

The inventory and gazetteer section in turn requires comparison with the volumes of this series, as well as with earlier monographs such as *London's Immortals: The Complete Outdoor Commemorative Statues* by John Blackwood (1989) and *The Monument Guide to England and Wales* by Jo Darke (1991). In terms of scholarship, Richard Barnes cannot quite vie with them, and it is regrettable that, unlike Blackwood or indeed the Public Sculpture of Britain project, he provides no proper references to his sources. Barnes can also be slipshod with dates, punctuation and intuitive assumptions. That said, he is an amateur in the original and best sense, with a good eye for still somewhat underrated practitioners such as Francis Derwent Wood, above all manifesting an infectious enthusiasm for the subject and one that is clearly shared with Steggle. *British Sculpture in India* both educates and entertains, and is destined to be a major source of reference in future years. In her introduction, Steggle expresses the hope – and the current reviewer heartily concurs – that with this publication ‘there will be a continued or renewed interest in this area [. . .] that remains, sadly, still under-researched’.

Rodin and America: Influence and Adaptation, 1876–1936. Edited by Bernard Barryte and Roberta K. Tarbell, with contributions by Bernard Barryte, Ilene Susan Fort, Bronwyn A.E. Griffith, Jennifer Jane Marshall, Antoinette Le Normand-Romain, H el ene Pinet, Anna Tahinci and Roberta K. Tarbell. 381 pp. incl. 226 col. + b. & w. ills. (Silvana Editoriale, Milan, and Iris & B. Gerald Cantor Center for Visual Arts, Stanford, 2011), \$55. ISBN 978-0-9370-3136-0.

Reviewed by DAVID GETSY

WHILE THERE WERE undoubtedly many routes to modern sculpture, it cannot be denied that Auguste Rodin became not only one of the most famous of international artists but also the one artist about whom all aspiring sculptors were compelled to have an opinion. Admired or rejected, Rodin was the artist who was most closely identified with European modern sculpture and credited with its invention. His singular place in that history does not have a parallel in histories of painting, architecture or photography, although there are dominating figures, of course, in those media. Singular, however, does not equate to unilinear, and there were countless deviations, emulations, misreadings and appropriations made by sculptors who worked in Rodin’s wake.

Rodin’s reputation extended far beyond Europe and had an international impact during his lifetime, from his early adoption by collectors and artists in Tokyo to his catalytic

effect on modern art in Prague. A series of important exhibitions and publications have documented the international reach of Rodin’s work in such countries as Belgium, Germany and Japan.¹ Many of these have been generated by or carried out with the assistance of the Mus e Rodin in Paris, but also of note is Claudine Mitchell’s edited collection on Rodin’s reception in Britain, *Rodin: The Zola of Sculpture* (2004).² The Cantor Center for Visual Arts at Stanford University – home to a substantial collection of works by Rodin donated by Gerald Cantor – had previously published the proceedings of an important symposium on Rodin’s reception, but that publication is not widely circulated.³ In the exhibition and publication *Rodin and America: Influence and Adaptation, 1876–1936* they have expanded on some of the gains in that symposium and produced a noteworthy book on Rodin’s complex reception in the United States.

Bernard Barryte and Roberta K. Tarbell’s publication is a substantial volume that approaches the multiple ways in which American artists, photographers, critics and collectors engaged with the mythic status of Rodin. Some of the most significant early writings on Rodin took place in American periodicals and, by the twentieth century, American collectors became one of the sculptor’s most important groups of patrons. While the topic of Rodin’s American reception has been raised before, this book brings together substantial new scholarship that is relevant not just to Rodin studies but also to broader art-historical accounts of the international development of modern art. More importantly, the essays in the book use Rodin’s reception as an opportunity to reconsider the history of modern art in America. Indeed, this book should be required reading for scholars of American art of the first half of the twentieth century.

The essays contained in the catalogue are each individually solid contributions to the literature. Barryte’s introduction efficiently cuts through the Rodin mythology and history while summarising the key points of the American reception. Tarbell’s essay on American portraits of Rodin shows how effective Rodin was in establishing his own mythic persona and how it was that persona – just as much as any individual work – that was the object of consumption for many of his devotees. Her other essay, on Rodin’s drawings, offers useful discussions of American collections and artists for whom the drawings were important, but she does not fully take on the relevance of the drawings (and the mythology of their process) to the establishment of Rodin’s sexualised persona. Rodin shifted more aggressively towards drawing in the twentieth century, and these works and their unflinching rendering of the female body seemed to offer confirmation to many viewers of the sexualised reputation he had established. While this is registered in Tarbell’s essay, there is nevertheless a reticence to examine this most important component of

the drawings’ contribution to the Rodin mythology internationally. Both of Tarbell’s essays, however, are rich with historical information and fundamental to the exhibition and the catalogue’s overall argument.

H el ene Pinet and Antoinette Le Normand-Romain’s essays continue both scholars’ long-running contributions to Rodin studies. Pinet’s contribution on Rodin and American photography further gives solid historical scholarship around the construction of the Rodin myth, and Le Normand-Romain’s concluding essay provides a historiographic overview of the vicissitudes of Rodin scholarship in the twentieth century that has not been, to my knowledge, so succinctly yet comprehensively recounted. Pinet on photographers of Rodin is joined by Bronwyn Griffith’s useful discussion of the artist’s impact on American photography, showing how Rodin’s works proved to be an exemplary subject for photographic innovations. Focusing largely on Edward Steichen and Alfred Stieglitz, the essay does an admirable job in demonstrating the transmedial influence of Rodin’s practices (such as bodily fragmentation). Anna Tahinci has contributed another information-rich essay on Rodin’s collectors, this time with a focus on the Americans. It is followed by an invaluable appendix that lists the major lifetime collectors. Of special interest is Jennifer Jane Marshall’s essay on the negative impact of Rodin’s influence – or, rather, the rejection of the artist’s titanic presence by American sculptors. Just as much as his card-carrying followers, those who engaged with but rejected Rodin are an essential part of the story of modern sculpture.⁴ Marshall’s contribution makes the case for Rodin’s importance through the negative, showing how crucial he was as a foil for these other developments.

I will close by reiterating a point made earlier: that – in addition to its solid contribution to Rodin studies – this book is of significant value to scholars of American art more broadly. With its essays on photography, sculpture and drawing, it revises a history of American art that sought to absorb and compete with European modern art, here personified in Rodin’s mythic figure.

¹ The exhibitions without catalogues are too numerous to mention; significant publications include A. Le Normand-Romain and C. Judrin, eds.: exh. cat. *Vers l’Age d’airain: Rodin en Belgique*, Paris (Mus e Rodin) 1997; M. Kuhlemann and H. Pinet: *Vor 100 Jahren. Rodin in Deutschland*, Munich 2006; D. Vi eville: exh. cat. *Rodin – Le r ve japonais*, Paris (Mus e Rodin) 2007; and A. Husslein-Arco and S. Koja, eds.: exh. cat. *Rodin and Vienna*, Vienna (Belvedere) 2011.

² C. Mitchell, ed.: *Rodin: The Zola of Sculpture*, Aldershot 2004. For a review of this publication and a discussion of the collection of the Cantor Center, see D. Getsy: ‘Refiguring Rodin’, *Oxford Art Journal* 28/1 (March 2005), pp.131–35.

³ ‘Symposium: New Studies on Rodin’, *Journal of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University* 3 (2005), pp.93–225.

⁴ See also C. Chevillot, ed.: *Oublier Rodin?: La Sculpture   Paris, 1905–1914*, Paris 2009.