

Akim Monet Fine Arts, LLC



Auguste RODIN (1840-1917)

Étude pour le Secret
Study for the Secret

Bronze

4 ³/₄ x 2 ¹/₄ x 1 ³/₄ in (12,1 x 5,7 x 4,5 cm)

Ed. 18

1910

The present example was cast in December 1957 by Fonderie Georges Rudier, Paris
Inscribed 'A. Rodin', © by Musée Rodin

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CASTING NOTES

The Study for The Secret was cast by the Alexis Rudier foundry in perhaps as few as two examples in bronze in 1916. Eight further examples by the same foundry are known, cast 1931-1952 (two of these in public collections). Another eight bronze casts were subsequently produced by the Georges Rudier foundry, between 1955 and 1958. The present bronze belongs to this edition, two examples of which are in public collections (Metropolitan Museum of Art, New York and Singer Museum, Laren, Netherlands)

PROVENANCE

Musée Rodin, Paris
Roland, Browse & Delbanco (acquired from the above in march 1958)
Sladmore Gallery, London
Private collection, Philadelphia

AUTHENTICATION

This work will be included in the forthcoming *Auguste Rodin catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay

LITERATURE

The Bronzes of Rodin, Catalogue of Works in the Musée Rodin, Antoinette Le Normand-Romain, Volume 1, p. 252 (details under pendant model the 'Cathedral')

Rodin en Buenos Aires, El Museo Nacional de Bellas Artes, INV 7766

The Sculpture of Auguste Rodin, The Rodin Museum Philadelphia, John L. Tancock, Cat no. 126, p.634

Rodin, Revealing Hands, Helene Marraud, P. 73

EXHIBITED

The Hand of God, Spring 2014, Akim Monet Side by Side Gallery, Berlin
Disruptive selection, Fall 2019, Popcorn Gallery Akim Monet Fine Arts, Los Angeles

OTHER CASTS IN PUBLIC COLLECTIONS

Rodin Museum, Philadelphia, USA (marble enlargement)
Metropolitan Museum of Art, New York (same George Rudier edition)
Singer Museum, Laren, Netherlands (same Alexis Rudier edition)
Museo Nacional de Bellas Artes, Buenos Aires

NOTES

Of his innumerable hand studies, modelled and then cast in plaster, Rodin chose some to be enlarged to monumental scale and carved in marble in the first decade of the twentieth century. These imposing sculptures include the *Hand of God*, made up of independent elements assembled together, the

Cathedral and the *Secret*, both of which were composed of two identical or nearly identical right hands placed with their palms facing in towards one another.



Auguste Rodin, *La Cathédrale*, marble, 1910. Musée Rodin

other parts of the carving. The present bronze is a cast of the sculptor's original model of the *Secret* before it was translated into marble and preserves the inner space between the delicately disposed fingers.

Note by Edward Horseywell

The implication of conjoining two right hands is that two separate individuals are brought together but formal considerations must have been at least as important in dictating this choice, as a greater balance is achieved than would have been the case if both thumbs coincided. Also, the position of the hands in relation to each other adds immeasurable variety to the constantly changing views as the sculpture is seen from different heights and angles.

The enclosed space between the hands has been interpreted as a receptacle of mystic significance, a notion reinforced by the earlier title of "The Ark of the Covenant" for the *Cathedral* and by the sealed casket held within the hands of the marble version of the *Secret*, exhibited in London in 1910 under the title "Hands Holding the Sacred Tablets". The casket is absent from the plaster study for the *Secret* from which the enlargement was made and it has been suggested that it exists in the marble only due to the fragility of this material. Indeed, it may not have been technically feasible to finish the interior of the hands without damaging



Auguste Rodin, *Etude pour le Secret* bronze, 1910. Present cast



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