SPHINX FINE ART



Jean-Baptiste Le Prince (Metz 1734 - Saint-Denis-du-Port 1781)

A Shepherd Resting, Two Figures Behind

black chalk, pen and brown ink, brown wash, on paper
16.8 x 14 cm (6⅝ x 5½ in)

In this charming image of rural life, a shepherd rests on a grassy bank watching his sleeping flock. This central figure appears weary, and is still clutching his staff for support, his exhausted state is mirrored by his animals, although in contrast the two figures behind him appear younger and more animated. Jean-Baptiste Le Prince has focused on his subject's appearance, emphasising the rustic nature of the figure. The shepherd is barefooted and wears worn, practical clothing with a wide-brimmed hat to protect him from the sun, the sort of rural figure who recurs throughout Le Prince's work. Le Prince has used a wash to achieve the effect of shadow in the work and this anticipates the use of aquatint in his prints, a technique which achieves an appearance of wash, of which Le Prince was a pioneer.

In terms of subject *A Shepherd Resting, Two Figures Behind* is reminiscent of one of Le Prince's highly successful prints, *La Jeune Bergere.* The central figure in this work is female but she too is resting beneath a tree, with her herd around her. Just as there is a clear focus on the central figure and his dress in the present work, so Le Prince has provided a detailed study of the exotic costume of the young shepherdess. The central figure in the present drawing recurs in many of Le Prince's rural scenes. For example a very similar figure can be seen in the Courtauld Gallery's *Landscape with Herdsman and Cattle.* The figures in both works wear very comparable peasant clothing and the same

distinctive hat. Both works demonstrates Le Prince's exceptional technique as a draughtsman and his ability to combine different types of wash and line, to create varied and detailed works.

Le Prince, a pupil of François Boucher (1703-1770), became famous for his charming genre scenes of Russian rural life, as well as his pioneering role in the use of aquatint. He travelled extensively throughout Russia between 1757 and 1762, making many sketches of daily Russian life, and receiving multiple commissions from Empress Elizabeth (1709-1762) and Peter III (1728-1762). His numerous sketches, which usually focused on peasant life, from his time in Russia provided the basis for the majority of his work when he returned to France. His genre scenes, both in oil and in print, were extremely popular and much acclaimed in France, not only because of their skilful execution, but also because their exoticism conformed to contemporary tastes. As Kimerley Rorschach comments 'Repeated in paintings, drawings, prints, and tapestries, Le Prince's images brought the exotic flavour of far-away Russian into the drawing rooms of many a fashionable Frenchman.'

Artist description:

Born to a family of ornamental sculptors and gilders, he became famous for creating a new kind of genre picture, based on the direct observation of Russian subjects, and also for perfecting aquatint technique. Sometime around 1750 he became a pupil of François Boucher, thanks to the protection of the Maréchal de Belle-Isle (1684–1761), governor of Metz. Boucher's saturated brushwork, highly finished surfaces and incisive drawing had a decisive impact upon the young artist, as did, perhaps, the diversity of his output. He was also inspired by 17th-century Dutch and Flemish genre and landscape painters.

Le Prince is said to have made a trip to Italy in 1754, fleeing from the much older wife whom he had married in 1752, but there is as much evidence against such a trip as for it. By July 1757 Le Prince had arrived in St Petersburg. Well received by the French envoy, the Marquis de l'Hôpital, he received more than 40 commissions to execute overdoors for the Empress Elizabeth in the newly constructed Winter Palace; he received more commissions from Peter III (1728–62). Le Prince is said to have travelled extensively in Russia, according to some as far as Siberia. His prints show a knowledge of the north-western and western Empire, but the number of imperial commissions that cover his entire sojourn from 1757 to 1762 makes it unlikely that he travelled as much as has been claimed. The drawings he made in Russia (e.g. Paris, Louvre) provided the basis for a considerable body of work that added to the general taste of the 18th century for exotica.

The years between 1763 and 1775 mark the summit of Le Prince's career and production. From 1764 to 1768 he was at work on drawings; Philadelphia, PA, Rosenbach Library, for the *Voyage en Sibérie*; Paris, 1768, of the Abbé Jean-Baptiste Chappe d'Auteroche (1728–69). In 1765 he was received (reçu) as a member of the Académie Royale de Peinture et de Sculpture with a painting representing a *Russian Baptism* ; Paris, Louvre, and showed 15 pictures at the Paris Salon, all of Russian subjects. In 1769 Denis Diderot severely criticized one of his Salon exhibits, *Le Cabak* ; Stockholm, National Museum, for its lack of finish; Diderot, however, also praised Le Prince for his refined mastery of aquatint technique. Between 1765 and 1768 Le Prince published several suites of etchings and aquatints on Russian themes, and he exhibited 29 sheets at the Salon of 1769. The popularity of his Russian subjects is also shown by his tapestry cartoons of *Russian Games*.

After 1770 ill-health caused Le Prince to retire to the Brie district near Paris. He then concentrated more on landscapes and pastoral subjects, such as *Landscape near Tobolsk*; Rouen, and the *Russian Festival*; 1770, Angers. Working from sketches executed from life and using models and actual costumes brought back from his travels, Le Prince introduced an almost ethnographic concern and exacting accuracy into his rendition of exotic subjects. Although these Russian pictures constitute the best-known aspect of his output, he also produced Classical subjects, such as *Anacreon*; Lawrence, U. KS, Spencer Museum of Art, and gallant genre pictures, such as *Fear*; Toledo, Ohio Museum of Art, as well as French landscapes.

Collections

Le Prince is represented in the following collections: Hermitage, St Petersburg; Indianapolis Museum of Art, Indiana; J. Paul Getty Museum, Los Angeles; Louvre, Paris; Metropolitan Museum of Art, New York City; Museum of Fine Arts, Houston, Texas; Museum of Fine Arts, Boston; National Gallery, London; Art Gallery of the University of Rochester, New York; Christchurch Art Gallery Te Puna O Waiwhetu, New Zealand; Cleveland Museum of Art, Ohio; Cornell Fine Arts Museum at Rollins College, Florida; Courtauld Institute of Art, London; Musées de Lorraine, France; Wallraf-Richartz-Museum, Cologne, amongst others.