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Front and back covers: *Nymph and Satyr Carousing*, by Claude Michel, called Clodion. See page 25. Title page: Detail of *Children and Satyr-Children Stealing the Cubs of a Pantheress*, by Clodion. See pages 18-19. This page: Detail of *Balloon Monument*, by Clodion. See page 23.

FRENCH TERRACOTTAS

James David Draper



Common as clay” is one of those locutions by which we designate lowly origins. Terracotta is nothing more than fired clay, and yet, going back to remote antiquity, it has often been prized far above its intrinsic worth. Well might Pliny the Elder, in his *Natural History*, describe some clay effigies as “more worthy of honor than gold, and at any rate more innocent.” Terracotta can convey an artist’s purest motives with the force and unerring aim that we look for in drawings by the masters. These qualities may account for its particular appeal to modern-day sensibilities.

Generations before ours have instinctively responded to terracotta’s warmth and adaptability. Since early in this century, the Museum has received as gifts several works by Clodion and his contemporaries, the most memorable being two effervescent Bacchic groups that came with the 1913 bequest of Benjamin Altman. Increasingly, terracottas, especially working models, have been examined for their active role in the creative process. Olga Raggio, Iris and B. Gerald Cantor Chairman of the Department of European Sculpture and Decorative Arts, and James David Draper, Curator and author of this *Bulletin*, have, accordingly, worked together to acquire a full range of models, from rough, embryonic sketches to more refined, detailed configurations. Their successful collecting efforts are reflected in the fact that over half of the works illustrated in this publication have been added within the last twenty years. A strong impetus was the acquisition of a cache of seven terracottas, including Clodion’s *Minerva*, in 1975, with funds provided by the Charles Ulrick and Josephine Bay Foundation.

Most of the terracottas presented here were installed in 1990 in the C. Michael Paul Gallery, dedicated to French sculpture, which was relocated in the new Henry R. Kravis Wing. The arrangements in the gallery allow us to evaluate individual accomplishments in the medium while gaining a fresh understanding of terracotta’s diverse uses and its relationship to other materials, such as bronze, stucco, and *biscuit de Sèvres*.

Philippe de Montebello
Director

Introduction



Virgin and Child

PIERRE BIARDEAU (1608–1671)

Terracotta, partially painted and gilt; height, 61½ in. (156.2 cm)
Bequest of Mrs. H.O. Havemeyer, 1929, H.O. Havemeyer Collection
29.100.145

Terracotta,” the commonly used term for fired clay, is taken from the Italian *terra cotta*, literally “cooked earth.” The French term, *terre cuite*, has precisely the same meaning. A basic medium for sculpture as well as for pots and tiles, terracotta goes back to prehistoric times. Firing clay in a kiln produces a chemical change at around 600 degrees, at which temperature it is made hard and durable. Unfired and low-fired clays also have been widely used, but only rarely for sculpture with any complexity of detail, as these materials are more subject to breakage.

Even baked clay is fragile, yet a host of terracottas survive from the eighteenth and nineteenth centuries in France. These range from learning exercises to finished decorations and prove the medium’s popularity. All testify to a French proficiency in modeling that amounted to genius. There is no simple explanation for that capability apart from the obvious one: practice. Modeling is as basic to sculpture as kneading is to bread making, and it is through the constant manipulation of the clay that the product gains the peculiar savor by which we recognize the master’s touch.

France did not have a long native tradition of large-scale terracotta sculptures before the Renaissance. However, in certain centers influenced by Italian example and encouraged by church commissions, French sculptors from the sixteenth century on took increasingly to terracotta as a medium. Terracotta sculpture is cheaper and more quickly realized than sculpture in stone, and while Paris may still have demanded stone, in some places away from the capital, terracotta became the norm. For the interiors of churches in Angers and Le Mans, Charles Hoyau and Pierre Biarreau made a specialty of turning out terracotta Madonnas and saints of a rare degree of expressiveness.

Ceramic sculpture requires little in the way of technology except for establishing the right firing temperature. The higher the temperature, the harder the clay will become. Too dense or too unsupported a mass will explode in the kiln; thus the large Biarreau Madonna (left) was fired in sections, a process hardly visible except in the back. Much of the attractiveness of terracotta derives from its color and texture, and the fine-grained, yellowish clay from Anjou has a particular appeal.

Sculptors throughout the centuries have used two basic methods for establishing their final designs: drawing and modeling in wax or clay. Thus when the sixteenth-century Florentine Benvenuto Cellini came to Fontainebleau to sculpt for François I, he made preparatory drawings and small wax models for candle-bearing divinities that were projected in silver, but his full-size models were of terracotta. All the models from Cellini’s French sojourn have disappeared. Indeed, no early waxes are found in quantity, and only a handful of terracotta models survive from the late fifteenth century in Italy and none from that period in France. Possibly the earliest extant French terracotta model

is Germain Pilon's *Mourning Virgin* of 1586, now in the Louvre, made for the marble in the church of Saint-Paul–Saint-Louis, Paris. It is probably the collecting instinct that preserved the terracottas we have. The Italians were the first to collect them; models by Michelangelo and Giovanni Bologna were sought after during their lifetimes. Terracottas are listed in artists' inventories, but the French collected them actively only in the seventeenth century. One collector was the sculptor François Girardon, whose *galerie* was formally installed with a mix of original models and copies after ancient and modern masters in bronze, marble, and terracotta.

Italian influence on French sculpture was pervasive. French sculptors strove particularly to emulate the Italian Baroque sketch-model, the *bozzetto*. In the deft hands of Gian Lorenzo Bernini and his followers, the *bozzetto* reached new heights of expressiveness as sculptors worked out their first thoughts with dazzling speed. In the course of the seventeenth century many French sculptors sought training under Roman masters. In Rome from 1641 to 1651 Michel Anguier worked with Bernini and Alessandro Algardi and was one of the latter's disciples picked to illustrate Old Testament scenes for the nave of San Giovanni in Laterano. Anguier's *bozzetto* for *The Flood* (right) is low-fired and has losses that were filled with daubs of plaster, some of which are now missing. The elongated style is still Manneristic, but then the elasticity of clay often led to figures becoming attenuated in model form.

While Anguier was in Rome, major changes were being formulated in artistic training back home. In 1648 the Royal Academy of Painting and Sculpture was created and its privileges ratified by Cardinal Mazarin in 1655. The Academy of France in Rome was established in 1666, along the lines of the Roman Academy of Saint Luke, with the mission "to cultivate good taste and the manner of the ancients." The goal of aspiring sculptors was henceforth to win the *prix de Rome*, offered by the Royal Academy, in order to continue their antiquarian studies nearer the source.

The *prix de Rome* was based upon a competition that changed little over the next two centuries. One of the tests was to model a multifigured relief on a predetermined subject, usually from ancient history, within a day and without reference to engravings. In this concentrated grappling with a theme, imagination and memory had to be as strong as the instinct for form. Although complaints were often voiced about the rigidity or irrelevance of the rules, it must be admitted that talent often prevailed in the trial process. The ablest young sculptors usually got to Rome and, once there, could see for themselves the seemingly effortless models of their Italian contemporaries.

Although no specifics about the desired results are written into the French Academy's regulations, students must have been encouraged to strive for brilliant, eye-catching



The Flood

MICHEL ANGUIER (1612–1686)

Terracotta, 13¼ x 12½ in. (33.7 x 32.1 cm)

Rogers Fund, 1980

1980.322



Detail of the back of
L'Amour silencieux

PIERRE JULIEN

Illustrated on p. 33

effects in their modeling. The impulsiveness of the model would continue to inform their more finished works, including terracottas. Collectors sought this quality in artists such as Clodion, whose oeuvre is the heart of this *Bulletin*. While still at the French Academy in Rome, Clodion was already supplying collectors with his bewitching terracotta confectations on ancient, usually Bacchic, themes. “A touch full of fire and spirit” is how the catalogue of the Paris collector Mariette describes Clodion’s handling of a vase with a raised band of playing children, and the terracotta in question was surely a finished work and not a sketch.

Neoclassical sculptors were concerned that their practices should mirror those of the Greeks and Romans. It was taken for granted that faultlessly accurate modeling lay behind the statues of antiquity that were so etched in their memory. The theorist Dandré Bardon solemnly assured his readers that in Roman competitions only the “most perfect” model was saved and the others were thrown into the Tiber (*Essai sur la sculpture*, 1765). These high standards gave even more reason to strive for convincing stances and gestures. It is somewhat paradoxical that in the training of three generations of Neoclassical sculptors, bridging the eighteenth and nineteenth centuries, their preparatory designs have such vigor when a cool and static look was preferred in their marbles. The word “fire” often recurs in discussing models, as when Dandré Bardon goes on to speak of their “fire of enthusiasm.” As for their practical influence on composition, he says that in models “characters were indicated, the mass of drapery sufficiently announced, and accidents of light broadly decided. Such is the progress, which the modern student must follow on the example of the ancients.” His “accidents of light” is most telling, for it is the intimate working out of contrasts in light and shadow on a small scale that will carry the composition, even of a large marble, right through to completion.

Diderot’s *Encyclopédie* (1765) describes the making of models in terms that remain true to this day:

To model in clay, one uses a well-prepared clay, the same as that used by potters. One places this clay on a turntable [for a three-dimensional work] or an easel [for a relief]. There is no need for tools; because it is the hands with which one starts and which bring the work farthest along. The greatest practitioners use their fingers more than tools.

Indeed, some of the fieriest statuettes are covered with fingerprints. They also often bear the marks of cloth placed over the damp clay between modeling sessions. These imprints dry and interact texturally (above). Tools add their accents, from those left by the toothed *ébauchoir*, which cuts the clay in ridges for rapidly established lights and darks, to the delicate traces of small rakes that define the flesh.

Clay, when wet and pliant, is eminently suited to building an image of the human figure, and an accomplished modeler might have felt well-nigh godlike as he brought a figure to life. Colors range from grays, tans, and ochers to brick red, but the most prized are the tender pinkish buff shades with their subtle evocations of flesh tones.

Artists could take endless pains with their models. A glance underneath the base of a group by Pajou shows a neat, grooved ring around the excavation (right). The undersides of the best works of Clodion, who was Pajou's son-in-law, sometimes also feature these thoughtful preparations. It could be inferred that these steps were taken to ensure an even firing, but it is just as likely a case of a first-rate artist's concern with finish, even on the interior of the work.

Techniques for making terracottas have remained essentially unchanged. While no academician, Rodin was heir to the same traditions as Michel Anguier and Pajou, believing in the sketch's primordial power to summarize ideas. For a rapid demonstration of a point, he scarcely paused before grabbing a coil of clay and urging it into shape; an underside of one of his terracottas shows the sausalike coils still in place (below).

Some damaged pieces are included here. Terracottas that served as working models have a high casualty rate. When plaster molds are taken from the clay with the idea of producing bronzes or with the prospect of making a marble using the pointing system, removal of the molds will usually cause breakage. Differences between modeled and cast surfaces will emerge more clearly through the illustrations. In general, the cast surface suggests that a composition has been reproduced for commercial reasons. Unless it is reworked substantially and refired, a cast will have a decidedly less vivid appearance than a model and is consequently less prized today. If not stated otherwise, "terracotta" used alone in the captions infers a modeled surface rather than a cast one.

Finally, a word may be in order concerning the French terms for the stages of modeling. *Ébauche*, *esquisse*, and *maquette* are often confused. The very existence of these terms underscores a long evolution in French modeling traditions. The *ébauche* is the roughest sketch, the initial idea transmitting the most rudimentary principles. *Esquisse* also means "sketch," from the Italian *schizzo*, but it is used less regularly for sculpture than for drawing or painting. It implies an intermediate state of modeling and has been likened to an improvised poem. *Maquette*, from the Italian *macchiotta*, is a mock-up, a more advanced model in which all basics of the design, even including some details, are already present in miniature. The stages of modeling in English are less codified, so that "sketch," "sketch-model," and "study" appear here with only slight differences in meaning.



Underside of
Fidelity, the Mother of Constant Love

AUGUSTIN PAJOU

Illustrated on p. 41

Underside of
*Standing Male Nude Demonstrating the Principles
of Contrapposto According to Phidias*

AUGUSTE RODIN

Illustrated on p. 56





Venus Giving Arms to Aeneas

JEAN CORNU (1650–1710)

Terracotta, partially cast; height with wood base, 42½ in. (108 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931

32.100.158



Detail of *Venus Giving Arms to Aeneas*

Cornu, who was trained at the Royal Academy in Paris, studied in Rome from 1675 to 1679, learning from Renaissance and Baroque Italian masters as well as from the antique. Toward the close of Louis XIV's reign, Italianate mythological groups in bronze became favored decorations. From the 1690s on, artists increasingly sent such compositions to the Salon, the periodic exhibition of members of the Royal Academy of Painting and Sculpture. Salon catalogues seldom specify materials, but it is likely that the entries were often terracottas shown with the hope of receiving commissions for bronze casts. At the Salon of 1704 Cornu displayed this model and a lost group of Aeneas bearing his father, Anchises, with his son Ascanius at his side and his mother, Creusa, trailing behind. That pendant composition is presumably reflected in our group's shield, which shows Cornu to have excelled in low relief. The model manifests a partial casting technique and assembly from a large number of parts. It would have been impossible, for that matter, to fire a work of its size and flamboyance in one piece.



Bust of a Man

JEAN-BAPTISTE LEMOYNE (1704–1778)

Terracotta, height, 18½ in. (47 cm)

Purchase, Charles Ulrick and Josephine Bay Foundation, Inc. Gift, 1975

1975.312.4

The reign of Louis XV witnessed a brilliant phase of terracotta modeling. Lemoyne, son of a successful sculptor, had a virtual monopoly on the royal features, achieving several busts of the king each year. The subject here is unknown, but the buoyant handling of the clay makes him seem to radiate the gracious *bonhomie* associated with the king and his circle. The portrait dates to about 1745–50.

With his *Mercury*, Pigalle launched a career that was to embrace several commissions from the royal mistress, Mme de Pompadour. Created as his reception piece for the Royal Academy, *Mercury* appeared in model form in 1741 and as a marble in 1744. The marble, now in the Louvre, is a typical *morceau de réception*, a highly charged, small-scale mythological carving full of finesse and promise. It has been claimed that the Metropolitan's terracotta is Pigalle's original model, but this is unlikely in view of the cast surface, whose inert nature is sensed even through a coat of ocher paint.



Mercury

After a composition by

JEAN-BAPTISTE PIGALLE (1714–1785)

Cast terracotta, height, 22 in. (55.9 cm)

Bequest of Benjamin Altman, 1913

14.40.681



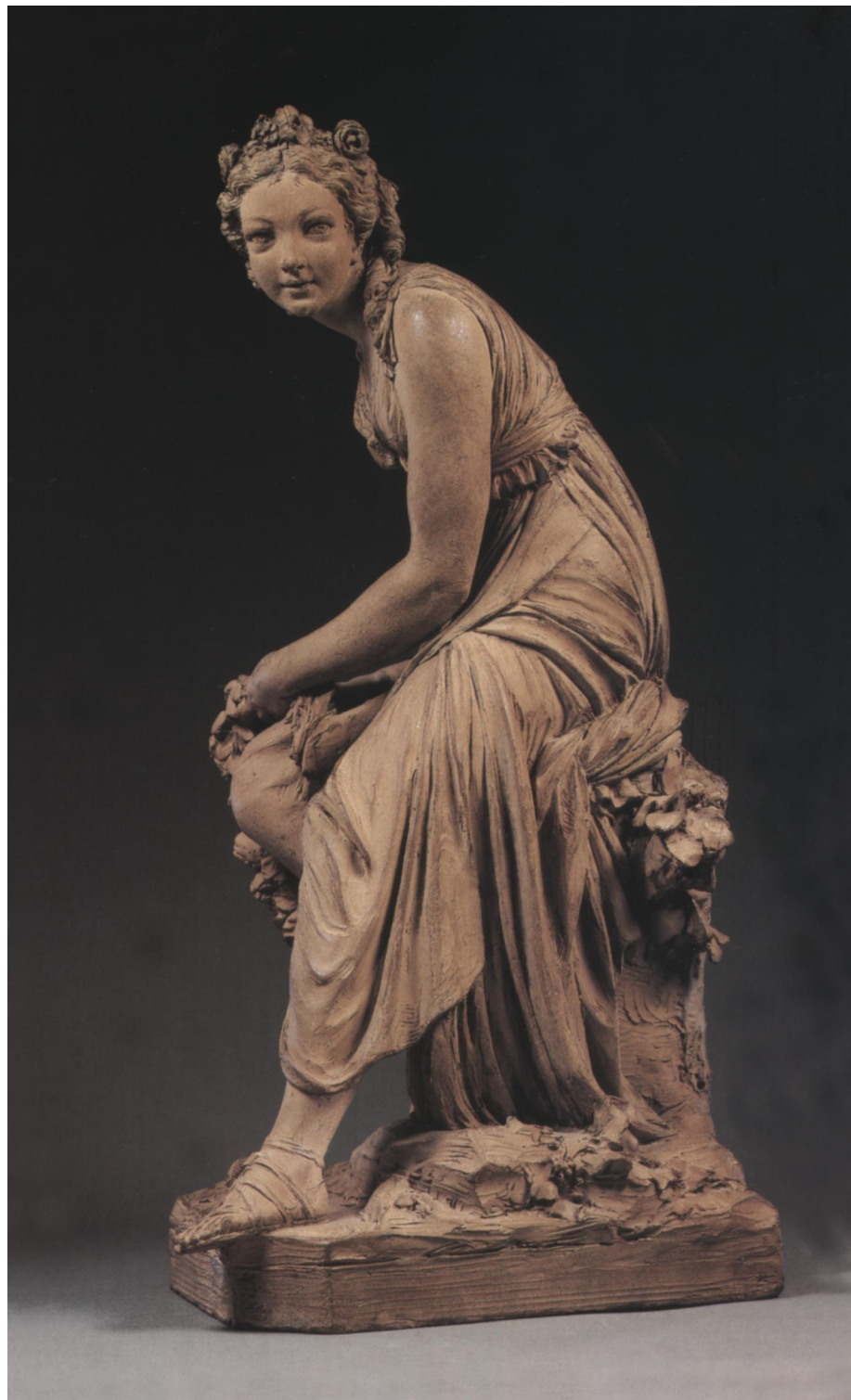
Back of *Bust of a Man*, by Lemoyne

Both pieces illustrated on the two preceding pages have been patinated with coats of paint, but beneath the pigment, the adroit, decisive fashioning of the Lemoyne bust, seen here from the back, and the sluggish clouds on the back of the *Mercury* indicate a modeled and a cast surface, respectively. In addition, the lower left of *Mercury*'s base shows a short, vertical mark left by a piece mold.

Detail of the back of *Mercury*, by Pigalle



Flora was the Roman goddess of flowers and gardens, upon whom the wind god, Zephyrus, is reputed to have conferred the gift of perpetual youth. Vassé breathed fresh life into the myth, giving Flora an eager expression to show that she awaits the god's arrival. Other terracottas of this composition exist, but none so incisive as this. In 1765 Vassé adapted the figure for a marble statuette of *Comedy*, now in the Louvre. Vassé's terracottas, like his marbles, are often painstakingly studied, so the evenness of *Flora's* modeling causes no surprise. However, one might well suspect a partial casting technique. Seams or drip marks, which are characteristic of a cast, are not visible in X-rays of the interior, but walls of an extremely regular thickness may be seen; it is not to be ruled out that the clay was pressed into a mold. If so, Vassé then reworked the fired piece with wet clay to give it a vibrant appearance before refiring it. Yet this is only speculation, for there is insufficient knowledge of partial casting before the nineteenth century.



Flora

LOUIS-CLAUDE VASSÉ (1716–1772)

Terracotta, height, 23 in. (58.4 cm)

Signed and dated: Ludovicus / Vassé/ f!it. 1764.

Purchase, Josephine Bay Paul and C. Michael Paul Foundation, Inc. Gift
and Charles Ulrick and Josephine Bay Foundation, Inc. Gift, 1975

1975.312.9



Ceres

AUGUSTIN PAJOU (1730–1809)

Terracotta, height, 24 $\frac{3}{4}$ in. (62.5 cm)

Purchase, C. Michael Paul Gift,

Josephine Bay Paul and C. Michael Paul Foundation, Inc. Gift,
and Charles Ulrick and Josephine Bay Foundation, Inc. Gift, 1978
1978.2

Pajou was one of Louis XV's busiest artists from virtually the day of his return from the French Academy in Rome in 1756. This model dating to about 1768–70, the time of Pajou's decorations for the Versailles opera, is completely, tenderly surfaced with a matte finish. Apparently, this is the model that he replicated for the duc de Choiseul as a marble statuette, which was sold in 1786 and has since been lost. Ceres was also enlarged in stone as one of the *Four Seasons*, now in the Philadelphia Museum of Art. Pajou's goddess of the harvest is alluring but dignified, qualities expressed in the folds of her drapery, which have greater depth and drama here than in a preliminary drawing in the Musée des Arts Décoratifs, Paris. Calculated to have an imposing effect, the model fulfills Dandré Bardon's wish, quoted earlier, to see "the mass of drapery sufficiently announced, and accidents of light broadly decided."



Louis XV

JEAN-BAPTISTE NINI (1717–1786)

Cast terracotta, diameter without frame, 6¼ in. (15.9 cm)

Signed and dated: J B Nini F 1770

Gift of James Hazen Hyde, 1952

52.189.10

Nini, trained as an engraver in his native Urbino, perfected a technique for producing medallions in a clay known as *terre de Chaumont*, for Chaumont-sur-Loire, where it is dug and where he settled. In a range of colors from buff to brick red, he could capture details with fair precision, thanks to a process that seems to have involved metal molds. Such medallions were widely distributed and collected in the same spirit as bronze medals. It is surprising that so little is known about Nini's career, since his portraits have formed lasting impressions of leading personalities during the age of Louis XV. The king's benign features are rendered with grace and tact, yet have the effect of being more exactly observed than in painted or engraved royal portraits.

The casting of the *Infant Satyrs* indicates that it was to be a decoration in its own right, although a marble exists in the Musée Cognacq-Jay, Paris, and La Rue may also have intended the composition for production in biscuit (white unglazed porcelain) by the royal manufactory at Sèvres. Before leaving for Rome as prizewinner in 1754, he executed several related models for Sèvres, but they did not include this group or its companion, little satyrs with a panther. La Rue specialized in such subjects, as is demonstrated by a large number of his drawings that show Bacchus's retinue expressing every nuance of inebriation. His output attests to a strong market for Bacchic themes long before Clodion arrived on the scene (see pp. 18–21).



Infant Satyrs with Grapes

LOUIS-FÉLIX DE LA RUE (1731–1765)

Cast terracotta on marble base with gilt-bronze mounts;

height without base, 10½ in. (26.7 cm)

Bequest of Charles C. Paterson, 1982

1983.72.12



Minerva

CLAUDE MICHEL, CALLED CLODION (1738–1814)

Terracotta, height, 18¾ in. (46.4 cm)

Signed and dated: Clodion / in Roma / 1766

Purchase, Charles Ulrick and Josephine Bay Foundation, Inc. Gift, 1975

1975.312.6

Claude Michel, known by the diminutive Clodion, inherited the virtuoso modeling practices of his uncles, the Adam brothers of Nancy. At seventeen he arrived in Paris to work with Lambert-Sigisbert Adam and later assisted the great Pigalle, good preparation for winning the *prix de Rome* in 1759. Clodion went to Italy in 1762 and spent nine years there, absorbing the forms of antique sculpture, along with its vocabulary, but also infusing his nymphs and priestesses with an undeniable chic that could not fail to win over collectors. In this figure he combined features of several ancient marbles, most notably the *Minerva Giustiniani* in the Vatican collections. Clodion responded to both the fresh, girlish Minerva recorded by mythologers and to the sterner, more formal goddess of wisdom known from classical sculpture. Applying his finishing touches, he used the same tool with which he incised the signature and date to sketch the Medusa's head on the shield.



Detail of the back of *Minerva*



Periodically, European sculpture has been overwhelmed by waves of puttomania, as can be judged by the number of instances in which babies are used allegorically to carry out various tasks for men and gods. Here they do their best to embody the effects of wine, in an idiom first perfected by François Duquesnoy. Duquesnoy, a Fleming who lived in Rome during the seventeenth century, created Bacchic reliefs that became as classic for later sculptors as Greco-Roman examples of these subjects. Clodion was no less a master of the genre. His scenes give a first impression of tumbling infantine gaiety. Closer inspection, however, shows a darker side. For instance, two of these tots enrage the pantheress by making off with her cubs, while her claws can hardly feel pleasant against the tender flesh of the fallen child. Expressions and movements are driven, indeed obsessed, making it clear Clodion understood that the origin of the revels lay in Dionysian rites. As metaphors for sacred mystery, the subjects were not unsuitable for his patroness, the princesse de Bourbon-Condé, who was known for her piety. Through her architect, Alexandre-Théodore Brongniart, Clodion gained the commission to decorate the courtyard of her Parisian residence, the Hôtel de Bourbon-



Children and Satyr-Children Stealing the Cubs of a Pantheress

CLAUDE MICHEL, CALLED CLODION (1738–1814)

Terracotta, 9¼ x 31¼ in. (23.5 x 79.4 cm)

Signed: clodion

Fletcher Fund, 1959

59.87.2



Children and Satyr-Children Stealing the Cubs of a Pantheress

CLAUDE MICHEL, CALLED CLODION (1738–1814)

Stucco, 66 x 268 in. (167.6 x 680.7 cm)

Purchase, Ella Morris de Peyster Bequest, 1959

59.24b



Condé, with seven stucco reliefs: three lunettes with satyresses and young children, and four horizontal groupings, twice repeating our pair of models. By luck, the Metropolitan purchased these models soon after buying three of the stucco reliefs and can display them in the same gallery. The terracottas have been called reduced replicas of the stuccos, but that they are preliminary models is proved by their flickering, pulsating surfaces and by the fact that the stuccos are of different shapes, having acquired areas of indifferent compositional merit at the top and ends after it was decided they should occupy more space. Other stucco reliefs from the courtyard are in the Louvre and the Musée Historique Lorrain, Nancy.

Comparison of the stucco relief at the right with the terracotta above shows that the composition changed proportions when the model was translated into the new medium. It is clear from a detail that Clodion himself envisioned these changes: One of his additions, at the far left of the stucco, is the key element of the altar to which the unsuspecting goat is being led.



Children and Satyr-Children Leading a Goat to Sacrifice

CLAUDE MICHEL, CALLED CLODION (1738–1814)

Terracotta, 9¼ x 31¼ in. (23.5 x 79.4 cm)

Signed: clodion

Fletcher Fund, 1959

59.87.1



Children and Satyr-Children Leading a Goat to Sacrifice

CLAUDE MICHEL, CALLED CLODION (1738–1814)

Stucco, 66 x 264 in. (167.6 x 670.6 cm)

Purchase, Ella Morris de Peyster Bequest, 1959

59.24a

The first public hot-air balloon ascension, by the Montgolfier brothers, took place south of Lyon on June 5, 1783. Paris saw its first demonstration in August, and by the end of the year Louis XVI determined to solemnize this amazing feat with a commemorative monument. The most gifted sculptors of the realm competed for the commission: Pajou, Julien, Houdon, Lecomte, Gois, Mouchy, Berruer, d'Huez, and Clodion. Only two models for the project, both by Clodion, survived into modern times. One of them is the breezy contrivance illustrated at the right. The other, a tamer affair with imagery of a more conventional allegorical nature, probably came closer to resembling models by the other sculptors, although little record of their appearance exists.

For a variety of reasons—including the declining fortunes of the crown and the fact that balloon ascensions rapidly became commonplace—the monument was abandoned. By 1792 only seven models, including Clodion's two, were stored in the Louvre. No doubt it is this model's outrageous daring, more than any other factor, that kept it from being returned to the sculptor or discarded along with the rest, for it is quite dizzying to imagine the composition erected in marble in its intended spot, the Tuileries gardens. In many ways Clodion's design is un-Neoclassical and anachronistic. He resorted to Rococo stratagems—asymmetry and illusions of air-swept weightlessness—qualities that once again found him an audience when the Rococo Revival took place during the mid-nineteenth century.

Because of the design's hyperactivity, it takes a moment to realize what these babies are up to, as they gather bundles of fuel and fly with them to the top of the pedestal to launch the balloon, which takes off in a cloud of steam, heralded by Fame's trumpet and encouraged by Aeolus's breath (top left).

A partial casting technique was used for the figures, yet there are no obvious repeats. The whole consists of two separately fired sections, meeting at the top of the column, but their joining is virtually disguised by the swarming children's zealous frenzy.

Balloon Monument

CLAUDE MICHEL, CALLED CLODION (1738–1814)

Terracotta, height, 43½ in. (110.5 cm)

Signed: On upper part, Clodion;
on lower part, CLODION

Purchase, Rogers Fund and Anonymous Gift, 1944

44.21a,b





Detail of *Balloon Monument*, by Clodion



Nymph and Satyr Carousing

CLAUDE MICHEL, CALLED CLODION (1738–1814)

Terracotta, height, 23¼ in. (59.1 cm)

Signed: Clodion

Bequest of Benjamin Altman, 1913

14.40.687

The first impression is of a rapturous embrace, in which the senses are totally abandoned, yet the seeming spontaneity of this composition was achieved only after much meditation. This is one of the most minutely studied of all the Bacchic orgies that were Clodion's great specialty. Front and back (see back cover) show the deliberate adjustments of angles, openings, and masses, all checked and balanced as the model passed under his fingers when turning on his trestle table. While the depth of Clodion's experience with the imagery of Greek and Roman art can hardly be overstated, the deliciously charged rhythms, only hinted at in the reliefs on Roman sarcophagi, are entirely his own. Clodion made such works for the delectation of connoisseurs during his stay in Rome from 1762 to 1771, but this group is so highly evolved that it may date to the 1780s.



Architecture

CLAUDE MICHEL, CALLED CLODION (1738–1814)

Terracotta, 8¾ x 15¼ in. (22.2 x 38.7 cm)

Gift of Mrs. Barbara Lowe Fallass, 1962

62.213.2

At the Salon of 1779 Clodion showed terracotta reliefs representing Music, Architecture, Astronomy, and Painting. The Salon *livret* said they were intended for lifesize enlargements in stone. The terracottas are believed to be the set of four in the Musée Henry, Cherbourg, and to have served as models for architectural reliefs for the Hôtel d'Osmond, Paris, much in the manner of our stucco scenes from the Hôtel de Bourbon-Condé (see pp. 18–21). The Cherbourg reliefs are more richly developed than the present two, which can be thought of as pared-down versions. That these are modeled and not cast is certain not only because of their freshly sketched surfaces, but also because the backs show the grain of the wood panel upon which Clodion laid the clay. His quickness and authority are perhaps most evident in the earnest babies, whose efforts at page-turning are tolerated by Muses who could be their older sisters.



Music

CLAUDE MICHEL, CALLED CLODION (1738–1814)

Terracotta, 8¼ x 15¼ in. (22.2 x 38.7 cm)

Signed: Clodion

Gift of Mrs. Barbara Lowe Fallass, 1962

62.213.1



Detail of *Music*



Bacchus and a Nymph

CLAUDE MICHEL, CALLED CLODION (1738–1814)

Terracotta, height, 18½ in. (47 cm)

Signed: CLODION

Bequest of Benjamin Altman, 1913

14.40.679

The relatively constricted movements of these figures suggest the canon of Directoire taste and a date in the 1790s.

Although Clodion's hedonistic subject matter would soon pass from favor, the image is expressed with undiminished delicacy and dexterity, enabling us to discern the tremulous modeling of the nude girl's flesh; to gauge her attraction to the proffered bunch of grapes; and to savor subsidiary actions, such as the infant's jubilant participation and the wine flowing copiously from the overturned jar at back.

Detail of the back of *Bacchus and a Nymph*



After having worked in Paris with Pajou, Roland studied in Rome at his own expense from about 1770 to 1776. There he modeled this bust of a dozing boy from life. His observations are both poetic and convincing, as in the way the pudgy cheek wells up under the pressure of the fingers, skewing the mouth to the side. Roland gave at least a nod to the sleeping erotes of classical antiquity, but the decision to include the arms, of which one is exposed and the other truncated and decorously draped, is a revival of Baroque usage.

The bust is patinated white, an old if not original coat that had a double advantage: It regularized damages that would have been caused when the plaster mold was taken from the clay (losses visible especially around the base), and it hinted at how the composition would look in marble. Oddly enough, the model was not much replicated. A marble remained in the possession of the sculptor's descendants until 1901, when a photograph of it appeared in the *Gazette des Beaux-Arts*. On the strength of that illustration the model was recognized and bought at a sale in Monte Carlo in 1990. There is also an indifferent cast in the Musée des Beaux-Arts, Lille, possibly a gift of Roland's family to his native city.

Sleeping Boy

PHILIPPE-LAURENT ROLAND (1746–1816)

Terracotta, painted white; height, 23 $\frac{3}{8}$ in. (60 cm)

Wrightsmen Fund, 1990

1990.206





*Bust of a Girl Veiled and
Crowned with Flowers*

PIERRE JULIEN (1731–1804)

Terracotta, height without socle, 17 in. (43.2 cm)

Purchase, C. Michael Paul Gift, 1978
1978.1

Like Roland's *Sleeping Boy*, Julien's beguiling genre subject originated in Rome, where he spent the years 1768 to 1772. After his return to France, he showed at the Salon of 1779 a composition of this title (presumably this terracotta, no doubt intended for repetition in a marble that does not seem to exist). The model recalls an annual Roman spectacle on the Feast of the Annunciation, when 350 poor girls were dowried at Santa Maria sopra Minerva. An English traveler describes the shy maidens: "They have white serge dresses, with ghostlike drapery over their heads, leaving only a little space to see through, sometimes only a single eyehole. They go two by two into the choir where all the cardinals sit, and kneel before the Pope or the celebrating cardinal. A special officer stands at one side with a bowl full of small white purses containing fifty-crown notes for those who choose marriage and a hundred crowns for those who prefer to be nuns. Each girl modestly states her wishes, is handed her purse on a little holder, kisses it, gives a deep curtsy and quickly moves away to make room for the one behind her. The nuns-to-be wear wreaths of flowers as crowns of virginity and go first in the line."

Julien sent a terracotta sketch of an *Amour silencieux*, no doubt this stealthy Cupid, to the Salon of 1785. While rushing headlong to deliver his urgent nocturnal signals, the love god borrows the hushing gesture of the ancient Alexandrian divinity Harpocrates. Julien's marbles, such as his *Ganymede* and his seated figure of *La Fontaine*, both exhibited in the same Salon of 1785 and both in the Louvre, exhibit an obsessive differentiation of surfaces. That texture concerned Julien at the very outset, in the modeling stage, is clear from this piece. In addition to tool marks, it is covered with his fingerprints and imprints of the damp cloth with which it was covered between sessions (so that it would not dry out), creating myriad textural networks.

L'Amour silencieux

PIERRE JULIEN (1731–1804)

Terracotta, height, 15¼ in. (38.7 cm)

Purchase, Charles Ulrick and

Josephine Bay Foundation, Inc. Gift, 1975

1975.312.1





Ceres, a Caryatid

ANONYMOUS, ABOUT 1785–1790

Terracotta, height, 69 in. (175.3 cm)

Bequest of Charles C. Paterson, 1982

1983.72.15

Terracotta was put to a great variety of uses by Neoclassical sculptors. Three objects, all dating to the last decades of the eighteenth century, illustrate the range of purposes served by this versatile medium.

Architectural sculpture is represented by a caryatid, revived from the characteristic Greco-Roman figural supports so memorably realized in the maidens on the porch of the Erechtheum, in Athens. Our more voluptuous Ceres probably represented Summer in a sequence of the Four Seasons ornamenting a structure such as a balcony. It is smoothly surfaced, nearly unscathed, and was unquestionably a finished element and not a model.

More briskly worked yet fully realized, the ram's head is the fragment of a model in the *maquette* stage, probably intended for execution in marble. It formed a shoulder ornament for one of the elaborate vases with applied rams' and goats' heads that were a stock-in-trade of Neoclassical decoration. Pigalle and Clodion were among the artists providing these classicizing urns for royal and seigneurial gardens and staircases.

The group at the altar of love is a rough sketch, or *ébauche*, furnished by Boizot in 1788 for the royal porcelain manufactory at Sèvres, where he was artistic director of the sculpture atelier. Surviving examples in biscuit show that there were successive modifications to this mildly erotic scene. A figure crowning the maiden was added and the column changed to a square pedestal. The roses, pulled and gouged in the clay, and corresponding to the freest impasto of painters such as Fragonard, are more satisfying in the *ébauche* than in the porcelains.



Ram's Head

ANONYMOUS, ABOUT 1760–1780

Terracotta, height, 9 in. (22.9 cm)

Gift of J. Pierpont Morgan, 1906

07.225.493

The Theft of the Rose

SIMON-LOUIS BOIZOT (1743–1809)

Terracotta, height, 12 $\frac{1}{16}$ in. (31 cm)

Purchase, Charles Ulrick and

Josephine Bay Foundation, Inc. Gift, 1975

1975.312.2





Bacchante Riding a Goat

PHILIPPE-LAURENT ROLAND
(1746–1816)

Terracotta, height, 15 ¼ in. (40 cm)

Signed and dated: Roland F.1796.

Purchase, Charles Ulrick and
Josephine Bay Foundation, Inc. Gift, 1975
1975.312.8

Roland carries ancient Bacchic lore to extremes, as this fair disciple of the wine god goads her charging, improbable mount during an intoxicating joyride. In terms of arrangement, however, there is a rigorous geometry throughout, for Roland was a perfect exponent of compositional strictures as they obtained during the late Louis XVI and Directoire periods. Here is modeling at its height, establishing grand, explosive movements and sudden contrasts, while managing to hold them in balance, and at the same time expressing every nuance of line and texture. The underside, like those of Clodion's reliefs, bears the imprint of the wood upon which the model was built up and exhaustively pondered and finished.

Two years after its incised date, Roland exhibited this group at the Salon. He soon sold the model to the bronze founder Pierre-Philippe Thomire, but the known surviving bronzes bear the signature of the founder Louis-François Jeannest. Despite every effort of chasing, they do not quite capture the vivid excitement of the original.



Detail of *Bacchante Riding a Goat*



Atlas or Hercules Supporting the Globe, Model for a Clock

CLAUDE MICHEL, CALLED CLODION (1738–1814)

Terracotta, painted to resemble bronze; height, 15 $\frac{3}{8}$ in. (39.7 cm)

Gift of J. Pierpont Morgan, 1906

07.225.379

During the eighteenth century figural embellishment of utilitarian objects came to be based upon models to an unprecedented extent. Designs for clocks afforded many instances. As every parlor of any importance acquired its bronze-clad timepiece, clock supports became increasingly showy, often with one or more figures. Sculptors as gifted as Pajou, Roland, Clodion, and Félix Lecomte lavished their skills on models for clock cases. The Atlas or Hercules shouldering the globe at the left may have been Clodion's first thought for a clock that was made for Catherine the Great: A 1790 sale catalogue for an anonymous collector describes a terracotta by Clodion as "Hercules carrying the world" and notes that it was the model "executed in bronze for the clock of the empress of Russia." The globe is incised with signs of the zodiac and a band that shows the path of the clock's movement. The piece is painted greenish black, to demonstrate to a patron or founder the effect in bronze. This coat obscures, without altogether concealing, the figure's brisk modeling, which is comparable to that of Aeolus on the *Balloon Monument* (p. 23).

Lecomte's concept (below) was probably for a combination of bronze and gilt bronze. Presenting figures of Faith and Charity, he meditated along traditional theological lines, somewhat surprisingly for the year 1792, when French art was awash in Revolutionary imagery. The tongue of the serpent points to the hour on a horizontal band.

Faith and Charity, Model for a Clock

FÉLIX LECOMTE (1737–1817)

Terracotta, height, 10 in. (25.4 cm)

Signed and dated: Lecomte/ fth and l.^a/ 1792

Purchase, Charles Ulrick and

Josephine Bay Foundation, Inc. Gift, 1975

1975.312.3





Paris

JACQUES-EDME DUMONT (1761–1844)

Terracotta, height, 8¼ in. (21 cm)

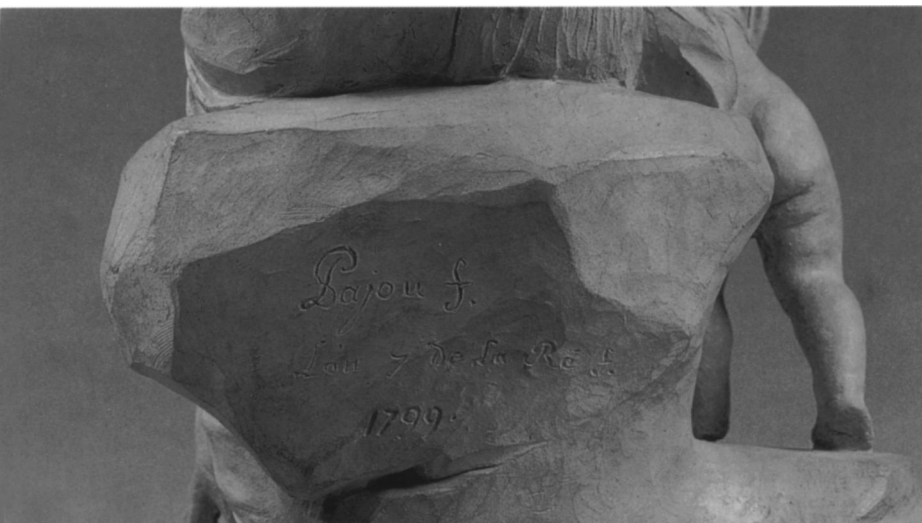
Purchase, Friends of European Sculpture and Decorative Arts Gifts, 1989
1989.289.1

In Neoclassical sculpture of all schools, preparations of fervid intensity often underlie the seemingly cool, spare end products in marble and other materials. If one had to provide the name of a single French sculptor to account for the way in which sensitive, thoughtful modeling took such pride of place in the formation of talent, one might well offer that of Pajou. His instincts, his longevity, and his knack for encouraging pupils served as a sustaining force for several generations.

Like Lecomte and Roland before him, Dumont was an assistant of Pajou. Winning the *prix de Rome* in 1788, he returned to Paris midway in the Revolution, in 1793. Unestablished, he had trouble getting his rightful share of large-scale commissions and made a living from miniature terracottas, some supplied to silversmiths; that may have been the function of his *Paris* (left). The shepherd youth, at the moment of weighing the award of his golden apple to the goddess of love, becomes himself a timeless hymn to beauty. The figure is based on Dumont's recollection of ancient statuary, especially a marble *Paris* the artist would have seen when he was in Naples in 1792–93; but through his mastery of this elastic medium, Dumont made the pose much more supple than that of the antique prototype.

A modern sculptor, Quentin Bell (*Techniques of Terracotta*, 1983), issues a practical warning on working clay in this small scale: "There is a point where your fingers are too large for the job and even with specially fine tools the difficulties are immense." The *Paris*, each tiny line coaxed into place with a tool, is a triumph over physical limitations.

Thirty years separate Pajou's *Ceres* (p. 14) and his work at the right, inscribed with its allegorical title and its date, "the year seven of the French Republic, 1799." The clay is patted all over with little vivifying finger strokes that suit the tender, moralizing subject. The young mother pulls her son by a halter so that his threatening stick will not harm the faithful dog. Her hair is bobbed *à la Titus*, a popular coiffure of the day named for the Roman emperor who was considered a paragon of moderation and virtue. Unlike the *Ceres*, this superb performance is most likely an end in itself, not destined for translation into bronze, porcelain, or stone.



Fidelity, the Mother of Constant Love

AUGUSTIN PAJOU (1730–1809)

Terracotta, height, 15½ in. (39.4 cm)

Signed and dated: Pajou f./L'an 7 de la Ré f./ 1799.

Purchase, Gifts of J. Pierpont Morgan and
Irwin Untermyer, by exchange, 1986

1986.282

Detail of the back of *Fidelity*



Opposite
Bust of a Man

JOSEPH CHINARD (1756–1813)

Terracotta, height, 17½ in. (44.5 cm)

Rogers Fund, 1919
19.29



Boy as Cupid

JOSEPH CHINARD (1756–1813)

Plaster, painted to resemble terracotta;
height, 18 in. (45.7 cm)

Signed: Chinard de Lyon

Purchase, Bequest of Mary Strong Shattuck and Gift of
Alfred Duane Pell, by exchange, and Rogers Fund, 1976
1976.242

The name of the prolific master of Lyon, Joseph Chinard, is virtually synonymous with French ceramic sculpture of the Revolutionary era.

The young man at the left was acquired as Chinard's portrait of the radical pamphleteer, Jacques-René Hébert, nicknamed Père Duchesne, who was guillotined in 1794. The bust does not have Hébert's features, but in this strenuous characterization, Chinard persuades us that his subject is intensely idealistic, a visionary. We could be in the presence of a hot-blooded young painter or Revolutionary hero. The inspired look arises in part from the contrast between the tousled hair and the stark herm cut of the bust, a borrowing from classical antiquity.

Keeping in step with the stricter standards that developed during the Directoire and First Empire periods, Chinard is more formulaic, less naturalistic in treating the hair of the little boy, and the expression is now slightly more masklike. This bust is actually a plaster, which has proved thus far to be unique, tinted buff to resemble terracotta. Chinard often invested his portraits with mythological overtones. Here they derive from the legend of Cupid and Psyche. The bow and baldric that circumscribe the lad's chest associate him with Cupid, and at the base his arrow pierces a butterfly, the attribute of Psyche.



Naiad Supporting a Shell on Her Head

JOSEPH-CHARLES MARIN (1759–1834)

Terracotta, height, 13¾ in. (34.9 cm)

Signed: marin

Purchase, Charles Ulrick and
Josephine Bay Foundation, Inc. Gift, 1975
1975.312.5

Marin identified wholeheartedly with Clodion, embracing Clodion's subject matter of playful Bacchantes, satyrs, and naiads, and even entering into amorous relations with his master's illegitimate daughter. In the *Naiad Supporting a Shell on Her Head*, probably the statuette he exhibited at the Salon of 1793, Marin emphasized the watery subject by pulling the girl's tresses until they look as damp and limp as seaweed and by agitating the clay to define the slippery mud and rushes of the riverbank upon which she sits.

The tipsy crew at right could be the *Reclining Bacchante, Grouped with Children*, shown at the same Salon of 1793; Marin also exhibited this subject two years later. The Museum's terracotta has a companion group that is also mounted on an opulent gilt-wood base. The painted medallion on the present base, representing Louis XVI, is inscribed *chéri de tous* (cherished by all). If the two groups date from the 1790s, as seems likely from the Salon entries, there is a chance that new bases were supplied once the Bourbon monarchy was reestablished in 1815 and royalist sentiments were again in vogue.

Reclining Bacchante with Infants

JOSEPH-CHARLES MARIN (1759–1834)

Terracotta, height not including gilt-wood pedestal, 8¾ in. (22.2 cm)

Signed: marin

Gift of Mr. and Mrs. Charles Wrightsman, 1983

1983.185.5





Pair of Bacchantes

JOSEPH-CHARLES MARIN (1759–1834)

Terracotta, height of each without pedestal, 4 $\frac{3}{8}$ in. (11.8 cm)

Signed: Marin

Robert Lehman Collection, 1975

1975.1.1489, 1490

Marin, like Clodion, chafed at the increasingly narrow range of options afforded by Neoclassical style. The Revolutionary and Directoire phases gave rise to moral constraints, and these were translated into chaste, linear restraints as the Empire style crystallized. The taste for Marin's frolicsome imagery declined, just as it had for Clodion's. The two pairs of busts illustrate attendant loss of will on his part. The earlier Bacchantes (above), crisply fashioned, cast their wonted spell. The lower pair, although in the same genre, are noticeably slacker, coming across as rather dim Restoration fashion victims.

In 1816 Marin pinned his hopes for improved fortunes on an ambitious project of the restored monarchy. The government of Louis XVIII ordered twelve colossal marble statues of past royalist worthies to surmount the Parisian bridge now known as the pont de la Concorde, and then as the pont Louis XVI. Marin won the commission for the figure of Admiral de Tourville, a naval hero of the period of Louis XIV. Vivid contrapposto and inspired airs generally accompany commemorative statuary of this sort, but in this *maquette* they are especially flavorful. It is as if Marin redoubled his efforts to show he could rise to the occasion. The pellets of clay that built up the form are still visible, along with incisive marks of gouging and scoring, all amid a plethora of fingerprints. The marble colossus, eventually dispatched to the château de Tourville in Normandy, adheres closely to the model but with considerable loss of vitality.



Pair of Bacchantes

JOSEPH-CHARLES MARIN (1759–1834)

Terracotta, height of each without socle, 5 $\frac{1}{8}$ in. (14.9 cm)

Fletcher Fund, 1945

45.60.38, 39



Admiral de Tourville

JOSEPH-CHARLES MARIN (1759–1834)

Terracotta, height, 16 $\frac{3}{8}$ in. (41.6 cm)

Purchase, Gift of Mrs. Herbert N. Straus, by exchange, 1987
1987.153



Woman in a Bonnet

PAUL-AUGUSTE-SYLVAIRE BONNIFAY
(1814–1885)

Terracotta, height, 15 in. (38.1 cm)
Signed and dated: P. Bonnifay/1841
Purchase, Rogers Fund, Bequest of Theodore M. Davis,
by exchange, Gift of Ogden Mills, by exchange,
and funds from various donors, 1988
1988.122

Judging by this charmingly unaffected bust, Bonnifay of Toulon deserves to be better known. Here he shows that the matter-of-fact approach and bourgeois values often associated with Biedermeier portraiture in Germany were not without parallel in France. Bonnifay eschewed fiery effects altogether for a semblance of neatness and order, replete with details down to the stitching of the bonnet.

Sculpture of the Romantic movement is illustrated in two pieces that are unrelated except in the dynamism of their poses. *The Wounded Bear* was one of the first successes for Frémiet, a powerfully gifted *animalier*. The plaster model was shown at the Salon of 1850. The group commemorates the passing of an entire primeval world, for all three participants will shortly perish: The she-bear bites into the hunter's shoulder just as his weapon is sunk deep into hers, while the cub at her flank is doomed to die of hunger. Frémiet's most popular inventions were frequently replicated in terracotta, at less expense than in bronze. This group was cast after an example in which the blade in the she-bear's shoulder was already missing.

The large key he clutches will one day provide the clue to the identity of the hero in historical dress. Maindron is usually remembered as the author of a scantily clad marble Druidess known as *Velleda*, shown at the Salon of 1844 and now in the Musée d'Orsay, Paris, but he is far more engaging when judged by his models. At this initial stage, Maindron proceeded almost as a Cubist, blocking his clay and cutting it at right angles for vibrant effects of light and shade.



The Wounded Bear

EMMANUEL FRÉMIET (1824–1910)

Cast terracotta, height, 11¼ in. (28.6 cm)

Signed: E. FRÉMIET

Gift of Vincent Fourcade, 1990

1990.108



Model for a Statue of a Hero

ÉTIENNE-HIPPOLYTE MAINDRON (1801–1884)

Terracotta, height, 10½ in. (27 cm)

Signed twice: MAINDRON

Purchase, Bequest of Bernard M. Baruch, by exchange, 1988

1988.319

Opposite

Young Woman in a Straw Bonnet

ALBERT-ERNEST CARRIER-BELLEUSE
(1824–1887)

Terracotta, height without base, 32½ in. (82.6 cm)
Signed: A. Carrier-Belleuse
Wrightsmen Fund, 1987
1987.87

Rodin's Bacchante and Carrier-Belleuse's spectacularly bonnetted girl issued from a far-reaching revival of taste for the more exuberant productions of French eighteenth-century art. From 1864 to 1871 Rodin worked off and on for the prolific Carrier, providing for him a good many of the decorative busts that Carrier had long made a specialty. It is often said that their styles were indistinguishable, but the present busts, both probably made during the period of their association, offer evidence to the contrary. Rodin's Bacchante is remote, less portraitlike, and less approachable than Carrier's lass with her candid, sunny countenance. Carrier's insistent detail is present throughout, complicating the bow and cape with rectilinear bends and channels. In the more generalized Bacchante, we sense forms thickly built up like a painter's impasto, then wetted down, as was Rodin's usual custom, to eradicate thumbprints or tool marks. Carrier typically used a cast terracotta form to establish the basic composition and added fresh clay to enliven it with a wealth of detail; he then refired it. So far, Carrier's composition seems to be unique, while Rodin's exists in a marble and another terracotta with variations so slight as to suggest that he, too, employed a partial casting method.



Bacchante

AUGUSTE RODIN (1840–1917)

Terracotta, height without socle, 15 in. (38.1 cm)
Signed: A Rodin
Purchase, Charles Ulrick and Josephine Bay
Foundation, Inc. Gift, 1975
1975.312.7





Bacchante

JEAN-BAPTISTE CARPEAUX (1827–1875)

Terracotta, height without base, 14 in. (35.6 cm)

Rogers Fund, 1911

11.10



Leda and the Swan

ALBERT-ERNEST CARRIER-BELLEUSE (1824–1887)

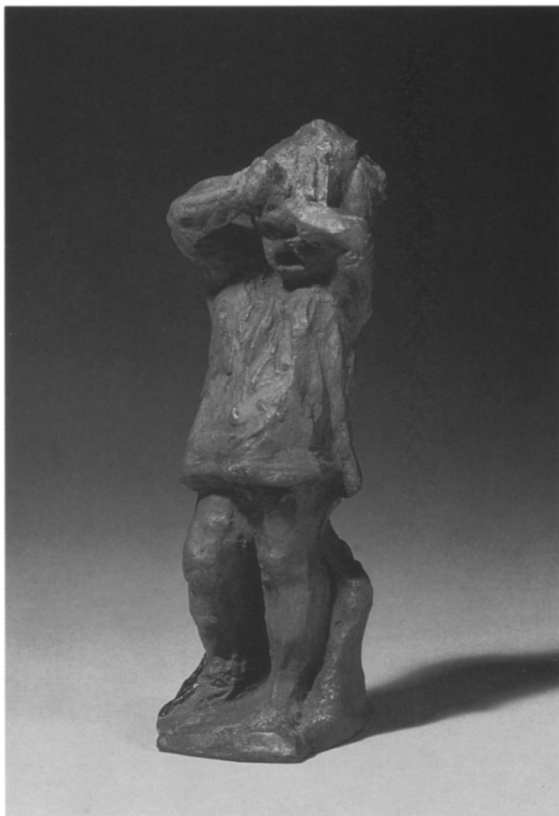
Cast terracotta, height without base,
14½ in. (36.8 cm)

Signed: A. Carrier

Purchase, Rogers Fund and
Mr. and Mrs. Claus von Bülow Gift, 1980
1980.123

For all Carpeaux's titanic strengths and ambitions—he was the author of such forceful conceptions as the marble *Ugolino and His Sons* in the Museum and *The Dance*, sculpted in 1865–69 for the façade of the Paris Opera—commercial rewards eluded him. He very likely modeled the *Bacchante* as a by-product of the Opera group, with the thought of replicating it in cast terracotta, following the successful example of Carrier-Belleuse. If Carpeaux had made replicas, the roughly blocked-out, intense contrasts of light and texture would have been regularized. As she is, the *Bacchante* remains timelessly fresh, unbound by the revivalistic concerns reflected in works by Carrier.

Carrier's *Leda* is a finely reworked cast. The composition summarizes the efforts of Renaissance masters, including Michelangelo, but with added flourishes in the spirit of Clodion and a worldly gusto that is entirely Carrier's own.



Boy Crying

JEAN-BAPTISTE CARPEAUX (1827–1875)

Cast terracotta, height, 4¼ in. (12.1 cm)

Gift of Eugene Victor Thaw, 1988

1988.288.2

Casts of the *Boy Crying* exist in wax as well as in terracotta, bearing the red-wax seal of Carpeaux's atelier. The original figure would have been a clay sketch like that of Amélie de Montfort (opposite), which displays the vibrant modeling and subtleties of texture that are often considerably dulled in the casting process. This *ébauche*, the first step in modeling, is the equivalent of the friskiest pen drawing. The head is a mere blob, but gradually we discern neck ribbon and bustle amid the fingerprints. Carpeaux's early biographer (1880), Ernest Chesneau, writes that the sculptor had the daily habit of shaping such sketches at lightning speed and even "practiced modeling blindfolded," which was, according to Carpeaux, "the only way to understand form." In this case the sculptor wished to render permanent a fleeting glimpse of his fiancée. Her gown bears the wax atelier seal and a paper sticker with the number 358, corresponding to the study of "Mademoiselle de M." in the 1894 auction of his works. In 1868 Empress Eugénie introduced Carpeaux to Amélie de Montfort, daughter of a general, and they were wed in great pomp at the church of the Madeleine the next year. No one could guess from this sketch, with its warmth of feeling, that the marriage would be an unhappy one.



Amélie de Montfort

JEAN-BAPTISTE CARPEAUX (1827–1875)

Terracotta, height, 5 1/8 in. (13 cm)

Purchase,

Friends of European Sculpture and Decorative Arts Gifts, 1989

1989.289.2





*Pair of Male Nudes Demonstrating the
Principles of Contrapposto
According to Phidias [right]
and Michelangelo [left]*

AUGUSTE RODIN (1840–1917)

Terracotta, height of each, 14½ in. (36.8 cm)

Signed: (1) Rodin; (2) RODIN

Gift of B. Gerald Cantor Art Foundation, 1987
1987.179.1,2

Rodin recalled shaping figures of dough at the age of five in his mother's kitchen. His kneading prowess never deserted him, as seen in this pair of nudes, produced in 1911 to illustrate to a friend the differences between the relaxed contrapposto of the Greeks and the more exaggerated, angular poses of Michelangelo (as exemplified by his *Slaves*, in the Louvre). The figures are rare survivors. Rodin's models were typically of clay, and when his assistants cast them in plaster, the originals were usually destroyed. Taking plasters from them would probably have marred the briskly worked, low-fired nudes beyond repair.

Rodin never met the great novelist Honoré de Balzac, who died in 1850. The features of the head at the right are those of a man of Tours, recorded by Rodin about 1891 as part of his constantly changing plans for a monument to Balzac in Paris. The definitive bronze, altogether different, showing Balzac with shaggy hair and in the monk's robe he liked to wear when he wrote, was raised only in 1930, after Rodin's death, at the intersection of the boulevard Raspail and the boulevard du Montparnasse. This head, beaming and tremulous, triumphing over damages caused by the tension between clay and drying plaster during the molding process, remains splendid proof of terracotta's capacity to render the properties of human flesh.



Head of Balzac

AUGUSTE RODIN (1840–1917)

Terracotta, height, 9¼ in. (23.5 cm)

Rogers Fund, 1912

12.11.1

