

# Basic Detail Report

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**Title**

The Shepherd Boy

**Artist**

Thomas Gainsborough

**Date**

about 1757-1759

**Dimensions**

(Oval) H: 32 1/2 in. (82.5 cm); W: 25 1/2 in. (64.8 cm)

**Medium**

Oil on canvas.

**Classifications**

Paintings

**Credit Line**

Gift of Arthur J. Secor

**Object number**

1933.21

**Published References**

Fulcher, G.W., *Life of Gainsborough*, London, 1856, p. 235.

Engraved by George Sanders for Henry Graves' *Folio of Gainsborough's Works*, published in 1871.

Godwin, Blake-More, *Catalogue of European Paintings*, Toledo, 1939, p. 290, repr. p.291.

Armstrong, W., *Life of Gainsborough*, London, n.d., p. 205.

Waterhouse, E.K., *Gainsborough*, London, 1958, p. 35, no. 836, pl. 34.

Riefstahl, R., "What is Conservation?", *Toledo Museum of Art Museum News*, VII, Autumn, 1965, p. 57, repr.

Crombie, Theodore, "London Galleries: England's Taste for Europe," *Apollo*, no. 78, Aug. 1968, repr. p. 135.

Glendinning, Sally, *Thomas Gainsborough, Artist of England*, Champaign, IL, 1969, repr. (col.) p. 75.

Hayes, J., *The Drawings of Thomas Gainsborough*, London, 1970, p. 27, in no. 865.

Toledo Museum of Art, *The Toledo Museum of Art, European Paintings*, Toledo, 1976, pp. 60-61, pl. 314.

Morse, John D., *Old Master Paintings in North America* New York, 1979, p. 136.

Andrews, Peter, "A View of Toledo," *Connoisseur*, vol. 212, no. 849, Nov. 1982, repr. (col.) p. 109.

Hayes, John, *The Landscape Paintings of Thomas Gainsborough*, London, 1982, no. 69, pp. 63, 76, 406, 407, repr. p. 406.

Hayes, John and Lindsay Stainton, *Gainsborough Drawings*, Washington D.C., 1983, p. 56 (not in exhib.).

Steward, James Christen, *The New Child: British Art and the Origins of Modern Childhood, 1730-1830*, Berkeley, 1995, p. 184, fig. 80, p. 185.

Belsey, Hugh, *Thomas Gainsborough: A Country Life*, Munich, Prestel, 2002, pp. 75-76, fig. 53, (col.), p. 77.

### **Exhibition History**

London, British Institution, 1861, no. 214.

London, Grosvenor Gallery, *A Century of British Art, 1737-1837*, no. 218 (by F.G. Stephens).

Paris, *Exposition universelle*, 1900, Royal Pavilion, no. 48.

London, Royal Academy, *Exhibition of Old Masters*, 1903, no. 122.

Milwaukee Art Institute, *Three Centuries of British Painting*, 1946.

London, Kenwood House, *The French Taste in English Painting*, 1968, no. 41.

Baltimore, Walters Art Gallery, *Maryland Heritage*, 1976, no. 4, repr. p. 14.

Ferrara, Palazzo dei Diamanti, *Thomas Gainsborough*, 1998, no. 36, p. 134, repr. (col.).

### **Collections**

Paintings

#### **Label Text**

Thomas Gainsborough painted this picture for his friend, Robert Edgar, one of his earliest patrons. It is an example of a genre known at the time as a "fancy picture"—an idealized scene of rural life with carefully posed and sentimentalized peasants. Edgar was a lawyer, a fact apparently unknown to Gainsborough

when they met, as evidenced by a letter the artist wrote to his patron: "I little thought you were a lawyer when I said not one in ten was worth hanging...It's too late to ask your pardon now, but really, Sir, I never saw one of your profession look so honest in my life, and that's the reason I concluded you were in the wool trade."

**On View**

Toledo Museum of Art (2445 Monroe Street), Gallery, 27