RUNNING SATYR AND RUNNING BACCHANTE BY CLODION

Albertina Ciani and Christine Kyle

Claude Michel, known as Clodion (1738-1814)
Running Satyr (1), and Running Bacchante (2)
c. 1775-1800
Terracotta
H. 39.1 cm (1), and H. 38.45 cm (2)
Signed CLODION (N reversed) (1)
Signed CLODION (2)
Waddesdon Manor, Buckinghamshire (no. 2456.1; 2456.2)

PROVENANCE

Acquired or inherited by George Stanhope, 7th Earl of Chesterfield (1831-1871); inherited by Anne Elizabeth Stanhope (née Forester), Countess of Chesterfield (1803-1885); inherited by George Herbert, 5th Earl of Carnarvon (1866-1923); acquired by Baron Ferdinand de Rothschild (1839-1898); inherited by Alice de Rothschild (1847-1922) in 1898; inherited by James de Rothschild (1878-1957) in 1922; 1957, bequest of James de Rothschild to the National Trust.

ESSENTIAL LITERATURE

Anne L. Poulet and Guilhem Scherf (eds), *Clodion: 1738-1814* (Musée du Louvre, 1992), p. 333, figs 175-6; Anne L. Poulet, 'On the Run: Clodion's Bacchanalian Figures', in Heather MacDonald (ed.), *French Art of the Eighteenth Century: The Michael L. Rosenberg Lecture Series at the Dallas Museum of Art* (Yale University Press, 2016), pp. 176-7.

AN EXTENDED PROVENANCE OF CLODION'S STATUETTES

- **1868** – Acquired or inherited by George Stanhope, 7th Earl of Chesterfield (1831-1871). The statuettes were displayed at the Leeds National Exhibition of 1868 in the 'Museum of Ornamental Art' section, which showcased 'foreign' works from antiquity up to the nineteenth century. The statuettes were listed in the exhibition catalogue under 'Museum of Ornamental Art, Section E, Sculpture: Marble and Terracotta, n. 608, Terra Cotta, Figure of Bacchante by Clodion; n. 609, Terra Cotta, Figure of a Young Bacchus, by Clodion', and reported as 'Contributed by the Earl of Chesterfield'.[1] Undoubtedly, the statuettes in question were the *Running Bacchante* and the *Running Satyr*, now at Waddesdon Manor, as a contemporary issue of the *Illustrated London News* (figs. 1-2) identified the two Clodion terracottas as the property of Lord Chesterfield and published an illustration of the statuettes.[2]
- **1871** – George Stanhope, 7th Earl of Chesterfield, died in 1871 without a wife nor children.[3] Bretby Hall, his primary residence,[4] and its collection, including the two statuettes by Clodion, were inherited by his widowed mother, Anne Elizabeth Stanhope (née Forester), Countess of Chesterfield (1803-1885).[5]
- **1885** – Outliving both her children, when Anne Elizabeth Stanhope, Countess of Chesterfield died in 1885, both Bretby Hall and the collection were inherited by her grandson George Herbert, 5th Earl of Carnarvon (1866-1923). He was the oldest son of the Countess's daughter, Lady Evelyn Stanhope (1834-1875), and her husband, Henry Herbert, 4th Earl

of Carnarvon (1831-1890) of Highclere Castle.[6]

- **1897** – The statuettes were acquired by Baron Ferdinand de Rothschild (1839-1898) pre-1897, as a photograph of the two Clodion sculptures is present in the *Red Book* (1897) (fig. 5),[7] and listed in Baron Ferdinand de Rothschild's *Probate Inventory* (1898).[8] The two statuettes were probably acquired by Baron Ferdinand de Rothschild from George Herbert, 5th Earl of Carnarvon, who had inherited Bretby Hall in 1885 from his grandmother.[9]
- **1898** – The statuettes were inherited by Miss Alice de Rothschild (1847-1922) at her brother's death in 1898, and mentioned in her *Catalogue of the principal Pictures, Furniture, China and Other Works of Art at Waddesdon Manor* of 1906 and of 1910.[10]
- **1922** – Inherited by James de Rothschild (1878-1957), nephew of Miss Alice, in 1922.
- **1954** – Bequeathed by James de Rothschild to the National Trust in 1957.[11]

CATALOGUE ENTRY

Claude Michel, known as Clodion (1738–1814), was a pivotal figure in eighteenth-century French sculpture, celebrated primarily for his extensive production of terracotta statuettes. This output coincided with a burgeoning appreciation for terracottas in France, which, from the 1730s, gained prominence at the Salons organised by the Académie Royale de peinture et de sculpture as preparatory models and as standalone artworks. This trend mirrored an earlier embrace of terracotta in Italy, where collectors acquired works by masters like Gian Lorenzo Bernini (1598-1680) and Alessandro Algardi (1598-1654), and paralleled its rise in Britain. Initially, the appeal of terracottas was confined to academic and artistic circles, but expanded to the aristocracy and upper bourgeoisie by the mid-eighteenth century. Clodion's independent terracotta statuettes seamlessly fit into this evolving aesthetic.[12]

Clodion's terracotta pieces are notable for their exceptional quality. Many are believed to have been cast, and are unpainted and unglazed. The remarkable technical skill demonstrated in the modelling and high-temperature firing processes, which were carried out without any cracks or flaws, means they can be compared in refinement with the finest porcelains from Meissen, Sèvres and Ginori.[13]

Precisely because of their fineness, these works graced prestigious collections, including those of Baron Louis Charles Thibon (1866-1940), Catherine the Great of Russia (1729-1796), and prominent English figures. The enduring popularity of Clodion's terracottas is evident in their continued acquisition by collectors well into the nineteenth and twentieth centuries, as numerous auction records attest.[14]

Clodion began producing these autonomous terracotta statuettes during his nine-year residency in Rome, starting in 1762 as a *pensionnaire* of the Académie de France in Rome. His works exhibit a profound antiquarian influence, derived from rigorous study of Greco-Roman sculptures and extensive knowledge of ancient literature, cultivated through his uncle, the sculptor Lambert-Sigisbert Adam (1700-1759)'s library and his studies at the Académie Royale de Peinture et de Sculpture.[15] Clodion drew heavily from classical mythology for his subjects, and in particular from Virgil's *Bucolics*, Ovid's *Metamorphoses*, and Homer.[16] The eighteenth century saw a widespread European fascination with classical themes, viewed as both scholarly and emotionally resonant. This classical revival was a reaction against the religious focus of the Baroque, fuelled by antiquarian circles in Rome, the archaeological discoveries at Herculaneum (1738) and Pompeii (1748) and, later, by Johann Joachim Winckelmann (1717-1768)'s writings. While Clodion's works embody this antiquarian trend, they also integrate elements of Gian Lorenzo Bernini's Roman Baroque, an artist whose terracottas Clodion reportedly owned. Furthermore, the influences of his uncles, Lambert-Sigisbert and Nicolas-Sébastien Adam (1705-1778), and his teacher, Jean-Baptiste Pigalle (1714-1785) – who had all been trained in the late Baroque tradition – were crucial, teaching him the importance of studying nature alongside classical sculpture.[17]

Waddesdon Manor, commissioned by Baron Ferdinand de Rothschild (1839-1898) and designed by Hippolyte Destailleur (1822-1893), meticulously recreates the Renaissance châteaux of the Loire Valley, influencing its architecture, decoration, and furnishings.[18] This strong French cultural preference is reflected in

its extensive sculpture collection, predominantly featuring eighteenth-century French artists, including numerous works by and after Clodion. Among these are three candelabra (nos 2248.1; 2248.2; 2248.3), two vases (no. 2216.1; 2216.2), a relief (no. 677), and a series of terracotta statuettes besides the *Running Satyr* (no. 2456.1), and *Running Bacchante* catalogued in this entry: *Two Satyrs and a Nymph* (no. 2512.1) (fig. 4), *Two Nymphs and a Satyr* (no. 2512.2) (fig. 5), *Running Satyr, Bacchante, and Infant Satyr* (no. 2586.1) (fig. 6), *Votaries of Bacchus* (no. 2457) (fig. 7). The late eighteenth-century statuettes of a *Running Satyr* and a *Running Bacchante* are prime examples of Clodion's artistry. The *Running Satyr* depicts a nude figure, dynamically poised with a raised right leg and thrusting torso, adorned with a vine wreath and carrying thyrsi from which dead ducks hang. A suspended syrinx reinforces his mythological identity. The *Running Bacchante*, designed as his counterpart, joyfully rushes towards him, holding a thyrsus and bells, with a tambourine at her feet filled with grapes. Her flowing drapery and backwards-extended left leg enhance the sense of movement. Clodion intended these figures to portray a dynamic and joyous reunion. Their effectiveness stems from the complex composition, which conveys vigorous movement through the projection of body parts and heavy draperies. These running figures fuse classical themes with Baroque compositional principles. Anne L. Poulet notes that Clodion drew inspiration from Bernini's *Apollo and Daphne* (fig. 8) for the complex, multi-viewpoint composition, and from Guillaume (1677-1746) and Nicolas (1658-1733) Coustou's *Apollo and Daphne* (fig. 9) for their stance and dynamism.[19]

Clodion produced numerous terracotta figures of bacchantes and satyrs, often in groups, but also as individual statuettes intended for pairing. The artist never made exact copies but created variants, used as a means of experimentation, reflecting the development of his style over time. Progressively, the drapery of the robes becomes more intricate, the attributes more voluminous, and accessories gain greater significance. Variants from the 1790s display increased monumentality and a more detailed depiction of nudes. For example, two statuettes in a private collection (fig. 10) depict a satyr very similar to one in the Waddesdon Collection, with the main difference being that lambs, not ducks, hang from his thyrsi. The bacchante in this variant shows notable differences: she holds two thyrsi on her shoulders with dangling grape tendrils, also near her right foot. Unlike the Waddesdon *Bacchante*, this one bears her weight on her right foot, which is advanced, while her left leg is raised and extends outward. Also, the Waddesdon *Bacchante* is draped in animal skin, whereas the one in the private collection is dressed in fabric. A standalone version of the running satyr is held at the Victoria and Albert Museum in London (fig. 11). This differs by the absence of animals hanging from the thyrsi (only vine tendrils), the absence of additional elements like the flute hanging from the tree trunk, and a reversed composition, with the weight resting on the left leg and the right raised. Several versions of running Bacchantes also exist. Another *Bacchante* at the Musée Cognacq-Jay (fig. 12) is very similar to the one at Waddesdon, although the raised right arm is damaged and the object it once held is unknown. Further variants are known, demonstrating that Clodion favoured variation rather than exact replicas.[20]

In addition to the numerous terracotta variants – attesting to their popularity and to Clodion's prolific production – there also exist bronze versions, as well as black basalt reproductions of the *Running Satyr* and *Running Bacchante* from Waddesdon Manor, produced by Wedgwood from 1860 onwards (fig. 13).[21] The mould for the basalt reproductions must have been made around 1860, while the statuettes were at Bretby Hall, still in the possession of Lord Chesterfield.

Wedgwood's reproduction of Clodion's terracotta statuettes from 1860 onwards, and their subsequent display at the Leeds National Exhibition in 1868, demonstrate the popularity of this artistic style in the second half of the nineteenth century. Clodion's statuettes and groups were highly sought after when first produced, as they combined themes from antiquity with the popular Rococo aesthetic. In the late eighteenth century, these terracotta statuettes were particularly appreciated for their light, playful character and were considered ideal for the cabinets of amateurs. Around a century later, Clodion's works were rediscovered and re-evaluated.[22] This occurred at the height of a widespread Rococo revival and coincided with the praise expressed by the renowned French brothers Edmond (1822–1896) and Jules de Goncourt (1830–1870) for Clodion's charming works and, more broadly, for eighteenth-century terracotta in *La Maison d'un artiste*.[23] The presence of Clodion's works in major collections, such as those of Baron Thibon and the Florentine Demidoff family, which were frequently auctioned and therefore widely publicised, contributed significantly to his renewed visibility.[24] This prominence was further reinforced by Goncourt's writings and by Henry Thirion's 1885 publication of a monograph devoted exclusively to Clodion and his uncles, the Adams.[25]

Against the backdrop of the Rococo revival, Clodion's delicate and charming terracotta sculptures were acquired by discerning collectors who regarded French taste as a marker of sophistication and elegance. One such collector was Ferdinand de Rothschild, who was clearly caught up in the "Clodion mania" that swept European taste in the late nineteenth century.

Figure 1-2. Illustration of Clodion's *Running Satyr* and *Running Bacchante* from the Leeds National Exhibition of 1868, in *Illustrated London News*, 53 (1868), pp. 273, 304.

Figure 3. The Clodion statuettes at Waddesdon Manor, as photographed in Ferdinand de Rothschild, *Red Book*, November 1897 (The Waddesdon Manor Archive at Windmill Hill, Acc. no. 54, p. 59).

Figure 4. Clodion, *Two Satyrs and a Nymph*, terracotta, H. 54 cm, Waddesdon Manor, Buckinghamshire (no. 2512.1).

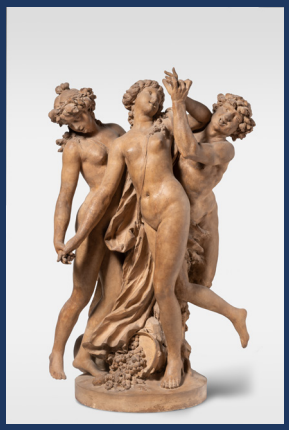

Figure 5. Clodion, *Two Nymphs and a Satyr*, terracotta, H. 69 cm, Waddesdon Manor, Buckinghamshire (no. 2512.2).

Figure 6. Clodion, *Running Satyr, Bacchante, and Infant Satyr*, 1775-1800, terracotta, Waddesdon Manor, Buckinghamshire (no. 2586.1).

Figure 7. Clodion, *Votaries of Bacchus*, 1780-85, terracotta, H. 50.8 cm, Waddesdon Manor, Buckinghamshire (no. 2457.1).

Figure 8. Gian Lorenzo Bernini, *Apollo and Daphne*, 1622-25, marble, H. 243 cm, Galleria Borghese, Rome (no. CV).

Figure 9. Guillaume and Nicolas Coustou, *Apollo and Daphne*, 1713-15, marble, 132 × 135 × 65 cm, Musée du Louvre, Paris (no. MR 1807).

Figure 10. Clodion, *Running Bacchus and Bacchante*, date unknown, terracotta, dimensions unknown, private collection (in Anne L. Poulet, and Guilhem Scherf (eds), *Clodion: 1738-1814*, Musée du Louvre, 1992, p. 393).

Figure 11.Clodion, *Running Faun*, 1775-1800, terracotta, H. 43.18 cm, Victoria and Albert Museum, London (no. 2627-1856).

Figure 12. Clodion, *Running Bacchante*, 1803-4, terracotta, 35 × 15 × 18.5 cm, Musée Cognacq-Jay, Paris (no. J203).

Figure 13. Josiah Wedgwood and Sons, *Running Satyr* and *Running Bacchante*, 1860-1910, black basalt, 38.7 × 36 cm, York Art Gallery, Yorkshire (no. YORAG 1952.635).

NOTES

1 *National Exhibition of Works of Art, at Leeds 1868: Official Catalogue* (Edward Baines & Sons, 1868), p. 196.

2 'Leeds National Exhibition', *Illustrated London News*, 53 (1868), pp. 273, 304, 308.

3 'Death of the Earl of Chesterfield', *Derbyshire Times*, 1090 (1871), p. 8.

4 Since 1585, Bretby Hall had served as the principal residence of the Earls of Chesterfield. For the history of the estate, see: https://bretbyparish-council.org.uk/history/ [accessed 05-02-2026].

5 'Highclere', *Hampshire Chronicle*, 113 (1885), p. 5; Derbyshire Record Office, Acc. no. D765: Bretby Hall Estate – 1883-1900: https://calm-view.derbyshire.gov.uk/calmview/Record.aspx?src=CalmView.Catalog&id=D765&pos=1 [accessed 05-02-26]. This is contrary to the information given in Terence Hodgkinson, *The James A. De Rothschild Collection at Waddesdon Manor: Sculpture* (London: The National Trust, 1970), pp. 98-9: at her brother's death Bretby Hall was not inherited by Lady Evelyn Stanhope (1834-1875), by then the first wife of 4th Earl Carnarvon (1831-1890), but by her mother, Lady Anne. On Anne Elizabeth Stanhope see: Jane Ridley, 'Stanhope [née Forester], Anne Elizabeth, countess of Chesterfield (1802–1885)', in *Oxford Dictionary of National Biography*, online edition, 2004.

6 Derbyshire Record Office, Acc. no. D765: Bretby Hall Estate – 1883-1900: https://calm-view.derbyshire.gov.uk/calmview/Record.aspx?src=CalmView.Catalog&id=D765&pos=1 [accessed 05-02-26]. On George Herbert, 5th Earl of Carnarvon, see: Brian Fagan, 'Herbert, George Edward Stanhope Molyneux, fifth earl of Carnarvon (1866–1923)', in *Oxford Dictionary of National Biography*, online edition, 2011.

7 The Waddesdon Manor Archive at Windmill Hill, Acc. no. 54: Ferdinand de Rotschild, *Red Book*, 1897, p. 59.

8 The Waddesdon Manor Archive at Windmill Hill, Acc. no. 157.1997.1-4, *Inventory of Waddesdon* Manor, 4 volumes, 1898, Vol. III, Principal bedrooms, p. 3.

9 Hodgkinson, *Sculpture*, pp. 98-9, wrongly assumes that they had been bought from Henry Herbert, 4th Earl of Carnarvon. The 5th Earl of Carnarvon was closely connected to the Rothschilds: in 1895 he married Almina Wombwell, alleged daughter of Alfred de Rothschild (1842-1918), Baron Ferdinand de Rothschild's cousin, see Michael Hall, *Waddesdon Manor: The Heritage of a Rothschild House* (Harry N. Abrams, 2002), p. 35.

10 The Waddesdon Manor Archive at Windmill Hill, Acc. no. 926: Alice de Rothschild, *Catalogue of the Principal Pictures, Old Furniture, China and Other Works of Art at Waddesdon Manor, 1906*, 1906, p. 4; Acc. no. 927: Alice de Rothschild, *Catalogue of Principal Pictures, Furniture, China and other works of art at Waddesdon Manor 1910*, 1910, p. 4, 'From the collection of the late Earl of Carnarvon at Bretby'.

11 Michael Hall, 'Waddesdon Manor, Buckinghamshire. A property of The National Trust', *Country life*, 192.23 (1998), pp. 63-7.

12 James David Daper and Guilhem Scherf (eds), *Playing with Fire. European Terracotta Models, 1740-1840* (Metropolitan Museum of Art, 2003), pp. 3-6.

13 Marjorie Trusted, *The Making of Sculpture: The Materials and Techniques of European Sculpture* (V&A Publishing, 2007), p. 45.

14 See entries on 'Clodion' in the Brill Art Sales Catalogues Online Database.

15 Clodion moved from Nancy (his hometown) to Paris in 1755, where he lived with his uncle Lambert-Sigisbert Adam, until the latter's death in 1759. Lambert-Sigisbert Adam possessed a profound knowledge of Greco-Roman antiquities. He assisted the great collector and patron Cardinal Melchior de Polignac (1661–1742) in forming his collection of antiquities in Rome, restored many of these sculptures, and published the volume *Recueil de sculptures antiques grecques et romaines* (Daumont, 1754).

16 Anne L. Poulet and Guilhem Scherf (eds), *Clodion: 1738-1814* (Musée du Louvre, 1992), p. 36.

17 Poulet and Scherf, pp. 37-8.

18 Michael Hall, *Waddesdon Manor: The Heritage of a Rothschild House* (New York: Harry N. Abrams, 2002).

19 Anne L. Poulet, 'On the Run: Clodion's Bacchanalian Figures', in Heather MacDonald (ed.), *French Art of the Eighteenth Century: The Michael L. Rosenberg Lecture Series at the Dallas Museum of Art* (Yale University Press, 2016), pp. 176-7.

20 Poulet and Scherf, *Clodion*, pp. 330-3, 393. See p. 330 for two other variants of the *Running Bacchante*. The first is a *Running Bacchante*

belonging to private collectors in London, distinguished by the raised hands of the figure holding a tambourine. The second is a *Running Bacchante*, also in private collection, which differs significantly from the others in the physiognomy of the figure.

21 See Christie's New York, *500 Years: Decorative art Europe, Including Oriental Carpets*, 15 April 2011, lot. 132.

22 'Clodion (1738-1814) and "Clodion Mania" in Nineteenth-Century France': https://projects.mcah.columbia.edu/ma/2019/exhibition [accessed 06-02-2026].

23 Edmond de Goncourt, Jules de Goncourt, *La Maison d'un artiste* (G. Charpentier), 1881, p. 182.

24 Poulet and Scherf, *Clodion*, pp. 455-6.

25 Henri Thirion, *Les Adam et Clodion* (A. Quantin, 1885).

COLLECTING CLODION

Albertina Ciani

In 2019, postgraduate students from Columbia University's MA in Art History curated a small exhibition entitled *Clodion (1738–1814) and "Clodion Mania" in Nineteenth-Century France*.[1] The exhibition examined the authorship of two terracotta groups in the university's collection, *Satyr and Two Nymphs* and *Nymph and Two Satyrs* (figs. 14-15). Although both works bear Clodion's signature and the date "1779" on their bases, inconsistencies in chronology and the substandard execution of certain details – most notably the fruit clusters – have cast significant doubt on their authenticity. The researchers ultimately concluded that both sculptures are forgeries. While Clodion may not enjoy the household-name status of Michelangelo, this case nonetheless illuminates a compelling chapter in the history of Western taste: a period in the late nineteenth century when Clodion's popularity was so pronounced that he became one of the most frequently forged artists in Europe.

The nineteenth-century appetite for Clodion was voracious. A 1882 report in the *Pall Mall Gazette* recounts the plight of Madame Bernage, a Parisian dealer who unwittingly purchased a fake from the curator of the Rouen Museum of Antiquities. The object was ultimately traced back to a forger named Lebroc. Lebroc's technique was as devious as it was effective: he would deliberately fracture the limbs of his new creations and then 'mend' them, artificially soiling the clay to mimic the patina of an eighteenth-century antique.[2] This case, alongside the Columbia University figurines, exemplifies the late nineteenth-century phenomenon defined by Guilhem Scherf as "Clodion mania".[3] Driven by the Rococo Revival, Clodion's playful terracotta groups became highly sought-after by collectors and amateurs. This surge in demand precipitated an extraordinary wave of falsifications and reproductions: alongside deliberate forgeries, the market was saturated with an unprecedented volume of terracotta groups produced 'after Clodion'.

In Britain, this "Clodion mania" manifested in high-end commerce rather than just the black market. By the 1860s, the prestigious manufacturer Wedgwood was capitalising on the trend. They began producing black basaltware replicas of Clodion's *Running Satyr* and *Running Bacchante* (fig. 13), the original now held

at Waddesdon Manor (see the catalogue entry above).[4] Black basalt – a fine, stoneware refined by Josiah Wedgwood I in 1768 – was an ideal medium for these replicas.[5] While Wedgwood often drew from Greek and Roman antiquity, the firm also selected modern masters like Bernini and Roubiliac. That Clodion was included in this "hall of fame" is a testament to his immense commercial prestige.

During the Enlightenment, terracotta shifted from a mere preparatory material for "sketches" to a celebrated medium for finished works. To own a Clodion terracotta was a mark of erudition. Unlike marble, which can feel cold and distant, or bronze, which is unpredictable in the cast, terracotta offered a malleability that allowed Clodion to achieve breathtaking detail. His works, neither painted nor glazed, relied on pure technical mastery.[6]

The celebrity of the *Running Satyr* and *Running Bacchante* was solidified in 1868 at the Leeds National Exhibition. Displayed in the 'Museum of Ornamental Art' and subsequently featured in the *Illustrated London News* (figs 1-2), the figures became iconic.[7] It was likely this public exposure that caught the eye of Baron Ferdinand de Rothschild. When building Waddesdon Manor in 1874, the Baron sought to recreate the splendour of the *ancien régime*. Clodion's work, with its 'Transalpine' elegance, was the perfect fit for his French-inspired *boiseries* and interiors.[8]

Clodion's genius lay in his ability to blend three distinct influences: the antique, drawing from Virgil and Ovid to depict joyful, pagan themes; the baroque, taking cues from Bernini's *Apollo and Daphne* to create compositions that demand to be seen from every angle; and the natural, a meticulous attention to the anatomy of movement.[9] The *Running Satyr* and *Bacchante* are not static figures; they are caught in a joyous, dynamic sprint toward one another. This effectiveness, the ability to freeze a moment of Dionysian ecstasy in humble clay, is exactly why collectors (and forgers) couldn't get enough of him.

Figure 14. Style of Clodion, *Satyr and Two Nymphs*, likely 1800-1899, terracotta with wash, 65.1 × 43.3 × 33.6 cm, New York, Columbia University (no. 1976.12.005).

Figure 15. Style of Clodion, *Nymph and Two Satyrs*, likely 1800-1899, terracotta with wash, 72.4 × 43.2 × 37.2 cm, New York, Columbia University (no. 1976.12.006).

NOTES

1 https://projects.mcah.columbia.edu/ma/node/242 [accessed 03-02-26].
2 'Art Frauds in France', *Pall Mall Gazette*, 35 (1882), p. 10.
3 Guilhem Scherf, 'Fortune critique', in Anne L. Poulet, Guilhem Scherf (eds), *Clodion: 1738-1814* (Musée du Louvre, 1992), pp. 456-60.
4 Christie's New York, *500 Years: Decorative art Europe, Including Oriental Carpets*, 15 April 2011, lot. 132.
5 *Classic Black: The Basalt Sculpture of Wedgwood and His Contemporaries*, Mint Museum Randolph: https://www.mintmuseum.org/exhibition/classic-black/ [accessed 05-02-2026].
6 James David Daper, Guilhem Scherf (eds), *Playing with Fire. European Terracotta Models, 1740-1840* (Metropolitan Museum of Art, 2003), p. 3; Marjories Trusted, *The Making of Sculpture: The Materials and Techiniques of European Sculpture* (V&A Publishing, 2007), p. 45.
7 'Leeds National Exhibition', *Illustrated London News*, 53 (1868), pp. 273, 304.
8 The Waddesdon Manor Archive at Windmill Hill, Acc. no. 54: Ferdinand de Rothschild, *Red Book*, 1897, pp. 2-10: https://waddesdon.org.uk/the-collection/item/?id=5804&srsltid=AfmBOooqUwMnqON6QD-l1kww4zW84zd4p7nTCWb-gNwXmGxhQ00___sz3 [accessed 05-02-2026].
9 Poulet and Scherf, *Clodion*, p. 36; Anne L. Poulet, 'On the Run: Clodion's Bacchanalian Figures', in Heather MacDonald (ed.), *French Art of the Eighteenth Century: The Michael L. Rosenberg Lecture Series at the Dallas Museum of Art* (Yale University Press, 2016), pp. 176-7.