hammer Foundation

## Literature

Ormond and Kilmurray 1998,  
 pp. 54–56, no. 40; exh. cat. London/New  
 York 2015, pp. 54–55, no. 13

Samuel-Jean Pozzi was born in Bergerac, in south-west France, to a family of Italian/Swiss descent. He began practising medicine in 1871 and was the author of more than 400 – often controversial – medical publications, including one of the first comprehensive gynaecological textbooks. He served as a volunteer medic in the Franco-Prussian War and as a military surgeon in the First World War. Pozzi was also surgeon to the Parisian beau monde and befriended many of its luminaries, such as Marcel Proust (1871–1922), whose brother Robert (1873–1935) was his assistant. Incredibly vain, Pozzi was famous for flirting with and seducing his female patients. This perhaps explains Sargent's sensual and intimate portrayal of the doctor in his flaming red bathrobe and embroidered satin slippers, and why the artist later described his model as 'the man in the red gown (not always)'. It is especially Pozzi's elegant, elongated fingers in Sargent's portrait that have led some scholars to speculate that the artist himself – 'a frenzied bugger' according to one contemporary – had sexual longings for his handsome sitter. Pozzi was shot dead in his drawing room in Paris in 1918 by a former patient whose impotency he could not remedy.





## 37

Edvard Munch  
*Walther Rathenau (1867–1922)*, 1907  
 Oil on canvas, 220 × 110 cm  
 Bergen, KODE – Art Museums and Composer  
 Homes, inv. no. RMS.M. 259

*Literature*  
 Mauter et al. 1993; Brömsel et al. 2014,  
 esp. pp. 283–84



The Jewish businessman and politician Walther Rathenau was one of the most charismatic figures of German twentieth-century history. His father was the founder of the electrical engineering company Allgemeine Elektrizitäts-Gesellschaft, the board of which Walther joined in 1899 after having studied physics, chemistry and philosophy, and worked for a short time as a technical engineer. A highly successful industrialist with superb organizational skills, Rathenau turned the company into a very lucrative international enterprise. During the First World War he ran the Raw Materials Department of the War Ministry, which enabled Germany to continue fighting despite increasing labour and commodity shortages. As Minister of Reconstruction and later Foreign Minister during the Weimar Republic, he insisted Germany fulfil its obligations under the Treaty of Versailles, while working for a revision of its terms. He was assassinated in 1922 by a right-wing terrorist group that regarded him as a kingpin of the 'Jewish-Communist conspiracy'. Rathenau's many interests and talents were summed up by the author Emil Ludwig (1881–1948), who marvelled that: 'Walther Rathenau knew how to paint portraits, design a house, build turbines and factories, write poetry, draw up treaties, and play the Waldstein Sonata.' He never married, but came close to having a romantic involvement with Lili Deutsch (1869–c. 1940), the socialite wife of a business rival.

No other personality epitomizes the scandalous extravagances and eccentric high jinks of the Belle Époque as well as the flamboyant Marchesa Luisa Casati. Six feet tall and thin as a rake, and with bleached skin, heavily made-up eyes and hair dyed either a fiery red or emerald green, her appearance was unforgettable. She patronized fashion designers such as Mariano Fortuny (1871–1949) and Paul Poiret (1879–1944), and wore the most outlandish concoctions – a dress made of light bulbs with a generator attached, or one made of white peacock feathers plucked from the birds in her private menagerie. She wore live snakes as jewellery and paraded around Venice, where she lived in the Palazzo Venier dei Leoni (now home to the Peggy Guggenheim Collection), with a pair of leashed cheetahs. At the many legendary parties she threw in Venice and later on the island of Capri and at her Palais du Rêve just outside Paris (Robert de Montesquiou-Fezensac's former residence), the champagne flowed freely and there was no shortage of cocaine and opium. The guests were a veritable who's who of high society and the avant-garde, ranging from Kaiser Wilhelm II (1859–1941) to the founder of the Ballets Russes, Sergei Pavlovich Diaghilev (1872–1929), and from the Futurist painter Alberto Martini (1876–1954) to the novelist Michel Georges-Michel (1883–1985), who based some of his characters on her. Not surprisingly, considering her ambition in life to become 'a living work of art', she sat for around two hundred portraits, including a bronze bust by Jacob Epstein (1880–1959) and photographs by Man Ray (1890–1976). In 1932, Casati had exhausted her family's fortune and accumulated a debt that ran into the tens of millions. Her possessions were auctioned off and she spent the rest of her life drinking gin and holding séances in a one-bedroom flat near Harrods in London. She would rummage bins for scraps of fabric to use as fashion accessories and applied black shoe polish around her eyes instead of kohl. Her life was the subject of a 1965 play, *La Contessa*, starring Vivien Leigh and a 1976 film, *A Matter of Time*, starring Ingrid Bergman. In the past couple of decades, the fashion designers John Galliano, Alexander McQueen and Karl Lagerfeld, among others, have based collections on her look.



## 38

Giovanni Boldini  
*Marchesa Luisa Casati (1881–1957), with a Greyhound*, 1908  
 Oil on canvas, 253.4 × 140.4 cm  
 Private collection

*Literature*  
 Dini and Dini 2002, vol. 1, p. 207, vol. 2,  
 pp. 184–87, 191, 221, vol. 3, pp. 499–500,  
 no. 967; exh. cat. London 2003, p. 184, no. 136



## 39

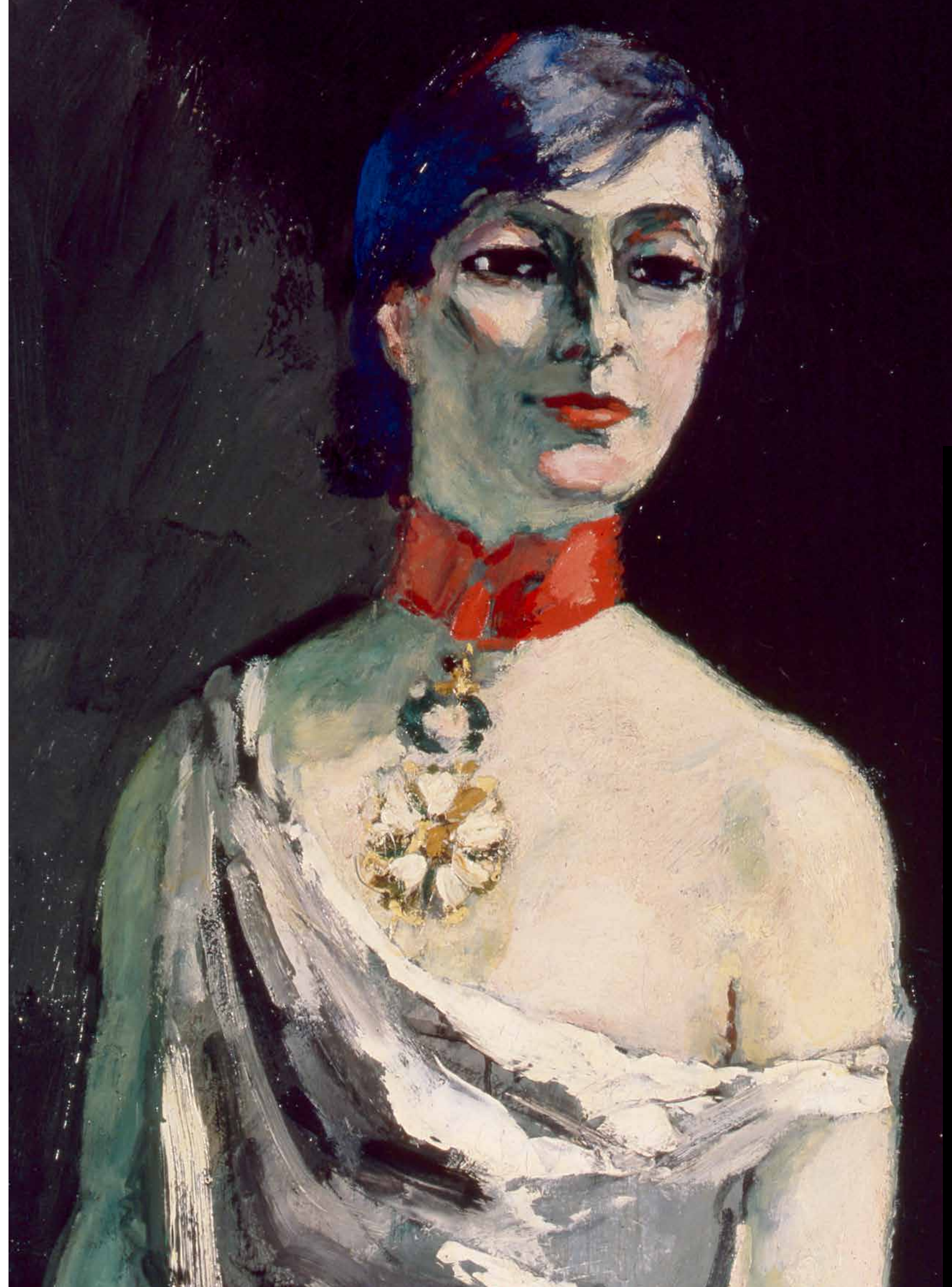
Kees van Dongen  
*Anna, Comtesse Mathieu de Noailles*  
 (1876–1933), 1931  
 Oil on canvas, 196 × 131 cm  
 Amsterdam, Stedelijk Museum,  
 inv. no. A 642

## Literature

Badea-Păun 2007, pp. 188–89; exh. cat.  
 Rotterdam 2010–11, pp. 152, 153, 170



This full-length is one of the many portraits of celebrities painted by the Dutch artist Kees van Dongen in Paris during what he called his 'Epoque Cocktail' (1916–31). The daughter of a Romanian prince and granddaughter of a Turkish pasha, Anna Elisabeth Bibesco-Bassaraba de Brancovan was born in Paris, where she lived her entire life. Together with her husband Mathieu Fernand Frédéric Pascal de Noailles (1873–1942), whom she married in 1897, Anna de Noailles was at the forefront of Parisian high society. Her literary salon was frequented by the likes of Marcel Proust, Colette, Robert de Montesquiou-Fezensac, Paul Valéry and Jean Cocteau. Proust based the character of the Vicomtesse Gaspard de Réveillon in his *A la recherche du temps perdu* (1913–27) in part on her. At the age of twenty-two she published her first collection of poems, *Le Cœur innombrable* (1901), to enthusiastic reviews, and eventually, in 1931, she became the first female Commander of the Légion d'honneur. She is shown wearing the Légion's medal in Van Dongen's full-length of the same year. The portrait was well received by most critics despite it being 'more a fanfare of colour than an effigy', as one of them described it. Some, however, were offended by the model's plunging décolletage, which almost reveals the fifty-four-year-old socialite's left nipple, and the way in which the wide ribbon of the medal is worn as a choker. Already ill when Van Dongen was working on the portrait – so much so that the actress Arletty had to stand in for her during the sittings – she died less than two years after its completion.













<b>B</b>
Batoni, Pompeo (1708–1787) 42
<i>Colonel the Hon. William Gordon (1736–1816)</i> 54, 57, 64, 104, FIG. 56, <b>cat. 28</b>
<span></span>
Boldini, Giovanni (1842–1931) 17
<i>Marchesa Luisa Casati (1881–1957), with a Greyhound</i> 31–32, 36, 66–67, 115, FIG. 39, <b>cat. 38</b>
<span></span>
Bonnat, Leon (1833–1922) 16
Carolus–Duran, Emile Auguste (1837–1917) 16, 53, 111
<i>The Lady with the Glove (Pauline Croizette (1839–1912))</i> 40, 65–66, 111, FIG. 54, <b>cat. 34</b>
<span></span>
<b>C</b>
Carpaccio, Vittore (c. 1465–1525/26)
<i>Young Knight in a Landscape</i> 18, 20, FIG. 14
<span></span>
Carreño de Miranda, Juan (1614–1685)
<i>Charles II of Spain (1661–1700), as Grand-master of the Golden Fleece</i> 32, FIG. 43
<span></span>
Castagno, Andrea del (1410–1457) 49
<i>Dante Alighieri (1265–1321)</i> 18, FIG. 12
<span></span>
Clouet, François (c. 1510–1572) 20
<i>Charles IX of France (1550–1574)</i> 52, FIG. 75
<i>Constable, John (1776–1837)</i> 16
<span></span>
Cranach the Elder, Lucas (c. 1472–1553)
<i>Catherine of Mecklenburg (1487–1561)</i> 20, 48, 53–54, 58, 60, 75, FIG. 17, <b>cat. 2</b>
<i>Henry the Pious, Duke of Saxony (1473–1541)</i> 20, 48, 53–54, 58, 60, 74–75, FIG. 16, <b>cat. 1</b>
<span></span>

<b>D</b>
David, Jacques-Louis (1748–1825)
<i>The Emperor Napoleon (1769–1821) in his Study at the Tuilleries</i> 20, 52–53, FIG. 24
<span></span>
Dyck, Sir Anthony van (1599–1641) 13, 16, 26, 37, 42, 65
<i>Charles I (1600–1649), known as 'Le Roi à la Chasse'</i> 57, FIG. 90
<i>Frances Cranfield, Lady Buckhurst, later Countess of Dorset (d. 1687)</i> 42, 54, 62, FIG. 57
<i>Lady Mary Villiers (1622–1685), with Lord Arran</i> 42, 58, FIG. 59
<i>Lord George Stuart, 9th Seigneur D'Aubigny (1618–1642)</i> 54, 55, 99, FIG. 83, <b>cat. 24</b>
<i>Lucy Percy, Countess of Carlisle (1599–1660)</i> 58, 62, 98, FIG. 91, <b>cat. 23</b>
<i>Marie de Raet (1614–1662)</i> 13, FIG. 16
<i>Portrait of a Man with his Son</i> 26, 49, 58, FIG. 31
<i>Portrait of a Woman with her Daughter</i> 26, 49, 58, FIG. 30
<span></span>
Dongen, Kees van (1877–1968) 31
<i>Anna, Comtesse Mathieu de Noailles (1876–1933)</i> 67, 117, FIG. 97, <b>cat. 39</b>
<span></span>

<b>Drouais, François-Hubert (1727–1775)</b>
<i>Joseph-Hyacinthe-François de Paule de Rigaud, Comte de Vaudreuil (1740–1817)</i> 53, 102, FIG. 77, <b>cat. 26</b>
<span></span>
Dürer, Albrecht (1471–1528)
<i>Paumgartner Altarpiece</i> 18, FIG. 13
Gainsborough, Thomas (1727–1788) 13, 16–17
<i>Mary, Countess Howe (1732–1800)</i> 54, 64–65, 103, FIG. 84, <b>cat. 27</b>
<span></span>
<b>G</b>
Geest, Wybrand de (1592–c. 1661)
<i>Sophia van Vervou (c. 1613–1671)</i> 49, 95, FIG. 73, <b>cat. 20</b>
<i>Wytze van Cammingha (1592–1641)</i> 49, 57, 94–95, FIG. 72, <b>cat. 19</b>
<span></span>
Gérard, François Baron (1770–1837)
<i>Madame Tallien (1773–1837)</i> 58, FIG. 92
<span></span>

<b>Gheeraerts the Younger, Marcus (1561/62–1635)</b>
<i>Captain Thomas Lee (c. 1551–1601)</i> 54, 56–57, 86, FIG. 81, <b>cat. 12</b>
<span></span>
Goltzius, Hendrick (1558–1617)
<i>Hercules and Cacus</i> 42, 44, 56–57, 87, FIG. 58, <b>cat. 13</b>
<span></span>

<b>Goya y Lucientes, Francisco José de (1746–1828)</b>
<i>Charles IV (1748–1819) in Hunting Dress</i> 64, FIG. 94
<i>María Luisa (1751–1819) wearing a Mantilla</i> 64, FIG. 95
<i>Maria del Pilar Teresa Cayetana de Silva Alvarez de Toledo y Silva Bazán, 13th Duchess of Alba (1762–1802)</i> (1797) 32, 36, 55, 62, 64, FIG. 41
<span></span>

<b>Grant, Sir Francis (1803–1878)</b>
<i>Anne Emily Sophia Grant (known as 'Daisy' Grant), Mrs William Markham (1836–1880)</i> 55, 110, FIG. 87, <b>cat. 33</b>
<span></span>
Gros, Antoine-Jean Baron (1771–1835)
<i>Christine Boyer (1771–1800)</i> 38, FIG. 48
<span></span>
<b>H</b>
Hals, Frans (c. 1582–1666) 13, 67
<i>Willem van Heythuysen (c. 1590–1650)</i> 13, 26, 57, 60–61, 91, FIG. 3, <b>cat. 16</b>
<span></span>
Holbein the Younger, Hans (c. 1497–1543)
<i>Christina of Denmark, Duchess of Milan (1521–1590)</i> 20, 38, 53, FIG. 23
<span></span>
Holbein the Younger, Hans (workshop of)
<i>Henry VIII (1491–1547)</i> 20, 57, FIG. 19
<span></span>
Hogarth, William (1697–1764) 16
<span></span>
Hoogstraten, Samuel van
<i>Ferdinand Graf von Werdenberg (1626–1666)</i> 56, 100, FIG. 89, <b>cat. 25</b>
<span></span>
Houdon, Jean-Antoine (1741–1828) 38
<span></span>

<b>J</b>
John, Augustus (1878–1961) 31
<span></span>
<b>K</b>
Ketel, Cornelis (1548–1616)
<i>Civic Guardsmen of District I in Amsterdam, under the Command of Captain Dirck Jacobsz Rosecrans</i> 24, FIG. 27
<span></span>
Ketel, Cornelis (attributed to)
<i>A Giant Porter</i> 24, FIG. 26
<span></span>
Kneller, Godfrey (1646–1723) 28
<i>Diana de Vere, Duchess of St Albans (c. 1679–1742)</i> 46, FIG. 63
<i>Margaret Cecil, Countess of Ranelagh (1672/73–1728)</i> 47, FIG. 64
<span></span>
Klimt, Gustav (1862–1918)
<i>Emilie Flöge (1874–1952)</i> 67, FIG. 98
<span></span>
<b>L</b>
Larkin, William (attributed to) (c. 1585–1619)
<i>Richard Sackville, 3rd Earl of Dorset (1589–1624)</i> 48, 52, 60–61, 88, FIG. 69, <b>cat. 14</b>
<span></span>
László, Philip de (1869–1937) 37
<span></span>
Lawrence, Sir Thomas (1769–1830)
<i>David Lyon (1794–1872)</i> 28, 61, 109, FIG. 33, <b>cat. 32</b>
<i>Elizabeth Farren (c. 1759–1829)</i> 28, 37, FIG. 36
<span></span>

<b>Maes, Nicolaes (1634–1693)</b> 13
<span></span>
Manet, Edouard (1832–1883) 66
<i>The Artist (Marcellin Gilbert Desboutin [1823–1902])</i> 53, 112, FIG. 79, <b>cat. 35</b>
<span></span>
Mielich, Hans (1516–1573)
<i>Albrecht V, Duke of Bavaria (1528–1579)</i> 48, 52, 58, 82–83, FIG. 66, <b>cat. 8</b>
<i>Anna of Austria (1528–1590)</i> 48, 52, 58, 61, 83, FIG. 67, <b>cat. 9</b>
<i>Ladislás of Fraunberg, Count of Haag (1505–1566)</i> 46, 48, FIG. 65
<span></span>
Mierevelt, Michiel van (1566–1641)
<i>Maurits, Prince of Orange (1567–1625)</i> 52, 61, 89, FIG. 76, <b>cat. 15</b>
<span></span>
Monet, Claude (1840–1926)
<i>Woman in the Green Dress (Camille Doncieux [1847–1879])</i> 38, 40, 65–66, FIG. 47
<span></span>
Mor, Antonis (c. 1519–1575) 20
<i>Hernández de la Cruz, known as Pejerán</i> 24, FIG. 25
<span></span>
Moretto da Brescia (c. 1498–1554)
<i>Portrait of a Man</i> 18, 20, 49, 61, 76, FIG. 15, <b>cat. 3</b>
<span></span>
Moroni, Giovanni Battista (c. 1521/24–1579/80) 49, 76
<i>Bernardo Spini (1536–1612)</i> 40, 84–85, FIG. 50, <b>cat. 10</b>
<i>Pace Rivola Spini (1541–1613)</i> 40, 85, FIG. 51, <b>cat. 11</b>

<b>Munch, Edvard (1863–1944)</b> 67, 114
<i>Walter Rathenau (1867–1922)</i> 67, 114, FIG. 96, <b>cat. 37</b>
<span></span>
Mytens the Elder, Daniel (c. 1590–c. 1647/48)
<i>James Hamilton, 1st Duke of Hamilton (1606–1649)</i> 52, 92, FIG. 74, <b>cat. 17</b>
<span></span>

<b>O</b>
Orpen, Sir William (1878–1931)
<i>Mrs Florence Evelyn St George (1870–1936)</i> 32, 36, 52, FIG. 45
<span></span>
<b>Q</b>
Queborn, Daniël van den (c. 1552–c. 1602) 24
<span></span>

<b>R</b>
Raeburn, Henry (1756–1823)
<i>Sir John Sinclair, 1st Baronet of Ulbster (1754–1835)</i> 55, 64, 108, FIG. 86, <b>cat. 31</b>
<span></span>
Ravesteyn, Jan Anthonisz van (c. 1572–1657)
<i>Sir John Burroughs (1587–1627)</i> 44, FIG. 61
<span></span>

<b>Rembrandt van Rijn (1606–1669)</b> 13, 26, 56, 65
<i>Marten Soolmans (1613–1641)</i> 13, 16, 26, 40, 52, 58, 60–62, 96–97, FIG. 2, <b>cat. 21</b>
<i>Oopjen Coppit (1611–1689)</i> 13, 16, 26, 37, 40, 52, 58, 60–62, 97, FIG. 5, <b>cat. 22</b>
<i>Portrait of a Man, possibly Andries de Graeff (1611–1678)</i> 17, FIG. 7
<span></span>

<b>Reynolds, Sir Joshua (1723–1792)</b> 13, 16–17, 28, 44, 53–54, 56, 62, 64
<i>Emily Warren (d. 1781) as Thais</i> 28, 30, 32, 44, FIG. 35
<i>Fanny Abington (c. 1737–1815) as the Comic Muse Thalia</i> 28, 30, FIG. 34
<i>Jane Fleming, later Countess of Harrington (1755–1824)</i> 54, 56, 62, 107, FIG. 85, <b>cat. 30</b>
<i>Joanna Leigh, later Mrs Lloyd (1758–1814), inscribing a Tree</i> 42, FIG. 55
<i>Lady Sarah Bunbury (1745–1826) Sacrificing to the Graces, c. 1763–65</i> 44, FIG. 60
<i>Mrs Musters (1756–1819) as Hebe</i> 44, FIG. 62
<i>Mrs Thomas Riddell</i> 54, FIG. 82
<i>Omai (c. 1751–1780)</i> 55–56, 62, 106, FIG. 88, <b>cat. 29</b>
<i>Seymour Dorothy Fleming, Lady Worsley (1758–1818)</i> 61–62, 107, FIG. 93
<span></span>

<b>Richardson, Jonathan (1667–1745)</b> 16
<span></span>
Ruskin, John (1819–1900) 17
<span></span>

<b>Rigaud, Hyacinthe (1659–1743)</b> 37, 60
<i>Louis XIV (1638–1715) in Coronation Robes (1701)</i> 17, 40, 52, 57, 60, FIG. 10
<i>Louis XIV (1638–1715) in Coronation Robes (after 1701)</i> 17, FIG. 9
<span></span>

<b>Rubens, Peter Paul (1577–1640)</b> 36, 62
<i>Hélène Fourment (1614–1673) with a Carriage</i> 36, 55, 58, FIG. 46
<i>Nicolas de Respaigne (d. 1647)</i> 26, 57, 62, FIG. 32
<span></span>

<b>S</b>
Sánchez Coello, Alonso (1531–1588) 20
<i>Don Carlos (1545–1568)</i> 38, FIG. 49
<span></span>

<b>Sargent, John Singer (1856–1925)</b> 37, 40
<i>Dr Samuel-Jean Pozzi (1846–1918) at Home</i> 30, 53, 113, FIG. 38, <b>cat. 36</b>
<i>Madame X (Madame Pierre Gautreau [1859–1915])</i> 30, 36, 40, FIG. 37
<span></span>

<b>Seisenegger, Jakob (1504/5–1567)</b> 49
<i>The Emperor Charles V with his dog (1500–1558)</i> 20, 48, 77, FIG. 18, <b>cat. 4</b>
<span></span>

<b>Seisenegger, Jakob (circle of)</b>
<i>Portrait of a Man</i> 49, FIG. 70
<i>Portrait of a Woman</i> 49, FIG. 71
<span></span>

<b>Stuart, Gilbert (1755–1828)</b>
<i>George Washington (1732–1799)</i> 20, FIG. 21
<span></span>

<b>T</b>
Titian (c. 1488–1576) 18, 65, 77
<i>Philip II (1527–1598)</i> 20, 49, FIG. 22
<i>The Emperor Charles V with his dog (1500–1558)</i> 20, 48, FIG. 20
<span></span>

<b>V</b>
Velázquez, Diego Rodríguez de Silva y (1599–1660) 42, 53, 65
<i>Don Pedro de Barberana y Aparregui (1579–1649)</i> 53, 93, FIG. 78, <b>cat. 18</b>
<i>The Infanta Maria of Austria (1606–1646)</i> 13, FIG. 4
<span></span>

<b>Veronese, Paolo (1528–1588)</b>
<i>Count Iseppo da Porto (c. 1500–1580) and his Son Leonida</i> 40, 49, 61, 81, FIG. 53, <b>cat. 7</b>
<i>Countess Livia da Porto Thiene and her Daughter Deidamia</i> 40, 49, 80–81, FIG. 52, <b>cat. 6</b>
<span></span>

<b>Voort, Cornelis van der (c. 1576–1624)</b>
<i>Aertgen Witsen (1599–1652)</i> 26, 49, FIG. 29
<i>Cornelis Bicker (1592–1654)</i> 24, 26, 40, 49, FIG. 28
<span></span>

<b>W</b>
Whistler, James Abbott McNeill (1834–1903) 16–17, 37, 53, 66
<i>Arrangement in Black and Gold: Comte Robert de Montesquiou-Fezensac (1855–1921)</i> 30–31, FIG. 40
<i>Arrangement in Flesh Colour and Black: Portrait of Théodore Duret (1838–1927)</i> 53, 66, FIG. 80
<i>George Washington Vanderbilt (1862–1914)</i> 17, 30, FIG. 8
<span></span>
Winterhalter, Frans Xaver (1805–1873)
<i>Maharaja Duleep Singh (1839–1893)</i> 32, FIG. 44
<span></span>

<b>U</b>
Unknown
<i>Gertrude of Saxony (c. 1030–1113) with Dirk V and Robert 'the Frisian' of Flanders (c. 1029/32–1093)</i> 18, FIG. 11
<span></span>
Unknown Italian artist
<i>Henry Howard, Earl of Surrey (1517–1547)</i> 48, 78–79, FIG. 68, <b>cat. 5</b>
<span></span>

<b>A</b>
Abington, Fanny (c. 1737–1815) 28, 30, FIG. 34
Alba, María del Pilar Teresa Cayetana de Silva Alvarez de Toledo y Silva Bazán, 13th Duchess of 32–33, 36, 55, 62, 64, FIGS. 41, 42
Albrecht V, Duke of Bavaria (1528–1579) 48, 52, 58, 82–83, FIG. 66, <b>cat. 8</b>
Anna of Austria (1528–1590) 48, 52, 58, 61, 83, FIG. 67, <b>cat. 9</b>
Anna, Comtesse Mathieu de Noailles (1876–1933) 67, 117, FIG. 97, <b>cat. 39</b>
<span></span>

<b>B</b>
Bicker, Cornelis (1592–1654) 24, 26, 40, 49, FIG. 28
Boyer, Christine (1771–1800) 38, FIG. 48
Bunbury, Lady Sarah (1745–1826) 44, FIG. 60
Burroughs, Sir John (1587–1627) 44, FIG. 61
<span></span>

<b>C</b>
Cammingha, Wytze van (1592–1641) 49, 57, 94–95, FIG. 72, <b>cat. 19</b>
Carlos, Don (1545–1568) 38, FIG. 49
Casati, Marchesa Luisa (1881–1957) 31–32, 36, 66–67, 115, FIG. 39, <b>cat. 38</b>
Charles I of England (1600–1649) 57, FIG. 90
Charles II of Spain (1661–1700) 32, FIG. 43
Charles IV of Spain (1748–1819) 64, FIG. 94
Charles IX of France (1550–1574) 52, FIG. 75
Charles V, Emperor (1500–1558) 20, 48, 77, 81, 83, FIGS. 18, 20, <b>cat. 4</b>
Christina of Denmark, Duchess of Milan (1521–1590) 20, 38, 53, FIG. 23
Cocq, Frans Banninck (1605–1655) 26, 40, 46, 56
Colterman, Johan (Jr) (1591–1649) 42, 44, 57, 87, FIG. 58, <b>cat. 13</b>
Colterman, Johan (Sr) (1565–1616) 42, 44, 57, 87, FIG. 58, <b>cat. 13</b>

<b>Coppit, Oopjen (1611–1689)</b> 13, 16, 24, 26, 37, 40, 52, 58, 60–62, 97, FIG. 5, <b>cat. 22</b>
Cranfield, Lady Buckhurst, later Countess of Dorset, Frances (d. 1687) 42, 54, 62, FIG. 57
Croizette, Pauline (1839–1912) 40, 53, 65, 111, FIG. 54, <b>cat. 34</b>
Cruz, Hernández de la 24, FIG. 25
<span></span>
<b>D</b>
Dante Alighieri (1265–1321) 18, FIG. 12
Desboutin, Marcellin Gilbert (1823–1902) 53, 112, FIG. 79, <b>cat. 35</b>
Dirk V (1052–1091) 18, FIG. 11
Doncieux, Camille (1847–1879) 38, 40, 65–66, FIG. 47
Duret, Théodore (1838–1927) 53, 66, FIG. 80
<span></span>

<b>F</b>
Farren, Elizabeth (c. 1759–1829) 28–29, 37, FIG. 36
Ferdinand Graf von Werdenberg (1626–1666) 56, 100, FIG. 89, <b>cat. 25</b>
Fleming, later Countess of Harrington, Jane, (1755–1824) 54, 56, 62, 107, FIG. 85, <b>cat. 30</b>
Fleming, Lady Worsley, Seymour Dorothy (1758–1818) 61–63, 107, FIG. 93
Flöge, Emilie (1874–1952) 67, FIG. 98
Fourment, Hélène (1614–1673) 36, 55, 58, FIG. 46
<span></span>

<b>G</b>
Gautreau, Madame Pierre (1859–1915) 30, 36, 40, FIG. 37
Gertrude of Saxony (c. 1030–1113) 18, FIG. 11
Gordon, William (1736–1816) 54, 57, 64, 104, FIG. 56, <b>cat. 28</b>
Graeff, Andries de (1611–1678) 15–17, FIG. 7
Grant, Anne Emily Sophia (known as 'Daisy' Grant) (1836–1880) 55, 110, FIG. 87, <b>cat. 33</b>
<span></span>

<b>H</b>
Hamilton, 1st Duke of Hamilton, James (1606–1649) 52, 92, FIG. 74, <b>cat. 17</b>
Hamilton, Earl of Arran, Charles (1634–1640) 42, FIG. 59
Henry the Pious, Duke of Saxony (1473–1541) 20, 48, 53–54, 58, 60, 74–75, FIG. 16, <b>cat. 1</b>
Henry VIII (1491–1547) 20, 38, 57, 77, 79, FIG. 19
Heythuysen, Willem van (c. 1590–1650)



OBJECTS, TERMS AND ICONOGRAPHY

actor 28, FIGS. 34, 36



antique sculpture 62, FIG. 57  
antique statuary 56, FIGS. 85, 88, cats. 29, 30  
antiquity 18, 44, 46, 54, FIG. 85, cat. 30  
Arcadia 36, 54, FIGS. 57, 83, cat. 24  
arch 48–49, FIG. 68, cat. 5  
architectural fragments 54, FIGS. 56, 85, cats. 28, 30  
arm akimbo 57–58, FIGS. 2, 3, 10, 21, 32, 58, 72, 90, cats. 13, 16, 19, 21



armchair 53, FIG. 77, cat. 26  
armour 18, 20, 53, 61, 106, FIGS. 14, 22, 76, 77, cats. 15, 26  
army officer 54, FIG. 81, cat. 12  
arsenic 36, FIG. 37  
balustrade 54, FIG. 85, cat. 30  
banker 30  
beauty spot 37, 61, FIG. 5, cat. 22  
black cloth 61–62, 65–66, FIGS. 2, 3, 5, 78, 80, cats. 16, 18, 21, 22  
bodice 62, 65, FIGS. 57, 84, cat. 27  
bonnet 64–65, FIGS. 56, 84, 86, cats. 27, 28, 31  
boots 55, FIG. 87, cat. 33

breeches 60, 62, FIGS. 2, 32, 69, cats. 14, 21  
bucrania 48, FIG. 68, cat. 5  
burdock 54, FIG. 84, cat. 27  
Cacus 42, 44, FIG. 58, cat. 13  
candles 52, FIG. 24



cane 57–58, FIGS. 32, 72, 81, 90, cats. 12, 19



cape 49, 53, 60, 93, FIGS. 3, 68, 78, cats. 16, 18  
carnations 60, FIG. 16, cat. 1  
carriage 36, 55, FIG. 46



chairs 37, 52, FIGS. 24, 75, 77, cat. 26  
cloak 60, 64, 66, 80, FIGS. 3, 69, 86, cats. 14, 16, 31

clock 52, FIG. 24



cloth merchant 26, 60, 91, FIG. 3, cat. 17  
coat 56, 62, 64–65, FIGS. 32, 77, 86, cats. 26, 31  
coat of arms 48, 56, 60, 79, 100, FIGS. 16, 17, 68, 89, cats. 1, 2, 5, 25  
collar 60–62, 100, FIGS. 2, 5, cats. 21, 22  
Colosseum 54, FIG. 56, cat. 28



column 20, 49, 100, FIGS. 15, 22, 53, 68, 89, cats. 3, 5, 7, 25  
companion piece, see: pendant  
complexion 36–37, 65, FIGS. 5, 37, 39, 84, cats. 22, 27, 38  
coronation robes 17, 40, 52, 60, FIGS. 9, 10  
cosmetics 65, FIG. 84, cat. 27  
crinolines 65  
cross 53, 93, FIG. 78, cat. 18  
crucifix 18, 48, FIGS. 14, 65  
cuff 62  
Cupid 42, FIG. 59

curtain 20, 49, 52, 58, FIGS. 2, 5, 10, 18, 20, 45, 66, 67, 69, 73, 74, 75, 76, 92, cats. 4, 8, 9, 14, 15, 17, 20, 21, 22  
deer 18, FIG. 14



dog 20–21, 31, 48–49, 54, 61, 77, 100, FIGS. 16, 17, 18, 20, 39, 66, 67, 73, 89, cats. 1, 2, 4, 8, 9, 20, 25, 38  
doublet 60, 65, FIGS. 3, 16, 69, cats. 1, 14, 16  
drapery 52, 62, FIGS. 45, 56, 57, 85, 91, cats. 23, 28, 30  
dress 17, 38, 40, 54, 58, 60, 62, 64–66, 115, FIGS. 5, 41, 42, 46, 47, 54, 57, 69, 80, 81, 84, 88, 91, 95, cats. 12, 14, 22, 23, 27, 29, 34  
eagle 44, FIG. 62



engaged women 42, FIG. 55  
English Mastiff 48, FIG. 66, cat. 8  
Ermine, Order of the 18, FIG. 14  
fan 37, 61, 66, FIGS. 5, 80, cat. 22  
feet 36, 49, 53, 58, 62, FIGS. 5, 12, 70, 71, 88, cat. 22  
full-frontal pose 57, FIGS. 19, 32, 58, cat. 13  
garters 60–61, FIGS. 2, 3, cats. 16, 21  
gauntlet 52, FIGS. 22, 76, cat. 15  
giant 24–25, 42, 58, FIGS. 26, 58, 66, cats. 8, 13  
giornea 40, FIG. 51, cat. 11  
glove 20, 55, 58, 61, 65, 111, FIGS. 2, 15, 33, 53, 67, 69, cats. 3, 7, 9, 14, 21, 32



gown 54, 58, 60–62, 65, 113, FIGS. 5, 57, 91, cats. 22, 23  
Graces 44, FIG. 60  
Grand Manner 44, FIGS. 60, 62, 85, cat. 30  
Grand Tour 42, 54, 64, 104, FIG. 56, cat. 28  
greyhound 31, 53, 66, 115, FIG. 39, cat. 38  
grotesque masks 48, FIG. 68, cat. 5



Hampton Court Beauties 46, FIGS. 63, 64  
hand 20, 36, 44, 46, 48, 52–53, 56–58, 60–62, 65, 86, 88, FIGS. 2, 5, 16, 18, 65, 67, 78, 81, 85, 88, cats. 1, 4, 9, 12, 18, 21, 22, 29, 30  
hat 52, 60, 65, FIGS. 17, 28, 47, 87, cats. 2, 33



Hebe 44–45, FIG. 62  
helmet 20, 52, 76, FIGS. 22, 76, cat. 15  
Hercules 42, 44, 57, 87, FIG. 58, cat. 13  
Highland dress 64, FIGS. 56, 86, cats. 28, 31  
horse 32, 55, 60, 100  
hose 60, FIG. 16, cat. 1

houlette 54, FIG. 83, cat. 24  
hourglass 48, FIG. 65



hunting attire 64, FIG. 94



Hygeia 44  
Hymen 44  
industrialist 30, 67, 114, FIGS. 8, 96, cat. 37  
ink stand 52, FIG. 24  
jester 24, FIG. 25



Jupiter 44, FIG. 62  
kilt 64, FIG. 56, cat. 28  
kohl 36, 115, FIG. 39, cat. 38  
lace 60–62, 64–65, FIGS. 2, 3, 41, 84, 95, cats. 16, 21, 27  
lace collar 61–62, FIG. 5, cat. 22  
landscape 16, 19, 48, 54–55, 85, FIGS. 14, 16, 17, 33, 41, 42, 46, 56, 57, 68, 81, 82, 83, 84, 85, 86, 87, 88, cats. 1, 2, 5, 12, 24, 27, 28, 29, 30, 31, 32, 33

lapdog 48, 61, FIGS. 17, 67, cats. 2, 9



leopard 48, FIG. 65  
lion 48, FIG. 66, cat. 8  
long gown 60, FIG. 16, cat. 1  
map 53, FIG. 77, cat. 26



maquillage 36  
marriage 26, 36, 38, 42, 44, 54, 60, 77, 83, 85–86, 92, 95, 107, 109, FIGS. 16, 17, 50, 51, 57, 59, 66, 67, 83, cats. 1, 2, 8, 9, 10, 11, 19, 20, 24  
marten 40, FIG. 52, cat. 6  
merchant 26, 36, 60, 91, 109, FIG. 3, cat. 16  
Mercury 42  
Minerva 42  
mouche, see: beauty spot  
mountain 55, FIG. 86, cat. 31  
necklace 32, 62, FIG. 42



niche 49, FIGS. 12, 52, 53, 68, 70, 71, cats. 5, 6, 7  
nightgown 64, FIG. 84, cat. 27  
noble savage 56, FIG. 88, cat. 29  
oak 54, FIG. 81, cat. 12  
palm-like trees 55, FIG. 88, cat. 29  
pendant 13, 20, 40, 42, 46, 49, 58, FIGS. 2, 5, 16, 17, 30, 31, 52, 53, 66, 67, 70, 71, cats. 1, 2, 6, 7, 8, 9, 21, 22  
petticoat 65, FIG. 84, cat. 27  
pillar 24, 56, FIG. 89, cat. 25  
pipe 53, FIG. 79, cat. 35



plaid 64, FIGS. 56, 86, cats. 28, 31  
plinth 49, 54, FIGS. 15, 85, cats. 3, 30  
points 60, FIG. 2, cat. 21  
porter 24–25, FIG. 26  
portraits historiés 42, 44, FIGS. 35, 58, 59, 62, cat. 13  
pregnancy 40, FIGS. 5, 51, 52, cats. 6, 11, 22  
prostitute 28, 32, 107, FIGS. 34, 35  
putti 48, FIG. 68, cat. 5



rice-powder 36  
robes 17, 40, 52, 60, 62, 66, FIGS. 9, 10, 88, cat. 29  
rose 30, 54, 61, 64–65, FIGS. 2, 69, 83, cats. 14, 21, 24



rosette 48, 60–61, FIGS. 2, 5, cats. 21, 22  
Saint Eustace 18, FIG. 13  
Saint George 18, FIGS. 13, 14  
sash 48, 62, FIGS. 42, 65, 88, cat. 29  
scabbard 20, FIG. 16, cat. 1  
sceptre 57  
sculpted 48, 54, FIGS. 56, 68, cats. 5, 28  
shawl 62, 65, FIGS. 57, 84, 91, cats. 23, 27  
shoe roses 61, FIGS. 2, 69, cats. 14, 21



shoes 48, FIG. 69, cat. 14  
skin 37, 40, 65, 115, FIGS. 5, 37, 39, 84, cats. 22, 27, 38  
skirt 62, 65, FIG. 81, cat. 12  
skull 48, FIGS. 65, 68, cat. 5  
slashing 60, 67, FIGS. 16, 39, cats. 1, 38  
slippers 62, 113, FIGS. 32, 38, cat. 36  
snow 46, 55, FIG. 87, cat. 33  
stag 18, FIG. 14  
state portrait 20, 38, 40, 52, 57, FIGS. 10, 22  
stockings 60–61, 64, FIGS. 2, 3, 69, cats. 14, 16, 21  
suit of armour 20, 61, 106, FIGS. 14, 22, 76, cat. 15



table 20, 32, 46, 52–53, 112, FIGS. 22, 24, 65, 76, cat. 15  
Thais 28, 32, 44, FIG. 35



thistle 54, FIG. 83, cat. 24  
trews 64, FIG. 86, cat. 31  
turban 62, FIG. 88, cat. 29  
uniform 20, 62, 64, FIGS. 56, 93, cat. 28  
urn 54, FIG. 85, cat. 30



veil 37, 61, FIG. 5, cat. 22  
Venus 42, 54, FIG. 55  
waistcoat 53, FIG. 77, cat. 26  
waterfall 54, FIG. 83, cat. 24



wedding 40, 42, 55, 60–61, 91, 103, FIGS. 2, 5, 16, 17, 69, cats. 1, 2, 14, 21, 22  
wedding pendants 40, 46, FIGS. 2, 5, 30, 31, 50, 51, 52, 53, 66, 67, cats. 1, 2, 6, 7, 10, 11, 21, 22

sword 57–58, FIGS. 3, 16, cats. 1, 16



Exh. cat. Amsterdam 1989
Ettore Camesasca, *The São Paulo Collection: From Manet to Matisse*, Amsterdam (Rijksmuseum Vincent van Gogh) 1989

Exh. cat. Amsterdam 2000
Kees Zandvliet et al., *Maurits. Prins van Oranje*, Amsterdam (Rijksmuseum) 2000

Exh. cat. Amsterdam etc. 2003–04
Huigen Leeﬂang and Ger Luijten (eds.), *Hendrick Goltzius (1558–1617): Drawings, Prints and Paintings*, Amsterdam (Rijksmuseum), New York (The Metropolitan Museum of Art), Toledo, Ohio (The Toledo Museum of Art) 2003–04

Badea-Päun 2007
Gabriel Badea-Päun, foreword by Richard Ormond, *The Society Portrait: Painting, Prestige and the Pursuit of Elegance*, London 2007

Barnes et al. 2004
Susan J. Barnes, Nora De Poorter, Oliver Millar and Horst Vey, *Van Dyck: A Complete Catalogue of the Paintings*, New Haven and London 2004

Bikker 2007
Jonathan Bikker (ed.), *Dutch Paintings of the Seventeenth Century in the Rijksmuseum Amsterdam: Volume I – Artists Born between 1570 and 1600*, Amsterdam, New Haven and London 2007

Bikker 2016
Jonathan Bikker, *Marten and Oopjen: Two Monumental Portraits by Rembrandt*, Amsterdam 2016

Bowron 2016
Edgar Peters Bowron, *Pompeo Batoni: A Complete Catalogue of his Paintings*, New Haven and London 2016

Brömsel et al. 2014
Sven Brömsel, Patrick Küppers and Clemens Reichhold, *Walther Rathenau im Netzwerk der Moderne*, Berlin 2014

Campbel 1990
Lorne Campbell, *Renaissance Portraits: European Portrait-Painting in the 14th, 15th and 16th Centuries*, New Haven and London 1990

Exh. cat. Canberra 2001
Michelle Hetherington et al., *Cook and Omai: The Cult of the South Seas*, Canberra (National Library of Australia) 2001

Exh. cat. Canberra 2011
Jaynie Anderson in Ron Radford et al., *Renaissance: 15th and 16th Century Italian Paintings from the Accademia Carrara, Bergamo*, Canberra (National Gallery of Australia) 2011

Dini and Dini 2002
Francesca Dini and Piero Dini, *Giovanni Baldini 1842–1931: catalogo ragionato*, 4 vols., Turin 2002

Dudok van Heel 2006
Sebastiaan A.C. Dudok van Heel, *De jonge Rembrandt onder tijddenoten: godsdienst en schilderkunst in Leiden en Amsterdam*, Rotterdam 2006, pp. 315–71

Exh. cat. Edinburgh 2006
Catherine Wells, *High Society: The Life and Art of Sir Francis Grant 1803–1878*, Edinburgh (Scottish National Portrait Gallery) 2006

Exh. cat. Edinburgh/London 1997–98
Duncan Thomson, *Raeburn: The Art of Sir Henry Raeburn 1756–1823*, Edinburgh (Royal Scottish Academy), London (National Portrait Gallery) 1997–98

Eeghen 1956
Isabella Henriette van Eeghen, "Marten Soolmans en Oopjen Coppit", *Maandblad Amstelodamum* 43 (1956), pp. 85–90

Exh. cat. Haarlem 1986
Eddy de Jongh, *Portretten van echt en trouw. Huwelijk en gezin in de Nederlandse kunst*, Haarlem (Frans Halsmuseum) 1986

Cat. Haarlem 2006
Neeltje Köhler (ed.), *Painting in Haarlem 1500–1850: The Collection of the Frans Hals Museum*, Haarlem (Frans Hals Museum) 2006

Hearn 2002
Karen Hearn, *Marcus Gheeraerts II: Elizabethan Artist*, London 2002

Houliston 2012
Laura Houliston (ed.), *The Suffolk Collection*, Swindon 2012

Exh. cat. Houston/London 2007–08
Edgar Peters Bowron et al., *Pompeo Batoni: Prince of Painters in Eighteenth-Century Rome*, Houston (Museum of Fine Arts), London (The National Gallery) 2007–08

Jenkins 1947
Marianna Jenkins, *The State Portrait: Its Origin and Evolution*, New York 1947

Löcher 1985
Kurt Löcher, "Das Bildnis in ganzer Figur; Quellen und Entwicklung", *Zeitschrift für schweizerische Archäologie und Kunstgeschichte* 42 (1985), pp. 74–82

Löcher 2002
Kurt Löcher, *Hans Mielich (1516–1573): Bildnismaler in München*, Munich and Berlin 2002

Exh. cat. London 1988
Anne French, Aileen Ribeiro and Viola Pemberton-Pigott, *The Earl and Countess Howe by Gainsborough: A Bicentary Exhibition*, London (The Iveagh Bequest, Kenwood) 1988

Exh. cat. London 1991
John Hayes, *The Portrait in British Art: Masterpieces Bought with the Help of the National Art Collections Fund*, London (National Portrait Gallery) 1991

Exh. cat. London 1992–93
Andrew Wilton, *The Swagger Portrait: Grand Manner Portraiture in Britain from Van Dyck to Augustus John 1630–1930*, London (Tate Gallery) 1992–93

Exh. cat. London 1995–96
Karen Hearn (ed.), *Dynasties: Painting in Tudor and Jacobean England 1530–1630*, London (Tate Gallery) 1995–96

Exh. cat. London 2003
Ann Dumas in Richard Dorment et al., *Pre-Raphaelite and Other Masters: The Andrew Lloyd Webber Collection*, London (Royal Academy of Arts) 2003

Exh. cat. London 2006
Dawson W. Carr, Xavier Bray, John H. Elliott et al., *Velázquez*, London (The National Gallery) 2006

Exh. cat. London 2009
Karen Hearn (ed.), *Van Dyck and Britain*, London (Tate Britain) 2009

Exh. cat. London 2014a
Simone Facchinetti, Arturo Galansino and Katia Pisvin, *Giovanni Battista Morani*, London (Royal Academy of Arts) 2014

Exh. cat. London 2014b
Xavier F. Salomon, *Veronese*, London (The National Gallery) 2014

Exh. cat. London 2015–16
Xavier Bray, *Goya: The Portraits*, London (The National Gallery) 2015–16

Exh. cat. London/New Haven 2010–11
Cassandra Albinson, Peter Funnell and Lucy Peltz (eds.), *Thomas Lawrence: Regency Power and Brilliance*, London (National Portrait Gallery), New Haven (Yale Center for British Art) 2010–11

Exh. cat. London/New York 2015
Richard Ormond et al., *Sargent: Portraits of Artists and Friends*, London (National Portrait Gallery), New York (The Metropolitan Museum of Art) 2015

Exh. cat. London/The Hague 2007–08
Rudi Ekkart and Quentin Buvelot, *Dutch Portraits: The Age of Rembrandt and Frans Hals*, London (The National Gallery), The Hague (Mauritshuis) 2007–08

Exh. cat. London etc. 1995
Richard Dorment and Margaret F. MacDonald (eds.), *James McNeill Whistler*, London (Tate Gallery), Paris (Musée d’Orsay), and Washington (National Gallery of Art) 1995

Exh. cat. Madrid 2008
Manuela B. Mena Marqués (ed.), *Goya en tiempos de guerra*, Madrid (Museo Nacional del Prado) 2008

Mannings and Postle 2000
David Mannings and Martin Postle, *Sir Joshua Reynolds: A Complete Catalogue of his Paintings*, 2 vols., New Haven and London 2000

Marx and Mossinger 2005
Harald Marx and Ingrid Mössinger, *Cranach. Mit einem Bestandskatalog der Gemälde in den Staatlichen Kunstsammlungen Dresden*, Chemnitz 2005

Mauter et al. 1993
Horst Mauter, Ingo Timm and Friederike Weigle, *Das Porträtgemälde Walther Rathenaus von Edvard Munch, 1907*, Berlin 1993

Ormond and Kilmurray 1998
Richard Ormond and Elaine Kilmurray, *John Singer Sargent: Complete Paintings, Volume 1, The Early Portraits*, New Haven and London 1998

Exh. cat. Paris/London 1985–86
Nicholas Penny (ed.), *Reynolds*, Paris (Grand Palais), London (Royal Academy of Arts) 1985–86

Exh. cat. Paris/London 2006–07
Sébastien Allard, Robert Rosenblum, Guilhem Scherf and MaryAnne Stevens, *Citizens and Kings: Portraits in the Age of Revolution 1760–1830*, Paris (Galeries Nationales du Grand Palais), London (Royal Academy of Arts) 2006–07

Exh. cat. Paris/New York 1994–95
Gary Tinterow and Henri Loyrette, *Origins of Impressionism*, Paris (Galeries Nationales du Grand Palais), New York (The Metropolitan Museum of Art) 1994–95

Exh. cat. Paris/New York 2002–03
Gary Tinterow and Geneviève Lacambre (eds.), *Manet/Velázquez: The French Taste for Spanish Painting*, Paris (Musée d’Orsay), New York (The Metropolitan Museum of Art) 2002–03

Exh. cat. Paris/Vienna 2015
Guillaume Kientz et al., *Velázquez*, Paris (Grand Palais, Galeries Nationales), Vienna (Kunsthistorisches Museum) 2015

Penny 2004
Nicholas Penny, *National Gallery Catalogues: The Sixteenth Century Italian Paintings, Volume 1, Paintings from Bergamo, Brescia and Cremona*, London 2004

Rogers 1994
Malcolm Rogers, "Van Dyck’s Portrait of Lord George Stuart, Seigneur d’Aubigny, and Some Related Works", in Susan J. Barnes and Arthur K. Wheelock Jr (eds.), *Van Dyck 350: Studies in the History of Art*, vol. 46, Washington 1994, pp. 263–79

Exh. cat. Rotterdam 2010–11
Anita Hopmans, *All Eyes on Kees van Dongen*, Rotterdam (Museum Boijmans Van Beuningen) 2010–11

Rühl 2011
Anna Rühl, *Moretto da Brescia: Bildnisse: Studien zu Form, Wirkung und Funktion des Porträts in der Italienischen Renaissance*, Korb 2011

Salomon 2009
Xavier F. Salomon, "The Children in Veronese's Portraits of Iseppo and Livia da Porto", *The Burlington Magazine* 151 (2009)

Strong et al. 1991
Sir Roy Strong et al., *The British Portrait 1660–1960*, Woodbridge 1991

Exh. cat. Vienna/Munich 2011–12
Sabine Haag and Christof Metzger (eds.), *Dürer, Cranach, Holbein: die Entdeckung des Menschen: das deutsche Porträt um 1500*, Vienna (Kunsthistorisches Museum), Munich (Kunsthalle der Hypo-Kulturstiftung) 2011–12

Exh. cat. Washington etc. 1989–90
Seymour Slive et al., *Frans Hals*, Washington (National Gallery of Art), London (Royal Academy of Arts), Haarlem (Frans Hals Museum) 1989–90

Wassenbergh 1967
Wassenbergh, *De portretkunst in Friesland in de zeventiende eeuw*, Lochem 1967

Wegmann 2012
Peter Wegmann, *Samuel van Hoogstraten (1627–1678). Bildnis Ferdinand, Graf von Werdenberg*, Winterthur 2012

Whinney and Millar 1957
Margaret Whinney and Oliver Millar, *English Art 1625–1714*, Oxford 1957

Wilson 1985
Michael Wilson, *The National Gallery Schools of Painting: French Paintings before 1800*, London 1985

Winkel 2006
Marieke de Winkel, *Fashion and Fancy: Dress and Meaning in Rembrandt’s Paintings*, Amsterdam 2006

Exh. cat. Winterthur 2014
Marc Fehlmann and Tabea Schindler (eds.), *Oranje! Meisterwerke holländischer Malerei*, Winterthur (Museum Oskar Reinhart) 2014

This book was published on the occasion of the exhibition *High Society* held at the Rijksmuseum in Amsterdam from 8 March to 3 June 2018.

The publication and exhibition were made possible by

The conservation treatment of Rembrandt’s portraits of Marten Soolmans and Oopjen Coppit is made possible by the Irma Theodora Fonds/Rijksmuseum Fonds, Philips and the Cevat Fonds/Rijksmuseum Fonds.

<b>Author</b>	Jonathan Bikker, research curator at the Rijksmuseum
<b>Coordinating editor</b>	Gerl Klazema, Rijksmuseum
<b>Text editor</b>	Kate Bell
<b>Image research</b>	Ellen Slob, Rijksmuseum
<b>Index</b>	Miekie Donner

**Photography**
Image Department of the Rijksmuseum and other institutions mentioned in the captions, to which the following should be added:
Amsterdam, René Gerritsen: fig. 58 / cat. 13
Bergen, KODE / Dag Fosse: fig. 96 / cat. 37
Berlijn, bpk / Gemäldegalerie, SMB / Volker-H. Schneider: fig. 4
Bremen, Kunsthalle Bremen / Karen Blindow / ARTOTHEK: fig. 47
Dresden, bpk / Staatliche Kunstsammlungen Dresden / Elke Estel / Hans-Peter Klut: fig. 16 / cat. 1, fig. 17 / cat. 2
Florence, Scala: fig. 66 / cat. 8, fig. 67 / cat. 9
Florence, Scala / De Agostini Picture Library: fig. 61
Haarlem, Noord-Hollands Archief: fig. 11
Kenwood, Historic England: figs. 62, 69, 84 / cat. 27
Knole, National Trust Images / John Hammond: fig. 57
London, Bridgeman Image: figs. 59, 82, 91 / cat. 23
London, Christie’s Images / Bridgeman Images: fig. 39 / cat. 38
London, Christie’s Images / Scala, Florence: fig. 45
London, Royal Collection Trust / © Her Majesty Queen Elizabeth II 2017: figs. 27, 44, 63, 64
Madrid, Museo Nacional del Prado / Scala, Florence: figs. 20, 22, 25
Madrid, Patrimonio Nacional: figs. 9, 94, 95
München, bpk / Bayerisches Staatsgemäldesammungen: fig. 3 / cat. 16 and fig. 13 (Jochen Remmer)
Paris, Musée Carnavalet / Roger-Viollet: fig. 92
Paris, RMN-Grand Palais (Musée du Louvre): fig. 10 (Gérard Blot); figs. 30, 31 (Frank Raux); figs. 46, 54 / cat. 34 (Hervé Lewandowski); fig. 48 (René-Gabriel Ojéda); fig. 90 (Christian Jean)
Petworth, National Trust Images / Derrick E. Witty: fig. 19
Rohrau, bpk / Hermann Buresch: fig. 43
San Marino, Courtesy of the Huntingdon Art Collections: fig. 85
Sao Paulo, João Musa: fig. 79 / cat. 35
Waddesdon, The National Trust, Waddesdon Manor: fig. 55

<b>Design</b>	Irma Boom Office, Amsterdam <p>Irma Boom and Eva van Bemmelen</p>
<b>Lithography and printing</b>	Lenoirschuring, Amsterdam
<b>Paper</b>	Munken Polar Rough 150 g/m2 <p>Symbol Freelife Gloss 170 g/m2</p>
<b>Binding</b>	Patist, Den Dolder
<b>Publisher</b>	Rijksmuseum <p>Postbus 74888 1070 DN Amsterdam the Netherlands publicaties@rijksmuseum.nl rijksmuseum.nl</p>
<b>Distribution</b>	nai010 uitgevers <p>Mauritsweg 23 3012 JR Rotterdam the Netherlands sale@nai010.com nai010.com</p>

© Copyright 2018: Rijksmuseum, Amsterdam
© Copyright 2018 images: Rijksmuseum, Amsterdam, and other institutions mentioned in the captions and the photographic acknowledgements

ISBN 978 94 6208 428 5
NUR 646

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form, or by other means, electronic or otherwise, without the prior written permission of the publisher.

**Catalogue**
The paintings in the catalogue (pp. 74–116) are shown at 10 percent of their actual size.

**Cover**
Front: John Singer Sargent, *Dr Samuel-Jean Pozzi (1846–1918) at Home*, 1881 (fig. 38 / cat. 36)
Front, inside: Rembrandt van Rijn, *Marten Soolmans (1613–1641)*, 1634 (fig. 2 / cat. 21)
Back, inside: Rembrandt van Rijn, *Oopjen Coppit (1611–1689)*, 1634 (fig. 5 / cat.22)

**Details**
p. 1: Rembrandt van Rijn, *Marten Soolmans (1613–1641)*, 1634 (fig. 2 / cat. 21)
p. 2: Attributed to William Larkin, *Richard Sackville, 3rd Earl of Dorset (1589–1624)*, 1613 (fig. 69 / cat. 14)
pp. 3, 136: Rembrandt van Rijn, *Oopjen Coppit (1611–1689)*, 1634 (fig. 5 / cat. 22)
p. 4: Henry Raeburn, *Sir John Sinclair, 1st Baronet of Ulbster (1754–1835)*, c. 1794–99 (fig. 86 / cat. 31)
p. 8: Michiel van Mierevelt, *Maurits, Prince of Orange (1567–1625)*, c. 1613–20 (fig. 76 / cat. 15)
p. 5: Thomas Gainsborough, *Mory, Countess Howe (1732–1800)*, c. 1763–64 (fig. 84 / cat. 27)
p. 6: Samuel van Hoogstraten, *Ferdinand Graf von Werdenberg (1626–1666)*, 1652 (fig. 89 / cat. 25)
p. 70: Lucas Cranach the Elder, *Henry the Pious, Duke of Saxony (1473–1541)*, 1514 (fig. 16 / cat. 1)
p. 71: Lucas Cranach the Elder, *Catherine of Mecklenburg (1487–1561)*, 1514 (fig. 17 / cat. 2)
p. 72: Jakob Seisenegger, *The Emperor Charles V (1500–1558) with his Dog, 1532* (fig. 18 / cat. 4)
p. 118: Edvard Munch, *Walther Rathenau (1867–1922)*, 1907 (fig. 96 / cat. 37)
p. 119: Giovanni Boldini, *Marchesa Luisa Casati (1881–1957), with a Greyhound*, 1908 (fig. 39 / cat. 38)
pp. 120, 134: John Singer Sargent, *Dr Samuel-Jean Pozzi (1846–1918) at Home*, 1881 (fig. 38 / cat. 36)
p. 129: Sir Francis Grant, *Anne Emily Sophia Grant (known as ‘Daisy’ Grant), Mrs William Markham (1836–1880)*, 1857 (fig. 87 / cat. 33)
p. 130: Sir Joshua Reynolds, *Omai (c. 1751–1780)*, c. 1776 (fig. 88 / cat. 29)
p. 131: Paolo Veronese, *Count Iseppo da Porto (c. 1500–1580) and his Son Leonida*, c. 1552 (fig. 53 / cat. 7)
p. 132: Wybrand de Geest, *Wytze van Cammingha (1592–1641)*, 1634 (fig. 72 / cat. 19)
p. 133: Wybrand de Geest, *Sophia van Vervou (c. 1613–1671)*, 1632 (fig. 73 / cat. 20)
P. 135: Emile Auguste Carolus-Duran, *The Lady with the Glove (Pauline Croizette [1839–1912])*, 1869 (fig. 54 / cat. 34)







