

K. T. PARKER

The drawings of Antoine

Watteau, London 1931

WATTEAU INV 33360
1931 Bibliographie

- For the composition of *Autumn* in the Crozat Seasons. See above, No. 19. Facsimile by *Société de Reproduction des Dessins de Maîtres*, III (1911), Pl. 31.
21. NUDE MALE FIGURE. Paris, Louvre (33360). Collection: Huquier (Lugt 1285). Black, red and white chalks; 245: 298.
Study for the figure of Jupiter in the Louvre picture of *Jupiter and Antiope* (K.d.K. 43). The attitude is clearly inspired by a figure in Van Dyck's *Carrying of the Cross*, in St. Paul's at Antwerp, for which the study is in the Witt collection, London.
22. HEAD OF A MAN. Paris, M. Georges Dormeuil. Collections: Mailand; Henri Michel-Lévy. Red, black and white chalks; 200: 170.
Drawn from the same model as the preceding figure.
23. LANDSCAPE WITH ANIMALS. Maartensdijk, Mr. Frits Lugt. Collections: Bibliothèque Doucet; Bourgarel; Rodrigues. Red chalk; 210: 300.
This is almost certainly one of the copies which Watteau made of sixteenth-century Italian drawings in Crozat's collection. See above, p. 25. The original, strongly Giorgionesque in character, was probably an early work of Titian.
24. THE FINDING OF MOSES. Paris, École des Beaux-Arts. Collections: Saint; Boilly; Armand-Valton. Red chalk; 214: 303.
Pierre Lavallée is right in emphasizing the Venetian influence in this drawing, and in suggesting a date about 1715-17, when Watteau was studying in Crozat's collection. On his copying the *Finding of Moses* by Veronese in the Cabinet du Roi, see above, p. 25. Compare also Mariette's remark to Gaburri on the lack of *dessins historiques* (above, p. 9).
25. VISTA DOWN AN ALLEY OF TREES. Leningrad, Hermitage. Collection: Grassi. Red chalk; 210: 170. F.d.d.C. 40 (Boucher sc.). Probably a view of Crozat's park at Montmorency; cf. F.d.d.C. 256 and D. & V. 172; also an etching by Caylus with a similar alley of trees (repr. *L'Amateur d'Estampes*, VI, 1927, p. 53).
26. A FARMSTEAD. Bayonne, Musée Bonnat. Collection: Bonnat (Lugt 1714). Red chalk; 145: 207. Facsimile in *Dessins de la Collection L.B.*, I (1925), No. 55. See above, p. 18.
27. LANDSCAPE WITH BUILDINGS. Bayonne, Musée Bonnat. Collections: Crozat (Lugt 2951); Bonnat (Lugt 1714). Red chalk; 179: 271.
Facsimile in *Dessins de la Collection L.B.*, I (1925), No. 56. See above, p. 18.
28. A GIRL ON A SWING. Elveden Hall, Rt. Hon. the Earl of Iveagh. Collections: Spencer (Lugt 1530); James. Red and black chalks; 165: 133.
F.d.d.C. 260 (Boucher sc.). The figure occurs in *Le Plaisir Pastoral*, at Chantilly (D. & V. 209), and in *Les Bergers*, at Potsdam (K.d.K. 85). See above, p. 26.
29. TWO STUDIES OF A PIPER. Paris, Louvre (33382). Collection: Devéria. Red chalk touched with black and white; 271: 222.
The figures connect with *Les Bergers* (K.d.K. 85), *Fêtes Vénitienes* (D. & V. 6) and *L'Accordée de Village* (D. & V. 116); see above, pp. 26-8. The model is clearly the same man (*La Tourillière*) appearing on the Berlin drawing, below, plate 76. See above, p. 20.
30. FOUR STUDIES OF A MALE FIGURE DANCING. Paris, M. Gaston Menier. Collections: Yme-court; Goncourt. Red, black and white chalks; 250: 370.
The first figure corresponds to F.d.d.C. 18 (Cochin sc.). The second, for the Louvre, *Indifférent* (D. & V. 129), resembles F.d.d.C. 102 (Boucher sc.), but a closer rendering of it is the rejected plate by Cochin in the *Arsenal Recueil* (G. 467). Cochin likewise etched the third and fourth figures, but both were rejected by Jullienne (G. 439 and 445). The attitude of the first figure resembles that of the dancer in *La Danse Paysanne* (D. & V. 27), but the correspondence is not exact. The fourth figure was used for *L'Accordée de Village* (D. & V. 116) and for both versions of *L'Embarquement pour Cythère* (K.d.K. 59 and D. & V. 110).
31. VARIOUS STUDIES OF FIGURES AND HEADS. Paris, École des Beaux-Arts. Collections: Guichardot; Armand-Valton. Red, black and white chalks; 230: 354.
The figure to L. is a preliminary study of *La Finette*, in the Louvre (D. & V. 128), with which, however, F.d.d.C. 54 is more closely connected. The figure in centre appears in *La Contredanse* (D. & V. 177) and in the Angers picture (K.d.K. 154), where the head resembles the study above in centre. The Harlequin appears in D. & V. 95, 114, 309 and 311; in D. & V. 309 one also finds the head below to R., belonging to a figure to which a drawing at Stockholm, there classified as Lancret, corresponds.