

**XAVERY, Jacob**

The Hague bpt 27.IV.1736 – p.1779

Also Xaverius; Xavery d'Ansous; the son of the sculptor Jan Baptist Xavery (*q.n.*) was trained by Jacob de Wit (*q.n.*) and J. van Huyssem. He became a flower painter but also produced history paintings, group portraits and trompe-l'œil pieces, as well as some drawings in mixed media including pastel, watercolour and chalk. In 1767 “Franciscus Xaverij”, presumably the same son of Jan Baptist, was admitted to the Confrerie Pictura in The Hague. He went to Paris in 1769, shortly before the death of his Amsterdam patron Gerrit Braamcamp. Two pastel portraits were listed in the Braamcamp collection. Xavery's lost portrait of Braamcamp (medium unknown) was engraved by Vinckels in 1766. Bellier de La Chavignerie notes that he exhibited still lifes in oil at the Salon de la Correspondance in 1779, from the Croix blanche at Passy.

**Bibliography**

Bénézit; Lemoine-Bouchard 2008; rKD; Terwesten 1776

**Pastels**

J.8086.101 La célèbre Monti [Sig.ra Pietro Isaia Nieri, née Gomana Girolama MONTI ( – 1769)], danseuse, [au Théâtre communal] à Amsterdam, vue à mi-corps, de grandeur naturelle, pstl (Gerrit Braamcamp 1766). Exh.: Troost 1946. Lit.: Jean-François de Bastide, *Le Temple des arts ou le cabinet de M. Braamcamp*, Amsterdam, 1766, p. 118 n.r., “la ressemblance est parfaite, la vivacité des yeux inimitable. La Maniere de manier le pastel, de cet auteur, est unique. La Touche est large, & étendue”; Clara Bille, *De Tempel der kunst*, 1961, I, pp. 42, 90

~grav. Jacobus Houbraken 1763

J.8086.103 [=J.8086.104] ~pendant, un Turc, reposant sa tête sur sa main gauche, pstl, 76.3x56.7 (M. Braamcamp 1766. Comte Robert de Montesquiou-Fezensac; vente, Selles-sur-Cher, château de Saint-Eusice, Saugé, Farault, 27–28.V.1928, Lot 132 repr., as ?Liotard, s ← Xavery. Paris, Drouot, 27.XI.1990, Lot 173 repr., attr. Liotard, inscr. “J E Liotard”, est. fr30,000; Paris, Drouot, 7.XI.1994, Lot 125 repr., Éc. fr., gentilhomme en turc, est. fr40–50,000. Galerie Eric Coatalem, *Œuvres sur papier*, III.–IV.2000, as Coypel, Saïd Effendi, c.1721). Lit.: Bastide, *op. cit.*, 1766, p. 118 n.r., “la main est superbement dessinée, & coloriée admirablement”; Jeffares 2006, p. 589Bv, éc. fr. [new attr.] Φϐϑ



Photo courtesy Galerie Eric Coatalem, Paris

J.8086.107 Inconnu, pstl, 77x60, sd ← “Jacob Xaverij/fecit A:D:1769” (Billingshurst, Sotheby's, ?13.V.1992, Lot 727; 8.XII.1992, Lot 1411, £440) ϕ



J.8086.109 The parable of the labourers in the vineyard (Matthew 20:1–16), watercolour, white chl, pstl/ppr, sd 1768 (Hermitage. Nathan Altman, artist; acqu. 1974) ϕ



J.8086.111 A country wedding feast, chalk, pstl, gch./ppr, 50.8x71.1, sd “Jacob Xaverij Fecit A° D. 1768” (New York, Sotheby's, 13.I.1988, Lot 260 repr., est. \$3–5000, \$1500) ϕ



J.8086.113 Bandits playing dice, black chl, gch., sd “Jacob Xavery/\*\*cis 1769” (London, Bonhams Knightsbridge, 4.VII.2006, Lot 251 repr., est. £2–3000, b/i; & subsequent sales) ϕ



J.8086.115 Tête d'homme; & pendant: J.8086.116 Tête de femme, pstl, a/r Boucher (Carpentier, Paris, 14.III.1774 & seq.)

J.8086.117 Vase rempli de beaucoup de fleurs, ébauche très-bien disposé & d'un faire facile, pstl, 124.5x89.3 (comtesse du Barry & al.; Paris, Paillet, 17.II.1777 & seq., Lot 98)