



Jean-baptiste Leprince (1734-1781) l'Amour à l'Espagnole - Appraisal Francois Marandet



18 000 EUR

Signature : Jean-Baptiste Leprince (Metz 1734-1781
Saint-Denis-du-Port)

Period : 18th century

Condition : Très bon état

Material : Oil painting

Length : 60 cm

Height : 77 cm

Description

Jean-Baptiste Leprince(Metz 1734-1781
Saint-Denis-du-Port)L'Amour à l'espagnoleOil on
canvas (lined)77 cm x 60 cm (image
dimensions)Provenance:Collection of the
Marquis de Livois (1736-1790)Augustin de
Saint-Aubin (Paris 1736-1807 Paris) and Noël
Pruneau (b. 1751) immortalized the painting
offered here in a copperplate engraving.Another
version was sold at auction at Sotheby's in Paris
on November 9, 2012, lot 316, for EUR240,000
and is now in the Musée des Beaux-Arts
d'Angers.Expertise François Marandet, London,
1.12.2025François Marandet writes in
particular:"It is appropriate to analyze the
relationship between our painting and the copy in
the Musée d'Angers (acquired after its sale at
Sotheby's in 2012). Given the match between the

Dealer

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artist's name, subject and dimensions, we assumed that this painting came from the collection of the Marquis de Livois (1736-1790). The museum's acquisition of this painting by Leprince was all the more important in view of its provenance, as the Livois bequest forms the core of the Musée d'Angers. Despite its signature and date, which correspond to the year of its exhibition (see our provenance), the Livois painting could well be our version. Moreover, it's logical to assume that the more important of the two versions was the engraving. However, the Saint-Aubin et Pruneau engraving (ill. 3) features a series of details that are found in our painting, but not in the Musée d'Angers version. The musician's elbow and the chair are fully visible in both the engraving and our version. In the Angers painting, however, these elements are cut off. Similarly, the engraving shows a canopy with four arches, as does our painting. In the Angers version, the awning has only three hoops. Finally, the most striking difference between the two paintings is the baldachin with its golden fringe. Whereas the baldachin is clearly visible in our version and in the engraving, it has almost disappeared in the Angers version. There is every reason to believe that our painting is the original and therefore belonged to one of the Laborde brothers: either the banker Jean-Joseph de Laborde, Marquis de Méréville, known for his support of Hubert Robert, or his younger brother, the businessman Jean-Benjamin de Laborde. In addition to its high technical quality, its reproduction in the press and its prestigious provenance from the Laborde family, *L'Amour à l'espagnole* by Leprince is certainly one of the finest genre scenes from the end of the reign of Louis XV.

François Marandet, December 1, 2025. Inv. no. 4.302EUR18,000