

ACTIVITIES FOR THE CLASSROOM

RODIN MUSEUM

A TEACHING RESOURCE

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INTRODUCTION

Enrich your students' understanding of Auguste Rodin with these suggested classroom activities, designed for before and after, or instead of, a visit to the Rodin Museum. The pre-visit activities introduce Rodin, his sculpture, and his working methods. The post-visit activities encourage further reflection on these ideas. Developed by Philadelphia Museum of Art educators and classroom teachers, they are adaptable to multiple grade levels and are marked with relevant grades and subject areas including French, Art, Language Arts, and Social Studies.

Several of the activities included here have accompanying worksheets, which can be found at the end of this booklet as well as on the enclosed CD as printable PDF files.

For more information on Rodin and his work, please refer to the **Background Information** booklet. Suggested museum activities can be found in the **Activities for Your Museum Visit** booklet.

CONTENTS

- 3 Pre-Visit Activities
- 6 Post-Visit Activities
- 12 Worksheets

PRE-VISIT ACTIVITIES

GUESS THE EMOTION (see worksheet on pages 12 and 13)

Upper Elementary through High School (Adaptable)

French, Language Arts, Art

Explore nonverbal ways of communicating emotion in this fun class game. Photocopy the worksheet (either in French or English) and cut the emotion words out so that each slip of paper includes one word. Working in teams, one student randomly selects a slip of paper printed with a word (put them in a hat or bowl) and assumes a pose that communicates that emotion. Speaking or other noises are not allowed! Only gestures and facial expressions. Teammates must guess the emotion shown in one minute or less. If the team guesses correctly, they receive one point. Switch teams and play again.

Alternative: Play this same game, but students are only allowed to use their hands to communicate the emotions.

Extension: Match the emotion words used in this game to sculptures found at the Rodin Museum. Students can each have a set of emotion words. Taking these slips of paper around the Museum, have them place each word in front of the artwork that they think best expresses that emotion. Walk from sculpture to sculpture and review the words that have been placed in front of each work. Discuss thoughts and observations.

READING UP ON RODIN

Upper Elementary through High School (Adaptable)

French, Language Arts, Art, Social Studies

Have students view, discuss, and read about the sculptures they will see during their visit to the Rodin Museum using the materials in this printed resource in addition to the web and print sources noted on the Resource List (see **Background Information** booklet). View one or more of the PowerPoint slideshows on the enclosed CD and engage in classroom discussions about Auguste Rodin's work.

LITERATURE CONNECTIONS

High School

French, Language Arts, Art, Social Studies

Connect Rodin's sculptures with literary sources. Read the *Inferno* from Dante's *The Divine Comedy* and compare the text to *The Gates of Hell* or *The Thinker*, bearing in mind that the artist departed from the specific narratives in Dante's poem and instead explored overarching themes of the story. Read and reflect on Charles Baudelaire's volume of poetry *The Flowers of Evil*, which lay open in Rodin's studio as he worked on *The Gates*. Victor Hugo's poem "The vision from which this book emerged," from *The Legend of Centuries*, depicts a chaotic vision of Dante's hell that also inspired the sculptor.

Read excerpts from *The Human Comedy* by Honoré de Balzac or a biography of the author and compare those texts to Rodin's sculpture of Balzac. Read Jean Froissart's *Chronicles*, which includes an account of the story of the burghers of Calais (the same text that Rodin used as the basis for his sculpture) and relate the story to Rodin's monument to the men.

SAND CASTING

Elementary through High School (Adaptable)

Art

Although a more complicated **sand casting** (see Glossary in the **Background Information** booklet) process was used to make Rodin's sculptures, this activity helps students understand the basic idea behind sand casting. Fill plastic or Styrofoam containers with sand and then spray the sand with water until the sand will retain the shape of something pressed into it. Using smooth items, such as spoons, press shapes into the wet sand. Mix plaster of paris into the mold, gently tap the container to release any air bubbles, and allow the plaster to dry. Twist the container to help release the plaster cast. Discuss the process as a class. What would be challenging about casting larger sculptures in sand?

EXPERIENCING SCULPTURE (see worksheet on page 14)
Upper Elementary through High School (Adaptable)
French, Language Arts, Art

This exercise is completed in three parts: before, during, and after a visit to the Rodin Museum. Prior to your visit, view one of Rodin's sculptures, either on a printed card, teaching poster, or digital image. Using the worksheet, write about the following in the "First Thoughts" area: What do you notice? What captures your attention? View the same sculpture in person when you visit the Museum and consider the following in the "A Closer Look" area: How is the sculpture different from what you saw in the printed or digital image? What new details do you notice? What are your ideas and observations now that you see the sculpture in person? Back at school, think about your experience in the "Reflection" section: How did your understanding of the sculpture change over time? What new thoughts do you have?

This exercise can be completed in French or English.

GESTURE DRAWING (see drawing worksheet on page 15)
Upper Elementary through High School
Art

Gesture drawing helps artists study the human body in motion, and is a method that Rodin himself used. The goal is not to produce a detailed drawing, but to capture a general sense of a pose. Use a pen, never lifting it from the paper. The movement should be loose, fluid, focused on the form, and quick.

Have a student (or the teacher) get into various poses and have the class make quick gesture drawings. Begin with 5-second drawings and then try 15-, 30-, 45-, and 60-second drawings. Remind the model to vary the pose—shifting weight, turning in different directions, leaning on a chair, reaching, and twisting in new ways. Props can also be used to prompt new, interesting poses.

Extension: Using the lines of one of a drawing as a guide, build the figure in wire.

POST-VISIT ACTIVITIES

RODIN AND ART HISTORY

High School

Art

Using the images on the PowerPoint slideshow (see enclosed CD), compare and contrast Auguste Rodin's sculptures with:

Works that influenced him:

Michelangelo, <i>Last Judgment</i>	<i>The Gates of Hell</i>
Michelangelo, Lorenzo de Medici tomb and <i>The Prophet Jeremiah</i>	<i>The Thinker</i>
Greek sculpture, <i>Belvedere Torso</i>	<i>The Thinker</i>
Lorenzo Ghiberti, <i>The Gates of Paradise</i>	<i>The Gates of Hell</i>

Works that share themes:

Alfred Stieglitz, <i>Georgia O'Keeffe - Hands</i>	<i>The Cathedral</i>
Constantin Brancusi, <i>The Kiss</i>	<i>Eternal Springtime</i>

Compare Rodin's bronzes with his sketches, clay models, and plaster studies:

<i>The Gates of Hell</i> (bronze)	<i>Third Architectural Model for "The Gates of Hell"</i> (terracotta)
<i>The Burghers of Calais</i>	Rodin's drawings from <i>The Mastbaum Album</i>
<i>Eternal Springtime</i>	<i>Cambodian Dancer</i> (drawing)
<i>Eternal Springtime</i> (bronze)	<i>Eternal Springtime</i> (plaster)
<i>Balzac</i> (bronze)	<i>Balzac in a Frock Coat, Leaning against a Pile of Books</i> (plaster)

RODIN AND PUBLIC SCULPTURE

Middle and High School

Art, Social Studies

Compare and contrast Rodin's public sculptures, such as *Balzac* and *The Burghers of Calais*, with well-known public sculptures by other artists, such as *Iwo Jima Memorial* (1954) by Felix de Weldon; *The Shaw Memorial* (1900) by Augustus Saint-Gaudens; and *The Statue of Liberty* (1886) by Frédéric Auguste Bartholdi (images for each work can be found easily online). What historical moment or figure is each monument commemorating? What ideas and emotions do each convey? Discuss the similarities and differences.

Extension: Design a public sculpture for your community. What would it celebrate and who would it honor? What would it look like? Where would it be placed?

DESIGN A SETTING FOR A SCULPTURE

(see worksheet on page 16)

Upper Elementary through High School (Adaptable)

Art

After reflecting on the relationship between a sculpture and its surroundings at the Rodin Museum (see the activity described on page 7 in the **Activities for Your Museum Visit** booklet), create your ideal landscape or interior design around a sculpture of your choice in a shadow box. Select one of the miniature versions of Rodin's sculptures on the worksheet, cut it out, and place it in a shoebox. Using magazine photographs of grass, plants, flowers, trees, and other landscape details, or chairs, benches, tables, walls, windows, and other interior design elements, collage the ideal surrounding for the sculpture. Write about the relationship of the sculpture to the setting you created—how does it complement the art? How will it help people to appreciate it?

EXPERIENCING SCULPTURE (see worksheet on page 14)
Upper Elementary through High School (Adaptable)
French, Language Arts, Art

Refer to the pre-visit activity description on page 5. Complete the third part of the activity, reflecting on your experiences viewing the sculpture in reproduction and in person.

CONTEMPORARY CONNECTIONS
Middle and High School
French, Language Arts, Art, Social Studies

Brainstorm a theme that is embodied in one of Rodin's sculptures. (For example, self-sacrifice or heroism in *The Burghers of Calais*, creative thought in *The Thinker*, passion in *Eternal Springtime*, genius in *Balzac*, human suffering in *The Gates of Hell*.) Next, brainstorm contemporary events or people that relate to this theme. What people or events of our time resonate with the ideas in Rodin's sculptures?

Extension: Create a work of art reflecting one or more of the themes discussed.

WHAT IF THE SCULPTURES CAME TO LIFE?
(see writing worksheet on page 17)
Upper Elementary through High School (Adaptable)
Language Arts

Write a short story or play with the premise that Rodin's sculptures come to life each night when all the visitors are gone and the guard locks the door. What do the characters do? How do they interact with each other? Where do they go? What trouble do they start? What problems could they solve? Remember, even arms, legs, hands, and heads can be characters in the story.

WHAT IS YOUR VERSION OF HELL?

High School Language Arts, Art

Using *The Gates of Hell* as inspiration, create your own version of hell. Brainstorm places, activities, people, animals, and/or historical moments that evoke this feeling for you. Using heavy gauge foil, cut doors into the foil so that they open outward. Place the foil onto a soft surface, such as a section of a newspaper, and draw into the back of it with a pencil, creating raised images on the front of the doors. Once finished, use India ink on the surface of the foil to add depth to the images.

VIDCASTS AND PODCASTS

Upper Elementary through High School (Adaptable) French, Language Arts, Art

Choose a sculpture in the Rodin Museum's collection that you find interesting. Spend time looking at it—and if you visit in person, walking around it and viewing it from multiple vantage points. Write down your thoughts and observations. Read about the work of art, either from the label or from this resource, if applicable. Look back at the sculpture and think more about it now that you know some of its history. Reflect on the following: What drew you to this sculpture? Why did you want to look closely at it? Describe your experience of viewing it—what were your thoughts, ideas, and emotions? How did your response to the sculpture change as you moved around it, looked more closely at it, and read about it? Create a vidcast (a video podcast) or podcast of your experience with this one sculpture. Remember, this is not a factual report, but rather a recording of your experience viewing and responding to the artwork.

This project can be completed in French or English.

ART CRITICISM
Middle and High School
Language Arts, Art

Analyze criticism of Rodin's work from the artist's own time period, both positive and negative. Why might the critic have made their comments? Do you agree or disagree? How and why do you think views have changed (or not changed) over time?

On *Balzac*:

Rodin has wanted a decisive simplification.
 He has broken with the boring tradition.
 —Georges Rodenbach

It was not just the statue of a man; it was the very embodiment of a tribute to
 genius. It looked like a mountain come to life.
 —Edward Steichen

Dreadful . . . It's a madman . . . It's Balzac at Charenton (the psychiatric hospital)
 and he's wearing his hospital gown . . . It's a snowman! Look, it's melting!
 It already leans to one side: it's going to fall . . . Balzac? I'd say a side of beef.
 —a sampling of critical responses to *Balzac*

On *The Thinker*:

The new Adam . . . A Hercules for the modern age.
 —two critical responses to *The Thinker*

This is simply a man for all time.
 (C'est simplement un homme des tous les temps.)
 —Gabriel Mourey

On *The Burghers of Calais*:

English translation:

This is not the way we envisaged our glorious citizens going to the camp of the King of England. Their defeated postures offended our religion. . . . the silhouette of the group leaves much to be desired from the point of view of elegance. The artist could give more movement to the ground which supports his figures and could even break the monotony and dryness of the silhouette by varying the heights of the six subjects. . . .

We feel it our duty to insist that M. Rodin modify the attitudes of his figures and the silhouette of his group.

—committee of the municipal Council of Calais
(who commissioned the monument)

French translation:

Ce n'est pas ainsi que nous nous représentions nos glorieux concitoyens se rendant au camp du Roi d'Angleterre. Leur attitude affaissée heurte notre religion. . . . La silhouette du groupe laisse à désirer sous le rapport de l'élégance. L'auteur pourrait mouvoir davantage le sol qui porte ses personnages et même rompre la monotonie et la sécheresse des lignes extérieures en variant les tailles des six sujets. . . . Nous croyons devoir insister auprès de M. Rodin pour l'engager à modifier les attitudes de ses personnages et la silhouette de son groupe.

GUESS THE EMOTION

Photocopy this worksheet (either the French or English) and cut the emotion words out so that each slip of paper includes one word. Working in teams, one student randomly selects a slip of paper printed with a word (put them in a hat or bowl) and assumes a pose that communicates that emotion. Speaking or other noises are not allowed! Only gestures and facial expressions. Teammates must guess the emotion shown in one minute or less. If the team guesses correctly, they receive one point. Switch teams and play again.

exhausted	embarrassed	jealous
in love	happy	lonely
ecstatic	naughty	worried
guilty	disgusted	shy
angry	scared	surprised
sad	ashamed	bored

GUESS THE EMOTION

Photocopy this worksheet (either the French or English) and cut the emotion words out so that each slip of paper includes one word. Working in teams, one student randomly selects a slip of paper printed with a word (put them in a hat or bowl) and assumes a pose that communicates that emotion. Speaking or other noises are not allowed! Only gestures and facial expressions. Teammates must guess the emotion shown in one minute or less. If the team guesses correctly, they receive one point. Switch teams and play again.

épuisé	gêné	jaloux
amoureux	heureux	solitaire
extatique	coquin	anxieux
coupable	dégoûté	timide
fâché	effrayé	surpris
triste	honteux	ennuyé

EXPERIENCING SCULPTURE

STEP 1: Prior to your visit to the Rodin Museum, view one of Rodin's sculptures, either on a printed card, teaching poster, or digital image. Reflect on the following questions:

FIRST THOUGHTS: What do you notice? What captures your attention?

STEP 2: View the same sculpture in person when you visit the Museum and consider the following questions:

A CLOSER LOOK: How is the sculpture different from what you saw in the printed or digital image? What new details do you notice? What are your ideas and observations now that you see the sculpture in person?

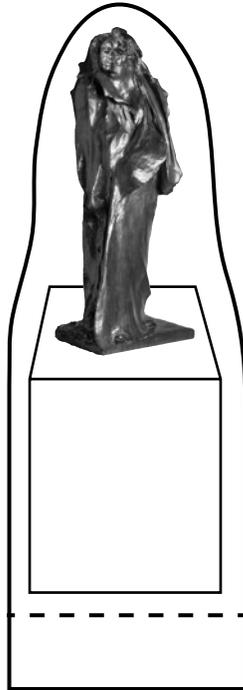
STEP 3: Back at school, think about your experience:

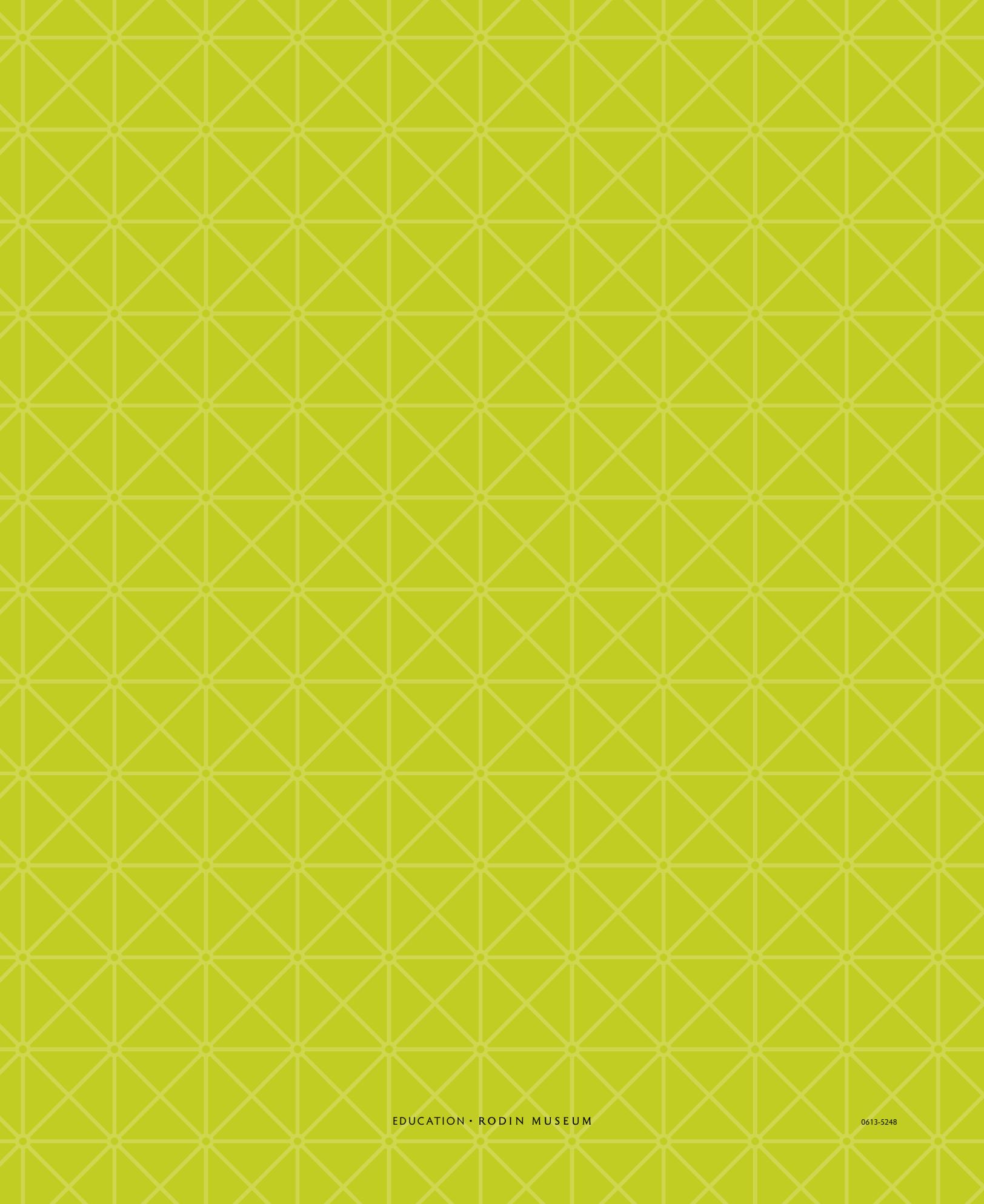
REFLECTION: How did your understanding of the sculpture change over time? What new thoughts do you have?



DESIGN A SETTING FOR SCULPTURE

Select one of the sculptures below, cut it out, and place it in a shoebox. Using magazine photographs of grass, plants, flowers, trees, and other landscape details, or chairs, benches, tables, walls, windows, and other interior design elements, collage the ideal surrounding for the sculpture. Write about the relationship of the sculpture to the setting you created—how does it complement the art? How will it help people to appreciate it?





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ACTIVITIES FOR THE MUSEUM

INTRODUCTION

Encourage close looking and thoughtful reflection of Auguste Rodin's sculptures when visiting the Rodin Museum using some of the activities described in this booklet. These Museum activities can be done after a guided tour or while you self-tour as a class. Please call 215-684-7333 or visit www.philamuseum.org/education to schedule your guided or self-guided tour.

Developed by Philadelphia Museum of Art educators and classroom teachers, these activities are adaptable to multiple grade levels and are marked with relevant grades and subject areas including French, Art, Language Arts, and Social Studies.

Several of the activities included here have accompanying worksheets, which can be found at the end of this booklet as well as on the enclosed CD as printable PDF files.

For more information on Rodin and his work, please refer to the **Background Information** booklet. Suggested pre- and post-visit activities can be found in the **Activities for the Classroom** booklet.

CONTENTS

- 3 Museum Activities
- 9 Worksheets

MUSEUM ACTIVITIES

DRAW ALL SIDES OF A SCULPTURE

(see drawing worksheet on page 10)

Upper Elementary through High School (Adaptable)

Art

Using the enclosed worksheet or your own sketchbook, draw a sculpture from four different angles. As you sketch, notice what new details, poses, movements, or emotions you see from each new position. Then, reflect on the experience: How did the sculpture look different from each side? What new things did you notice each time you moved to a new position? What was challenging?

PLASTER AND BRONZE (see writing worksheet on page 9)

Upper Elementary through High School (Adaptable)

Language Arts, Art

Find a plaster and bronze version of the same sculpture on view at the Museum, such as *Eternal Springtime*. Look carefully at both objects and reflect on their similarities and differences—their appearance, details, and the mood or feeling of the work. Discuss your ideas with the group.

LETTER TO AN APPENDAGE (see writing worksheet on page 9)

Middle and High School (Adaptable)

Art, Language Arts, French

Write a letter from a person in one of Rodin's sculptures to one of their own body parts, such as a leg, arm, foot, or hand. What are the person's feelings toward this body part? What kind of relationship do they have? What would the person want to tell and ask it?

This exercise can be completed in French or English.

WALK AROUND A SCULPTURE (see writing worksheet on page 9)
Upper Elementary through High School (Adaptable)
French, Language Arts, Art

In a group of 4–5 students, slowly walk around a sculpture together, recording your thoughts and observations. What changes as you walk around it? What new things do you see? What new movements, gestures, or emotions are revealed? After one circle around the sculpture, share your thoughts with each other. With these new thoughts in mind, walk around the sculpture several more times to see what others described and make new observations. How did Rodin make each angle of his sculpture interesting? What did others see that made you see something new?

EXPERIENCING SCULPTURE (see worksheet on page 11)
Upper Elementary through High School (Adaptable)
French, Language Arts, Art

This exercise is completed in three parts: before, during, and after a visit to the Rodin Museum. Prior to your visit, view one of Rodin's sculptures, either on a printed card, teaching poster, or digital image. Using the worksheet, write about the following in the "First Thoughts" area: What do you notice? What captures your attention? View the same sculpture in person when you visit the Museum and consider the following in the "A Closer Look" area: How is the sculpture different from what you saw in the printed or digital image? What new details do you notice? What are your ideas and observations now that you see the sculpture in person? Back at school, think about your experience in the "Reflection" section: How did your understanding of the sculpture change over time? What new thoughts do you have?

This exercise can be completed in French or English.

CONTINUOUS CONTOUR LINE DRAWINGS

(see drawing worksheet on page 10)

Upper Elementary through High School

Art

Select a sculpture to view carefully and draw the outline (contour) of the sculpture without letting your pencil leave the page. Repeat the exercise, either from the same vantage point or from a new position. Try drawing it without looking down at your paper, as Rodin did. Next, reflect on the experience as a class. What did you notice about the shape of the sculpture? The figure's gesture? Pose? What was challenging about this exercise?

Extension: Reflect on Rodin's quote below, in which he discusses his process of not letting his eyes leave the model drawing:

Don't you see that, for my work of modeling, I have not only to possess a complete *knowledge* of the human form, but also a deep *feeling* for every aspect of it? I have, as it were, to *incorporate* the lines of the human body, and they must become part of myself, deeply seated in my instincts. I must feel them at the end of my fingers. All this must flow naturally from my eye to my hand. Only then can I be certain that I understand. Now look! What is this drawing? Not once in describing the shape of that mass did I shift my eyes from the model. Why? Because I wanted to make sure that nothing evaded my grasp of it. Not a thought about the technical problem of representing it on paper could be allowed to arrest the flow of my feelings about it, from my eye to my hand. The moment I drop my eyes that flow stops.

FIVE-LINE POEM (see worksheets on pages 12 and 13)**Upper Elementary through High School****Art, Language Arts, French**

The goal of this five-line poem is to succinctly describe a sculpture in nine words. Look closely at a sculpture of your choice and brainstorm nouns, adjectives, verbs, and adverbs that describe it (in either French or English). Look back at your list of words and select the strongest ones. Arrange them into the five-line poem structure on pages 12 and 13, beginning with one noun, then two adjectives, three verbs, two adverbs, and concluding with a final noun that relates to the theme of the poem.

This exercise can be completed in French or English.

QUOTES AS WRITING PROMPTS (see worksheet on page 14)**Middle and High School (Adaptable)****French, Language Arts, Art**

Using the worksheet on page 14, select a quote and accompanying question. Use it as a writing prompt to respond to a sculpture of your choice.

BODY PARTS (see drawing worksheet on page 10)**Upper Elementary through High School****Art**

Choose a sculpture and look at it closely for a minute or two. Carefully observe a hand or foot, and draw it. Try sketching hands or feet from several different sculptures. What emotions do they convey?

DESIGN A SETTING FOR A SCULPTURE

Upper Elementary through High School (Adaptable)

Art

The Rodin Museum and garden were designed as ideal settings in which to view Auguste Rodin's sculptures. How does this setting enhance your experience of viewing his art? Spend time looking at one of Rodin's sculptures and its surroundings. Take note of the Museum's building and garden—the walls, floors, pedestals, and windows inside, and the plants, trees, and walkways outside. How does what's around the sculpture affect your experience of the sculpture itself? Draw or write about what you see. As a post-visit activity, create your ideal setting for one of Rodin's sculptures (see page 16 in the **Activities for the Classroom** booklet).

BEAUX-ARTS ARCHITECTURE (see worksheet on page 15)

Middle and High School (Adaptable)

Art, Social Studies

Using the worksheet on page 15, identify some of the elements of Beaux-Arts architecture on the exterior and interior of the Rodin Museum: a balustrade, a column, a pilaster, symmetrical elements, a pediment, sculpture incorporated into the building, and ornamental mythological figures. Draw the exterior architectural details into the building's outline on the worksheet (see CD for full-page building outline). After drawing, see if you can find similar design elements (lines, shapes, patterns) in the garden. Continue to sketch using the drawing worksheet on page 10.

Extension: Find examples of these architectural elements in ancient Greek and Roman architecture and in local buildings.

MAPPING MOVEMENTS (see worksheet on page 16)

Elementary School

Art, Social Studies

Using the worksheet on page 16, chart your movements through the Rodin Museum and garden by drawing dots, arrows, and numbers to show your path. Where did you go first? Then where did you go? Did you walk around certain sculptures? How long did you stay there? What made you want to move to the next place you went?

Alternative: Create a highlights tour for another class who will visit the Rodin Museum, with five key stops. Where do you recommend going first? What should they look at first? Where should they go next and what route should they take to get there? How should they walk around the sculptures? Where should they stand to have the best view? Map this route on the worksheet by drawing symbols (dots, arrows, numbers) in addition to indicating other important notes.

INNER THOUGHTS (see writing worksheet on page 9)

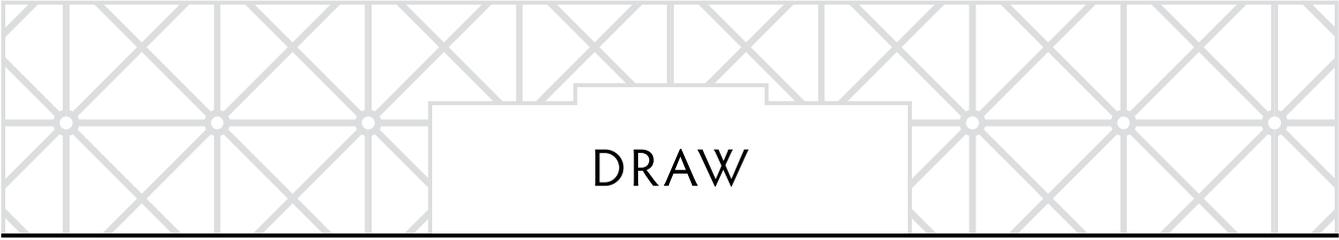
Middle and High School (Adaptable)

Art, Language Arts, French

Choose a figure from one of Rodin's works of art and assume the character of this person. Study the pose and facial expression so that you can imagine the figure's thoughts. Write these thoughts in a stream-of-consciousness style.

Next, imagine your character looking out and seeing another figure in one of Rodin's sculptures (either in the same sculpture or a different one). What does your character think of this person? Write about this next, then share your ideas.

This exercise can be completed in French or English.



EXPERIENCING SCULPTURE

STEP 1: Prior to your visit to the Rodin Museum, view one of Rodin's sculptures, either on a printed card, teaching poster, or digital image. Reflect on the following questions:

FIRST THOUGHTS: What do you notice? What captures your attention?

STEP 2: View the same sculpture in person when you visit the Museum and consider the following questions:

A CLOSER LOOK: How is the sculpture different from what you saw in the printed or digital image? What new details do you notice? What are your ideas and observations now that you see the sculpture in person?

STEP 3: Back at school, think about your experience:

REFLECTION: How did your understanding of the sculpture change over time? What new thoughts do you have?

FIVE-LINE POEM

Title

Line 1: Noun (1 word)

Line 2: Adjective Adjective (2 words)

Line 3: Verb Verb Verb (3 words)

Line 4: Adverb Adverb (2 words)

Line 5: Noun (1 word related to theme)

Name

Work of art that inspired this poem

POÈME DE CINQ VERS

Titre

Premier vers: Nom (1 mot)

Deuxième vers: Adjectif Adjectif (2 mots)

Troisième vers: Verbe Verbe Verbe (3 mots)

Quatrième vers: Adverbe Adverbe (2 mots)

Cinquième vers: Nom (1 mot qui se relie au theme ou au premier vers)

Nom d'étudiant

L'œuvre d'art qui sert à l'inspiration poétique

QUOTES AS WRITING PROMPTS

Select a quote and accompanying question. Use it as a writing prompt to respond to a sculpture of your choice.

This exercise can be completed in French or English.

The human body is a temple that marches. . . .
It is a moving architecture. —Auguste Rodin

Consider the quote above, and compare and contrast the human bodies in the sculptures to the surrounding architecture—the Rodin Museum, the Barnes Foundation, and other nearby buildings.

A human head is a universe and the portrait sculptor
an explorer. —Auguste Rodin

Consider this quote as you look closely at one of Rodin's portrait sculptures. What do you think Rodin meant by describing the head as a universe and himself as an explorer?

It is the artist who tells the truth and photography that lies.
For in reality, time does not stand still. And if the artist succeeds in producing the impression of a gesture that is executed in several instants, his work is certainly much less conventional than the scientific image where time is abruptly suspended. —Auguste Rodin

Choose a sculpture to observe closely. While you look, consider the quote above. How is Rodin's sculpture different from a photograph? Which one captures the truth, in your opinion? What are the advantages and disadvantages of each medium?

We must unfreeze the sculpture. Life is the thing,
everything is in it, and life is movement. —Auguste Rodin

Select a sculpture in which you sense a lot of movement. Consider Rodin's quote and reflect on how it relates to the sculpture. How does it capture the life of the person, people, or event?

English translation

The cast only reproduces the exterior; I reproduce,
besides that, the spirit which is certainly also
part of nature. I see all the truth, and not only that
of the outside. —Auguste Rodin

Select a sculpture that you think captures an inner spirit or truth. Read the quote above, write about how you think Rodin conveyed an inner truth.

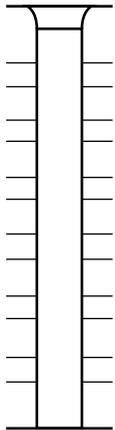
French translation

Le moulage ne reproduit que l'extérieur; moi je reproduis
en outre l'esprit, qui certes fait bien aussi partie de
la Nature. Je vois toute la vérité et pas seulement celle
de la surface. —Auguste Rodin

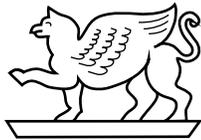
Choisissez une sculpture dont vous pensez qu'elle
exprime un sentiment ou une vérité intérieure. Lisez la
citation ci-dessus et répondez à la question suivante:
comment, d'après vous, Rodin a-t-il transmis une vérité
intérieure?

BEAUX-ARTS ARCHITECTURE

Identify these elements of Beaux-Arts architecture on the Rodin Museum exterior and interior. Next, draw the exterior architectural details on the building's outline below. Full-page building outline available on CD.



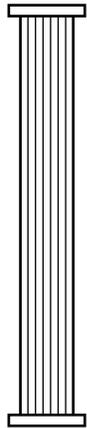
pilaster



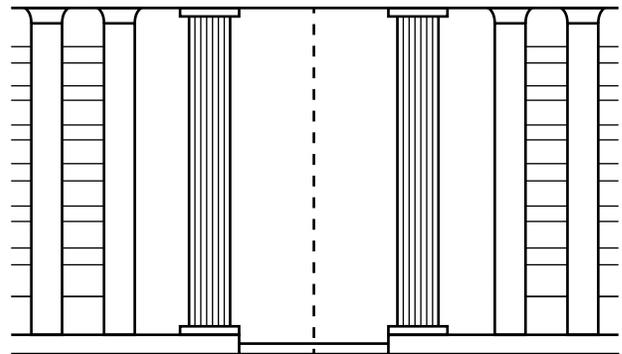
ornamental
mythological
creature
(Museum interior)



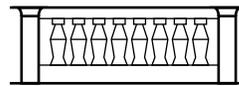
sculpture incorporated
into the building



column



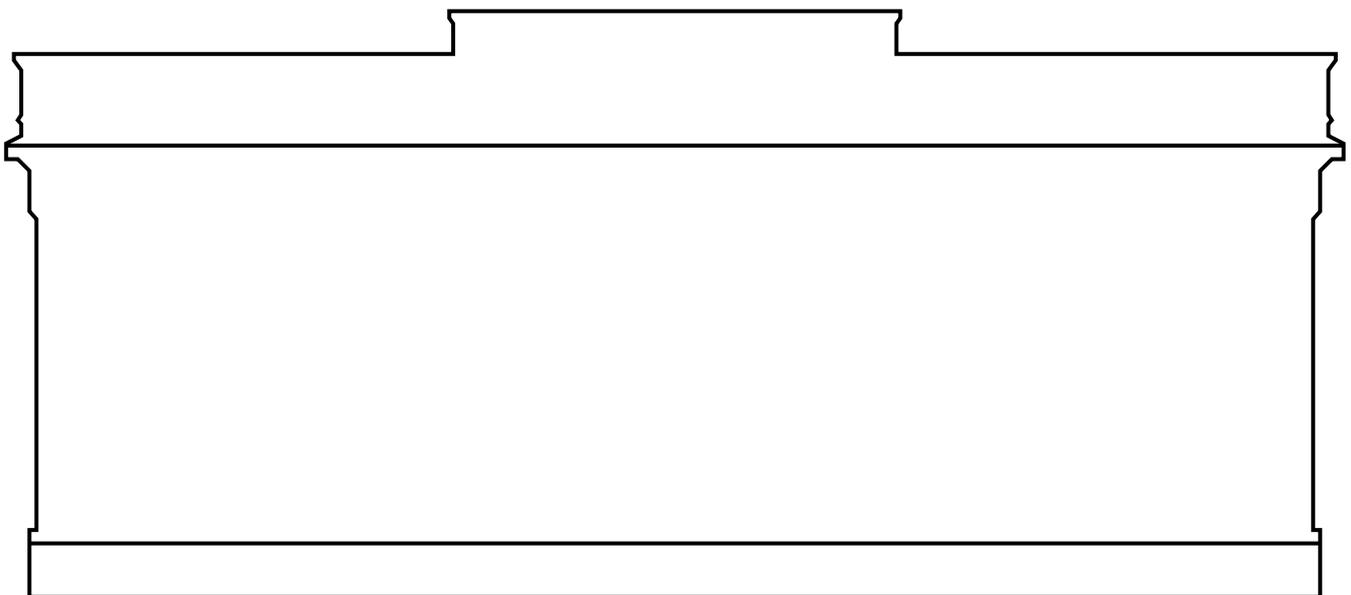
symmetrical elements



balustrade

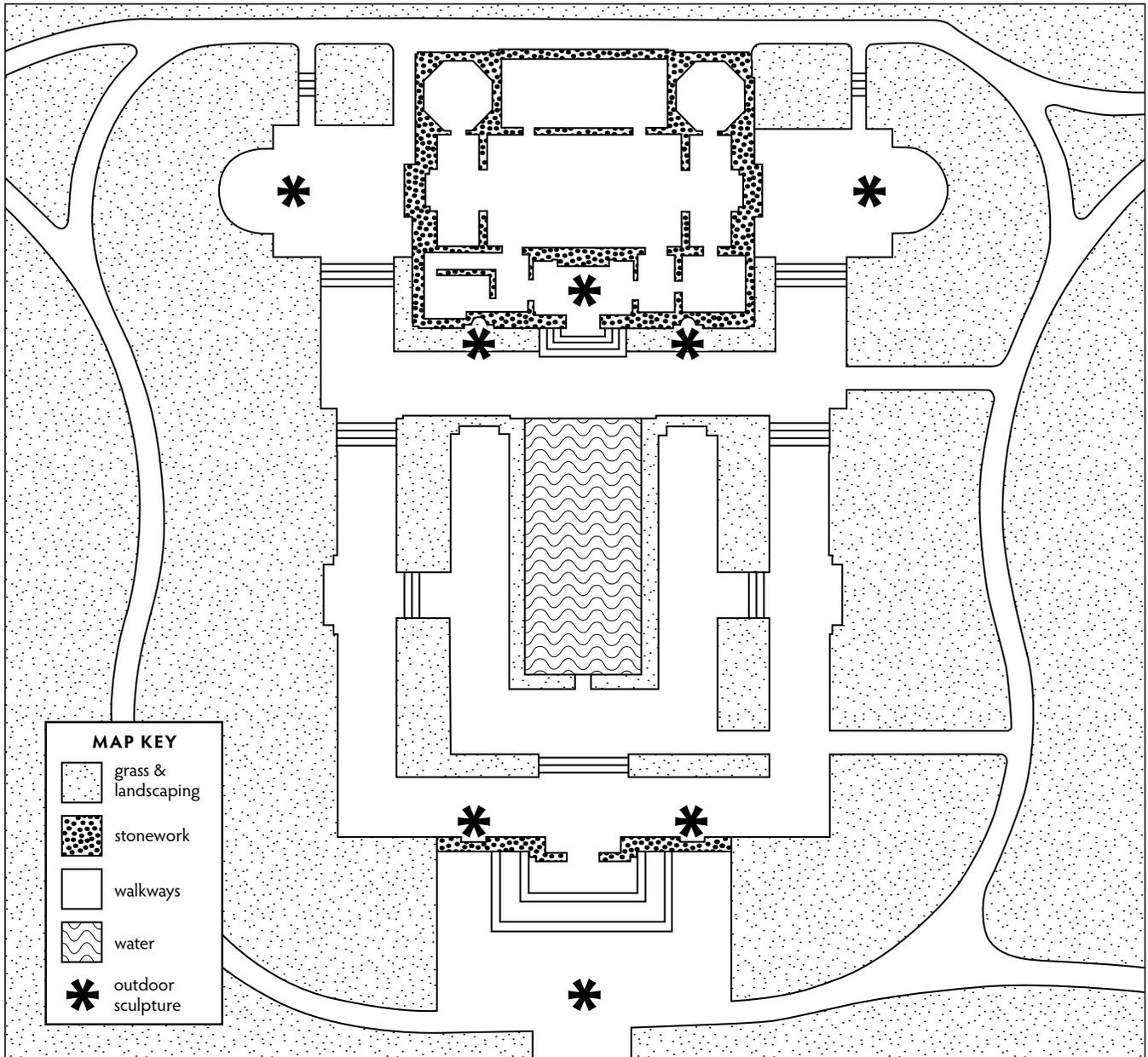


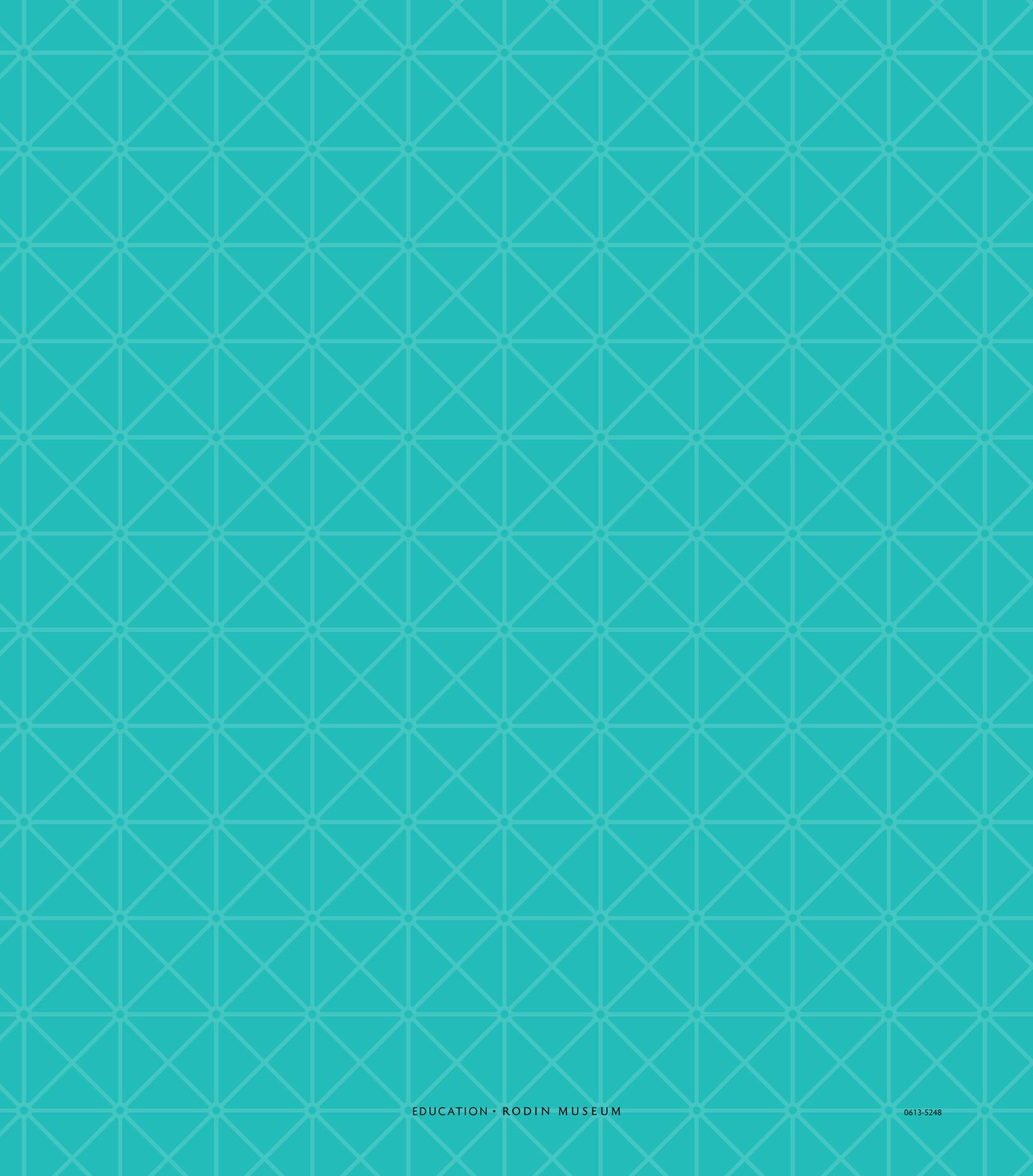
pediment



MAPPING MOVEMENTS

Chart your movements through the Rodin Museum and garden by drawing symbols (dots, arrows, numbers) in addition to indicating other important notes.





BACKGROUND INFORMATION

RODIN MUSEUM

A TEACHING RESOURCE

BACKGROUND INFORMATION

RODIN MUSEUM

A TEACHING RESOURCE

BACKGROUND INFORMATION

CONTENTS

- 3 Introduction
- 6 About the Rodin Museum
- 7 Auguste Rodin
- 8 Which Is the "Original?"

- 9 *Mask of the Man
with the Broken Nose*
- 10 *The Gates of Hell*
- 11 *The Thinker*
- 12 *Eternal Springtime*
- 13 *The Burghers of Calais*
- 14 *Balzac*
- 15 *The Cathedral*
- 16 Rodin Museum

- 17 Glossary
- 19 Resource List

INTRODUCTION

Auguste Rodin's sculptures inspire us. They engage our eyes with dramatic forms, grip our hearts with powerful emotion, challenge our minds with complex ideas, and hold our attention with layered meaning. The Rodin Museum in Philadelphia invites you to integrate Rodin's art into your classroom curriculum and deepen students' understanding of his work through close observation and thoughtful response.

Many Philadelphia Museum of Art colleagues contributed to the success of this teaching resource. Marla Shoemaker, The Kathleen C. Sherrerd Senior Curator of Education, and Barbara Bassett, The Constance Williams Curator of Education, School and Teacher Programs, guided the project and offered important feedback and advice throughout its development. Erin Lehman, Curatorial Fellow in the Department of European Painting before 1900, compiled the materials that served as the foundation for all of the text. Jennifer Thompson, The Gloria and Jack Drosdick Associate Curator of European Painting and Sculpture before 1900 and the Rodin Museum, read the text and offered valuable insight that helped shape its content. Members of the Editorial and Graphic Design department, including Ruth Abrahams, Director; Amy Hewitt, Associate Editor; Sid Rodríguez, Editor; Barb Metzger, Graphic Designer; and Janette Krauss, Production Manager, edited, designed, and produced the resource.

We are grateful to the members of the Teacher Advisory Committee, who generously gave their time, energy, and knowledge. They helped select the objects for inclusion and brainstormed student activities that align with academic standards in language arts, social studies, French, and visual art. They shaped both the content and format of the resource, reading the text and responding to potential design ideas. We would like to extend our gratitude to these exemplary educators individually:

Megan Giampietro, Philadelphia
Performing Arts Charter School,
Philadelphia

Stephanie Kasten, Springside
Chestnut Hill Academy, Philadelphia

Kevin Katz, The Arts Academy at
Benjamin Rush, Philadelphia

Fred Kogan, Friends Select School,
Philadelphia

Teresa Kramer, Archbishop Ryan
High School, Philadelphia

Joann Neufeld, New Hope-
Solebury Middle School,
New Hope, Pennsylvania

Susan Shourds, Moorestown High
School, Moorestown, New Jersey

Candace Stringer, Ithan Elementary
School, Bryn Mawr, Pennsylvania

THIS TEACHING RESOURCE INCLUDES SEVERAL COMPONENTS:

Three booklets:

Activities for the Classroom:

Activities for before, after, or instead of a visit to the Rodin Museum

Activities for Your Museum

Visit: Activities for a class visit to the Rodin Museum

Background Information:

An overview of Rodin's life and work

Eight printed image cards with an image on the front and information on the reverse

A CD with PowerPoint slideshows and digital versions of three printed booklets and image cards

Two large posters of

The Gates of Hell

Emily Wagner, Germantown
Academy, Fort Washington,
Pennsylvania

Thomas Wolfinger, Lankenau High
School, Philadelphia

ALIGNMENT WITH WRITING, SPEAKING, LISTENING, VISUAL ARTS, AND FOREIGN LANGUAGE STANDARDS

Both national and Pennsylvania educational standards served as guidelines throughout the development of this teaching resource and helped shape the suggested activities.

WRITING, SPEAKING, AND LISTENING

The activities align with the following Core Standards (College and Career Readiness Anchor Standards):

Anchor Standard for Writing 1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

Anchor Standard for Writing 2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

Anchor Standard for Writing 3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Anchor Standard for Writing 5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

Anchor Standard for Writing 10: Write routinely over extended time frames and shorter time frames for a range of tasks, purposes, and audiences.

Anchor Standard for Speaking and Listening 1: Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

Anchor Standard for Speaking and Listening 2: Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

Anchor Standard for Speaking and Listening 4: Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and organization, development, and style are appropriate to task, purpose, and audience.

VISUAL ARTS

The activities also align with the following National Standards for Arts Education:

Content Standard 1: Understanding and applying media, techniques, and process.

Content Standard 2: Using knowledge of structures and functions. (Students know the differences among visual characteristics and purposes of art in order to convey ideas, and describe how different expressive features and organizational principles cause different responses).

Content Standard 4: Understanding the visual arts in relation to history and cultures.

Content Standard 6: Making connections between visual arts and other disciplines.

FOREIGN LANGUAGE

They also align with the following National Standards for Foreign Language Education:

Standard 1.1 (Communication): Students engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions.

Standard 2.2 (Cultures): Students demonstrate an understanding of the relationship between the products and perspectives of the culture studied.

Standard 3.1 (Connections): Students reinforce and further their knowledge of other disciplines through the foreign language.

Standard 5.1 (Communities): Students use the language both within and beyond the school setting.

Standard 5.2 (Communities): Students show evidence of becoming lifelong learners by using the language for personal enjoyment and enrichment.

ABOUT THE RODIN MUSEUM

Auguste Rodin (oh-goost roe-DAN) brought monumental public sculpture into the modern era. Though he studied and admired the **idealized** subjects of classical Greek and Roman sculpture, as well as Renaissance masterpieces, Rodin's aim in his own art was to be absolutely faithful to nature. His ability to convey movement, capture the range of human emotion, utilize dramatic light and shadow to bring his sculptures to life, and his passion for his work have established Rodin as one of the greatest sculptors of all time.

Philadelphia movie theater magnate and philanthropist Jules Mastbaum (American, 1872–1926) began collecting works by Rodin in 1924, with the intention of founding a museum to enrich the lives of his fellow citizens. He set about assembling a comprehensive body of Rodin's work, acquiring bronzes and marbles as well as plaster studies, drawings, prints, letters, and books. By the time of his death in 1926, Mastbaum had built an extensive collection and **commissioned** two Frenchmen, the architect Paul Cret (1876–1945) and landscape architect Jacques Gréber (1882–1962), to collaborate on a museum and garden to house the collection.

The Rodin Museum, which opened to the public in 1929, owns nearly 150 sculptures, including some of the artist's greatest works: *The Thinker*, perhaps the most famous sculpture in the world; *The Burghers of Calais*, his most heroic and moving historical tribute; *Eternal Springtime*, a celebration of romantic love; *Balzac*, an example of the powerful monuments Rodin created of French cultural figures; and the culminating creation of his career, *The Gates of Hell*, on which he worked from 1880 until his death in 1917.

Administered by the Philadelphia Museum of Art, the historic Rodin Museum is renowned for both the importance of its holdings—the most distinguished public collection of works by Rodin outside of Paris—and for the beauty of its grounds and architecture, an extraordinary blend of art and nature.

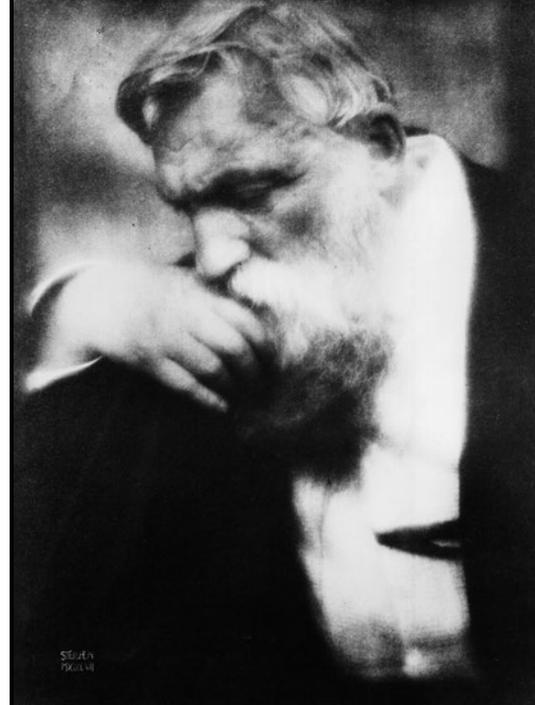
AUGUSTE RODIN

It is impossible to overstate the significance of the French artist Auguste Rodin (1840–1917), often considered the father of modern sculpture. More than any other sculptor since Michelangelo (Italian, 1475–1564), Rodin changed the face of figurative sculpture and ushered in a new era of artistic expression. Although he failed the entrance examination to the École des Beaux-Arts (School of Fine Arts), one of the most prestigious art schools in France, his works achieved worldwide recognition in his own lifetime. His reputation and his influence on artists continue to grow today.

Rodin's genius was in his ability to express the inner truths of the human psyche. Exploring the realm beneath the surface, Rodin developed an approach for capturing expressions ranging from inner turmoil to overwhelming joy. Deriving inspiration from literary sources such as ancient myths, the Bible, and Dante's *Divine Comedy*, Rodin sculpted a universe of great passion and tragedy, a world of imagination that exceeded the mundane reality of everyday existence.

Rodin introduced important technical innovations to the history of sculpture. His human figures were so lifelike that critics accused him of casting his sculptures directly from live subjects instead of modeling them by hand. His working methods helped him to achieve this effect. He asked his models to move freely instead of assuming conventional dictated poses. He captured their movements, emotions, and inner selves in numerous sketches and in clay. Because clay models would crack if not kept wet, he often cast these studies in plaster at various moments in his process to record his progress. Yet, he continued to work on them, taking time to settle on a final form before having it cast in bronze or carved in marble. The expressive intensity of his works and his relentless pursuit of his vision mark Rodin as a unique and powerful artist.

Philadelphia Museum of Art: Purchased with funds contributed by Mrs. John Wintersteen, 1967-3-1
© Permission Estate of Edward Steichen



c. 1907–8 (negative); c. 1966 (print)

Original negative by
EDWARD STEICHEN,
American, 1879–1973

Gelatin silver print by
ROLF PETERSON

WHICH IS THE “ORIGINAL?”

Like many nineteenth-century sculptors, Rodin embraced the practice of creating multiple versions of one work of art. He delighted in the prospect of his sculptures being known and appreciated around the world and making several copies of an object enabled him to recoup the high costs of production. During his lifetime, Rodin sold different versions of *The Thinker* and other popular works to collectors and institutions throughout Europe and America.

Bronze casting was a particularly appealing form of reproduction for Rodin since it resulted in a durable, beautiful artwork that was almost identical to the plaster model from which it was created. The sculptor contracted with various **foundries** to **cast** his works of art in bronze, working closely with them to ensure that the final product met his exacting standards. Sometimes Rodin stipulated that only a limited number of casts could be produced; more often, however, there was no limit to the number of bronzes that could be made from a plaster. Most of the bronze sculptures at the Rodin Museum were created between 1924 and 1929 by the Alexis Rudier foundry, a Parisian firm of skillful casters who worked with the sculptor for over thirty years, using the **sand casting process**. *The Thinker* was among the first pieces that Rodin had made in multiple versions. Each cast is considered original as long as it is produced under the supervision of the artist or his estate, which is overseen today by the Musée Rodin in Paris.

MASK OF THE MAN WITH THE BROKEN NOSE

Rodin made this sculpture when he was twenty-three years old and struggling to establish himself as an artist. Because he could not afford to hire professional models, he often asked acquaintances to pose for him. Rodin was drawn to Bibi, the local man who sat for this portrait, because he reminded the artist of ancient Greek sculpture and he looked like the Renaissance artist Michelangelo (Italian, 1475–1564), who also had a broken nose (see CD for additional image).

Mask of the Man with the Broken Nose celebrates the distinctive characteristics of Bibi's face instead of ideal beauty. His broken nose, expressive eyes, and deeply wrinkled forehead suggest the man's life experience and inner emotion. Rodin explained, "It is the first good piece of modeling I ever did. From that time I sought to look all around my work, to draw it well in every respect. I have kept that mask before my mind in everything I have done."

This sculpture is considered a "mask" because there is no back to it. While he was working on the clay sculpture during the cold winter of 1864, Rodin was unable to afford to heat his studio. As a result, the sculpture froze and the back of the head fell off, leaving only the front of the face. Rodin accepted the happy accident and **cast** the mask into bronze.

Art critics of the time disliked that the sculpture was a fragment. Despite this, Rodin continued to experiment with partial figures throughout his career and appreciated them as sculptures in their own right. By the late 1870s, *Mask of the Man with the Broken Nose* began to garner attention in the art world, and many casts of it were made for artists, museums, and collectors.

Rodin Museum, Philadelphia: Bequest of Jules E. Mastbaum, F1929-7-55



Modeled in clay 1863–64;
cast in bronze 1925

Cast by the foundry Alexis Rudier,
Paris, 1874–1952

10 1/4 x 6 7/8 x 9 3/4 inches
(26 x 17.5 x 24.8 cm)

AUGUSTE RODIN,
French, 1840–1917

LET'S LOOK

Describe this man's face—
his unique features and facial
expression.

Imagine his thoughts.
What might they be?

Why do you think Rodin
asked this man to pose for
this sculpture?

LET'S LOOK AGAIN

If a face tells the story of a
person, what might this man's
story be?

Read Rodin's quote about this
sculpture in the text to the left.
What do you think was
important about this sculpture
to Rodin?



Modeled in clay 1880–1917, cast in bronze 1926–28

Cast by the foundry Alexis Rudier, Paris, 1874–1952

20 feet 10 3/4 inches x 13 feet 2 inches
x 33 3/8 inches
(636.9 x 401.3 x 84.8 cm)

AUGUSTE RODIN,
French, 1840–1917

LET'S LOOK

Describe the poses and actions of the figures. What is happening?

What parts catch the light?
What parts cast shadows?

Which figures do you notice first? Why do you think so?

LET'S LOOK AGAIN

What mood or feeling do the figures create, individually and as a group?

Imagine the thoughts of the seated figure toward the top.
What might they be?

THE GATES OF HELL

In 1880 Rodin received a **commission** to create a set of bronze doors for a new decorative arts museum that was to be built in Paris. Over the thirty-seven years that Rodin worked on the monument that later became known as *The Gates of Hell*, he added, removed, and altered the more than two hundred human figures that appear on the doors.

The inspiration for *The Gates* came from the *Inferno* (Italian for "hell"), the first part of Dante Alighieri's (DAH-N-tay al-E-GARY) (Italian, 1265–1324) epic poem *The Divine Comedy*. The poem depicts hell as nine circles of suffering, with each circle doling out punishment appropriate for the sin committed.

Rodin originally planned to illustrate individual stories in the poem, and his early drawings for *The Gates* show eight **symmetrical** panels, each depicting a scene from the *Inferno*. Rodin's design soon evolved into a more chaotic, fluid interpretation of *The Divine Comedy*, which evoked universal human emotions and experiences, such as forbidden love, punishment, and suffering. He remarked in 1887 that there was "no scheme of illustration or intended moral purpose. I followed my imagination, my own sense of arrangement, movement and composition." Similar to Michelangelo's well-known fresco, *Last Judgment*, in the Sistine Chapel in the Vatican (see CD for additional images), Rodin arranged the figures so that they spill over the boundaries of the doors' panels.

In Rodin's lifetime, *The Gates of Hell* was never **cast** in bronze, perhaps because there was no patron willing to commit the exorbitant sums required to do so, or because Rodin himself was reluctant to consider the work finished. The Rodin Museum in Philadelphia owns the first bronze cast of *The Gates*, ordered eight years after the death of the artist by Jules Mastbaum, founder of the Rodin Museum.

Rodin Museum, Philadelphia: Bequest of Jules E. Mastbaum, F1929-7-128

THE THINKER

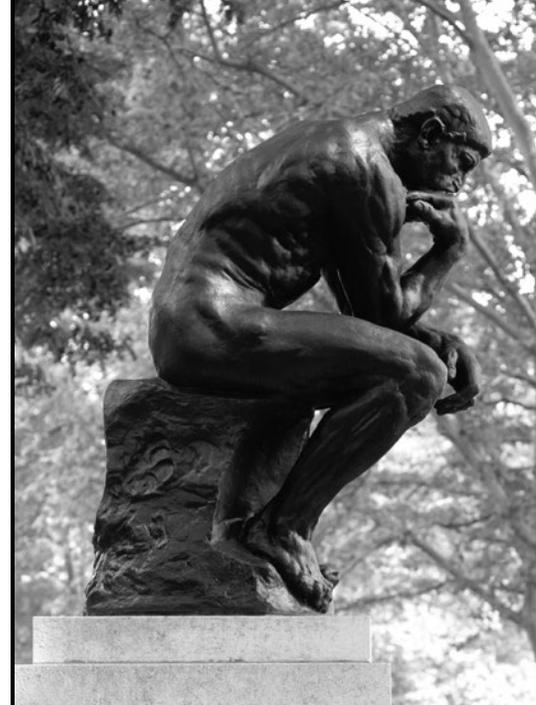
Rodin originally conceived of *The Thinker* as the focal point atop his *Gates of Hell*. At first, the sculpture represented the poet Dante (DAH-n-tay) contemplating life, death, and his inevitable descent into hell. Over time, however, the figure evolved. Rodin recalled, "Guided by my first inspiration I conceived another thinker, a naked man, seated upon a rock, his feet drawn under him, his fist against his teeth, he dreams. The fertile thought slowly elaborates itself within his brain. He is no longer dreamer, he is creator."

There is an aspect of self-portraiture in *The Thinker*. In Rodin's day, artists, and especially sculptors, were often compared to manual laborers because they worked with their hands. With this figure, Rodin demonstrated that artists not only have the physical strength necessary to work with stone and bronze, but also the mental capacity to translate creative thought into visual art. Rodin later said that his *Thinker* thinks "with his knitted brow, his distended nostrils and compressed lips . . . his clenched fist and gripping toes."

When it was exhibited in 1904, critics called *The Thinker* "the new Adam," "a modern father for all," "a Hercules for the modern age," and "a man for all time." *The Thinker* was **cast** in three sizes, with the sculpture outside the Rodin Museum's gate being an example of the largest, monumental version. There are twenty-two of these large versions around the world.

The Thinker has become an almost universal symbol of man's resourcefulness and humanity in an ever-changing world. The popularity of the work and its global visibility is one of the reasons Rodin is considered one of the greatest sculptors of all time.

Rodin Museum, Philadelphia: Bequest of Jules E. Mastbaum, F1929-7-123



Modeled in clay 1880–81, enlarged 1902–4; cast in bronze 1919

Cast by the foundry Alexis Rudier, Paris, 1874–1952

79 x 51 1/4 x 55 1/4 inches
(200.7 x 130.2 x 140.3 cm)

AUGUSTE RODIN,
French, 1840–1917

LET'S LOOK

What does this man's pose tell us about what he's thinking and feeling?

Is this man weak or strong?
What do you see that tells you so?

Try to sit in this same position.
What is difficult about it?

LET'S LOOK AGAIN

What does the artist convey about the act of thinking?
Is it easy or difficult?

Why do you think he chose to make this sculpture a solitary figure?

Why do you think this sculpture is so popular around the world?



Modeled in clay 1884;
cast in plaster and
painted white 1885
26 x 27 5/8 x 16 5/8 inches
(66 x 70.2 x 42.2 cm)

AUGUSTE RODIN,
French, 1840–1917

LET'S LOOK

What might be the setting
of this sculpture?

Describe the poses of the two
figures. How has the artist
arranged their legs, arms,
torsos, and heads?

LET'S LOOK AGAIN

Rodin wanted to encourage
people to walk all the way
around his sculptures.

What makes you want to look
at all sides of this work?

ETERNAL SPRINGTIME

This sculpture celebrates the joy and passion of romantic love. The lines created by the figures' bodies, such as the man's outstretched arm and the woman's curving back, create a sense of graceful and fluid movement. It's almost as if the two are about to lift off of the ground in this shared moment of bliss. The idea for this sculpture came to Rodin while he listened to Beethoven's Second Symphony. He later confided to a friend, "God, how he must have suffered to write that! And yet, it was while listening to it for the first time that I pictured *Eternal Springtime*, just as I have modeled it since."

Rodin gave this plaster version of *Eternal Springtime* to the Scottish novelist and poet Robert Louis Stevenson (1850–1894) in 1885. Its inscription reads, "To R.L. Stevenson, the sympathetic Artist, the great and dear poet, A Rodin." It may have been a thank you gift in response to Stevenson's defense of Rodin after a British newspaper called the artist "too realistic and too brutal even for French stomachs."

This sculpture was originally known as *Zephyr and the Earth*, with Zephyr, the Greek god of the west wind, giving the earth a light, innocent kiss of a breeze. Later, it was titled *Cupid and Psyche*, changing the story to one of forbidden love from Roman mythology. Rodin renamed the work *Eternal Springtime* in 1900, focusing on a more universal theme of love. When it was exhibited, Rodin requested that the sculpture be placed on a **column** over six feet tall. At that height, the man's arm appeared to touch the ceiling, giving the sculpture the power and presence that Rodin felt it deserved.

Philadelphia Museum of Art: Gift of Paul Rosenberg, 1953-26-1

THE BURGHERS OF CALAIS

In 1346, King Edward III of England attacked the French town of Calais (CAL-ay). After eleven months, Edward offered to spare the townspeople if six of its leading citizens (known as burghers) surrendered to him, wearing nothing but sackcloth and rope halters, and carrying the keys to the city. Eustache de Saint-Pierre, a wealthy burgher, volunteered first, and five others followed. The men's lives were later spared at the request of Edward's wife, Philippa.

In 1884, the Municipal Council of Calais held a competition for a public monument honoring this historical event. Rodin was awarded the **commission**, and he worked on it for the next eleven years.

The men are organized around the central bearded figure of Saint-Pierre. Their oversized hands weigh them down and their large feet are rooted to the ground, underscoring their uncertainty in making this sacrifice. Despite their physical proximity to each other, they are isolated in their individual emotional states—defeat, fear, doubt, confusion, and determination. Rodin noted: "I have not grouped them in triumphant apotheosis: for such a glorification of their heroism would correspond to nothing real. On the contrary, I have strung them one behind the other, because, in the indecision of the last interior combat which takes place between their devotion to their city and their fear of death, each of them is as if isolated in the face of his conscience."

Rodin wanted to install the sculpture at eye level to increase the emotional connection between viewers and the figures. His contemporaries, however, preferred monuments to be on a pedestal, so *The Burgers* was placed in Calais on a base of conventional height (about eight to ten feet). The sculpture at the Rodin Museum in Philadelphia sits close to the ground and maintains the immediacy the artist intended.

Rodin Museum, Philadelphia: Bequest of Jules E. Mastbaum, F1929-7-129



Modeled in clay 1884–95, cast in bronze 1919–21

Cast by the foundry Alexis Rudier, Paris, 1874–1952

82 1/2 x 94 x 75 inches
(209.6 x 238.8 x 190.5 cm)

AUGUSTE RODIN,
French, 1840–1917

LET'S LOOK

Look closely at the figures.

What are they wearing?

What are they carrying?

Describe the emotions conveyed by each figure's facial expression, pose, and gesture.

What do the figures' hands and feet tell you about how they're feeling?

LET'S LOOK AGAIN

Do they seem like a unified group or a gathering of separate individuals? What tells you so?

Try standing like one or more of the figures and consider how it affects your understanding of the sculpture.



Modeled in clay 1897,
cast in bronze 1925

Cast by the foundry Alexis Rudier,
Paris, 1874–1952

41 3/4 x 15 3/4 x 13 3/4 inches
(106 x 40 x 34.9 cm)

AUGUSTE RODIN,
French, 1840–1917

LET'S LOOK

What words would you use to describe this man's personality?

How do his pose, gesture, and facial expression give you that impression?

LET'S LOOK AGAIN

Balzac was a great writer, yet Rodin did not show him in the act of writing. What did he emphasize instead?

Read what the critics and Rodin himself said about this sculpture. Who do you agree with and why?

BALZAC

Rodin long admired Honoré de Balzac (ah-nuh-REH deh BAWL-zak) (1799–1850), a French playwright and novelist. In 1891, he received a **commission** to create a public monument to this great writer. In preparation, Rodin studied Balzac extensively, reading all of his works, researching his life, and examining portraits of him.

Determined to create a sculpture that captured Balzac's essence, Rodin experimented with the figure's pose, expression, and clothing. Though pressured to finish the portrait, it was not until 1897 that he finally settled on the general design for the sculpture, showing Balzac in a monk's robe (the writer's preferred work attire) with crossed arms and a downward gaze.

Seven years after Rodin began the project, a plaster version of the monument was exhibited. Many critics disliked his departure from traditional portraiture, such as how he focused on the nature of Balzac's genius and his inner spirit instead of his exact likeness. They said it looked like a block of salt left out in the rain, a dribbling candle, and a snowman in a straightjacket.

Rodin defended the sculpture by explaining that he showed Balzac "laboring in his study, his hair in disorder, his eyes lost in a dream. . . . I tried in Balzac . . . to find an art that is not photography in sculpture. . . . My principle is to imitate not only form but life. I look for that life in nature, but in amplifying it, exaggerating the holes and the bumps so as to give them more light; then I look for a synthesis of the whole."

The Rodin Museum's bronze is the one of the final sculptural studies Rodin made when conceiving the *Monument to Balzac*. After much controversy, the full-sized monument was installed in Paris in 1939, twenty-two years after the artist's death.

Rodin Museum, Philadelphia: Bequest of Jules E. Mastbaum, F1929-7-67

THE CATHEDRAL

Rodin was fascinated with the expressiveness of hands. Throughout his career, he explored the endless variety of gestures and emotions that hands can communicate. Rodin made numerous studies of isolated body parts—including hands, feet, torsos, and heads—and experimented with grouping these sculptural fragments together. This pair, made of two right hands, is called *The Cathedral*, because they reminded Rodin of the **rib vaulting** found in **Gothic** churches, which he studied and greatly admired (see CD for additional images).

These two hands raise several questions. Whose hands are they? What has brought these two people together? When viewed in person, the hands are much larger than expected; an entire adult-sized hand would fit into either palm. If they were attached to a figure, the body would be monumental in size. The two hands are strong and masculine with rough but neatly trimmed nails. They are hands that have performed manual labor, perhaps not unlike those of a sculptor.

Rodin arranged the hands so that they reach upward, gently curving toward each other. Despite their proximity, there is a meaningful and mysterious space between them. A void is visible regardless of the viewing angle, a large space appears between the two hands or between the thumb and forefinger of both hands (see CD for additional views of the sculpture). Scholars have suggested that this enclosed space could symbolize a divine presence. It could also represent the split second before a physical connection is made between two individuals. The poet Rainer Maria Rilke, who served as the sculptor's personal secretary for a time, remarked that for Rodin "the role of the atmosphere in the composition has always been of greatest importance."

Rodin Museum, Philadelphia: Bequest of Jules E. Mastbaum, F1929-7-40



Modeled in clay 1908,
cast in bronze 1925

Cast by the foundry Alexis Rudier,
Paris, 1874–1952

24 1/2 x 10 3/4 x 11 3/4 inches
(62.2 x 27.3 x 29.8 cm)

AUGUSTE RODIN,
French, 1840–1917

LET'S LOOK

Look carefully at these hands.
Do they belong to the same
person?

What do you think brings
these two hands together?

LET'S LOOK AGAIN

What interesting shapes and
lines do you see in the sculpture?
In the empty spaces between
the hands?

These hands are more than
double life-size.
Why do you think Rodin chose
to make them this big?



RODIN MUSEUM

The Rodin Museum provides visitors with a contemplative setting to experience Auguste Rodin's sculptures. It was designed collaboratively by the architect Paul Cret (cray) (French, 1876–1945) and landscape architect Jacques Gréber (grey-BER) (French, 1882–1962) between 1926 and 1929. Upon arrival, visitors encounter *The Thinker* and the Meudon Gate, a replica of a late seventeenth-century French **facade**. Beyond the gate, the Museum building overlooks a beautiful garden and reflecting pool, where visitors can admire nature, architecture, and several of Rodin's sculptures, placed within the landscape and on the building's exterior. Passing *The Gates of Hell*, visitors further explore Rodin's sculptures inside the Museum.

Rodin Museum seen from the reflecting pool in The Dorrance H. Hamilton Garden

LET'S LOOK

Describe this setting, giving details about the lines, shapes, and colors of the building and garden.

How do the garden and pool contribute to the overall feeling?

LET'S LOOK AGAIN

Imagine you were visiting this place. How might it feel to walk around, or sit in the garden?

What makes this an ideal place to view Rodin's sculpture?

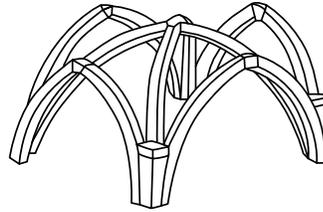
The Rodin Museum is located on Philadelphia's Benjamin Franklin Parkway, which Gréber also designed. Leading from City Hall to Fairmount Park, it evokes Paris's famous grand boulevard, the Avenue des Champs-Élysées. The Parkway connects many of the city's prominent institutions, which invite area residents and tourists alike to celebrate arts, culture, and learning.

Cret and Gréber created a building and garden that complimented Rodin's sculptures and provided a peaceful, restful place in the middle of a busy city. The building was designed in the elegant **Beaux-Arts** style, which features classical architectural elements such as **pilasters, pediments, balustrades, columns**, and sculpture incorporated into the architecture. The garden's design echoes the building's **symmetrical** shapes, lines, and patterns. Its native plants and flowering trees provide an ever-changing variety of fragrances, colors, and textures, and create an inspiring environment for appreciating beauty in nature and art.

GLOSSARY

- baluster** A short pillar or **column** with a curving outline that is slender above and swells below in a pear-shaped bulge
- balustrade** Plural of **baluster**; a series of supports topped by a rail, especially an ornamental low wall on a balcony, bridge, or terrace
- Beaux-Arts** The nineteenth-century architectural style associated with the École des Beaux-Arts in Paris. Characteristics include flat roofs, grand entrances, symmetry, and classical details such as **columns**, **pediments**, and **balustrades**.
- cast** To reproduce a three-dimensional object, such as a sculpture, using a mold. This reproduction is also called a cast.
- commission** In art, a contract given to an artist to produce a work, often for a fee
- column** A vertical, weight-bearing architectural feature made of stone or concrete
- facade** The face of a building, usually the front, that is often considered the most important or architecturally ambitious side
- foundry** Singular of foundries; a workshop or factory that makes metal castings such as bronze sculptures
- Gothic** A style of art and architecture popular from the mid-twelfth through early sixteenth centuries that emphasized verticality and light as expressions of God's presence
- idealized** To regard or represent something as perfect or better than in reality
- pediment** The triangular section that sits atop a portico; typically found in classical architecture and often containing sculpture
- pilaster** A slightly projecting rectangular **column** built into or applied to the face of a wall
-

rib vaulting A feature of **Gothic** architecture, two or more slender, molded masonry arches that intersect to support architectural weight and allow for greater height and light



sand casting process A technique used by **foundries** to produce metal **casts** of sculptures. A plaster model is created, coated, and dusted with a separator, then buried in a bed of sand often mixed with clay. The plaster is removed from the packed sand, leaving a large empty space where the model had been. Holes are pierced in the sand surrounding the core to create channels, which allow the hot metal to enter the empty space, and vents, which let gas escape. Molten bronze is then poured into the mold to fill the space between the empty core and the sand. Once the bronze has cooled and hardened, the sand surrounding it is knocked off, revealing the bronze sculpture.

symmetrical Composition that is identical on the right and left sides, or on the top and bottom

RESOURCE LIST

WEBSITES

Rodin Museum

rodinmuseum.org

Administered by the Philadelphia Museum of Art, the official website for the Rodin Museum in Philadelphia includes information on the collection, Auguste Rodin, and the building and the garden.

Musée Rodin

musee-rodin.fr

Opened in 1919, the Musée Rodin in Paris was a gift from the artist and contains the largest collection of Auguste Rodin's works in the world.

Iris and B. Gerald Cantor Foundation

www.cantorfoundation.org/foundation/rodin-and-cantor-foundation

The Cantor Foundation website includes information on its large collection of works by Auguste Rodin as well as some of the processes involved in making sculpture, such as lost wax casting.

Metropolitan Museum of Art

www.metmuseum.org/toah

The Metropolitan Museum of Art's *Heilbrunn Timeline of Art History* is a chronological, geographical, and thematic exploration of the history of art from around the world, and features a concise yet thorough description of Auguste Rodin's life and work.

www.metmuseum.org/en/learn/for-educators/publications-for-educators/auguste-rodin-the-burghers-of-calais

A Teacher Resource for *The Burghers of Calais* from the Metropolitan Museum of Art, available online and as a downloadable PDF.

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Fergonzi, Flavio, Maria Mimita Lamberti, Pina Ragionieri, and Christopher Riopelle. *Rodin and Michelangelo: A Study in Artistic Inspiration*. Philadelphia: Philadelphia Museum of Art, 1997.

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OTHER MEDIA

Rodin Museum App

Explore the Rodin Museum from your mobile device with a free downloadable app available via iTunes.

With thanks to our Rodin Museum Benefactors

The Philadelphia Museum of Art thanks and commends all those who made outstanding gifts in support of the restoration and renovation of the Rodin Museum, its grounds, and garden. In partnership with the Pennsylvania Horticultural Society and Philadelphia Parks and Recreation, support was secured from the City of Philadelphia, the Commonwealth of Pennsylvania, The Pew Charitable Trusts, the John S. and James L. Knight Foundation, and The William Penn Foundation. Leadership support was provided by Mrs. Samuel M. V. Hamilton, the Dorrance H. Hamilton Charitable Trust, The Hamilton Family Foundation, the William B. Dietrich Foundation, and an anonymous donor in honor of Mrs. Benjamin Coates, with additional support from the City of Philadelphia, The Andrew W. Mellon Foundation, Marie and Peter S. Dooner, Jr., Zoe and Dean Pappas, the American Express Foundation, The McLean Contributionship, Duncan Haas and Birgit Walbaum, Lisa D. Kabnick and John H. McFadden, Wyncote Foundation, Barbara B. and Theodore R. Aronson, Michele C. Rosen, Peter A. Benoliel and Willo Carey, John and Theresa Rollins, Mr. and Mrs. Julian A. Brodsky, Mr. and Mrs. William C. Buck, Julius and Ray Charlestein Foundation, French Heritage Society, Dr. and Mrs. Robin A. Isaacs, Josephine Klein, and Mr. and Mrs. John Moyer.

Rodin teaching materials are made possible by The 1830 Family Foundation.

Written by Rebecca Mitchell

Edited by Amy Hewitt

Designed by Barb Barnett

Production by Janette Krauss

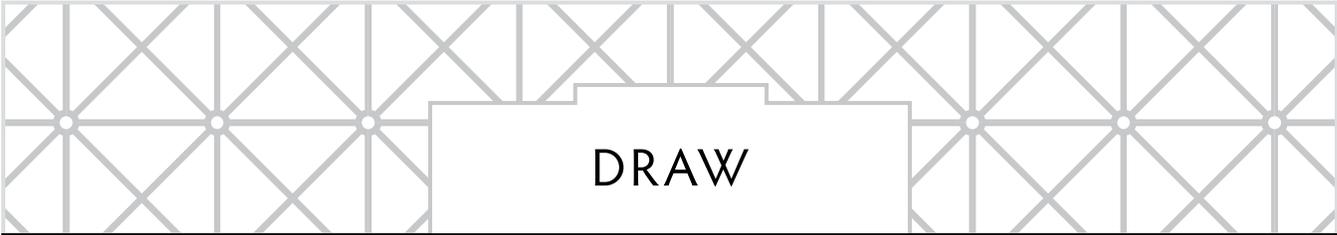
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DRAW

FIVE-LINE POEM

Title

Line 1: Noun (1 word)

Line 2: Adjective Adjective (2 words)

Line 3: Verb Verb Verb (3 words)

Line 4: Adverb Adverb (2 words)

Line 5: Noun (1 word related to theme)

Name

Work of art that inspired this poem

POÈME DE CINQ VERS

Titre

Premier vers: Nom (1 mot)

Deuxième vers: Adjectif Adjectif (2 mots)

Troisième vers: Verbe Verbe Verbe (3 mots)

Quatrième vers: Adverbe Adverbe (2 mots)

Cinquième vers: Nom (1 mot qui se relie au thème or premier vers)

Nom d'étudiant

L'œuvre d'art qui sert à l'inspiration poétique

EXPERIENCING SCULPTURE

STEP 1: Prior to your visit to the Rodin Museum, view one of Rodin's sculptures, either on a printed card, teaching poster, or digital image. Reflect on the following questions:

FIRST THOUGHTS: What do you notice? What captures your attention?

STEP 2: View the same sculpture in person when you visit the Museum and consider the following questions:

A CLOSER LOOK: How is the sculpture different from what you saw in the printed or digital image? What new details do you notice? What are your ideas and observations now that you see the sculpture in person?

STEP 3: Back at school, think about your experience:

REFLECTION: How did your understanding of the sculpture change over time? What new thoughts do you have?

QUOTES AS WRITING PROMPTS

Select a quote and accompanying question. Use it as a writing prompt to respond to a sculpture of your choice.

This exercise can be completed in French or English.

The human body is a temple that marches. . . .
It is a moving architecture. —Auguste Rodin

Consider the quote above, and compare and contrast the human bodies in the sculptures to the surrounding architecture—the Rodin Museum, the Barnes Foundation, and other nearby buildings.

A human head is a universe and the portrait sculptor
an explorer. —Auguste Rodin

Consider this quote as you look closely at one of Rodin's portrait sculptures. What do you think Rodin meant by describing the head as a universe and himself as an explorer?

It is the artist who tells the truth and photography that lies.
For in reality, time does not stand still. And if the artist succeeds in producing the impression of a gesture that is executed in several instants, his work is certainly much less conventional than the scientific image where time is abruptly suspended. —Auguste Rodin

Choose a sculpture to observe closely. While you look, consider the quote above. How is Rodin's sculpture different from a photograph? Which one captures the truth, in your opinion? What are the advantages and disadvantages of each medium?

We must unfreeze the sculpture. Life is the thing, everything is in it, and life is movement. —Auguste Rodin

Select a sculpture in which you sense a lot of movement. Consider Rodin's quote and reflect on how it relates to the sculpture. How does it capture the life of the person, people, or event?

English translation

The cast only reproduces the exterior; I reproduce, besides that, the spirit which is certainly also part of nature. I see all the truth, and not only that of the outside. —Auguste Rodin

Select a sculpture that you think captures an inner spirit or truth. Read the quote above, write about how you think Rodin conveyed an inner truth.

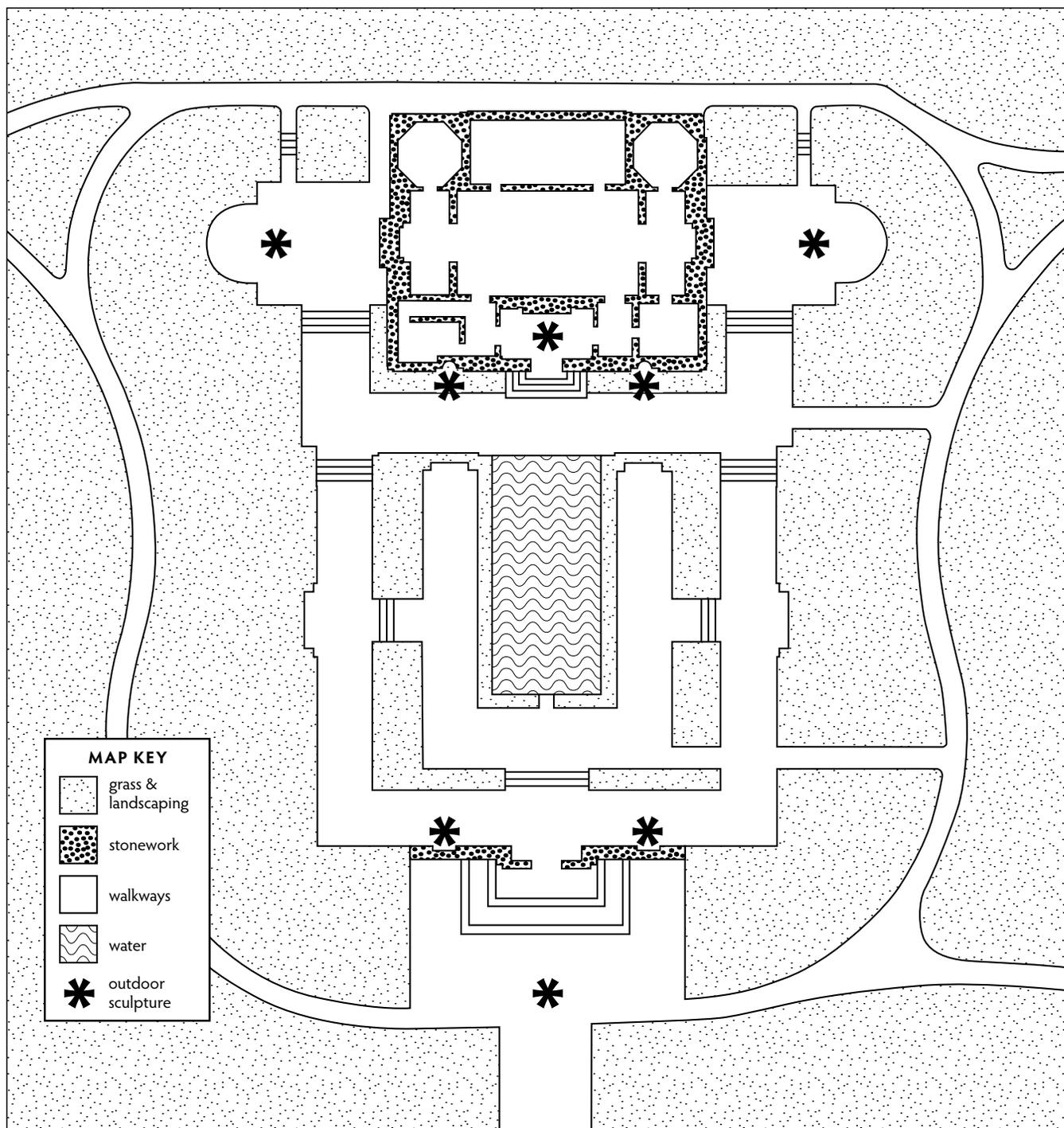
French translation

Le moulage ne reproduit que l'extérieur; moi je reproduis en outre l'esprit, qui certes fait bien aussi partie de la Nature. Je vois toute la vérité et pas seulement celle de la surface. —Auguste Rodin

Choisissez une sculpture dont vous pensez qu'elle exprime un sentiment ou une vérité intérieure. Lisez la citation ci-dessus et répondez à la question suivante: comment, d'après vous, Rodin a-t-il transmis une vérité intérieure?

MAPPING MOVEMENTS

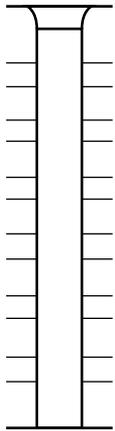
Chart your movements through the Rodin Museum and garden by drawing symbols (dots, arrows, numbers) in addition to indicating other important notes.



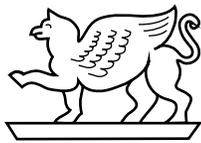
BENJAMIN FRANKLIN PARKWAY

BEAUX-ARTS ARCHITECTURE

Identify these elements of Beaux-Arts architecture on the Rodin Museum exterior and interior. Next, draw the exterior architectural details on the building's outline below. Full-page building outline available on CD.



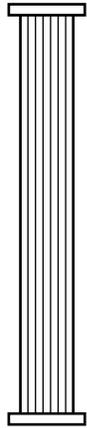
pilaster



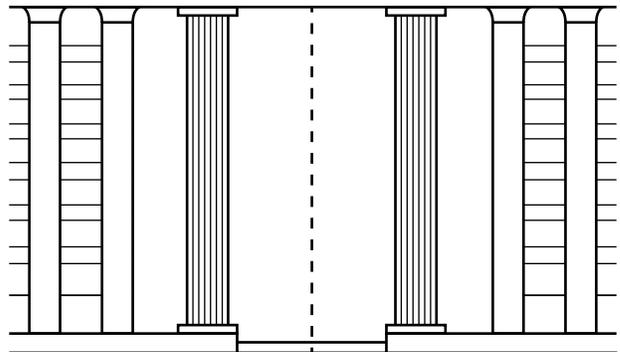
ornamental
mythological
creature
(Museum interior)



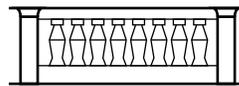
sculpture incorporated
into the building



column



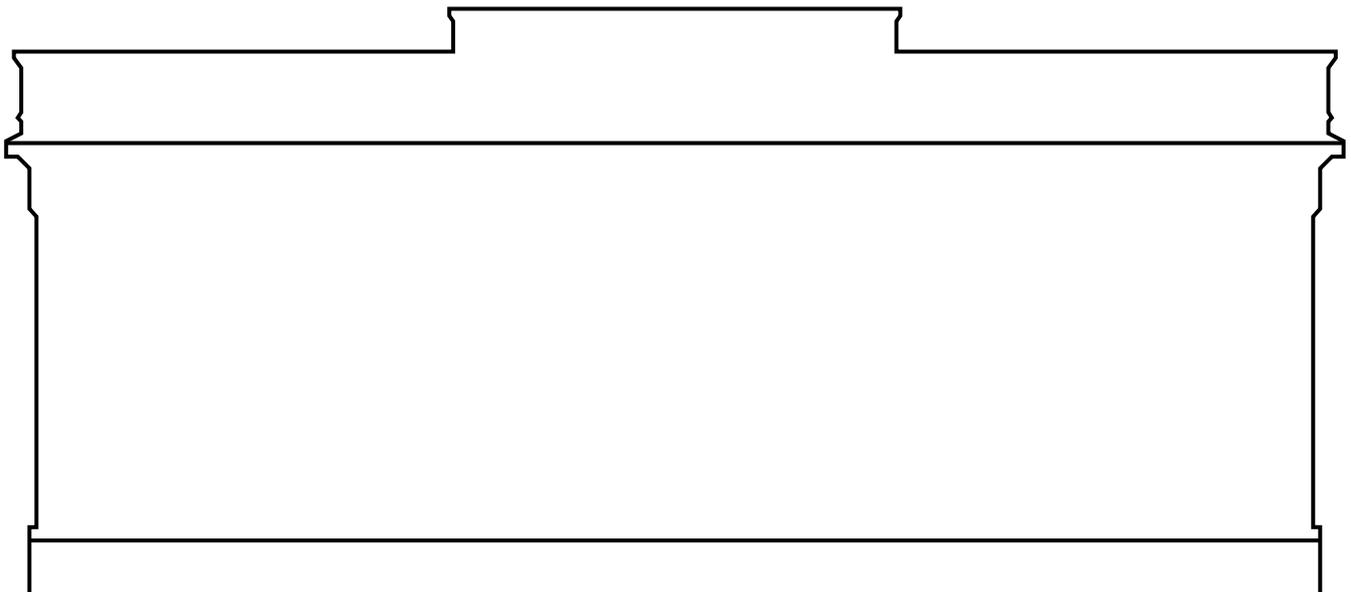
symmetrical elements



balustrade



pediment



GUESS THE EMOTION

Photocopy this worksheet (either the French or English) and cut the emotion words out so that each slip of paper includes one word. Working in teams, one student randomly selects a slip of paper printed with a word (put them in a hat or bowl) and assumes a pose that communicates that emotion. Speaking or other noises are not allowed! Only gestures and facial expressions. Teammates must guess the emotion shown in one minute or less. If the team guesses correctly, they receive one point. Switch teams and play again.

exhausted	embarrassed	jealous
in love	happy	lonely
ecstatic	naughty	worried
guilty	disgusted	shy
angry	scared	surprised
sad	ashamed	bored

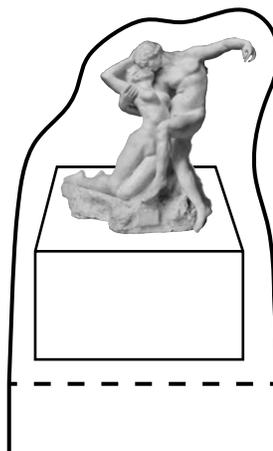
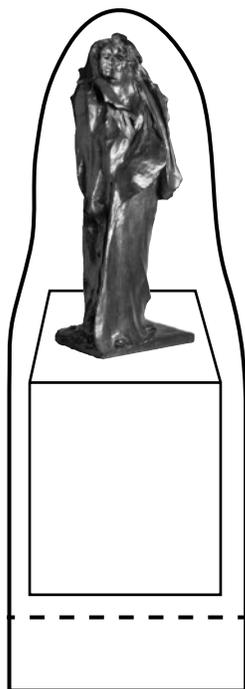
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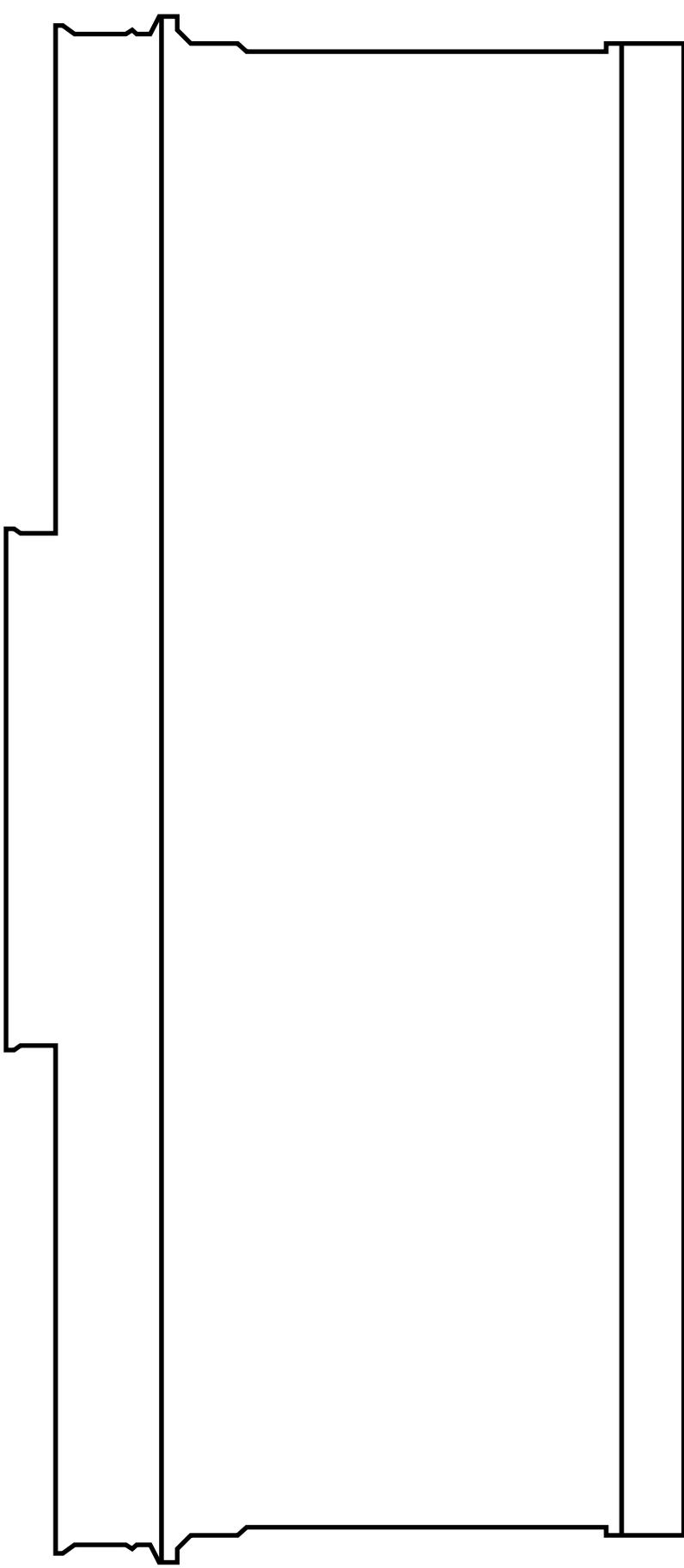
épuisé	gêné	jaloux
amoureux	heureux	solitaire
extatique	coquin	anxieux
coupable	dégoûté	timide
fâché	effrayé	surpris
triste	honteux	ennuyé

DESIGN A SETTING FOR SCULPTURE

Select one of the sculptures below, cut it out, and place it in a shoebox. Using magazine photographs of grass, plants, flowers, trees, and other landscape details, or chairs, benches, tables, walls, windows, and other interior design elements, collage the ideal surrounding for the sculpture. Write about the relationship of the sculpture to the setting you created—how does it complement the art? How will it help people to appreciate it?



BEAUX-ARTS ARCHITECTURE



RODIN MUSEUM

