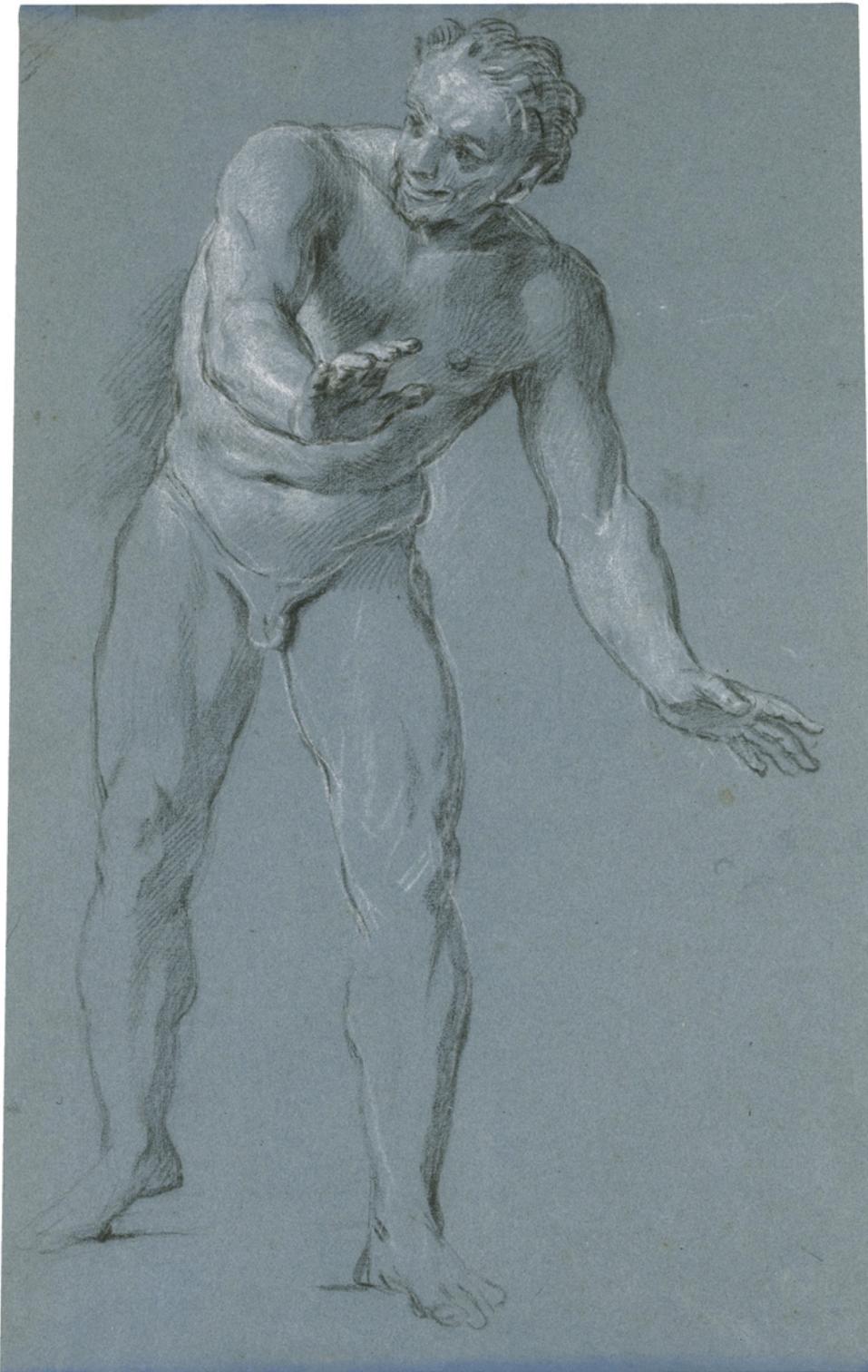


# LE CLAIRE

SEIT 1982

## KUNST



LOUIS DE BOULLOGNE LE JEUNE

1654 - Paris - 1733

*Standing Male Nude, Study for a Satyr*

Black and white chalk on blue paper.

476 x 300 mm

PROVENANCE: Private Collection, Switzerland – Jan Krugier and Marie-Anne Poniatowski, Geneva – Thence by descent

LITERATURE: *Linie, Licht und Schatten, Meisterzeichnungen und Skulpturen der Sammlung Jan und Marie-Anne Krugier-Poniatowski*, exhib. cat., Berlin 1999, p. 396, repr. – *The Timeless Eye. Master Drawings from the Jan and Marie-Anne Krugier-Poniatowski Collection*, exhib. cat., Berlin 1999, p. 396, repr.

Louis de Boullogne the Younger was the son and pupil of Louis de Boullogne the Elder, one of the founders of the Royal Academy of Painting and Sculpture in Paris. He helped his father in the Grand Gallery of the Louvre and in Versailles. Between 1675 and 1679 he was in Rome, where he copied many of Raphael's *Stanze*. Back in Paris, he became a member of the Academy in 1681, was elected 'recteur' (1717), 'directeur' (1722), was knighted, and appointed 'premier peintre du roi' (1725). Boullogne worked on many projects, amongst them the cabinet of curiosities, the chapel of the Virgin at Versailles, and the decoration of the chapel St. Augustine at Les Invalides.

During his time teaching at the Academy he placed great emphasis on drawing from the model, and this is reflected in the number of academy studies by his hand that survive today. A group of 163 drawings, originating from the artist's studio, were acquired by the Louvre from Pierre Defer in 1846; these drawings present an overview of Louis de Boullogne's style.<sup>1</sup>

Most of Boullogne's academy studies are executed in black and white chalk heightened with white on blue paper. The present example is a typically strong and vigorous depiction of a male figuredrawn leaning forward, his head tilted, and his arms stretched out in front of him. The provocatively amused facial expression, the wild hair, the pointed beard and ears immediately evoke the figure of a satyr. And indeed we find the same pose in a drawing by Boullogne depicting a *Nymph surprised by a Satyr* (fig. 1). Apart from his goat legs, the satyr entirely corresponds with the male figure on our sheet. It seems likely that the artist used the present figure study for the mythological scene.

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<sup>1</sup> Hélène Guicharnaud, *Louis de Boullogne*, exhib. cat., Paris, Musée du Louvre, 2011.



Fig. 1: Louis de Boullogne le Jeune, *Nympe surprise par un satyre*;  
Black and white chalk with stumping on blue paper, 190 x 260 mm.  
Musée du Louvre, Paris, Département des Arts graphiques [inv. 24904]