

RODIN'S EGYPT

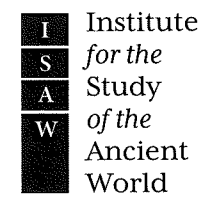
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Exhibition

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Lenders

Musée Rodin
The Metropolitan Museum of Art

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- 17 Tom Hardwick, "Pioneers and followers the Brummer Brothers and Egyptian Art. 1910–1922," *The Brummer Galleries. Paris and New York. Defining taste from antiquities to the avant-garde*. Leiden: Brill, 2023, 265–298.
- 18 As early as 1912, Rodin bought Greek and Roman works from Joseph Brummer, as well as Japanese and Chinese objects.
- 19 *Cheikh el-Beled*, wooden copy, Musée du Louvre, E.20362
- 20 Postcard from Imre (?) Brummer to Auguste Rodin, written at the Hotel of Peace, 33 rue Madabegh, in Cairo, s. d., Archives Musée Rodin, BRU.947.
- 21 Joseph Brummer to Auguste Rodin, April 19, 1912, Archives Musée Rodin, BRU.947.
- 22 Brummer to Rodin, invoice, September 11, 1912, Archives Musée Rodin, BRU.975.
- 23 Inventory binder no. 2, Archives Brummer. <https://www.metmuseum.org/art/libraries-and-research-centers/watson-digital-collections/cloisters-archives-collections/the-brummer-gallery-records>
- 24 I want to thank Élea Le Gloan for the research carried out on this work.
- 25 Letter from Brummer to Rodin, February 24, 1913, Archives Musée Rodin, BRU.947.
- 26 I thank Tom Hardwick for this information on the American fate of this work.
- 27 See Archives Musée Rodin and Archives Joseph Altounian which record Inagaki's employment.
- 28 Garnier 2007. The Inagaki–Rodin correspondence was published in Garnier 2001, 142–48.
- 29 Seizo Sugawara or Sougawara (1884–1937) was a Japanese lacquerer who was then living at 16 rue du théâtre in Paris, at the same address as K. Inagaki.
- 30 Auguste Rodin to Tokichi Naïto, *Autographes et documents historiques*, December 21, 1912, sales cat., Drouot rive gauche, Paris, December 16, 1977, lot. no. 228.
- 31 An entry dated December 18, 1912, in Rodin's diary states: "Tokichi Naïto asks if I know [a] Japanese man doing [work] for Brummer." Archives Musée Rodin, INA.3246.
- 32 On December 20, 1912, Tokichi Naïto replied: "Please allow me to take the liberty of writing to you about a Japanese man who is making the frames I told you about this evening. As soon as I left your house, I went to the Japanese sculptor's and talked to him about what you need. I think he will be able to make the frames as you want them, and he will be happy to make them. I will bring him to your house to arrange these matters at about 11 a.m. on the 23rd." Tokichi Naïto to Auguste Rodin, December 20, 1912, Archives Musée Rodin, INA.3246.
- 33 Cladel 1936, 16.
- 34 These stamps are visible, for example, under the bases of the antiquities from the Joseph Altounian Collection, sold by Artcurial, Paris, September 17, 2019, no. 15, p. 60–61, for example.
- 35 On Charles Boreux, see chapter 2.
- 36 Rodin to Inagaki, receipt, June 4, 1915; Rodin to Inagaki, receipt, August 12, 1915; and Rodin to Inagaki, receipt, October 9, 1915, Archives Musée Rodin, INA.3246.
- 37 A few large, framed reliefs were visible when the museum opened after 1919 (Musée Rodin, Ph.03864; see FIG. 2-13, p. 45.). To this day, fifteen reliefs are still framed.
- 38 In 1913, Inagaki lived at 10 rue Nouvelle-du-Théâtre, close to his studio at number 7.
- 39 Inagaki to Rodin, August 21, 1914, Archives Musée Rodin, INA.3246.
- 40 Coquiot 1917, 98–99.

FOUR

RODIN AND THE EGYPTIAN ARTIST

*Dimitri Laboury, Alessio Delli Castelli,
and Faustine Boulay, Université de Liège*



“Art that has life does not reproduce the past; it carries it on.”

“Beyond anything, Egyptian art attracts me; it is pure. An elegance of spirit adorns all its works.”

Auguste Rodin¹

AUGUSTE RODIN'S ATTRACTION TO Egyptian art—undoubtedly a matter of passion given the breadth of his collection—was the fruit of a journey at once artistic and intellectual. This interest characterized the sculptor's work and his contribution to the emergence of what we now understand as modern or contemporary art. Bénédicte Garnier has shown that there is hardly any trace of Rodin's interest in the art of ancient Egypt before the late 1870s, perhaps not even before the beginning of the following decade. By then, Rodin was over forty years old and finally tasting success. Conforming to the practices of the time, he had shaped his aesthetic through draftsmanship and studying so-called classical art, mostly Greek and Roman. Only after fully processing classical art—as well as its renewal in the fifteenth and sixteenth centuries—was Rodin able to approach Egyptian art as he explored and deepened his own style. And, as Garnier wrote, “following his passion for the art of Michelangelo from the 1890s–1900s, Rodin returned to antiquity, which he now considered with the eyes of maturity. Then began his long journey into Egyptian art, which involved acquiring objects for his collection” throughout the last third of his life.²

After exploring the roots of his own Western tradition and now driven by a desire to return to the source and essence of art, this mature Rodin took a rather unconventional look at ancient Egypt for the time period. In spite of appearances, Rodin intended neither to collect or copy the hundreds of Egyptian works he assembled. Over the course of the nineteenth century, the perception of Egyptian art had moved from inexpensive curiosities, or exotica, to highly prized works of art, stimulating the creation of large collections resold at a premium. The first Egyptian collections at the Musée du Louvre, the British Museum, the Museo Egizio di Torino, as well as several private collections, all grew in this context. At a time when Egyptophilia flourished and in the wake of numerous “Egyptian style” trends, notably the “return from Egypt” style inspired by Napoleon Bonaparte, various artists in France and elsewhere embraced Egyptomania. In other words, they produced works that imitated, albeit modified, the style and iconography of Egyptian art.³ What Rodin aimed for was different: He sought to immerse himself in and derive inspiration from the spirit of Egyptian art, “at once great and alive” as he described it, to carry this ancient art on or, more specifically, to position his own work in its continuity.

While Rodin's works may not, at least at first glance, convey this aspiration, his words on the matter are quite explicit. His famous *Balzac* (FIG. 4-1) is a case in point. The sculpture's rejection at the 1898 Salon led the artist to state:

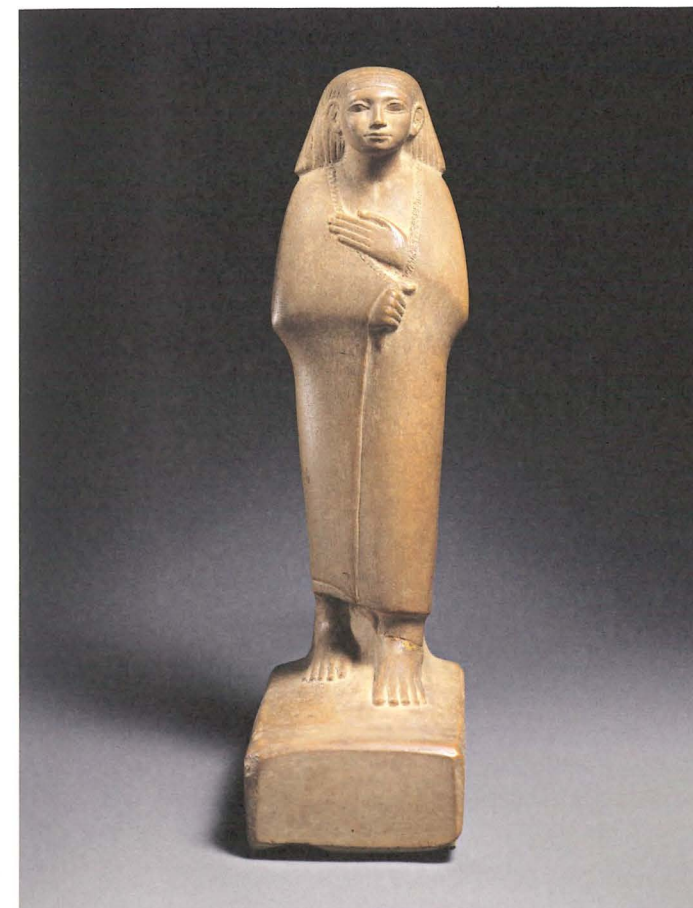
People have mocked my work, copiously. That is the same old story, when you do not want to do what everyone else is doing! That infamous bag, as they said, no one can guess how many studies and how much patient modeling it required. One must be in my line of work to appreciate! They did not even consider that I may have sought to build this statue like a Memnon, like an Egyptian colossus!⁴

FIG. 4-1.
Auguste Rodin. *Balzac*
(final study). 1897. Plaster.
Musée Rodin: S.02847.
Checklist no. 66.



FIG. 4-2. (LEFT)
Statuette of a cloaked man. ca. 1850
BCE (Middle Kingdom). Egypt; Findspot
unknown. Yellow limestone. The
Metropolitan Museum of Art: 66.123.1.
Checklist no. 63.

FIG. 4-3. (RIGHT)
Fragment of a man wrapped in a cloak.
2033–1710 BCE (Middle Kingdom).
Egypt; Findspot unknown. Limestone.
Musée Rodin: CO.00785. Checklist
no. 64.



This illuminating commentary sheds a new light on a statue often presented as the first work of modern sculpture. It also reveals the artwork's aesthetic kinship with Egyptian art. The sculpture exudes the formal monumentality that ancient Egyptian art cultivated so well, even in figural renderings smaller than actual human bodies (FIGS. 4-2, 4-3).⁵ The same applies to the materiality observable in the statue of Balzac. Here, one observes a pre-Michelangelesque combination of raw-looking material and thoroughly finished fleshy parts, as well as a contrast between the broad cloak and the face it helps to highlight. Furthermore, the compactness of form visually relocates the statue in the natural—and eternal—mineral realm, conferring upon it “the geological self-evidence of a river stone,” a felicitous characterization coined by the Belgian art historian and Egyptologist Roland Tefnin.⁶ This same “lesson” (as Rodin phrased it) from Egyptian art can be found in other works of the period, such as *La Pensée* (1890) (FIG. 4-4), which evokes the block statues of ancient Egypt (FIG. 4-5). In terms of intericonicity, one could speak of Rodin's work as a quotation⁸: Clearly, Rodin sought to align his aesthetics with that of Egyptian artists.

Rodin's attitude toward the art and artists of Pharaonic Egypt is especially distinctive given that, at the turn of the twentieth century, Egyptologists had not generally reached this level of understanding about works that nevertheless constituted one of their fields of study. Indeed, despite valiant pleas from Jean-François Champollion, founder of the discipline, against the ineptitude of



FIG. 4-4. (LEFT)
Auguste Rodin. *La Pensée (Thought)*.
1893–1895. Plaster. Musée Rodin:
S.02837. Checklist no. 43.



FIG. 4-5. (RIGHT)
Block naophorous (shrine) statue of a
man. 1295–1070 BCE (New Kingdom).
Diorite. Findspot unknown. Purchased
by Auguste Rodin from Joseph
Altounian in September 1913. Musée
Rodin: CO.05697. Checklist no. 42.

such an approach (notably in his *Lettres à le M. le duc de Blacas d'Aulps*, 1824), specialists continued to perceive Egyptian art through the prism of Greek art—that is, subservient to it and generally deprived of the status of true art or worthy of the name. These specialists believed that the only artistic merit of Egyptian art had been to prepare the so-called Greek miracle. This profoundly Hellenocentric assessment, inherited from Johann Joachim Winckelmann's highly influential *Geschichte der Kunst des Altertums (History of the Art of Antiquity, 1764)*, and which Rodin himself managed to transcend, endured in Egyptology for a long time. Even now, this vision continues to hinder studies dedicated to the artistic worth of Egyptian art, as if the latter still had to justify itself in relation to the Greek model. As the German art historian and Egyptologist Hedwig Fechheimer denounced in 1914, three years before Rodin's death (a French edition of her book was published in 1920):

These art classicists [*künstlerischen Klassizisten*] view Egyptian sculptures as imperfect attempts by their creators—inanimate and rigid—and their architectonic composition [*architektonischer Aufbau*] as an inability to represent movement. Historians and philologists have made the greatest contribution to the study of Egypt. They see works of art above all as documents.⁹

The approach developed by Rodin during the second phase of his career is therefore the antithesis of prevailing views in the Egyptology of his time. He adamantly praised the Egyptian art's "grandeur of truth," its "grandiose simplicity incessantly expressive of life," its power to represent "the eternity of a living type" and movement, in the stillness intrinsic to the object that is a statue.

Thanks again to Garnier's research, we know that Rodin's exposure to the world of Egyptology remained minimal: His library contained no more than five works devoted to the art or the art history of Egypt.¹⁰ In 1906, he even declined an invitation to visit Egypt in the company of the Egyptologist Georges Foucart, then professor at the Université de Provence and future director of the Institut français d'archéologie orientale.¹¹ During Rodin's lifetime, Egyptology became a flagship national discipline for France, which claimed its foundation as a scientific discipline and used all its political and diplomatic levers to keep a firm grip on Egyptian archaeology. This was facilitated through Auguste Mariette's 1858 creation of the Service des antiquités de l'Égypte and the on-site permanent mission at the Institut français d'archéologie orientale, founded in 1880 as the École du Caire (in parallel with the École d'Athènes and the École de Rome¹²). Rodin paid little heed to the opinions and comments of Egyptologists who focused on the documentary value of Egyptian images, eagerly read them as hieroglyphic compositions, and—at best—sought to restore their historicity. In other words, they disregarded the works' artistic value. Conversely, Rodin was drawn to the Egyptian object, its timeless form, and its capacity to accurately express Truth accurately and to move us across time: "The artist judges solely by the beauty and soul of the work."¹³

Given the sculptor's education and preferred techniques, Rodin's approach was profoundly aesthetic in the etymological sense of the term—*aïsthesis* in Greek, designating sensory and cognitive perception—and especially haptic. He attached significance to the materiality of the work and its powers of suggestion. In this respect, Egyptian art resonated admirably with Rodin's interests and expectations. Those were characterized by a clear desire to exploit the dialogue inherent to any representation between form and the material that enables its existence, to eternalize and transcend its subject. Rodin understood this well, through his intuition and his artistic eye: Egyptian art also sought pure, resolved, and complete forms, in order to convey, like ancient Egyptian hieroglyphs,¹⁴ what the Western philosophical tradition since Plato has called the "essence of things" beyond appearances. As Hegel sought to theorize, this preoccupation is undoubtedly common to all the arts throughout the history of humankind, but it particularly animated artists such as Rodin, at the dawn of what we now agree to call "modernity."

By a singular twist of history, during Rodin's lifetime, archaeologists in Egypt uncovered the remains of several Pharaonic sculptors' workshops dating to the Amarna period (1353–1322 BCE), a phase of Egyptian art when artists questioned their approach to the imitation (or figural representation) of nature while remaining committed to conveying essences beyond appearances, or "to expressing Truth" as Rodin would no doubt have put it. This especially applies to a site excavated in 1911–13 by a team from the Deutsche Orient-Gesellschaft (German Oriental Society) led by the architect and archaeologist Ludwig Borchardt. The team investigated the studio of Thutmose, the "sculptor and overseer of works of the king," at Amarna, the site of ancient Akhet-Aton, the royal residence of

Pharaoh Amenhotep IV—Akhenaten. Then viewed as the inventor of monotheism, this king aroused fervor at the beginning of the twentieth century.¹⁵ Although Thutmose's famous bust of Queen Nefertiti—a work now elevated to the status of supreme icon in Egyptian art—was not immediately revealed to the public, the excavated workshop yielded remains so spectacular that they became the subject of an exhibition at the Neues Museum in Berlin that ran from November 1913 to June 1914. This exhibition was a resounding success and attracted large crowds at the height of Expressionism, Cubism, and Futurism. An article in the *Berliner Neueste Nachrichten* dated December 11, 1913, explains: "We are witnessing a multiplication of signs indicating that we are part of a much more obvious intellectual continuity with Egypt than previously thought. The influence of ancient Egyptian art is increasingly evident in the art of our time, particularly sculpture."¹⁶

It would seem Rodin never traveled to Berlin, so he could not have seen the exhibition. However, his former secretary, Rainer Maria Rilke—to whom the Russian-born psychoanalyst Lou Andreas-Salomé had written, expressing how much Rilke resembled the exhibited representations of Akhenaten—visited the show on multiple occasions and enthusiastically recommended it in his letters and conversations.¹⁷ In addition, the young German art critic and art historian Adolf Behne (1885–1948) drew parallels between the works exhibited in Berlin and those made by Rodin.¹⁸

The Amarna finds in question were plaster studies of faces discovered in the house of the sculptor Thutmose.¹⁹ Flinders Petrie (1853–1942), now recognized as the founding father of Egyptian archaeology and scientific archaeology, had discovered the first plaster mask of this type some twenty years earlier during the first excavations conducted at Amarna in the winter of 1891–92. On his return to England, he discussed this ancient artwork with the British sculptor Alfred Gilbert (1854–1934), and both concluded that the plaster object must have been a death mask, molded from Akhenaten's face and thus miraculously preserved for the delight of modern commentators.²⁰ Most visitors to the Berlin exhibition embraced the same interpretation. At the time, only Heinrich Schäfer (1868–1957), the director of the Berlin museum's Egyptian department, disagreed with this assessment. Interested in the arts of his time (as evidenced by his 1927 article "Ägyptische und heutige Kunst" [Egyptian and contemporary art]), Schäfer suggested that the sculptural approach underlying these works instead emphasized a gradual distancing from nature.²¹

These plaster masks and faces recall Rodin's predilection for plaster, and the fact that he had worked with plaster as an ornamental sculptor at the very beginning of his career. Furthermore, they bring to mind the many masks that the French sculptor himself produced, such as those of his longtime companion Rose Beuret and the Japanese actress Hanako (see FIG. 6-20, page 108).

Moreover, the anecdote concerning the identification of Thutmose's works as death masks presents another connection with Rodin's work as it resonates with the criticism leveled at Rodin's *The Age of Bronze* (*L'Âge d'airain*), the work that made him famous in 1877. Indeed, the plaster statue was deemed so realistic and lifelike that he was accused of having produced it through life casting. At the time, the charge was possibly the most offensive accusation that could be directed at a sculptor. While Rodin had the opportunity to defend himself with tangible

FIG. 4-6. (TOP)

Study of the head of Amenhotep IV-Akhenaten. Egypt, 1550–1292 BCE (New Kingdom). Plaster. Berlin: Neues Museum, 21.351.

FIG. 4-7. (BOTTOM)

Traces of casting, molding (seam along the neck), and modeling on a study of the head of Nefertiti. Egypt, 1550–1292 BCE (New Kingdom). Plaster. Berlin: Neues Museum, 21.349.



evidence and to convince his detractors, Thutmose was tried in absentia more than three millennia after his death. Yet, stylistic and technological analysis of the plaster faces exonerates Thutmose beyond the shadow of a doubt.

Indeed, even a cursory analysis of the way the mouths, eyes, and eyebrows on these faces are modeled shows that they unequivocally conform to the stylistic vocabulary of the statuary of the period, rather than with natural features molded from life (FIG. 4-6). On examination, the surfaces of these faces bear traces of molding and modeling (FIG. 4-7), and reveal that their production first entailed creating models in a pliable material—plausibly clay. These models were destroyed in the process of creating hollow plaster molds, of which the recovered objects are positive counterparts.²² This technological process, complex but common to the entire history of sculptural art, combined with the fact that several of the excavated studies show the same face at different stages of its realization, imply the presence of a vigilant authority who approved the production of the final image. In this case, the royal faces in plaster were intended to be approved models for sculpted limestone busts, retouched in plaster, and then decorated with paint, or even gilded. Finally, an analysis of facial proportions (using three-dimensional data) has revealed the stylistically controlled artificiality of these faces, evidently regulated through the help of a proportional grid whose spacing corresponded precisely to the metric unit of the time (the finger, i.e., 1.875 cm).

Based on this evidence, we can argue that Thutmose, like Rodin, did not use life casting to produce his works, but instead worked meticulously from a model in a pliable medium, increasing its mass to achieve the desired form. In other words, proving Leon Battista Alberti's later distinction between sculptures *per via di mettere* (by addition) and *per via di levare* (by subtraction), Thutmose created his works—as did Rodin—through a form-emerging process that entailed additions and readjustments of his medium. While the wealth of information about Thutmose is exceptional compared to other ancient Egyptian artists, archaeological data confirms that his approach towards portraiture adheres to the process that was uniformly followed in ancient Egypt.²³

Unfinished Pharaonic sculptures show that, before being carved, the stone blocks were marked on all faces with an orthogonal projection of the proposed subject, transferred as a drawing with the help of a grid. The procedure reveals that three-dimensionality was conceptualized as a juxtaposition of planes—two-dimensional by definition—that coalesced through carving. This highly abstract and analytical approach transposed the malleable model into stone. In addition, several texts dealing with the “birth” of works²⁴ convey the idea that the artwork preexisted in the stone block, needed to be visualized through a grid, and was finally released through the sculpting process.²⁵ In particular, this is true of what Egyptology calls the “ritual of the statue,” itself part of the ancient Egyptian “ritual of opening the mouth and giving birth” to the magical body that is the consecrated work of art in ancient Egypt. Even if such a concept was shared among many sculptors throughout the ages—Michelangelo being a prime example—the parallel with Rodin's studio remains appealing.

Borchardt's discovery at Amarna further illustrates how significant the head and the face were in Pharaonic art as identification markers. Admittedly, the concept is anthropological and, as a result, widely attested in the history of art and human representation throughout the world. However, the Egyptian context

is remarkable. Ancient Egyptian artists engaged in various plastic strategies to focus attention on the head of figures (as we observed above in the commentary on Rodin's *Balzac*). They also embraced the principle of hybridism, or the combination of a body and a head from two different species: The head always retained its characteristics in this transformation, whereas the body could have been subject to diverse metamorphoses.²⁶ Characteristic of Egyptian iconography and always handled successfully and evenly, this visual hybridity also appears as one of Rodin's artistic strategies. Finally, archaeological work at Amarna clearly has shown that Thutmose employed a team of collaborators in order to fulfill his commissions and produce his creations. Rodin followed suit as well.

Rodin would not have been able to find either these connections pertaining to technique or the aesthetics that underline them in Egyptological scholarship of his day, as it was not as advanced in its understanding of Pharaonic art. It was Rodin's own artistic gaze and sensibility that drew him to his Pharaonic counterparts, whose legacy he sought to continue and by whom he was inspired. Through his sensory and aesthetic reading of artworks and his daily encounters with Egyptian art in his collection, Rodin's intuitive path bore fruit in his own artistic quest and production, and he encouraged others to do the same. Indeed, Rodin is one of the first modern artists to have claimed inspiration from and continuity with Egyptian art. Many others, such as Paul Gauguin, Alberto Giacometti, and Paul Klee, to name but a few, followed him on this path, such that in 1929 the art critic Georges Rivière wrote, in the conclusion of an article entitled “La leçon égyptienne dans l'œuvre d'Auguste Rodin (The Egyptian lesson in Auguste Rodin's work)”: “In our view, Rodin's recourse to the teaching he received from Egyptian sculpture is perhaps what stands out most clearly in this artist's career.”

But Rodin's approach also nurtured and influenced Egyptology's own perspective on Pharaonic art. Indeed, in a delightful reversal, Egyptologists began to cite Rodin's work in their quest to better understand Egyptian art.²⁷ Unbeknown to him, Rodin thus contributed to advances in Egyptian art history. And so, in the late 1930s, the Egyptologist and artist Marcelle Baud (1890–1987) came to adopt the sculptor's views when she stated that artists of modernity

sought to react against the training of some habits: relying too much on what one sees and never thinking about the true form of the model.... [This] allowed them to understand ancient Egyptian art, whose descendants they unconsciously are, following a two millennia-long interruption during which art under the sway of perspective had prevailed and had developed in time, space and sensibilities.... Had tendencies in Egyptian art been understood and sustained, [they would constitute] the very form of our art in the twentieth century.²⁸

1 Auguste Rodin, *Les Cathédrales de France*. Paris: Armand Colin, 1914.

2 Garnier 2017, 2.

3 On this subject, see the seminal publications by Humbert 1994 and 1998.

4 Coquiot 1917, 108.

5 Rodin's collection includes a fragmented statuette of exactly the same iconographic type, dating, and dimensions, also in limestone (Musée Rodin, Co. 00785). Rivière 1929, 240, proposed a parallel with another sculpture of exactly the same type, but integrated into a more complex composition, preserved in the Louvre (E 11573).

6 Tefnin 1992, 149.

- 7 Rodin 1909. The term was repeated in Rivière's 1929 commentary on his work.
- 8 Rodin's collection included at least one cube statue (Musée Rodin, Co. 05697). In addition, numerous examples were then already on view at the Louvre at the time (e.g., A 84/N 85, A 91/N 92, A 92/N 93, A 119/E 5830, A 134/E 7827, and E 10366, as listed in the 1890 inventory). For the concept of intericonicity as applied to Egyptian art, see Laboury 2017.
- 9 Fechheimer 1914, 2. The author attributes to the Danish art historian Julius Lange (1838–1896) the teleological perspective that leads us to classical Greek art when approaching the history of Egyptian art.
- 10 See chap. 2, p. 45, and p. 46, note 41.
- 11 Garnier 2017, 7–9.
- 12 Gady 2021.
- 13 Gsell 1914, 56.
- 14 On this subject, see the excellent synthesis by Assmann 2002, 351–53.
- 15 As Borchardt's excavations have never been the subject of a definitive publication, it is useful to refer to Seyfried 2012, and to the synthesis by Phillips 1991.
- 16 Wildung 2012, 41–42.
- 17 Seyfried 2012, 456.
- 18 Wildung 2012, 42.
- 19 Roeder 1941.
- 20 Flinders Petrie 1894, frontispiece, 40, pl. I-10. On the relation of Egyptology toward the concept of portraiture, see Delli Castelli 2025.
- 21 Schäfer and Andrae 1925, 81–86.
- 22 Laboury 2005; 2009, 188–95; 2019; and forthcoming.
- 23 Laboury 2009, 188–95; and forthcoming.
- 24 In particular, what Egyptology calls the “ritual of the statue,” itself part of the ritual consisting of opening the mouth and giving birth (to the magical body that is the consecrated work of art in ancient Egypt).
- 25 Fischer-Elfert 1998.
- 26 Fischer 1986.
- 27 Alessio Delli Castelli has listed the following quotations: Borchardt 1911, 11–12; Legrain 1909; Fechheimer 1914, 21–22; Wolf 1951, 27; and Roeder 1956, 240.
- 28 Baud 1999, 12–13.

FIVE

BIRTH OF AN EGYPTIAN RODIN

THE BODY IN ALL ITS STATES

Bénédicte Garnier
Musée Rodin

- 1 Farge and Jenkins 2018, 12; Garnier 2021, 169.
- 2 See Garnier's chapters in this volume; Garnier 2021; and Garnier 2022.
- 3 Robins 1994.
- 4 Rodin 2021 (1904), 114; Garnier 2021, 171; Tommerup 2021, 82.
- 5 Garnier 2021.
- 6 Nyord 2009.
- 7 Nyord 2020, 9, 10, 28.
- 8 Bianchi 2014, 14.
- 9 Connor 2022, 53–57.
- 10 Frood 2019.
- 11 Frood 2019, 11.
- 12 Nyord 2020, 31–32.
- 13 Silva 2020.
- 14 Hill and Schorsch 2007; Hill 2019.
- 15 Ziegler 2014; Nyord 2020, 32.
- 16 For Rodin's interest in plaster see Abdel Nabi, Ariot, and Borchardt-Hume 2021.
- 17 Abdel Nabi, Ariot, and Borchardt-Hume 2021, 146.
- 18 Ruiz-Gómez 2021, 47–53.
- 19 Wengrow 2013.
- 20 Nyord 2020, 16–21.
- 21 Connor 2022, 56–57.
- 22 Hill 2019.
- 23 Garnier 2022, 14.
- 24 Wengrow 2013; Walsh 2024.
- 25 Macy-Roth 2011.
- 26 Silverman 2011, 208.
- 27 Tommerup, 2021, 82, 86; Garnier 2018; Garnier 2022, 89–90.
- 28 Garnier 2018, 166. Rilke lived closed to Rodin and worked as his secretary for a brief time between 1905 and 1906.
- 29 Auguste Rodin, *Woman as Vase (Femme telle un vase)*, ca. 1902, graphite pencil and watercolor, Musée Rodin, D.4771. See Garnier 2018, 172.
- 30 Getsy 2021.
- 31 Meskell 2004, 148–77.
- 32 Meskell 2004.
- 33 Meskell 2004; Walsh 2021.
- 34 Silva 2024.
- 35 Arnold 2015, 18.
- 36 Olabarria 2025.
- 37 Nyord 2020, 16–21.
- 38 Price 2019.
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