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Endymion, Ephebe

Ephebic imagery – feminized, often nude, male figures – was a common sight within academic French Neoclassicism. Anne-Louis Girodet, a well-known name among nineteenth-century artists, created art according to tradition as obligated by the Royal Academy, yet simultaneously strove to set himself apart from other artists. Academic French art during the late eighteenth and early nineteenth centuries was characterized by an insistence on the revival of themes from Greek and Roman antiquity. His attempt at originality within the rigid framework of academicism is apparent in *The Sleep of Endymion*(Figure 1). The use of ephebic imagery within *The Sleep of Endymion* provides an important perspective on the artist's attitudes on his contemporaries as well as such significant concepts as gender, sexuality, politics, and death.

Neoclassicists, typified by Girodet's mentor Jacques-Louis David, strove to emulate the old masters of antiquity and directed their students at the Academy to continue such traditions. David enjoyed massive influence and support at the Academy, and young artists vyed for the spots in his studio that would situate them near said influence. Among those artists, two pupils stand out: Jean-Germain Drouais, whose early death and high-quality work elevated him to a legendary status, and Anne-Louis Girodet, who fell into the role of his successor.[1]

The social situation that Academy artists worked in was characterized by its homosociality. David's studio, and in fact the Academy itself, was overwhelmingly male. This homosocial sphere enclosed the vast majority of artists' interactions with the world.[2] Complicated relationships between

artists grew from this atmosphere, characterized by admiration, rebellion, homoeroticism, rivalry, or familial bonds, among other qualities. Combining many of these traits, the interactions between David and Girodet has been described as shaped by "Oedipal rejection."[3] Similarly, their art itself was subject to the academic preference for male subjects; Johann Joachim Winckelmann's writings about the importance of the male nude had left their mark on Neoclassicism.[4] The Academy also created a deeply competitive atmosphere among artists, and Girodet's ambitious personality and desire to prove himself against his mentor David and predecessor Drouais[5] thrived in such an environment.

Girodet harbored a lifelong interest in reading and writing literature, with a particular focus on Greco-Roman mythology.[6] He took inspiration from Anacreon, a Greek poet whose romantic and erotic poetry addressed to both male and female subjects enjoyed popularity among the French.[7] Multiple variations on the myth of Endymion were created over the centuries, and Girodet is known to have been familiar with its literary sources.[8] The constant thread among them is Endymion's eternal youthful beauty at the cost of eternal slumber. In each version, a goddess, variously Artemis, Diana, or Selene, is enamored with Endymion's sleeping form; in most, said goddess visits Endymion, repeatedly engages in sexual intercourse with him as he sleeps, and has dozens of children from doing so.[9] Endymion, unable to resist, serves as the object of sexual desire in the story, while the goddess who rapes him takes on the masculine role of action. The story, then, is a reversal of the typical gender roles within the French artistic tradition which assigned action to men and passivity to women.

The Sleep of Endymion, created as Girodet's *envoi* to the French Academy, is a meeting of opposites: male and female, day and night, awake and asleep, and living and dead. A beam of moonlight – Selene - casts a sheen of silvery light across the frame onto Endymion's body. The moonlight diffuses the upper outline of his torso, adding a ghostly quality which is only intensified by the eerily pale, near-translucent pallor of Endymion's skin.[10] His right arm is thrown behind his head, a gesture which recalls

traditional representations of feminine abandon and unconsciousness.[11] His head lolls backwards, foreshortened to the point of awkwardness.[12] Selene, as the moonbeam, seems to caress his torso, face, and right hip. Her bright embrace ends sharply at Endymion's hips; the sudden darkness conceals his genitals,[13] furthering the overall androgyny of the figure.

Meanwhile, Eros, in the form of a youthful and mischievous Zephyr, pulls aside the branches in the background of the scene to allow Selene's entrance. His body is almost entirely in shadow, save for where another source of light[14] highlights his face and limbs and, as noted by James Smalls, "not accidentally caresses his youthful buttocks."[15] Eros, in contrast to Endymion, is lively and active, and his warmly colored skin tones directly oppose Endymion's deathly coolness. The leaves that Eros tugs at, as well as the scene's patterns of light and shadow, are adapted from Girodet's detailed study of the Italian landscape[16]; such naturalism creates a sense of interplay between reality and myth. Endymion's weapons lie in the foreground, reinforcing his passivity. A dog's sleeping presence just behind Endymion's feet provides a balance to the wakeful Eros and Selene[17].

It should be noted that for Girodet, the conceptualization of *The Sleep of Endymion* went beyond the portrayal of a reversal of gender roles. His primary goal was instead to accurately render moonlight in the scene. As he wrote, "… the rays of the moon illuminate [Endymion] through the opening and the rest of the figure remains in shadow."[18] Enlightenment thinking and the burgeoning scientific revolution had prompted Europeans to take new interest in phenomena such as lighting, so Girodet was working with contemporary trends in mind.[19] The painting was initially titled *Endymion, Moonlight Effect,* and only later retitled to *The Sleep of Endymion* in an attempt to redirect the perceived focus of its narrative.[20] Regardless of original intentions, it is precisely this moonlight - serving as the embodiment of Selene - which allows the painting to so powerfully represent its concepts of gender.

Envois were academic study paintings which the French Royal Academy required Prix de Rome winners to create during their time in Italy. The most important of these were single-figure *académies*, which featured male nudes and often hinted at historic subjects with props or titles. Drouais, in his *académie The Dying Athlete,* elevated the concept of *académies* from relatively simple study paintings into opportunities for young artists to prove their prowess for history painting(Figure 2). By moving his subject from the usual static posing into a tense, dynamic moment, Drouais was the first of the Davidians to infuse a true sense of narrative into a single-figure painting.[21] *The Dying Athlete* later became the model from which Girodet purposefully departed with his *Endymion.*

The Dying Athlete corresponds to Davidian notions of masculinity, incorporating themes of noble suffering, heroism, and physical strength. *Endymion,* on the other hand, stands in total opposition to such ideas. As historian Thomas Crow convincingly argues, *"*…when any of the distinctive traits of [*The Dying Athlete*] is reversed, the result is the corresponding trait in [*Endymion*]*."*[22] Girodet deliberately set his art against the art of his rival through this reversal. Furthermore, this thematic opposition extended to confront Davidian neoclassicism at its source; Girodet wrote that he was "trying to get away from [David's] genre as much as [he] possibly [could]*."*[23] After the piece was exhibited in 1791 to great critical praise, he wrote to his adoptive father that "… what makes me most happy is that opinion is united that I in no way resemble M. David."[24] The feminized masculinity[25] on display within Girodet's *Endymion* is the mechanism through which he rebelled against his mentor's genre.

Within the confines of Academic art, male subjects were prioritized over females. Davidian neoclassicism strictly divided the genders into their given roles and characteristics. The males of these paintings were heroic, muscular, and moral, and the women passive, domestic, and emotional. Men were depicted with generally geometric forms and rigid lines, while women were softer and more curved.[26] These categories of gender are clearly visible in David's *Oath of the Horatii*, the composition

of which so thoroughly divides the genders that each is given its own half of the canvas(Figure 3). The group of men represent dignified, stoic republicanism, while the women's curvilinear, sobbing forms allow emotion, too womanly for such revolutionaries as the Horatii, into the painting. Art like the *Horatii* relegated women into passive roles, often as objects of sexual desire, and made men the forces behind their narratives.

The homosocial lifestyle reflected in both the *Horatii* and the lives of Academy artists was created through the systemic exclusion of women. Men were the dignified, intelligent and politically inclined half of humanity; women existed in the lesser, instinctual realm of carnal sexuality and reproduction.[27] This distinction is apparent in *Oath of the Horatii* – although its women do serve an important emotional and familial role, they certainly do not enjoy the importance and prestige of its men. As Solomon-Godeau thoroughly explores in her book *Male Trouble: A Crisis in Representation*, the ephebe can be seen as the intermediary figure between these highly binary concepts of gender. An ephebic male could represent male dignity by the simple virtue of not being female, yet could also "stand in" as an object of sexual desire. They existed outside of the confines of increasingly rigid concepts of sexual difference and, as such, provided affirmation of viewers' own masculinity[28] which itself dictated their societal roles.

Endymion is a clear example of the ephebic masculinity valued by Neoclassicists, as described and popularized by Girodet's near-contemporary Winckelmann in his widely influential publications on classical statuary. Among the students of David, Girodet paid especially close attention to Winckelmann's writings, and he looked to many of the statues the author had enthusiastically described as inspiration for *Endymion.*[29] Winckelmann faithfully believed that the ideal male was graceful, perfect, beautiful, and androgynous, and that such qualities were represented most clearly by antique sculptures such as the Belvedere Apollo(Figure 4). The concept of the ephebe and its embodiment of feminized

beauty, in combination with the erasure of women within the homosocial context of Neoclassicism, prompted a new binarization within the confines of masculinity.[30] This new concept of masculinity simultaneously rejected femininity with the "masculine masculine" while assimilating femininity into itself as the "feminine masculine."[31]

The Sleep of Endymion exemplifies the Neoclassical portrayal of these ideas of gender. Endymion himself is thoroughly androgynous. His body is softened and rounded to the point that only his genitals, which are small in accordance with Neoclassical ideals,[32] and flat chest establish his biological sex. Endymion's lack of musculature is notable; it aligns him with academic descriptions of the idealized *female* body.[33] The story places Endymion into an utterly passive role which is opposed by Selene's role as the main actor. Selene's agency, however, is limited by her non-figural representation in accordance with the *envoi*'s mandatory focus on male nudes.[34] As such, even in the story of Endymion which reverses the gender roles, the influence of the female figure is harshly limited.

Winckelmannian ephebes like Endymion were, by definition, sensual and erotic figures. Because Neoclassical art assumed male viewers, they are by extension necessarily homoerotic. Such themes were not uncommon within Neoclassical art; homoerotic paintings of ephebic figures like Eros[35] as well as representations of explicitly homosexual stories such as those of Ganymede, Hyacinthus,[36] or Alcibiades[37] were being created. Interpretations of *Endymion* from modern art historians fall on a spectrum; at one end, its homoeroticism is not noted[38], and at the other, it is taken as proof of Girodet's own homosexuality.[39] [40] The problem at both ends of this spectrum is a tendency to assign anachronistic notions of homosexuality to figures like Girodet[41] and Winckelmann. Although there is ambiguity around the relationships of both,[42] the modern concept of homosexuality as an immutable identity simply did not exist in their times.[43] Although "sodomy" was outlawed in France at the time, it was rarely prosecuted[44], and a subculture of male-male relationships thrived.[45] A thorough discussion of the

nuances of homosexuality in nineteenth-century France could fill many more pages; here, what is most important is *Endymion's* clear homoeroticism.[46]

At its core, the painting presents a narrative about male beauty to an implicitly male audience. Endymion's immortal sleep removes his agency; his body exists solely to be witnessed by others. Unlike traditional examples of the myth[47], Selene is removed from the scene as thoroughly as possible, literally reduced to a beam of light. Her female presence is, in effect, replaced by the male Eros, who engages with Endymion by pulling back the leaves, exposing his hidden resting place. Thus, a homoerotic tension between Endymion, Eros, and the viewer is created. The sensual posing and dark ambiance[48] further the painting's overall homoeroticism, which would have been quite clear to viewers.

The otherworldly ambiance and contrast between Eros's activity and Endymion's sleep hint at the painting's exploration of death. According to Winckelmann himself, the juxtaposition of lively, homoerotic beauty and painful death is exemplified in the Laocoön, whose beautiful, masculine subjects writhe in a noble, virtuous struggle against a snake, which represents the violent force of death(Figure 5).[49] Such oppositional ideas are clearly echoed in *Endymion.* Girodet, a known hypochondriac,[50] had a particular fascination with death, to which Endymion's eternal sleep is easily related. Endymion is not *dead*, but his inescapable state of total inaction is central to the myth and for him, essentially functions as death.[51]

The myth of Endymion was metaphorically related to the death of Socrates in the *Phaedo*, a source with which David and Girodet were familiar.[52] Socrates, before his death, told those grieving around him that his soul would live on without his body and eventually be reborn, and compares this state to the deathless, eternal, and inescapable sleep of Endymion.[53] Connection to the story of Socrates, who had a homosexual relationship with the ephebic Alcibiades,[54] also emphasizes the homoeroticism of the scene. Further, because David had addressed the topic in his *Death of Socrates,* which Girodet

himself had helped create, Girodet's very choice of subject for *Endymion* indicates a response to his mentor(Figure 6). The *Death of Socrates* completes the connection between noble death and homoeroticism through the interaction of Alcibiades and Socrates.[55]

Endymion combines the noble virtue of a Socratic death with the use of ephebic imagery. The ephebe, as described by Winckelmann, was an idealized, perfect being, a blank slate upon which purity and virtue may be represented.[56] Artists' motivation to depict virtue was renewed by the French Revolution, in turbulent progress during Girodet's early career and time in Rome.[57] Winckelmann's writings praised the Greeks' political "freedom" as the factor enabling their artistic advancements, an idea which the French republicans happily appropriated for their rhetoric.[58] Consequentially, the ephebe became popular among republican artists, as is made most apparent by David's 1794 *Death of Bara*(Figure 7). The portrayal of Bara as a young, androgynous ephebe purifies him into an idealized subject, and the graceful femininity of his body creates an appeal for viewers.[59] David's dramatic change to an ephebic subject represents a response to *Endymion*, just as the latter had responded to Drouais's *Athlete*.[60] The mentor had, in effect, become the student.

The Sleep of Endymion was widely considered Girodet's masterpiece for much of his career, an early peak in artistic output and critical reception that he struggled to reach again.[61] At first glance it is a deceptively simple, if feminine, male nude, but it represents a complex system of personal and societal factors. Beyond its less-discussed representations of death and virtue, the painting's exploration of gender and sexuality have received much modern attention. The beginning of the nineteenth century brought with it a shift among artists' preferences from male nudes to female, in light of which *Endymion'*s masculinity is of particular note among current viewers. Regardless of time, *The Sleep of Endymion* captivates viewers, and its importance in the discipline of art history is well-deserved.

Endnotes

1 The complex relationships between David and his students is explored in Thomas Crow's *Emulation*, which has been highly influential in subsequent work on the artists.
2 This is discussed at varying lengths in most sources. In particular see Solomon-Godeau, *Male Trouble*, which discusses this throughout, and Crow, *Emulation*, 2, which cites Potts, "Beautiful Bodies and Dying Heroes," 16. Homosociality in this context is often noted to be defined by Eve Kosofsky Sedgwick's *Between Men: English Literature and Male Homosocial Desire*, first published in 1985.
3 Solomon-Godeau, *Male Trouble*, 51. See also Crow, *Emulation.*
4 Winckelmann's influence is mentioned in almost every source listed here, but Potts, "Beautiful Bodies and Dying Heroes" is the one most focused on the topic. Potts also published a full-length book on the topic, *Flesh and the Ideal: Winckelmann and the Origins of Art History.*
5 Crow, *Emulation*, 117-118.
6 Johnson, *David to Delacroix*, 35-38.
7 Smalls, *Gay Art*, 167. See also Solomon-Godeau, *Male Trouble,* 103-112, which includes a translation of one of Anacreon's poems about male beauty.
8 Johnson, *David to Delacroix*, 45.
9 Bellenger, "Lunar Effect," 208.
10 Stafford, "Endymion's Moonbath" and Chua, "Girodet and the Eternal Sleep" both discuss the painting's use of light and death, respectively, throughout.
11 Davis, "Renunciation of Reaction ," 181 and Bellenger, "Lunar Effect," 208.
12 Crow, *Emulation*, 137 and Solomon-Godeau, *Male Trouble*, 83.
13 Crow, *Emulation*, 137.
14 Davis, "Renunciation of Reaction," 182.
15 Smalls, "Making Trouble," 20.
16 Chua, "Girodet and the Eternal Sleep," 75.
17 Interestingly, the dog is almost entirely overlooked in analysis of the piece- among these sources it only receives mention in Bellenger, "Lunar Effect," 210.
18 Translation by Stafford, "Endymion's Moonbath," 193. The letter from Girodet to Dr. Trioson is quoted across sources with varying translations.
19 Stafford, "Endymion's Moonbath" and Chua, "Girodet and the Eternal Sleep" both discuss the painting's relationship to contemporary scientific advances at length.
20 Johnson, *David to Delacroix*, 46-47.
21 Crow, *Emulation*, 52-57. See also 61 for the *Athlete's* relation to David's *Patroclus* and 74-81 for discussion of Drouais's *Philoctetes*, an unfinished but monumental *académie* which was considered a true single-figure history painting.
22 Crow, *Emulation*, which also includes a table comparing major traits of the paintings. See also Bellenger, "Lunar Effect," 212.
23 Crow, *Emulation*, 134 for Crow's translation.
24 Crow, *Emulation*, 134 for Crow's translation; also translated in Bellenger, "Lunar Effect," 211 and Solomon-Godeau, *Male Trouble*, 51.
25 Solomon-Godeau, *Male Trouble* returns to the concepts of "feminine masculinity" and "masculine masculinity" frequently.
26 Smalls, *Gay Art*, 162.
27 Solomon-Godeau, *Male Trouble*, 212-214.
28 *Male Trouble* was highly instructive in the writing of this paper. The concept of the ephebe as an in-between concept of gender is a frequent focus, but can be somewhat summarized by pages 170-175 and 214-215
29 Bellenger, "Lunar Effect," 210. Winckelmann's influence on Girodet is mentioned in nearly every piece regarding *Endymion.*
30 Solomon-Godeau, *Male Trouble*, 63.
31 Solomon-Godeau's *Male Trouble* returns to these terms throughout.
32 Solomon-Godeau, *Male Trouble*, 178-182.
33 Solomon-Godeau, "Is Endymion Gay?," 91 and Davis, "Renunciation of Reaction," 180.
34 Johnson, *David to Delacroix, 45.*
35 Solomon-Godeau, *Male Trouble*, provides an analysis of Meynier's *Adolescent Eros Weeping Over the Portrait of the Lost Psyche*, the central figure of which is highly similar to Girodet's Endymion.
36 Solomon-Godeau, "Is Endymion Gay?," 87.
37 Davis, "Renunciation of Reaction," 184 – 187.

Endnotes

38 Although it's not a source for this particular paper, other sources have noted that George Levitine's *Girodet-Trioson: An Iconographical Study,* 1978, which is one of the earliest modern sources on Girodet, seems not to mention *Endymion's* homoeroticism. Even Crow's *Emulation* is noted by Solomon-Godeau in "Is Endymion Gay?" p.86 as an interpretation which overly "de-eroticizes" the piece.
39 In terms of scholarly articles, this view is most strongly asserted in Smalls, "Making Trouble," to which Solomon-Godeau responded in "Is Endymion Gay?," 86. It seems also to be popular among general viewers.
40 Solomon-Godeau, "Is Endymion Gay?," 86.
41 Smalls, "Making Trouble," for Girodet's relationship to homoeroticism.
42 Potts, "Beautiful Bodies," 11 for Winckelmann. Solomon-Godeau, "Is Endymion Gay?," 84-86, for Girodet.
43 Davis, "Renunciation of Reaction," 185-189.
44 Solomon-Godeau, "Is Endymion Gay?," 86.
45 Davis, "Renunciation of Reaction ," 188.
46 Smalls, "Making Trouble," 20.
47 Bellenger, "Lunar Effect," 209-210.
48 Smalls, "Making Trouble," 20.
49 Potts, "Beautiful Bodies," 11-12.
50 Bellenger, "Lunar Effect," 209. Stafford, "Endymion's Moonbath," 193.
51 The concept of death as shown by *Endymion* is further explored in Chua's "Girodet and the Eternal Sleep."
52 Davis, "Renunciation of Reaction," 190.
53 Davis, "Renunciation of Reaction," 191-192.
54 Davis, "Renunciation of Reaction," 186-188.
55 Crow, *Emulation,* 98-99.
56 Potts, "Beautiful Bodies," 4-8.
57 Crow, *Emulation,* 117-123 for Girodet's chaotic stay in Rome.
58 Crow, *Emulation,* 7.
59 Potts, "Beautiful Bodies," 14.
60 Crow, *Emulation,* 180.
61 Bellenger, "Lunar Effect," 213.

Bibliography

Chua, Kevin. “Girodet and the Eternal Sleep.” In *Vital Matters: Eighteenth-Century Views of Conception, Life, and Death*, edited by Helen Deutsch and Mary Terrall, 57–92. University of Toronto Press, 2012. Accessed 11 March 2022. ProQuest Ebook Central.
This chapter examines Girodet’s concepts of death as shown through *Endymion*. Its topic is often mentioned only in passing among other sources, so the chapter’s thorough exploration is useful. Dr. Kevin Chua’s research and publication often examines the links of modernist art to archaeological information.

Bellenger, Sylvain. “Lunar Effect.” In *Girodet, 1767-1824*, edited by Sylvain Bellenger, 206-217. English ed. Paris: Gallimard; Musée du Louvre Éditions, 2006.
This chapter is an exhibition catalog entry providing general information about *Endymion.* The exhibition, in 2006, was entirely focused on Girodet. It provides up-to-date information on the painting and responses to it. Dr. Sylvain Bellenger has filled curatorial and directorial positions at multiple museums internationally.

Crow, Thomas. *Emulation: Making Artists for Revolutionary France.* New Haven: Yale University Press, 1995.
Emulation is a book entirely about the homosocial relationships between Jacques-Louis David and his students, including Girodet, and how it is shown in their artwork. It is a highly influential and thorough source which is frequently referenced in the others that I have collected. Crow also wrote a chapter of *Visual Culture: Images and Interpretations,* titled “Observations on Style and History in French Paintings of the Male Nude, 1785-1794,” pages 141 – 167, the content of which largely overlaps that of *Emulation.* Dr. Thomas Crow has written a large body of work including multiple books about the role of art in society.

Davis, Whitney. “The Renunciation of Reaction in Girodet’s Sleep of Endymion.” In *Visual Culture: Images and Interpretations*, edited by Norman Bryson, Michael Ann Holly, and Keith P. F. Moxey, 168-201. Hanover: University Press of New England [for] Wesleyan University Press, 1994.
This source is an essay focused on the meanings of *The Sleep of Endymion,* especially in terms of its representation of masculinity and homoeroticism as well as its relation to political ideas in art and the French Revolution. The author, Dr. Whitney Davis, has written extensively on queer theory in art history. *Visual Culture* is a collection of essays on representation as it relates to art history.

Johnson, Dorothy. *David to Delacroix: The Rise of Romantic Mythology.* Chapel Hill: The University of North Carolina Press, 2011.
This book surveys the interest in Greco-Roman mythology among pre-Romantic and Romantic artists. Its first chapter in particular focuses on Girodet, including *Endymion.* This book is useful for its examination of mythological stories in Girodet’s work. Dr. Dorothy Johnson has written various articles and books on long nineteenth century European art.

Smalls, James. “Making Trouble for Art History: The Queer Case of Girodet.” Art Journal 55, no. 4 (1996): 20–27. https://doi.org/10.2307/777650.
This is an essay on Girodet’s *Endymion* and *Revolt at Cairo* which describes their usage of homoeroticism and argues that art historians have too frequently diminished the pieces’ homoerotic intent by giving alternate explanations for their queer themes. Its endnotes

constitute a useful list of other writings on *Endymion.* Dr. James Smalls has written extensively on art history from a perspective which emphasizes race, gender, and homosexuality in art.

Smalls, James. “1700-1900: Towards a Homosexual Identity.” In *Gay Art*, 145-191. New York: Parkstone International, 2008. Accessed March 4, 2022. ProQuest Ebook Central.
This chapter, also by Dr. James Smalls, is a more broad overview of gay themes in art of the period. It provides information on the use and public reception of these themes before and after *Sleeping Endymion. Endymion* itself does not receive more than a surface-level analysis, but the background information is useful regardless.

Solomon-Godeau, Abigail. *Male Trouble: A Crisis in Representation.* London: Thames and Hudson, 1997.
This is a book about the use of androgynized, ephebic, and feminized male forms in French art between around 1798 - 1830, the ideas about gender they represented, and their flexibility in showing these ideals without compromising art’s traditional focus on male figures. It explores various examples of ephebic imagery, including *Endymion.* Dr. Abigail Solomon-Godeau has written on a wide variety of topics including multiple books and articles about representations of gender in art.

Solomon-Godeau, Abigail. “Is Endymion Gay?” In *Girodet, 1767-1824*, edited by Sylvain Bellenger, 81-95. English ed. Paris: Gallimard; Musée du Louvre Éditions, 2006.
This article was published in an exhibition catalog and focuses entirely on the possibility of homosexuality represented in *Endymion.* It directly addresses many ideas that other sources overlook.

Stafford, Barbara. “Endymion’s Moonbath: Art and Science in Girodet’s Early Masterpiece.” Leonardo, no. 3 (1982): 193-198. http://www.jstor.org/stable/1574677.
This article discusses Girodet’s careful use of lighting in the painting. It is very thorough and provides a usefully different perspective on *Endymion*, as opposed to the frequently-revisited topic of its homoeroticism. Dr. Barbara Stafford has made a long and successful career studying science-informed depiction of light and shadow in art since the Enlightenment.

Potts, Alex. “Beautiful Bodies and Dying Heroes: Images of Ideal Manhood in the French Revolution.” History Workshop, no. 30 (1990): 1–21. http://www.jstor.org/stable/4289004.
This article focuses on how French Neoclassical artists, particularly David, responded to Winckelmann’s ideas of androgynous male forms. The use of ephebic imagery as a substitute for female subjects, and how this practice related to the masculine underpinnings of the French Revolution, are examined. Dr. Alex Potts studies nineteenth-century and Enlightenment ideas in art, and one of his multiple published books is on Winckelmann’s life and influence in art history.

Figure 1. Anne-Louis Girodet, *The Sleep of Endymion,* 1791.

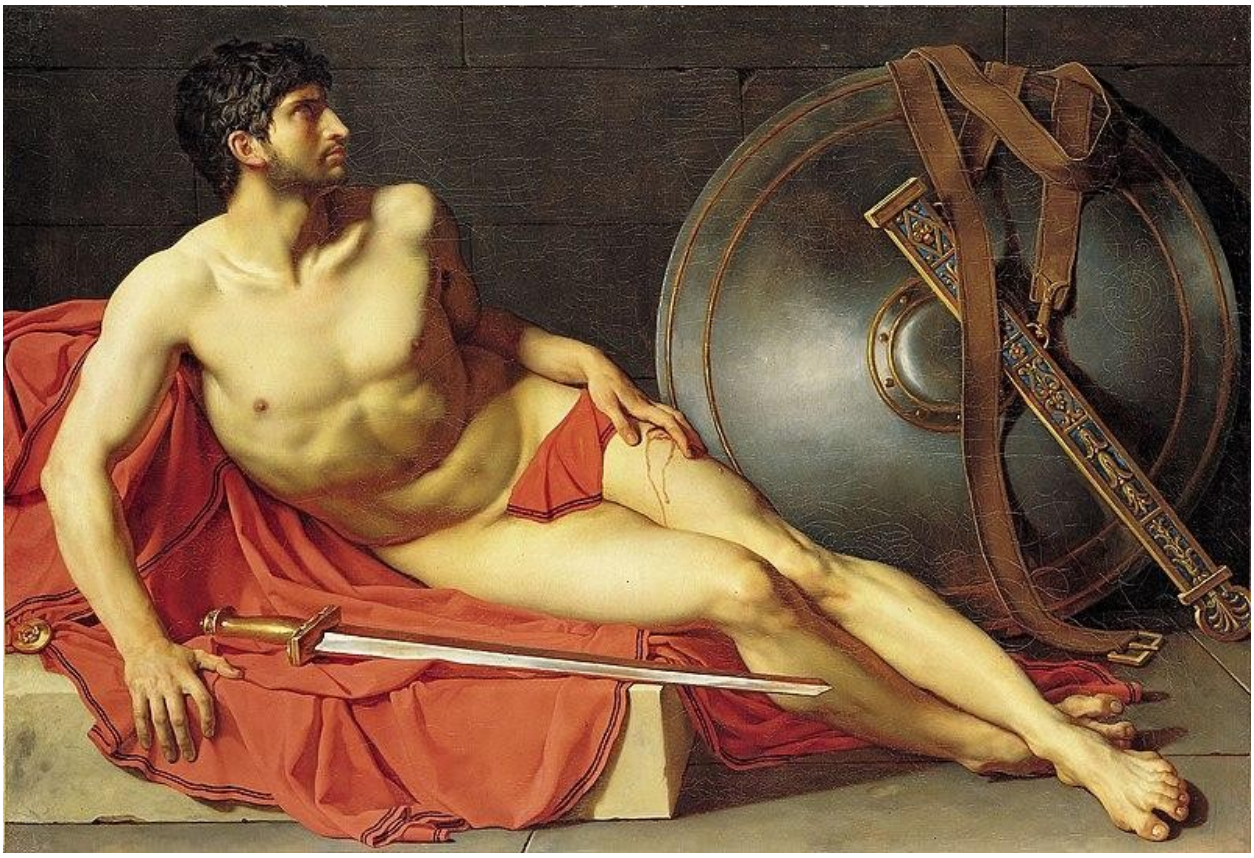

Figure 2. Jean-Germain Drouais, *The Dying Athlete,* 1785.

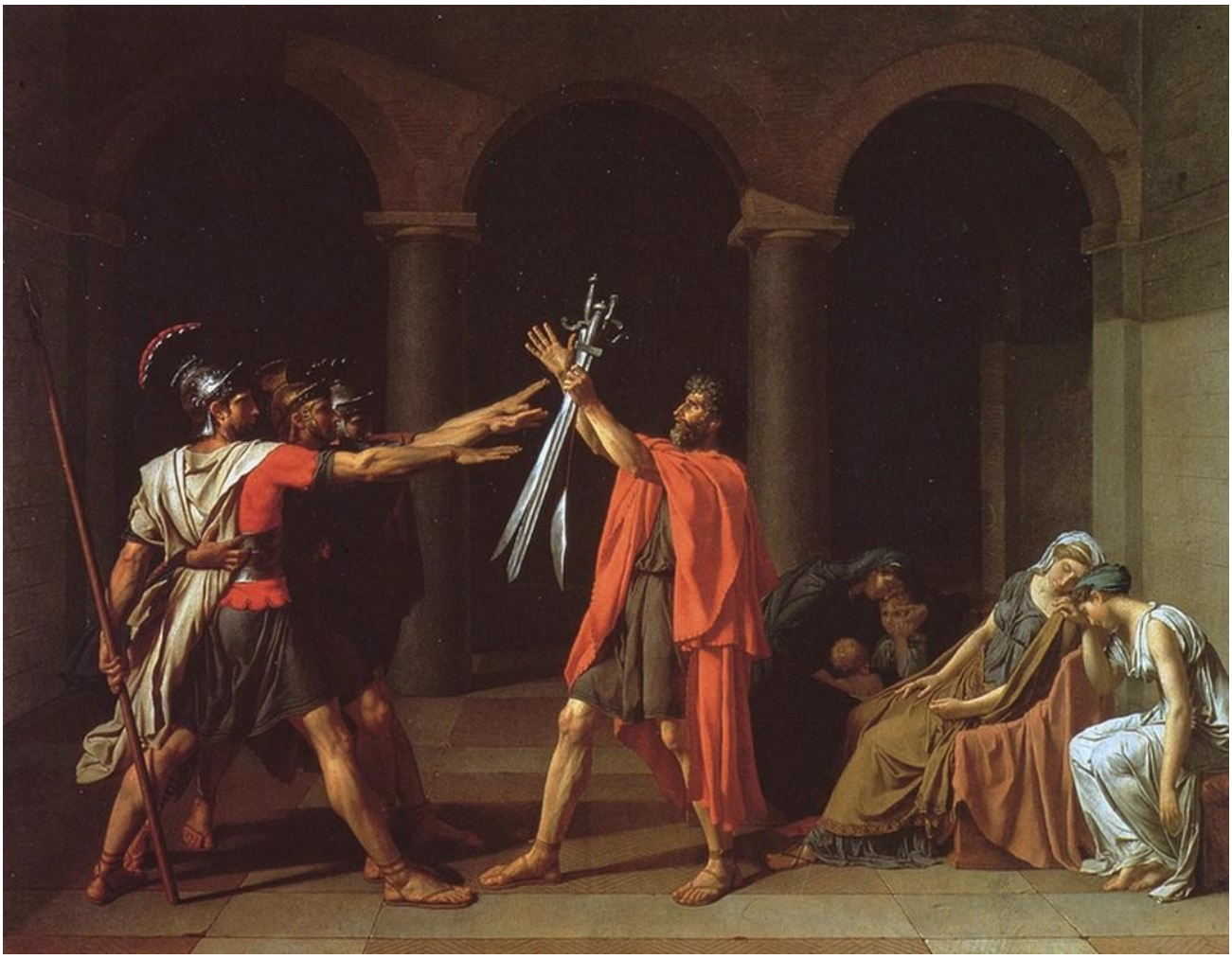

Figure 3. Jacques-Louis David, *Oath of the Horatii*, 1784.

Figure 4. Apollo Belvedere.

Figure 5. Laocoön and His Sons.

Figure 6. Jacques-Louis David, *The Death of Socrates*, 1787.

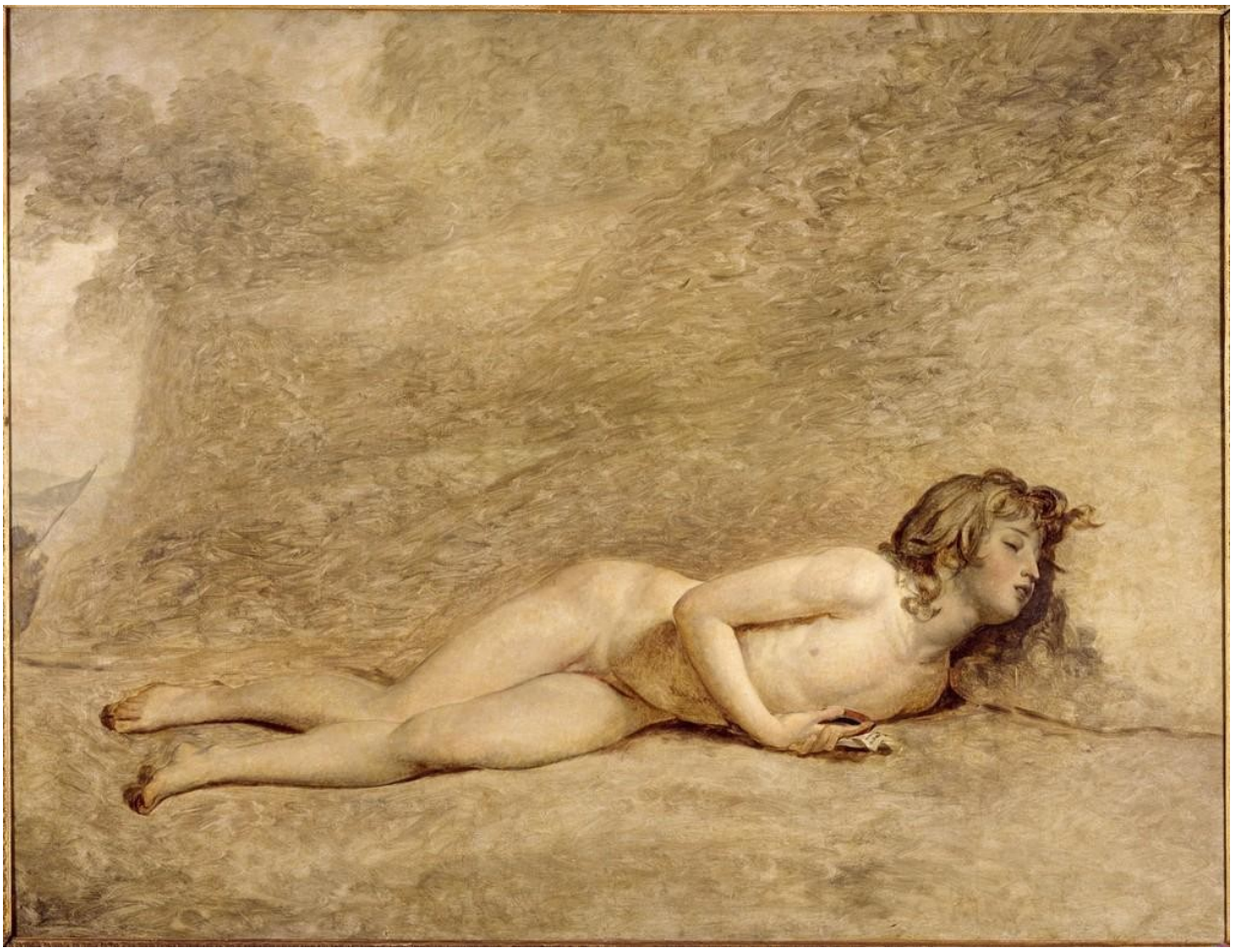

Figure 7. Jacques-Louis David, *The Death of Joseph Bara*, 1794.