Chapter 3

Between Innocence and Disillusion: Representations of Children and Childhood

*I will die an old child.*

—DENIS DIDEROT

In 1750, a marble bust of a girl with braids known as *La Boudeuse*, by Jacques François Joseph Saly, was exhibited in the Paris Salon (fig. 29, plaster replica). This sensitively depicted, touching portrait proved such a success, that Saly immediately produced a remarkable number of copies in plaster, terracotta,

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marble, bronze, and faience. The widespread admiration for this bust and the ensuing market demand for replicas bred a variety of both authorized and unauthorized copies by other artists throughout the second half of the eighteenth century, and into the nineteenth century. Shortly after its first public display, La Boudeuse was chosen and copied by François Boucher to serve as the attribute of ‘Sculpture’ in his series The Arts and Sciences (fig. 30)—eight panels that employ images of children as allegorical personifications of the sixteen Arts and Sciences.