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Anne-Lise Desmas, Édouard Kopp, Guilhem Scherf and Juliette Trey, *Bouchardon: Royal Artist of the Enlightenment*. Los Angeles: The J. Paul Getty Museum, 2017. 448 pp. 308 color and 172 b & w illustrations, notes, bibliography and index. \$79.95, US (cl). ISBN: 978-1-60606-506-8.

Juliette Trey (with the collaboration of Hélène Grollemund), *Inventaire général des dessins du Musée du Louvre: École française: Edme Bouchardon (1698-1762)*. Paris: Musée du Louvre, Département des arts graphiques and Mare et Martin, 2016. 460 pp. Illustrations: Introduction (15 color), watermarks (22 color), catalogue (1039 color), concordance, bibliography and index. €110, (cl). ISBN: 978-2-35031-551-5.

Édouard Kopp, *The Learned Draftsman. Edme Bouchardon*. Los Angeles: Getty Research Institute, 2017. 336 pp. 105 color and 46 b & w illustrations, notes bibliography and index. \$64.95, US (hb). ISBN: 978-1-60606-504-4.

Review by David Maskill, Victoria University of Wellington.

2016 was Bouchardon's year. Beginning at the Louvre and then moving to the Getty, there was a major exhibition of Bouchardon's sculpture and graphic works with an accompanying catalogue. 2016 also saw the publication of the Louvre's extensive holdings of Bouchardon's drawings. Then, in 2017, timed to coincide with the Getty iteration of the exhibition, the same institution published Édouard Kopp's study of Bouchardon the draftsman. All three publications are reviewed here.

Following in a series of major touring exhibitions on eighteenth-century French sculptors--Clodion (1992), Pajou (1997) and Houdon (2003)--Bouchardon had his turn at a monographic exhibition in 2016-17. Staging an exhibition of Bouchardon's sculpture was always going to be a challenge. His most monumental surviving work, the Fountain of the Four Seasons in the rue de Grenelle in Paris, clearly could not be moved and the work which occupied him for the last fifteen or so years of his life, the equestrian statue of King Louis XV, fell victim to Revolutionary iconoclasm in 1792.[1] Despite this, the curators assembled a selection of works which covered the artist's full range of creative endeavor from his carefully rendered drawings after Roman antiquities and Renaissance and Baroque masterpieces done during his time as a *pensionnaire* at the French Academy in Rome, to his radically classicizing portrait busts of foreign tourists during the same period. It included his major royal commission, *Cupid carving a bow from the club of Hercules*, his drawings for the *Cries of Paris* series, his designs for medals and book illustrations and highly finished drawings exhibited at the Salons. The absence of the Grenelle Fountain and the equestrian monument to Louis XV was compensated for by the inclusion of drawings, plaster and terracotta models and some reduced marble works executed for private collectors--all adding up to a richly contextualized exposition of the sculptor's working methods and exhibiting strategies.

Bouchardon: Royal Artist of the Enlightenment was the English title for the exhibition in Los Angeles. A creation of the marketing department, one suspects, the words "Royal" and "Enlightenment" do not sit

all that happily together. The French title, *Edme Bouchardon (1698-1762). Une idée du beau*, more accurately describes Bouchardon's project to find his own idea of beauty somewhere between the authority of antiquity and the living, breathing Nature of his own time and place. Predictably, the exhibition catalogue is a weighty tome. At nearly 450 pages of text in a smaller-than-desirable font-size and with a less-than-attractive font for the notes, the publication demands a lot from the reader. But the effort is well worthwhile. A series of short essays by the team of curators provides a useful context for the catalogue entries that follow. Guilhem Scherf's essay introduces Bouchardon the man, his character and his network of cultured supporters: Scherf is the only one who hints at the artist's possible homosexuality, "A bachelor, clearly attracted to young men, whom he made the amorous model in many drawings..." (pp. 15-16). Juliette Trey's essay demonstrates that as a student in Rome, Bouchardon's distinctive drawing style in red chalk was imitated by his contemporaries, making the task of attribution all the more difficult. Anne-Lise Desmas's essay also deals with the artist's Roman period. This concentration on Bouchardon's early formation seems a little odd at first, until one realizes just how long he spent there (nine years) and how formative a period it was for his future career. It was in Rome that Bouchardon confirmed his position as the most brilliant draftsman of his generation, and where his antiquarian interests were formed in the circle of the French envoy, the Cardinal de Polignac and the German spy, Baron Stosch (both of whom he portrayed in marble portraits). The last essay, by Édouard Kopp, focuses on three early Parisian collectors of Bouchardon's mostly graphic work: Pierre Jean Mariette, Jean de Jullienne and Jean Denis Lempereur. The first two have been well studied in recent publications, the third is much less well known.[2] As early collectors of Bouchardon, they all relied on close personal ties with the artist, acquiring his works mostly by gift or private sale.

The catalogue is arranged according to the types of subjects depicted: portraits, copies after the antique and modern masters in Rome, etc., and is basically chronological. Each section is preceded by a short introduction. Among the portraits of the artist at the beginning of the catalogue is a remarkable self-portrait in red chalk from a sketchbook in the Morgan Library (cat. 3). Bouchardon has depicted himself with his eyes closed and his head buried in his hands. Does it depict the artist's sense of loneliness or his inspiration as the catalogue entry suggests? Or, can it be read as an image of the artist's proto-Romantic despair when confronted first-hand by the weight of antiquity and tradition, against which the young sculptor must now pit himself? If so, he clearly didn't let it get the better of him as his superb marble copy of the *Barberini Faun* attests (cat. 14). In addition to drawings after the antique, Bouchardon made many studies of Renaissance and later works such as Raphael's frescoes in the Vatican and the Villa Farnesina, and Dominichino's frescoes in the French church of San Luigi dei Francesi and at Sant'Andrea della Valle. These were predictable choices and probably made by the Director of the Academy who arranged for the students to have special access. Less expected, though, is the large number of drawings after Italian High Baroque sculptors such as Algardi and in particular Bernini. Bouchardon made two drawings in red chalk, one a frontal view and one in profile, of Bernini's celebrated bust of *Cardinal Scipione Borghese* in the Villa Borghese (cat. 31 and 32). His study of the Baroque master's "speaking likeness" served him well when he carved his bust of *Cardinal de Polignac* (cat. 52). It is therefore more astonishing when one is confronted by Bouchardon's earlier marble bust of *Baron Philipp von Stosch* (cat. 46). The German scholar and spy is depicted as a modern-day Roman emperor with short, cropped hair--his nude, muscular torso sporting an antique drapery over one shoulder. Though securely dated to 1727, it looks like it could have been made decades later. Bouchardon's ability to shift stylistic modes in this way--from steely classicism to exuberant Baroque--renders problematic the still prevailing view of him as a proto-Neoclassicist.

Back in Paris from 1733, Bouchardon settled into his role as sculptor to the King. He was accorded royal lodging and workspace in the Cour Carrée of the Louvre despite not yet being a member of the Royal Academy. This was a very rare privilege and attests to the high standing he had already achieved in Rome and to his powerful connections. In 1739, Bouchardon received two commissions, one from the city of Paris and one from the King that would secure his reputation as France's pre-eminent sculptor. The fountain for the rue de Grenelle in the fashionable Faubourg Saint-Germain gave Bouchardon the

opportunity to create a public monument to rival the fountains of his beloved Rome. The *Cupid carving a bow from the club of Hercules* (cat. 218) was intended to take its place in the state apartments at Versailles. Neither commission was without a degree of controversy.

In an unusual move, the city council gave Bouchardon complete responsibility for the sculpture *and* the architecture of the Grenelle Fountain, allowing him to conceive the project as an integrated whole. Bouchardon grasped the opportunity to showcase his talent for such a project, having lost out to a rival with his design for the Trevi Fountain in Rome. Despite the narrowness of the street, Bouchardon designed a monumental two-storey screen wall with concave wings. The central section projects forward, serving as a platform for the main sculptural group that is framed by a pedimented aedicule with paired Ionic columns. This is grand indeed! At the center of the main sculptural group, a seated female figure representing the city of Paris presides over the monument like some ancient Roman goddess. At her feet are two reclining figures—a bearded male figure for the river Seine and a voluptuous female nude for the river Marne (incidentally, the river which flows through Chaumont-en-Bassigny, the sculptor's birthplace). Lying among reeds with ducks and a swan, the figures lean on upturned vases from which their life-giving waters gush in abundance. As if this permanent *mise-en-scène* was not enough, the wings contain cartouches and niches with statues of the Four Seasons, while below them are carved reliefs with children performing tasks appropriate to each season. The sculptural richness of the upper storey is contrasted with the severe restraint of the bottom storey that is relieved only by horizontal rustication and a narrow ornamental frieze with a sober antique motif that appears here a decade before its use on the celebrated *goût-grec* desk for La Live de July at Chantilly.

The Grenelle Fountain combines the grandeur of the Roman Baroque (the concave wings, the projecting platform for the central sculptures and the overall *conchetto*) with the authority of Roman antiquity. For the exhibition, the curators assembled a documentary print of the completed project (cat. 123), a drawing of the central group by Bouchardon (cat. 124), a series of terracotta and plaster models for the sculptural elements of the fountain (cat. 125-131 and 134-138), related life drawings (cat. 132, 139-142, 147-150) and four reduced copies in marble of the reliefs with children performing their seasonal tasks (cat. 143-146). Sourced from a number of different institutions and private collections in France, Sweden, Germany and the United States, this group of works was brought together for the first time in the same place since the initial commission.

Even before its completion, Bouchardon's design attracted criticism. Voltaire thought the site insufficiently spacious (he was right) and that two waterspouts were not enough (right again). A small secondary pipe fed the fountain from the Fontaine Saint-Michel in the Latin Quarter. Once completed in 1745, the abbé Laugier thought the fountain a triumph of form over function. The architect and theorist Jacques François Blondel, predictably, criticized the architecture. Not for the last time did Bouchardon's friend, Pierre Jean Mariette, go into print to defend the sculptor's work.

For his royal commission, *Cupid carving his bow from the club of Hercules*, it was possible to include the finished work in the exhibition (cat. 218). Bouchardon appears to have put everything he knew both about carving and finishing marble and about the arcane subject into the work. The mischievous son of Venus has tamed both his bellicose father, the god Mars (the helmet, shield and sword) and the demi-god Hercules (the lion's skin) from whose club he is fashioning his bow. The moment depicted is not the actual carving of the club with Mars' sword (which lies abandoned at the base of the sculpture along with the wooden shavings) but the moment when Cupid tests the flexibility of the as yet unfinished bow. Placed first in the Salon of War and then in the Hercules Salon at Versailles, it was soon moved out of the state apartments, apparently at the express order of the King, and consigned to his private estate at Choisy.

The subject had an antique pedigree that Bouchardon could have known through an ancient marble in the Giustiniani collection in Rome. He did a series of drawings from a fragmentary statue of Cupid in

the Albani collection, one of which bears a striking similarity to Bouchardon's version (cat. 221). In preparation for the sculpture, Bouchardon made plaster models (now lost) and even took casts from living bodies for parts of the sculpture. What does survive is the large number of life drawings from a single model in the pose of the final statue. No less than ten are included in Juliette Trey's catalogue (see below) and seven of them were included in the exhibition (cat. 223-229), four in Paris and three in Los Angeles. The drawings record the model from different angles as the artist made a circuit of the figure. Unlike the finished marble, the model is fairly muscular and thick set and appears to be in his mid-to-late teens. The figure in the finished marble, by contrast, has slender limbs, large feet and minimal muscle definition. He has the look of a pubescent boy.

The statue was met with considerable criticism upon its unveiling. According to Charles Nicolas Cochin, who wrote a life of the artist, courtiers thought the figure too realistic and common. Voltaire, likewise, called the figure "a carpenter's boy". La Font de Saint-Yenne thought the subject an enigma. Once again, Mariette defended his friend in an article published in the *Mercure de France*. He describes Cupid's age as the first phase of adolescence for which there was no antique model. For Mariette, the body of the boy-god was still growing and the sculptor's success was in capturing that moment of human development. Finding no single model in nature, he combined parts from different models. However, this is not borne out by the surviving evidence of the drawings of one model, albeit an older boy than the one depicted in the marble. Whatever the case, Bouchardon's Cupid appears to have carved his bow from Hercules' massive club just as effortlessly as the sculptor has fashioned the figure's soft skin, hair and feathered wings from solid marble.

Juliette Trey's new *catalogue raisonné* of Bouchardon's drawings at the Louvre is an impressive work. The Louvre has the most extensive holdings of Bouchardon's graphic oeuvre, largely thanks to the bequest of over eight hundred sheets from Bouchardon's workshop by Louis Bonaventure Girard, the artist's great-nephew, in 1808. These supplemented some thirty drawings purchased from the Mariette sale in 1775 for the King's collection and later gifts and acquisitions bringing the total to nearly one thousand works (about half of his known output). Trey has divided the catalogue into three sections: the Roman period (1723-32); the Parisian period to 1748; and the drawings for the *Equestrian monument to Louis XV*, which occupied the artist from 1748 until his death in 1762. The sub-categories for the first two sections are organised by subject, much like the exhibition catalogue, and thereby allow for convenient consultation side-by-side. The reader will find this useful, as there are many more drawings than could possibly be included in the exhibition catalogue. Trey has revised the dating of a number of the drawings, especially those after antique statues or casts which were assumed to belong to the artist's Roman period. Through a systematic examination of watermarks and drawing style, Trey has shown that almost all of Bouchardon's drawings after the *Laocoön* were done in Paris in the 1740s, not in Rome in the 1720s.

Almost half of the *catalogue raisonné* is devoted to over four hundred drawings related to the *Equestrian monument to Louis XV*, which account for more than half of the drawings from the Girard bequest and of which nearly two-thirds are drawings of the horse *not* the rider! Bouchardon's study of the horse went far beyond the normal requirements of such a commission. He drew the compliant animal from every angle, positioning himself between its legs to observe the underside as well as from above with the use of a ladder (Trey, cat. 657-834). Bouchardon clearly believed that such intense observation from multiple viewpoints was necessary to conceive the three-dimensional work as accurately as possible. He also made counterproofs of some of these studies, which was his habitual practice. Was it as a result of this reversal process that Bouchardon decided to raise the left front rather than the right front leg of the horse in the final work? After ten years' work, the horse and rider was finally cast in a single pour in 1758. Bouchardon then worked on the pedestal sculptures for another four years, but they remained unfinished at his death in 1762. He made nearly fifty drawings from a nude female model for the caryatids that were to be placed at the four corners of the pedestal (Trey, cat. 904-948). Trey's catalogue

allows the reader to follow each aspect of the project's conception through the artist's drawings. They, and indeed all the drawings, are reproduced in color.

Édouard Kopp's book is also focused on Bouchardon's drawings but it is of an altogether different genre. Constrained neither by the demands of an exhibition, nor by the limits of one collection, Kopp is able to range more inclusively and broadly across the artist's entire graphic oeuvre. Based on the author's doctoral dissertation (which it betrays rather too often), this book, nonetheless, presents a careful and nuanced argument for the privileged status of drawing in Bouchardon's work. The fact that so many of his drawings were unrelated to his sculptural commissions and that they were exhibited and collected as autonomous works of art in his own lifetime supports such a view. Bouchardon's habitual use of the demanding medium of red chalk (it is difficult to make corrections) allowed him to create a distinctive and independent graphic identity.

The book is divided into five chapters. Chapter one examines his Roman drawings after ancient and modern art; chapter two considers his drawings for the *Cries of Paris* publication; chapter three focuses on the highly finished drawings he exhibited at the Paris Salons; chapter four explores his designs for medals for the Academy of Inscriptions; and the final chapter is given over to his drawings for the *Equestrian monument to Louis XV*. They all nicely complement the corresponding sections in both the exhibition catalogue and the *catalogue raisonné* and reward concurrent reading. Kopp's approach is much more discursive than the other two publications. He situates Bouchardon's graphic work both within the practical and theoretical contexts of *disegno*—the bedrock of academic practice. He writes with real insight about Bouchardon's drawings of the street hawkers and urban poor of eighteenth-century Paris. This remarkable series of drawings, now in the British Museum, was made as a speculative venture for publication as prints aimed at a sophisticated metropolitan audience. The drawings were apparently done from life, which must have made for some unusual studio sessions. While Bouchardon was not the only artist to treat such subjects at the time (his contemporary François Boucher provided the designs for another set), he invested these apparently humble subjects with humanity and nobility and demonstrated a totally new degree of empathy.

The appearance of these three books, written by a team of scholars who have clearly worked together and shared their respective knowledge, is to be welcomed and applauded. Bouchardon has been well served.

NOTES

[1] Only a fragment survives—the right hand. The thumb bears the marks of the mallet that separated it from the rest of the arm (cat. 267).

[2] On Mariette, see Kristel Smentek, *Mariette and the Science of the Connoisseur in Eighteenth-Century Europe* (Burlington: Ashgate, 2014). On Jullienne, see Jennifer Tonkovich and Christopher Martin Vogtherr with contributions from Andreas Henning et al., *Jean de Jullienne: Collector & Connoisseur* (London: Trustees of the Wallace Collection, 2011) and Isabelle Tillerot, *Jean de Jullienne et les collectionneurs de son temps: un regard singulier sur le tableau* (Paris: Maison des sciences de l'homme, 2011).

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