

A Man Reaching Forward with an Outstretched Arm: with Four Studies of the Arm and Hand

c. 1617–1618

Black chalk with highlights in white chalk on buff paper, 270 x 428 mm. Trimmed slightly on the left- and right-hand edges and along the bottom. Lower right-hand corner, an old inscription, in pen: Van Dyck.

Verso, on the backing sheet, lower center, in pen: W.44/GG.10./Y22./Z. (in Richardson's hand).

Watermark: not visible (laid down on the Richardson mount)

Courtauld Institute Galleries, London
(Witt Collection, inv. no. 1664)

Vey 14
Exhibited in New York

PROVENANCE P. H. Lankrink (1628–1692), London (L.2090, lower center); Jonathan Richardson the Elder (1665–1745), London (L.2183, lower right corner); Leeder (his sale, Christie's, London, 27 July 1923, lot 39); Sir Robert Witt (1872–1952), London (L.2228b, lower left corner, on the backing sheet).

EXHIBITIONS London 1927, no. 589 (Memorial Volume, pl. 123); London 1938, no. 622; Rotterdam 1948–1949, no. 77; Brussels 1949, no. 123; Paris 1949, no. 123; Antwerp 1949, no. 81; London 1953, no. 273; London 1953 (Witt), no. 84; London 1953–1954, no. 487; London 1958, no. 32; Antwerp 1960, no. 11; Manchester 1962, no. 38; London 1977–1978, no. 62; Princeton 1979, no. 5; Ottawa 1980, no. 18; London 1983, no. 41.

LITERATURE Vasari Society (2d series), XII, no. 11; Glück 1931, 11; Burchard 1932, 10; Delen 1931, pl. 4; Delacre 1934, 97; Delen 1943b, no. 98; Van Puyvelde 1950, 47 (as Rubens); *Hand-List of the Drawings in the Witt Collection* (London, 1956), 126; Vey 1958, 11ff.; Van Gelder 1961, 3–18; Vey 1962, no. 14.

This is a study from a model posed in the studio for a figure pulling Christ along in the center of the composition. In the *modello* [cat. 4] this man is bald and his face is almost a caricature of evil. In the painting the figure has hair on his head and his expression is one of strenuous physical effort. This suggests that this drawing was made after the *modello* and was then used for the painting, a practice which Van Dyck adopted from Rubens. The main study shows a man bending, his left arm resting on his thigh and his right arm extended. In the painting the right hand is clutching Christ's robe at the back of his neck: in the drawing this hand holds a rope which was presumably attached to a fixing in the studio that enabled the model to maintain this pose. On the right of the sheet there is a light study of the left hand and on the left are three further studies of the right hand in slightly differing positions.

Parker¹ suggested that Watteau made use of this drawing for his own drawing of the satyr for his *Nymph and Satyr* (or *Jupiter and Antiope*) [fig. 1] in the Louvre.² Watteau was undoubtedly interested in the work of Van Dyck and may well have been influenced by his *Jupiter and Antiope* [fig. 2] in his own composition, but similarity with the drawing is not so close that a direct dependence can be assumed.

1. K.T. Parker, *The Drawings of Antoine Watteau* (London, 1931), 43.

2. M. M. Grasselli and P. Rosenberg, *Watteau 1684–1721* [exh. cat. National Gallery of Art, Washington; Galeries Nationales du Grand Palais, Paris; Schloss Charlottenburg, Berlin, 1984–1985], no. 36 (Watteau's preparatory drawings for the figure of the satyr are figs. 7 and 8).

Fig. 1. Antoine Watteau, *Study of a Kneeling Man*. Red and black chalk with white chalk highlights, 244 x 298 mm. Musée du Louvre, Paris, Département des Arts graphiques

Fig. 2. Anthony van Dyck, *Jupiter and Antiope*. Canvas, 151 x 206 cm. Museum voor Schone Kunsten, Ghent

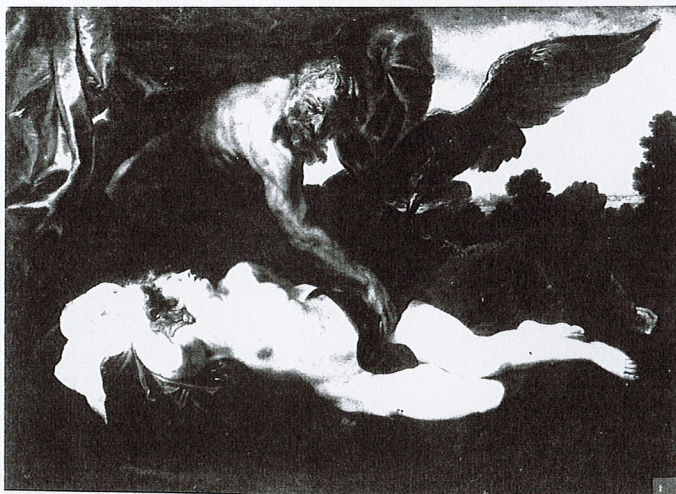
Fig. 4



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Brown Ch., *The Drawings of Anthony van Dyck*, Exposition, New York, The Pierpont Morgan Library, 1991

Fig. 2



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