



## Engraving-berchem-lebas Engraver-italy-farm-peasant-animals-

Price : 350 €



Signature : lebas graveur

Period : 18th century

Condition : Bon état

Material : Papier

Length: 637 mm + marges

Height : 436 mm + marges

<https://www.proantic.comdisplay.php?id=314459>

### Description

ORIGINAL ENGRAVING D PARES A WORK OF BERCHEM GRAVEE BY JACQUES PHILIPPE LEBAS TITREE "THE RETURN TO THE FARM" - GRAVEE BY WEYBROD COMPLETED IN THE BURIN BY JP LEBAS 1775 - IN PARIS AT ALIBERT MARCHAND D ESTAMPES - FRAMEWORK IN MAAJOU MASSIF - TO NOTE TASKS D HUMIDITY IN THE MARGINS AND VERY SMALL INCREASE IN THE LOWER MARGIN - FRAME SIZE 72 X 90 CM - Jacques-Philippe Le Bas or Lebas, born July 8, 1707 in Paris where he died April 14, 1783, is a French engraver, at the head of a workshop that formed the bulk of engravers constituting the golden age of French engraving in the eighteenth century. According to the Minutes of the Royal Academy of Painting

### Dealer

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and Sculpture, Le Bas is approved in 1735, that is to say, he is authorized to officially reproduce the painters academicians, but must to finalize his reception, to produce two engraved portraits, a kind for which he felt himself not at all endowed. On December 30, 1741, Le Bas submitted in session two pieces which were rejected<sup>1</sup>. Not without scandal, Le Bas is therefore stripped of its title and with prohibition to arrogate that of "engraver of the king". However, he gets the favor to submit two more pieces and the choice of the Academy is on two canvases of Nicolas Lancret, the Conversations galantes in a park (1719). He was finally admitted to the Royal Academy of Painting and Sculpture on February 23, 1743. In 1748, he was a member-associate of the Rouen Academy thanks to Jean-Baptiste Descamps, who was his friend. In 1749, when Louis XV went to Le Havre, Descamps drew from nature the circumstances of this journey and entrusted the engraving to Le Bas, from which six large pieces executed between 1751 and 1753<sup>7</sup>. He becomes the advisor of the Royal Academy of Painting and Sculpture in 1771, which allows him to have a pension. In 1782, Louis XVI granted him the title of engraver of the Cabinet of the King. Friend of Crozat and approved by the Academy, Le Bas can therefore have access to all the collections of aristocrats of his time. He executes either orders or feeds his own fund<sup>8</sup>. One of his favorite model painters is David Teniers the Younger, of whom he made a hundred pieces. He has a passion for the Dutch painters of the Grand Siècle. He puts back into fashion the use of the dry point, abandoned since Rembrandt<sup>2</sup>. He worked in partnership with Charles-Nicolas Cochin, for example on the continuation of the Ports de France after Claude-Joseph Vernet and, in 1767, on the great royal command The Conquests of the Emperor of China, four of the sixteen large boards bear his mark<sup>9,10</sup>. His last years are overshadowed by the death of his wife, Elizabeth born Duret, June 23, 1781 and a deteriorated economic situation due to

poor investments. The financial context in France does not settle the situation of the art dealers: his friend François-Charles Joullain goes bankrupt in August 1783, and was the last to see Le Bas Vivant, which did not have the strength to finish the last order, the Figures of the History of France, 119 pieces that Moreau the Younger completed against a little less than 1000 books<sup>11</sup>. He died April 14, 1783 Hay Street. He has more than 500 pieces, but he has frequently signed prints entirely executed by his pupils, as was customary. He seems to have started his students' etching and finished the chisel piece<sup>12</sup>. Denis Diderot in his Salons, expresses reservations: "Le Bas and Cochin engrave together the Sea Ports of Vernet. But Le Bas is a libertine who seeks only money and Cochin a man of good company who makes jokes, pleasant dinners and neglects his talent. There is in Avignon a certain Balechou, a rather bad subject who runs the same career and who crushes them. The first inventory of his work was made between 1798 and 1807 in the Handbook of Curiosities and Art Lovers by Michael Huber and Carl Christian Heinrich Rost<sup>2</sup>.