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The Drawings
of Watteau

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Plate 40 A nude man, study for Bacchus. Sanguine and black chalk with touches of white. $11\frac{1}{8} \times 8$ in. (28.1×20.2 cm.). Cabinet des Dessins, Musée du Louvre, Paris.

This impressive male nude was drawn from the life for the lolling pose of Bacchus in Watteau's painting of *Autumn*, for Crozat's *Seasons*, (engraved by Fessard, D. V. 107), a more complicated composition than *Spring*. Unlike countless academic male nudes of the eighteenth century, Watteau's drawing has a freshness and vigour due to his increasing mastery of the three-crayon technique. He is not particularly concerned with niceties of detail but with accents of light and dark which animate the contours and masses and accentuate the languid feeling of the pose.

Plate 41 A woman reclining, raising a glass. 'Aux trois crayons'. $6\frac{5}{8} \times 7\frac{5}{8}$ in. (17×19.4 cm.). Musée Cognacq-Jay, Paris.

The same feeling for the essential quality of the pose with the thrusting shoulder comes over in Watteau's study for the leaning Bacchante who raises her glass to Bacchus in *Autumn* (see preceding drawings). The pose is taken, however, from Titian's *Bacchanal of the Andrians* (Prado, Madrid). Watteau probably knew the print, as the original was in Spain, and he has joined together two reclining Bacchante figures to make up this one pose. It seems certain that he also borrowed from the same painting for the figure of Zephyr in *Spring* and also for the faun who fills Bacchus' glass (Plate 42). The painting of *Summer*, for which no preparatory drawings are known, seems to be indebted to Veronese. The Venetian influence comes over so strongly in these allegorical works by Watteau that although he may first have entered Crozat's household (c. 1712) after his entry to the Academy (both probably through the mediation of de la Fosse), the actual execution of *The Seasons* may date from 1715-16, when Crozat had returned to Paris from Venice with his large collection of Venetian drawings. A letter from Crozat to Rosalba of 1716 seems to hint that Watteau took a long time over his paintings.

Plate 42 Study of a nude man. Sanguine and black chalk. $10\frac{7}{8} \times 8\frac{7}{8}$ in. (27.7×22.6 cm.). Walter C. Baker Collection, New York.

A preliminary idea for the faun filling Bacchus' cup in *Autumn*. This beautifully balanced and controlled drawing was replaced by the following study for the finished picture.

Plate 43 Study of a nude man. 'Aux trois crayons'. $11\frac{1}{2} \times 8\frac{1}{2}$ in. (29.2×21.6 cm.). Count Antoine Seilern Collection, London.

The same model as the preceding drawing has been used but turned round and seen full face together with the addition of a beard and a suggestion of pointed ears, for the faun in Crozat's *Autumn* (see preceding drawings). The same vigorous accents as in the preceding drawings, particularly around the head and arms, mark a new maturity in Watteau's approach.

Plate 44 Study of a nude man. 'Aux trois crayons'. $9\frac{5}{8} \times 11\frac{5}{8}$ in. (24.4×29.7 cm.). Cabinet des Dessins, Musée du Louvre, Paris.

A study from the model for Watteau's painting *Jupiter and Antiope*, Louvre (Adhémar Plate 108). The same model, the same mature directness and the same Venetian tendencies are to be found in the painting and drawing and enable the drawing to be connected with the Crozat *Seasons*, c. 1712-16. A sketchier variant for Jupiter is in the Lugt Collection, Institut Néerlandais (P. & M. 517). Though the Venetian basis for his mythological paintings has already been noted, the pose of Jupiter is also very similar to a figure in Van Dyck's *Christ carrying the Cross*, in Antwerp. The similarity is even more marked in Van Dyck's preparatory study in the Courtauld Institute (Crozat also owned a preparatory study for this painting), a reminder that in looking back to Van Dyck and Rubens, Watteau was also indirectly looking to the Venetians whom the Flemings also admired.

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