



RODIN, Auguste

Paris 1840 - Meudon, Hauts-de-Seine 1917

Maker: Rudier, Eugène

Adam

Adam

modeled 1880, cast 1923 [archives, Musée Rodin, Paris]

bronze, sand cast, blond patina, green reflection
[archives, Musée Rodin, Paris]

statue

78 x 29; base: 30 x 29 in.

signed: RODIN

Acc. No.: 1924.4

Credit Line: Gift of Robert Allerton, 1924.4

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Provenance

- 1923, March 12, Commissioned by the Musée Rodin [ACHD14 , D6 RE1 et RE3 archives, Musée Rodin, Paris]
- 1923, Cast by Eugène Rudier with the mark « Alexis Rudier » (Eugène Rudier, 1875- 1952, is the son and successor of Alexis Rudier, ?- 1897; he used his father's mark)
- 1923, Robert Allerton [ACHD8 archives, Musée Rodin, Paris]
- 1924, April 15, Invoice date [D73 archives, Musée Rodin, Paris]

- 1924, Gift of Robert Allerton
- 1927, November 24, Payment date [ACHD14 archives, Musée Rodin, Paris]

Bibliography

- Museum's website, September 6, 2013

1993 Wood and Edelstein

The Art Institute of Chicago. The Essential Guide, Selected by James N. Wood and Teri J. Edelstein, Seattle, Marquand Books, Inc., 1993, 2nd ed. 1994, p.103

2007 Le Normand-Romain (français)

Antoinette Le Normand-Romain, avec la collaboration d'Hélène Marraud et Diane Tytgat, introductions par Dr. Ruth Butler et Mr. Régis Cusinberche, Rodin et le bronze. Catalogue des œuvres conservées au musée Rodin, 2 volumes, Paris, Musée Rodin / Editions de la Réunion des musées nationaux, 2007, vol. 1, pp. 114-119, Adam, 1881, cet exemplaire est cité p. 115 : "Chicago, Art Institute, don Robert Allerton, 1924 (commandé en mai 1923)"

2007 Le Normand-Romain (English)

Antoinette Le Normand-Romain, with the collaboration of Hélène Marraud and Diane Tytgat, introductions by Dr. Ruth Butler and Mr. Régis Cusinberche, The Bronzes of Rodin. Catalogue of works in the Musée Rodin, 2 volumes, English version, Paris, Musée Rodin / Editions de la Réunion des musées nationaux, 2007, vol. 1, pp. 114-119, Adam, 1881, this copy is mentioned p. 115: "gift of Robert Allerton, 1924 (commissioned in May 1923)"

2017 Blanchetière

François Blanchetière, L'Enfer selon Rodin, éditions du musée Rodin, édition Norma, Paris, 2017, cat. 30

Exhibitions

- 1933 Chicago

A Century of Progress. Exhibition of Paintings and Sculpture Lent by American Collections, Chicago, The Art Institute of Chicago, June 1-November 1, 1933, no. 1194

Comment

Museum's website, September 6, 2013:

Auguste Rodin's powerfully expressive figure of Adam was originally intended to be paired with a sculpture of Eve, flanking a sculptured bronze portal commissioned by the French government for the Musée de Arts Décoratifs, Paris. For this monumental undertaking, which he entitled *The Gates of Hell*, Rodin turned to past Italian masters. Michelangelo's *Creation of Adam* fresco on the ceiling of the Sistine Chapel in Rome (1508–12) inspired the pose of Rodin's subject. Rodin rotated Michelangelo's reclining Adam and transferred the frescoed figure's gesture of receiving life from God to the sculpture's right arm. The exaggerated turn of Adam's left arm comes from Michelangelo's sculpture of the dead Christ in his *Pietà* (1548–55; Museo del Duomo, Florence). Rodin chose the portal's theme from Dante's fourteenth-century epic poem *Inferno*; here Adam's agonized body strikingly conveys the sufferings caused by original sin. Although the museum building was never constructed and the portal was not completed as originally conceived, Rodin explored the expressive potential of the human body as few artists before him had dared. As independent statues, Adam and Eve are among the commission's numerous progeny. Not until 1938 was the gate cast in bronze and placed at the entrance to the grounds of the Musée Rodin, Paris.

(Entry, *Essential Guide*, 2009, p. 219)
