



PROANTIC
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Late 17th Century English School "diana's Bath" Studio Of Sir Peter Lely (1618-1680)

26 000 EUR



Period : 17th century

Condition : Très bon état

Material : Oil painting

Width : 137cm

Height : 114cm

Depth : 4cm

Description

Period Portraits are proud to present this large-scale, richly colored, and romantic late 17th-century English School oil on canvas painting of the goddess Diana and her attendants. They are bathing in a forest glade adjacent to a stone fountain, in a scene that anticipates the arrival of Actaeon. The fountain itself includes classical figures and a putti relieving themselves in the basin below. The goddess Diana holds a rose in her left hand and she is dabbing the fingers of her right hand in her hand in a gilded bowl. This bowl is held by a woman of African descent, a significant inclusion in an English work of this period. The evident quality of this work demonstrates a confident and experienced hand. This is particularly notable in the restrained and refined color palette, the flesh tones, and the

Dealer

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shimmering draperies. This work is in an excellent state of preservation and is ready to hang and enjoy in a later-quality silver-plated antique-style frame by Tanous. The primary version of this work can be seen in the collection of the Yale Center for British Art. Sir Peter Lely (1618-1660) (born in Soest, Westphalia, 14 September 1618; died in London, 30 November 1680). A painter of Dutch origin who spent almost his entire career in England and was naturalized in 1662. His surname was originally van der Faes, and the name Lely is said to have come from a lily carved on the house in The Hague where his father was born. Lely was born in Germany (where his father, an infantry captain, was stationed) and trained in Haarlem. He moved to England in the early 1640s (earliest biographers say 1641 or 1643), and although he initially painted compositions of figures in landscapes (Sleeping Nymphs, c. 1650, Dulwich Picture Gal., London), he soon turned to the more profitable field of portraiture. Fortune shone upon him, for within a few years of his arrival, the best portrait painters in England disappeared from the scene: van Dyck and William Dobson died in 1641 and 1646 respectively, and Cornelius Johnson returned to Holland in 1643. In 1654 he was described as "the best artist in England." Lely portrayed Charles I and his children, Oliver Cromwell and his son Richard, and other important figures of the Interregnum, but he is primarily associated with the Restoration court of Charles II. He was appointed Principal Painter to the King in 1661 and enjoyed a lavish lifestyle, described in the Journal of Samuel Pepys, who called him "a proud and powerful and statesmanlike man." With the help of a team of assistants, he maintained a huge output, and his plump, sleeping beauties dressed in exquisite silks and bedazzled courtiers created the popular image of Restoration England. Van Dyck had the strongest influence on his style, but Lely was earthier and less refined. Much of his work is repetitive (it is sometimes difficult to distinguish

the sitters), but he was a fluid and vivid colorist and had a gift for impressive composition. He completely dominated English painting in his time, and his tradition of society portraiture, developed by Kneller and Richardson, lasted well into the 18th century until challenged by Hogarth. Lely was a remarkable connoisseur and amassed one of the finest collections of old master drawings ever assembled; it was sold after his death. Text source: The Oxford Dictionary of Art and Artists (Oxford University Press) Higher resolution images on request. Worldwide shipping available. Canvas: 92 cm x 117 cm. Frame: 114 cm x 137 cm.