

Robert Bowman Gallery



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An exhibition of selected works by

Auguste Rodin

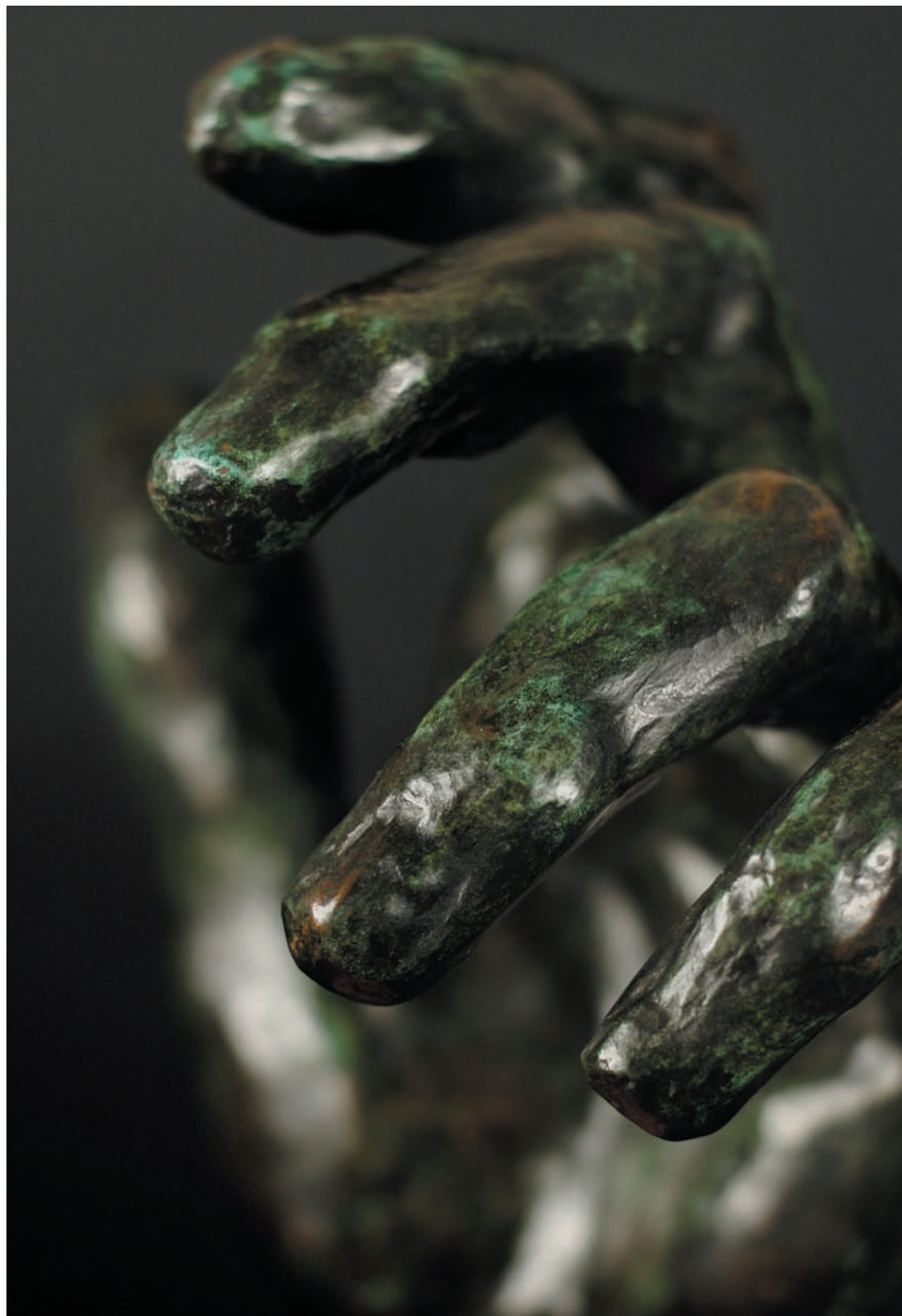
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1. *Esquise de main gauche pour Pierre et Jacques de Wiessant*

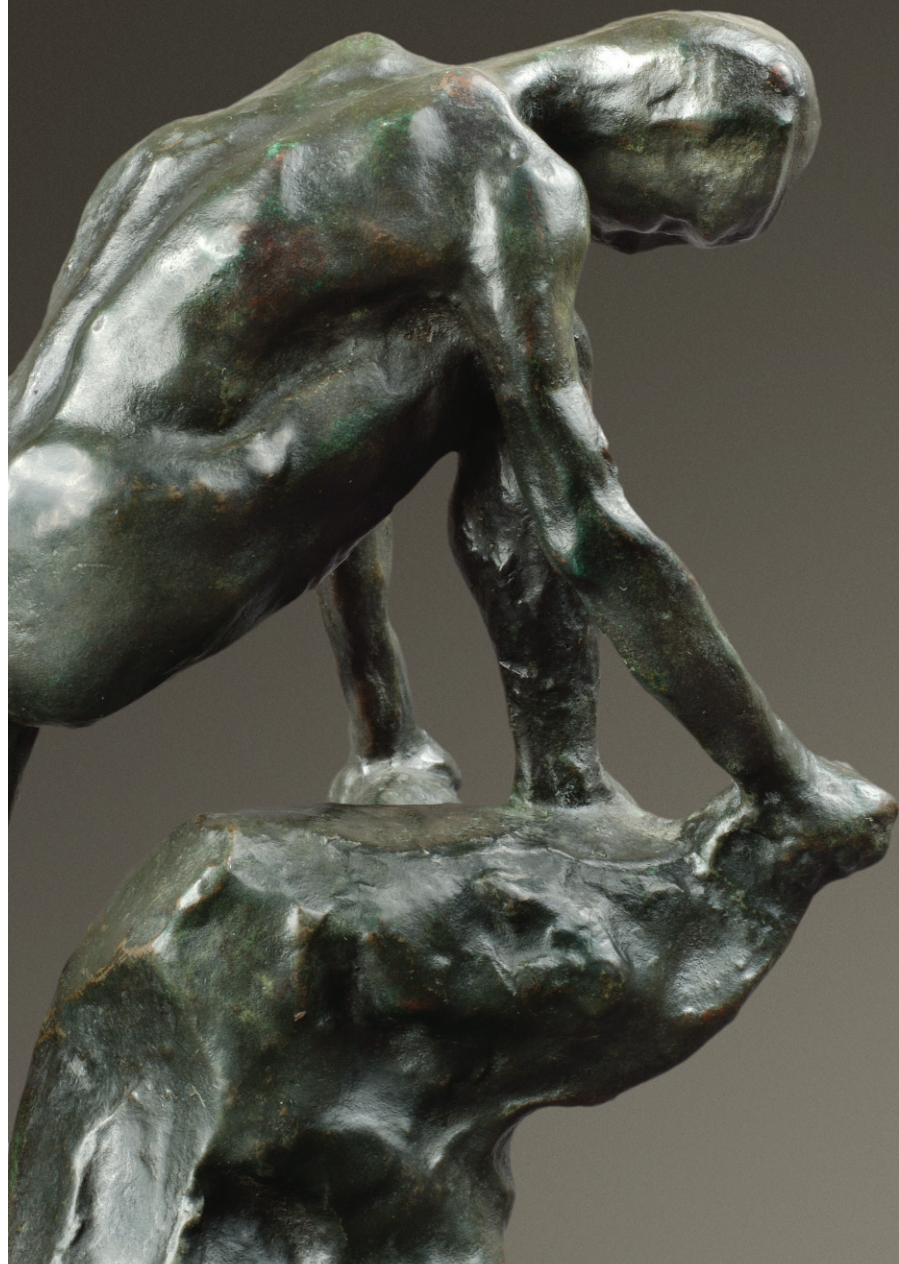


2. *L'Eternelle Idole (Grande Modèle)*





3. *Polyphemus, Narcissus or Milo of Croton*





4. *Le Baiser* (*The Kiss*)





5. *Masque d'Hannako, étude type E*



6. *Masque d'Hanako, étude type D*



7. *L'Homme Qui Tombe*



8. *Jean d'Aire*





9. *Tête d'Eustache de Saint-Pierre*





10. *La Jeunesse Triomphante*





11. *Tête de Saint-Jean Baptiste*







12. *Le Baiser (The Kiss) Première Reduction*

13. *Le Penseur*





14. *Tête de la Luxure*





15. *Torse masculin du 'Je suis belle'*







16. *L'Eternelle Idole* (Petit Modèle)



17. *Bust of Gustav Mahler*



Cataloguing

1. *Esquisse de main gauche pour Pierre et Jacques de Weissant*

Signed *A. Rodin* and with raised internal signature *A. Rodin*, inscribed © by *Musée Rodin 1970 Georges Rudier Fondateur Paris*.

Conceived in 1885–1887, this bronze version cast in 1970 in an edition of 11.

Bronze, with green, dark green and black patination
Height 10 3/8" (26.5cm)

Provenance:

Musée Rodin, Paris

Dominion Gallery, Montreal, by whom acquired from the above in July 1970

Anonymous sale, Sotheby's, London, 21 April 1971, Lot 42 (incorrect measurements and numbering given)

Anonymous sale, Christies, London, 6th December 1983, Lot 314

Gustav Zumsteg Collection

Rodin sculpted hands more than he did any other part of the body. He used them to convey powerful emotions both on their own and when grouped with other sculptures. Gustave Kahn, a contemporary, described him as "the sculptor of hands, of furious, clenched, angered, damned hands". In 1912 Rodin put on an exhibition solely made up of hands. He defended himself against the barrage of criticism by saying:

"Have not the public and critics who serve the public reproached me enough for exhibiting simple parts of the human body?... Can they not imagine that an artist must apply himself to giving as much expression to a hand or a torso as to a face and that it was

logical for an artist to exhibit an arm rather than a bust arbitrarily deprived by tradition of arms, legs, and abdomen? Expression and proportion, the ends are there. The means are modelling... It is by modelling that the flesh lives, vibrates, struggles and suffers."

He is thought to have held this interest since the beginning of his sculpting career. Certainly, when he was studying at the Petite École (in the 1850s) he would have been taught to study figural parts. His habit of displaying them in their own right seems to have always been around, perhaps encouraged by Eadweard Muybridge's photographic studies of hands in motion (Rodin subscribed to his publications) that were popular in the 1880s.

The *Esquisse de main gauche pour Pierre et Jacques de Weissant* is assumed to have originally been a study for the *Burghers of Calais* (begun in 1884). The commission involved a large number of figures so Rodin was forced to do an enormous amount of preparatory work on the human form. It has been suggested that it did not make it into the final design because it was too impassioned. The figures of the *Burghers* are more resigned and their movements are slower.

This work will be included in the forthcoming Catalogue Critique de L'Oeuvre Sculpté d'Auguste Rodin under the archive no 2006V885B.

Literature:

Jianou & C Goldscheider, **Rodin**, Paris, 1967 (plaster version ill. pl 48)

A. Elsen & R Jamison, **Rodin's Art - The Rodin Collection of the Iris & BG Cantor Center for Visual Arts at Stanford University**, New York, 2003, no. 32 (another cast illustrated p. 143)

2. *L'Eternelle Idole*

Signed *A Rodin* and with repeat raised internal signature, inscribed with the foundry mark *Alexis Rudier Fondateur, Paris*.

Bronze, rich dark brown patination
Height 28¾" (73 cm)

Provenance:

Musée Rodin, Paris

Eugene Rudier, Le Vésinet, acquired Musée Rodin circa 1935

Private Collection Florence

Private Collection USA acquired 1960 from a dealer in Florence

Conceived in 1889, the present sculpture was cast in 1927 for the Musée Rodin. No known life-time casts of this work are known. This example is the first recorded cast taken from the marble version. In total twelve casts were produced by the Musée Rodin from 1927 to 1978. Casts prior to 1952 being cast by Alexis Rudier and those post 1952 by Georges Rudier.

The work is one of Rodin's most successful and powerful groups and explores the relationship between man and woman with great sensitivity, grace and emotive force. Its origins lie in an incident in the sculptor's studio which Jules Desbois, one of the master's assistants, was later to recount:

"One day, from up on the scaffold where I was working on the Burgers of Calais, I noticed Rodin, who between some screens, was doing a nude sculpture, for which the model was a young woman, stretched out on a table. As the session was drawing to a close he bent over toward the woman and kissed her tenderly on the belly - a gesture of adoration of nature, which gave him much joy." (as cited in Judith Cladel, Rodin,

London, 1953, p. 271)

"Grasping the theme of the couple, Rodin searched for diversity in it; he expressed in several works the silent adoration of man for woman and his submission before love.... The group here [Eternal Idol] attained a degree of perfection rarely equaled. It is necessary to consider it from all angles to establish the unimpeachable position of the two people. Whatever angle from which it is viewed there is always a new aspect to be seen. On an emotional level, the duality of the sexes is apparent in the indifference of the woman, to the homage, the man is rendering to her beauty" (Cecile Goldscheider, *Homage to Rodin*, San Francisco, 1967, p. 62).

This work will be included in the forthcoming Catalogue Critique de L'Oeuvre Sculpté d'Auguste Rodin under the archive no 2005V593B.

Literature:

Georges Grappe, *Catalogue du Musée Rodin*, Paris, 1927, no. 204, illustration of the 11 1/2 inch version

Ionel Jianou and Cécile Goldscheider, *Rodin*, Paris, 1967, illustration of another cast pl. 58

John L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, illustration of the marble and plaster pls. 9-10

Mary L. Levkoff, *Rodin in His Time: The Cantor Gifts to the Los Angeles Museum of Art*, Los Angeles and New York, 1994, illustration of another cast p.124

3. *Polyphemus, Narcissus or Milo of Croton*

Signed *A.Rodin* and inscribed with foundry mark *Alexis Rudier Fondeur Paris*

Bronze, rich dark brown/black patination with green and red highlights
Height 9½" (24 cm)

Provenance:

Jules Mastbaum

Gift by Jules Mastbaum to Mrs Patrick Dinehart

Thence by descent

Concieved 1888 this bronze cast circa 1920

The subject of Polyphemus is taken from the Ovidian story of the giant cyclops who discovering his lover, the nymph Galatea, with Acis in a cliff-side love nest hurls a rock at them, killing Acis. As in so many of Rodin's sculptures the central figure of the sculpture was remodelled and reworked several times and has been interpreted as both the *Milo of Croton* and *Narcissus*.

The sculpture of Polyphemus features midway up the right door of the gates of hell. It was also modelled as part of the group of Polyphemus, Acis and Galatea sculpted in 1888, as well as this individual figure. A plaster version of the work, also formerly in the Jules Mastbaum collection is now in the Philadelphia Museum.

This superb casting by Alexis Rudier which dates from the early 20th century was formerly in the collection of Jules Mastbaum whose collection is now at the Philadelphia Museum and was extensively catalogued by John

Tancock. It then passed to the New York Collector Mrs Patrick Dinehart.

This work will be included in the forthcoming Catalogue Critique de L'oeuvre Sculpté d'Auguste Rodin.

Literature:

Albert E. Elsen, **Rodin's Art**, Oxford University Press Inc, 2003, p.276, illustration of the section of the Gates of Hell, p.276 illustration of the plaster version of this work in their collection, gift of Jules Mastbaum

John L. Tancock, **The Sculpture of Auguste Rodin**, Philadelphia Museum of Art, 1976, p.210 illustration and catalogue reference to Polyphemus, Acis and Galatea, p.212-3, illustration of another plaster version of this work in the Philadelphia collection with a dedication to the sculptor Leopold Hugo from Rodin.

4. *Le Baiser* (*The Kiss*)

Signed *A. Rodin* and inscribed with the foundry mark *F. Barbedienne Fondateur* and the letter K

Bronze with rich mid and dark brown patination.

Height 23½" (59.8 cm)

Provenance:

Private collection, France

Conceived in the 1880s this bronze is a lifetime casting circa 1910

Le Baiser is one of August Rodin's most famous sculptures. It was originally conceived as part of the *Gates of Hell*, in the 1880s, when Rodin was commissioned to create an entrance to the Museum of Decorative Arts. The museum was never built but he continued to work on the *Gates* for 37 years. They were designed as a monumental mass of intertwined figures, all inspired by Dante's *Inferno*. Many of these characters were later cast in their own right, such as *The Thinker* and *The Falling Man*.

La Baiser was first shown in public in 1898, at the Salon de la Société Nationale des Beaux-Arts, and proved so popular that the Barbedienne Foundry offered Rodin a contract to produce a limited edition of smaller versions. In this size, known as the second reduction the foundry produced 59 casts between 1898 and 1918.

La Baiser was initially intended to represent the tragic love story of Paolo and Francesca. Dante's *Inferno* tells the passionate tale of the young lovers Paolo and Francesca da Rimini who were tragically condemned to Hell for

their illicit love. Francesca, daughter of an important citizen of Polenta, had been forced to marry Gianciotto, the deformed son of the Lord of Rimini. It was a loveless marriage and before long the young bride fell desperately in love with Gianciotto's younger brother, Paolo. They became lovers, but tragedy struck when Francesca's husband discovered them and immediately stabbed the pair to death. The pair descended to hell, eternally damned.

The sculpture was initially treated with great consternation. The passion between the figures, and the immorality of the story, caused it to be considered unsuitable for general display. Although it was intended to be part of the 1893 Chicago World's Fair, the authorities relegated it to an inner chamber and only allowed admission to a select few.

This work will be included in the forthcoming Catalogue Critique de L'oeuvre Sculpté d'Auguste Rodin under the archive no. 2005V600B.

Literature:

Georges Grappe, *Catalogue du Musée Rodin*, Paris, no.148, illustration of the marble p.59

Albert E. Elsen, *Rodin*, New York, 1963, illustration of the larger cast p. 63

Ionel Jianu & Cécile Goldscheider, *Rodin*, Paris, 1967, edition catalogued p. 100; illustration of the marble pls. 54 & 55

Robert Descharnes & Jean-François Chabrun, *August Rodin*, Paris, 1967, illustration of the marble p.131

John L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, illustration of the marble p.77

5. *Masque d'Hanako, étude* *type E*

Signed *A.Rodin* and inscribed with foundry mark *Georges Rudier Fondateur Paris*, and © *Musée Rodin 1956*

Bronze with brown and red patination
Height 7" (17.8 cm)

Provenance:

Musée Rodin, Paris
Gallery Browse and Delbanco, London
Browse and Derby, London
Private Collection

Conceived between 1907 and 1908 this bronze cast in 1956.

Rodin portrayed the Japanese actress Ohta Hisa (1868-1945), known as Hanako more often than any other sitter. 58 different heads and masks of her were modelled between 1907 and 1911 and are preserved along with drawings in the Musée Rodin, Paris. This extensive collection conveys the impression that Rodin was studying someone who became a treasured friend and that the studies were intended for intimate viewing.

In 1906, while in Marseilles to study the Royal Cambodian dancers, Rodin met the 37 year-old Geisha trained actress/dancer. She belonged then to a troupe directed by Loie Fuller, who gave her the name 'Hanako', meaning 'little flower'.

Rodin was astounded by Hanako's skill in holding difficult poses but it was the mobility of her facial features that fascinated him the most. He found her Kabuki-style expressions of torment and fury particularly compelling.

Hanako, started posing for Rodin in 1907, with her last recorded sitting being in 1912.

Less than seven examples of this work were produced by the Alexis Rudier foundry prior to 1910. The Rodin Museum then commissioned another seven casts from the foundry between 1917 and 1950 and a further 10 casts from the Georges Rudier foundry between 1954 and 1956. There exist therefore less than 25 examples of this work in total in bronze. An edition of the work in Pate de Verre was produced by Jean Cros in 1912.

This work will be included in the forthcoming Catalogue Critique de L'Oeuvre Sculpté d'Auguste Rodin under the archive no 2005V766B.

Literature:

Dominique Jarrasse, **Rodin**, A Passion for Movement, Editions Pierre Terrail, 1992, illustrated p.199
John L. Tancock, **The Sculpture of Auguste Rodin**, Philadelphia, 1976, illustrated p.551

6. *Masque d'Hanako, étude type D*

Signed *A. Rodin* numbered No.5, and with inscribed with foundry mark *E. Godard/FondR*, and © *Musée Rodin 1978*

Bronze with black and green patination
Height 8 7/16" (21.5 cm)

Provenance:

Musée Rodin, Paris

Gallery Browse and Delbanco, London

This bronze bust of the Japanese actress Hanako was sculpted by Rodin in 1908. This bronze was cast in 1978 from an edition of 12 commissioned by the Musée Rodin.

Judith Cladel, who observed some portrait sessions, wrote in her 1917 book on Rodin of what could have been the making of the Mask of Hanako Type D:

"Hanako did not pose like other people. Her features were contracted in an expression of cold terrible rage. She had the look of a tiger, an expression thoroughly foreign to our occidental countenances. With the force of will the Japanese display in the face of death, Hanako was enabled to hold this look for hours."

As much as they are portraits, the series Rodin produced over a four-year period is also a record of dramatic facial performances by a gifted actress. Rodin had seen Hanako perform a death scene in 1906, and the *Mask of Hanako, Type D*, which he called *Mask of the Anguish of Death*, was a reprise or command performance.

This head is impressive not simply for what is conveyed in the eyes and mouth but how the

face as a whole conveys the emotion.

A Mask of Hanako Type D cast in 1979 is in the Iris and B Gerald Cantor Centre for Visual Arts Stanford University (cat. no. 121).

Literature:

Albert E. Elsen, **Rodin's Art**, Oxford University Press Inc, 2003 p.427

Jianou/C. Goldscheider, **Rodin**, Paris 1967, S. 113;

John L. Tancock, **The Sculpture of Augustus Rodin**, The Collection of the Rodin museum Philadelphia, Philadelphia 1976, vgl. Nrn. 97, 98, S. 546-551 with numerous illustrations;

Jacques de Caso/Patricia B. Sanders, **Rodin's Sculpture. A Critical Study of the Spreckels Collection**, Museum of San Francisco, San Francisco 1977, vgl. NR. 64. S. 305-306.

7. *L'Homme Qui Tombe*

Signed *A. Rodin* and inscribed *Susse Fondeur Paris, no. 3* and inscribed © *Musee Rodin 1973*

Bronze, rich dark green patinaion with brown highlights
Height 23" (58.5 cm)

Concieved in 1882, this bronze cast in in 1973.

L'Homme Qui Tombe was one of Rodins favourite works, he used in with great effect in many different combinations and fragmentations. Probably the best known use of the sculpture is as the hanging figure situated below the lintel to the upper left door panel. It is likely that Rodin added the work after he was informed that the gates would never have a practical use as the Decorative Arts Museum building project was cancelled, as the positioning of the figure would have made it impossible to open the door.

As so often in Rodin's sculptures no attempt has been made in this figure to hide its former use when presenting the sculpture as a stan alone work, the stiations on the stomach reflect those made in the original plaster which would have given a a rough surface to give grip to the adhesive that would have been used to adhere the work to the portal.

The work was combined with the crouching woman to form the free standing group *Je Suis Belle*, with the arms being turned to hold the woman to his chest. The group was also added in part relief at the upper right hand side of the gates. The falling man torso and head was used in the group *Avarice and Lust*, which also featured at the lower right mid section of the gates.

The torso of the falling man was also presented as a free standing work, but many authorities feel that that the torso itself might have been the earlier work which was adapted.

Cast in an edition of 12 casts by Susse Frere, cast no. 7 dated 1978 is in the Stamford University Collection.

Literature:

Albert E. Elsen, **Rodin's Art**, Oxford University Press Inc, 2003 pp.248-250, falling man illustrated and the various related works discussed and illustrated

8. *Jean d'Aire*

Signed *A.Rodin* and with repeat interior raised signature, inscribed with foundry mark *George Rudier Paris*, © *Musée Rodin 1958*

Bronze, rich dark brown, mid brown and green patination
Height 18½" (47 cm)

Provenance:
Musée Rodin. 1958
Private Collection Germany

Concieved in 1886, this bronze cast in 1958.

Jean d'Aire was the second of the 6 rich burghers of Calais to come forward and offer his life in return for the freedom of his city, besieged by the English army. Rodin originally modelled the figure naked and then as was his custom, draped a cast of the naked figure with cloth. The figure of *Jean d'Aire* holds a huge key that would have been typical of that for the gates of a medieval city, his look is of resigned compliance, yet his hard set jaw gives a feeling of defiance.

The model for the work is thought to be Rodin's son, Auguste Beuret and in the head of the work the sloping and jutting Rodin forehead is easily recognizable.

While Rodin no doubt appreciated the potential demand for sets of the 6 individual Burghers he only allowed 5 of the figures to be cast individually, leaving out the figure of Jacques de Wiessant. Rodin also produced the head of Jean d'Aire as a bust and shoulders and as a simple head, as well as producing a completely nude version.

This bronze was cast by the George Rudier

foundry in an edition of 12 casts for the Musée Rodin.

Literature:

Ionel Jianou/C. Goldscheider, **Rodin**, Paris 1967, S. 100;
John L. Tancock, **The Sculpture of Auguste Rodin, The collection of the Rodin Museum Philadelphia**, Philadelphia 1976, vgl. Nr. 67, S. 376 ff., insbesondere S. 399 und Abb. Nr. 67-69-13, S. 390;
- Jacques de Caso/Patricia B. Sanders, **Rodin's Sculpture. A Critical Study of the Spreckels Collection**, The Fine Arts Museums of San Francisco, San Francisco 1977, Nr. 40

9. *Tête d'Eustache de
Saint-Pierre*
Étude type a grande modèle

Signed *A.Rodin*, inscribed © by *Musée Rodin*
1974 and with the foundry mark *Georges*
Rudier Fondeur Paris

Bronze, with green and brown patination
Height 13 3/8" (35 cm)

Tête d'Eustache de Saint-Pierre was conceived in 1886. Rodin and then the Musée Rodin, cast 3 or 4 un-numbered examples between 1910–1930 by Alexis Rudier and 10 additional un-numbered examples by Georges Rudier between 1968–1976. This cast was made in 1974.

This work will be included in the forthcoming Catalogue Critique de L'Oeuvre Sculpté d'Auguste Rodin under the archive no. 2005V653B.

Literature:

Albert E. Elsen, **Rodin's Art**, Oxford University Press Inc, 2003, p97-98, illustration p98 (cat no.12)
John L. Tancock, **The Sculpture of Auguste Rodin**, Philadelphia Museum of Art, 1976, p.376-401

10. *La Jeunesse Triomphante*

Signed *A Rodin* and stamped with the foundry mark *Thiebaut Fres Paris Fumière et Cie. Suc*

Bronze, rich golden brown and dark brown patination
Height 20½" (52 cm)

Provenance:

Fritz Roeber, Dusseldorf acquired between 1906 and 1918.

Sold Christie's London 29 June 1976 lot 240
Private European Collection

Executed in 1894; the present example belongs to an edition cast in bronze between 1906 and 1918.

Rodin first modelled the old woman in this group in 1885, one of his most powerful works it was also known as "*She who was the Helmet Maker's Once Beautiful Wife*." The model for the work was an elderly woman who had in her time been a great beauty, called Cairn. As Albert Elsen comments:

"When one looks closely at Rodin's Old Woman, the longer the figure is studied, the more conscious the viewer becomes not of biography but of sculpture. Far from illustrating a medieval French poem about an ageing beauty lamenting her lost youth, Rodin found a timeless experience in the living model's own rich story and the capacity of her aged body to inspire a stunningly powerful form".

In this work, conceived in 1894, we see the figure of the old woman combined with that of a reclining young woman, also produced as an individual sculpture by Rodin known as *Fatigue*. This work has several different titles,

Triumphant Youth, Eternal Youth, Fate and the convalescent, the Grandmothers kiss, Old age and Adolescence, Young Girl and Fate. The symbolic interpretations are always a source of discussion but contrary to the most accepted title age seems to be embracing youth as all mortals come to realise.

The work was first exhibited publicly in 1896 in marble at the Paris salon, a bronze version being shown in Berlin in 1903.

This work will be included in the forthcoming Catalogue Critique de L'Oeuvre Sculptée d'Auguste Rodin under the archive no. 2004V541B.

Literature:

Athena Tacha Spear, **Rodin Sculpture in the Cleveland Museum of Art, Cleveland**, 1967, no. XVIII, illustration of another cast p.74

John L. Tancock, **The Sculpture of Auguste Rodin**, Philadelphia, 1976, no. 26-2, illustration of the plaster p.226; no. 26, illustration of another cast p.227

Jacques de Caso & Patricia B. Sanders, **Rodin's Sculpture**, A Critical Study of the Spreckels Collection, San Francisco, 1977, no. 3, illustration of another cast p.54; illustration of detail p.57

Albert Elsen, **Rodin's Art**, Oxford University Press 2003, illustrated and discussed p.223-4

11. *Tête de Saint-Jean Baptiste, modèle au plateau, version de face*

Signed *A.Rodin* and inscribed with the foundry mark *A.Rudier. Fondateur. Paris.*

Bronze, with green and brown patination
Height 7" (17.8 cm)

Provenance:

Frances Leventritt, New York

Conceived circa 1887; this bronze version was cast circa 1930. The work was cast in an unknown edition size, firstly by Francois Rudier, then Alexis Rudier and finally four casts were cast by Georges Rudier for the Musée Rodin between 1965 and 1974.

Rodin created his life-size figure of St. John the Baptiste preaching in 1878. He returned to the subject of St. John almost ten years later in 1887. This time he dealt with the end of the saint's life, the moment when Salome, tutored by her mother, has requested the head of St. John on a platter, from King Herod as a reward for her erotic dancing. The subject was a popular one at the time with variations on the theme being produced by Antokolski in 1879 and Carriés in 1881.

Rodin made 2 versions of the subject, the first showing the severed head on its side resting on a large platter, the second with the head resting on its back. The present example is of the second type which can also be seen at the top of the *Gates of Hell*. Versions of the work were also carved in marble and exhibited at the Monet-Rodin Exhibition in 1889 and the Exposition Rodin in 1900.

To be included in the forthcoming Catalogue critique de L'Oeuvre sculpté d'Auguste Rodin being prepared by the Comité Rodin under archive no. 2004V517B.

Literature:

John L. Tancock, **The Sculpture of Auguste Rodin**, Philadelphia Museum of Art, 1976, pp.205-207 illustration 21-3, 21-4

Dominique Jarrasse, **Rodin**, A Passion for Movement, Editions Pierre Terrail, 1992, illustrated p.45

12. *Le Baiser (The Kiss)* *Première Reduction*

Signed *Rodin* and inscribed with the foundry mark *F. Barbedienne Fondateur*

Bronze with brown/green patination.
Height 29" (72 cm)

Provenance:

Private Collection Germany
Kunsthau am Museum Van Ham, 23
October 1983. Private Collection Germany,
acquired at the above sale.

Concieved in 1890s this cast, known as the 1^{iere} reduction, circa 1910 as one of an edition of 49 bronzes made between 1898 and 1818.

After the great success of the large marble version of the Kiss exhibited at the Paris Salon of 1898, Rodin agreed a contract with the Barbedienne foundry to produce an edition of the work in bronze. Rodin recieved a commission of 20 percent for each bronze cast and the records of these commissions are kept in the Musée Rodin.

The Kiss was first sculpted in 1886 and is one of the most famous works in European art. The sculpture represents the tragic love story of Paolo and Francesca taken from Dante's *Inferno*. Francesca had been forced to marry Gianciotto, the deformed son of the Lord of Rimini. It was a loveless marriage and before long the young bride fell desperately in love with Gianciotto's younger brother, Paolo. They became lovers, but tragedy struck when Francesca's husband discovered them and in a furious rage stabbed the pair to death. The lovers descended to hell, eternally damned

for their illicit love.

The sculpture was originally modeled to be one of the many sculptures that decorated 2 large doors, which were to be the entrance doors for the Museum of Decorative Arts. Rodin had been commissioned by the French Government to produce and design them and he called the doors *The Gates of Hell*.

In 1914 a marble version of the sculpture, commissioned from Rodin in 1904, was leant to the Lewes Museum in England. Angry at its erotic nature a group of local people insisted the work was covered up, so the sculpture was put into store until it was purchased by the Tate Gallery in London in 1953, where it resides today.

The sculpture was however instantly popular with the general public especially after it was exhibited at the Salon de la Société National in 1898. When asked Rodin explained that he believed man and woman were originally one, and that they seek to reunite through erotic love. It is now acknowledged universally as a symbol of romantic love.

This work will be included in the forthcoming Catalogue Critique de L'Oeuvre Sculpté d'Auguste Rodin under the archive no 2005V601B.

Literature:

Georges Grappe, *Catalogue du Musée Rodin*, Paris, no.148, illustration of the marble p.59
Albert E. Elsen, *Rodin*, New York, 1963, illustration of the larger cast p.63
Ionel Jiano & Cécile Goldscheider, *Rodin*, Paris, 1967, edition catalogued p.100 illustration of the marble pls.54 & 55
Robert Descharnes & Jean-François Chabrun, *Auguste Rodin*, Paris, 1967, illustration of the marble p.131
John L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, illustration of the marble p.77

13. *Le Penseur*

Signed *A. Rodin* and with a repeat raised internal signature, inscribed *Alexis Rudier Fondateur. PARIS*

Bronze, rich dark green and brown patination with mid brown and light green highlights
Height 14¾" (37.5 cm)

Provenance:

Monsieur Cueylas, an author of many books on aspects of socialism in the early 1900s, thence by descent to his grandson. The Cueylas collection acquired 1900-1925 included Rodin's *Toilette de Venus* and *Le Baiser* also cast by Alexis Rudier and inherited by his grandson.

Conceived 1880, this cast circa 1930.

Le Penseur (*The Thinker*) was originally conceived for the tympanum of *The Gates of Hell* which it dominates. Rodin's first idea was that his figure should represent Dante surrounded by all the characters of the Gates, his conception changing to a more generalised figure symbolising the thinker, the creator, the dreamer, a symbol of the poet and of creative genius. Originally executed in 1880-81, *The Thinker* belongs to the group of major early works strongly inspired by Michelangelo, whose sculpture so affected Rodin when he first visited Italy in 1875. This monumental figure, perhaps his most famous work, was described by Rodin in 1917 as follows:

"What makes my Thinker think is that he thinks not only with his brain, with his knitted brow, his distended nostrils and compressed lips, but with every muscle of his arms, back and legs, with his clenched

fist and gripping toe."

As *The Thinker* was much sought after by collectors and art institutions, Rodin had it cast in three sizes: as a small reduced version (of which this is one), in the original size and in an enlargement made in 1902 and presented to the City of Paris in 1906, which was first sited in front of the Pantheon and then moved to the Musee Rodin in 1922.

Literature:

Monique Laurent and Sandy Lesberg, **The Rodin Museum of Paris**, Peebles Press New York - London, 1977, *The Thinker*, illustrated p.143

Rodin and his Contemporaries, The Iris and B. Cantor Collection Exhibition Catalogue, Metropolitan Museum, New York, *The Thinker*, illustrated p.29

Dominique Jarrasse, **Rodin**, A Passion for Movement, Editions Pierre Terrail, 1992, *The Thinker*, illustrated, p.91

John L. Tancock, **The Sculpture of Auguste Rodin**, The Collection of the Rodin Museum, Philadelphia, Philadelphia Museum of Art, 1976, p.111-117

I. Jianou and and C. Goldscheider, **Rodin**, Paris, 1967

14. *Tête de la Luxure*

Ssigned *A Rodin* with repeat raised internal signature, inscribed *Alexis Rudier Fondeur Paris*

Bronze, rich dark green, black and brown patination

Height 14¾" (37.3 cm)

Concieved in 1882 this cast 1917.

Provenance:

Galerie Haussman, Paris, acquired from the Musée Rodin February 1918 for 3000 francs.

Boghos Nubar Pasha, Paris

Private Collection, Switzerland (by descent from the above)

Acquired from the above by the present owner

Literature:

Georges Grappe, *Catalogue du Musée Rodin*, Paris, 1929, no. 72, illustration of the plaster p.44

John L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, no. 6-3a, illustration of another cast p.139

Rodin was greatly influenced by Michelangelo and this work, taken from his *Crouching Woman* of 1880, is a perfect example of a work echoing the oeuvre of the Italian master.

The model for the work was Adèle, immortalised as the *Torso of Adèle*, in turn seen in the female body of *Eternal Spring*.

The head of the crouching woman was removed by Rodin, leaving the slab like panel on the right cheek where the womans head had formerly lain against her leg. Once seperated from its body the head takes on its own identity and a strong sensuality.

This work will be included in the forthcoming Catalogue Critique de L'Oeuvre Sculpté d'Auguste Rodin under the archive no. 2002V219B.

15. *Torse masculine du Je suis belle', (Petit Modèle)*

Signed *A. Rodin*; inscribed © *Musée Rodin*
1962 *Georges Rudier Fondateur Paris*

Bronze, rich black, dark green and brown
patination
Height 12¼" (31 cm)

Provenance:

Musée Rodin Paris
Dominion Gallery, Montreal, by who
acquired from the above in October 1963
Struss Collection Texas
Anonymous sale, Christie's, New York, 14th
February 1991, Lot 31
Gustav Zumsteg Collection

Conceived in 1900 this bronze cast in 1962,
in an edition of 11 casts by the Musée Rodin
between 1959 and 1965.

This present work derives from the figure of
the *L'Homme Qui Tombe* situated underneath
the lintel of the tympanum of the *Gates of*
Hell. In 1882, Rodin extracted this figure and
joined it with *Femme Accroupie*, another motif
from *Gates of Hell*, in order to create the fig-
ure group called *Je suis belle*, named after the
first line of a Baudelaire poem inscribed on
the base. Later the male torso was used in fur-
ther figure groupings—one, at the request of
Rodin's patron Anthony Roux, showing com-
bat with a snake—until eventually it became a
separate torso. In this truncated form it has
been produced twice, one version at a monu-
mental 43 inches first exhibited in Dusseldorf
in 1904 and known as *Torse Louis XIV* or
Maryas, and the other the present work, actu-
ally cast in the original dimensions.

This work will be included in the forthcom-
ing Catalogue Critique de L'Oeuvre Sculpte
d'Auguste Rodin under the archive no.
2006V532B.

Literature:

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1944 no. 82
(plaster version ill. p.33)
J. L. Tantock, *The Sculpture of Auguste Rodin*, Philadelphia,
1976, no. 10-2 (another cast illustrated, p.166; titled Torso of
"The Falling Man")

16. *L'Eternelle Idole* (*Petit Modèle*)

Signed *A. Rodin* and with repeat interior raised signature, inscribed *Alexis Rudier Fondeur Paris*.

Bronze with black and brown patination
Height 11½" (29.2 cm)

Provanance:

Musée Rodin

Arthur Cowan, acquired from the above in 1957

Private Collection USA

Conceived in 1889, the present sculpture was cast in 1948 for the Musée Rodin. No known life-time casts of this work are known. In total twelve casts were produced by the Musée Rodin, just two casts, of which this is one, between 1927 and 1948 by the Alexis Rudier Foundry and then a further 10 casts between 1959 and 1970 by the George Rudier Foundry.

This version varies from the large version also featured in this catalogue as it is the original version which features the two subjects completely separately. If one examines the underside of the cast the work is clearly cast in 2 sections and then joined together, the head of the man not quite touching the body of the woman. In the letter from Cecile Goldscheider, which accompanies this piece, she confirms that this was the model that was used to create the marble version that Rodin gave to his friend Eugene Corvient. The large version of the work in bronze in this catalogue is clearly taken from a marble sculpture.

The work is one of Rodin's most successful and powerful groups and explores the relationship between man and woman with great sensitivity, grace and emotive force. Its origins lie in an incident in the sculptor's studio

which Jules Desbois, one of the master's assistants, was later to recount:

"One day, from up on the scaffold where I was working on the Burgers of Calais, I noticed Rodin, who between some screens, was doing a nude sculpture, for which the model was a young woman, stretched out on a table. As the session was drawing to a close he bent over toward the woman and kissed her tenderly on the belly—a gesture of adoration of nature, which gave him much joy." (as cited in Judith Cladel, Rodin, London, 1953, p.271)

"Grasping the theme of the couple, Rodin searched for diversity in it; he expressed in several works the silent adoration of man for woman and his submission before love... The group here [Eternal Idol] attained a degree of perfection rarely equaled. It is necessary to consider it from all angles to establish the unimpeachable position of the two people. Whatever angle from which it is viewed there is always a new aspect to be seen. On an emotional level, the duality of the sexes is apparent in the indifference of the woman, to the homage, the man is rendering to her beauty" (Cecile Goldscheider, Homage to Rodin, San Francisco, 1967, p.62).

This piece is sold with a letter from Cecile Goldscheider, at the Musée Rodin, dated 1957, where she confirms that the bronze is cast no. 3 from an edition of 12 casts in this size and was sold to Arthur Cowan by the Museum.

This work will be included in the forthcoming Catalogue Critique de L'Oeuvre Sculpté d'Auguste Rodin under the archive no. 2006NV8838.

Literature:

Georges Grappe, **Catalogue du Musée Rodin**, Paris, 1927, no. 204, illustration of the 11 1/2 inch version

Ionel Jianou and Cécile Goldscheider, **Rodin**, Paris, 1967, illustration of another cast pl. 58

John L. Tancock, **The Sculpture of Auguste Rodin**, Philadelphia, 1976, illustration of the marble and plaster pls. 9-10 illustration of another cast p.124

17. *Bust of Gustav Mahler*

Signe *A.Rodin* and with raised internal signature, inscribed © *Musée Rodin 1965* and *Georges Rudier fondeur, Paris*

Bronze with brown patination on a Belgian black marble base.

Height 19" (48.2 cm)

Provenance:

Musée Rodin Paris, executed October 1965

J. Floch New York, November 1965

Bella & Sol. Fishko, New York, 1966

Galerie Claude Bernard, Paris

Baron Von Banfield, Paris, well known in musical circles as composer, artistic director of Teatro Verdi in Trieste.

This bronze bust of the great Austrian composer and conductor Gustav Mahler was sculpted by Rodin in 1909.

Mahler sat for the portrait in Rodin's studio, but left before it was completed. Rodin was greatly impressed by his appearance. He said:

"I find his features remarkable. There is a suggestion not only of the Eastern origin, but of something even more remote, of a race now lost to us—the Egyptians in the days of Rameses."

The Alexis Rudier foundry produced an edition of 10 bronze casts of Gustave Mahler, between 1911 and 1954 then another 10 were made by the George Rudier foundry between 1958 and 1966. This model features in a number of public collections including the Hirshhorn Museum and Sculpture Garden, Washington, The Lincoln Center of Performing Arts, Philharmonic Hall New York, The Fogg Art Museum, Harvard

University, The National Gallery, Prague, The Rodin Museum, Philadelphia, The Winterthur Kunstmuseum, The Bayerische Staats Gemaldestammlungen, Munich, The Kunsthalle zu Keil, The Dresden Staatliche Kunstmamlungen and the Musée Rodin Paris.

This work will be included in the forthcoming Catalogue Critique de L'Oeuvre Sculpté d'Auguste Rodin under the archive no. 2006NV896B.

Literature:

Albert E. Elsen, **Rodin's Art**, Oxford University Press Inc, 2003

John L. Tancock, **The Sculpture of Auguste Rodin**, Philadelphia Museum of Art, 1976, pp.552-555 illustration 99

Auguste Rodin, Eros und Leidenschaft, Skira editore, Milano, 1996 illustrated Kat -Nr 69

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