

**Curator:** Yang Liu  
**Department:** Asian Art  
**Date:** 2022-12-06

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**1. Description and Summary of Object(s)**

**Loan Number:** L2022.50a-f

**Artist/Maker:**

**Title/Object:** Scholar's Box

**Date:** 17th century

**Medium:** Carved huanghuali hardwood

**Dimensions:** overall (closed): 13 3/4 x 14 x 10 1/2 in. (34.9 x 35.6 x 26.7 cm)

**Signed, marked or inscribed:**

**Country of manufacture:** China

**Vendor/Donor:** Sue Talley

**Credit Line:** Gift of Sue Talley

**2. Artist, Style and explanation of the proposed object:**

This is a rectangular cosmetic box or seal chest made of huanghuali hardwood, with two doors on the front face that open outward and a top that lifts upward. The top lifts open to a fixed tray. It has metalwork adorning the corners, and the vertical edges of the corners of the top are reinforced with metal corner strips. When used for cosmetics, the top of such a chest could be fit with a folding mirror stand. On the front are two doors with a mortise-and-tenon frame construction, each with a panel in the center carved with a floral relief. The circular lock-plate and hasp are retained by slit pins. Below this is a smaller rectangular backplate with two handles, also secured by slit pins, as are the four rectangular hinges. The two sides of the chest each have a metalwork handle. The box is set on a tall base. The interior has five drawers, including a rectangular central drawer with four smaller ones above, all of which are made of huanghuali wood.

**3. Condition:**

GOOD

Examiner: Maggie Davis  
2022-04-29

**4. Additional Costs:**

**5. Provenance:**

Martin Fung, Hong Kong, 1998

**6. Related objects:**

Several museums in North America, such as the Met and the Asian Art Museum of San Francisco, are known for their collections of Chinese furniture and have similar huanghuali cosmetic boxes or seal chests in their collection.

**7. Complements the existing collection:**

Mia's collection of Chinese furniture of the Ming and Qing period is comprehensive and includes two huanghuali cosmetic boxes or seal chests. They were all made during the late Ming or early Qing. However, this example is unique because of the carved decoration on the doors. The addition of this box therefore enriches the collection.

**8. Plans for exhibiting:**

It will be on view in the Chinese Scholar's Study or the Reception Hall.

**9. Why do you recommend the object:**

Commonly called seal chests, cosmetic boxes, or simply table-top storage chests, these cabinets are fit with drawers (five in this case), compartments, and removable trays that could be used for storing many different items, including cosmetics, jewelry, and small artful treasures in addition to writing brushes, inksticks, and seals. They are mostly left plain and undecorated, as exemplified by the two boxes of the late Ming or early Qing dynasty currently in Mia's collection.

The hardwood furniture of the Ming dynasty displays a wonderfully austere and elegant style, often completely unornamented. They obtain their stunning effect principally through their perfection of line and their magnificent hardwood material. During the succeeding Qing dynasty, there developed a more ornate style of box. Qing furniture pieces were often made of hardwood with a thick and heavy appearance, and were decorated more generously than those produced earlier.

This box is of the same form as those produced during the late Ming and early Qing, as demonstrated by two examples in Mia's collection. However, it appears to be of higher artistic value than Mia's examples due to the carved decoration on the doors which is unique but also reflects the trend of the Qing dynasty.

**10. Label text:**

This carved wooden chest would have been used to store scholarly items such as writing brushes, inksticks, and seals. While many boxes of this type produced during the late Ming and early Qing dynasties were less decorated, conveying elegance and austerity simply through the perfection of lines and the material itself, this box is more generously decorated with its unique carved designs on the front face. This can be seen as a representation of the beginning of a gradually increasing preference for more ornately ornamented furniture as the Qing dynasty progressed.

**11. Accessibility text:**

ADA AltText: A wooden box with drawers and compartments, two doors on the front, and a top that lifts upward.

ADA LongDesc: A wooden box with many compartments, including five drawers and top that lifts upward. Two ornately carved doors open outward from the front face of the box. The box is adorned with metalwork including a metal latch, strips of metal on the corners, and metal handles on the two vertical sides.

**13. Tags:**

Cosmetic box, seal chest, Huanghuali hardwood

**Curator:** Robert Cozzolino

**Department:** Arts of the Americas

**Date:** 2022-12-06

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**1. Description and Summary of Object(s)**

**Loan Number:** L2022.123

**Artist/Maker:** Seymour Lipton (American, 1903 - 1986)

**Title/Object:** Visionary

**Date:** c. 1980

**Medium:** Nickel-silver on Montel metal

**Dimensions:** 67 × 45 × 28 in. (170.2 × 114.3 × 71.1 cm)

**Signed, marked or inscribed:** at top of tube, scratched or painted: 31 + [arrow symbol] / 43

**Country of manufacture:** United States

**Vendor/Donor:** Mr. and Mrs. Alan Lipton

**2. Artist, Style and explanation of the proposed object:**

**3. Condition:**

GOOD

Examiner: Erin Bouchard

2022-11-22

**4. Additional Costs:**

**5. Provenance:**

The artist

Estate of the artist (Michael Rosenfeld Gallery, New York)

**6. Related objects:**

Lipton's work is in the permanent collections of over fifty prestigious international museums including the Albright-Knox Art Gallery (Buffalo, NY); Baltimore Museum of Art (MD); Brooklyn Museum (NY); Crystal Bridges Museum of American Art (Bentonville, AR); Detroit Institute of the Arts (MI); Didrichsen Art Museum (Helsinki, Finland); Hammer Museum, University of California (Los Angeles); Hirshhorn Museum and Sculpture Garden,

Smithsonian Institution (Washington, DC); The Jewish Museum (New York, NY); Museum of Art, Munson-Williams-Proctor Institute (Utica, NY); Museum of Fine Arts (Boston, MA); The Metropolitan Museum of Art (New York, NY); Museo Tamayo (Mexico City, Mexico); Museum of Modern Art (New York, NY); National Gallery of Art (Washington, DC); The Nelson-Atkins Museum of Art (Kansas City, MO); Philadelphia Museum of Art (PA); The Phillips Collection (Washington, DC); San Francisco Museum of Modern Art (CA); Smithsonian American Art Museum (Washington, DC); Tel Aviv Museum of Art (Israel); Virginia Museum of Fine Arts (Richmond); Wadsworth Atheneum Museum of Art (Hartford, CT); Whitney Museum of American Art (New York, NY); Williams College Museum of Art, Williams College (Williamstown, MA); and Yale University Art Gallery, Yale University (New Haven, CT).

The piece on offer as a gift is comparable to "Guardian" (1975) in the collection of the Metropolitan Museum, for instance or "Bond" (1986) in the University of Iowa Art Museum.

**7. Complements the existing collection:**

Mia's collection contains four prints by Lipton after drawings that were studies for sculptures. Lipton was a prolific draftsman and the relationship between quick sketching and his solid three-dimensional forms is important to see. This is the first sculpture by Lipton to enter the collection.

Mia's modern sculpture collection has had a boost in the past several years through some significant gifts, including a major work by Viola Frey (2016.120a-q) and a trove of drawings by sculptor Theodore Roszak. It remains a part of the collection that needs more attention. This piece will make good connections to works by Lipton's contemporaries across borders, including major works by Leonard Baskin (82.27), Charles Biederman (73.45), Mary Frank (81.28a-e), Alberto Giacometti (2000.109), Allan Houser (2000.28), Henry Moore (54.22), George Morrison (2012.5), Louise Nevelson (2004.240.2), George Rickey (68.14), and Peter Voulkos (2010.31.1).

**8. Plans for exhibiting:**

This sculpture could go on view in gallery 375, which is currently home to a rotating installation of works done around 1970. There it can be in relation to works by Louise Nevelson, Harmony Hammond, James Phillips and others. Mia has not had a gallery installed entirely with modern sculpture; it could be a fascinating plan for the future. This would help us assess the strengths and gaps in the collection. The Lipton would be an essential anchor in that process.

**9. Why do you recommend the object:**

Mia's modernist and American sculpture collection will benefit greatly from this gift. Seymour Lipton is among the most renowned sculptors of his generation, an innovator of form and process, and someone who integrated narrative into abstraction. This piece, a provocative example of his late work, shows all of his talents coming together. It has scale, power, formal imagination, and suggests the image of a guardian, an oracle, a watcher. It has presence that will be thrilling for viewers as they walk around and see through openings in the object.

**10. Label text:**

Seymour Lipton made metal sculptures that appear abstract but always had a reference point in storytelling or the natural world. His titles often provide clues. "Visionary" suggests someone who can see or imagines a future, either through their ability to look ahead past convention or through supernatural means. The dome-like structure to the top of the sculpture implies a skull or head, and the pipe-like form might suggest a telescope or

an eye. Might this represent a guardian or an oracle? Lipton's interest in ancient sculpture was always on his mind as he made modern forms.

**12. Accessibility text:**

ADA AltText: A large freestanding metal sculpture that consists of a curved hood-like form that rises over a pipe-like horizontal protrusion.

ADA LongDesc: This freestanding metal sculpture consists of a curved hood-like form that rises up from a thin flat base and appears like a helmet or half-dome. A pipe-like horizontal protrusion extends from the body of that hood-like form and extends out where it reaches past a flat structure that rises up from the floor to provide a stabilizing function to the piece. The entire surface appears covered in bumps, like arrested bubbles in a heat process. Its patina is a greenish-yellow, shiny in good light.

**13. Tags:**

Metal, sculpture, industrial, space-age, modernist, nickel, oracular, visionary, guardian

**Curator:** Leslie Ureña

**Department:** Global Contemporary Art

**Date:** 2023-06-13

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**1. Description and Summary of Object(s)**

**Loan Number:** L2023.45.2

**Artist/Maker:** Anthony Hernandez (American, born 1947)

**Title/Object:** Downtown Civic Center, Public Use Areas #12

**Date:** 1980

**Medium:** Gelatin silver print

**Dimensions:** 15 7/8 × 20 1/8 in. (40.3 × 51.1 cm)

**Signed, marked or inscribed:**

**Country of manufacture:** United States

**Vendor/Donor:** Yancey Richardson Gallery, New York

**Credit Line:** The Ted and Dr. Roberta Mann Foundation Endowment

**2. Artist, Style and explanation of the proposed object:**

From the artist's gallery's website: "Over the past 50 years, Anthony Hernandez has crafted a richly varied oeuvre, ranging from a distinctive style of black-and-white street photography to color photographs of abstracted details of his surroundings. Much of Hernandez's work focuses on his native Los Angeles, revealing a unique insight into the people and landscape of this much-pictured city. Switching from a handheld to a large format camera in 1978, and from black-and-white to color in 1984, Hernandez's approach to photography is characterized by a slower form of looking. His carefully composed, formally rigorous photographs offer an in depth and unflinching examination of whatever he turns his lens to.

In his critically acclaimed series documenting the temporary encampments of the homeless in Los Angeles, *Landscapes for the Homeless* (1988-1991), Hernandez eschews direct portraiture, focusing instead on the traces of this precarious form of existence; items of clothing, bedding, and crudely crafted furniture. Continuing in a similar vein, Hernandez's most recent series, *Discarded* (2012-2015), explores abandoned sites in desert communities across Southern California. Featuring interior shots of vacated homes, as well as exterior photographs of the buildings and desolate landscapes, there is a haunted quality to this work in which Hernandez deliberately blurs the line between absence and presence, the visible and invisible."

**3. Condition:**

**4. Additional Costs:**

**5. Provenance:**

The artist; Yancey Richardson Gallery, New York.

**6. Related objects:**

Anthony Hernandez's work has been exhibited and collected widely. Major public collections that have acquired his photographs include: the J. Paul Getty Museum, Los Angeles; Guggenheim Museum, New York; Museum of Modern Art, New York; Tate Modern, London; Whitney Museum of American Art, New York; Metropolitan Museum of Art, New York; and the Smithsonian American Art Museum, Washington, D.C.

**7. Complements the existing collection:**

Mia's collection includes a broad array of artworks that depict city life, ranging from paintings to photographs. Anthony Hernandez's 1980 photograph would be a welcome addition to the collection with its emphasis on a solitary figure, by an artist with an intimate knowledge of Los Angeles. The work also aligns with the museum's concerted efforts to acquire artworks by Latino artists, including the recently acquired photographs by the Chicana artist Laura Aguilar.

**8. Plans for exhibiting:**

"Public Use Areas #12" would be exhibited in future rotations in the Harrison, Perlman, or Global Contemporary Galleries, and lends itself well to installations related to urbanism.

**9. Why do you recommend the object:**

Anthony Hernandez's 1980 "Public Use Areas #12" is a vintage print from one of the artist's earlier series. A keen observer of people in space, his practice provides views of the city that may not be the ones typically associated with Los Angeles. The woman in "Public Use Areas #12," sits during a contemplative moment in the plaza of the Civic Center in downtown Los Angeles. The story remains open to interpretation, with the sitter's suit being a hint of her potential role in society, possibly an office worker in the early 1980s. As an example of Hernandez's earlier work, "Public Use Areas #12" gives a hint at his more than 50-year career photographing Los Angeles's social landscapes.

**#" žLabel text:**

Anthony Hernandez's 1980 photograph is a portrait of Los Angeles. Hernandez's photograph focuses on a quotidian activity, a moment of reflection, amid what may be considered Los Angeles's uninviting landscape. The woman at right stares into the distance, drawing attention to the desolate urban plaza before her. Through Hernandez's lens, however, the lone sitter is as central to Los Angeles as the cityscape itself.

**##žAccessibility text:**

ADA AltText: A woman sits on a short wall, at the entrance of a building. She looks longingly to the left, at an otherwise uninhabited daytime scene. At far right there are trees set against a light-colored multi-story building.

ADA LongDesc: A woman sits on a short wall, at the entrance of a building. She looks longingly to the left, at an otherwise uninhabited daytime scene. At far right there are trees set against a light-colored multi-story building.

**#\$žTags:**



Person, Trees, Buildings, Staircase

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**Curator:** Tom Rassieur  
**Department:** European Art  
**Date:** 2023-06-13

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**1. Description and Summary of Object(s)**

**Loan Number:** L2013.69.42

**Artist/Maker:** Hendrick Goltzius (Dutch, 1558–1617)

**Title/Object:** The Great Standard Bearer

**Date:** 1587

**Medium:** Engraving

**Dimensions:** 11 1/8 × 7 1/2 in. (28.26 × 19.05 cm) (sheet)

**Signed, marked or inscribed:** signed and dated in plate under figure's PL foot: [Ao 1587. H Goltzius. fe.] | black stamp, verso, LL: Walter Beck, Lugt 2603b; watermark: eagle with crest of Basel | inscription engraved in margin under image

on verso in pencil: [1278/49 1877 V. Franque] and several other unintelligible numbers

Stamped in black: an oval form with flat top and bottom with a W and B on either side of the rod of Asclepius

**Country of manufacture:** Netherlands

**Vendor/Donor:** Tom Rassieur

**Credit Line:** Gift of Chichi Steiner and Tom Rassieur in honor of Kristin Lenaburg

**2. Artist, Style and explanation of the proposed object:**

Hendrick Goltzius was the hero of Dutch art in the Generation before Rembrandt. After establishing himself as an outstanding draftsman and superb engraver in the latter quarter of the 16th century, he abruptly switched to painting in the opening years of the 17th century. His friend and biographer Carel van Mander likened him to Proteus, the god who could change himself into any form, for Goltzius could seemingly master any artistic medium and work in any style. He made more than 400 prints, and many more were made by others according to his designs. Mind you, Goltzius accomplished all this with a hand that could not open due to a severe burn suffered during his youth. He delved into the Bible, antiquity, portraiture, mythology, landscapes, military glory, and more. He was thoroughly aware of Renaissance developments in Italy, Germany, and the Netherlands. Picking up on the likes of Parmigianino and Bartholomaeus Spranger using, he used them as touchstones for his own mannerist contortions. The late 1580s saw Goltzius take Mannerism to extremes, as seen in *The Great Standard Bearer*, a 1587 engraving that brought newly exaggerated elegance to his military subjects.

The standard bearer strides out to the field of battle wearing wearing outlandishly sumptuous clothing. His silken jacket is a peascod, embroidered, slit, and stuffed to give its wearer an elongated, distended stomach. Twenty large knotted buttons secure it up the front. A row of bows runs up each of his matched, billowing tie-on sleeves. His hat is decorated with feathers. He wears drop pearl earrings and a wide ruff collar. Bows also run up the sides of his velvet, knee-length pantaloons. An elaborated sword hangs at this left hip, but how is he to draw it? His right arm is raised aloft, holding the staff of the enormous banner that flows and flutters behind him. The back of his left hand placed on his hip to hold his arm akimbo. His whole body seems to twist as he looks out over his left shoulder. His lower legs are clad in stockings. His light leather shoes are ventilated with slits. In the background are vast number of troops, with the town of Haarlem, identifiable from the central tower of the Church of Saint Bavo, beyond. Though this dandy may seem silly to the modern eye, in his own time, he was glorious. Standard bearers represented the monarch or the government that sponsored his military troop. His lavish clothing stood for richness, civility, and bravery. The inscription beneath the image reads: *Signifer ingentes animos, et corda ministro / Me stat stante phalanx, me ugentie fugit.* (I, the standard bearer, ensure steadfastness of mind and heart: as long as I stand, the line holds, if I flee, it flees also.) As the man most responsible for the morale and dedication of the force and as the most conspicuous figure in battle, the standard bearer was a favorite target of opposing forces. Due to the danger of his job and the expense of his costume, the standard bearer was typically paid about three times the wage of a normal soldier.

The precision of this engraving and the range of textures and effects are hard to believe. Goltzius produced the intricate topography of the banner using only groups of wavy parallel lines. One senses the air and space between forms. A telling example of his consummate mastery is the microscopic reserve that he has left around his subject's legs to make him stand in stark relief from the background.

I am giving this engraving in honor of Kristin Lenaburg, who recently retired from Mia after having run the Herschel V. Jones Study Room for Prints and Drawings for more than 20 years. Kristin was our beloved standard bearer always helping her colleagues move forward in the service of Mia's mission.

**3. Condition:**

GOOD

Examiner: Megan Dischinger  
2014-05-22

**4. Additional Costs:**

**5. Provenance:**

Dr. Walter Beck (born 1895), Lugt 2603b, Berlin. [Hill-Stone, New York; sold November 27, 1990, to Tom Rassieur]

**6. Related objects:**

This print is widely held among major European and American print rooms. Goltzius engraved its companion piece, *The Captain of the Infantry* in the same year. Goltzius engraved other military figures at various dates, including another standard bearer in 1585. He also designed images of soldiers that were engraved by others, notably the series of *Soldiers and Officers* engraved by Jacques de Gheyn in 1587.

**7. Complements the existing collection:**

Mia's growing collection of prints by and after Hendrick Goltzius now exceeds five dozen. In the past several years we added his *Christ and the Apostles*, the *Apollo Belvedere*, *The Captain of the Infantry* (companion of the *Standard Bearer*), and *Hercules and Cacus*. We also acquired the *Creation of the World* series, designed by

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Goltzius and engraved by Jan Muller. As a work outstanding for its subject, design, and execution, The Standard Bearer is a solid addition to the group.

**8. Plans for exhibiting:**

I plan to show a selection of prints by Goltzius and his circle later this year in either the Winton Jones Gallery (344) or in G315 & G316. The Standard Bearer will certainly be included.

**9. Why do you recommend the object:**

Hendrick Goltzius was Europe's leading printmaker in the later 16th century. As an engraver, he remains a towering figure. We have been actively building up Mia's holding of work by his hand and after his designs. This is a fine example of one of his most striking engravings, and it is the companion piece to the Captain of the Infantry, which Mia already has. With its dynamic design, its mixture of bravura and delicate burin work, its balance of detail and abstraction, and its distance from modern ways of thinking, the Standard Bearer demands and rewards close attention.

**#" žLabel text:**

Today's army uses digital camouflage to make soldiers difficult to detect. Some consider this an advance on the sixteenth-century tactic of outfitting particularly brave men in embroidered and slit silk jackets with stuffed waists and puffy sleeves, pantaloons tied with bows, starched ruffs, and drop earrings, while elevating big billowing banners. It may not look it, but as this soldier tells us, this was a serious job: "I, the standard-bearer, ensure steadfastness of mind and heart: as long as I stand, the line holds, if I flee, it flees also." To pay for his finery and to compensate him for being a prime target, the standard-bearer received three times the pay of the ordinary soldier.

**##žAccessibility text:**

ADA AltText: Right arm raised high to carry an enormous flowing and fluttering banner and left arm akimbo, a young man strides forward while looking back over his left shoulder. He wears a silken jacket with slashes, embroidery, and knotted buttons. He sports a hat decorated with feathers, drop pearl earrings, and a broad ruff collar. His knee-length pantaloons have bows up the sides. An elaborate sword hangs from his belt.

ADA LongDesc: Right arm raised high to carry an enormous flowing and fluttering banner and left arm akimbo, a young man strides forward while looking back over his left shoulder. He wears a silken jacket with slashes, embroidery, and knotted buttons. He sports a hat decorated with feathers, drop pearl earrings, and a broad ruff collar. His knee-length pantaloons have bows up the sides. An elaborate sword hangs from his belt. His lower legs are clad in stockings. His light leather shoes are ventilated with slits. In the background are vast numbers of troops, with the town of Haarlem, identifiable from the central tower of the Saint Bavo church, beyond.

**#\$žTags:**

Mannerist, mannerism, military, soldier, officer, fashion, ruff collar, pantaloons, peascod, goosebelly, goose

belly, feathers, Saint Bavo, Haarlem, sword, battle, banner, standard, pennant, bravery

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**Curator:** Pujan Gandhi  
**Department:** Asian Art  
**Date:** 2023-06-13

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**1. Description and Summary of Object(s)**

**Loan Number:** L2023.57

**Artist/Maker:**

**Title/Object:** Dvarapala (Door Guardian)

**Date:** C. 14th-15th century, Majapahit period (1293 - c. 1500)

**Medium:** Andesite

**Dimensions:** 20 7/8 in. (53 cm) (height)

**Signed, marked or inscribed:**

**Country of manufacture:** Indonesia

**Vendor/Donor:** Polak Works of Art

**Credit Line:** The Helen Jones Fund for Asian Art and the Ruth B. Anderson Memorial Endowment for Asian Art



**2. Artist, Style and explanation of the proposed object:**

Throughout the period of Hindu-Buddhist civilization in Java (ca. 7th C -15th C CE), both Buddhist and Hindu temples adopted the Indian architectural trope of the guardian figure, which flanked the entrances of temple complexes to protect the power of the inner sanctum and mark the threshold between the sacred and profane. The proposed sculpture of a Dvarapala (Dvara meaning “door” and Pala meaning “protector”) was carved in the round from a soft volcanic stone indigenous to the Indonesian island of Java. In kneeling form (associated with Buddhism) and firmly grasping a club, Dvarapala’s with fierce expressions (i.e. bulging eyes, glaring fangs) became increasingly popular with the rise of tantric (ritual) practices during the rule of the Majapahit dynasty (1293-1526) in East Java resulting in iconic forms intended to ward off evil spirits.

**3. Condition:**

**4. Additional Costs:**

None

**5. Provenance:**

Ex coll. M. Lemaire-de Vries, Den Haag. Richard Calwer, Berlin (1868-1927); Mr Calwer Jr (until the 1970’s); Mr

G.K. Nagel, Stuttgart (until 2015).

**6. Related objects:**

Two other examples from the same temple are in the Rietberg Museum, Zürich, from the collection A. Vecht Amsterdam, a gift of baron Eduard Von Der Heydt, Ascona, 1952, Inv. Nr. RIN 8 AND RIN 9.

References:

Jan Fontein, *The Art of Southeast Asia: The Collection of the Museum Rietberg* (London: Paul Holberton Publishing, 2007), 116-117.

Natasha Reichle, *Violence and Serenity: Late Buddhist Sculpture from Indonesia* (Honolulu: University of Hawai'i Press, 2007).

Ann R. Kinny, Marijke J. Klokke, and Lydia Kieven, *Worshiping Siva and Buddha: The Temple Art of East Java* (Honolulu: University of Hawai'i Press, 2003).

**7. Complements the existing collection:**

There is only one other stone sculpture from Indonesia in Mia's collection, the beloved 10th /11th century Ganesha from central Java (2003.198). The theme of the temple guardian, however, is seen frequently in our Chinese and Japanese holdings, and relates to an early Indian sculpture of the pot-bellied protective deity, Kubera (2015.12). The expression of the proposed sculpture is uniquely Javanese, allowing narrative links to Mia's Batik textiles and Wayang puppets as well.

**8. Plans for exhibiting:**

This work would be exhibited in G213, Arts of Southeast Asia, where it would add a new dimension to Mia's holdings of monumental Southeast Asian sculpture, also in concert with later Southeast Asian textiles. It could also serve as a vehicle to express the breadth of Pan-Asian Buddhism.

**9. Why do you recommend the object:**

In recent times, opportunities to acquire compelling and well-provenanced architectural sculpture from Southeast Asia have become increasingly scarce, simultaneously resulting in an overall suppression in the market prices in the field. Thus, the proposed sculpture, priced slightly under \$30,000 USD, offers a most welcome opportunity to make a substantial intellectual and aesthetic impact on Mia's collection and visitors. Charming yet fearful, Mia's Javanese Dvarapala will allow greater insights into the temple arts of both South and Southeast Asia, delighting our audiences while providing important research opportunities near and far.

**10. Label text:**

Throughout the period of Hindu Buddhist civilization in Java (ca. 7th C - 15th C CE), both Buddhist and Hindu temples adopted the Indian architectural trope of the guardian figure, which flanked the entrances of temple complexes to protect the power of the inner sanctum and mark the threshold between the sacred and profane. This sculpture of a Dvarapala (Dvara meaning "door" and Pala meaning "protector") was carved in the round from a soft volcanic stone indigenous to the Indonesian island of Java. In kneeling form (associated with Buddhism)

and firmly grasping a club, Dvarapala's with fierce expressions (i.e. bulging eyes, glaring fangs) became increasingly popular with the rise of tantric (ritual) practices during the rule of the Mahajapit dynasty (1293-1526) in East Java, resulting in a profusion of forms intended to ward off evil spirits.

**12. Accessibility text:**

ADA AltText: A stone sculpture of a human holding a club.

ADA LongDesc: A stone sculpture of a kneeling figure with stylized human features and a club grasped between two hands. The figure's round eyes bulge out with fangs bared.

**13. Tags:**

Indonesia, Java, Tantra, Hindu, Buddhist, Guardian, Architecture