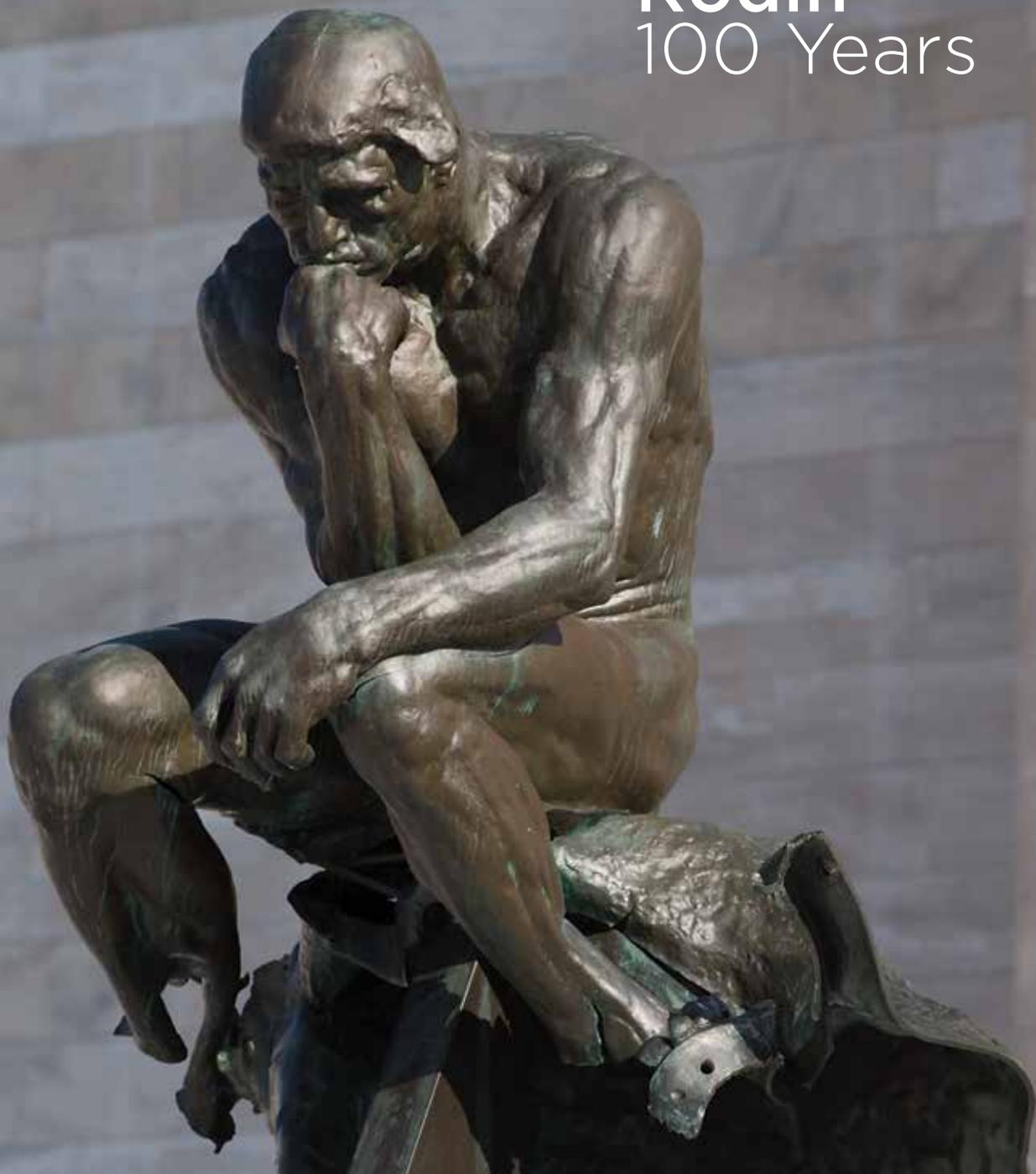


Rodin

100 Years



Rodin in the Cleveland Museum of Art

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Published on the occasion of the exhibition *Rodin—100 Years* at the Cleveland Museum of Art, September 1, 2017, to May 13, 2018, in gallery 218.

Made possible by the generous support of Anne H. Weil.

FRONT COVER, BACK COVER, RIGHT: *The Thinker*, 1880; cast c. 1916. Auguste Rodin (French, 1840–1917). Bronze; 182.9 x 98.4 x 142.2 cm. The Cleveland Museum of Art, Gift of Ralph King, 1917.42. Photos by Howard Agriesti, Gregory M. Donley, and David Brichford, respectively.

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ISBN 978-1-935294-61-0

Produced by the Cleveland Museum of Art

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#Rodin100

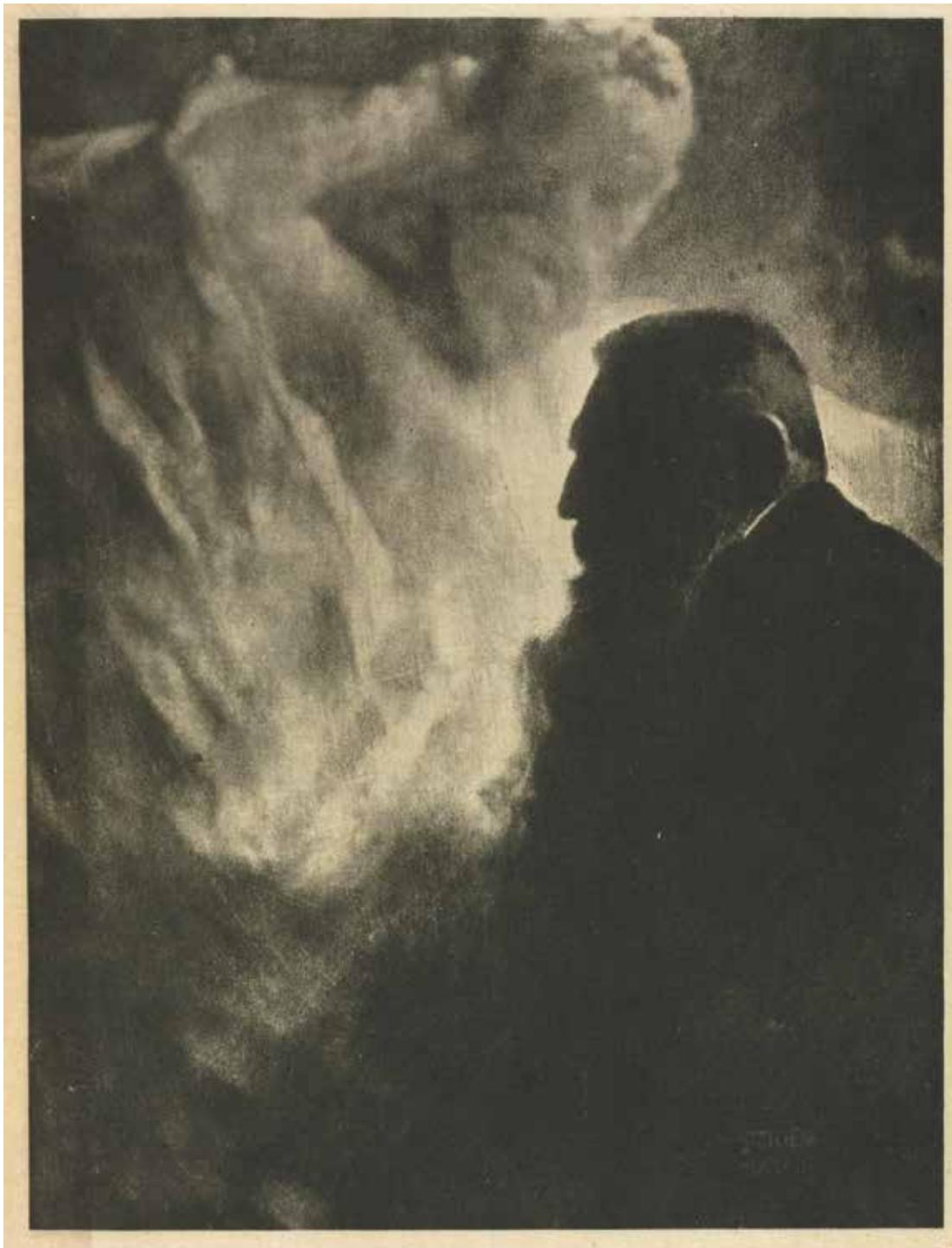
The Cleveland Museum of Art is generously funded by Cuyahoga County residents through Cuyahoga Arts & Culture. The Ohio Arts Council helps fund the museum with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans.

Rodin—100 Years

Auguste Rodin (1840–1917) is widely regarded as the founder of modern sculpture and one of the most consequential figures in the history of art. Inspired by great artists of the past, especially Michelangelo, Rodin viewed the human form as the ideal vehicle for conveying inner emotion and complex symbolic thought. Through hollows and mounds, light and darkness, his muscular forms seem to vibrate with inner life. Rodin's willingness to experiment, combined with his ability to convey both physical and psychological forces, revived sculpture from stale academic conventions and brought the medium to new heights.

The exhibition *Rodin—100 Years* commemorates the centennial of Rodin's death through the display of selected highlights from the museum's collection of over forty works by the French master. Of particular importance are sculptures acquired directly from the artist, including an exceptionally fine cast of *The Age of Bronze* and the monumental *Thinker* at the museum's south entrance. As a participating member of *Centenaire Auguste Rodin*—an international series of installations, traveling exhibitions, and programs—the CMA is sharing its magnificent Rodin collection with new audiences and scholars worldwide (see www.rodin100.org or #Rodin100).





Camera Work: Rodin, 1903. Edward Steichen (American, 1879–1973). From *Camera Work*, no. 2 (April 1903). Bound volume, photo-gravure. The Cleveland Museum of Art, Museum Appropriation, 1995.199.2.a. © The Estate of Edward Steichen / Artists Rights Society (ARS), New York.

Building a Collection

The Cleveland Museum of Art possesses one of the most impressive collections of works by Auguste Rodin on this side of the Atlantic. Thanks to the generosity of several collectors and benefactors, eight of his sculptures entered the collection within a year of the museum's opening in June 1916. By establishing contact with the artist during his lifetime, these civic-minded donors played a key role in laying the foundation for the museum's distinguished Rodin collection.

The first Rodin sculpture to join the collection was the monumental *Thinker* installed on the steps to the south entrance in 1917, barely a year after the museum opened. Mr. and Mrs. Ralph King of Cleveland acquired the work from Rodin in 1916 and donated it to the museum the following year, along with an exceptionally fine cast of the artist's groundbreaking *Age of Bronze*. A prominent Cleveland businessman, King

Rodin's *Thinker* at the museum's south entrance during the Fine Arts Garden dedication, 1928. Cleveland Museum of Art Archives.





The Age of Bronze, 1875–76; cast 1916. Auguste Rodin (French, 1840–1917). Bronze; with base: 182.2 x 66.3 x 47 cm. The Cleveland Museum of Art, Gift of Mr. and Mrs. Ralph King, 1918.328.



LEFT
Heroic Head of Pierre de Wissant, One of the Burglers of Calais, 1886. Auguste Rodin. Plaster; 85 x 60.9 x 50.8 cm. The Cleveland Museum of Art, Gift of Loïe Fuller, 1917.722.

RIGHT
Heroic Head of Pierre de Wissant, One of the Burglers of Calais, 1886. Auguste Rodin. Bronze; 83.5 x 47 x 55.2 cm. The Cleveland Museum of Art, The Norweb Collection, 1920.120.



(1855–1926) was president of Realty Investment Company and the largest holder of downtown Cleveland real estate at the turn of the century. He was also instrumental in founding the Print Club of Cleveland (established 1919) and served as the museum's first curator of prints and drawings until 1921. Over time, King and his wife, Fannie, would donate nearly nine hundred objects to the museum.

The celebrated modern dancer Loïe Fuller (1862–1928) also played an important role in the collection's early history. Born in Chicago, Fuller developed close relationships with prominent French artists while performing in Paris during the 1890s. After she withdrew from dancing due to advancing age, Fuller served as the unofficial agent for several French sculptors, including Rodin. She came to Cleveland in the summer of 1917 to raise money for the Red Cross and to deliver a lecture about Rodin

at the museum. That same year she donated several of his sculptures to the museum, including the large plaster *Heroic Head of Pierre de Wissant*. It was perhaps due to her influence that Rodin donated his partial-figure sculpture *Fragment of a Leg* to the museum.

Emery May Holden Norweb (1885–1984), who served as the museum’s first female president of the board of trustees, beginning in 1962, presented her first gift to the museum in 1917, a bronze cast of Rodin’s *Heroic Head of Pierre de Wissant*. Norweb became familiar with Rodin’s works while living in Paris from 1916 to 1918, where she served as a volunteer in the wartime ambulance service. It was there she met her husband, Raymond Henry Norweb (1895–1983), a career diplomat in the US Foreign Service then serving as secretary to the American ambassador to France. Norweb continued to develop her passion for art on travels with her husband through Europe, Latin America, and Asia. She played an important role in acquiring the Guelph Treasure and helped build the museum’s collections in Pre-Columbian art, Japanese and Chinese objects, eighteenth-century French ceramics, and rare coins.

Salmon P. Halle (1866–1949), cofounder of the Halle Brothers department store and director of the Mutual Building & Loan Company, was known for his generosity to Cleveland philanthropic enterprises. Salmon and his wife, Carrie Moss Halle, collected art extensively. Together with Ralph King, Salmon was instrumental in founding the Print Club and building the museum’s print collection. He made his first gift to the museum in 1917, *Embracing Children*, a marble sculpture purchased from Rodin. Carrie Halle later donated another Rodin marble, *The Fall of the Angels*, in memory of her husband.

The Fall of the Angels, c. 1890–1900. August Rodin. Marble; 53.5 x 69.8 x 40.6 cm. The Cleveland Museum of Art, Gift of Carrie Moss Halle in memory of Salmon Portland Halle, 1960.85.

These acts of civic generosity were just the beginning. Today, the museum’s Rodin collection includes over forty works spanning the artist’s career, many related to his most celebrated projects, including *The Gates of Hell* and *The Burghers of Calais* (see pages 18, 22).



Who Bombed *The Thinker*?

Shortly after midnight on March 24, 1970, a powerful bomb ripped through Auguste Rodin's *Thinker*, a monumental sculpture on view at the Cleveland Museum of Art's south entrance since 1917. The explosion knocked the sculpture off its pedestal, destroying the lower legs and sending metal shards flying through the air with such force they damaged the building's marble facade and bronze entrance doors. No one claimed responsibility, but the phrase painted on the pedestal indicated it was a political act: "[illegible word] the ruling class." The blast permanently damaged one of the last casts of *The Thinker* produced during Rodin's lifetime. Experts determined that repairing the sculpture would have turned it into a pastiche of the original, so the museum decided to leave the work in its damaged state as an enduring testament to a tumultuous era in the nation's history.

The Thinker after the bombing on March 24, 1970. The Cleveland Press Collection, Michael Schwartz Library, Cleveland State University.



One of the most iconic works in the history of art, Rodin's *Thinker* was originally intended to represent the poet Dante Alighieri sitting in the upper center of *The Gates of Hell*, a large sculptural doorway commissioned in 1880 by the French government for the entrance of a decorative arts museum (see page 18). In the coming years, Rodin would produce numerous independent sculptures of *The Thinker*, first in the original height of twenty-seven inches, and beginning around 1903, a series of monumental versions measuring slightly over six feet tall. Rodin cast seventeen versions of the monumental *Thinker* during his lifetime: ten bronzes and seven plasters with tinted patinas. The Cleveland sculpture is one of three monumental *Thinkers* produced in 1916, the last large versions cast and patinated under Rodin's direct supervision. Authorized to make posthumous casts after the artist's death in November 1917, the French government continued to fabricate additional works for decades. Today, monumental versions grace entrances to museums and public buildings around the world, from Europe (twelve) to North America (sixteen), South America (four), Asia (twelve), and the Middle East (three).

In many respects the Cleveland cast is unique. Cleveland businessman Ralph King purchased it in 1916 for 26,000 francs through the intermediary of Katherine Seney Simpson and donated it to the newly opened art museum the following year.¹ The massive bronze sculpture was shipped from Le Havre to New York in December 1916 despite the danger of possible loss by U-boat attack. Placed in the museum's rotunda in January 1917 and moved to the south entrance steps several months later, *The Thinker* immediately became one of the museum's signature works—and a target for destruction in March 1970. Director Sherman Lee initially considered repairing the sculpture

but changed his mind after consulting with Rodin scholars and the Musée Rodin in Paris. Careful examination revealed that the damage was more extensive than it first appeared. There were abrasions to the head and shoulders from the fall, and much of the intact form was warped, leading the museum to conclude that repairing the sculpture would transform it from an original work of art into a reproduction. Lee summarized the consensus of opinion among scholars, conservators, and curators: “We wish to maintain the figure in its present damaged state as a historical document and in accordance with what we believe Rodin’s thinking would have been. . . . [W]e do not wish the sculpture to be repaired since the extent of damage requires such extensive repair and replacement that we believe that it would be no better than a modern cast.”² Renowned Rodin scholar Albert Elsen concurred with the decision, adding: “Rodin was the first sculptor in history to take seriously the partial figure as a complete work of art and to accept, court and even welcome chance and accident in the making or subsequent history of his sculptures.”³

Cleveland newspapers supported the decision and considered it in a larger context. An editorial in the *Cleveland Press* observed: “The ‘Venus de Milo’ is no less renowned because she has no arms. Beyond that, the damaged ‘Thinker’ would stand as a symbol of something terribly wrong in our society today, violence and destruction, without cause or purpose.”⁴ Lee also reflected upon how what many considered a senseless act of violence had altered the sculpture’s meaning: “But is it not even a more significant work, damaged as it is? No one can pass the shattered green man without asking himself what it tells us about the violent climate of the U.S.A. in the year 1970. It is more than just a work of art now.”⁵

Exactly who placed a bomb in the base of *The Thinker* has remained a mystery for nearly fifty years. Cleveland police suspected the radical Weathermen but never identified or charged a specific person. By the late 1960s, Cleveland had become a hotbed of Weathermen and Students for a Democratic Society (SDS) activity under the leadership of Terry Robbins, Bill Ayers, Bernardine Dohrn, and Mark Rudd.⁶ The Weathermen were immensely frustrated that they had failed to stop American involvement in Vietnam despite years of protests and the knowledge that a majority of Americans now opposed the war. Outraged by the bombings and civilian casualties in Vietnam, together with American imperialism throughout the world, they aimed at sowing the seeds of revolution by bringing the war home and creating chaos. But more than just antiwar protesters, the Weathermen considered themselves revolutionaries, part of a global movement of national liberation forces or freedom fighters who drew inspiration from the civil rights movement. They hoped to build a classless society through organized resistance against the privileged elite responsible for American imperialism, continuous foreign wars, racial oppression, and violence against minorities.

The Weathermen organized collectives on both the east and west sides of Cleveland, at Case Western Reserve University, at Kent State University, and at other area colleges. They also maintained close ties with collectives in Chicago, Ann Arbor, New York, and California. In 1969 the Weathermen held their national conference in Cleveland over the Labor Day weekend. After Ayers gave the opening speech, Weathermen held citywide meetings to attract new recruits.⁷ On September 20, Weathermen and SDS supporters staged a demonstration at the Davis Cup matches at Case Western Reserve University’s tennis courts

Protesters at the Davis Cup matches in Cleveland, September 1969. Plain Dealer Historical Photograph Collection. Photo: Michael J. Zaremba.



at Ambler Park near Fairhill Road. Nearly twenty protesters were arrested, including Bernardine Dohrn. While photos show one demonstrator holding a sign decrying tennis as a game for the rich, their principal target was an expected visit from President Richard Nixon.⁸ On the weekend of December 20, twenty Weathermen staged an “action,” smashing store windows at Severance Center shopping mall in Cleveland Heights to protest the conviction of Fred Ahmed Evans for his participation in the shootout with police in Cleveland’s Glenville neighborhood. Earlier that month, Terry Robbins had been sentenced to six weeks in jail in Cleveland for demonstrations at Kent State. In an anti-imperialist statement titled “The War at Kent State,” Robbins and Lisa Meisel denounced the American military and police for protecting “the interests of the ruling class.”⁹ Ayers once referred to what was more commonly called the Establishment as the “Ruling Class Party.”¹⁰

From the late 1960s through the early 1970s, the Weathermen were responsible for organizing demonstrations, jail-breaks, and bombings across the country. On October 6, 1969, Robbins and Ayers dynamited a bronze statue of a policeman in Chicago’s Haymarket Square as the prelude to the “Days of Rage” (October 8–11), during which two hundred and eighty-seven Weathermen were arrested. Plans for a series of actions in March 1970 were interrupted when Robbins and two other Weathermen were killed on March 6 while assembling bombs in a Greenwich Village townhouse.¹¹ The bombing of the Cleveland *Thinker* occurred just eighteen days later. Was it a sign of solidarity and a signal that the bombing campaign would continue?

In 2017 the Cleveland Museum of Art was contacted by an individual claiming to know the identity of the bomber. However, without corroborating evidence to support such a claim, the bomber’s identity remains unconfirmed. The words painted on the *The Thinker’s* pedestal, “[illegible word] . . . the ruling class,” suggest that the bomber may have been a member of the Weathermen, or was sympathetic to their ideology.

Perhaps it is no coincidence that Bill Ayers, apparently in the Midwest when the Greenwich Village townhouse exploded on March 6, recalls stopping in Cleveland on his way to New York to meet with colleagues.¹² According to his memoir *Fugitive Days*, Ayers made a failed attempt at bombing a Cleveland police station in response to a police shooting of several African Americans.¹³ Ayers observed that the Weathermen were only a small part of a much larger movement: “From early 1969 until the spring of 1970 there were over 40,000 threats or attempts and 5,000 actual bombings against government and corporate targets in the US. . . . [Of these] the Weather Underground claimed six, total.”¹⁴

Contemporaneous reports by the US Senate and the Bureau of Alcohol, Tobacco, and Firearms estimated a lower number of actual bombings, but at least five thousand bombings and attempts between January 1969 and April 1970.¹⁵ On May 17, 1970, the bronze statue *Alma Mater* by Daniel Chester French in front of the Low Memorial Library at Columbia University was bombed in a similar manner as the Cleveland *Thinker*. Earlier that month, the City of Chicago had repaired and reinstalled the policeman statue in Haymarket Square. On October 5, Ayers and his colleagues dynamited it again. “Soon bombing bronze monuments in elaborate poses of conquest became a specialty,” Ayers commented, “and all over America, heroes decked out in sword and shield became our targets.”¹⁶ Ayers explained that the Weathermen were motivated not by a desire to injure people but to inspire others: “We stood against the pillars of privilege, the fictions of the master narrative, the authoritative Western Voice of America.”¹⁷ The bombing of public statues during the Vietnam War era has echoes in the destruction of the Vendôme Column during the Paris Commune of 1871 and the demolition of Admiral Nelson’s Pillar in Dublin by the Irish Republican Army in 1966. Ayers has compared Weathermen actions to the Boston Tea Party, Nat Turner’s slave rebellion, and John Brown’s raid on the Harpers Ferry armory.

We may never know for certain who was responsible for bombing *The Thinker*. The police report indicates that the explosive was placed in a metal pipe and set off by a long fuse with a sophisticated, “military-style” detonator.¹⁸ Several reports referred to the explosive as dynamite but noted a curious lack of gunpowder burns. None of the reports indicate that chemical tests were taken in the immediate aftermath of the explosion. In 1998, after testing the damaged areas with X-ray

diffraction, CMA conservator Bruce Christman concluded that due to the absence of nitrates the explosive was probably not dynamite, but rather a copper chlorate-based compound such as cheddite.¹⁹ Chlorate-based explosives can be extracted from shell primers and smoke grenades, and are easily manufactured at home. Forty-seven years later, exactly who bombed *The Thinker* seems less important than understanding the historical context in which the attempted destruction of an iconic work of art occurred and how this “intervention” permanently altered the sculpture’s meaning.

The Life and Career of Auguste Rodin

Born in 1840 into a working-class family living in the district of Paris known as the Mouffetard, François Auguste René Rodin was the second child and only son of Marie Cheffer and Jean-Baptiste Rodin, a clerk at a local police station. At age fourteen, Rodin persuaded his father to allow him to attend the École Impériale Spéciale de Dessin et de Mathématiques, known as the Petite École. He spent four years there learning traditional drawing and sculpting techniques, honing his powers of observation, and developing an ability to draw from memory. Setting his sights on becoming a sculptor, he entered the Petite École's sculpture class in 1855 and later received informal instruction in anatomy from Antoine-Louis Barye, best known for his romantic animal subjects. Rodin also refined his drafting skills by sketching in the Louvre, the Imperial Library, and the Gobelins tapestry factory, eventually receiving the top award for drawing at the Petite École. In 1857 he competed three times for admission into the École des Beaux-Arts, but failed on each occasion. He subsequently embarked on an artistic career outside the official channels of the École des Beaux-Arts, thereby placing himself on a long, difficult road that would be plagued by early struggles to make a living and to secure his reputation.

Rodin's early life was beset by financial difficulties and family tragedy, but it took a turn for the better in 1864 when he met Rose Beuret (1844–1917), a frequent muse who became his life-long companion, wife, and mother to his son in 1866. From 1864 to 1870, Rodin supported himself by working as the assistant to

The Gates of Hell, 1880–88.
Auguste Rodin. Plaster;
635 x 400 x 94 cm. Musée
d'Orsay, Paris, inv. DO 1986
4, S 2450. © RMN-Grand
Palais / Art Resource, NY.

sculptor Albert-Ernest Carrier-Belleuse (1824–1887). Although active in the studio of one of the most fashionable and productive sculptors of the Second Empire, Rodin continued to experience financial difficulties. His work outside Carrier-Belleuse's studio was poorly received, and his Salon submissions were repeatedly rejected. Perhaps the greatest benefit of working with Carrier-Belleuse was learning to run a large studio and to manage multiple complex commissions.

At the outbreak of the Franco-Prussian War in 1870, Rodin was drafted into a regiment of the Garde Nationale but was soon discharged for nearsightedness. He subsequently rejoined Carrier-Belleuse, who had temporarily moved his studio to Brussels to work on a major commission to produce monumental sculptures for the city's new stock exchange. After a falling-out with Carrier-Belleuse in 1872, Rodin continued to work on the project with a new partner, Belgian sculptor Antoine Joseph van Rasbourgh. Together they executed the allegorical groups of Africa and Asia for the stock exchange.

In 1875 Rodin began work on his breakthrough sculpture, *The Age of Bronze* (see page 6). Inspired by the works of Michelangelo, *The Age of Bronze* attests to Rodin's early attention not only to accurately portraying anatomy and musculature, but also to conveying complex physical and psychological forces through posture, gesture, and facial expression. A scandal erupted when the sculpture was exhibited at the Salon of 1877 in Paris: critics accused Rodin of casting the sculpture from a live model. The controversy was resolved only after an official inquiry determined that the charges were false. One of Rodin's supporters, Undersecretary of Fine Arts Edmond Turquet, subsequently commissioned from him a set of monumental bronze doors for a planned museum of decorative arts.

Although the museum was never built, the commission led to the production of one of the artist's most important works: a full-scale plaster of *The Gates of Hell* (see page 18). This monumental portal covered in sculptural reliefs provided Rodin with models for countless independent sculptures produced over the remaining years of his life.

Rodin's growing reputation led to a series of major commissions in the 1880s. He was awarded the commission for *The Burghers of Calais* (see page 22) in 1884, perhaps his most successful public monument and recipient of considerable critical acclaim when first exhibited at the Galerie Georges Petit in Paris in 1889. Other public commissions followed, including monuments to the artists Jules Bastien-Lepage and Claude Lorrain, and the writers Victor Hugo and Honoré de Balzac (see page 29). In 1891 the Société des Gens de Lettres commissioned the monument to Balzac with the intention of installing it in the Palais-Royal. Rodin promised to deliver a bronze figure within eighteen months, but became so immersed in Balzac's life and works that the project stretched on for seven years, as Rodin strove to convey the essence of the author's genius through powerful symbolic form. When the final version was exhibited in 1898 at the Salon de la Société Nationale des Beaux-Arts, it drew an overwhelmingly negative response. The press ridiculed Rodin's interpretation, claiming the figure no longer resembled the writer. Rodin's sculpture so displeased the Société that it commissioned a new one from Alexandre Falguière. Rodin considered this rejection a defeat, which, coupled with the contentious end to his longtime affair with his studio assistant and model Camille Claudel, led to a period of severe depression and the end of his ambition to obtain large public commissions.



Jean d'Aire: One of the Burgers of Calais, 1884.
Auguste Rodin. Bronze; 46.9 x 16.5 x 12 cm. The Cleveland Museum of Art, Gift of Loïe Fuller, 1917.723.

Rodin's retrospective of over one hundred and fifty works at the Place d'Alma in 1900 marked a major turning point in his career. Coinciding with the Paris Exposition Universelle that same year, Rodin opted for a privately funded exhibition that gave him complete control over the presentation. His strategy of garnering favor with the throngs of visitors paid off, leading to numerous private commissions for casts, marbles, and portraits, as well as requests to participate in international exhibitions.

Rodin continued working energetically during the remaining seventeen years of his life, producing hundreds of sculptures, drawings, graphic art, even book illustrations. Numerous figures from *The Burgers of Calais* and *The Gates of Hell* were produced as independent works in a variety of materials, sizes, and formats, including fragmentary or partial figures reconfigured and combined in ways divorced from their original context.

By the turn of the century, Rodin had developed a reputation that extended far beyond France. His works appeared in exhibitions across Europe and America, and museums began aggressively collecting his works. In 1912 the Metropolitan Museum of Art in New York opened a gallery devoted solely to Rodin. Within a year of its opening in 1916, the Cleveland Museum of Art owned eight Rodin sculptures, including several casts of his most celebrated works. The Rodin Museum in Philadelphia, the only American museum devoted entirely to the artist, opened in 1929.

After suffering a severe stroke in 1916, Rodin bequeathed his collection to the French state. This momentous gift included his own sculptures and working models (along with their casting rights), paintings, drawings, photographs, and his private collection of antique sculpture, medieval, Indian, and Asian art. In return, Rodin asked the government to establish a museum



On November 24, 1917, a crowd gathered around Rodin's coffin on his estate in Meudon. © Excelsior-L'Equipe / Roger-Viollet.

dedicated to his art. Unfortunately, Rodin succumbed to illness on November 17, 1917, two years before the Musée Rodin opened in the eighteenth-century Hôtel Biron, which had been the sculptor's studio during his later years. Rodin was buried on his estate in Meudon, beside Rose Beuret, who had died in February of that year, just two weeks after the couple finally wed. A monumental cast of *The Thinker* was placed next to their tomb, a fitting sentinel for an artist who changed the course of modern sculpture.

Notes

1. Simpson requested the cast in letters to Rodin written between November 1915 and September 1916. See Antoinette Le Normand-Romain, *Rodin et le Bronze: Catalogue des oeuvres conservées au Musée Rodin* (Paris: Musée Rodin, 2007), 587.
2. Sherman Lee, letter to Albert E. Elsen, June 15, 1971, quoted in Bruce Christman, "Twenty-Five Years after the Bomb: Maintaining Cleveland's The Thinker," *Journal of the American Institute for Conservation* 37, no. 2 (1998): 180.
3. Albert E. Elsen, letter to Sherman Lee, June 18, 1971, quoted in Christman, 179.
4. "Let the Thinker's Wounds Show," unsigned editorial, *Cleveland Press*, March 26, 1970.
5. Sherman Lee, quoted in George E. Condon, "Some Thoughts on the 'Thinker,'" *Plain Dealer* (Cleveland), April 22, 1970.
6. Arthur M. Eckstein identified a number of local Cleveland members in *Bad Moon Rising: How the Weather Underground Beat the FBI and Lost the Revolution* (New Haven, CT: Yale University Press, 2016), 40–41.
7. Cathy Wilkerson, *Flying Close to the Sun: My Life and Times as a Weatherman* (New York: Seven Stories Press, 2007), 290, 293.
8. Henry Edward Hardy has published a fascinating eyewitness account of the tennis court demonstrations in his blog: <https://scanlyze.org/tag/shaker-heights>.
9. Terry Robbins: American activist, <https://upclosed.com/people/terry-robbins>.
10. Bill Ayers, *Fugitive Days: A Memoir* (Boston: Beacon Press, 2001), 289.
11. Wilkerson, 1. Wilkerson was active in the Cleveland Weathermen and was inside the Greenwich townhouse, owned by her parents, when the bombs accidentally exploded. Three Weathermen died; Wilkerson was one of two survivors.
12. Ayers, 190–91. Ayers first came to Cleveland in the mid-1960s to work as an educator in alternative schools. He met Terry Robbins in Cleveland and became swept up in the Hough riots of August 1966; *ibid.*, 79, 82. Ayers does not remember the bombing of *The Thinker*; Bill Ayers, email to William Robinson, July 10, 2017.
13. Ayers, 190. Arthur Eckstein believes Ayers invented the Cleveland story to deflect from his real activity in early March—leading a failed plot to bomb a Detroit police headquarters. Among his sources Eckstein cites declassified FBI files on the Weathermen, some now available at <https://vault.fbi.gov>. See Eckstein, 36.
14. Ayers, 236.
15. Wilkerson, 325.
16. Ayers, 164.
17. *Ibid.*, 281.
18. Rodin *Thinker* curatorial file, Cleveland Museum of Art.
19. Christman, 182, 184–85.

Rodin in the CMA Collection: Checklist

Sculptures and Medals

Father Pierre-Julien Eymard, c. 1863; original model
Bronze; 14 x 11.4 x 11.7 cm (5 1/2 x 4 7/16 x 4 9/16 in.)
Bequest of Edgar A. Hahn, 1972.279

Mignon: Bust of Rose Beuret, c. 1867–68; original model
Bronze; 50.8 x 32.4 x 26.8 cm (20 x 12 3/4 x 10 1/2 in.); without base: h. 41.2 cm (16 3/16 in.)
In memory of Ralph King, gift of Mrs. Ralph King, Ralph T. Woods, Charles G. King, and Frances King Schafer, 1946.351

**The Age of Bronze*, 1875–76; cast 1916
Bronze; with base: 182.2 x 66.3 x 47 cm (71 11/16 x 26 1/8 x 18 1/2 in.)
Gift of Mr. and Mrs. Ralph King, 1918.328

**Titans, Support for a Vase*, c. 1877
Auguste Rodin and Albert-Ernest Carrier-Belleuse (French, 1824–1887)
Glazed earthenware; 37.4 x 38.1 x 38.1 cm (14 11/16 x 15 x 15 in.)
Leonard C. Hanna Jr. Fund, 1995.71

The Thinker, c. 1880
Bronze; 70.8 x 34.9 x 59.6 cm (27 13/16 x 13 3/4 x 23 1/2 in.)
Gift of Alexandre P. Rosenberg, 1979.138

The Thinker, 1880; cast c. 1916
Bronze; 182.9 x 98.4 x 142.2 cm (72 x 38 11/16 x 55 15/16 in.)
Gift of Ralph King, 1917.42

**Fallen Caryatid Carrying Her Stone*, 1880–81
Bronze; 43.4 x 29.2 x 31.7 cm (17 1/16 x 11 1/2 x 12 1/2 in.)
In memory of Ralph King, gift of Mrs. Ralph King, Ralph T. Woods, Charles G. King, and Frances King Schafer, 1946.352

The Hand of God, c. 1880–1917
Bronze; 15.3 x 16.6 cm (6 x 6 1/2 in.)
Bequest of James Parmelee, 1940.579

Model of a Foot (left foot), c. 1880–1917
Bronze; 12.4 x 7.4 cm (4 7/8 x 2 7/8 in.)
Gift of Loïe Fuller, 1917.372

Head of the Little Martyr, c. 1880–85
Bronze; 16.2 x 16.6 x 16.6 cm (6 3/8 x 6 1/2 x 6 1/2 in.)
Gift of Carrie Moss Halle in memory of Salmon Portland Halle, 1960.89

Lovers (Les amants), c. 1880–85; original model
Plaster varnished pale buff color; 11.4 x 5.9 x 2.1 cm (4 1/2 x 2 5/16 x 13/16 in.)
Anonymous gift, 1978.122

Fragment of a Leg (right leg), c. 1880–1917
Plaster; l. 7 cm (2 3/4 in.)
Gift of the artist, 1917.289

**Embracing Children*, c. 1881
Marble; h. 56.6 cm (22 1/4 in.)
Gift of Salmon P. Halle, 1917.745

Portrait of William E. Henley, 1882
Bronze; 42.5 x 22.2 x 28.7 cm (16 11/16 x 8 11/16 x 11 5/16 in.)
Bequest of James Parmelee, 1940.581

Bust of Victor Hugo, 1883
Bronze; 56.2 x 26.8 x 26.1 cm (22 1/8 x 10 1/2 x 10 1/4 in.)
Bequest of James Parmelee, 1940.580

Bust of Victor Hugo, 1883 modeled; cast by 1917
Bronze; 56.5 x 24 x 25.5 cm (22 3/16 x 9 7/16 x 10 in.)
Gift of Gregory M. Bishop and Jeffrey B. Bishop, 2014.411

**Jean d'Aire, One of the Burghers of Calais*, 1884
Bronze; 46.9 x 16.5 x 12 cm (18 1/2 x 6 1/2 x 4 11/16 in.)
Gift of Loïe Fuller, 1917.723

**Heroic Head of Pierre de Wissant, One of the Burghers of Calais*, 1886
Plaster; 85 x 60.9 x 50.8 cm (33 1/2 x 24 x 20 in.)
Gift of Loïe Fuller, 1917.722

Heroic Head of Pierre de Wissant, One of the Burghers of Calais, 1886
Bronze; 83.5 x 47 x 55.2 cm (32 13/16 x 18 1/2 x 21 3/4 in.)
The Norweb Collection, 1920.120

The Sirens, 1889
Bronze; 43.2 x 41.6 x 30.5 cm (17 x 16 3/8 x 12 in.)
In memory of Ralph King, gift of Mrs. Ralph King, Ralph T. Woods, Charles G. King, and Frances King Schafer, 1946.350

**Study of Honoré de Balzac*, 1891–92
Bronze; 52.7 x 39.3 x 32.3 cm (20 11/16 x 15 1/2 x 12 11/16 in.)
Bequest of Edgar A. Hahn, 1972.277

Mask of Séverine (Caroline Rémy), 1893
Bronze; 15 x 12.4 x 14 cm (5 7/8 x 4 7/8 x 5 1/2 in.)
Gift of Carrie Moss Halle in memory of Salmon Portland Halle, 1960.87

Triumphant Youth, c. 1894
Bronze; h. 52.1 cm (20 1/2 in.)
Gift of Carrie Moss Halle in memory of Salmon Portland Halle, 1960.88

Les Damnées, 1885–95
Bronze; 25.6 x 41.9 x 27 cm (10 1/16 x 16 7/16 x 10 5/8 in.)
Bequest of Edgar A. Hahn, 1972.278

Young Girl Confiding Her Secret to Isis (Jeune fille confiant son secret à Isis), 1899
Bronze; 23.2 x 12 x 15.2 cm (9 1/8 x 4 11/16 x 5 15/16 in.)
Bequest of George Matthew Adams, 1963.253

**The Fall of the Angels*, c. 1890–1900
Marble; 53.5 x 69.8 x 40.6 cm (21 1/16 x 27 1/2 x 16 in.)
Gift of Carrie Moss Halle in memory of Salmon Portland Halle, 1960.85

Study for the Head of the Monument to Honoré de Balzac, 1893–97
Bronze; 18.8 x 20.7 x 16.2 cm (7 3/8 x 8 1/8 x 6 3/8 in.)
Gift of Mrs. Franklyn B. Sanders in memory of Franklyn Brownell Sanders, 1948.117

Vénus Astarté (Semitic goddess of fertility and love), c. 1900
Plaster; 14.2 x 9.5 x 1.6 cm (5 9/16 x 3 11/16 x 5/8 in.)
John L. Severance Fund, 2000.22

Mask of the Japanese Actress Hanako (Ohta Hisa), 1908(?)
Bronze; 17.6 x 11.8 x 9 cm (6 7/8 x 4 5/8 x 3 1/2 in.)
Gift of Carrie Moss Halle in memory of Salmon Portland Halle, 1960.90

Medal: Protection, 1916
Silver; 9.5 x 4 x 0.9 cm (3 3/4 x 1 9/16 x 5/16 in.)
Gift of Mrs. Ralph King, 1943.47

Prints and Drawings

The Genius of the Sculptor, c. 1880–83
Pen and brown ink; sheet: 26.3 x 18.9 cm (10 5/16 x 7 7/16 in.)
Bequest of Muriel Butkin, 2008.404

Cupids Leading the World, 1881
Drypoint; sheet: 27.5 x 34.9 cm (10 13/16 x 13 11/16 in.)
Gift of the Print Club of Cleveland, 1955.512

Le Printemps, 1883
Drypoint; sheet: 27.2 x 18.3 cm (10 11/16 x 7 3/16 in.)
Mr. and Mrs. Charles G. Prasse Collection, 1962.106

La Ronde, 1883(?)
Drypoint; sheet: 33.6 x 24.2 cm (13 1/4 x 9 1/2 in.)
Gift of the Print Club of Cleveland, 1948.148

Bust of Bellone, 1883
Drypoint; sheet: 18 x 13.7 cm (7 x 5 7/16 in.)
The A. W. Ellenberger Sr. Endowment Fund, 1971.30

Antonin Proust, 1885
Etching and drypoint; sheet: 30.6 x 21.9 cm (12 x 8 5/8 in.)
Gift of Leonard C. Hanna Jr., 1947.475

Portrait of Antonin Proust, 1885
Drypoint; sheet: 35.1 x 23.9 cm (13 13/16 x 9 7/16 in.)
Bequest of Gordon K. Mott, 1998.386

Caresse-moi danc, chéri, 1902
Lithograph; sheet: 32.3 x 19.2 cm (12 3/4 x 7 1/2 in.)
Twenty-fifth anniversary gift, Mr. and Mrs. Lewis B. Williams Collection, 1941.248

Faunesse, c. 1905
Watercolor over graphite; sheet: 32.7 x 24.8 cm (12 13/16 x 9 3/4 in.)
Mr. and Mrs. Lewis B. Williams Collection, 1955.657

Henry Becque, no date
Drypoint; sheet: 21.6 x 29.6 cm (8 1/2 x 11 5/8 in.)
Gift of the Folio Club in honor of Henry S. Francis, 1967.164

Two Figures, no date
Lithograph; sheet: 41 x 32.6 cm (16 1/8 x 12 13/16 in.)
Gift of the Print Club of Cleveland, 1925.989

*Objects in the exhibition *Rodin—100 Years* at the Cleveland Museum of Art, September 1, 2017, to May 13, 2018

Suggested Reading

Bondil, Nathalie, and Sophie Biass-Fabiani. *Metamorphoses: In Rodin's Studio*. Exh. cat. Montreal: Montreal Museum of Fine Arts; Milan: 5 Continents, 2015.

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Le Normand-Romain, Antoinette. *Rodin: The Gates of Hell*. Paris: Musée Rodin, 2002.

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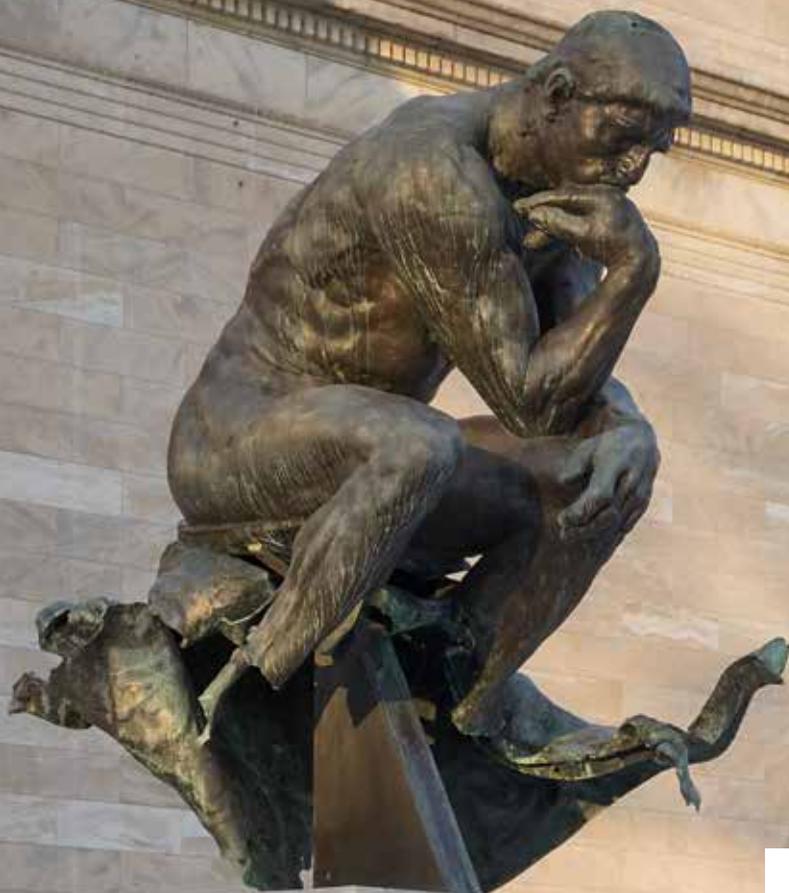
Le Normand-Romain, Antoinette, Joan Strasbaugh, and Amy K. Hughes, eds. *Rodin*. Translated by Pamela Hargreaves, John Lee, Charles Penwarden, and Bernard Wooding. New York: Abbeville Press, 2014.



Study of Honoré de Balzac, 1891–92. Auguste Rodin. Bronze; 52.7 x 39.3 x 32.3 cm. The Cleveland Museum of Art, Bequest of Edgar A. Hahn, 1972.277.

Titans, Support for a Vase,
c. 1877. Auguste Rodin and
Albert-Ernest Carrier-
Belleuse (French, 1824-
1887). Glazed earthenware;
37.4 x 38.1 x 38.1 cm. The
Cleveland Museum of Art,
Leonard C. Hanna Jr. Fund,
1995.71.





ISBN 978-193529461-0



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