



English School From The End Of The 17th Century "diana's Bath" Studio By Sir Peter Le



25 850 EUR

Period : 17th century

Condition : Parfait état

Material : Oil painting

Width : 137 cm

Height : 114 cm

Depth : 4 cm

<https://www.proantic.com/en/1196174-english-school-from-the-end-of-the-17th-century-quotdiana039s-bathquot-studio-by-sir-pe.html>

Description

Period Portraits are proud to present this large-scale, richly colored and romantic late 17th century English school oil painting of the goddess Diana and her attendants. They bathe in a forest clearing adjacent to a stone fountain, in a scene that anticipates Actaeon's arrival. The fountain itself includes classical figures and a putti relieving itself in the pool below. The goddess Diana holds a rose in her left hand and she dabs the fingers of her right hand in the hand in a golden 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, flesh tones and shimmering draperies. This work is in

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an excellent state of conservation and is ready to hang and enjoy in a later quality silver antique style frame by Tanous. The main version of this work can be seen in the collection of the Yale Center for British Art. Sir Peter Lely (1618-1660) (born Soest, Westphalia, 14 September 1618; died London, 30 November 1680). Dutch-born painter who spent almost his entire career in England and was naturalized in 1662. His family name was originally van der Faes, and the name Lely is said to come from a carved lily 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 (early biographers say 1641 or 1643), and although he initially painted compositions of figures in landscapes (Sleeping Nymphs, c. 1650, Dulwich Picture Gal., London), he quickly turned to the most profitable field. of the portrait. Fortune shone on him, for within a few years of his arrival, England's best portrait painters faded 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 finest artist in England." Lely depicted 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 man and full of state." With the help of a team of assistants, he maintained a huge production, and his plump, sleeping beauties dressed in exquisite silks and his dazzled 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 patterns), but he was a fluid and vivid colorist and had a gift for impressive composition. He

completely dominated English painting in his day, and his tradition of society portraiture, developed by Kneller and Richardson, lasted into the 18th century until challenged by Hogarth.

Lely was a remarkable connoisseur and amassed one of the finest collections of ancient 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.