

# Neil Jeffares, *Dictionary of pastellists before 1800*

## Online edition

### LA HOULYÈRE, Anton Reumont de

Aachen c.1741 – London 12.VIII.1800

Also Antoine; Anthony; Robert; Raymond, Reumonte, or Rumont; De la Houlyere, de la Houlyere, Houlière, Delhoulière, Deshouillères, de La Houlliere etc. The mysterious pastellist La Houlyère active in England is here (2022) conflated with the German painter Anton Reumont whose association with the pastellist is confirmed in the memoirs of his great-nephew, Alfred von Reumont, which confirms that:

Anton widmete ... sich der Kunst, ging nach England, machte sich im Porträt und Genre einen gewissen Namen, wurde Hofmaler Georgs III. und starb zu London im Jahre 1800.

An account of the family background is given by Breuer 1924. Born in Aix-la-Chapelle, the family were Huguenot, originating in Belgium. His father, Hubert-Lambert Reumont (1708–1750), was married to a Marguerite Danglade, to whom the municipality of Aix-la-Chapelle awarded a gaming licence in 1764 for the hôtel and café she ran there, which was later continued by another son, Richard Reumont (1736–1803). Breuer discovered a printed “Avertissement et prix de peintures etc.” issued c.1771 in which Antoine Reumont offered “toutes sortes de tapisseries peintes à l’huile sur toiles”, “tableaux d’autel, toutes sortes de pieces de cheminée... peints à l’huile sur satin ou autre étoffe de soye” “dans le gout de Boucher”. He stated that he worked on the cathedral in Namur. A *Présentation au temple de Saint-Aubin* there has been attributed to him, while a male portrait, 1771, is conserved in the musée de l’Hôtel de Croix, Namur.

Reumont subsequently appeared as a portraitist and painter of genre pictures, recorded as a meesterportretschilder in the *Confrerie Pictura* in The Hague in 9.I.1778. According to Pieter Terwesten, he was a student of Vien in the Académie royale in Paris, and known for his portrait painting and pastels. He left a handful of oils and even fewer coloured chalk drawings. Three pastels, in the posthumous sale of George, 3<sup>rd</sup> Duke of St Albans (who had “retired to Brussels for debt” according to Walpole, letter to Mann, 9.II.1758) catalogued as by “A. Reumol” in 1786 are no doubt by him.

“La Houlyère” first appeared in a notice in the *Annales, affiches, et avis divers de l’Orléanois* for 27.XII.1782–

Vingt-quatre tableaux de toute grandeur, avec leur baguettes dorées, peints par M. de la Houliere, Peintre de S.A.S Mgr le Prince de Deux Ponts, à vendre chez M. Gleize, maison de M. Baudeduit, Epicier, rue Royale.

Again described as “peintre du prince du Ponts” – Zweibrücken (although the *Whitehall evening post* and the *European magazine’s* obituary has “A. Rumont de la Houlyere, aged 59” as “portrait-painter to the Court of Bavaria” when he died, 12.VIII.1800 at his lodgings, New Ormond Street, Queen’s Square) – he exhibited at the Royal Academy in 1789 from no. 30 Poland Street, showing two works in unspecified media. He appears in the accounts of the tobacconists Fribourg & Treyer, no. 34 St James’s, in 1798, and is also mentioned in Danloux’s *Journal*

*d’émigration* (6.II.1793) as a fellow émigré, living at 27 St Albans Street, Pall Mall, where he showed Danloux fifty mostly “detestable” pastels (each showing its price), of which just two or three were pleasing. Danloux seems nevertheless to have liked this fellow émigré, who had more luck than his talent merited (“son talent est sans conséquence”), and gave lessons for half a guinea, but still managed to take a carriage for the three months of winter for 40 guineas. La Houlyère advised Danloux not to finish his works so much, as the English were ignorant and never looked at a picture for more than two minutes.

Another reference is to “Mons. Raymond Deshouillères of London”, cited as the teacher of Fanny Edgeworth (*q.n.*). According to her father’s diary (22.I., 30.I.1790) she took lessons twice a week (for ½ guinea per lesson, Mondays and Thursdays) in Crayon painting, from this “excellent artist in crayons” in London.

The combination of subjects provides the only indication that La Houlyère was the artist who inserted the following anonymous advertisement in *The Times* on 11.V.1791:

MINERVA’S HEAD, NO. 83, PALL MALL.

Exhibition of pictures, finished very high in Crayons, on Vellum, beautiful Views in Switzerland, historical Subjects, &c., a fine copy of the Misers at Windsor Castle, and two Whole Length Portraits of their Majesties.

On 21.X.1799 “Anth<sup>y</sup> R. De la Houlyere”, artist, of Vere Street, Oxford Road appears in the Register of duties paid for apprentices’ indentures, as master, taking on one George R. Baker for 4½ years for a premium of 105 gns. This document provides the only indication of his first name, and confirms that the family name begins with R. One pastel is signed “De la Houlyère”, with the final e easily confused with the r.

An advertisement in the *Morning chronicle* for 29.I.1801 announced the sale at Phillips’s, New Bond Street of the “genuine and valuable Collection of drawings, prints and paintings...the works and property of Monsieur DE LA HOULYÈRE, deceased”, including work by Sandby, Barrett and Marco Ricci, as well as some artist’s materials, including some crayons.

Some auction records (Lady de Grey’s sale) for landscapes in body colours may be a confusion with pastels.

Despite the topographical view of Switzerland and the presence of a signed pastel in Voltaire’s former house Monrion, there is no connection with Voltaire’s cousin, Mathieu-Henry Marchant de La Houlière (1717–1793; the French commander at Louisberg, lieutenant du roi in Salces, sent to England in 1775 to inspect ironworks in the midlands).

#### Bibliography

Bénézit, as La Houlyère and Reumonte; Breuer 1924, pp. 158–64; Crookshank & Glin 1995, p. 114 (“no further information on Deshouillères”); Ellison 1987, p. 52 *European magazine*, .VIII.1800, p. 158, as “A. Rumont de La Houlyere”; Graves 1905; Portalis 1910; Ratouis de Limay 1946; Alfred von Reumont, “Jugenderinnerungen...”, *Annalen des historischen Vereins für den Niederrhein*,

LXXVII, 1904, p. 21; Terwesten 1776; Thieme & Becker, as Reumonte

#### Pastels

J.4432.101 GEORGE III, in blue coat, white vest and breeches and white silk stockings, standing with columns and landscape background, pstl/ppr, 81x64, sd “De la Houlyer pt 1791” (London, Sotheby’s, 29.IV.1914, Lot 8 n.r., £2/10/-, Norton; London, Christie’s, 31.III.1950, Lot 25, with pendant, 24 gns; Mocci; London, Sotheby’s, 16.XI.1989, Lot 3 n.r., £1391). Lit.: Millar 1969, I, p. 36 n.r., as a/r Gainsborough; Belsey 2019, no. 391v n.r.

J.4432.102 ~pendant, Queen Charlotte, in white and blue dress, standing, with curtain and landscape background, pstl, 81x63.5, sd 1791 (London, Sotheby’s, 29.IV.1914, Lot 9 n.r., £2; Norton; London, Christie’s, 31.III.1950, Lot 25, with pendant, 24 gns; Mocci). Lit.: Millar 1969, I, p. 36 n.r.; Belsey 2019, no. 166x n.r.

J.4432.1026 Brustbild eines bärtigen Alten mit Pelzbarett und Ordenskette in Rembrandt’scher Manier, pstl, 62x49, sd r “A. Reumont jnt. A. pt. 1779” (Baronin von Gasser, Munich; Munich, Helbing, 9–10.III.1908, Lot 441 n.r.)

J.4432.103 Young lady, pstl, sd “De la Houlyer, 1786” (Monrion, near Lausanne). Lit.: John Meredith Read, *Historic studies in Vaud, Berne and Savoy*, 1897, II, p. 218 n.r.

J.4432.104 Lady, m/u, Royal Academy 1789, no. 363

J.4432.1045 [olim J.6168.101] Summer: a girl with a basket of roses on her head; & pendant: J.4432.10451 [olim J.6168.102] Autumn: a girl holding a basket of grapes, pstl/pchm, 78.8x60.9, sd 1777/ “A Reumonte, 1778” (Kurt Meyer, Los Angeles; vente p.m., London, Christie’s, 25.VI.1974, Lot 196 n.r. New York, Doyle, 17.V.2000, Lot 95 repr., est. \$4–6000, \$4500. Ursus Books and Prints 2009)





J.4432.10455 La fécondité, pstl, 86x73, sd v "d.L.H./1783" (PC 2022). A/r Gaillard grav. 1773 (Jean-Richard 1043) a/r Boucher pnt. 1764 (Ananoff & Wildenstein 1976, II, 583; New York, Sotheby's, 20.V.1993, Lot 48) φ



J.4432.1046 [olim J.6168.105] Tableau, pstl, 62.3x78.5 (Duke of St Albans; vente p.m., Bruxelles, 12.VI.1786 & seq., Lot 110)

J.4432.10461 [olim J.6168.106] Tableau, pstl, 65x50 (Duke of St Albans; vente p.m., Bruxelles, 12.VI.1786 & seq., Lot 111)

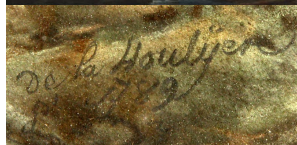
J.4432.10462 [olim J.6168.107] Tableau, pstl, 65x50 (Duke of St Albans; vente p.m., Bruxelles, J.4432.1045 [olim 12.VI.1786 & seq., Lot 112)

J.4432.105 View of the mountains of Savoy and the Lake of Geneva, m/u, Royal Academy 1789, no. 511

J.4432.106 J.4432.107 Deux scenes pastorales, pstl/ppr, 81.5x62, sd -/"A R De la Houlyere/1780 [?1786]" (Paris, Drouot, Artcurial, 3.VI.2015, Lot 284 repr., as sd "H R De la Houlyoin/1780", est. €600–800, €758) φ



J.4432.111 J.4432.112 Two landscapes with river, figures and flock, pstl/ppr, 53x66, sd "De la Houlyere/p<sup>t</sup> 1789" (Lisbon, Renascimento, 26.VI.2012, Lot 243 repr., est. €1000–1500) φ



J.4432.1131 Landscape with figures and a dog on a path; & pendant: J.4432.1132 landscape with sheep, horse and cart, pstl, 42x53, sd 1789 (Washington, West Sussex, Toovey's, 31.XII.2019, Lot 611 repr., est. £80–120) φ



J.4432.114 Two landscapes, gch., 81x103, one sd 1790 (London, Sotheby's, 15.X.1952, £42; L. Meier)

J.4432.115 River scenes, pstl, 53x67, sd 1790 (London, Christie's, 3.VII.1953, 20 gns; Briganti)

J.4432.116 Paysans et troupeau sur un pont, pstl/pchm, 80.1x105.6, sd "d.L.H./1792"; & pendant: J.4432.117 Personnages au bord d'une rivière, pstl, 80.1x105.6, 1792 (National Trust, Hartwell House. London, Christie's, 8.XII.1987, Lot 173 repr./n.r., as by "Robert de La Houlière", est. £3–4000, £6000; Historic House Hotels Ltd; don 2008) φ



~?a/r gch., attr. Christian Wilhelm Ernst Dietrich, c.1740 (Hamburger Kunsthalle, inv. 38022). Lit.: Prange 2007, no. 266 repr., pp. 139f

J.4432.112 Figures in wooded river landscape, pstl, 47.6x66 (Earl of Durham, Lambton Castle, sale c.1930. London, Christie's, 1988, Lot 163 attr.)

J.4432.121 Un rabbin; & pendant: J.4432.122 La liseuse, pstl, a/r G. Dou, sd "De la Houlyer 1790", 58.5x48 (sale a.1952)

J.4432.123 A charming romantic scene; & pendant: J.4432.124 ditto, crayons (European Museum; sale, .IV.1795, Lot 360/361)

J.4432.125 A view in Switzerland; & pendant: J.4432.126 ditto, crayons (European Museum; sale, .IV.1795, Lot 243/244)

J.4432.131 Set of landscapes of the Lake District and the Pyrenees, pstl (Viscount Allendale, Bretton Park 1938). Lit.: Arthur Oswald, "Bretton Park", *Country life*, 28.V.1938, p. 6 n.r., as by de la Houlyère

J.4432.135 Landscape with a cowgirl in a river, pstl/pchm, 36.5x48, sd (London, Sotheby's, 1.X.1983, Lot 106 repr., est. £250–350) φ



Landscapes, gch. (Countess de Grey; sale p.m., London, Christie's, 3–4.VII.1833. Lots 31, 35, 37, 42, 44)

Three landscapes, gch., 60x74, sd 1790 (Oscar & Peter Johnson Ltd 1967). Lit.: *Connoisseur*, CLXV, 1967, repr.