

INV 33360
Expo
2008



39. Antoine Watteau

DRAPÉRIÁT EMELOŐ TÉRDELŐ FÉRFIAKT

Fekete, vörös és fehér kréta, bézs papír, 242 x 296 mm.

Származás: G. Huquier (L. 1285); párizsi aukció, 1772, n° 441 – Chariot – Ch.-P. de Saint-Morys; lefoglalva az emigránsok javaiból, 1793.

Inv. 33360.

Irodalom: Méjanès, 1987, n° 93 repr. – Morgan Grasselli, 1987, I, n° 183, fig. 316 – Rosenberg-Prat, 1996, 2, n° 375 repr.

A meztelen, kifejezetten szőrös férfitest ábrázolása egyedülálló Watteau rajzművészetében: a rajz a *Zeusz és Antiope* című kép (Párizs, Louvre) férfialakjához készített tanulmányok egyike. A festményen a főisten szatír képében fedi fel az alvó királynő testét, akivel egyesülni fog. Ikerpár születik a nászból, akik anyjukat segítik bajterhes életében. Watteau ugyanezt a modellt használta vagy használja majd az *Őszhöz*, a műgyűjtő Crozat báró számára festett sorozatban (kat. 30. és 40.), a Bacchus poharába bort öntő faun alakjához.

39. Antoine Watteau

NUDE MAN KNEELING RAISING A DRAPERY

Black chalk, red chalk and white chalk on beige paper. 242 x 296 mm.

Provenance: G. Huquier (L. 1285); sale Paris, 1772, no. 441; Chariot – Ch.-P. de Saint-Morys; confiscation of the property of the Émigrés in 1793.

Inv. 33360.

Bibliography: Méjanès 1987, no. 93 repr.; Morgan Grasselli 1987, vol. 1, no. 183, fig. 316; Rosenberg and Prat 1996, vol. 2, no. 375 repr.

This extremely hairy nude body is unusual in Watteau's drawn work: it is one of the two preparatory sheets for the male figure in *Jupiter and Antiope* (Paris, Musée du Louvre) in which the king of the gods in the guise of a satyr uncovers his prospective partner; twins will be born, briefly freeing their unfortunate mother.

The artist utilised or was to utilise this model for the faun pouring wine in Bacchus' glass for *Autumn*, in the series painted for P. Crozat (nos. 30 and 40).

sketch was completed later. This swift sketch and the precise expression study were placed in the same mount (nos. 31). A separate posture study is set in a similar frame (no. 32).

A partisan of colour, A. Coypel used the three-crayon drawing technique: black chalk, red chalk and white chalk heightening. The 'three crayons' were favourites in the early eighteenth century. Painters of extensive decorations and of *Fêtes galantes* made great use of them.

Thirty years later, François Lemoyne treated his overall composition for the ceiling of the Royal Bank on a single sheet (no. 34). The figures were foreshortened like Coypel's in the ceiling of the Gallery of Aeneas (nos. 32 and 33). Lemoyne painted figures looming from the ceiling cornice, evoking navigation and the riches it brings by fostering trade.

This ceiling for the Royal Bank imagined by Lemoyne—imagined but not realised because he did not win the commission—was one of the last grand ceiling decorations undertaken in eighteenth-century France. Shortly after, Lemoyne painted the last one, the *Apotheosis of Hercules*, at Versailles.

The ceiling drawn and coloured by Claude Gillot (no. 35) points to an almost complete change in taste and an aspiration to renovation, announced by the Dispute between Drawing and Colour. Although it may have been drawn before Louis XIV's death in 1715, this decoration project shows a total break with the majestic art developed at Versailles under Le Brun's governance. The ornamentation proposed here prefigures a new decorative art, that of private mansions in Paris and chateaux on the outskirts. Curves in multiple forms fill a complex decoration. Scrollwork and arabesques still frame a mythological theme: in the central circle, Apollo holds his lyre and a Cupid readies a crown. The nine Muses are grouped at the centre on each side. At each corner, instruments evoke Painting, Architecture and Music, and, amidst the assembled books, an open one represents Literature. Borrowing Le Brun's idea for the ornamentation of the *Escalier des Ambassadeurs* at Versailles, grisaille cameos alternate with golden bases, Juno's peacock and Jupiter's eagle are on one of the cords bearing a sequence of concave and convex lines, the seven others support monkeys in movement. *Singeries*—scenes with monkeys—were quite the vogue in the early eighteenth century. In the midst of these brightly coloured interweavings, flowers peeking out of cornucopias foreshadow the gay, graceful decors of *rocaille* art, which flourished until the appearance of the 'Greek-style decor', preceding Neoclassicism.

VI. Watteau and the *Fêtes galantes*

Antoine Watteau arrived in Paris in 1701. He made copies of religious works for a living; later, he joined the atelier of Claude Gillot (nos. 35 and 36). He entered the Académie in 1709 and, during the summer, competed for the Grand Prix but narrowly missed it. In 1712, after the traditional presentation of several works, the Académie Royale admitted him, but left him free—a rare occurrence—to choose the subject of his admission piece. He did not present it to the Académie until 1717. In the minutes, 'The Pilgrimage to the Isle of Cythera' was erased and replaced by the expression 'Feste galante'. The History painters created a new genre for Watteau; thereby, they signified that this work in contemporary garb could not be received in the highest category of the academic hierarchy. Would Watteau have been received had this pilgrimage to the Isle of Love been composed in mythological guise? Today this title raises another question: departure towards? Or return from the Isle of Love?

Watteau is present here with two sheets on which he scattered studies after persons of his circle. We chose a study of figures in motion (no. 37), and studies of different expressions caught in one or two poses; two, perhaps because the model is seen bare-necked and then wearing a ruff (no. 38). Although he only spent a year at the Académie Royale, Watteau followed its example by developing a repertory of movements and expressions which he used to compose his *fêtes galantes*.

The two other drawings by Watteau are studies of isolated figures (nos. 39 and 40). Rare for this artist, they were both for a specific commission: here the pose of two figures for Crozat's dining-room, which La Fosse had not been able to paint (no. 30).

VII. The religious tradition from Jouvenet to Boucher

Voltaire and the philosophers gave the eighteenth century an exaggerated reputation. The 'freedom of spirit' they demanded concerned only the cultured Parisian spheres. The Catholic church was still powerful.

At Versailles, the Court was split between the 'pious party'—comprising Queen Marie-Leczinska, the Dauphin (the title borne by the elder son), and the king's daughters—and a more independent spirit. However, religious practices, imposed by regal *étiquette*, were daily, constant at Court.

Condemned by Louis XIV for taking sides with the papacy against him, Jansenism spread its austerity in the

