



Portrait Of A Lady In A White, Blue And Brown Silk Dress C.1695, Oil On Canvas Painti



Description

Portrait of a Lady in a White Chemise and Russet and Blue Drapery c.1695

Attributed to Herman Verelst (1641-c.1702)

This lavish portrait, painted circa 1695, is an exquisite example of the type of portrait in vogue during the last quarter of the seventeenth century. It is evident that the artist was influenced by the Dutch and French schools of painting. The sitter has been depicted wearing an abundance of expensive silk drapery; she is almost enveloped in it, and this emphasises the fact that this lady was a paragon of the wealthy and privileged society that she belonged to. A remarkable care is exercised, for example, in rendering of the flesh and the treatment of the drapery, notably the lace surrounding the neckline. The beautiful colour

6 850 EUR

Signature : Attribué à Herman Verelst (1641-c.1702)

Period : 17th century

Condition : Très bon état

Material : Oil painting

Width : 62

Height : 74

Depth : 5

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combination of white, russet, and blue has a strong visual impact, there was no need for the use of excessive props and jewellery bar a simple (but large) diamond arm band and brooch. The clear fresh palette, bright eyes, and beautiful rendering is exquisite. Held in a period gilded frame.

Herman Verelst was an accomplished artist who painted history, fruit and flowers, and portraits, and was part of a large family of painters spanning several generations. Like the vast majority of painter emigres to London during the period, his work is somewhat little-known today, even though he was a highly skilled and successful artist and well-known at the time. Born in 1641, it is thought in Dordrecht, he was a son of Pieter Hermansz. Verelst, who was a portrait painter, and Adriana Simonsz. van Gesel. His brothers Simon Verelst (1644-1710) and Johannes Verelst (born 1648) were also painters. The family moved to the Hague in 1643 and he is known to have been working from 1660. In 1663 he became a member of Confrerie Pictura there, along with his brother Simon.

He married Cecilia Fend (from Venice) in Amsterdam on 18 November 1667 and the couple had at least five children: Lodewijck (Lewis) (1668-1704), Petrus (Peter) (b.1669), and Maria (1680-1744), who became quite a successful portrait painter. Other children were possibly Adriana, John, Richard, and Cornelis Verelst (c.1668-1734). In 1680 the family travelled to Rome and then to Vienna, where he was in the service of the Emperor there. They went to Paris before finally settling in London in 1683 where he was active in London, but in the provenance too, up to his death. At his death his estate consisted of an impressive collection of artworks and 282 paintings were auctioned at his "house within four doors of the Goat Tavern in Bloomsbury Square", London, over a series of days beginning on 31 December 1702 (and

included works by Van Dyke, Brueghel, Raphael, Rembrandt, Vermeer, Veronese, Rubens, Tintoretto, Carracci, Giordano, Guido Reni, Frans Hals, Jan Lievens, William Dobson, Frans Floris, Robert Walker).

Examples of his work are in many private collections, institutions and museums such as Trinity College (University of Cambridge), Tate Museum (London), Guildhall Art Gallery (London), National Portrait Gallery (London), Bowes Museum (England).

Provenance: Sotheby's, 30 January 1985, [Lot 8] The Property of Miss B. G. Elliott, Portrait of a Lady, half-length, wearing a white dress with orange and blue shawl, oval, oil on canvas, 65x52.5cm

Measurements: Height 74cm, Width 62cm framed (Height 29", Width 24.5" framed