



4. François Chauveau, *Apollon épris des beautés de la jeune Nimphe Issé, l'abusa sous la forme d'un jeune Berger*, copperplate engraving, Gent, Universiteitsbibliotheek

The layout of the scenes in the engravings suggests that Ubeleski used not the prints, but the sketches for them. Undoubtedly, Chauveau's drawings were carefully preserved in the royal collection (since the prints were so generously paid for by the king) and known to Parisian academicians including Ubeleski.

It should be stressed, however, that the poses of Ubeleski's figures are more interesting, more artistically accomplished, and more vivid, and their gestures are more meaningful, than their corresponding elements on the prints. Innovations in Ubeleski's works include the hand-kissing, a sleeping dog, a bow, and a lyre (Fig. 1) and the absence of a creek, present in the engraving. In the drawing Luna is depicted in the clouds, along with a chariot, horses, and cupids; a sleeping dog, a bow and a horn appear on the ground (Fig. 2).

The sources of Ubeleski's two extant drawings and their similarities to the engravings from the book by Benserade

*le commencement du monde jusqu'à nos jours*, Paris, vol. 1, 1772, pp. 276–278; J. GORTON, *A General Biographical Dictionary*, vol. 1, unnumbered pages (as in note 9). Along with François Chauveau, Jean Le Pautre and Sébastien Le Clerc took part in the enterprise. The latter engraved the frontispiece based on a drawing by Charles Le Brun; this information is included in a letter of 1 November 1674 from the *Premier peintre du Roi* to the poet, published in the introduction to Benserade's poem.

allow for formulating the hypothesis that the third drawing, *Bacchus consoling Ariadne*, may resemble the illustrations to the sonnets entitled *Bacchus et Ariane* and *Couronne d'Ariane en astre* in Benserade's work.<sup>22</sup> However, at present only the subject of the work is known, which then can be compared with the iconography of extant drawings showing couples of lovers in idyllic love scenes.

#### SUGGESTED DATING

It is noteworthy that the subject matter discussed here was especially popular in operas composed at the end of the 17<sup>th</sup> century. For example, *Ariane et Bacchus* – an opera by Marin Marais with lyrics by Saint-Jean based on Ovid's *Metamorphoses* – was published in 1696.<sup>23</sup> It was staged on 8 March in the same year at the *Académie Royale de Musique* in Paris.<sup>24</sup> The pastorale héroïque entitled *Issé*,

<sup>22</sup> [I. de BENSERADE], *Metamorphoses d'Ovide en rondeaux*, pp. 270 and 272 (as in note 9).

<sup>23</sup> *Anecdotes dramatiques*, Paris, 1775, vol. 1, p. 90 and vol. 3, pp. 320 and 456; A. de LERIS, *Dictionnaire portatif historique et littéraire des theatres contenant l'origine des differens theatres de Paris*, Paris, 1763, pp. 631 and 681.

<sup>24</sup> A. de LERIS, *Dictionnaire portatif historique*, pp. 48–49 (as in note 23); *Ballets, opéra et autres ouvrages lyriques, par ordre*