



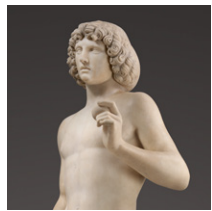
**13** **Saint Sebastian, Master of the Furies**  
 “How much skill, time, and focus went into getting one simple moment of human gesture?”

🔊 92



**14** **Pietà with Donors**  
 “Mary’s hands crossed over her heart—this same gesture is found in American Sign Language.”

🔊 93



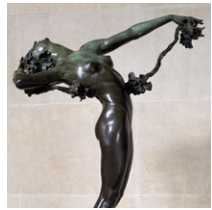
**15** **Adam, Tullio Lombardo**  
 “Adam should be off balance; he’s about to take a bite from that terrible apple.”

🔊 94



**16** **The Falling Gladiator, William Rimmer**  
 “It’s almost hard to believe that this figure will die; his physique is so strong, so muscular.”

🔊 95



**17** **The Vine, Harriet Whitney Frishmuth**  
 “The idea of launching your body back, without seeing, is liberating but also terrifying.”

🔊 96



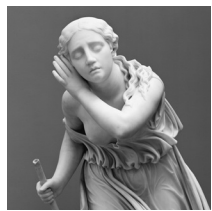
**18** **Diana, Augustus Saint-Gaudens**  
 “From this angle more than any other, I could imagine her flying.”

🔊 97



**19** **Tomb Effigy of Elizabeth Boott Duveneck, Frank Duveneck**  
 “There’s a dichotomy going on: the calm facial features compared with the agitated drapery.”

🔊 98



**20** **Nydia, the Blind Flower Girl of Pompeii, Randolph Rogers**  
 “We get a sense immediately of the strength of her hearing.”

🔊 99

## How does the sculpted body communicate?

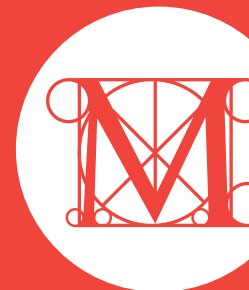
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🔊 Audio Guide tour

**viewpoints**

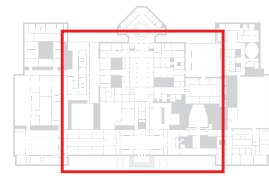
## BODY LANGUAGE

Every *body* has a viewpoint. Join the conversation.

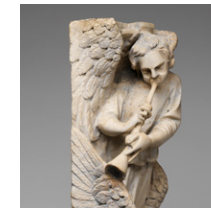
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## First Floor



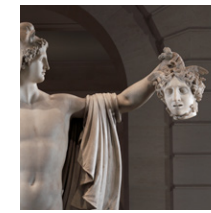
↑  
Main Entrance  
at 82nd Street



- 5** Pilasters of Angels Sounding Trumpets from the Parapet of a Pulpit, Workshop of Giovanni Pisano  
“You can see the concentration on their faces.”  
⌚ 84



- 6** Saint Paul, Circle of Claus de Werve  
“The slight tilting of his head helps to create a kind of living presence.”  
⌚ 85



- 7** Perseus with the Head of Medusa, Antonio Canova  
“It’s a sculpture about motion, but it’s not the motion of killing.”  
⌚ 86



- 8** Winter, Jean Antoine Houdon  
“There is this combination of naturalism and abstraction that goes beyond human.”  
⌚ 87



- 9** A Hypocrite and a Slanderer, Franz Xaver Messerschmidt  
“The artist hoped to ward away spirits by capturing them in these heads.”  
⌚ 88



- 10** Marsyas, Balthasar Permoser  
“It’s difficult for me to walk past and not stop and gasp every time.”  
⌚ 89



- 11** Ugolino and His Sons, Jean-Baptiste Carpeaux  
“The grip of all of these people, the density of this composition, communicates the crisis.”  
⌚ 90

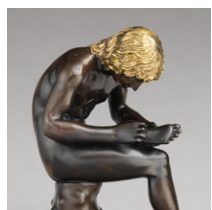


- 12** The Burghers of Calais, Auguste Rodin  
“If you actually get into that shape, you feel anxiety build in your body.”  
⌚ 91

Discover sculptures of the human body on this Audio Guide tour. Join Met experts, leading authorities, and rising stars, each with a unique perspective on the language of gesture, facial expression, and pose.



- 1** Bacchanal: A Faun Teased by Children, Gian Lorenzo Bernini  
“It’s done in a very elevated way, but there’s a great deal of humor here.”  
⌚ 80



- 2** Spinario, Antico (Pier Jacopo Alari Bonacolsi)  
“He has that childish quality of doing something in public that absorbs him utterly.”  
⌚ 81



- 3** Virgin and Child in Majesty  
“The most important thing here is the relationship between the two bodies.”  
⌚ 82



- 4** The Visitation, Attributed to Master Heinrich of Constance  
“There’s almost a little pause that you see between the two hands.”  
⌚ 83