

Article

Attachment, Intimacy and Love in Camille Rosalie Claudel's Life: A Psychobiographic Investigation

Claude-Hélène Mayer 

Department of Industrial Psychology and People Management, University of Johannesburg, Auckland Park, Johannesburg 2006, South Africa; cmayer@uj.ac.za

Abstract

Camille Rosalie Claudel was one of the most important and creative sculptresses of 19th- and 20th-century France. Her life and work were strongly influenced by her love affair with Auguste Rodin, a famous sculptor of the time. The relationship ended, and Claudel was later taken to a psychiatric clinic by her family, where she spent the last 30 years of her life. Many individuals have written about this love affair and its effect on Claudel; however, to date, her life has not been analysed or interpreted in terms of attachment theories, intimacy, and love. Therefore, this article explores attachment and attachment style in the context of intimacy and love in Claudel's life. The research methodology used in this research is psychobiography; the research paradigm is hermeneutic–interpretivist while Camille Rosalie Claudel is chosen purposefully as a subject of research. Findings show that the development of love, intimacy, and attachment throughout Claudel's lifetime was complex and strongly affected many aspects of her life, such as her relationship with her parents and siblings, her romantic love relationship with Rodin, her work, her art, and her personal development. Conclusions are drawn, and recommendations are given.

Keywords: Attachment theory; intimacy; love; Camille Rosalie Claudel; sculptress; psychobiography; relationship loss; paranoia

"I can't think of any greater happiness than to be with you all the time, without interruption, endlessly, even though I feel that here in this world there's no undisturbed place for our love, neither in the village nor anywhere else; and I dream of a grave, deep and narrow, where we could clasp each other in our arms as with clamps, and I would hide my face in you and you would hide your face in me, and nobody would ever see us anymore."

Franz Kafka



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1. Introduction

Camille Rosalie Claudel, a famous French sculptress of the 19th and 20th centuries, is known for her extraordinary sculptures, but also for her intimate, dramatic love relationship with the sculptor Paul Rodin ([Musée Rodin 2025](#)). He was her mentor, and this relationship soon turned into a romance ([Musée Camille Claudel 2025](#); [Wilson 2010](#)). They had an in-depth, intimate love affair over ten years which also inspired their sculptures and work ([Attewell 2022](#); [Ayrat-Clauze 2002](#); [Callahan 2015](#); [Wilson 2010](#)). This article focuses on love, intimacy and attachment in Camille Claudel's life. To understand the nature of Claudel's experience of love and intimacy, it is first necessary to consider these topics as universal and cultural phenomena. Love is a universal, and, at the same time, a culture-specific emotion, which often includes concepts such as care, affection, and desire ([Graham](#)

1983; VanderWeele 2023). According to the French philosopher de la Rochefoucauld (1613–1680), “there is only one kind of love, but there are a thousand different versions” (de la Rochefoucauld 1871, p. 11). Love is defined as a multiform which is multi-expressive (Oord 2010), being closely connected to the concept of intimacy, which is characterised by trust, mutual understanding, vulnerability, emotional closeness, shared experiences, and partly by physical touch (G. M. Timmerman 1991; G. Timmerman 2009).

According to Sperry (2011), intimacy is a choice to be close and loving towards self and others (Giddens 1992), whereby love is a form of emotional attachment that is a fundamental human condition (González Morales 2019). Both love and intimacy are complex concepts that need to be contextually and systemically understood (Condorelli 2024). Condorelli (2024) points out the importance of the context in which love and intimacy occur to understand oneself, the other, and mutual reactions. Love is commonly related to a sense of closeness, belonging, and attachment. Depending on the nature of love, it connects to different levels of intimacy, commitment, and passion (Osei-Tutu et al. 2018). Close, intimate, meaningful quality relationships positively influence mental health and well-being (Feeney and Collins 2015). In addition, the more uncertain an individual is, the more important the context and the systemic relationships surrounding the individual becomes (Theiss 2018).

Intimacy has been described as an important aspect of the psychosocial development of adults (Erikson 1950; G. Timmerman 2009). Intimacy has an impact on relationships with family, friends, lovers, and spouses (Jin 2018). Relationships have a deficiency in or an absence of intimacy have a significant proportion of symptoms of a nonpsychotic emotional illness, and seem to be a common factor in individuals who seek psychotherapy (G. Timmerman 2009). G. Timmerman (2009, p. 9) defines intimacy as a quality of a relationship in which the individuals must have reciprocal feelings of trust and emotional closeness toward each other and are able to openly communicate thoughts and feelings with each other. The conditions that must be met for intimacy to occur include reciprocity of trust, emotional closeness, and self-disclosure.

Intimate relationships may overcome forms of inequality within the relationship (Bhana 2013). Intimacy is strongly connected to various styles of attachment (Morris 1982). Attachment styles are highly complex constructs (Harlow 2019). Individuals with secure attachment styles often experience high degrees of intimacy (Peng 2023) and are more satisfied with their relationships than individuals with insecure attachment styles; they also experience more positive emotions and resolve conflicts more calmly and actively (Wang 2019). High avoidant attachment styles usually accompany negatively experienced emotions, low reliability and poor experiences of trustworthiness (Peng 2023).

Emotional and social intimacy and attachment are extremely important for mental health and well-being (Consedine and Magai 2003; Sagone et al. 2023). The bonds that are formed in early life phases have a marked impact on challenges that are experienced in later life (Connors 2011). The way in which individuals experience their emotional bonds—especially those which are formed during childhood and with their primary caregivers (Salcuni 2015)—also deeply affect how they conduct their relationships in later life (J. Bowlby 1969; Sagone et al. 2023). According to J. Bowlby (1969), a pioneer in attachment research, the attachment of individuals to each other is an important survival mechanism, and the quality of these early experiences, especially during times of need, uncertainty, and distress, influences how individuals attach to others in later life (J. Bowlby 1979). These foundational experiences of emotional closeness and bonds build the basis for interactions in intimate relationships and the formation of secure or insecure attachments (R. Bowlby 2018; Rosmalen et al. 2022; Thompson et al. 2022). In the present study, emotional attachment is defined as a deep emotional bond that individuals form to build relationships

with others, which provides comfort and security (Cooke et al. 2019). Recent research has highlighted that the interconnection of childhood and adult attachment styles, patterns, and behaviours still needs to be researched further (Fraley and Roisman 2019). By drawing on theories of love, intimacy, and attachment, this psychobiographical study explores Camille Rosalie Claudel's life, taking her birth, childhood, and adult love life into consideration. The main research question is: "How do love, intimacy, and attachment manifest in Camille Rosalie Claudel's life and in her intimate relationship with August Rodin?" In this way, the article contributes to theories on love, intimacy, and attachment research from a psychobiographical perspective and a deep psychobiographical qualitative analysis of Camille Claudel's life.

2. Attachment-Style Theory: From Bowlby and Ainsworth to Contemporary Approaches

Attachment theories have experienced a reoccurrence of popularity in recent years (Fraley and Roisman 2019; Fonagy 2018; Ginalska and Cichopek 2024; Harlow 2019; Momeñe et al. 2024; Scharfe 2021; Tatkin 2024; Tomoda et al. 2025). Attachment deeply influences cognitive, affective, and behavioural processes (Sood et al. 2022), and attachment and intimacy play a major role in child development (Peng 2023). Children are born with an innate drive to bond strongly with their caregivers, who are meant to provide a "secure base" (J. Bowlby 1969, 1979; R. Bowlby 2018) from which to explore the world. Disruptions in attachment in early relationships may lead to emotional insecurity and anxiety (Connors 2011).

Ainsworth et al. (1969), another pioneer in attachment studies besides Bowlby, defines three major attachment styles: (1) secure, (2) insecure-avoidant and (3). insecure-ambivalent and resistant attachment styles, explained as follows:

1. Secure attachment—the child is comforted when the caregiver is present, is distressed when the caregiver leaves, and is easily soothed when the caregiver returns (Ainsworth et al. 1969).
2. Insecure-avoidant attachment (fearfully avoidant and dismissive avoidant)—the child is indifferent to the caregiver's presence and avoids them upon return, showing emotional disconnection (Ainsworth et al. 1969). The child develops an anxious attachment style when their needs are incoherently met, for instance, when the caregiver is sometimes responsive and attuned and sometimes absent and punitive, which is then experienced as unreliable (The Attachment Project 2025). This leads to overactive attachment, emotional outbursts, and clingy behaviour. Children develop avoidant attachment styles when they perceive their (in particular emotional) needs to be rejected, while they feel unappreciated or not "understood for who they are" (The Attachment Project 2025). This leads them to "shut down their attachment system and develop a premature sense of self-reliance" (The Attachment Project 2025).
3. Insecure-ambivalent and resistant attachment—the child is anxious before separation and displays ambivalence and/or resistance regarding the caregiver upon their return (Ainsworth et al. 1969; Plotka 2011). Anxious ambivalent attachment develops when the child experiences inconsistent, unreliable, and unpredictable behaviour of the caregiver, and when the caregiver is more aware of their own needs than those of the child (The Attachment Project 2025). It further occurs when the caregiver is loving and affectionate on some occasions and punitive on others, which leads to a mix of strong feelings that might result in strongly positive and strongly negative feelings (The Attachment Project 2025).

Bartholomew and Horowitz (1991) identify a fourth type of attachment—the disorganised attachment style—in which the child shows confusion and fear in their attachment

to the caregiver. This attachment style is thought to be the most difficult to treat since it combines the avoidant and the anxious styles and is often related to trauma or perceived fear, unpredictable and inconsistent behaviour, and the idea that the caregiver cannot fulfil the needs of the child (Mikulincer and Shaver 2007).

Research shows that across cultures, the secure attachment style is usually considered the most desirable (van Ijzendoorn and Sagi 1999). How individuals experience attachment during their childhood influences their attachment styles, attachment patterns, and attachment behaviour in adult life (Fraley and Roisman 2019). Adults seeking long-term relationships identify responsive caregiving qualities such as attentiveness, warmth, and sensitivity as the most attractive in potential dating partners (Zeifman and Hazan 1997). Fraley (2018) highlights that attachment relates primarily to (a) how much similarity exists in experiences with different secure people (e.g., mothers, fathers, and romantic partners), and to (b) how stable the level of security is over time in any of these relationships. However, there is much yet to be understood about adult attachment styles, and research is ongoing (Fraley and Roisman 2019).

2.1. Impact of Early Attachment on Adult Relationships and Mental Health

Early attachment experiences deeply affect relationships built in later life and emotional well-being (Ginalska and Cichopek 2024; Momeñe et al. 2024; Simpson and Rholes 1998; Tatkin 2024; Thompson 2000). Secure attachment seems to inform healthy, trusting relationships (Groh et al. 2017), while an insecure attachment style may lead to challenges in managing emotions and anxiety (Doyle and Cicchetti 2017).

Attachment styles displayed in adult life mirror early childhood patterns and continue to be shaped by individuals (Ainsworth et al. 1978; Domingue and Mollen 2009; Gillis 2025; Hazan and Shaver 1987; Selcuk et al. 2024; Tatkin 2024; Tomoda et al. 2025). Individuals with secure attachment styles engage in trusting, healthy, and supportive relationships, while others with anxious attachment styles struggle with feelings of insecurity and abandonment (Domingue and Mollen 2009). Emotionally abusive parenting—including frightening, extreme rejection, control/intrusion, and simultaneous conflicting signals—might lead to ambivalent, resistant, avoidant, or disorganised-avoid-resist patterns in attachment and to emotional dysregulation (e.g., chronic fearful arousal of under-, over-, or dyscontrol) and negative internal working models such as experienced unworthiness and other dissociated mental models (Riggs 2010).

Anxious-ambivalent attachment in childhood may lead to anxious-preoccupied attachment in adulthood; anxious-avoidant attachment may lead to avoidant-dismissive attachment, and disorganised attachment may lead to fearful-avoidant attachment (The Attachment Project 2025). Insecure attachment can lead to maladaptive coping strategies, poor social functioning, and disturbed peer relationships (Dagan et al. 2021). Psychological distress and couple dysfunction with a romantic attachment style are connected to fear of abandonment, attachment avoidance, and distrust of others (Riggs 2010; Quan et al. 2025). Anxious-preoccupied individuals may long for intimacy, but might experience strong insecurity and fear of abandonment (Domingue and Mollen 2009). Attachment disruptions in childhood may manifest in extreme emotional dependency, aggression, or avoidance (Kochanska and Kim 2013). Insecure attachment style is further associated with increased stress perception (Powers et al. 2006), while individuals with a strong avoidance attachment style may disassociate themselves from situations that might be experienced as threatening (Mikulincer 1998). Social support in adult life can moderate the effects of childhood trauma (Quan et al. 2025).

2.2. Attachment, Attachment Styles, Intimacy, and Paranoia

Recent research has focused on attachment theory and its relationship to paranoia (Pickering et al. 2008; Sood et al. 2022), whereby paranoia is a key symptom of psychosis (Lavin et al. 2019). Psychosis refers to a clinical diagnosis and to psychotic-type experiences such as paranoia (Sood et al. 2022). It is well established that insecure attachment can lead to paranoia in connection with negative self- and other-beliefs, inability to diffuse from unhelpful cognitions, and use of maladaptive emotion regulation strategies (Bucci et al. 2017). Further, attachment-secure individuals are usually more likely to seek help (Sood et al. 2022). Attachment avoidance and paranoia seem to be predicted by emotion dysregulation (Partridge et al. 2022). Avoidant attachment directly and indirectly affects paranoid and depressive symptoms (Trucharte et al. 2022). Lower levels of environmental mastery and self-acceptance are interlinked with paranoid and depressive symptoms (Homan 2016; Trucharte et al. 2022). Insecure anxious attachment is more consistently associated with paranoia than with insecure avoidant attachment, while interventions that address insecure attachment regulations are likely to reduce paranoia (Lavin et al. 2019). Avoidant attachment has both a direct and an indirect effect on symptoms of paranoia and depression, while anxious attachment has only an indirect effect on the symptoms (Trucharte et al. 2022). Furthermore, lower levels of self-acceptance and environmental mastery might be related to paranoid and depressive symptoms. Relationships that are less positive are a mediator for paranoid ideation symptoms. Recent research has found that paranoid thoughts and fear of intimacy are critical factors in determining the stability of marital relationships (Pournmohseni-Kolouri and Afsar 2025). Avoidant-anxious attachment style, the fear of intimacy, and paranoid thoughts are strongly connected. In addition, Pournmohseni-Kolouri and Afsar (2025) highlight that a fulfilling relationship with a partner predicts psychological well-being, while an unfulfilling relationship might have a negative impact on mental health.

3. Research Methodology

Psychobiographies focus on exploring, analysing, describing, and interpreting the lives of extraordinary individuals through the eyes of selected psychological theories and methodological perspectives (Elms 1994; Mayer and Kovary 2019; Mayer and Fouché 2021; Mayer and van Niekerk 2024; Mayer et al. 2023; Ponterotto 2014, 2025; Schultz 2005). Mayer et al. (2021) emphasise that not only do the lives of different individuals need to be researched, but also their love relationships need in-depth study. This is especially the case for women artists and their work (Romagna 2024) when exploring individuals' lives in the context of their close relationships (Carlson 1971; Mayer and van Niekerk 2024).

Founded on early psychobiographical research (Runyan 1982), this study is anchored in the hermeneutical research paradigm, which frames the exploration, analysis, and understanding of selected life events of Camille Rosalie Claudel across the lifespan. Applying a hermeneutic approach supports the psychobiographer in holistically understanding the individual researched from different perspectives (Bálint 2017). The research methodology is based on Gadamer's (1975) hermeneutic circle, in which a) the lived experience is viewed, (b) the implicit interpretation of Claudel's experience is explored, and (c) finally, the explicit interpretation of Claudel's life through the researcher is presented (Mayer 2017). It is assumed that the life history that is experienced, described, analysed, and interpreted is a mutual construction of the researcher and the researched, where both are developing the meaning of the life analysed (Mayer 2017).

3.1. Subject of Research, Data Collection, and Analysis

As noted by Elms (1994, 2007), the subject was chosen purposefully and with the intent to provide new insights into the subject's life for theory and practice. The researcher's interest in Claudel had already begun early in her life, during her teenage years. The researcher was particularly curious about French writers, artists, and politicians of the 19th and 20th century and when repeatedly visiting Paris, she had visited museums with displays of Claudel and August Rodin's work. There, she developed an interest in Claudel's life, her work, and her relationship with Rodin. The researcher collected first and secondary data (Allport 1961) of Claudel and posed an initial hypothesis that Claudel's life was riddled by a lack of love and intimacy and insecure attachment styles. First data included letters, diary notes, and her sculptures (C. Claudel 1890–1891; Wilson 2010). Secondary data included biographies, articles, press releases, museum information, art collections, podcasts, and recordings (Attewell 2022; Ayral-Clause 2002; Bouté 1995; Burgon 2012; Callahan 2015; Caranfa 1999; Delbée 1982; France Culture 2021; Laurent and Gaudichon 1984; Krause 2015; Paris 1988).

Based on the stated hypothesis, the data collection increasingly focused on data speaking to Claudel's life with her parents, her relationships with her siblings, and her love relationship with Rodin (Elms 2007). The researcher used the extraction process to extract data in psychobiography presented by Miles et al. (2014). Data was condensed to reduce it to a manageable amount through Alexander's (1990) primary indicators for psychological salience. Through this method, primary indicators were used to explore what is first mentioned by and about the subject, and on what is often mentioned. In many of the secondary publications on Claudel and her life, the relationship with Rodin is described. Alexander's (1990) primary indicators also point out to explore what is rejected in the data, what is highlighted, emphasised and what is not told until the end. By using Alexander's (1990) nine indicators, the researcher explored focused aspects of Claudel's life. Moreover, discrepancies across the data were dealt with (Elms 2007), exploring different information on Claudel's relationships and life. In terms of the discrepancies, there is, for example, a discussion on the impact of Rodin on Claudel's life and how it influenced her mental well-being. This discourse is explored in the context of love, intimacy, and attachment. Conclusions were drawn and validated critically.

3.2. Ethics, Quality Criteria, and Limitations

Ethics for psychobiographical research were taken into account (Elms 1994; Ponterotto 2014). Ethical guidelines from the university were also followed, in which the dignity of the individual was particularly paid attention to. Ethically, the study relies only on public sources and explores the life of an individual who passed on in 1943. The study is considered to display low risk in terms of ethical considerations (Noack 2021).

The study is based on the qualitative research criteria of credibility, dependability, transferability, trustworthiness, and confirmability, and adhered to rigor in terms of data collection and analysis (Lincoln and Guba 1985; Yin 2018). Analysis and collection of data were both influenced by consideration of the socio-historical context (Mayer et al. 2021); however, it was not the centre of this psychobiographical interpretation of Claudel's life.

Finally, the study comes with limitations, since single-case psychobiographies are not generalisable and are descriptive and idiographic (Fouché and van Niekerk 2010). In addition, mainly English, German, and French literature were used to analyse the subject's life, and the interpretation of the researcher might have led to researcher bias, which is informed through the researcher's sociocultural background, her gender, and her ability to self-reflect and categorise (Yin 2018).

4. Findings and Discussion

The findings on Claudel's life focus on the question: "How do love, intimacy, and attachment manifest in Camille Rosalie Claudel's life and in her intimate relationship with August Rodin?" Based on thematic analysis and the use of Alexander's (1990) primary indicators for psychological salience, data are organised in chronological order, highlighting the concepts of love, intimacy, and attachment, as presented in Figure 1.

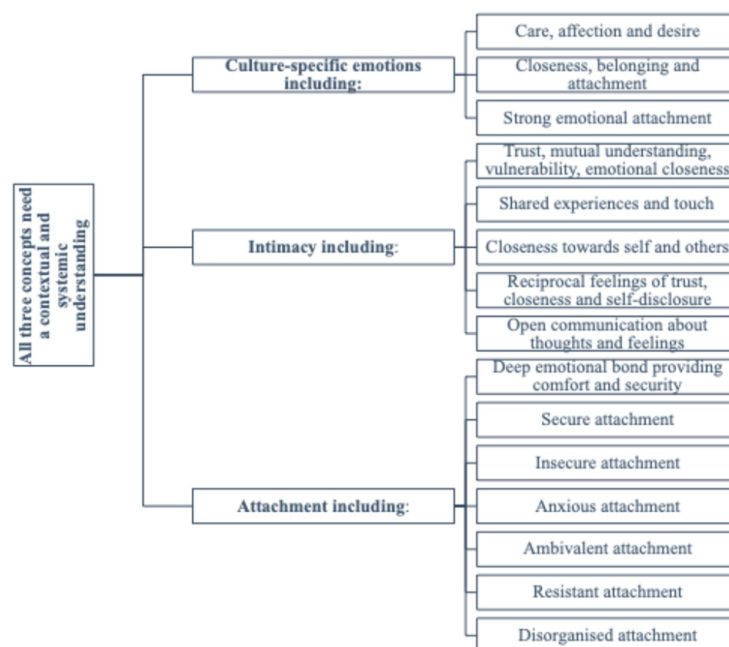


Figure 1. Love, intimacy, and attachment (Author's own construction).

4.1. Childhood in Fére-en-Tardenois and Bar-le-Duc, 1864–1876 (0–12 Years)

Claudé was born to Louis-Prosper Claudé and Louise-Athanaïse Cécile Cerveaux in 1864 (Musée Camille Claudé 2025), one year after the death of her older brother, who had passed on shortly after his birth in 1863 (Chapman 2012). Her mother suffered from the loss of her first child and longed for another boy to be born (Volpi 2025). However, Claudé was a girl, and her mother was disappointed (Volpi 2025). She, therefore, gave her child a first name that applied to both male and female individuals, namely Camille (Chapman 2012).

Based on the foundational situation of her birth and her mother's trauma, it might be assumed that Claudé did not receive the love, care, affection, and desire she needed during early childhood (Graham 1983; VanderWeele 2023). Furthermore, she received double-bind communication (Bateson et al. 1956; Bateson 1972; Watzlawick et al. 1967)¹ in that she should have been a boy, received a male/female name, but was simultaneously supposed to behave as a girl within the 19th- and 20th-century France (Project Muse 2017). This double-bind communication might have led to confusion and an insecure attachment style, at least with her mother. Research has also highlighted that double-bind communication in families can lead to schizophrenia (Bateson et al. 1956). Moskowitz and Montirosso (2019) explain:

The double bind theory claims that a regular pattern of disturbed communication between mother (typically) and child, from infancy on, leads to later disturbed 'schizophrenic' thinking and behaviour. While 'double bind' interactions, or disrupted maternal-child communication patterns, may provide the memorial foundation for psychosis in later life, it is also possible that delusions may serve as a creative solution for, or escape from, the double bind.

The disappointment of a mother at birth might lead to reduced love and intimacy and limited emotional closeness and love between mother and child (G. Timmerman 2009) as well as enforced double-bind communication (Project Muse 2017). This could be connected to the paranoia experienced by Claudel later in life. Claudel felt very distant from her mother and had a poor sense of belonging, commitment, and passion towards her (Osei-Tutu et al. 2018). The relationship lacked open communication about thoughts and feelings and lacked reciprocal self-disclosure, all of which are normally signs of an intimate parent–child relationship (G. Timmerman 2009). Hamel (2014, p. 37) even highlights that Claudel was rejected from birth, which initiated “the destruction of her daughter”.

The mother must have experienced separation distress and trauma: on the one hand, she had lost her own mother when she was only four years old; on the other hand, she must have experienced trauma and retraumatisation with the loss of her first child. The mother experienced extreme loneliness, meaninglessness, emptiness, abandonment, and bitterness based on her experiences of loss, leaving her with an emotional unavailability for the surviving children (Institute of Medicine (Institute of Medicine) Institute of Medicine 2003).

Siblings who are born after the death might be affected by an elder sibling’s death by carrying symptoms of depression, guilt, stress, and experiences of instability of the family (Institute of Medicine (Institute of Medicine) Institute of Medicine 2003). The relationship of the mother to Claudel could be described as maternal deprivation (J. Bowlby [1951] 1995). The mother displayed a reluctant emotional attitude (Karen 1998), which connected to Claudel’s emotional illness (G. Timmerman 2009), challenges (Connors 2011), mental instability, non-coping (G. Timmerman 2009), and insecure attachment (R. Bowlby 2018; Rosmalen et al. 2022; Thompson et al. 2022).

With the early rejection and neglect by her mother, Claudel may have developed an anxious attachment style, creating the basis for a strong fear of abandonment and rejection sensitivity during her life. Her mother’s rejection and emotional withdrawal may even have led to the onset of a disorganised attachment style (Lawler and Talbot 2012) based on her fear of her mother’s coldness (Ayrat-Clauze 2002), which might have evoked detachment experience and fright. When her mother spoke against Claudel’s artistic talent and career early in her life (Chapman 2012), Claudel might also have experienced this as threatening and frightening. The basic bond of attachment to her mother (J. Bowlby 1979) did not exist as the mother did not provide a “secure base” (J. Bowlby 1969; R. Bowlby 2018). Garman (2017) points out that the mother loved “little Paul” much more than Claudel and also cared far more for Claudel’s sister Louise, who was far less rebellious. As a child, Claudel probably did not feel appreciated or understood for who she was. This may have shut down her attachment system and developed in her a mature sense of self-reliance and a predominantly avoiding attachment style (The Attachment Project 2025) towards her mother.

While the mother is described as “needy of affection” herself, her father is presented as “abrupt yet loving” (Musée Camille Claudel 2025). He was the closest family member to Claudel, recognised her talent, and supported her sculpting. The emotional attachment between them was close, trusting, and relatively secure, with the ability to be intimate, loving, and caring (Hazan and Shaver 1987). However, the “abrupt” character of his love may have evoked an anxious, ambivalent attachment in her, based on inconsistent, partly unreliable, and unpredictable behaviour (The Attachment Project 2025). Claudel’s experience of avoidant attachment (to her mother) and secure and anxious attachment (to her father) might even have led to aspects of a disorganised or ambivalent attachment within her (Mikulincer and Shaver 2007).

The relationship with her father might have, however, also supported Claudel to develop self-trust, trust in her talents, and to develop skills in addition to academic learning

(Musée Camille Claudel 2025). The father himself was intellectual, loving, and sympathetic, and recognised her huge talent (Livingston 2024). Aspects of secure attachment to her father may have created trust, confidence, a sense of self-worth (Bartholomew and Horowitz 1991), and helped her with emotional regulation (Mikulincer and Shaver 2007). The father created a secure attachment through private education (Hamel 2014), love (Musée Camille Claudel 2025), and support (Ayrál-Clause 2002) in helping her to explore the world, and by being a “playmate”, helping her to express her talent (Yassin 2023).

Claudé (1864–1943) was followed by a younger sister, Louise Jeanne Elizabeth (1866–1935), and a brother, Paul (1868–1953). Her relationship with her siblings during childhood is described as close and intimate (Ayrál-Clause 2002; Chapman 2012; Mayer 2017). From the ages of 5 to 12 years, Claudé was educated by Christian sisters. She was especially close to her brother, Paul (Livingston 2024). Her closeness was later expressed in her sculpture portraits of both of them: first of Paul in 1884, then of Louise in 1885 (Delbée 1982), and later another sculpture of Paul aged 37 years (Table 1).

Table 1. Camille Claudé’s childhood years (1864–1876).

Time and Concept	Love	Intimacy	Attachment
Childhood in Fére-en-Tardenois and Bar-le-Duc, 1864–1876 (0–12 years)	Mother: Little love for Claudé. Father: Love, support, help. Siblings: Loving relationships with siblings, closer to Paul than to Louise.	Mother: Very little intimacy. Father: To a degree, an intimate relationship, sharing interests in developing her passion and talent. Siblings: A close and intimate relationship with both siblings.	Mother: Possible aspects of anxious, avoidant, ambivalent, and even disorganised attachment styles, but mainly avoidant. Father: Possible partly secure and a partly anxious attachment style (“loving, but abrupt”). Siblings: Sibling attachment, but Claudé is more attached to her brother than to her sister.

4.2. Teenage Years in Nogent-sur-Seine and Paris, 1876–1882 (12–18 Years)

The three siblings grew up closely, and a private tutor taught them together from 1876 to 1881 (Musée Camille Claudé 2025). The siblings were attached, intimate, and loving with each other, especially in the light of non-affection from their mother. Paul describes how they were never kissed by their mother, who was always busy with chores, and that their father was severe and hard, but honest and devoted to the family (Musée Camille Claudé 2025). Claudé and Paul supported and encouraged each other and became very close (Musée Camille Claudé 2025). Claudé’s father valued her talent and brought her to the local sculptor, Alfred Boucher, in Nogent-sur-Seine (Stengle 2014; Musée Camille Claudé 2025). There, Boucher recognised her talent, and she was brought to study with him from 1876 until he left for Italy in 1882 (Musée Camille Claudé 2025). Boucher advised Claudé to move to Paris; they continued their relationship, and he introduced her to Rodin in 1981 (Stengle 2014). Boucher and Claudé were attached to each other in a close and intimate mentor–mentee relationship, but she was excited to become a sculptress in Paris (Musée Camille Claudé 2025). However, Paul disliked Claudé’s determination and vocation to become a great artist. He was angry that she brought the family to Paris (P. Claudé 1954) and was jealous of the father’s support for Claudé, which negatively affected their intimate and loving sibling relationship.

The mother was extremely unhappy about her daughter’s career, which was unacceptable in the sociocultural context. Women were supposed to be married or to choose their career, “resulting in solitude and a renunciation of their sexuality” (Musée Camille Claudé 2025). The emotional gap and lack of attachment between Claudé and her mother widened with the advancement of Claudé’s career and the close support of her father.

This also initiated a closer bond between Paul and his mother, driven by jealousy and envy. Claudel, who disappointed her mother by being a female child, finally behaved as a man, following a male-dominated profession and career against all gender boundaries. She did not accept the limitations of being a woman, demanded to live her dream, and challenged the societal norms and values of 19th century France, thereby fulfilling the unspoken wish of the mother to have a son, which might have resulted in an unconscious double-bind communication (Bateson et al. 1956; Bateson 1972; Watzlawick et al. 1967). This double-bind communication was supported by the father's action to support his daughter's talent without limiting her through gendered norms within the sociocultural environment of those times. Although implemented by the double-bind situation, the mother detested Claudel for being who she was: a woman following a male-oriented career and lifestyle.

In 1881, Claude moved to Paris and was introduced to Auguste Rodin, and a new, close work relationship began between the two artists, who were 24 years apart in age (Ayrat-Clause 2002; Schmoll gen. Eisenwerth 1994) (Table 2).

Table 2. Camille Claudel's teenage years (1876–1882).

Time and Concept	Love	Intimacy	Attachment
Teenage years in Nogent-sur-Seine and Paris, 1876–1882 (12–18 years)	Mother: Very little love and increasingly detests Claudel's ways of going against the norm. Father: Loving, supporting, helping Claudel move to Paris and live her passion. Siblings: A close relationship with Paul was strained by Claudel's determination to follow her career and by strong paternal support. Siblings' love and intimacy become rivalry based on Paul's envy and jealousy.	Mother: Decreasing intimacy with Claudel, growing apart towards complete rejection. Father: Intimate relationship, supporting Claudel, and moving the family to Paris. Siblings: Close and intimate relationship with both siblings; decreases owing to jealousy (Paul).	Mother: Possible anxious, avoidant, ambivalent, disorganised attachment styles. The mother openly highlights (verbally violently) her unhappiness with Claudel's career. Father: Continuous support to foster Claudel's career and move the family to Paris to stay attached and support her as much as possible. Siblings: Paul expresses frustration about the move to Paris. Louise's relationship with Claudel is scarcely described.

4.3. Young Adulthood, Move to Paris and Relationship with Auguste Rodin 1882–1893 (18–29 Years)

Claudel became Rodin's student, and he visited Claudel in her studio in Paris on a regular basis (Musée Camille Claudel 2025). Soon, Rodin and Claudel develop an intimate and turbulent love affair (Stengle 2014). Their intimacy was founded on intellectual discourse, their art and sculpting, and the experience of a special soul connection (Porter 2005). Rodin wrote to Claudel in 1886 saying: "My Camille, be assured that I have no other woman, and my soul belongs to you" (C. Claudel 2003).

Rodin loved her and did not want to spend any time apart from her. They loved each other, were deeply intimate, and experienced a mutual attachment. Rodin missed her when she was away in England (C. Claudel 2003). Claudel felt powerful through her avoidant and insecure ambivalent attachment style (Ainsworth et al. 1969; Plotka 2011; The Attachment Project 2025). However, she felt that her needs were inconsistently met by Rodin, which made it easier for her to leave for England and disconnect from him. When she returned a few months later, her attachment style led to emotional outbursts (The Attachment Project 2025).

Ultimately, Rodin would not leave Rose Beuret, his long-term mistress and mother of his child, for Claudel (Stengle 2014), although he had promised to do so (MacAdam, 2002).

This must have been extremely hurtful for her. On the one hand, she loved him, depended on him, and wanted to marry him. On the other hand, she felt betrayed, disappointed, angry, and rejected, while Beuret was constantly referred to as “Madame Rodin” (Schmoll gen. Eisenwerth 1994, p. 33). Schmoll gen. Eisenwerth (1994) describes the relationship between Rodin and Claudel as abusive, in that Rodin used her talent for his projects (Stengle 2014) and used her as his lover, making promises he never kept. Rodin’s behaviour must have reinforced parts of Claudel’s insecure avoidant, anxious attachment style (induced by her mother) and her ambivalent attachment style (based on the attachment to her father).

In the context of her upbringing, Rodin’s rejecting behaviour created a re-traumatisation for Claudel, reminiscent of her mother’s rejection. Both times, she felt rejected for being “who she was”—not a boy and not enough to replace Beuret. Furthermore, her mother and brother disapproved of her lifestyle, her artistic career, and the sexual element within her work (Akbar 2012).

In spite of trouble in the relationship, Claudel and Rodin influenced each other’s work. Claudel experienced one of her most creative and productive sculpting phases during the time of their intimate love relationship, as did Rodin (Elsen and Jamison 2003). Even after the end of their relationship, Rodin tried to support her financially for some time, which may have been a sign of his ongoing attachment to Claudel.

Claudel is often described as a woman who did not fit into the sociocultural context or the “bourgeois, conservative, provincial upbringing” of her times. When the relationship with Rodin became public, her mother insisted that Claudel must not return to their family home (The Art Story 2019), being upset by Claudel’s depiction of naked individuals in an eroticised way. Güner (2017), however, points out that Claudel did not present her sculptures in an overtly sexual manner, but rather through small and intimate details. Claudel’s expulsion from the family home strongly affected her intimate and loving family relationships (Garman 2017).

Finally, after her relationship with Rodin had started to deteriorate, Claudel began to retract. Some authors highlight that Claudel ended the intimate relationship in 1892, after an abortion (Attewell 2022; Callahan 2015), but they still met until 1898, when Claudel stopped the relationship fully (Mahon 2011). The abortion must have been a traumatic event. Claudel rejected the child and her love for Rodin—presenting an anxious and ambivalent attachment. She had no other choice but to leave him to re-establish herself, especially since her brother Paul held the abortion against her (Art for Housewives 2022). Rodin was inconsistent, unreliable, and unpredictable towards Claudel, while taking care of his own needs (The Attachment Project 2025). This retraumatising attachment pattern may have led to a mix of strong positive and negative feelings in Claudel (The Attachment Project 2025). In the end, the retraumatisation and negative feelings might have become overwhelming, so that her only chance to regain her identity and personal life, as well as build her professional artist identity, was through displaying an ambivalent and resistant attachment pattern (Ainsworth et al. 1969; Plotka 2011).

During this period of her life, Claudel met two important individuals: Mathias Morhardt, the editor of the newspaper *Le Temps*, and the Countess de Maigret, both of whom supported her work and became her patrons until 1905 (Musée Camille Claudel 2025). They had close relationships, and Morhardt helped her to convince Rodin not to visit her anymore from 1898. Claudel and Morhardt would have had intimate talks about her relationship with Rodin (Table 3).

Table 3. Camille Claudel's young adulthood (1882–1893).

Time and Concept	Love	Intimacy	Attachment
Young adulthood, move to Paris, and relationship with Auguste Rodin, 1882–1893 (18–29 years)	Mother: Furious about her daughter's love relationship and unloving towards her. Father: His love remained, although it was difficult for him to accept her lifestyle. Siblings: Little is known about how the love of the siblings developed at that time. Rodin: Claudel and Rodin experienced a very dynamic, strong love, similar interests, a passion for their arts, and a soul connection.	Mother: No close contact with Claudel at all. Father: Stayed in contact with Claudel; however, the mother claimed he was upset about her love affair. Siblings: Claudel travelled with Paul to England and appeared to be close. She kept in contact with Louise, who married in 1888. Rodin: Deeply intimate with each other, shared their life and love for the arts, a workshop, and intellectual conversations. Friends: Strongly supported by Morhardt and de Maigret from 1896 to 1905. They became patrons.	Mother: Insecure, anxious, and avoidant attachment from childhood, which repeated itself in the relationship with Rodin. Father: Secure attachment from childhood with her father, with possible ambivalent attachment aspects. Siblings: Claudel travelled with Paul to England and had close contact. However, he did not support her and held her lifestyle against her. Closeness was more from Claudel's side. Rodin: Rodin seemed to be very attached to Claudel. Relationship affected by avoidant, anxious, and ambivalent elements of her attachment styles. Moved into a stronger, ambivalent, and resistant attachment style to reclaim her personal and professional identity.

4.4. Middle Adulthood in Paris: Departing from Rodin, 1893–1905 (29–41 Years)

From 1893, Claudel searched for her own voice as a sculptress while retracting from Rodin, avoiding him completely. As she did so, her love turned into strong feelings against him, and her attachment moved even further from an ambivalent towards a resistant attachment style (Ainsworth et al. 1969; Plotka 2011; The Attachment Project 2025).

At the same time, she grew increasingly paranoid, expressing her anger and frustration in her artwork, as in *The Age of Maturity*, which openly displays the triangular relationship of Rodin, Beuret, and herself in 1899. Paul declared that the breakup was caused by a clash of ego and talent, her striving for independence and fame for her own artistic voice (Caranfa 1999, p. 35), while Rodin focused on his own work (P. Claudel 2008). In 1951, eight years after her death, Paul opened an exhibition of his sister's art and stated that the separation from Rodin was inevitable since Claudel could not provide Rodin with security and self-esteem, as Beuret did. This might have been connected to her insecure attachment, which interfered with their relationship to a certain extent. Paul contended that the intimacy of Claudel and Rodin was too great in that they loved each other too strongly while holding their own individual ideas and perspectives which clashed (P. Claudel 2008). Although there was love and intimacy, there was also competition between them and attachment styles that were interwoven with insecure, anxious, ambivalent, and resistant elements.

When Claudel left Rodin, Paul moved abroad to begin his consular career (Musée Camille Claudel 2025), and Claudel mainly communicated with him through letters. Paul felt that the separation was a necessity for Rodin and a “catastrophe and total collapse” for his sister since her personal, professional, and financial life depended on Rodin (P. Claudel 2008, p. 361). Porter (2005) highlights that the breakup of Claudel was also upsetting for Rodin, although he understood that she needed her independence. For some time, Rodin honoured his contract with her, advocating for her work with friends, politicians, and the French authorities, while supporting her financially (Porter 2005).

From 1993 to 1998, Rodin and Claudel were still in contact; however, Claudel demanded a complete break with him so that no one could ascribe her talent to his influence

(Musée Camille Claudel 2025; Porter 2005). She regained her personal and artistic independence, but struggled financially and professionally and, therefore, remained in an ambivalent attachment to Rodin.

During that period of lost love, lost intimacy, and struggle, the only person in her family to support her, care for her, and love her was her father (Art for Housewives 2022). Their strong attachment, intimacy, love, and care helped Claudel to survive emotionally and to focus on her work amid sociocultural and institutional restrictions and her financial threats (Mathews 2000). The strong ambivalent family dynamic of love, intimacy, and attachment with Claudel's father and mother throughout her life may have caused her inner dynamic of declining mental health after the failed relationship with Rodin. Research has shown that a stable relationship to both parents leads to a stable secure attachment style, while a stable secure attachment to one parent and an unstable attachment to the other parent (from secure to insecure or from insecure to secure) leads to lower levels of well-being and more problematic behaviour in society. In Claudel's life, the experience of the relationship with Rodin further represented her unbalanced family dynamic within her romantic relationship.

In 1905, amid the withdrawal of economic support, Claudel finished her sculpture called *The Abandonment*. Friends and her loved ones distanced themselves further from her, and love, intimacy, and attachment hardly seemed to exist in her life, except with her cats. Studies have shown that cat ownership might reduce stress levels and increase psychological and physical health (Rahmani et al. 2025).

The Abandonment evolves around the complex topics of love, separation, and destiny, and shows two lovers during an erotic encounter, reuniting. The sculpture is an equivalent of Rodin's *Eternal Idol* (1890–93), capturing the deep love Rodin and Claudel once experienced (Artschaft 2018), and their continuing longing for each other. Love is represented through the power of the mind and physical attraction (The Art Story). It, however, also captures the grief, loss, and abandonment experienced and represents the ambivalence of the lovers and their insecure attachment, fluctuating between anxious and avoidant attachment styles and erotic reunification of the lovers. Although Claudel left Rodin, she felt abandoned when he did not marry her, which might be viewed as part of an avoidant attachment to deal with the pain and grief of their dramatic longing for each other (Table 4).

Table 4. Camille Claudel's middle adulthood years (1893–1905).

Time and Concept	Love	Intimacy	Attachment
Middle adulthood in Paris: departing from Rodin, 1893–1905 (29–41 years)	Mother: Detested Claudel more than ever. Father: Kept loving her, but was not permitted to let her visit the family at home. Siblings: Distanced: both siblings are married, and Paul moved to China. Rodin: Love affair now only a memory expressed in sculpture in dramatically eroticised longing.	Almost all of Claudel's intimate and close relationships came to a standstill. The only close, intimate contact was with her father. Friends and other family members distanced by her increasingly disturbing emotional and psychological condition.	Claudel's only attachment was to her father. Although the intimate relationship with Rodin was over, she had an unhealthy attachment, not wanting to let go. She only attached herself to her cats and drifted into a paranoid state, founded on aspects of anxious, avoidant, ambivalent, and resistant insecure attachment.

4.5. Middle Adulthood in Paris: 1906–1913 (42–49 Years)

In 1906, after Paul married and moved to China (Musée Camille Claudel 2025), Claudel began to destroy her artwork. The loss of love, intimate and close relationships, and secure

attachment led her into paranoia, founded in her insecure attachment style that carried anxious, avoidant, ambivalent, and resistant aspects and led to emotion dysregulation (Bucci et al. 2017; MacAdam 2002; Partridge et al. 2022; Sood et al. 2022) and depressive symptoms (Homan 2016; Trucharte et al. 2022). She further experienced fear of intimacy, paranoid thoughts, and declining psychological health (Pourmohseni-Kolouri and Afsar 2025) and became increasingly convinced that Rodin wanted to discredit her, steal her work, destroy her, poison her, and even kill her (Martet 2023). Her loss of love, intimacy, and attachments brought her into an enduring solitude with her cats and led her further into a detachment from her own self, destroying her creative expression (Art for Housewives 2022), which is part of an identity self-destruction (Table 5).

Table 5. Camille Claudel’s middle adulthood years (1906–1913).

Time and Concept	Love	Intimacy	Attachment
Middle adulthood in Paris: 1906–1913 (42–49 years)	All love seemed to be lost, other than from her father and cats.	The only intimate relationship Claudel seemed to have was with her cats and her father.	Her attachment was reduced to being close to her cats and her father.

Her father, highly concerned about Claudel’s life, tried to convince the family to bring Claudel home; however, her mother and brother would not allow that (Musée Camille Claudel 2025).

4.6. Middle to Late Adulthood and Death: Life in Confinement, 1913–1943 (50–79 Years)

In 1913, Claudel’s father died. She was not informed and only came to know about it days later (Art for Housewives 2022). She refused to attend the funeral, applying an avoidant attachment style (Riggs 2010), experiencing high levels of fear, insecurity, anger, distrust, abandonment (Domingue and Mollen 2009), aggression, and emotional dependency (Kochanska and Kim 2013). By not attending the funeral, she might have disassociated herself from the situation to feel less existentially threatened (Mikulincer 1998), which may have indicated high levels of a depressive symptom (Trucharte et al. 2022).

Paul convinced their mother to commit Claudel to an asylum shortly afterwards and advised the doctors she was not allowed to have contact with the outside world, letters, or visits. Claudel had been fully abandoned and completely cut off from intimate family ties. Paul later on stated that he had been frightened by the similarity he experienced with regard to his sister and that he could have almost taken the same route into insanity (Garman 2017).

Little is known about her sister’s involvement, but she only visited her once in 1929. Her mother died in 1929 without having ever visited her. Paul visited Claudel more than 12 times during 30 years (Güner 2017), and although they also exchanged letters, his only aim seemed to be to control, abandon, and forget her (Art for Housewives 2022) while Claudel was socially and institutionally abandoned from the outside world (Garman 2017). Paul not only abandoned her but also destroyed her internally with his decision to isolate her. His only concern was to punish her for her lifestyle and her abortion (Garman 2017) and to remove her from the world and from his life and career forever. Paul once remarked that he felt that he was very similar to his sister and that he could have also taken the route of mental insanity if God had not saved him from that fate (Garman 2017).

Staff members indicated many times to the family that Claudel was not a threat to herself nor to any other individual (Garman 2017). She was diagnosed with delirious psychosis (Garman 2017). Documents that supported her commitment described her symptoms

as “systematic persecution delirium based upon false interpretations and imagination” (Ayrat-Clauze 2002). In 2003, a medical certificate was found, which was issued for Claudel in 1913, stating the following (Webster 2003):

She was ‘badly dressed and absolutely filthy’ and lived in terror of what she called Rodin’s ‘gang’, whom she alleged had carried out ‘criminal attacks’ against her. Slightly built when young, she weighed more than 12 stone at the age of 48, but lost half the weight soon after being interned.

Set (2019) emphasises that anxious attachment levels increase psychopathology symptoms and rejection sensitivity and decrease self-esteem, while avoidant attachment style and psychopathology are not significantly related. Her paranoid symptoms might have been driven by her predominantly anxious and insecure attachment, reinforced by the family relationships and the lost love and intimacy with Rodin (Ainsworth et al. 1969; Connors 2011; The Attachment Project 2025).

Claudel wrote several letters to doctors, family members, and friends, and became increasingly aware that the letters were intercepted. In 1915, she wrote to Paul about her isolation and abandonment based on the barred communication (Wilson 2021). In a letter to a doctor in 1915, she wrote that “it is terrible to be so abandoned” and that she felt “terrible grief” (Garman 2017). In another written account pleading with her doctors to release her from the mental institution, she begged for help and said that her only crime was that she “wanted to live alone with her cats” (Art for Housewives 2022). She highlighted that there was no intimacy or love in the institution.

During her 30 years in the asylum, Claudel received very few visitors, and many articles claim that she had been forgotten. However, there were isolated attempts from some individuals to have her released from the asylum. Mathias Morhardt stated that Paul just wanted to see her abandoned, and her old friend Jessie Lipscomb visited her once in 1929, claiming that she was not insane (Boucher Tehan 2010).

Claudel struggled, not only with the abandonment by her mother, her family, and friends, but also against the social and institutional frameworks that encouraged male artists, as described by Nochlin, and abandoned female artists. She was kept, deprived of her freedom, her arts, and her cats, in a secure institution.

Even after her death, Claude remained excluded from and unattached to her family. She died in solitude from a stroke caused by malnutrition (Art for Housewives 2022), and her body “remained unclaimed by her family and she was buried in a mass grave”. Furthermore, her fame remained ascribed to Rodin to a large extent (Martet 2023). Only her doctor attended her funeral (Art for Housewives 2022). However, in the Ile St. Louis in Paris, a plaque in front of what had once been Claudel’s studio now reads: “There is always something absent that torments me”, which is an extract from a letter Claudel had written to Rodin in 1886, during their relationship, when she had visited England (Letter á Rodin 1886; Musée Camille Claudel 2025).

Through her artwork, Claudel expressed her inner life, her love for her siblings and Rodin, her intimate feelings, and philosophical thoughts. She demonstrated her inner journey through love, passion, intimacy, attachment, and finally abandonment while showing her search for meaning in a society restricting women from a free life (Table 6).

Table 6. Camille Claudel's middle to late adulthood and death (1913–1943).

Time and Concept	Love	Intimacy	Attachment
Middle to late adulthood and death: life in confinement, 1913–1943 (50–79 years)	In the mental institution, there was no love left for her.	Claudel found no intimacy in the institution, no privacy at all.	Her only secure attachment was to the institution. She tried to connect to her doctors, her brother, and mother, but was not permitted to have outside contacts and was isolated. She also lost self-attachment, her creativity, and soul, which she could no longer express through her art.

5. Conclusions and Recommendations for Future Research and Practice

This article responded to the research question: “How do love, intimacy, and attachment manifest in Camille Rosalie Claudel’s life and in her intimate relationship with August Rodin?” It can be concluded that Claudel’s life was deeply affected by the norms and values of 19th century France regarding women artists and by the specific family dynamics, communication styles in the family, and trauma of loss that her parents had experienced before Claudel was born. Love, intimacy, and attachment patterns between Claudel and her family members strongly influenced Claudel and her later relationship with Auguste Rodin. She was securely and partly ambivalently attached to her father, but insecurely, anxiously, and avoidantly attached to her mother. Love and intimacy were mainly experienced with her father and her siblings during childhood.

Through the loving and intimate relationship with Rodin, Claudel experienced the highest levels of creativity, but on a deeper level, she experienced a retraumatisation through insecure attachment from his side, which led to an increase in symptoms connected to insecure attachment, especially anxious and avoidant attachment. It further led to inner instability and, after the end of the relationship, to complete isolation, social deprivation, and depression, which was founded on lost love and intimacy. This heightened her rejection by her family (except the father), most of her friends, her clients and patrons, and the social and government institutions. In the years from 1993 to 1913, she only felt attached to her father, her cats, and her sculptures.

During her ongoing career, Claudel’s main relationship and sense of stable attachment was to her artwork, which expressed her love, care, connection, eroticism, and intimacy. Her art became an expression of the inner self and her soul. This attachment later turned into ambivalence, and she was torn between creativity and the rejection and destruction of her art. This ambivalence reflected her experience of the world around her.

The contribution of this article is multifold. It contributes to exploring love, intimacy, and attachment throughout the lifetime of an extraordinary individual and presents selected aspects of the complex interplay of close and intimate family relationships, emotional attachment and communication, societal values and norms in France in the 19th century, and the pursuit of an artistic dream in the context of these interplays.

It further contributes to reflection on the interconnectedness of theories on love, intimacy, and attachment and to a deeper understanding of the systemic relationships between these concepts and their manifestation within selected family, socio-economic, and historical contexts. The article advances research in psychobiography by bringing selected psychological theories together to explore the development of Claudel’s life in more depth.

Recommendations for future research include more in-depth research into love, intimacy, and attachment in single case studies and across the lifespan. The researcher urges future research on Claudel’s life, which might take her art into consideration as a healing tool to express emotions and deal with the complexities of her family relationships

and attachments. Further research could compare the development of the three Claudel siblings—Camille, Louise, and Paul—across their lives to contribute to research on the development of siblings, extraordinary individuals, and attachment.

On a practical note, this psychobiography could be used as an example in psychology courses in higher education institutions and training facilities, since it presents an in-depth analysis of complex family and societal dynamics and their development across a lifetime. It could be useful in discussing potential therapeutic interventions that may have supported a more positive development of Claudel's life and career. It might also be used to discuss historical and societal interventions to deal with classifications of mental health and illnesses and approaches in contemporary societies. The case can further be used to discuss potential systemic family therapy interventions which can support families with regard to create loving, intimate, and securely attached family systems to prevent and work through mental ill health.

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Notes

- ¹ The double-bind theory highlights that, in families, there might be a communication pattern that suggests a complex interplay of interwoven communication patterns and content, which weave a web of contradictory messages. They can be consciously and unconsciously presented in family interactions, and usually, a person cannot escape from these interactions. It has been established that these double-bind communication patterns create poor mental health and even the onset of schizophrenia and other emotional disturbances (Bateson et al. 1956). Double-bind communication patterns usually are repetitive and adhere to unspoken rules that leave communication partners confused and constrained and might lead to relational pathologies (Bateson 1972).

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