

Expo: WATTEAUNational Gallery
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no. 33. 360



fig. 1. Watteau, *Crouching Nude Man*,
Institut Néerlandais, Paris.



65 **N**ude Man Kneeling and Pulling a Drapery

Black and red chalks with white chalk (possibly strengthened by another hand) on buff paper; laid down

244 x 298 (9 $\frac{5}{8}$ x 11 $\frac{3}{4}$)

W Musée du Louvre, Cabinet des Dessins, Paris

A study for the satyr in Watteau's *Nymph and Satyr* (cat. P. 36), this drawing is stylistically very close to the studies of *Bacchus* and the *Nude Man Holding a Bottle* (cats. D. 62, 64) for *Autumn* of the Crozat Seasons. In fact, the model who posed for this study was probably the same man who posed for the satyr. All of these figures were drawn with an intense, brilliant mix of the *trois crayons* to achieve peculiarly impassioned studies that are unprecedented in Watteau's oeuvre. They are all datable to the same period, toward the end of 1715 and into 1716, when Watteau seems to have achieved total mastery in both his paintings and his drawings.

A second study for the same satyr (fig. 1) differs markedly from the Louvre *Nude Man Kneeling* not only in its more cursory execution, but also in the details of the pose. In that drawing the figure crouches much closer to the ground and reaches further to his left in an exaggeration of the simple movement of the Louvre figure. In the final painting, Watteau used the more dramatic movement of the Lugt figure though the details of expression and musculature seem to have been taken from the Louvre study.

It is generally believed that Watteau's *Nymph and Satyr* was inspired by Van Dyck's painting of *Jupiter and Antiope* in Ghent (see cat. P. 36 for a discussion of the painting's sources). Watteau's two drawings working out the pose of the satyr make it clear, however, that he depended on Van Dyck's painting only for the subject and for the general disposition of the two figures. The Louvre figure is relatively close in pose to Van Dyck's Jupiter, though without the Baroque twists and bulging muscles. With the second study, Watteau moved further away from Van Dyck's original figure, adding a pronounced tension between the thrust of the figure to the right and his gesture to the left. That kind of antipodal movement is found often in the poses that Watteau gave his figures in the last few years of his career, though usually in a more graceful and restrained mode.

PROVENANCE

Gabriel Huquier (1695-1772) (Lugt 1285; sale, Paris, 9 November 1772, no. 441); seized during the French Revolution; Louvre (L.2207), 33.360.

EXHIBITIONS

Paris 1935, no. 301; Copenhagen 1935, no. 534; Paris 1967, no. 15; Paris 1977, p. 4.

BIBLIOGRAPHY

Morel d'Arleux, VIII, no. 11,128; Reiset 1869, no. 1338; Lafenestre 1907, pl. 23; Dacier 1930, no. 3; Parker 1931, no. 21; PM 1957, no. 515; M 1959, p. 36, pl. 74; P 1984, pp. 72, 80, 208, 283, n. 41, colorpl. 14.