

Inv 33360

A. Watteau
INV 33360 Expo 2011



Cat. d'exp. Antoine Watteau : the drawings, Londres,
Royal Academy of Arts, 12 mars-5 juin 2011

Red, black and white chalks,
wash and graphite on beige paper,
244 x 297 mm; frame line drawn
in pen and brown ink

Musée du Louvre, Paris,
Département des Arts
graphiques, inv. 33360

PROVENANCE, EXHIBITED: PM 515;
RP 375; Musée du Louvre mark L.
1886a at lower right and L. 2207 at
lower centre; Paris 2000B, no. 1
(Laura Angelucci); Budapest 2008,
no. 39

LITERATURE: PM 515; RP 375;
Fumaroli 1996, p. 38, fig. 5; Alan
Wintermute in New York 1999,
p. 44, fig. 42; Colin B. Bailey in
New York 2009B (French edition),
pp. 35 and 190, fig. 4.2

Nude Man Kneeling, Holding Fabric in His Right Hand

This drawing, which must date from 1717 and not from 1715–16, is one of Watteau's extant preparatory studies for *Jupiter and Antiope* (fig. 26; a painting presented to the Musée du Louvre by Dr La Caze, one of the discoverers of Watteau, in 1869). The second drawing, which belongs to the Fondation Custodia in Paris, has practically no variations from the satyr in the painting. Jupiter, as will be remembered, disguised himself as a satyr in order to take advantage of Antiope (twins were born of their union, Amphion and Zetios).

Thanks to his perfect mastery of the use of black and red chalk with white highlights, and to the power of his execution, Watteau makes us feel the violence of the god-satyr's gesture as he uncovers the nymph in preparation for possessing her.

This drawing, like many of the preceding ones, in particular the studies for the Crozat *Seasons* which also date from c. 1717, was executed from the model and drawn from life. PR



Fig. 26
Jupiter and Antiope, 1715.
Oil on canvas, 73.5 x 107.5 cm.
Musée du Louvre, Paris

