CLAUDE MICHEL CLODION:
THE INFLUENCE OF ANTIQUE, RENAISSANCE,
BAROQUE AND ROCOCO ART ON HIM AND
HOW IT REVEALS ITSELF IN HIS WORKS

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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>List of Illustrations</strong></td>
<td>iii</td>
</tr>
<tr>
<td><strong>I. Introduction</strong></td>
<td>1</td>
</tr>
<tr>
<td><strong>II. Biography</strong></td>
<td>9</td>
</tr>
<tr>
<td><strong>III. Style and Stylistic Development</strong></td>
<td>23</td>
</tr>
<tr>
<td><strong>IV. Rococo Models</strong></td>
<td>36</td>
</tr>
<tr>
<td><strong>V. Antique Models</strong></td>
<td>50</td>
</tr>
<tr>
<td><strong>VI. Renaissance and Baroque Models</strong></td>
<td>60</td>
</tr>
<tr>
<td><strong>Conclusion</strong></td>
<td>70</td>
</tr>
<tr>
<td><strong>Bibliography</strong></td>
<td>73</td>
</tr>
<tr>
<td><strong>Illustrations</strong></td>
<td>81</td>
</tr>
</tbody>
</table>
# LIST OF ILLUSTRATIONS

(Unless indicated otherwise, all illustrations are reproductions of photographs taken by the owner of the work)

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Intoxication of Silenus. Clodion. Vente du Baron Vitta, Paris (June 28, 1924), p. 47, No. 70.</td>
<td>83</td>
</tr>
<tr>
<td>4</td>
<td>Bacchus and Ariadne. Clodion. Philadelphia Museum of Art.</td>
<td>84</td>
</tr>
<tr>
<td>6</td>
<td>Deluge. Clodion. Reproduced from picture in Wildenstein &amp; Co., Inc. photograph library.</td>
<td>86</td>
</tr>
<tr>
<td>8</td>
<td>Two female fauns and a satyr. Clodion. Reproduced from picture in Wildenstein &amp; Co., Inc. photograph library.</td>
<td>88</td>
</tr>
</tbody>
</table>


18 Bacchanale. Glodion, National Gallery of Art, Washington, D.C.


20 Faun Family. Glodion, National Gallery of Art, Washington, D.C.

21 Bacchanales. Jean-Honoré Fragonard. Grappe, La Vie et l'Œuvre..., plate X.


25 Satyr with Attendant Amorini. Clodion. William Hayes Ackland Memorial Art Center. 105


30 Dancing girl. Walters Art Gallery. Beiber, The Sculpture of the Hellenistic Age, fig. 554. 110

31 Maenad. Skulpturen-Sammlung, Dresden. Beiber, The Sculpture of the Hellenistic Age, fig. 60. 111


33 Bacchus. Clodion. National Gallery of Art, Washington, D.C. 113


35 Dancing Nymphs. Clodion. Sales Catalogue, Galerie Georges Petit, (May 20-June 4, 1892), No. 244. 115

<table>
<thead>
<tr>
<th>No.</th>
<th>Entry</th>
<th>Author(s)</th>
<th>Source</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>40</td>
<td>Triumph of Bacchus. Clodion. Sales Catalogue, Secretary (July, 1889), No. 217.</td>
<td>John Rupert Martin</td>
<td>The Farnese Gallery (Princeton, 1965), fig. 69.</td>
<td>120</td>
</tr>
<tr>
<td>43</td>
<td>Abundance. Leplat Leroux, Dresden. Reinach, Répertoire...</td>
<td>Reinach</td>
<td>p. 223, fig. 832.</td>
<td>122</td>
</tr>
<tr>
<td>44</td>
<td>Jupiter. Louvre, Paris. Reinach, Répertoire ...</td>
<td>Reinach</td>
<td>p. 158, fig. 683.</td>
<td>122</td>
</tr>
<tr>
<td>45</td>
<td>Jupiter. Louvre, Paris. Reinach, Répertoire ...</td>
<td>Reinach</td>
<td>p. 158, fig. 682.</td>
<td>122</td>
</tr>
<tr>
<td>46</td>
<td>Ludovisi Ares. Berlin. Reinach, Répertoire ...</td>
<td>Reinach</td>
<td>II, part 1, p. 193, fig. 1.</td>
<td>122</td>
</tr>
<tr>
<td>47</td>
<td>Bacchus and Putto. Palaise Altemps, Rome.</td>
<td>Reinach</td>
<td>Répertoire..., I, p. 386, fig. 1627A.</td>
<td>122</td>
</tr>
<tr>
<td>48</td>
<td>The Dancers. Louvre, Paris. Reinach, Répertoire ...</td>
<td>Reinach</td>
<td>I, p. 58, fig. 259.</td>
<td>123</td>
</tr>
<tr>
<td>49</td>
<td>The Graces. Montfaucon. Reinach, Répertoire ...</td>
<td>Reinach</td>
<td>I, p. 343, fig. 1427B.</td>
<td>123</td>
</tr>
<tr>
<td>50</td>
<td>Bacchus, Ariadne and Silenus. Louvre, Paris.</td>
<td>Reinach</td>
<td>Répertoire..., I, p. 34, fig. 155.</td>
<td>123</td>
</tr>
</tbody>
</table>
CHAPTER I
INTRODUCTION

The eighteenth century has no coherent stylistic physiognomy. It is pre-eminently a century of stylistic revivals and is characterized by a reiteration or a synopsis of styles that had existed before. Therefore, we find in the eighteenth century late Baroque, neo-classical, neo-gothic, neo-Greek and other styles. These "neo" styles contributed to the diversity of the art of the century as a whole not only because of their number and complexity but also because they often appeared simultaneously in the same setting.

Only the Rococo seems to be a genuine offspring of the eighteenth century. In France, it flourished in the first part of the century contemporaneously with the baroque and classic schools of the seventeenth century. In the 1730's, an anti-classical current in art began to make headway, and until 1750, the Rococo continued as the predominant style with a carry over of certain baroque tenants. In the middle of the century, a revival of interest in antiquity and Classical art again presented itself as an artistic opposition to

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the Rococo and in the 1780's became the major style.

Other stylistic idioms from pre-eighteenth century art were woven into this scheme and concurred with these major trends. A taste for the exotic, the picturesque and the Oriental was prevalent in the minor arts. An interest in archaeology and sentimentality was typified by the romantic ruins of Hubert Robert and the dramatic history paintings of Vernet. At the same time, a naturalistic idiom characterized Chardin's genre scenes and Houdon's portraits, while a sensual one could be seen in the works of Boucher and Fragonard.

This panorama of heterogeneous styles was the setting against which Claude Michel Clodion (1738-1814) lived and worked. It is important in a discussion of any aspect of his career. Let us consider in more detail the major trends that coincided with his life.

One of the major by-products of the anti-classical movement of the 1730's was the victory of the Rubenists over the Poussinists. This eventually resulted in the ascendancy of a sensuous colorism and a freely moving baroque style over a severe, restrained classicistic style. Baroque mythological themes, though transformed, also persisted into the eighteenth century. The kiss, the bridal night, the surprise by the spouse and the bed as the setting were common in the dominant rococo style after 1730; they were genetically the dissolution of the baroque themes of the "encounter," Jupiter's
earthly loves, Pan's pursuit of the nymphs and the bed as a ceremonial place.\footnote{Ibid., p. 242.}

Another current contemporary with Clodion, and one which persisted throughout his life, was classicism, the revival of which emerged in the 1750's. It posed a strong threat to the survival of the predominant rococo style. For this reason the period from 1750 to 1780 is often referred to as "Rococo Classicism."\footnote{Arnold Hauser, The Social History of Art, 2nd. ed. (New York, 1951), III, 139.} Antoine Coypel, Count Caylus and Count Marigny encouraged classicistic studies. Winckelmann, Mengs, Piranesi and the discoveries of Herculanum in 1737, and especially of Pompeii in 1748, were also decisive stimuli. At the end of the century, Neo-Classicism became the preferred style and was best represented in the works of Jacques-Louis David. It was characterized by a revived interest in history painting, a moral and didactic purpose, and a classicistic style and subject matter. It was the major vehicle of revolutionary propaganda.

The Rococo also coincided with Clodion's life. According to Hermann Bauer and Hans Sedlmayr, it was the major style between 1730 and 1750.\footnote{Bauer and Sedlmayr, p. 236.} From 1750 to 1780, spanning the first half of Clodion's life, it prevailed and enjoyed the favor of an overwhelming majority of the public...
in spite of the classical revival. It has been argued that the Rococo is not a late stylistic phase of classicism or the late Baroque, even though it coexisted with both at different times throughout the eighteenth century and adopted certain stylistic features of the latter. Even where it grew out of classicism and the late Baroque, it remained indifferent to these stylistic concepts. It was only one among an array of styles in France even during its most prosperous period under the reign of Louis XV.

The Rococo was first and foremost a style of ornamentation traditionally associated with architecture, interior decoration and the minor arts. Therefore, pictures, furniture, utensils and so on were understood only in their original connection with the buildings and rooms for which they were destined. Despite these limitations, it was not merely a mode of decoration, but also an independent style that formed complete works in a synthesis of all the arts. The Rococo is now considered, broadly, a style encompassing all works of art in the eighteenth century which have the common decorative qualities after which it was originally named. It is, thus, a common meeting ground for and a link between

5Hauser, p. 140.

6Bauer and Sedlmayr, loc. cit.

7Ibid., p. 244.

8Ibid., p. 236.
such figures as Chardin and Boucher. Their works represent different trends in the eighteenth century and would normally be classified under different headings. However, the paintings of both men which can be described in terms of these ornamental, decorative qualities can be called Rococo.

With this brief discussion of the concept of the Rococo, let us consider these decorative, and at the same time, unifying qualities or the major characteristics of the style. Ranked high among them was a liking for the intimate and the intérieur and a predilection for the minor genres and miniatures, both of which were brought to the highest point of artistic perfection. Everywhere there was an importance given to elegance, gracefulness, luxury and refinement. The movement and rhythm seen in interlace patterns, scrolls, tendrils and swirls embroidered into the flat walls were echoed in the painting, sculpture, furniture and the minor arts. One could easily say that everything "lived along the line."  

Space was freely moving; plasticity was abandoned, and details were very intricate, sharp and naturalistic.

Utilitarian elements, or that which up until then had been considered "low" (i.e. common, ordinary, vulgar, genre), were elevated and ennobled. Architectural details usually seen only in cellars moved into upper stories; Pan replaced


10 Bauer and Sedlmayr, p. 237.
Apollo and Hercules as the predominant mythological figure; Venus reigned over Minerva, and nymphs and satyrs and mythological and pastoral themes, openly or in disguise, dominated the pictorial world. The nude, nymphlike adolescent became the female ideal, and antiquity was brought down and the shepherd brought up to the level of the boudoir.\textsuperscript{11}

Great importance was attached to the sensual.\textsuperscript{12} This could be seen in the all-prevailing element of sensual love and eroticism combined with a libertinage d'esprit, in the transfigured but earthly sensuous light, in the liking for various textures and materials and in the more active participation in the dance. In this respect, the Rococo was very naturalistic, but in the sense that it took the form of decoration, it was very artificial. There was a counterplay between the real and the artificial.\textsuperscript{13} Form was divested of its original meaning and prized for its own sake to give pleasure to human existence.\textsuperscript{14} The court society, the high officials and the nobility, deprived of their most vital function in society, found a substitute in the "playful" and like the rococo style, sought an artificial,

\textsuperscript{12}Bauer and Sedlmayr, p. 238.
\textsuperscript{13}Ibid., p. 243.
\textsuperscript{14}Frankl, p. 150.
"natural" existence.

All of these trends, the Baroque, the Neo-classical, the Rococo, and the several others previously mentioned were firmly established when Clodion became a sculptor. An artist beginning his career at this time could take one of many points of departure and proceed in any number of directions. Clodion was not a major sculptor in the sense that Houdon, Pigalle, Falconet and Le Noye were. He did not work on a monumental scale. He was a decorative artist, and his major contribution was the small terra cotta figurine. His works are exceptionally accomplished and great in their own right, but he was not a pioneer in his field or a founder of a new style, nor did he introduce something new into the already existing styles. He was an imitator and a follower. H. Thirion notes that "Clodion invented nothing; he was not a creator, but one of the most accomplished interpreters of the artistic sentiment of his time."15 For this reason, he was susceptible to external influences.

It is the purpose of this study to first discuss the influences of Antique, Renaissance, Baroque and Rococo art on Clodion's life, his style and his stylistic development, and then, in the last three chapters, to discuss how this influence reveals itself in his works. This will be done by determining what his models were from Antique, Renaissance,

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Baroque and Rococo art and by discerning what he took from them and how he transformed them stylistically, thematically, conceptually and iconographically.
CHAPTER II

BIOGRAPHY

Clodion was born in Nancy in the Parish of St. Roche on December 20, 1738.\textsuperscript{16} He was the tenth child of Thomas Michel and Ann Adam. His name, "Claude Michel," was shortened to "Claudion" or "Clodion," which means "little Claude," because he was the youngest child.\textsuperscript{17} From 1738 to 1743, he lived in Nancy in the house of his great uncle, Jacob-Sigisbert Adam, the sculptor. Here, at a very young age, he learned his first lessons in sculpture.\textsuperscript{18} When he was seventeen, he went to Paris and entered the shop of his uncle, Lambert-Sigisbert Adam,\textsuperscript{19} also a sculptor, and at the death of the latter, in April of 1759, studied under Pigalle.\textsuperscript{20} On September 1 of the same year, he won the Grand Prize in

\textsuperscript{16}H. Herluison, Actes d'État-Civil d'Artistes Française (Paris, 1873), p. 81.

\textsuperscript{17}J.-J. Guiffrey, "Le Sculpteur Claude Michel dit Clodion: (1738-1814)," Gazette des Beaux-Arts, 3rd. period, VIII, No. 2 (1892), 481.

\textsuperscript{18}Albert Jacquot, Les Adam et les Michel et Clodion (Paris, 1898), p. 29.

\textsuperscript{19}Ibid.

\textsuperscript{20}Anatole de Montaiglon and Jules Guiffrey, Correspondance des Directeurs de l'Académie de France à Rome avec les Superintendents des Batiments, XI (Paris, 1901), 433.
sculpture at the Royal Academy. 21 This enabled him to study
in the School of Protégé Students under the direction of
Van Loo from December of 1759 to September of 1762, 22 and in
the French Academy in Rome from December 25, 1762 23 until
June 2, 1767. 24 He remained in Italy, possibly Rome, until
April of 1771. 25 While he was there, he sold several of his
works and had many commissions. Among his patrons were the
Duc de Rochefoucauld 26 and Catherine II of Russia. 27

Clodion made a second trip to Italy early in 1774 and
returned to Paris later the same year. On this journey, he
went back to Rome for a short visit 28 but spent most of his
time in Carrara securing marbles for Terray, Controller-

21 Ibid.

22 Thirion, op. cit., p. 217.

23 Ibid., p. 228.

24 Montaiglon and Guiffrey, XII (1902), 154. Natoire in
a letter to Marigny dated June 2, 1767, states that Yves-
Boucher, another student, had finally arrived at the Academy
and that Clodion had been allowed to stay until his arrival.

25 Stanislas Lami, "Michel (Claude) dit Clodion,"
Dictionnaire des Sculpteurs: Dix-huitième Siècle (Paris,
1911), II, 142.

26 Montaiglon and Guiffrey, XII (1902), 119. In an-
other letter to Marigny, Natoire states that he had seen
the models of the work Clodion was executing for the Duc.


28 Andreina Griseri, "A Clodion Discovery: Some Unpub-
lished Letters and a Terra Cotta," Connoisseur, CXVII (1961),
164. Herein cited is a letter by Clodion dated "Rome, May
1774."
General of the state (1770-1774), and other Parisian collectors. 29 He also selected the marbles destined for a large statue of St. Cecilia and a bas-relief depicting her martyrdom he was to execute for the Rouen Cathedral. 30 He finished these works in 1776, 31 and in 1785, he undertook to make a large bronze Christ, also for the cathedral. 32

When Clodion returned to Paris after his second trip to Italy, he installed his shop in the Place du Louis XV, 33 where he remained until 1776. He subsequently moved to the Chaussin d'Antin, where, aided by his three sculptor brothers and several assistants, he modeled nymphs, fauns, bacchantes and satyrs. At this time he also collaborated with the art dealer, Verrier, and the bronze manufacturer, Dubois. 34

Clodion impressed the Royal Academy of Painting and Sculpture with the eleven terra cotta models he entered in

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29 Ibid. We learn from the same letter that this was the purpose of Clodion's second trip to Italy.

30 Thirion, p. 274.

31 Guiffrey, op. cit., p. 491.


33 Thirion, p. 287.

34 Guiffrey, Gazette des Beaux-Arts, 3rd. period, IX, No. 1 (1893), 399.
the Salon of 1773.\textsuperscript{35} He was asked to execute the most important of these entries, the \textit{Jupiter Hurling the Thunderbolt}, as a large marble reception piece. The work was never finished and Clodion never attained the status of academican.\textsuperscript{36} In 1778, he completed the model in plaster of a group representing the Prince of Condé and the Marshal of Turenne destined for the square of Peyrou in Montpellier.\textsuperscript{37} The following year he was commissioned by the king to carve a large marble statue of Montesquieu which was exhibited in the Salon of 1783.\textsuperscript{38} In 1784 he entered competition to construct a model for a monument commemorating the balloon ascension of December 1, 1783.\textsuperscript{39} The final work was to stand in front of the Tuileries Palace where the ascension took place. At approximately the same time, Clodion decorated

\begin{itemize}
\item \textsuperscript{35} "Arts: Exposition au Salon du Louvre des Peintures, Sculptures et Gravures de MM. de l'Académie Royal," \textit{Mercure de France}, I (Oct., 1773), 183-184.
\item \textsuperscript{36} Guiffrey, \textit{Gazette des Beaux-Arts}, 3rd. period, VIII, No. 2 (1892), 490.
\item \textsuperscript{37} Henri Lechat, "Documents Nouveaux sur Clodion," \textit{Gazette des Beaux-Arts}, 3rd. period, XII, No. 2 (1894), 147.
\item \textsuperscript{38} "Science et Arts: Exposition des Peintures, Sculptures, Dessins et Gravures de MM. de l'Académie Royal, en 1783," \textit{Mercure de France}, No. 38 (Sept. 20, 1783), p. 134.
\item \textsuperscript{39} Marc Furcy-Raynaud, \textit{Les Sculptures Exécutées au XVIIIe Siècle pour la Direction des Batiments du Roi} (Paris; 1927), pp. 417f. Both of Clodion's models for the monument figured in an inventory made by Pajou in 1792 of the sculptures in the Salle des Antiques which included seven of the models submitted in the contest.
\end{itemize}
the Parisian mansions of a number of wealthy noblemen and financiers. On the twenty-sixth of February, 1781, in the Parish Saint-Germain Lauxerrois, he married Catherine Flora Pajou, age sixteen, the daughter of Auguste Pajou, the sculptor.\(^{40}\) Thirteen years later, on February 1, 1794, they were divorced.\(^{41}\)

Also in 1794, Clodion went to Nancy where he decorated several private houses and made models and designs for the Niederwiller porcelain manufacturer.\(^{42}\) When he returned to Paris in 1798,\(^ {43}\) he found that the Revolution had wrought several changes and that David had helped to establish a severe, new classicism. Clodion entered a monumental work, the Deluge, in the Salon of 1801 and received high acclaim from the critics.\(^ {44}\) He exhibited again in 1806 and 1810, organized the decoration of the Column of the Grand Army\(^ {45}\) and carved a bas-relief of Napoleon's entry into Munich for


\(^{41}\) Herlouisin, Actes d'État-Civil..., p. 81.

\(^{42}\) Thirion, p. 354.

\(^{43}\) Alfred Darcel, "Expositions Rétrospectives: d'Orléans et de Reims," Gazette des Beaux-Arts, XXXIX (July, 1876), 93. Sigisbert Michel, Clodion's brother, who supposedly returned home with Clodion, exhibited in Reims in 1799. If Clodion went back to Paris with his brother, he must have arrived in 1798, shortly before this exhibition.

\(^{44}\) Thirion, p. 363.

\(^{45}\) Guiffrey, Gazette des Beaux-Arts, 3rd. period, IX, No. 1 (1893), 406.
the Carrousel Arch of Triumph.\textsuperscript{46}

Clodion died at the age of seventy-five on March 28, 1814.\textsuperscript{47} His death coincided with the last efforts of the Imperial Army to protect Paris; his passing from life went virtually unnoticed. He had been living on the Rue de la Sorbonne, No. 11,\textsuperscript{48} where the sale of his goods, organized by Antoine Dingé, took place on August 28, 29 and 30 of 1814.

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This brief summary provides us with a chronology of Clodion's life and activity as a sculptor. Since we are primarily concerned with the artistic influences which shaped his career, let us single out for a more detailed discussion certain major events in his life and the people with whom he came in contact.

Clodion was exposed to his profession early in life. Most of the male members of the Adam and Michel families were sculptors: his brothers, Sigisbert, Nicolas and Pierre; his great uncle, Jacob-Sigisbert Adam; and his uncles, Lambert-Sigisbert, Nicolas-Sebastien and Francois-Gaspard

\textsuperscript{46}Thirion, p. 365.

\textsuperscript{47}Herluison, p. 82.

\textsuperscript{48}Oliver Merson, "Les Logements d'Artistes au Louvre à la Fin du XVIIIe Siècle et au Commencement du XIXe," \textit{Gazette des Beaux-Arts}, XLIX (July-Dec., 1881), 287.
Adam. It is uncertain but probable that Clodion's father was also a sculptor. This seems borne out by his contacts with the King of Prussia.\textsuperscript{49} There had been a long tradition of Lorraine artists in the Ducal court which later extended to members of Thomas Michel's own family.

Francois-Gaspard Adam was first sculptor to the court from 1747\textsuperscript{50} to 1760 and was replaced from 1761 to 1768 by Clodion's brother, Sigisbert Michel.\textsuperscript{51}

Clodion began studying sculpture in the home of Jacob-Sigisbert Adam in Nancy. Jacob later went to Paris and was followed by Clodion in 1755. Two of Clodion's uncles, Lambert-Sigisbert and Nicolas-Sebastien, were already in Paris at this time. Both had well-established reputations\textsuperscript{52} and were members of the Royal Academy of Painting and Sculpture.\textsuperscript{53} They were from the first generation of sculptors in the eighteenth century and worked in a very baroque, Berniniesque style. Lambert's chief patron,

\textsuperscript{49} Guiffrey, Gazette des Beaux-Arts, 3rd. period, VIII, No. 2 (1892), 481. Thomas Michel was responsible for escorting the antiques of Cardinal de Polignac, acquired by the King of Prussia, to Berlin in 1742. He did not return to Nancy immediately and was probably employed as first sculptor to the King of Prussia from 1742 to 1747.

\textsuperscript{50} Thirion, p. 160.

\textsuperscript{51} Ibid., p. 157.

\textsuperscript{52} Ibid., p. 211. Lambert-Sigisbert was famous for the Pond of Neptune at Versailles executed in 1739.

\textsuperscript{53} Guiffrey, Gazette des Beaux-Arts, 3rd. period, IX, No. 1 (1893), 290.
Stanislas of Nancy, favored art in the style of Versailles.  

It was in the shops of these two uncles, on the Rue Basse-du-Rempart and the Rue de Champs-Fleury, that Clodion spent most of his time. He studied with Lambert for four years from 1755 to 1759, and learned to make terra cotta models for bronzes and marbles destined to decorate apartments. He developed his manual skills and studied from the nude. He worked with his three brothers and became well-acquainted with Fontain and De la Rue, two other students in the shop.

On April 7, 1759, shortly before his death, Lambert Adam signed a proclamation which granted certain of these students the opportunity to compete for the Grand Prize at the Academy. Since it was necessary for contestants to have a master, or sponsor, Pigalle took Clodion under his charge after Lambert died. While Clodion was an apprentice under Pigalle, he won the Grand Prize in sculpture. A model in plaster of Pigalle's first Mercury and its pendant Venus are listed in the inventory of Clodion's

54 Louis Gonse, La Sculpture Française Depuis le XIVe Siècle (Paris, 1895), p. 228.
55 Thirion, p. 206.
56 Guiffrey, Gazette des Beaux-Arts, 3rd. period, IX, No. 1 (1893), 414. A drawing of young children by De la Rue figured in the inventory of Clodion's possessions.
57 Thirion, p. 214.
During the three years spent in the School of Protégé Students, Clodion became acquainted with several other sculptors, among whom were Houdon, Lecomte, Gois and Monot. At this time he formed a lasting friendship with Monot. Their careers were very similar. When Monot died in 1806, he left an unfinished marble statue of a young girl chasing a butterfly. Clodion finished the work and entered it in the Salon of 1810.

A major event in Clodion's life was his trip to Rome and his study in the French Academy in Rome. Here he met Vallée-Poussin and Lefèvre, the two student painters admitted to the Academy the same year as Clodion. While he attended the Academy, or sometime thereafter, Clodion obtained twelve small paintings of different subjects by Lefèvre. When he returned to Paris, he lived with Vallée-Poussin for some time in the Parish Saint-Laurent.

At the Academy Clodion established a good reputation with his superiors. On July 16, 1766, Natoire, Director of the Academy in Rome, wrote in a letter to Count Marigny,

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58 Guiffrey, Gazette des Beaux-Arts, 3rd. period, IX, No. 1 (1893), 415.

59 Thirion, p. 366.

60 Guiffrey, Gazette des Beaux-Arts, 3rd. period, IX, No. 1 (1893), 414.

61 Thirion, p. 239.
Director of Buildings for the King, "I am very pleased with Clodion. I have seen a series of small models he has made in very good taste..." In another letter dated February 17, 1771, he wrote:

He [Clodion] is a sculptor who in every respect has distinguished himself for his great talent. He has brought honor to the Academy and has made much progress. I hope he merits your good graces....

The normal tenure at the Academy was four years. After its termination, however, Clodion remained at the Academy and took the place of the student sculptor, Yves-Boucher, until the latter's arrival in June of 1767 (See n. 24). We learn from another letter by Natoire dated October 16, 1766, that Clodion intended to stay in Rome after his pension at the Academy was up. It gives no indication, however, as to how long. One of Clodion's statuettes, The Penitent Magdelein, is signed and dated "Clodion in Roma, 1768," and another, a vestal virgin, is signed and dated "CLODION Inv. fecit Romae 1770." At any

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62 Montaiglon and Guiffrey, Correspondence des Directeurs..., XII (1902), 119.
63 Ibid. p. 324.
64 Thirion, p. 238.
rate, Clodion returned to Paris on order of the Director General of the Academy.\textsuperscript{67} At this time, he had been out of the Academy for three and one half years.

This command later proved to be to Clodion's advantage. The years between his return to Paris after his second trip to Italy and the Revolution were the most prosperous of his life. He gathered his brothers around him, had several assistants, and collaborated with Verrier and Dubois. Thirion states that the two or three years after he moved to the Chaussein d'Antin and formed the association with his brothers constitute the most brilliant phase of his career.\textsuperscript{68} Between 1777 and 1779, the production of his terra cottas increased. Sales catalogues list more Clodion's during this period than any other time in his life. Many sold at high prices. In a sale sometime between 1783 and 1785, two terra cottas by Clodion brought the rare price of 1,200 livres.\textsuperscript{69} By the 1780's, he had several imitators--his three brothers and Marin, Duret, Cadet and Beaulieu. He secured several commissions from the state and many more from wealthy nobles and financiers. He decorated the apartments and mansions of marquis, well-known lawyers of Parliament, the Prince and Princess of Condé, the Duc d'Orléans.

\textsuperscript{67}Thirion, p. 242.

\textsuperscript{68}Ibid., p. 316.

\textsuperscript{69}Ibid., p. 339.
Baron de Besenval, Count Vaudreuil and several others. Many of his works were represented in major private collections, among them those of Natoire and Terray.

Throughout these years Clodion worked and competed with several prominent sculptors--Lecomte, Caffiéri, Tassaert, Gois, Mouchy, Julien and Houdon. The most important, however, was Auguste Pajou. He and Clodion worked together on several government projects. Like Clodion, he was commissioned to do a large monument of two famous Frenchmen for the square in Montpellier. 70 When Clodion was commissioned to carve the Montesquieu, Pajou was asked to do a statue of Bossuet. 71 And both sculptors submitted models for the monument commemorating the balloon ascension. 72 Their relationship was personal as well as professional because of Clodion's marriage to Pajou's daughter.

Not unexpectedly, the Revolution and events leading up to it wrought changes in Clodion's life. The neo-classical history paintings of David replaced the rococo allegories of love and portraits of courtesans. The Rococo was not endorsed but rather satirized by the critics. As a consequence, Clodion's career suffered. In 1783, his contract

70 Guiffrey, Gazette des Beaux-Arts, 3rd. period, VIII, No. 2 (1892), 492.
71 Thirion, p. 309.
72 Ibid., p. 333.
with Verrier and Dubois dissolved. He did not exhibit in the Salons of 1785, 1787 and 1789 and lost several clients from the nobility and financier class. Few of his works appeared in sales after 1785, and he suffered economically. Many of his sculptures once sold for 600 livres, but during the Revolution a buyer could not be found at any price. In September of 1795 his name appeared on a list of artists to whom the Committee of Public Instruction allocated subsidies; Clodion received 2,000 livres. After he returned from Nancy in 1798, he found that his studio in the Louvre had been evacuated. Consequently, he had to live in the old university buildings in a suite with several other artists. His personal life provided little consolation and seems to have been tinged with sadness. Many of his friends and family had aged and others had died—Pigalle in 1785, Monot in 1806, Pajou in 1809 and his brother, Sigisbert, in 1811. His daughter had left him to live and study with Marin, his most important follower. The only news of his death appeared

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73 Ibid., p. 339.

74 "République Française Convention Nationale, Présidence de Berlier, Siéance de Septidi, 17 Fructidor," Mercure de France, XVIII (Sept., 1795), 335.

75 Thirion, p. 359.

76 Guiffrey, Gazette des Beaux-Arts, 3rd. period, IX, No. 1 (1893), 407. Found among the possessions of the sculptor, Hubert Levigne, along with a letter from Clodion was a document in which Clodion claimed one Marie-Augustine as his one and only daughter. This girl was not the product of Clodion's marriage.
in a small note in the *Petit-Affiches* on March 30, 1814,\textsuperscript{77} and his works and possessions sold at auction for ridiculously low prices.\textsuperscript{78}

\textsuperscript{77}Thirion, p. 368.

\textsuperscript{78}Ibid., p. 373.
CHAPTER III

STYLE AND STYLISTIC DEVELOPMENT

With the data of Clodion's biography at hand, the span of his artistic activity may be conveniently divided into four different phases: first, the Pre-Roman period consisting of the years from the time he entered his uncle's studio in 1755 until he left for Rome in 1762; second, his Roman and Early Post-Roman period beginning in 1762 and ending in 1773 with his entrance in the Salon; third, his Middle Parisian period from 1773 until 1785 when forshadowing events of the Revolution began to affect his life and career; and fourth, his Late Parisian period consisting of his last years, from 1785 until his death.

A comparison between works from these periods gives the measure of Clodion's surprising development. It is somewhat misleading to begin with the Pre-Roman years because few works from this period exist. The one shown here is a terra cotta group representing a country scene of a ram, three sheep and a nursing lamb (Fig. 1). It is now in the Museum of Lorraine in Nancy and is signed and dated 1759.\(^7^9\)

This type of subject matter is uncommon in Clodion's work;

\(^7^9\)M. Beaulieu, "Musée Lorrain de Nancy," La Revue du Louvre et des Musées de France, XI (1961), 96.
the animals he modeled were usually accompanied by women or small children. However, since it was executed only four years after Clodion left Lorraine, it may simply be a recollection of his youth, a representation of a familiar scene. Or it may be the result of more direct inspiration when he went back to Lorraine to visit his family between September and December of 1759 before entering the School of Protégé Students.\(^80\)

Sculptures from Clodion's Roman and Early Post-Roman period are much more numerous. A representative example is his \textit{Vestal Virgin} in the National Gallery in Washington (Fig. 2), signed and dated 1770.\(^81\) In style, the work is formal and restrained. The lines are smooth and soft, and the modeling is simple and generalized but clearly sculptural and three-dimensional. The gesture is quiet and simple; the movement is slow and relaxed. The work shows an observation of the classical Greek qualities of balance, symmetry, frontality, the contrapposto stance, centralization on the base and limited movement and projection into space. However, in spite of this self-containment and composure, the figure is graceful, elegant and refined. The drapery clings to, reveals and accentuates the body beneath. Together with the slight elongation of the body and the gentle swaying

\(^80\)Ibid.

\(^81\)Seymour, Jr., \textit{Paintings and Sculpture...}, p. 258.
motion, it gives the impression of delicacy, charm and femininity.

By comparison, these qualities are for the most part lacking in another of Clodion's Roman works, the Intoxication of Silenus (Fig. 3), signed and dated 1768. Here, the artist chose the more genre antique subject of bacchantes, nymphs and satyrs. The theme depicts their earthly loves and desires, and the orgiastic celebration associated with Bacchus and his cult. This can be seen not only in the attributes of the urn, thyrsus, grapes and faun skins, but also in the actions of the figures. The nude, piquant nymphs are performing the playful task of pressing wine into the cup of Silenus. The god, somewhat taken by drink, lazily holds the cup on his belly and rests a foot on the overturned urn. In terms of style, the work is active and vivacious. The bodies are supple and rounded, and the intricate detail and varied textures create a flickering play of light over the surfaces.

The Bacchus and Ariadne in the Philadelphia Museum of Art (Fig. 4), signed and dated 1778, was executed in Clodion's Middle Parisian period. If we had only this and the Vestal Virgin to compare, it would be almost absurd to maintain they were by the same hand. It does bear a marked affinity to the Intoxication of Silenus, but certain qualities are

\*2Sales catalogue, Vente du Baron Vitta, Paris (June 28, 1924), No. 70.
exaggerated, and on the whole, it is more active and exuberant. This can be seen particularly in the composition. In the *Intoxication*, the group is balanced and symmetrical with Silenus in the center flanked by the two nymphs who hold similar poses. The group is centralized, frontal and self-contained. Though the action is light-hearted and playful, it is simple and concentrated. In the *Bacchus and Ariadne*, on the other hand, the group is off to one side and moving in a designated direction. There is no central axis, and the bent, twisted bodies create a series of intersecting diagonals. The figures are not limited by the space around them but rather penetrate into it and make a composition which is interesting and which can be viewed from several angles. There is more detail and, as a result, a greater contrast in the textures and a greater sense of movement in the play of light over the surfaces. The gestures of the figures and the flying drapery add to this sense of movement.

These same characteristics can be seen in a work from Clodion's Late Parisian period, *La Surprise*, in the National Gallery in Washington (Fig. 5), dated 1799.\(^83\) In terms of line, composition, movement in space, textures, articulation of detail, the works are exactly alike. However, remarkably

\(^{83}\)"Recent Acquisitions of American Collections," *Art Quarterly*, VI (1943), 234.
unrelated to these works, yet executed only one year after *La Surprise*, is Clodion's monumental work, the *Deluge* (Fig. 6). This work, by comparison, recalls the *Vestal Virgin* of some thirty years before. It shows the same smooth and flowing contours, gradual transitions and simple, sculptural modeling. The classic frontality, restraint, symmetry, balance and limited movement in space are present in both works. However, the *Deluge* is a large scale work. Because of this there is less detail than in the *Vestal*, and the forms are broader and more generalized. The concern for grace and elegance is here replaced by cold severity, the relaxation and composition, by a powerful and dramatic intent. The subject is no longer antique. The figures do not represent timeless entities but assume specific roles and act out a particular moment in time. The work is a visual account of an historic event at the moment of climax. A writer of the Salon exhibition of 1801 describes the work in the following manner:

The artist has chosen to depict the moment of the most pressing danger when the flood waters have forced each to his refuge on the highest bank... 84

The drama is noticeable everywhere. The father is struggling under the weight of his burden, while a woman lies dead at his feet. Clodion's intent here seems to have been to create a monumental, imposing scene and to make it as

84 Thirion, p. 361.
realistic as possible.

With these observations and comparisons in mind, two conclusions can be made about Clodion's style and its development. First, his style, in general, is typically Rococo. He was a decorative artist, and we have seen in works executed in all the major phases of his career, the decorative qualities characteristic of the Rococo. Most of his sculptures are small, intimate table pieces destined for the boudoir. They are comparable to the easel paintings of the time and are good representatives of the popular use of terra cotta and wax to achieve a detailed delicacy on a small scale. They are light, gay, pleasing, graceful and elegant. They show a great concern for a variety of textures and a freely moving line. The subject matter is for the most part genre, earthly, sensuous bacchantes, nymphs and satyrs, and his nude, piquant, adolescent women typify the eighteenth century feminine ideal. Gonse states that "it is curious the Rococo should have waited until the moment of its dissolution to find in Clodion its most prominent exponent."85

We cannot help but see in the rococo activity of Clodion's works a Baroque distilled to its ultimate refinement. His statuettes are a final restatement on a small scale of the genius of Bernini, particularly in the freely

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moving line and the differentiation of textures and details. This is not difficult to understand when one recalls that baroque tenants carried over into the eighteenth century and that Clodion's uncles worked in a very baroque, Bernini-esque manner.

Gonse finds Clodion's rococo statuettes reminiscent of Hellenistic art, particularly the small terra cotta figurines, the bacchic reliefs, and the paintings of Pompeii. Clark agrees to this relationship in his statement that Clodion's youthful nymphs remind one of "the small, full manageable body found in the less ideal minor arts of antiquity." And William S. Brown, in his French Art, relates that "it was the statuette or the figurine, the gay and social, the elegant and decorative side of antique sculpture that he [Clodion] delighted in exclusively. His work is Tanagra gallicized." Clodion was in Rome; he undoubtedly saw Hellenistic sculpture. The Laocoon, according to Winckelmann and Lessing, was one of the best examples of the idea of beauty in ancient art. Clodion may have been inspired to look to Hellenistic art for this reason. He may have also drawn a parallel between the French

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86 Ibid.
88 Royal Cortissoz, Certain Figures in French Sculpture (New York, 1941), p. 5.
temperament of his own time and that of the ancients. One writer, in describing the eighteenth century in France, relates that the "eroticism of Greece comes to life in France and Italy, and in Russia under Catherine the Great and in Germany under the King of Prussia; hence, the bacchantes, satyrs and nymphs. The classical orgy is the play of human desires idealized in art." \(^{89}\)

The second conclusion that can be made about Clodion's style is that it varied during his career. His Roman and Early Post-Roman works, a typical example of which was the 
\textit{Vestal Virgin}, are restrained and classicistic. One indication of this is Clodion's preference for the more formal antique subject of gods, goddesses and particularly vestals, noted in sales catalogues from these years. \(^{90}\) Another is the great number of undated works by Clodion which can be placed in this period because of their striking similarity in style and subject to the 
\textit{Vestal Virgin}. Even his less numerous bacchante groups from this period show a certain composure and formality. This was seen in the balanced, symmetrical composition of the 
\textit{Intoxication of Silenus}. A critic, writing about Clodion's salon entries of 1773, again substantiates this classicistic nature of Clodion's early


\(^{90}\) Thirion, pp. 387-411.
style in an article in the *Mercure de France*:

Mr. Clodion, a new agréé, exhibited several pieces which show the serious studies after the antique that he made in Italy....

This classicism and restraint comes as no surprise. It has been shown in Chapters I and II that Clodion's Roman and Early Post-Roman period coincided with the emergence of Neo-Classicism. Winckelmann wrote his first work, *Thoughts on the Imitation of Greek Art in Painting and Sculpture*, in 1755 while Clodion was an apprentice in his uncle's shop and published the others, *History of Ancient Art* (1764) and *Unpublished Ancient Monuments* (1767), while Clodion was in Rome. Thus, Clodion's trip to Rome and his exposure to antique monuments came at a very crucial moment. The first time he went to Italy, he remained an extra five years and had to be ordered back to Paris. His second trip came only two years after this return. While Clodion was a pensionnaire, the Academy, under the influence of the Enlightenment, was attempting several reforms.  

The course of instruction, as usual, stressed the emulation of classical art, and students were required to imitate antique monuments and apply classic canons and principles. Because Clodion distinguished himself and received considerable

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91 *Mercure de France*, I (Oct., 1773), 183.

recognition from his superiors while attending the Academy, he must have been fulfilling these requirements. Thirion states that "he [Clodion] made such a favorable impression that one can say the coming forth of his talent was in an incessant study of the antique."\(^{93}\) This was a training period for Clodion, and Antiquity was his model.

During Clodion's Middle Parisian period (1773-1785), his works became typically Rococo and are the most characteristic examples of his style in general. As we have seen in the Bacchus and Ariadne, there is a greater activity and vitality, and all the decorative qualities and characteristics of the style are apparent. The subject of the vestal no longer attracted him, and he turned more consistently to the genre subjects of nymphs and satyrs. Sales catalogues show that these subjects were most numerous in this period.\(^{94}\)

Not unexpectedly, biographical caesuras coincided with and explain this change in Clodion's style. When he settled in Paris after his sojourns in Rome, the Rococo, as related in Chapter I, was still the predominant style, and its major patrons were the nobility and the financier class. We learned from Clodion's biography that the years 1773 to 1785 were the most prosperous years of his life. During this time he received most of his commissions, and the majority of these

\(^{93}\)Thirion, p. 189.

\(^{94}\)Ibid., pp. 387-411.
were from noblemen, financiers and people of high rank and position. Therefore, he must have satisfied the tastes of Parisian society better during these years than during any other period in his career.

Clodion's Late Parisian period (1785-1814), by comparison, is characterized by eclecticism. Logically, the rococo style of his Middle Parisian period carried over into his later works. In La Surprise, we still see the decorative qualities and the vitality and exuberance of the Rococo. Sales catalogues from Clodion's later years and the inventory of his possessions indicate that these works were still, by and large, nymph and satyr groups and amorous mythological scenes.\textsuperscript{95} Coexistent with these sculptures, especially after 1800, were works, like the Deluge, which showed a return to the classicism and restraint of Clodion's Roman and Early Post-Roman period. Gonse states that "at the end of his life, his last works like the Deluge and the Entry into Munich show a strange return to the prevailing taste.\textellipsis His style becomes First Empire."\textsuperscript{96} He had to submit to the new doctrines and found it necessary to revise his style and to replace the bacchantes and satyrs with historical subjects.\textsuperscript{97}

\textsuperscript{95} Guiffrey, Gazette des Beaux-Arts, 3rd. period, IX, No. 1 (1893), 414-417.

\textsuperscript{96} Gonse, \textit{op. cit.}, p. 236.

\textsuperscript{97} Maurice Demaison, "La Sculpture, I, l'Exposition Centennale," \textit{Revue de l'Art Ancien et Moderne}, VIII (July-Dec., 1900), 18.
The rococo works of Clodion's later years, unlike those of his Middle Parisian period, did not bring him economic success and prestige. However, after the Salon of 1801, his fortunes improved somewhat. Thirion suggests that the favors he received after this time were due to the success of the *Deluge*.\(^98\) This is a logical conclusion because, as we learned from the Introduction, the Rococo was passé and Neo-Classicism the preferred style from the 1780's on. The classicistic *Deluge* was certainly more in tune with the times than Clodion's rococo sculptures. As a result, it inspired Clodion to continue to work in this manner. We see the outcome in several of his later bacchante groups and especially in his *Entry into Munich*, which, however, was not as successful as the *Deluge*. It seems to show the fatigue and age of the artist.\(^99\) These last works, then, are not only proof of the mixed character of Clodion's late style, but also an indication of his confusion and dilemma. On the one hand, he did not have the time and ability to master the new style before he died, and on the other, his more accomplished terra cotta bacchante groups were no longer in demand.

We can say, in conclusion, that Clodion's style has a dual nature: the Rococo and the classicistic. Gonse

\(^{98}\) Thirion, p. 364.

\(^{99}\) Ibid., p. 365.
summarized it very appropriately when he said that "the career of Clodion is a perpetual antithesis.... while he modeled in terra cotta letting his imagination carry his pretensions, he referred from time to time to well-known works by renown masters."\textsuperscript{100}

\textsuperscript{100}Gonse, p. 233.
CHAPTER IV

ROCCOCO MODELS

Clodion’s rococo sculptures and the most prosperous period of his career coincide chronologically with the years that rococo art flourished. Quite naturally, he sought models for his works in the paintings and sculptures of his rococo contemporaries.

The formal qualities and several of the themes, motifs and iconographical features in his works are eighteenth century innovations and can be seen in the works of many of his contemporaries. However, in his translation of some of these features, he is more closely related to specific artists.

The eighteenth century favored a new ideal of feminine beauty. Women were shown as adolescents with small breasts, long tapering legs and slightly accented stomachs. Clodion's depiction of women has more often been compared to those of Falconet and Boucher. Sir Kenneth Clark remarks that "the evolved formula of delicate nudity is not to be found in the painting of the dix-huitième, but in its sculpture, particularly in the small figures of terra cotta or biscue de Sèvres that we associate with the names
of Clodion and Falconet."\textsuperscript{101} Villars, in a description of a work by Clodion from the collection of Baron Thibon, likens Clodion's type of female nude to the ideal established by Boucher and his school.\textsuperscript{102} However, also according to Clark, "By Clodion, Venus was observed with a more appreciative eye than by any other artist of the eighteenth century; Boucher himself had not so fine a sense of evocative accent."\textsuperscript{103} In general, he treats his nudes with more fresh naturalism than do any of his contemporaries.\textsuperscript{104}

The reclining nude was also popular and very common in the eighteenth century, as was the motif of depicting her from the back. It is not infrequent to see nymphs and heroines of antiquity lying on their stomachs, leaning on their elbows and supporting themselves on conveniently placed pillows or clouds. Though this motif ultimately derives from the antique Hermaphrodite and Venus Callipygian, there are very few nudes shown thusly before the eighteenth century.\textsuperscript{105} Boucher and his followers were frequent users of

\textsuperscript{101} Clark, \textit{The Nude:...}, p. 211.

\textsuperscript{102} F. Villars, "Notes sur Clodion Statuaire, à-propos du Cabinet," \textit{Revue Universelle des Arts}, XV (1862), 301.

\textsuperscript{103} Clark, \textit{loc. cit.}


\textsuperscript{105} Clark, p. 209.
this motif. The Miss O'Murphy in Munich (Fig. 7), painted in 1752, is only one of Boucher's variations on the theme. Clodion also depicted female nudes from behind as can be seen in his bas-relief of two female fauns and a satyr (Fig. 8). But whether or not a painting by Boucher or any of his school was the model for Clodion's relief is difficult to say. We know that Clodion was familiar with Boucher because three paintings by him representing young children were found in Clodion's studio after the latter's death. Furthermore, Lami reports that two bas-reliefs by Clodion were patterned after some sketches by Boucher. Certainly, the painter's sensuous, reclining nudes, his eroticism and amorous mythology, and his idealization of physical bodily detail and female form are all common to Clodion's sculpture.

Perhaps there is a closer affinity between Clodion and Pajou. We know from Clodion's biography that the two sculptors were well acquainted. There was every possible opportunity for them to develop a close artistic relationship to the extent of using each other's works as models. Gonse saw a distinct similarity between the two sculptors when he described their works together, as the most graceful


107 Guiffrey, Gazette des Beaux-Arts, 3rd. period, IX, No. 1 (1893), 414.

108 Lami, Dictionnaire des Sculpteurs:..., p. 149.
in French sculpture of the time.\textsuperscript{109} Further evidence of this similarity is Clodion's two terra cotta groups in the Cluny Museum entitled \textit{Female Faun with Young Fauns} (Fig. 9) and \textit{Faun with Young Fauns} (Fig. 10), both dated 1783.\textsuperscript{110} These statuettes may have derived from Pajou's two groups entitled \textit{Female Satyr with Child} (Fig. 11) and \textit{Satyr with Child} (Fig. 12), both signed and dated 1772.\textsuperscript{111} The basic similarity of the two sets of works, aside from the theme and certain iconographic details such as the tambourine, grapes and flute, is that they are pendants. Other groups by each of the artists resemble these four works more in terms of the arrangement of details. For example, a single terra cotta by Clodion entitled \textit{Female Satyr} and \textit{Small Satyrs} (Fig. 13) is closer to Pajou's \textit{Female Satyr with Child} in that the female satyr is holding one of the young on her knee, one of her arms is at her side and the tambourine at her feet. In the same manner, a single group by Pajou entitled \textit{Bacchante} (Fig. 14), dated 1774\textsuperscript{112} is closer to Clodion's \textit{Female Faun with Young Fauns}. Both figures are holding up the tambourines, crossing their bodies with the right arm and casting glances at beckoning young fauns at their sides.

\begin{footnotes}
\item[\textsuperscript{109}] Gonse, \textit{op. cit.}, p. 229.
\item[\textsuperscript{110}] Lami, p. 158.
\item[\textsuperscript{111}] Henri Stein, \textit{Auguste Pajou} (Paris, 1912), p. 211.
\item[\textsuperscript{112}] Ibid., p. 207.
\end{footnotes}
Though Clodion's statuettes are very similar to Pajou's, they are not exact copies. Aside from changing the arrangement of certain details, Clodion brings to bear on the model his own stylistic peculiarities. His statuettes, as a result, are slightly more active and more intricately detailed. The forms are more sharply modeled and the movement more brisk and staccato. There is a greater contrast between the sketchy, flickering and smooth surfaces, and the patterns of lights and darks are more acute and varied. Stein, in his book on Pajou, remarks that in the pendant group just discussed, Pajou lacks the lightness and slenderness of form which is so common in the works of Clodion.  

The painting of the eighteenth century also supplied Clodion with some of his models. The Museum of Decorative Arts in Paris possesses a statuette by Clodion entitled La Gimblette  which, according to Reau, reproduces a painting by Fragonard of the same subject and title  executed probably in 1769  and now in the

113 Ibid., p. 211.
114 Lami, loc. cit.
116 George Wildenstein, The Paintings of Fragonard (London, 1960), p. 16. This work originally went by another name, Girl Making her Dog Dance on her Bed, but it became known as La Gimblette very early because a drawing of the head of the woman in the painting figured in a sale in 1859 the catalogue of which states, "...the picture known as La Gimblette, signed by Fragonard...."
A. Veil-Picard Collection. Clodion's work resembles even more another painting by Fragonard of the same subject (Fig. 17) now lost but known through an engraving made of it in 1783 by Bertony.\textsuperscript{117} On the basis of certain biographical factors, it is possible to say, especially in the case of the painting in the A. Veil-Picard Collection, that Clodion, not Fragonard, was the imitator.\textsuperscript{118} The lost painting may have been executed after the Clodion, but it is sufficiently similar to the A. Veil-Picard work to have been done at approximately the same time making it possibly the preferred model for the terra cotta.

In any case, aside from the fact that Clodion's bacchante is not in a boudoir setting, the subjects are exactly alike. Clodion's work is more like the lost Fragonard in that the girl is offering the dog the ring biscuit after which both paintings were named. The impression conveyed in all three works is a provocative one.

\textsuperscript{117}Ibid., p. 263.

\textsuperscript{118}The only way Clodion could have been the originator and Fragonard the imitator is if Clodion had carved his terra cotta before he went to Rome in 1762 because, according to Louis Reau, \textit{Fragonard sa Vie et son Œuvre} (Brussels, 1956), p. 18, Fragonard was in Rome and traveling with the Abbot of St. Non from 1756 to 1761 but back in Paris after this time until his second trip in 1773. Therefore, he could not have seen the Clodion if it had been executed in Rome between 1762 and 1769 when the painting was done. However, so little is known of Clodion's work before 1759 or before his trip to Rome that it would be far too risky to date it at this time.
According to Reau, in order to understand the paganism in Clodion, one must consider Fragonard's influence. Denys Sutton states that "Clodion's treatment of certain themes recalls Fragonard's frank acceptance of the alcove where the delicacies of enjoyment are celebrated with a libertinage that is intellectual as well as innocent." While the action of Clodion's bacchante is appropriate to her character, that of Fragonard's young woman is appropriate to the setting—the privacy of the boudoir. As Levy describes it, Fragonard shows us "love in action;... his genius lay in aiming lower, from an academic standpoint, by being more witty, mischievous and relaxed."

Another work by Clodion, a bas-relief entitled Bacchanale in the National Gallery in Washington (Fig. 18), may be a direct copy of one of a series of four etchings by Fragonard also entitled Bacchanales (Fig. 19). The etching can be dated approximately 1761-1763. In these years Fragonard made one of his first and probably best attempts in this medium. He made a short trip with


122 Henry Hake, "Fragonard's Quatre Bacchanales," Apollo, III (Jan.-June, 1926), 348.
the Abbot of St. Non to Venice and Bologna late in 1760 and
to Naples and Herculaneum early in 1761 in order to make
drawings and etchings of certain antiquities for the Abbot. 123
The four etchings were probably copies of antique bas-
reliefs Fragonard saw in Naples. 124 Their subjects include
a nymph stepping over the crossed arms of two satyrs (Fig. 19),
a family of satyrs, a dance of a bacchante before a satyr
who holds two children, and what is called a family caval-
cade. Clodion probably saw these works or copies of
them 125 after his first trip to Italy. While Fragonard was
traveling with the Abbot, Clodion was in the School of
Protégé Students; when Fragonard returned to Paris and
executed the etchings, Clodion was in Rome. Clodion could
not have been the originator of the design for the same
reason he could not have been the first to do the La
Gimblette. 126

Clodion made almost no changes in his relief. The
designs of the two works are so remarkably similar that
it seems impossible there could have been any other model.
John Fleming, in an article on French eighteenth century

123Ibid., p. 346.
124Ibid., p. 347.
125Ibid. Hake remarks that the Abbot of St. Non him-
self made copies of some of these etchings around 1767.
126See n. 118.
terra cottas in the Cailleux Collection, states that the reliefs Clodion used to decorate urns and panels of Parisian mansions were very reminiscent of Fragonard's drawings and etchings.  

127 And regarding Fragonard, Reau remarks that "in this period of initiation, between 1760 and 1763, appears the Petit Parcs, which one sees only in the gardens of the Villa d'Este, and the four pieces of Bacchanales or Jeux des Satyrs known in Naple after some antique bas-reliefs, which make one automatically think of the bas-reliefs and groups in terra cotta by Clodion."  

Further evidence that Fragonard's etching was the model for Clodion's work is another relief by the sculptor, a Faun Family  

129 also in the National Gallery in Washington (Fig. 20). This work may be derived from another Fragonard etching from the same series (Fig. 21). We know that one of the etchings was a faun family, and of the four, the one represented here seems to be the most likely candidate, as they all come under the general title Bacchanales. This would make these works alike not only in subject but also in title. Except for a few details, the works are identical. Both feature an adult satyr and bacchante and a small satyr  


128 Reau, Fragonard sa Vie et son Oeuvre, p. 100.  

129 Lami, Dictionnaire des Sculpteurs:..., p. 157. Lami lists a terra cotta fitting the description of this work.
and bacchante; in both cases the younger couple are being held up facing one another. The introduction of the tree in the background, the drapery, the tambourine and thyrsus, as well as an additional putto asleep to one side, shows the imagination and originality of the sculptor to transpose a work in a few respects to make it his own and, in this case, to increase its narrative content. The relief, on the whole, however, is still essentially inspired by Fragonard, and retains most of the painter's original ideas.

Clodion's *Le Faune aux Marmousets*⁴³⁰(Fig. 22) again seems to be a direct transcription of a Fragonard, this time a painting in the A. Veil-Picard Collection.¹³¹ Fragonard made two drawings after this work, one, a sepia wash drawing in the Boymans Museum in Rotterdam¹³²entitled *Satyr Lutiné par des Amours* (Fig. 23), and the other, a red chalk drawing, with the same title as the terra cotta¹³³(Fig. 24). None of these works are dated, and the problem arises as to

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¹³⁰Collection Pierre Decourcelle, Galerie Georges Petit, Paris (May 29-30, 1911), No. 182. This work which passed in the sale of the P. Decourcelle Collection is attributed to Clodion.

¹³¹Ibid.


¹³³Collection Pierre Decourcelle, No. 95. A Clodion like this work passed in the P. Decourcelle sale under the catalogue number 182.
who copied whom. We could say that Clodion was influenced by Fragonard in this case because he was so in the case of the two previous comparisons. What complicates matters is the existence of a fourth work, a terra cotta relief by Clodion in the William Hayes Ackland Memorial Art Center in Chapel Hill, North Carolina entitled Satyr with Attendant Amorini (Fig. 25). This work is exactly like the statuette by Clodion and the two drawings by Fragonard, except that one of the amorini is holding a baton and is leaning forward instead of backwards. If Fragonard originated the design, Clodion probably used it as a model and copied it directly. On the other hand, Fragonard may have taken the motif from Clodion. If this was the case, the relationship between the two artists was familiar enough to have fostered reciprocal borrowings.

Fragonard had a considerable influence on nearly all the painters in France at the end of the eighteenth century and inspired the sculptors as well.\footnote{Reau, \textit{Renaissance}, p. 1.} When parallels are drawn between the painters and sculptors of the eighteenth century, like those between Le Moyne and Nattier, Pigalle and Greuze, Montegny and Watteau and Rajou and Boucher, Clodion is always compared to and found most similar to
Fragonard. In fact, he earned the title, "The Fragonard of Terra Cotta."

This title was appropriate for several reasons. John Maxon states that "in his preferred medium Clodion is unsurpassed. Modeled wet clay is essentially a pictorial medium which demands sure draftsmanship and an acceptance of purely pictorial devices along with the three-dimensional ones. His reliefs are very or thoroughly pictorial and like the paintings or drawings of Fragonard...."

Some drawings by Fragonard in their gilded wood frames were found in Clodion's studio when he died. And two landscapes which were described in his inventory as by Baltard, a name which was later changed by the clerk to "Flafond," were probably also by Fragonard. The two artists knew each other and apparently met at the home of a common patron, the financier, Bergeret, who possessed a magnificent collection of Clodion's terra cottas, and who traveled with


136 Reau, Renaissance, p. 6.


138 Guiffrey, Gazette des Beaux-Arts, 3rd. period, IX, No. 1 (1893), 414.

139 Ibid.

140 Reau, loc. cit.
Fragonard in Italy. It seems impossible that the two artists did not fraternize from the first, because there are such affinities between them.

In conclusion, the influence of rococo art on Clodion reveals itself in several ways. We see in his works typical rococo themes and motifs such as the nude, reclining figure and the preference for the female nude viewed from behind. In his treatment of these themes, he is often compared and found more closely related to certain artists like Falconet and Boucher and his school. However, when Clodion is not consulting a specific work, he uses the theme or motif mainly as an idea. He arranges it according to his own liking, puts it in a different context and combines it with other motifs and details.

When he refers to specific works by individual artists, such as Pajou, he borrows not only a theme and its treatment, but also its context. Clodion's work, like Pajou's, was a pendant group with the same figures in similar poses and incorporated with the same auxiliary figures and details. He deviated from the model merely in the arrangement of these figures and details and in certain formal qualities which he as an individual brought to bear on the work.

In several cases, when Clodion used specific works as models, he copied them directly. He borrowed the theme and

\[\text{141 Reau, Fragonard sa Vie et son Oeuvre, p. 22.}\]
its treatment, the context, the figures and details and their arrangement. We see this in his *Bacchanale* and his *Le Faune aux Marmousets*, in particular, which are direct transcriptions of works by Fragonard. Clodion was a rococo artist who shared with his contemporaries a rococo iconography, style and temperament. He was clearly a product of his own time.
CHAPTER V

ANTIQUE MODELS

The rise of Neo-Classicism, Clodion’s trip to Rome and his study in the Academy all suggest that antique art also yielded models for some of Clodion’s works. The style of his early and several of his late sculptures was very classicistic, while his more typical rococo pieces from his Middle and Late Parisian periods revealed the vitality and exuberance common to Hellenistic sculpture.

Let us compare Clodion’s Vestal Virgin (Fig. 2) with the Genius of Augustus in the Pio Clemente Museum in Rome (Fig. 42). Both works are clearly defined, sculptural, and three-dimensional. The compositions are balanced and symmetrical, and the figures, stable and frontal. Both figures are self-contained. The contraposto stance, the gesture, the stately pose and the full-length drapery which also covers the head are common to both works. Though the arrangement of the drapery in Clodion’s Vestal is different from that in the Genius, it appears with the same variations in another antique statue, the Abundance in the Leplat Leroux in Dresden (Fig. 43).

Clodion’s sculpture is less severe. The lines are softer, freer, more fluid and continuous than those in the
Genius. The contours are smoother, more rounded, and the movement is easier, more graceful and relaxed. The drapery is of a lighter material and reveals more of the body beneath. The slight elongation of the body, the elegant sway and the accentuated contrapposto stance are in marked contrast to the broad, blocky body and the massive, heavy drapery of the Genius. The stiff verticality and the austere, imposing monumentality of the Genius are played down in the Vestal. While the antique statue is very solid and rigid, Clodion's is delicate and refined.

Representations of vestals are not numerous in antiquity. They appear most often on coins and are usually always veiled. In Roman mythology, they were priestesses of Vesta, the goddess of the hearth and the personification of fire used for domestic purposes and religious ceremonies. She was also a symbol of idealized maternity, although she herself was a virgin. Her priestesses took vows of chastity and were responsible for keeping her hearth burning and for officiating at the Vestia. The ritual objects of this festival were the hearth fire and pure water drawn into a clay jar.

Clodion's Vestal is represented veiled in the usual manner. She holds a jar and is tending the sacred fire.

However, her gracefulness and delicate charm deviate, to some degree, from the idea of chastity. The clinging drapery and the youthful body add a note of sensuality inconsistent with her character. The impression of virginity, the strict emphasis placed upon it and the idealized maternity as attributes of vestals, are, in Clodion's statue, replaced by a coy innocence and naivety.

Another work by Clodion, Jupiter Hurling the Thunderbolt\(^{143}\) (Fig. 26), exhibited in the Salon of 1773, compares to an antique statue of the god in the Louvre (Fig. 44). As in the case of the Vestal and the Genius, these works are similar in pose, gesture and expression. The verticality, the frontality, the relaxed, natural contrapposto stance and the studied anatomy and proportions of classical Greek sculpture characterize both works. The figures are muscular, solidly modeled and sculptural. The compositions are balanced and symmetrical; each statue is self-contained and centralized on its base. There is no attempt to penetrate surrounding space. Though relaxed in their pose, they are still somewhat stiff, restrained and immobile. Though the drapery in Clodion's Jupiter is different from that in the antique statue, it is similarly arranged in an antique herme of Jupiter also in the Louvre (Fig. 45). The eagle, the traditional symbol of the god, appears on

\(^{143}\)See n. 36 in Chpt. II.
the left of Clodion's figure. Though it is not reproduced in either of the antique examples most similar to the Clodion, it appears in the same manner in many other antique statues of the god.

Clodion's Jupiter, like the Vestal, is more relaxed than its antique model. The line is freer, and the contours and transitions from one plane to the next are more flowing and gradual. The surfaces, particularly in the muscles are softer and rounder making the figure appear less massive. The rock, the eagle and the manner in which the god holds his thunderbolt—horizontally with his arm bent—produce a variety in the silhouette of the statue. This is not to be found in the antique work which, by comparison, is massive, squarish and blocky. The less emphatic gesture of hurling the bolt and the attention paid to the eagle, make Clodion's figure more casual.

Jupiter is usually depicted as a mature man, robust in body, grave in countenance and with a broad forehead jutting out over deeply set eyes. His face is framed by thick, wavy hair and a finely curled beard. Except in archaic depictions, he is rarely represented nude and usually wears a long mantle which exposes his chest and right arm. His attributes are the scepter held in the left hand, the thunderbolt held in the right and often a crown of oak leaves on his head. The eagle usually appears at his
feet.\textsuperscript{144}

Clodion's figure, like the antique statue, is robust, mature and serious; the brow juts out over the eyes, and he is bearded. He holds the thunderbolt, and the eagle appears at his feet. However, even though the mantle exposes the chest and right arm, it does not fall to the feet. This unarchaeological, casual arrangement of the drapery and the exposure of the legs distracts from and undercuts the majesty and nobility of the god inherent in the antique work. Clodion's sculpture contradicts and undermines the general impression of Jupiter as the demanding, all-powerful bestower of justice. It makes him appear much more human, earthly and reconciling.

In both comparisons, we have seen that Clodion's \textit{Vestal} and \textit{Jupiter} are very similar to specific antique monuments and may have been modeled from them or similar types of monuments. Likewise, his \textit{Hercules in Repose} in the Louvre (Fig. 27) may have derived from two versions of the \textit{Ludovisi Ares}, the one in the National Museum in Rome (Fig. 28), and the one in Berlin (Fig. 46). In the \textit{Hercules}, as in the \textit{Vestal} and the \textit{Jupiter}, Clodion borrowed the classical concepts of frontality, composure, clear delineation of form, confinement in space, as well as the

pose, gesture and iconographic features of the figure portrayed. However, in Clodion's treatment or transposition, the massive, noble, monumental antique work always becomes refined, intimate and more naturalistic. His works are lighter, more delicate and more intricately detailed. They are not as statuesque, generalized and idealized as the antique model. He combines a classical style and theme with a rococo spirit so that his works are free and ingenious adaptations of the antique to the taste of the eighteenth century.\footnote{Seymour, Jr., Paintings and Sculpture..., p. 258.} A contemporary of Clodion's in writing about the Salon of 1773, summarizes it very appropriately in the following passage:

Clodion enriched the Salon with a multitude of bas-reliefs, of sculpted vases and terra cotta groups which depict a pleasing, varied and tasteful genre and which combine the severity of the antique with natural grace.\footnote{Thirion, Les Adam et Clodion, p. 267.}

Clodion's Middle and Late Parisian works also warrant a comparison to the antique, especially Hellenistic art. Evidence that it produced the models for some of his works are two bas-reliefs by Clodion after illustrations in a book of paintings by artists of Herculaneum. Both the book and the bas-reliefs were found in Clodion's studio after he died.\footnote{Guiffrey, Gazette des Beaux-Arts, 3rd. period, IX, No. 1 (1893), 414.} Further evidence is the nymph in Clodion's
Intoxication of Wine in the Metropolitan Museum of Art (Fig. 29). She is very similar to a terra cotta dancing girl from the third century B.C. now in the Walters Art Gallery (Fig. 30). In both, the line is very free and active, and the movement and gesture spontaneous and expressive. The quality of ecstasy and the free play of human desires is echoed in other Hellenistic works, particularly the Maenad in the Skulpturen-Sammlung in Dresden (Fig. 31).

Clodion's work is much more refined and elegant. It is more intricately detailed and more varied in texture. The body is more tender, supple and charming. His work is less schematic; the movement is more flowing and graceful. In general, the eighteenth century sculpture appears more finished and skillfully rendered.

The erotic subject matter seen in Clodion's statuette was a specialty of Hellenistic artists. Bacchantes and members of the Bacchic retinue were usually represented adorned with wreaths of ivy, oak or fur and draped in animal skins. At the pitch of their frenzy, they whirled and danced swinging their thyrsi and torches. They were beyond human concerns. Vase painters often depicted their revelries in the Thiasus and their amorous meetings with satyrs.

These last were also a part of the retinue. They represented a lazy race which loved pleasure and good cheer. Sensuous and lascivious and bestial in their desires, they delighted in chasing and abducting nymphs. As followers of
Dionysus, they became associated with wine, song and dance.

Clodion, in his group in the Metropolitan, clearly captured the spirit of these genre figures. The cup, grapes and tambourine suggest wine drinking, merrymaking and a lighthearted revel. The eroticism is obvious in the pose of the nymph. Clodion was probably inspired by Hellenistic prototypes like the group of a satyr struggling with a nymph in the Museo Nuovo in Rome (Fig. 32) or by Pompeian statues in the Museum in Naples.

The maenad and bacchante in Hellenistic art was an idealized reflection of human bacchantes modeled on the behavior of women in the orgiastic worship of Dionysus in Thrace. "More than any other figure in the Dionysiac retinue, they represent the complete liberation from the conventions of daily life, the awakening of primeval instincts and the union with nature achieved in the cult of Dionysus."\(^{148}\) The ancients, then, regarded this attitude of liberation and free play of human desires as a natural pastime and as a part of daily life and religion. Clodion's erotic interpretation of the subject reflects the eighteenth century French society's regard for the animal instincts as pleasurable, but not in keeping with court etiquette. His unbridled sensuality contrasts with but at the same time mirrors the official false modesty of the

reign of Louis XVI. Arnold Hauser states that "the age of knightly love is over; the fight against mésalliance begins. The degradation of love here serves merely as a social defense mechanism."150

We see from this comparison that while Clodion borrowed the vivacity, the playful expression and the eroticism of Hellenistic art, his works are still typically Rococo. They are amorous interpretations of the antique model with a refined, delicate finish and descriptive detail. Benjamin Rowland writes about Clodion that "his contribution to the Classical tradition was his vibrant sensuous translation of Hellenistic themes and techniques into the language of the Rococo."151 He brings eighteenth-century qualities to bear on the antique. His works are much more naturalistic, energetic, lifelike in expression and dainty in execution. He shows a sentiment of life peculiar to him and the French school.152

In the case of all these comparisons, Clodion reworked an antique formula. He borrowed from antiquity a tradition and used the model as a guide to capture the idea

149 Reau, L'Art au XVIIIe Siècle..., p. 70.

150 Hauser, The Social History of Art, p. 29.


152 Pedro Rioux-Maillou, "Clodion," L'Art, IV (1876), 158.
or general conception of what was typically antique. The result was a different interpretation of the same subject, a variation on the same theme in the spirit of the eighteenth century.
CHAPTER VI

RENAISSANCE AND BAROQUE MODELS

Clodion's interest in Antiquity, discussed in the previous chapter, quite naturally made him sensitive to certain Renaissance and Baroque monuments, which themselves were rooted in the study of the Antique. Winckelmann's writings and the excavations at Pompeii and Herculaneum stimulated revived interest in the classical world, which extended to Renaissance and Baroque reconstructions, as indicated in the writings of Serin d'Angincourt and in the transfer of large numbers of fifteenth, sixteenth and seventeenth century monuments from Italy to Paris before and during the eighteenth century. The eighteenth century especially appreciated monuments of a strong classical persuasion, such as the works of the Carracci and their followers. At the same time, elements of the High Baroque in France cannot be ignored. Clodion's uncles, and even Clodion himself, reflect, to some degree, the powerful heritage of Bernini.

An example of the impression Italian Renaissance art made on Clodion is his Bacchus in the National Gallery in

153 Seymour, Jr., Paintings and Sculpture..., p. 268. Clodion may have studied Sansovino's statue in Italy while he was a student or, as is more likely, in 1774 when he was
Washington (Fig. 33). The obvious model for this work was Jacopo Sansovino's Bacchus in the National Museum in Florence (Fig. 34), of which Clodion's sculpture is virtually an exact copy. Both of these monuments are very classicistic and in the same tradition as a typical antique statue of the god in the Palais Altemps in Rome (Fig. 47). Like the antique, they are simple, idealized, clearly defined and show an emphasis on anatomy and proportion. The figures are frontal, balanced and symmetrically arranged on their bases. The subject and the iconography of both works is in keeping with the usual representation of Bacchus as a nude, beardless youth crowned with vine leaves and holding a bunch of grapes and a wine cup. Unlike the antique, however, the two more recent works are much more refined. The contours of the sculptures are smooth, and the transitions from one plane to the next are gradual, easy and graceful. The gesture and pose is varied and more interesting. The figures stride forward and create a flowing movement enhancing the poised and effeminate quality.

Clodion's work differs from the Renaissance model in a few subtle aspects. The figure is rounder and more

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in Carrara to select marbles for work to be done in Paris. The modeling and coolness of effect are characteristic of his later style. Therefore, the figure may date from the very end of the eighteenth century; if so, it provides a most important insight into the shift from latter eighteenth century style in France to the style of the Empire.

154 Guirand, Larousse Encyclopedia of Mythology, p. 178.
voluptuous, and the gestures are somewhat more accentuated. While Sansovino's work gracefully displays a flat saucer, Clodion's grasps a stemmed vessel obviously filled with and spilling over with wine. This touch of playful genre makes the god more youthful and mischievous and plays up his role as a lover of wine and revelry. The noble grandeur and gentle composure of the sixteenth century sculpture is suddenly transformed. The god is relishing with delight, not merely contemplating, the contents of the cup and is clearly preparing to drink it. The whole idea or impression conveyed is one of celebration and pleasure.

Another work by Clodion, the Dancing Nymphs, bears a marked similarity to a sixteenth century monument, Giulio Romano's Dance of Apollo and the Muses in the Pitti Museum in Florence (Fig. 36). Both works resemble an antique relief of Dancers in the Louvre (Fig. 48). They show the same balanced, symmetrical composition, the frieze-like arrangement of the figures parallel to the picture plane, the long swirling drapery and the varied poses of the figures. The style of the two more recent monuments, however, is much more vigorous, active and in general more baroque. In this respect, Clodion's work is more similar to the Romano than to the antique, but, as in the previous

155 This work, though not dated, is signed in the lower right hand corner, "Clodion," and is listed in Lami, Dictionnaire des Sculteurs: ..., p. 157, as a dance of bacchantes holding hands.
comparisons, it is not an exact copy. It is much more delicate and refined and lacks the heavy, sculptural, volumetric quality of Romano's work.

Clodion's three women supporting a cup (Fig. 37) may have derived from another Renaissance work, this time from France, Germain Pilon's Monument for the Heart of Henri II in the Louvre (Fig. 38). Both works are very classicistic and in the same tradition as an antique prototype in the Montfauccon (Fig. 49), entitled The Graces. In the Clodion and the Pilon, as in the antique, the figures hold a contrapposto stance and are static, immobile and reserved. The compositions are balanced and symmetrical in the equal spacing of the figures around the objects. They are confined and dependent on the article they decorate. They do not move freely in space. All the women are antique types, are clothed in full-length drapery and serve as architectural members much like caryatids.

Certain details separate the Clodion and the Pilon from the antique work. In general, the two more recent monuments are more naturalistic. The manner in which the figures are posed with the lower portion of the arm overlapping is the same. A distinction between the figures is maintained. The garment of one figure ties beneath and

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156 This work is not signed or dated but is probably a terra cotta version of the one referred to in Lami, p. 152 as the Three Graces supporting an antique cup.
exposes the breasts, and that of another completely covers the body. In spite of these similarities, Clodion's women are more supple, soft and rounded. They are playful adolescents, not stately maidens as in the Pilon. Though they are attached to the stem of the cup, they are somewhat more relaxed and casual. There is a suggestion of sensuality in the clinging, flimsy drapery which is in marked contrast to the bulky, cumbersome costumes of their sixteenth century counterparts. The latter appear massive and monumental. The piquance and seductiveness of Clodion's maidens is consistent with their function as decorative motifs for a drinking cup. Pilon's figures are totally serious as decorative members of a reliquary monument.

An Italian Baroque monument, Carracci's Triumph of Bacchus in the Farnese Gallery (Fig. 39) was clearly the model for Clodion's terra cotta relief of the same subject (Fig. 40). As in the previous comparisons, both these works are classicistic and stem from an antique relief of Bacchus, Ariadne and Silenus in the Louvre (Fig. 50). Common to all three examples is the clear definition of the figures, the modeled, sculptural forms, the balanced, symmetrical composition, the stage-like space and the movement across rather than into the picture. The subject matter is also alike. From early times in Greece, the vintage festivals were

157 This work, though not signed or dated, figures also in the list of Clodion's works in Lami, p. 157.
occasions for joyful processions in which priests and faithful women of the cult of Dionysus took part. It was customary to provide the god with a cortege or a thiasus composed of secondary divinities bound up with the cult.\(^\text{158}\) These were usually nymphs, satyrs, centaurs, Pan and Silenus. All these figures are represented in the three works along with Bacchus and Ariadne. The general atmosphere is one of celebration and revelry with satyrs and nymphs carrying baskets of grapes, dancing, blowing horns and playing other musical instruments. Bacchus, in each case, is depicted in his chariot holding a bunch of grapes and accompanied by his mythological mate.

What separates the two more recent works from the antique relief is primarily the baroque, exuberant style. The figures are more naturalistic and expressive, and less stiff and contrived. They move and gesticulate freely in space and assume varied poses and gestures. These twists and turns create forshortenings and patterns of lights and darks which give both works a sense of spatial recession. While lines and forms disappear into patches of shade and project in highlights in the fresco, they dissolve into the surface of the material and project in high relief in the terra cotta. In the relief, this can be seen especially well in the figure of Ariadne and in the lions. While the

\[\text{158 Guirand, p. 182.}\]
figure of Ariadne is small and merely sketched in the clay, the lions stand out modeled in light and shade. Unlike the antique, the compositions in the Carracci and the Clodion are distinctly divided into two groups, one dominated by Bacchus and Ariadne and the other by Silenus and the rest of the cortege. An empty space is left in the center. In terms of the subject matter, there are more figures than in the antique work, Ariadne has her own chariot and assumes a twisted pose. The figures of Bacchus are more similar in their positions in the chariots holding grapes and staff. In general, the idea of triumph, dancing, drinking, and revelry is more convincing. There is more activity and detailed description of the event.

Clodion's work shows a definite kinship to the Baroque example and is clearly more similar to the fresco than to the antique relief; however, it is still one step removed. It is Carracci's work but on a smaller scale and less ambitious. The lines and contours are softer. The figures are not as solidly modeled and are still part of the background. They are not monumental, powerful and massive, but rather fragile, charming and ornamental. While the composition is still divided, it is not as crowded and distinctly separated. The action is light, frivolous, casual and relaxed and less grandiose and intense.

Each work emphasizes the revelric character of the
event in a different way. Carracci's fresco focuses on the noble, godlike conception of Bacchus, and Clodion's emanates a lighthearted revel. The spectacular event in the Carracci becomes a gay, frivolous enjoyment of the playfully erotic in Clodion's work. The theme of love and drink is preferred to that of glory. Thus, we see several figures holding up bunches of grapes and pressing the juices into their mouths, a satyr seducing a nymph in the center of the relief, Silenus holding up his cup to be filled by a bacchant, an overturned urn beneath the feet of the lions and Bacchus, himself, sitting casually in his chariot with his legs crossed. In general, the whole is a much more saucy representation. There are fewer figures in Clodion's work, and certain details like the reclining figures in the foreground and the putti overhead are absent. Silenus is not riding on his donkey, and he and the figural group centered around him are perhaps closer to those in Ruben's painting entitled Bacchus in the Hermitage (Fig. 41).

Other bacchic scenes by Clodion, particularly his Chambrun reliefs, of children and goats, are very similar to the baroque works of the same subject by Algardi and Duquesnoy. And Clodion's St. Cecilia is very reminiscent

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159James Parker, "Clodion's Bas-reliefs from the Hotel de Condé," Metropolitan Museum of Art Bulletin, XXV, No. 6 (February, 1967), 240.
of Duquesnoy's *St. Suzanna* and may have been inspired by it.\(^{160}\)

French as well as Italian baroque art yielded possible models for Clodion. The petit physical type, the eighteenth century ideal of feminine beauty which Clodion portrayed so effectively, seems to go back to Girardon in his *Basin des Nymphs*.\(^{161}\)

In conclusion, we have seen from these comparisons that Clodion's work was influenced by Renaissance and Baroque art. Further evidence of this are two bas-reliefs described in the inventory of his possessions as "after Raphael."\(^{162}\) He did not use as a model available antique prototypes, but rather classicistic imitations of them. What he took from the model was its refinement and its improvement on the past which amounted to the Renaissance and Baroque qualities of a freer, more vigorous style and a more naturalistic interpretation of the theme. These qualities, together with what Clodion himself brought to bear on the model also with the intention to improve it, made the end product always one more step removed placing it in the eighteenth century. He manipulated his model to suit his own imagination. He

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\(^{162}\) Guiffrey, *Gazette des Beaux-Arts*, 3rd. period, IX, No. 1 (1893), 413.
added and subtracted certain motifs and changed the emphasis on others. The result was a lighter, gayer, more frivolous treatment of the subject, a tempered, more refined translation of the theme.
CONCLUSION

Clodion was a product of his own time. He was a decorative artist, and his works are typically Rococo. The emphasis of the rococo style on elegant, intimate interiors created a demand for sculpture of small dimensions. Clodion responded to this demand with great success and produced dainty, charming terra cotta figures which complemented the other accessories of the Rococo. His themes were gay and witty and usually tinged with a lightly veiled, coquettish eroticism.

Though Clodion was one of the most engaging rococo sculptors, he was not an inventor or a major figure in his field. As a result, he was logically sensitive to external influences and inspired by several of the previous art styles which, though transformed, persisted into the eighteenth century. Styles, besides the Rococo, which reveal themselves in his work are those of antiquity, the Renaissance and the seventeenth century. Some of his works are remarkably similar not only to the works of his rococo contemporaries but also to monuments executed during these periods.

The revived interest in the classical world coincided with Clodion's trip to Rome and his study in the French Academy in Rome. His style during these years was very
classicistic, and some of his early and late works are remarkably similar to specific antique, Renaissance and classicistic Baroque monuments. His more typical rococo sculptures, in their vitality and expression, have often been compared to Hellenistic sculpture and the works of Bernini. The victory of the Rubenists over the Poussinists, and the infiltration and adoption into France during the eighteenth century of certain High Baroque elements made Baroque art also a strong influence and a possible source for some of Clodion's models.

Clodion's transformations of his models from all these periods—antiquity, the Renaissance, and the seventeenth and eighteenth centuries—have certain elements in common. In each case he borrowed from the model a tradition or an idea of what was typical of the work stylistically, thematically, conceptually and iconographically. From classical Greek monuments and Renaissance and Baroque works rooted in the tradition of antiquity he took the characteristic balanced, symmetrical composition, centralization on the base, frontality, the contrapposto stance, the emphasis on anatomy and proportion, the sculptural, three-dimensional quality, limited movement in space, the formal subject of gods, goddesses and vestals and the attributes of these figures. In the case of Renaissance and Baroque models, he incorporated the artist's refinement of the antique in order to improve
upon and surpass it. From Hellenistic art he borrowed the
intimacy, spontaneity and eroticism, as well as the genre
subjects of bacchantes, nymphs and satyrs and their attri-
butes. He took from Baroque models a freely moving line,
a projection into space, a technical skill and intricate
detail and from rococo models, typical eighteenth century
themes, the context of these themes and the arrangement of
figures and details.

Because Clodion was on common ground with his con-
temporaries, his works after rococo monuments were merely
other eighteenth century, rococo versions of the model.
In the case of antique, Renaissance and Baroque works, his
sculptures were eighteenth century adaptations of the
model. They were variations on the same theme or different
interpretations of the same subject. Clodion modified and
tempered their antique, Renaissance and Baroque qualities
and imposed upon them a rococo style and temperament. His
sculptures, as a result, were gay, frivolous and spontane-
ous, and much more refined and naturalistic. They were
thoroughly consistent and in harmony with the eighteenth
century and reflected its spirit and sentiment.
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Fig. 1 Ram, three sheep and a nursing Lamb. Clodion. Museum of Lorraine, Nancy.
Fig. 2 Vestal Virgin. Clodion. National Gallery of Art, Washington, D.C.
Fig. 3 Intoxication of Silenus. Clodion.
Fig. 4  Bacchus and Ariadne. Clodion. Philadelphia Museum of Art.
Fig. 5 *La Surprise*. Clodion. National Gallery of Art, Washington, D.C.
Fig. 6 Deluge. Clodion.
Fig. 9 Female Faun with Young Fauns. Clodion. Cluny Museum.
Fig. 10  Faun with Young Fauns.  Clodion.  
Cluny Museum.
Fig. 11  Female Satyr with Child. Auguste Pajou.
Fig. 12  Satyr with Child. Auguste Pajou.
Fig. 13 Female Satyr with Small Satyrs. Clodion.
Fig. 14 Bacchante. Auguste Pajou.
Fig. 16  La Gimblette. Jean-Honoré Fragonard. A. Veil-Picard Collection.
Fig. 18 Bacchante. Clodion. National Gallery of Art, Washington, D.C.
Fig. 20  **Faun Family.**  Clodion. National Gallery of Art, Washington, D.C.
Fig. 22 Le Faune aux Marmousets. Clodion.
Fig. 23 Satyr Lutiné par des Amours. Jean-Honore Fragonard. Boymans Museum, Rotterdam.
Fig. 24  *Le Faune aux Marmousets*. Jean-Honoré Fragonard.
Fig. 25 Satyr with Attendant Amorini. Clodion. William Hayes Ackland Memorial Art Center.
Fig. 26 Jupiter Hurling the Thunderbolt. Clodion.
Sevres Museum.
Fig. 28 Ludovisi Ares. National Museum, Rome.
'Fig. 29 Intoxication of Wine. Clodion.
Metropolitan Museum of Art.
Fig. 30  Dancing girl. Walters Art Gallery.
Fig. 31 Maenad. Skulpturen-Sammlung, Dresden.
Fig. 32 Satyr and Nymph. Museo Nuovo, Rome.
Fig. 33 Bacchus. Clodion. National Gallery of Art, Washington, D.C.
Fig. 34 Bacchus. Jacopo Sansovino. National Museum, Florence.
Fig. 36 Dance of Apollo and the Muses. Guilio Romano. Pitti Museum, Florence.
Fig. 37 Three women supporting a cup. Clodion.
Fig. 38 Monument for the Heart of Henri II.
Germain Pilon. Louvre.
Fig. 41  Bacchus.  Peter Paul Rubens.  Hermitage.
Fig. 42. **Genius of Augustus.** Pio Clemente, Rome.

Fig. 43. **Abundance.** Leplat Leroux, Dresden.

Fig. 44. **Jupiter.** Louvre, Paris.

Fig. 45. **Jupiter.** Louvre, Paris.

Fig. 46. **Ludovisi Ares.** Berlin.

Fig. 47. **Bacchus and Putto.** Palaise Altemps, Rome.
Fig. 48. **The Dancers.** Louvre, Paris.

Fig. 49. **The Graces.** Montfaucon.

Fig. 50. **Bacchus, Ariadne and Silenus.** Louvre, Paris.