



Att. To Mp Coupin De La Couperie (1773-1851) Shepherdess And Her Child, Drawing



800 EUR

Signature : attribué à Marie-Philippe Coupin de La Couperie (1773-1851)

Period : 19th century

Condition : Très bon état

Length : 17,8 cm - cadre 34 cm

Height : 23,8 cm - cadre 40 cm

<https://www.proantic.com/en/457232-att-to-mp-coupin-de-la-couperie-1773-1851-shepherdess-and-her-child-drawing.html>

Description

LIQUIDATION BEFORE FINAL CLOSURE
UNTIL JANUARY 31, 2023.

Former Price : 800 EUR

NEW PRICE (NON-NEGOTIABLE) : 500 EUR

+ shipping not included.

Attributed to Marie-Philippe Coupin from La Couperie (1773-1851) "Young Shepherdess and her Child" Charcoal drawing with white chalk highlights. In its original period setting Restoration gilded wood decorated with palmettes in the corners, label gilder and framer Maison Collard Versailles. TIME RESTORATION. Provenance: The barons of Bordes du Chatelet. By descent, beautiful house in Maisons-Laffitte. Dimensions: Drawing only: height 23.8 cm x

Dealer

DESARNAUD

first half of the nineteenth century : paintings, drawings, works of art

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length 17.8 cm. Frame: height 40 cm x length 34 cm. Marie-Philippe Coupin of La Couperie (Sèvres 1773 - Versailles 1851) is a French painter. Third child of Claude Coupin, and brother of the art critic Pierre-Alexandre Coupin, he served with him in the army from 1793. Friend of the painter Girodet-Trioson and the painter on porcelain and miniaturist Marie-Victoire Jaquotot, He first worked as a porcelain painter at the Sèvres National Manufactory. He is the author of several engraved plates, including a series of six plates designed to adorn the pedestals Cordeliers vases (Paris, Louvre), made between 1808 and 1809 and glorifying the reign of Napoleon I. Coupin de la Couperie is above all a troubadour painter, drawing inspiration from the romantic themes of the Middle Ages, until the end of his life. His most famous work, *Les Amours funestes* by Francesca de Rimini (1812, Arenenberg, Napoléonmuseum), was presented at the Salon of 1812 and was a great success. We can also mention *Valentine Visconti at the tomb of Louis of Orleans or the incarnation of mourning* (1822, Blois, Museum of Fine Arts), *Gabrielle d'Arjuzon praying for the recovery of her mother* (1814, Paris, Louvre Museum), and *Sully showing his grandson the monument containing the heart of Henry IV* (1819 Salon, Pau, national museum of the castle). He became professor of drawing at the Ecole Militaire de La Flèche, then at that of Saint-Cyr.