

Of Sculptural and Corporal Remains

'We must be very poor in masterpieces to be satisfied with these fragments from the amphitheatre.'

Unknown author responding to Rodin's *The Walking Man* (1912)

The photograph below is rather grisly. A severed left hand hangs from twine affixed to a metal scaffold. The flesh is roughly peeled back at the wrist, the blood vessels engorged on the front of the sinewy limb, the fingers flexed at the second joint. Upon close inspection, a fine line can be seen running along the side of the hand, a trace of the process that produced this plaster cast. The fingertips and joints too are roughly modelled, but some of that definition is lost in the photograph's shadows. The hand seems both lifeless – even in the black-and-white photograph, it is clearly colourless – and uncannily lifelike. Strung up by Rodin to facilitate the study of its form, the hand dangles gruesomely, like meat in a butcher's shop.

This brutal image, by a photographer named D. Freuler who was based on the Left Bank near Rodin's ateliers, reveals not only a surprising studio practice but also a referent for Rodin's



Left hand of Bourgeois de Calais hanging from a support 1885–6.
Photo by D. Freuler
Salt print 11.5 × 7.9
Musée Rodin

Natasha Ruiz-Gómez

sculpture that has been obscured over time. The ‘fragments from the amphitheatre’ referred to in the epigraph to this essay were the body parts that commonly lay discarded to one side of operating and anatomical dissection theatres at the turn of the last century.¹ In a description of the operating room at the Hôpital Saint-Louis, for instance, physician Axel Munthe noted that there were ‘stumps of arms and legs, half a dozen ovaries and uteruses and various tumours, all in a heap on the floor of [the] amphitheatre besmeared with blood like a slaughter-house’.² Critics during Rodin’s lifetime often compared his partial figures and *abattis* (‘giblets’) – as he himself called these body parts³ – to the oddments of surgeries, dissections and even the exhibits visible in Paris’s many museums of anatomy and pathology. This essay contemplates the hands that Rodin sculpted – not such grand works as the marble *The Hand of God* c.1896 or the stone *Cathedral* 1908 but the smaller hands that populated drawer after drawer in his studio – and posits that contemporary medical and scientific imagery and discourses constitute a clear and under-examined influence on his radical experiments with and on the sculpted body.

As a student in the 1860s, Rodin sketched at the Musée Dupuytren, one of Paris’s most well-known pathological anatomy museums.⁴ There he would have seen organs and limbs suspended

L: Wax cast of a hand suffering from rheumatoid arthritis and chronic gout. Sorbonne Université, Dupuytren anatomical and pathological collections, Paris

R: *Clenched hand* c.1898. Photo by Eugène Druet. Gelatin silver print 40.4 × 30. Musée Rodin



Jean-Martin Charcot’s drawing of a hand, late 19th century. Indian ink on paper 6.5 × 5.3. Musée de l’Assistance Publique – Hôpitaux de Paris, AP 2003;7.9.5



in spirit and cast in wax, among other pathological specimens. At this and other medical museums of the time, the wax casts of diseased or deformed body parts were presented aesthetically, each displayed resting on or ‘wrapped’ in a white cloth (opposite, left). The conceit, of course, is that we are glimpsing a partial view of a whole body, that the cloth has been parted or pulled back in order to give us a privileged peek. In an example of the connections between medical imagery and Rodin’s art that were registered by the artist’s contemporaries, Eugène Druet’s photographs of the *Clenched hand* show the sculpture’s stump emerging from rough cloth, echoing the illusionistic wax casts typical of nineteenth-century medical museums (opposite, right).⁵

In later years, Rodin probably visited the so-called Musée Charcot, the museum of pathological anatomy founded by the famed neurologist Jean-Martin Charcot (1825–93) at the Hôpital de la Salpêtrière in the late 1870s. Charcot and his family had a relationship with Rodin that lasted over a quarter of a century; indeed, Rodin took inspiration for *The Gates of Hell* (p.83) from

the hysteria 'epidemic' whose epicentre seemed to many to be the Salpêtrière.⁶ Charcot, an artist *manqué* who seriously considered studying fine art before choosing to pursue a career in medicine, oversaw the sophisticated laboratories of the hospital in which his talented protégés created images and objects that reproduced the visible symptoms of the neurological disorders they treated.⁷ A sketch from an album from the Musée Charcot (p.49) recalls Freuler's photograph. A left hand is suspended from a hook that pierces the tip of the ring finger. The skilful pen and ink drawing, one of a series that shows the hand in different states of dissection, focuses our attention on the tendon bulging through the skin of the palm, wrenched by the hook from which it would have been suspended (the drawing has been pasted into the album upside down). This comparison highlights the similarities in practice between the atelier of the artist and the pathological anatomy laboratory of the hospital. The dangling hand in Rodin's studio could also be fruitfully considered in connection with the dissections performed in the amphitheatre of the École des Beaux-Arts, where bodies and body parts were carefully cut up to educate the fine arts student about human anatomy.

Significantly, the Salpêtrière hospital also included a casting studio, in which parts of patients' bodies were reproduced in plaster or wax. Except for the difference in scale and attention to detail in the casts, many of the hands that Rodin sculpted are remarkably similar to those in the collection of the Musée Charcot (below). Both *Hand No.26* and the cast of the Salpêtrière patient show the effects of rheumatoid arthritis: the thumb of Rodin's hand is locked in the shape of a 'z', while the cast of the patient shows the so-called 'swan neck' deformity in which the fingertips are angled towards the palm while the middle joints of the finger are bent back. In both hands, the index and middle fingers extend while the ring and little fingers curl in towards the palm. Moreover, in Rodin's sculpture, the second and third fingers exhibit a slight

L: *Left hand* (known as *Hand No.26*) c.1890
Plaster 15.5 × 6.5 × 6.5
Musée Rodin
R: Cast from the rheumatic hand of a patient, late 19th century.
Wax 20 × 8.5 × 6
Musée de l'Assistance Publique – Hôpitaux de Paris, 2003.7.9.5



L: *Left hand* n.d.
Terracotta 13.3 × 9.2 × 9.2
Musée Rodin
R: Paul Richer, Detail of Plate 1:
'Hand known as the emphatic preacher — La Salpêtrière, service of M. Charcot, Saint-Paul room, no.6. Ismérie Angot', in Henri Meillet, 'Permanent deformations of the hand from the point of view of medical semiology', thesis for doctorate in medicine, 1874.
The British Library

lateral bend towards the little finger, a common deformity resulting from rheumatoid arthritis.⁸ The museum's hand is hyper-realistically rendered – each wrinkle and pore has been captured in this cast, probably painted to look more lifelike – while Rodin's hand is much less naturalistic. The surface of the work in the medical museum serves its didactic intent as a simulacrum of the absent patient; the cracks or chips in the cast are evidence of its handling and use over time. Yet visible casting lines serve as traces for how the work came into being, just as the surface of Rodin's hand points to the process of its making. His sculpture, however, rejects the 'realism' implicit in casts of the human body, which were characterised as 'transcript[s] of temporary death' by the astute art critic Gustave Geffroy (1855–1926).⁹

A comparison between a hand sculpted by Rodin and an etching done by Dr Paul Richer (1849–1933), who was one of Charcot's most important collaborators at the Salpêtrière and later became Professor of Anatomy at the École des Beaux-Arts, demonstrates the close looking at pathological bodies conducted by both the artist and the clinician (above). Roughly modelled in clay, Rodin's sculpture captures strained tendons and spindly fingers; the misshapen wrist extends the struggling gesture. Richer depicts the Salpêtrière patient's hand palm out, with cursory hatch marks conveying volume and pointed nails suggesting an animal baseness. Whereas in Richer's etching, the arched hand and pained gesture are meant to provide a direct clinical description of an illness, in Rodin's sculpture the pathology that inspired the form engenders a poignant image of futility and desperation. Ultimately, the hands that Rodin sculpted serve a very different purpose from the images and objects crafted by the

savants-artistes in the hospital: they reveal Rodin's faith in the primacy of expression over description. Yet their similarity demonstrates that both artist and clinician observed individuals suffering from the same illnesses – or that Rodin was inspired by the images and the casts of the Salpêtrière patients.

It seems clear, then, that Rodin was fascinated by the expressive potential of illness. In conversation with Paul Gsell, he asserted that:

*to the great artist, everything in nature has character; for the unswerving directness of his observation searches out the hidden meaning of all things. And that which is considered ugly in nature often presents more character than that which is termed beautiful, because in the contractions of a sickly countenance, ... in all deformity, in all decay, the inner truth shines forth more clearly than in features that are regular and healthy.*¹⁰

Rodin's sculpted hands are not simply representations of 'nature', however. In fact, in most cases, it is difficult to judge whether these diminutive works represent the hands of men or women, the young or the old. The 'flesh' betrays the porousness of clay or the opacity of plaster; the joints are represented by the indentations wrought by the pressure of the sculptor's fingertips; the fingernails are suggested with marks left by the sculptor's own. The apparent spontaneity with which these works were made, in addition to their abundance and variety, reveals an interest in capturing the fleeting gesture and its expressive potential. Each hand is positioned differently, with fingers caught in mid-motion, flexing or straightening. Some are deformed, others gesture familiarly, but each is a complete and fully realised work unto itself. 'The artist has the right to make ... a world out of the smallest part of a thing', in the words of poet and novelist Rainer Maria Rilke (1875–1926).¹¹

Rodin knew that the hand was especially expressive. '[W]eightless and tireless', the art historian Leo Steinberg wrote, hands 'live in perpetual adaptation and transit'.¹² The absence of orientation creates multivalent meanings: is the owner of the pointing hand giving direction, orating or expiring (opposite)? After the visage, the hand was the most visible part of the body in the nineteenth century. At the time, the pseudo-science of physiognomy purported to demonstrate how the face and the body revealed an individual's character, morality and intellect. According to Swiss pastor Johann Caspar Lavater, who wrote an

extraordinarily popular treatise on physiognomy at the end of the eighteenth century, the hand 'is in perfect analogy with the body of which it constitutes a part'.¹³ Lavater delineates the importance of the hand for the purposes of physiognomy, emphasising its singular capacity for 'mobility', or expression, and thereby for communicating character. He links – and confuses – the ephemeral gesture with the supposedly unchangeable and characteristic features of the body. Significantly, the engravings in this 'scientific' text are based on the works of artists, such as Raphael, Leonardo da Vinci and Albrecht Dürer, highlighting the fluid boundaries between art and science at this time.

Despite being discredited scientifically by the end of the nineteenth century, physiognomy continued to be popularly practised worldwide. Mary Olmsted Stanton's multi-volume work *A System of Practical and Scientific Physiognomy; Or, How to Read Faces*, published in the United States in 1890, includes a chapter on the hand. She argues, 'The hand has been with truth termed "the second face", for it not only corroborates what the face indicates, but it also reveals some things which the face does not'.¹⁴ In many of Rodin's works, the hands are more expressive than the faces – their gestures reveal the figure's inner psychology.¹⁵ Describing Rodin's own hands, friend and journalist Caroline Rémy (under the pseudonym Séverine) observed that they lacked the 'brutal aspect' that one might expect from the sculptor's 'professional labour', suggesting rather that his were 'anointing hands, a surgeon's hands'.¹⁶ Her characterisation returns us to the hospital amphitheatre that Munthe so vividly described – where Rodin's 'giblets', with their expressive surfaces and affecting gestures, would have ended up piled high on the floor.



Right hand (known as *Hand No. 27*) n.d.
Plaster 9.8 × 7.8
Musée Rodin

Notes

The Making of Rodin, pp.12–21

- James Huneker, 'Introduction-Auguste Rodin', in Judith Cladel, *Rodin: The Man and his Art*, trans. S.K. Star, New York 1917, pp.ix.
- Leo Steinberg, 'Rodin', in Leo Steinberg, *Other Criteria*, New York 1972, pp.322–403, p.399.
- Ibid., p.377.
- See also Hélène Pinet (ed.), *Rodin et la photographie*, Paris 2007.
- Cited in Astrid Nielsen, 'Auguste Rodin in Dresden', in Astrid Nielsen, *Auguste Rodin in the Albertinum*, Dresden 2017, p.5.
- Frederic Grunfeld, *Rodin*, Oxford 1989, p.411.
- Rainer Maria Rilke, 'Rodin-Book', in *Rodin and Other Prose Pieces*, London 1986, p.18.
- Musée Rodin D.04232, annotation in graphite pencil (opp., on the right): *Demi teinte-bas-blanc* [Half tone-lower-white].
- Rodin inconnu*, dir. Cécile Goldscheider, exh. cat., Musée du Louvre, Paris, 7 December 1962–17 January 1963, Paris 1962.
- Rodin Rediscovered*, dir. Albert E. Elsen, exh. cat., Washington National Gallery of Art, 28 June 1981–2 May 1982, Washington, DC 1981.
- La Sculpture française au XIX^e siècle*, dir. Anne Pingeot, Philippe Durey and Antoinette Le Normand-Romain, exh. cat., Galeries Nationales du Grand Palais, Paris, 10 April–28 July 1986, Paris 1986.
- Rodin sculpteur: œuvres méconnues*, dir. Nicole Barbier, exh. cat., Musée Rodin, Paris, 24 November 1992–11 April 1993, Paris 1992.
- Le Corps en morceaux*, dir. Anne Pingeot, exh. cat., Musée d'Orsay, Paris, 5 February–3 June 1990; Schirn Kunsthalle, Frankfurt, 23 June–6 August 1990.
- 1898: le Balzac de Rodin*, dir. Antoinette Le Normand-Romain, exh. cat., Musée Rodin, Paris, 16 June–13 September 1998, Paris 1998.
- François Blanchetière, Agnès Cascio and Juliette Lévy, 'A Material and Technical Approach to Rodin's *Mouvements de danse*', in *Rodin and Dance: The Essence of Movement*, exh. cat., The Courtauld Institute, 26 October 2016–22 January 2017, London 2016, pp.60–76.
- Chloé Ariot, Agnès Cascio and Guylaine Mary, 'In Search of Hanako: Fifty Portraits by Rodin', *The Burlington Magazine*, no.1411, vol.CLXII, October 2020, pp.850–9.
- Description of Rodin's studio at 117 rue de Vaugirard (now 28 boulevard Pasteur) by Edmond de Goncourt, *Journal: Mémoires de la vie littéraire*, vol.II, 1866–86, Paris 1956, republ. 1898, pp.1242–3.

The White Sanctuary, pp.22–9

- This was the site previously used by Courbet (1851) and Courbet and Manet (1867).
- Gustave Schneider in interview with Rodin, *Le Petit bleu de Paris*, 19 July 1899, cited by Alain Beausire in *Quand Rodin exposait*, Paris 1988, p.162.
- La Presse*, 5 June 1900, cited by Alain Beausire (see note 2), p.24.
- Rainer Maria Rilke, correspondence to Clara Westhoff, 2 September 1902. Trans. into English in, Ruth Butler (ed.), *Rodin in Perspective*, New Jersey 1980, p.114.
- This is the author's translation from the original French: 'sous le poudroiment d'argent du beau jour de mai, prolongeant la féerie du jardin en fleurs, ne contenait que des blanches, des marbres, des plâtres, en leur pureté intacte, et semblait lui-même un spacieux verger dans son expansion printanière.' (Judith Cladel, *Rodin: Sa vie glorieuse, sa vie inconnue*, 2nd edn, Paris 1950, p.253.)
- Édouard Herriot, in a letter to Rodin, 8 January 1908. Cited in Beausire 1988 (see note 7), p.26.
- Alain Beausire, *Quand Rodin exposait*, Paris 1988. Beausire, long-time archivist at the Musée Rodin, summarises very deftly the correspondence relating to exhibitions and sales, analysing the results by nationality and material.

Material Transactions, pp.30–7

- Albert E. Elsen, *In Rodin's Studio: A Photographic Record of Sculpture in the Making*, Oxford and Ithaca, NY 1980.
- Recent work under the auspices of the Musée Rodin has contributed much that is new to what is known about the photographers Rodin employed. See H. Pinet (ed.), *Rodin et la photographie*, Paris 2007.
- For detailed information about this structure, see Alain Beausire, *Quand Rodin exposait*, Paris 1988, pp.199–201.
- The difference I am pointing to here is between an effect that is the unavoidable result of the production process (the seam of a mould, for example), and one that arises from an accidental consequence, such as an imperfect texture or a breakage.
- There are exceptions, of course. Elsen's plate 45 illustrates a staggering photo of a bust of Mme Alfred Roll, the wife of a contemporary painter, taken as it sat on the floor of Rodin's studio, between the legs of various pieces of studio furniture. Its purpose seems to have been to record the addition to the plaster cast of a small corsage of clay roses.
- It is clear from twentieth-century handbooks that the close fit of a piece mould is essential to minimalise cast lines, as experts are at pains to point out. See Florian Roithmayr, 'The Humility of Plaster', *Plaster Cast*, 28 January 2018, plastercast.blog/; as well as F.J. Glass, *Modelling and Sculpture*, New York and London 1929.
- Aspects of the plaster shown in this photograph, which Elsen catalogues (no.16) as an albumen print by an unknown photographer, made at some point between 1880 and 1882, suggest it was not modelled but produced as a life cast. This suggestion is supported by its relationship to a plaster head of Beuret at the Musée Rodin, S.01481, and illustrated in the Musée Rodin's online catalogue. See <https://collections.musee-rodin.fr/en/museum/rodin/rose-beuret/S.01481?q=Rose+Beuret&position=3&pageDoclD=cb484241-182b-4a34-8833-0a70cbab6e12>. This second version is a more formal bust, in which the original mould lines have been removed, and its incidental qualities (for example, the texture of the lips and skin) smoothed away.
- For a brief account of this assemblage, see Claudie Judrin, Monique Laurent and Dominique Viéville, *Auguste Rodin: Le Monument des Bourgeois de Calais (1884–1895) dans les collections du Musée Rodin et du Musée de Beaux-Arts de Calais*, Paris 1977, p.230 cat. 97. The text notes that the work was designed to be suspended.
- This formulation distills an argument presented in Elsen, *In Rodin's Studio*, p.164.
- Christopher Crouch, Untitled review of Albert E. Elsen, *In Rodin's Studio*, *Leonardo*, vol.15, no.2, Spring 1982, p.168.
- Michel Frizot, 'La photographie, une surface de transaction', in Pinet, *Rodin et la Photographie*, pp.14–17.
- Famously Rodin had his marbles carved to evoke the spontaneous ethos of making, a tactic that ironically enough resulted in surfaces that present 'unfinished' as a predictably conventional 'look'.
- The works evoked here are, in the order cited: *Lovers' Hands*, before 1904, plaster on brick, 13 × 21.4 × 10 cm; and *Assemblage: Little Faun with Metal Cup*, after 1895, plaster and bronze, 17.6 × 15 × 26.6 cm. Both are in the collection of the Musée Rodin, Paris. Samples of *abattis* have been frequently reproduced, for example by Rosalind Krauss in *Passages in Modern Sculpture*, Cambridge, MA and London 1977. As for the motif of a figure in a cup, this was an idea pursued by Rodin most frequently in assemblages linking small plasters of female figures with vessels, many of which are, or suggest the, antique. See the discussion offered by Sylvain Cordier, 'Vessels and "Flowers": Assemblage and Poetry', in *Metamorphoses: In Rodin's Studio*, ed. Nathalie Bondil and Sophie Biass-Fabiani, Paris 2015, pp.92–5.
- Among the most authoritative voices on Rodin's casting practices, especially in plaster, is the French curator François Blanchetière, formerly a curator at the Musée Rodin (2005–17), and currently a curator at the Musée des Beaux-Arts de Tours. See, for example,

his essay 'Mouler, tirer, modifier, mouler à nouveau. Rodin et le moulage', *In Situ: Revue des patrimoines*, vol.28, 2016. <http://journals.openedition.org/insitu/12743>.

Bodies Immersed in Liquid, pp.38–45

- Quoted in René Benjamin, 'Les dessins d'Auguste Rodin: Exposition', in *Gil Blas*, exh. cat., October–November, Paris 1910, p.16.
- Cf. Sophie Biass-Fabiani, 'Quand Rodin écrit sur les œuvres', in *Métamorphoses: Dans l'atelier de Rodin*, exh. cat., Museum of Fine Arts, Montreal, 30 May–18 October 2015, Paris 2015, pp.114–23.
- The fact that the works were titled a posteriori further supports this idea.
- On this period, see: *Rodin, la saisie du modèle: 300 dessins 1890–1917*, exh. cat., Musée Rodin, Paris 2012; Antoinette Le Normand-Romain and Christina Buley-Uribe, *Auguste Rodin: Drawings and Watercolours*, Paris 2006.
- We know of paper cut-outs that match some of the drawings discussed or presented here, for example D.04091 and D.5223, D.05731 and D.05208 (pp.50–1), D.03992 and D.05257, all from Musée Rodin's collection; cf. Sophie Biass-Fabiani, *Rodin: Dessiner, découper*, exh. cat., Musée Rodin, Paris 2018, in particular p.131ff.
- Some of these blue watercolours bear the inscription 'night' (*nuit*): Musée Rodin, D.06206, D.04561, D.01412, D.05050, D.09475.
- Musée Rodin, D.03965.
- Another blue drawing, Musée Rodin, D.04770, bears the inscription 'Alps to be corrected very beautiful atmosphere' (*Alpes à corriger très beau comme atmosphère*), while D.04745 combines the 'cloud' (*nuage*) with a figure 'on the lake' (*sur le lac*).
- Biass-Fabiani, *Rodin: Dessiner découper*, p.93ff.
- Biass-Fabiani, 'Quand Rodin écrit sur les œuvres', pp.114–23. Cf n.2.
- This is confirmed by the inscription 'Nereid' (*néreïde*) on drawing D.06206 and the many sculptures with this title. On Rodin's relationship with antiquity, see Bénédicte Garnier, *L'antique est ma jeunesse: Une collection de sculpteur*, Paris 2002.
- Biass-Fabiani, 'Quand Rodin écrit sur les œuvres' (see note 2); Philippe Junod, 'Rodin et les métamorphoses d'Icare', *Revue de l'art*, vol.96, no.1, 1992, p.37.
- Lotus, anémone de mer, araignée, coquillage* respectively; Musée Rodin D.5751.
- This approach is not exclusive to his drawings: cf. Antoinette Le Normand-Romain and Laurence Madeline (eds.), *Rodin. L'accident. L'aléatoire*, exh. cat., Musée d'art et d'histoire de Genève, Milan 2014.
- The same interpretation applies to the man arched backwards, Musée Rodin, D.04907 (similar to D.04091), and the woman viewed from behind, D.03926, 'becoming a desert island' (*devenir île déserte*) D.4854. The theme of the rock is revisited many times in Rodin's watercolours. The full inscription 'underwater rock' (*rocher sous-marin*) in fact appears on D.06205.

Of Sculptural and Corporal Remains, pp.46–53

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- 'Il faut que nous soyons bien pauvres en chefs-d'œuvre pour nous contenter de ces morceaux d'amphithéâtre'. Unknown author, *Les Annales du Progrès*, vol.15, 31 May 1912, n.p.

- Axel Munthe, *The Story of San Michele*, Hamburg 1935, p.230. Munthe is describing surgeries performed by Dr Jules Émile Péan, who also commissioned wax casts for the hospital's museum; for more, see Mary Hunter, "'Effroyable réalisme": Wax, Femininity, and the Madness of Realist Fantasies', *RACAR*, vol.33, nos.1–2, 2008, pp.43–58.
- Léonce Bénédicté, *Rodin*, Paris 1926, p.47. *Abattis* was also slang in the nineteenth century for arms and legs; Marie Guillot, 'Berry, Photographe of Limbo', in Emmanuel Berry, *Rodin*, Paris 2016, p.114 n.2.
- Judith Cladel, *Rodin*, trans. James Whitall, New York 1937, p.20.
- The photographs by Druet illustrated Gustave Kahn, 'Les Mains chez Rodin', in Octave Mirbeau et al., *Auguste Rodin et son œuvre*, Paris 1900, pp.28–9. For more on hands in nineteenth-century French art, see *Le Corps en morceaux*, exh. cat., Musée d'Orsay, Paris, and Schim Kunsthalle, Frankfurt 1990, esp. pp.171–95.
- Natasha Ruiz-Gómez, 'A Hysterical Reading of Rodin's *Gates of Hell*', *Art History*, vol.36, no.5, November 2013, pp.994–1017.
- For more, see the author's forthcoming book, *The Scientific Artworks of Dr Jean-Martin Charcot and the Salpêtrière School: Visual Culture and Pathology in Fin-de-siècle France*.
- Rodin, les mains, les chirurgiens*, exh. cat., Musée Rodin, Paris 1983, p.47. Rodin's sculpted hands were also 'diagnosed' in the exhibition *Inside Rodin's Hands: Art, Technology, and Surgery*, held at the Cantor Arts Center at Stanford University in California, 9 April–3 August 2014.
- Gustave Geffroy, 'The Sculptor Rodin', *Art and Letters*, vol.3, September 1889, p.294.
- Auguste Rodin, *Rodin on Art and Artists: Conversations with Paul Gsell* [1911], trans. Romilly Fedden, New York 1983, p.20.
- Rainer Maria Rilke, *Rodin and Other Prose Pieces*, trans. G. Craig Houston, London 1986, p.18.
- Leo Steinberg, *Other Criteria: Confrontations with Twentieth-Century Art*, New York 1972, p.339.
- Johann Caspar Lavater, *Essays on Physiognomy*, trans. Henry Hunter, vol.3, London 1789–98, p.419.
- Mary Olmsted Stanton, *A System of Practical and Scientific Physiognomy; Or, How to Read Faces ...*, vol.2, Philadelphia and London 1890, p.1067.
- For more on Rodin's sculpted hands, see the author's 'Essence and Evanescence in the Hands of Rodin', *Thresholds*, vol.31, May 2006, pp.102–9; and Hélène Marraud, *Rodin: La Main révèle l'homme*, Paris 2005.
- 'Le labeur professionel' and 'des mains d'onction, des mains chirurgiennes'; Séverine, 'Auguste Rodin', *Le Journal*, 10 November 1894, n.p.

A Studio Poetics, pp.54–61

- André Beaunier, 'Les salons de 1908' (3rd and final article), *Gazette des beaux-arts*, 1908, vol.39, period 3, pp.484–5.
- Beaunier, 'Les salons de 1908', p.486.
- Rodin's words reported by Willem Gertrud Cornelis Bijvanck, *Un Hollandais à Paris en 1891. Sensations de littératures et d'art*, Paris 1892, p.8.
- Gustave Geffroy, 'The Sculptor Rodin', *Art and Letters*, vol.3, September 1889, pp.297–8.
- Now Boulevard Pasteur, Boulevard de Vaugirard was occupied from 1886 to 1890, and was where Rodin modelled *Burghers of Calais* (see Edmond de Goncourt, *Journal: Mémoires de la vie littéraire*, vol.II, 1866–1886, Paris 1956, pp.1242–3). Folie-Neufbourg in Le Clos-Payen was occupied from 1890 to 1902.
- See Penélope Curtis, 'The White Sanctuary', pp.22–9 of this book.
- Arsène Alexandre, 'Enquêtes sur l'art moderne, Auguste Rodin', *Paris illustré*, no.13, March 1904, p.6.



The EY Exhibition

The Making of Rodin

Edited by

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Cover: *Right hand of Pierre and Jacques de Wissant* 1885–6. See also pp.142–3

Frontispiece: Rodin in profile, Meudon, 1905. Photo by Gertrude Käsebier, glass transparency 20.3 × 25.4
Library of Congress Prints and Photographs Division Washington, D.C.

Page 4: *The Age of Bronze at the Villa des Brillants* c.1898. Photo by Eugène Druet, gelatin silver print 39.6 × 29.9

Page 6: Detail from *The Gates of Hell* 1917. See also pp.83–5

Pages 10–11: View of the Pavillon de l'Alma in Meudon, around December 1906. Photo by François Vizzavona, aristotype print 13 × 18

Page 200: Rodin working under the peristyle of the Pavillon de l'Alma in Meudon, c.1912. Photo by Jean Limet, albumen print 22.3 × 17

Aside from the frontispiece, all of the above photos are in the collection of Musée Rodin. See p.215.

