



NewsRelease

STATEMENTS PER AUTHENTICITY OF ARTEMIS AND THE STAG

Albright-Knox Art Gallery

Statement from Louis Grachos, Gallery Director

We at the Albright-Knox Art Gallery are greatly disappointed that doubts have been raised at this time about a work that has been thoroughly researched, personally and scientifically examined and confirmed as authentic by scholars over the past 55 years.

For a thorough analysis of "Artemis and the Stag" and a confirmation of its authenticity, please refer to the attached copy of the research conducted by classical scholar Carol Mattusch, published in *The Fire of Hephaistos: Large Classical Bronzes from North American Collections*, Harvard University Press, 1996, pp. 274ff.

In addition, an attached copy is also provided of the analysis incorporated by Steven A. Nash in the *Albright-Knox Art Gallery: Painting and Sculpture from Antiquity to 1942*, New York: Rizzoli International, 1979, pp. 62-63.

Sotheby's

Statement from Richard Keresey, Worldwide Director of Sotheby's Antiquities Department

There is no doubt whatsoever in our minds – or in the minds of the many scholars and antiquities experts who have seen the Artemis over the past several decades - that this magnificent sculpture is ancient. It has been published at least 14 times since 1953, appearing in major books such as Cornelius Vermeule's *Greek and Roman Sculpture in America, Masterpieces in the United States and Canada*, as well as the landmark exhibition of ancient bronzes at Harvard in 1996, *The Fire of Hephaistos*, where it was the subject of exhaustive scientific examination, like other pieces in that exhibition. During the six month period that the bronze was on view at Sotheby's, it was seen by dozens of the field's leading scholars and curators, all of whom celebrated it as a masterpiece of ancient art. The bronze is currently on loan to The Metropolitan Museum of Art, where it has been placed on view in the new Greek and Roman Galleries.

DIANA, GODDESS OF THE HUNT, c. 50 B.C.
Roman

REMARKABLE FOR ITS COMBINATION of large scale and delicacy of form, this statuette is one of the most important surviving products of the bronze workshops that flourished in ancient Rome. Although its authenticity was once questioned due to its unique character, the work's antique origins are now certain. The subject is Diana, goddess of the hunt, shown releasing an arrow at her prey. She steps lightly forward with her arm (which in the original composition must have held a bronze bow) still extended outward. A thin chiton is blown against her legs and forms a great decorative sweep at the back. The figure is comprised of a total of seven separately cast pieces, joined at well-concealed seams, and its surface condition is remarkably good, with a deep rich patina preserved and details of the modeling fully revealed. On her head Diana wears a diadem incised with a palmette design and inlaid with silver to simulate pearls. Her hair, modeled in tight wavy strands, is pulled back into a large chignon. The eyes are inlaid with silver, the ears are drilled for earrings, and a stole, broken at two places, hangs over the left shoulder and secures to a roll of drapery at the waist. When purchased, the figure was positioned on an ancient bronze base with a small faun at her left, but whether these three components originally formed a group is questionable. Diana and the faun seem stylistically and proportionally disparate; they make for an awkward composition and Diana's rear foot does not conform to the depression in the base (Schenck and Kelleher argue to the contrary, and propose that there was once a third member of the composition, probably a dog).

William Young's technical analysis provides convincing evidence that the figure, base and faun are all ancient, the various combinations of chemical and mineral deposits which he identified being possible only after long-term burial. Several classical scholars, including Dorothy Hill, Cornelius Vermeule and John Cooney, have examined the group and concur on a Roman provenance. Its specific date remains in question, though a placement in the 1st century B.C. is now generally favored. Werner Fuchs in a letter to the Gallery (1973) dates it between 50 and 25 B.C., noting the eclectic blend of late Hellenistic and Roman elements. Although bronzes of Diana and the Stag were produced by Roman workshops over a long period of time and many examples survive, it seems to have been a theme restricted mainly to small scale. No other works comparable to this in monumentality are known.¹

S.N.

1. For general parallels for the Buffalo bronze see Menzel, *Römischen Bronzen aus Deutschland*, II, 1966, no. 63, and Babelon and Blanchet, *Catalogue des Bronzes Antiques de la Bibliothèque Nationale*, 1895, nos. 130-38. The exaggerated sweep of drapery seen here is not uncommon, nor is the rather angular treatment of folds (see Bieber, *Die Antiken Skulpturen und Bronzen des Königl. Mus. Friedericianum in Cassel*, 1915, no. 153). For a figure close in spirit and basic conception, compare the bronze Nike in the Staatliche Museum, published by Kraus, *Das Römische Weltreich*, 1967, no. 258; for the drapery and hairstyle, compare the Boy in the Walters Gallery (Hill), *Catalogue of Classical Bronze Sculpture in the Walters Art Gallery*, 1949, no. 49).

Inv. no. 53:1

George B. and Jenny R. Mathews Fund
Bronze with silver inlays

h. 36¼; w. 27½; d. 12 (92; 70; 30.5)

h. of faun 16¼; base 12½ (42.5; 31.8)

A heavy encrustation was removed prior to purchase. Repairs at the right shoulder, left forefinger, and below the juncture of left arm and shoulder; right front foreleg of faun restored.

Date c. 50 B.C.

PROVENANCE

Reportedly found during excavations near San Giovanni in Laterano in Rome, shortly before the second World War; jointly owned by Professor Ugo Jandolo, Rome, and Piero Tozzi, New York; purchased from the latter,

1953.

LITERATURE

Time, 22 June 1953, p. 65 [ill.]; E. Schenck and P. Kelleher, "Diana and the Stag—A Hellenistic Bronze," *Gallery Notes*, Jan., 1954, pp. 2-19, with a technical analysis by W. J. Young; C. Vermeule, *Michigan Daily*, 22 May 1955, pp. 14-15 [ill.].