





A Greek and Roman Treasury

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On the cover: Scylla hurling a rock, a parcel-gilt emblema (no. 95). *Inside front cover*: Detail of a sword sheath (no. 91). *Inside back cover*: Detail of a silver handle (no. 130). *Back cover*: Parcel-gilt pyxis (no. 101).

Director's Note

One of the privileges of the director of the Metropolitan Museum is to enjoy, with a certain degree of impartiality, the whole of this institution's magnificent collections. I regard them as making up one immense treasury. There are times, however, when it is impossible to hold such an unbiased view of the collections. The new installation of Greek and Roman gold and silver objects celebrated in this *Bulletin* causes me to consider the number of enclaves within this "immense treasury" that themselves bring together luxurious objects made of the most precious materials and executed with consummate craftsmanship. The splendid church treasuries in the galleries of the Department of Medieval Art and at The Cloisters, with their refulgent enamels and finely wrought chalices, come to mind immediately. Equally resplendent are the gold and silver objects of Pre-Columbian civilizations of the Americas exhibited in the Michael C. Rockefeller Wing and the eighteenth-century silver objects from France and England displayed in the galleries of the Department of European Sculpture and Decorative Arts. In other collections in the Museum, important concentrations of precious materials have been integrated into their cultural contexts; these include the gold jewelry and paraphernalia of the Egyptian pharaohs and their queens, particularly those of Dynasty 18, exhibited in the Egyptian Galleries and the Achaemenid and Sasanian silver vessels on display in the recently completed installation of ancient Near Eastern art.

For many visitors the Greek and Roman Treasury will

provide a first contact with the wealth of the ancient classical world. It will prove to be a unique and dazzling experience: on display here are not only magnificent ceremonial objects for offerings to the gods but also splendid utilitarian ones for the more mundane rituals of the banquet, the symposium, and the toilette.

The foundation of our Greek and Roman Treasury is the metalwork acquired through Luigi Palma di Cesnola as early as 1874. Since then this collection has grown through gifts by private individuals, including Walter C. Baker, and through purchases, mainly those of the department's present chairman, Dietrich von Bothmer. An eloquent testimony to Dr. von Bothmer's acumen may be found in the quality and range of his acquisitions and in the exceedingly generous support he has elicited from collectors and other friends of the Department of Greek and Roman Art. The Greek and Roman Treasury, representing the glorious culmination of years of gifts and purchases, is extraordinary both in the aggregate and in its individual pieces, as Charles Fromm's installation successfully reveals and as the illustrations and texts in this publication amply demonstrate.

The realization of the Museum's most recent and ambitious treasury installation was made possible through the generosity of Gayfryd and Saul Steinberg and Reliance Group Holdings, Inc. Mr. Steinberg's special and continuing interest in the Museum's permanent collections is deeply appreciated.

PHILIPPE DE MONTEBELLO
Director



A Greek and Roman Treasury

Of the five metals deemed precious today—gold, silver, palladium, iridium, and platinum—only the first two, gold and silver, have been esteemed since remote antiquity and entered most languages in a variety of expressions. We speak of the Golden Age, the Golden Legend of the Saints (*Legenda Aurea*), the golden mean, and the golden rule; there are golden hours, golden weddings, and, of course, the gold standard. Silver, less rare than gold, is considered second to it: the Silver Age, according to Hesiod, was the second, less perfect age of the world. Silver in Latin denotes the second flowering of Latin literature, and a silver anniversary stands for twenty-five years, as opposed to fifty for a gold. Together, gold and silver symbolize wealth, as in the motto of the state of Montana: *Oro y plata*.

Both metals are very malleable and take on a high polish. Their ductility was not known or appreciated in antiquity, but in modern times this quality has made them industrially valuable. Gold is found either in a pure state or in a natural alloy, especially with silver (electrum); silver occurs mostly in lead ore (galena) and has to be separated from the lead sulphide by smelting. Another difference lies in their appearance. Gold, even when hardened by the admixture of other metals, does not tarnish, while silver in time turns black and is subject to corrosion.

In antiquity gold was first found and used in Africa and Arabia, later in the land of the Scythians, and especially in Asia Minor. In Greek mythology reports of regions rich in gold were echoed in the stories of Midas's golden touch and the golden fleece as well as in tales of the griffins and Arimasps. Though Greece herself was not so fortunate as her richer neighbors, gold must have found its way to the country very early, as is proved by the many finds of gold objects in Mycenae and elsewhere. In Etruria gold did not become widespread until the seventh century B.C. and was probably mined in northern Italy, while the wealth of Rome in gold derived increasingly from military conquests.

Gold and silver represented wealth throughout historic times. Coinage originated in Asia Minor in the middle of the seventh century B.C., when the ancient cities on the west coast of Anatolia invented a system based on the distribution of small lumps of electrum, all of the same (or nearly the same) weight. These lumps were furnished with an identifying punch mark and used as a medium of exchange, taking the place of the earlier trade by barter. The primitive punch marks were gradually replaced by distinctive symbols of the cities that issued these electrum "coins." Later still, in the reign of King Croesus of Lydia (560–546 B.C.), Sardis, his capital city, issued coins in gold and in silver rather than in electrum, with the ratio between the two metals set at 1:13.5. This innovation introduced bimetalism, which in

varying forms continued for centuries until a little over a hundred years ago. While the monetary value of gold and silver and their parity has changed frequently, their prices (and their sometimes wild fluctuations) are still determining economic factors.

In this *Bulletin* over a hundred vases and utensils—mostly made of silver—are illustrated and described. They span two and a half millennia and represent the holdings of the Greek and Roman Department, now exhibited for the first time in a gallery adjacent to the Great Hall. In terms of collecting, the choice of objects published here also illustrates the growth of the Department, in little more than a hundred years, from the acquisition by subscription of the Cesnola collection of Cypriot antiquities in 1874 to the last purchases of two years ago. Geographically the new exhibition covers most of the areas and periods in the care of the Greek and Roman Department, from Cyprus in the southeastern Mediterranean to the Cyclades and other Greek islands, to Ionia and beyond the Greek mainland, and, in the West, to Italy and Magna Graecia. Some of the objects have recorded find spots, but many more can only be ascribed to an area and dated to a stylistic period. Not all periods are equally well represented in the Museum, and there is relatively little gold. No modern museum can pretend to give a fair cross section of what was once visible in the great Greek sanctuaries of Delphi and Olympia or even in the temple treasuries of the Acropolis at Athens. The very value of the metal brought with it the seeds of its own destruction, or better put, its conversion. In times of need gold and silver objects were melted down to pay for the necessities of life or armaments, and a lost war inevitably led to plunder—either the legitimate booty of the victor, who in Roman times proudly paraded it in a triumphal procession before turning it over to the state, or the private loot of soldiers on a rampage. Looting could at times be avoided by burying treasures before an invasion, but the rightful owner could not always be sure of his own survival and thus of recovering his property once hostilities had ceased. Indirectly, however, buried objects stood a better chance of preservation, for if discovered by chance two thousand years later they were (at least in most cases) not melted down but entered public collections. Many of the hoards of Roman silver found in Britain, France, Germany, and Switzerland within the last two centuries were thus spared the fate of the treasure found at Trier in 1628, which was promptly melted down, or the Wettingen find of 1633, which was parceled out among the Swiss cantons and has disappeared.

Most of our ancient plate is tableware—cups, pitchers, bowls, ladles, and the like—and therefore resembles much post-classical gold and silver. Also included in our collection



Bucchero (black clay) bowl with heads in relief. Etruscan, sixth century B.C. Rome, Museo Nazionale di Villa Giulia

are mirrors, cosmetic boxes, and a comb, as well as an incense burner that need not have been a cult vessel, but was probably used at home. Silver and gold dedicated to the gods did not differ appreciably in form and workmanship from the table silver only the rich could afford to have at their sumptuous banquets.

Earliest among the silver vases from Greece in the Museum are two shallow bowls (nos. 1, 2), reportedly from

the island of Euboea, found with a gold cup and a silver phiale that are both now in the Benaki Museum in Athens. The decoration on the two silver bowls and the gold cup is purely linear—vertical lines, chevrons, and hatched triangles—and resembles the ornamentation of contemporary pottery. A similar, though somewhat smaller silver dish was found in a tomb on Amorgos, and it is thought that these metal bowls are Cycladic and should be dated between 3000 and 2300 B.C. Two gold cups (nos. 3, 4)—a kantharos and a goblet—are Mycenaean of about 1500 B.C. Considerably later, of the eighth to the sixth century B.C., are the three bowls from Cyprus (nos. 9–11): one, in gold, betrays strong Egyptian influence; one in silver, with a central tondo of a winged divinity slaying a lion and two narrative zones, represents a curious amalgam of Egyptian and Phoenician motifs.

The earliest silver phiale mesomphalos (no. 12) is purely Greek, of the sixth century B.C., though the shape and scheme of decoration had long been traditional in the Near East. Another sixth-century silver vessel, a situla (no. 15), was meant to be carried by the swinging handle, perhaps as a cult object; it is said to come from the Troad.

On pages 24 to 45 our archaic East Greek silver is introduced, an assembly of over fifty vases and utensils that have been acquired patiently over the course of fifteen years. The many different objects were evidently made by Ionian craftsmen for rich clients on the eastern periphery of Greece at a time (before the Persian conquest of Asia Minor) when Greek culture flourished on both sides of the Aegean Sea, and when Greek workmanship was appreciated as far east as Persepolis. Some of the objects show Eastern, even Persian,

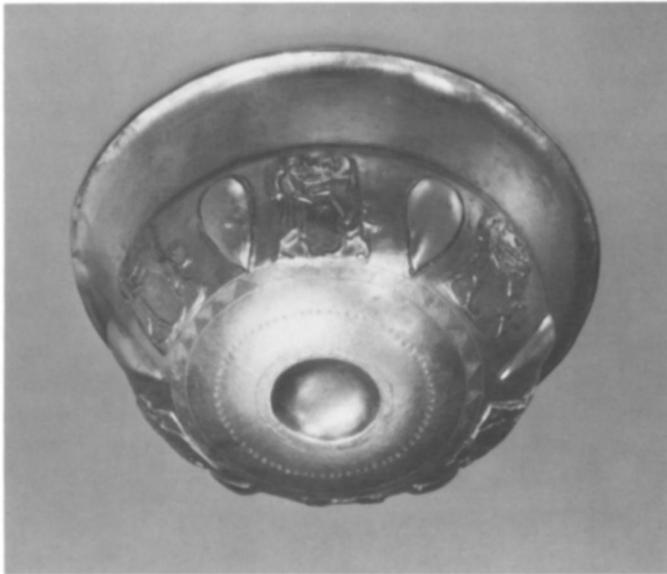


Phiale with heads (no. 16)



taste and Persian motifs were freely borrowed. Others, however, notably the large silver oinochoai with sculptural adjuncts (nos. 35–38), are purely Greek in both shape and style. The two phialai with Persian heads worked separately and attached to the walls (nos. 16, 17) should be singled out for special comment, for they correspond to a type of phiale until now known only from a temple inventory on Delos. Each of the hollow heads contains a quantity of tiny bronze pellets that produce a rattling sound when the object is moved. Persian connections are also evident on a silver-gilt phiale (no. 18) that portrays the great king marching to the left between each lobe and on another (no. 19), somewhat smaller, that shows the Persian king killing a lion. Other phialai are ornamented more sparingly, but while we have some pairs that were obviously meant as such, there is much variety in both shape and decoration.

The silver oinochoe (no. 35) with the handle in the shape of a naked youth bending backward, his long hair falling over the rim of the vase, follows a type known in bronze from Cyprus in the East to Spain in the West. The youth



Silver bowl (no. 19)

holds the tails of two recumbent lions on the rim, while his feet rest on a palmette flanked by two rams. A second oinochoe (no. 36) employs a decorative scheme known also from bronze hydriai. The upper end of the handle terminates in a lion's head, its mouth opened as if to permanently replenish the liquid inside the vase, on the analogy of water spouts in fountain houses or along the roofs of Greek temples. The finial at the lower end of the handle takes the shape of the head and forelegs of a panther. Two other wine jugs (nos. 37, 38) have carinated bodies. The handles terminate above in animal heads that seem to bite into the lip of the vase. One of the two carinated jugs has a frontal head of Bes as its lower finial.

Similarly varied are four silver alabastra (nos. 45–48). In each the body is divided into several zones, which on the



Goddess with scepter and phiale. Red-figured lekythos (oil container). Attic, c. 470 B.C. Fletcher Fund, 1928 (28.57.11)



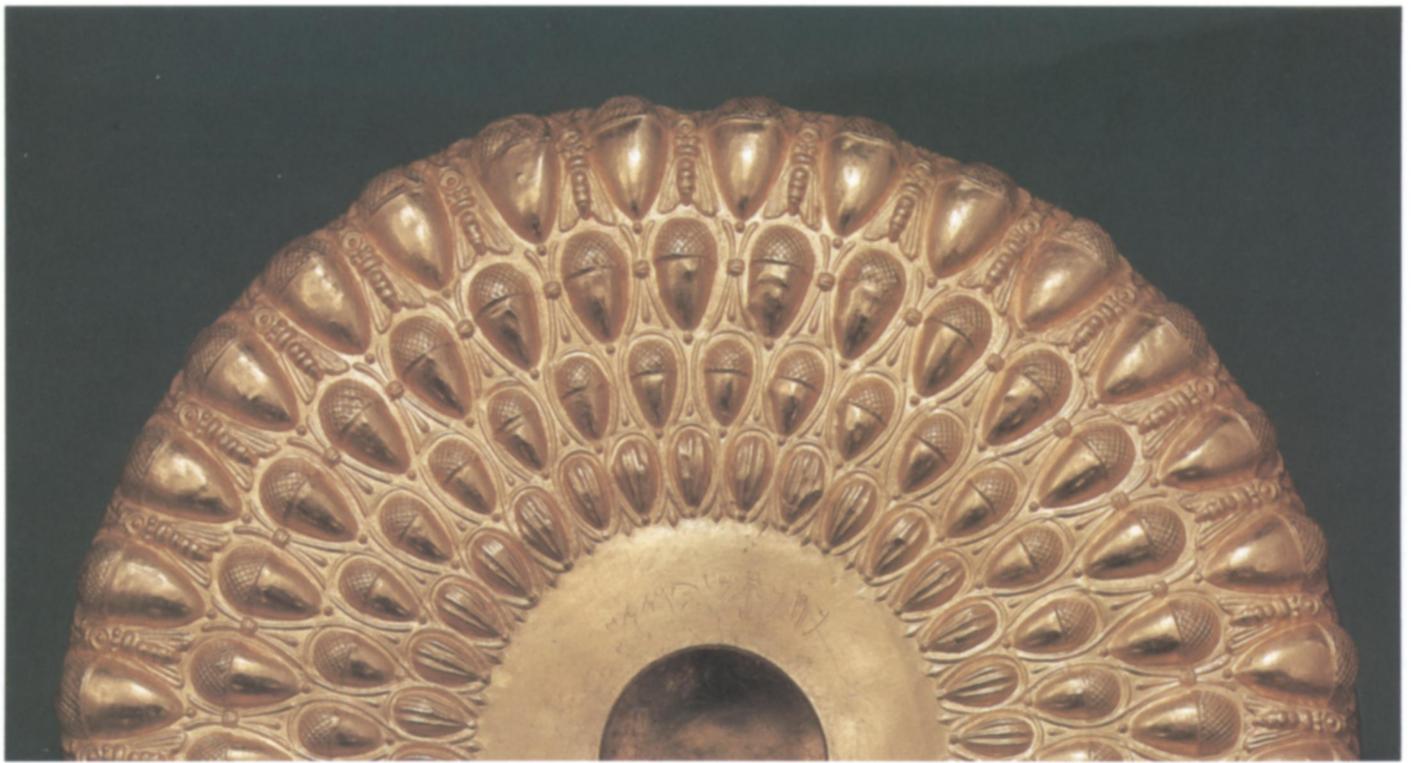
This representation of a drinking party includes many of the objects in the Treasury. Drawing by Lindsley F. Hall of red-figured kylix (drinking cup). Attic, c. 490-480 B.C. Rogers Fund, 1920 (20.246)

finest of them (no. 45) are engraved with animals and a battle scene that recalls the style of Clazomenian painted terracotta sarcophagi. Engraved figural decoration also occurs on a silver skyphos of typically Lydian shape (no. 49) and on a small silver bowl from Cyprus (no. 13).

Among the eight East Greek silver ladles in the collection (see nos. 59–64), again no two are alike. One of them (no. 59) is particularly sumptuous: the loop on top is formed by two eagle-griffins, and the faceted handle terminates below in a winged lion that seems to dive into the bowl while two sphinxes, sculptured fully in the round, watch.

Most of the East Greek silver objects were intended to be used for banquets, of which we have many representations on vases and reliefs. There are two strainers (nos. 66, 67)

through which wine was poured into drinking cups; they are in silver and their handles, like those on some of the ladles, are decorated with animal heads, here a duck and a calf. Of the other utensils used on such occasions, two incense burners should be noted. One (no. 69, of bronze) is in the shape of a cup attached to a long rod, its perforated conical cover hinged to the rod by means of a leaping animal with its head turned back. This incense burner follows an ancient Egyptian tradition: it was held in a horizontal position by a servant or attendant who would walk through the rooms with it. The other incense burner (no. 68), made of silver, was no doubt set on a table. Its lid, like the one in bronze, is tiered and perforated, but instead of being hinged it was secured to the stand by a small chain. The cover is sur-



Detail of gold phiale (no. 86)

mounted by an exquisite statuette of a cock, the style of which resembles that of the cocks engraved on the shoulder of one of the silver alabastra (no. 45). Such a small incense burner occurs, not by coincidence, on the fragment of a black-figured hydria in Athens that was found at Clazomenae on the west coast of Asia Minor.



Libation scene. Red-figured stamnos (wine jar). Attic, c. 480 B.C. Fletcher Fund, 1956 (56.171.50)

To the realm of cosmetics belongs a rectangular compartmented makeup box of silver (no. 70). One of the dividing walls is notched to hold a special cosmetic spoon, and the box's cover does not open on a hinge but swivels horizontally and is held locked by a movable stud. The heads of the swivel and the locking stud are gilt, as are five additional ornamental studs in the center and on the four corners. When the box is closed properly, anyone unfamiliar with the locking mechanism would have a difficult time opening it.

Also from Eastern Greece, but almost two centuries later, is a group of five vessels from Prusias, in Bithynia (nos. 72–76). The situla, or wine bucket, is of bronze, as befits a vase that is carried back and forth from the kitchen or pantry to the dining room. The other objects—a strainer, a ladle, a kylix, and a phiale—are of silver. Prusias on Hypios, formerly called Kieros, was a Greek settlement in a notoriously hostile country, and the Prusias find is indeed of Greek workmanship, closely related to that on the many metal vases found more recently in Northern Greece and Macedonia. Slightly later and of unknown provenance is a group of five silver objects (nos. 81–85)—a cup (kylix), a bottle, a pyxis, a scraper (strigil), and a jar (that once had a handle and served as a pitcher). The bottle, the pitcher, and the pyxis have ornamental bands enhanced by gilding.

A gold libation bowl (no. 86), or phiale, is not only one of the rarest but also one of the most beautiful objects in the exhibition. The chief decoration is three circles of acorns and a fourth of beechnuts, each containing thirty-three elements. In addition, thirty-three bees are depicted in the interstices of the row of acorns nearest the edge of the bowl, and the collar around the omphalos is decorated with fifteen

circumscribed palmettes. Acorns as decoration on phialai were traditional, as we learn not only from inventories of temple treasures, but also from a fragmentary gold phiale now in Warsaw that was found on Cyprus in a late sixth-century tomb and from Roman copies of the caryatids of the fifth-century Erechtheum on the Acropolis in Athens. There is nothing in the decoration on the gold phiale in the Museum that allows us to date it precisely, but the Carthaginian inscription on the bottom is engraved with characters that epigraphers assign to the third century B.C. Since this inscription may have been added later, it only furnishes us with a *terminus post quem non*.

Two other richly decorated phialai (nos. 89, 90), said to have been found together, were hammered over the same die. On each of them the broader outer band shows the apotheosis of Herakles in a cortege of four chariots, while the narrow inner zone around the omphalos shows the gods feasting on Olympus. It had long been held that these two phialai, of which fragmentary replicas or adaptations exist in the British Museum, were made of silver, but not long ago an examination prompted by our Italian colleagues revealed them to be made of silvered tin. The spirited horses drawing the chariots point to a date in the late fifth century B.C. that seems to be supported by the allegation that the two phialai were found together with an Attic red-figured calyx krater, now at Oxford, by the Dinos Painter.

Somewhat later than the silvered-tin phialai is a bronze mirror (no. 88) attached to a wooden back and framed by a cast silver-gilt circular band decorated in openwork with birds and floral rinceaux. The mirror is said to have been found in Olbia, in South Russia, as is a silver-gilt bowl (no. 87) that, like the mirror, is from the collection of Joseph Chmielowski. This bowl, considerably later than the mirror, illustrates how the classical Greek motifs—here Erotes flying against a background of acanthus leaves, scrolls, and fan-shaped palmettes—become increasingly debased at the periphery of the Hellenistic world.

South Russian, too, is the decorated gold plate of a Scythian sword sheath (no. 91), the companion piece to which was found in Chertomlyk between 1859 and 1863; the two differ only in the treatment of the animals in the triangular top section. It has long been held that much of the



Pyxis with conical cover (no. 108)

“Scythian” gold and silver was worked by Greek craftsmen, and this assumption has now been confirmed by the discovery of a gold quiver of “Scythian” shape in the famous tomb at Vergina in Macedonia.

From the far Northeast we now turn to the West, to Magna Graecia. A tomb discovered in 1895 at Montefortino (see nos. 110–114), near Ancona in central Italy, included—in addition to iron spits and sword blades, bronze and ceramic vessels—five silver vases: a two-handled deep bowl, a ladle, a pitcher, and two stemless cups. The silver vases are clearly of West Greek, perhaps Tarentine, workmanship and must have been looted somewhere else in southern Italy by



Detail of sword sheath (no. 91)



Apollo and Artemis performing a libation. Red-figured pelike (storage vessel). Attic, mid-fifth century B.C. Rogers Fund, 1906 (06.1021.191)

the Gallic soldier in whose tomb they were found. Another group of early Hellenistic silver objects (see nos. 107–109) came to light in an Etruscan tomb at Bolsena, in Italy; it also contained a fine bronze mirror and five bronze vessels, three iron candelabra, fire rakes and tongs, andirons, six undecorated vases made of local clay, two Etruscan black-glazed vases, twelve small terracotta balls (a set for a game), and a gold ring. The bronzes, iron utensils, and terracotta vases are clearly Etruscan, but the three silver objects, a pyxis, a perfume amphoriskos, and a strigil, must have been imports (probably from Apulia), to which the Etruscan inscription “suthina” (“for the tomb”) was added before they were buried.

The floral ornaments on the insides of the two stemless cups from Montefortino (nos. 112, 113) are not too far from the floral details on the amphoriskos and pyxis from Bolsena (nos. 107, 108), which supports an attribution of both groups to a workshop, or a workshop tradition, of Magna Graecia. The same attribution, possibly more narrowly to Taranto, can be made for fifteen silver objects of great splendor acquired by the Museum in 1981 and 1982 (nos. 92–106): two silver buckets, each with three supports in the shape of theatrical masks; three deep bowls with separately worked leaf-rosettes inside in the center; one hemispherical bowl with two engraved gilt wreaths on the outside and polygonal grooves on the body; one deep-bowled, stemless

kylix; one ladle; one shallow phiale decorated with a twelve-pointed gilt star around the omphalos; one small pitcher with a theatrical mask, not unlike those on the buckets, in high relief below the handle; one tripod pyxis with a decorated lid; one small portable altar with different receptacles for various offerings; two horns, perhaps from a helmet made of bronze and now destroyed; and, lastly, the emblema of a cup or pyxis lid decorated in high relief with a frontal Scylla. Several features connect this group stylistically with the famous Tarentine treasure, once the property of Edmond de Rothschild but not seen since World War II, which, in turn, shares some of the stylistic conventions with a find mostly of terracotta vases from Albania, one of which closely resembles the two silver buckets (nos. 105, 106) in the Museum. Parallels for the polygonal markings on the hemispherical silver bowl (no. 97) can be found on clay vases from Corinth and Pergamon.

The sacking of Syracuse in 211 B.C. and of Taranto two years later led to large-scale looting of the two most important Greek cities in Magna Graecia, but the booty carried off to Rome at the same time opened the eyes of the Romans to



Skyphos (no. 116)



Spouted pitcher (no. 118)



Detail of silver handle (no. 131)

the beauty of Greek art. From then on great wealth poured into Rome, not only from Magna Graecia but also, in the second century, from Asia Minor and Greece and, after the battle of Actium, from Egypt. The best description of the almost unbelievable display of wealth at a Hellenistic court in the third century B.C. is the account by the writer Kallixenos of the great procession organized by King Ptolemy II Philadelphus in Alexandria in 271/270 B.C.: the weight of the gold cups alone is given as three hundred tons. One cannot help but wonder what happened to all those treasures. Much of the gold and silver must have found its way to Rome.

The Museum owns parts of two late Roman Republican hoards. The more complete, of thirty pieces—a veritable *ministerium*, as the Romans called a silver table service—is divided between the Field Museum of Natural History in Chicago and the Metropolitan (see nos. 115–124). The hoard, said to have been found near Tivoli, was bought by Edouard Warneck in the late nineteenth century. After the death of Warneck's widow the silver was offered at auction in Paris in 1905, in one lot; it was bought by a dealer who the next year sold part of it (a mug, a platter, six dishes, a shell, and eleven spoons) to a Chicago collector. Many years later the remainder (two cups, a spouted pitcher, a ladle, and six spoons) went to New York. The major pieces of this set, the

cups, the mug, the ladle, and the dishes, are engraved with the name of the owner, a certain Sattia, daughter (or wife) of Lucius; the platter bears the name of Roscia. The dish in the shape of a half shell is also inscribed, but the names are only partially legible. These inscribed vases are also marked with the weights, a practice not uncommon in antiquity. The two cups (nos. 116, 117) invite comparison with the similar, though plainer, cup (no. 98) from the early third-century hoard, and the ladle is still in the tradition of the fourth-century ladle from Prusias (no. 72). The spouted pitcher (no. 118), however, is a new shape and relatively rare. Its troughlike spout corresponds somewhat to the Roman encyclopedist M. Terentius Varro's description of a trulla (or truella), a diminutive of trua, the Latin word for gutter, and this shape has therefore at times been called a trulla.

The second Roman hoard, considerably smaller than the Tivoli one, is said to have been found near Lake Trasimene in central Italy. Though it too has been dispersed, the Museum is fortunate to have acquired two pieces: a pair of strigils on a ring (no. 125) and a combination comb and pin (no. 126) with engraved decoration depicting a lion hunt.

Roman silver of the Imperial period is less well represented in the Museum, for there is nothing in New York that can be compared to the Hildesheim Treasure in Berlin, the Boscoreale Silver in the Louvre, the Berthouville Treasure in

the Cabinet des Médailles, or the silver from the House of Menander in Pompeii. The cast handles (nos. 130, 131) of two very large dishes, however, of the second and third centuries A.D., are eloquent illustrations of excellent later Roman silver work. The earlier of the two handles shows, in relief, a lion hunt in a mountainous landscape. The second handle is somewhat later and the technique is different in that the higher parts of the relief were cast separately and inserted or spliced into cut-out depressions. Here the subject is the Indian triumph of Bacchus in a chariot drawn by two lionesses.

The story of Greek and Roman silver does not, of course, end with the last pieces in this *Bulletin* or with the exhibition. Visitors to the newly opened gallery may well wish to explore the late antique gold and silver in the parallel gallery south of the great staircase that is devoted to early Christian art and contains the fabulous Cyprus plate, or the Egyptian galleries to the north that exhibit much gold and silver from Ptolemaic Egypt. On the second floor toward the south, gold and silver plate from the ancient Near East will round out the splendid story of ancient toreutic art, of which the Greek and Roman Treasury is one of the finest chapters.

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1,2. Pair of silver bowls. Said to have been found together on Euboea. Cycladic, ca. 3000–2300 B.C. Left: height 4.8 cm; diameter ca. 19.6 cm; weight 439.2 grams. Bequest of Walter C. Baker, 1971 (1972.118.152). Right: height 5.8 cm; diameter ca. 24.6 cm; weight 709.5 grams. Purchase, Joseph Pulitzer Bequest, 1946 (46.11.1)

These two shallow silver bowls may be termed forerunners of the libation bowls called *phialai* in Greek. Metal vases of the Cycladic period are very rare, and it is not surprising that gold and silver, which are such malleable metals, predominate.

The decoration on the shoulder of the somewhat smaller dish differs from that on the larger one by having three fields of vertical lines (eleven, nine, and eleven respectively) between three wider fields of chevrons.

The rim of the larger bowl flares out and the neck is vertical. The decoration is limited to the shoulder. Four oblong fields of vertical strokes (nineteen in each field, except for one that has only eighteen) alternate with four others, somewhat wider, that are composed of five triangles each. The triangles are hatched.

Bibliography: *Greek Art of the Aegean Islands*, 1979, pp. 63–64 (with previous references).



3. Gold kantharos (drinking cup). Said to be from Thebes. Greek, ca. 1500–1375 B.C. Height to top of handles 8.6 cm; height to rim 7.2 cm; width 17.07 cm; weight 71 grams. Rogers Fund, 1907 (07.286.126)

The body of the cup was raised from a disk of sheet gold; the two handles with rolled edges were worked separately and attached with gold rivets. The handles are decorated with leaf patterns. There are three concen-

tric circles in slight relief on the bottom. In shape this kantharos resembles one found in Shaft Grave IV of Mycenae, the so-called Minyan kantharos. The shape occurs as early as the Middle Helladic period and remained popular both in clay and metal for over a thousand years.

Bibliography: E. Davis, *The Vapheio Cups and Aegean Gold and Silver Ware*, 1977, pp. 324–25, no. 147, figs. 263–264.

4. Gold cup. Said to have been found at Mycenae. Greek, ca. 1500 B.C. Height 5.5 cm; diameter ca. 7.95 cm; weight 27 grams. Gift of Walter C. Baker, 1961 (61.71). Ex coll. Alfred André

No exact parallel is known for this gold cup, which must have had a loop handle similar to those on the more common drinking cups of gold and silver found in the shaft graves of Mycenae.

Bibliography: E. Davis, *The Vapheio Cups and Aegean Gold and Silver Ware*, 1977, pp. 326–27, no. 149, fig. 266.





5–8. Four silver vases from Cyprus. Purchased by subscription, 1874–1876.

Ex coll. L. P. di Cesnola

5. Oinochoe (wine jug). Cypriot, seventh century B.C. Height 15.9 cm; diameter 9.6 cm; weight 271 grams. (74.51.4592)

The lip is trefoil, and the handle is formed by two reeds. The neck is set off from the body by a pronounced welt.

Bibliography: *The Swedish Cyprus Expedition*, 4,2 (1948), p. 160, fig. 33, no. 14; B. Shefton, *Die "rhodischen" Bronzekannen*, 1979, p. 58, note 120 (with previous references).

6. Goblet. Cypriot, sixth century B.C. Height 8.1 cm; diameter of mouth 10.4 cm; weight 123 grams. (74.51.4566)

The wine cup has a rounded bottom and a flaring rim and resembles Near Eastern goblets.

Bibliography: J. L. Myres, *Handbook of the Cesnola Collection*, 1914, p. 466, no. 4566.



7. Oinochoe. Cypriot, seventh century B.C. Height 17.8 cm; diameter 12.63 cm; weight 347 grams. (74.51.4586)

The form of Cypriot silver jugs, with a globular body, a flaring mouth, and a drip ring on the neck, closely resembles that of the pottery vases of Cypriot make. The edges of the cast handle are decorated with a herringbone pattern.

Bibliography: *The Swedish Cyprus Expedition*, 4,2 (1948), p. 160, fig. 33, no. 13.

8. Skyphos (wine cup). Cypriot, sixth to fifth century B.C. Height 8.2 cm; diameter 13.26 cm; width 13.37 cm; weight 681 grams. (74.51.4581)

The skyphos has an offset lip and was probably cast rather than raised.

Bibliography: *The Swedish Cyprus Expedition*, 4,2 (1948), p. 160, fig. 33, no. 12.

9–11. Three bowls from Cyprus. Purchased by subscription, 1874–1876.

Ex coll. L. P. di Cesnola

9. Gold bowl, decorated in repoussé. Cypriot, eighth century B.C. Height 4.9 cm; diameter of rim 14.2 cm; weight 122.27 grams. (74.51.4551)

The decoration is organized in concentric bands: around a small central boss, thirty-six tongues; halfway up the bowl, a papyrus thicket with seven swimming ducks; below the rim, another papyrus thicket with bulls pursuing fallow deer across the marshes; all have their legs in the water.

Bibliography: E. Gjerstad, in *Opuscula Archaeologica*, 4 (1946), pp. 3, 13 f., pl. 12.



10. Silver-gilt bowl. Cypriot, seventh century B.C. Height 3.3 cm; diameter 16.9 cm; weight 155 grams. (74.51.4554)

The bowl belongs to a class called Cypro-Phoenician and within it to the second phase. In a medallion in the center a four-winged deity in Assyrian garb kills a rampant lion with his sword. Behind him hover two Egyptian falcons. The tondo is surrounded by a narrative zone in Egyptianizing style bordered by cable patterns. A kneeling archer aims at a lion that has felled a hunter and is attacked by another hunter poisoning a spear. Next comes a grazing horse separated by a tree from another lion that has thrown an Egyptian to the ground. After another tree comes a seated sphinx and, again framed by trees, two confronted bulls; two bulls walking to the right and a cow and calf conclude the scene. This narrow zone forms the predella, as it were, of the chief zone, which is larger in scale. This outer zone is divided rather irregularly by conventionalized "sacred trees," flanked once by an Egyptian goddess, then by two sphinxes, two goats, two griffins, and—interspersed with the group of an Egyptian slaying a lion in a forest—an Assyrian killing a griffin, a pharaoh clubbing three captives in the presence of a falcon-headed god, and a young Egyptian spearing a winged monster. The outer border is formed by upright palmettes. The Egyptian hieroglyphs on the panels do not make sense.

This curious mixture of Egyptian and Mesopotamian motifs is not atypical of Cypriot art of the archaic period, and we may never be able to put in focus the artistic personality responsible for this amalgam of forms and motifs. What is very clear, however, thanks to the perspicacity of T. B. Mitford, is the identity of the first owner of the bowl: Akestor, king of Paphos, had his name inscribed below the rim in the Cypriot syllabary. At a later time the bowl changed hands, probably after 498 B.C. when Paphos was plundered by the Persians and their Cypriot allies, and the new owner added, again near the rim, but farther to the left: "I belong to Timukretes."

Bibliography: T. B. Mitford, in University of London, Institute of Classical Studies, *Bulletin* 10 (1963), pp. 27–30, pls. 4–7 (with previous bibliography).



11. Silver bowl. Found on Cyprus (Kourion). Cypriot, early sixth century B.C. Height 4.6 cm; diameter 15.5 cm; weight 82 grams. (74.51.4552)

Unlike the two previous Cypriot bowls, this one is not in repoussé or in relief, but merely incised. An inscription in West Cypriot (or Paphian) syllabary identifies both the owner (Epiorwos) and the name of the shape (phiale). The decoration consists of a central sixteen-petaled rosette followed by two bands of which the lower represents a papyrus thicket and the upper



a curious grouping of paired heraldic sphinxes, griffins, winged cobras, falcon-headed divinities, and falcons. In addition there are isolated birds and a divinity with four wings. The lettering is part of the design and appears in an area deliberately left empty for the inscription next to a big water bird. The groups are separated by palmettes, lotuses, a palm tree, and two deciduous trees as well as by a highly stylized “sacred tree.”

The style of the engraving is what has been termed Cypro-Egyptian, but the coexistence of the many different details makes it clear that the engraver was not an Egyptian but a local artist.

Bibliography: O. Masson, in *Bulletin de Correspondance Hellénique*, 104 (1950), pp. 225–31 (with previous bibliography on the inscription); E. Gjerstad, in *Opuscula Archaeologica*, 4 (1946), pp. 3, 13 ff, pl. 14 (on the style).

12. Silver phiale mesomphalos. Greek (perhaps Rhodian), late seventh or early sixth century B.C. Height 4.5 cm; diameter 22.07 cm; weight 422 grams. Classical Purchase Fund, 1981 (1981.11.13)

This is the earliest of the Museum’s traditional phialai with the pronounced omphalos (navel) or central boss, the hollow underside of which furnished a secure grip for two fingers while the phiale was tilted to pour a libation. The wall of the phiale is decorated by twelve radially arranged stylized lotus blossoms. The omphalos was covered by another layer that was equipped with a brim or collar and was worked separately; this added member was gilt. The boss has in its center a small raised disk from which sixteen tongues or flutes descend radially over the side. The brim or collar is embossed with animals or monsters: two

sphinxes couchants are followed (clockwise) by a bull facing a lion, a boar facing right, a bird on a flower, and a panther facing left. Between the animals, tendrils spring from the ground line or are suspended from the circular top border.

Not many Greek silver phialai mesomphaloi are known from this time—one in Berlin, said to be from Asia Minor, and two from Kameiros on Rhodes—but this is the only early one that has animals in addition to the floral ornaments, which help in the dating of the object.

Bibliography: *The Metropolitan Museum of Art Annual Report 1980–1981*, p. 37; idem, *Notable Acquisitions 1980–1981*, p. 11 (ill.).

13. Silver bowl. From Cyprus. Cypriot, sixth century B.C. Height 5.5 cm; diameter 10.3 cm; weight 82 grams. Purchased by subscription, 1874–1876 (74.51.4562) Ex coll. L. P. di Cesnola

On the offset lip thirteen birds are engraved marching to the right. The body is decorated with forty-four tongues or ribs radiating from the depression on the bottom that forms the omphalos. Engraved decoration occurs in the archaic period not only in Persian metalwork but also on East Greek silver vases (compare nos. 45 and 49).

Bibliography: A. Oliver, Jr. *Silver for the Gods*, Toledo, 1977, p. 24, no. 1 (with previous references).



14. Silver bowl. Found in Sardis. Greek, sixth century B.C. Height 5.6 cm; diameter of mouth 11.44 cm; weight 147.3 grams. Gift of The American Society for the Exploration of Sardis, 1926 (26.164.13)

The lip is sharply set off from the body of the bowl, which is decorated on the shoulder by two grooves.



15. Silver situla (pail) with swinging handle. Said to be from the Troad. Greek, sixth century B.C. Height, with bail upright, 19.5 cm; height to rim 13.3 cm; diameter 14.3 cm; weight 630 grams. Bequest of Walter C. Baker, 1971 (1972.118.153)

The body of the situla is ribbed, and the shoulder is decorated with a band of forty-eight small rosettes. The swinging handle terminates in small animal heads (perhaps snakes). The vessel is equipped with a small ring base. No exact parallels are known, but the shape and decoration betray a strong Achaemenian influence.

Bibliography: *Ancient Art from New York Private Collections*, 1961, p. 12, no. 56, pl. 100.





16,17. Pair of silver phialai. Greek, sixth century B.C. Left: height 6.3 cm; diameter 12.46 cm; weight 232 grams. Purchase, Mrs. Charles S. Payson Gift, 1966 (66.11.21). Right: height 6.3 cm; diameter 12.57 cm; weight 243 grams. Rogers Fund, 1966 (66.11.22)

Each has a shallow omphalos, an offset lip, and engraved tongues on the lower part of the bowl (bordered above on no. 16 [left] by a circle of punched dots). Between the lip and the tongues, encircling the bowl, are attached eighteen bearded heads that are hollow and soldered onto the wall of the bowl. When some of the heads became detached, it was discovered that inside were tiny bronze pellets that produce a rattling sound when the cup is lifted and moved. On the bowl of no. 16 an engraved band of rosettes occurs above the heads at the junction of lip and shoulder, and stylized rosettes are engraved at the interstices of the heads.

The heads have a pronounced Oriental cast and conform to our association of Persian features. No other such phialai are known today, but a "silver phiale with Persian heads" is mentioned in one of the Delian temple inventories.

Bibliography: M. Vickers, in *JHS* 90 (1970), p. 201; D. von Bothmer, "Les Trésors de l'orfèvrerie de la Grèce orientale au Metropolitan Museum de New York," in *Académie des Inscriptions et Belles-Lettres*, *Comptes Rendus*, 1981, pp. 195, 196, fig. 1.



18. Silver-gilt phiale. Greek, sixth century B.C. Height 3.7 cm; diameter 15.23 cm; weight 245.4 grams. Purchase, Rogers Fund, Anonymous Gift, and Halina and John Klejman Gift, 1968 (68.11.14)

The shape of the phiale is of the so-called Achaemenian type—offset flaring lip, hollow omphalos—but the decoration is most unusual. The ten projecting lobes or bosses are not worked in repoussé (as, for example, on nos. 28 and 29) but are separately hammered and attached to the wall of the bowl in specially prepared grooves. The plain lobes resemble in contour and volume the similarly attached Persian heads on nos. 16 and 17. The intervals between the lobes are decorated with gilt à jour reliefs of the Persian king walking to the left in full regalia. His feet are set on two eagle heads placed heraldically back to back that surmount a drop-shaped ring decorated with an ivy leaf below.

Bibliography: D. von Bothmer, "Les Trésors de l'orfèvrerie de la Grèce orientale au Metropolitan Museum de New York," in *Académie des Inscriptions et Belles-Lettres, Comptes Rendus*, 1981, pp. 195–96, fig. 2.



19. Silver bowl, with omphalos. Greek, sixth century B.C. Height 4.5 cm; diameter 10.56 cm; weight 89 grams. Rogers Fund, 1975 (1975.11.4)

This small drinking bowl is technically related to the silver-gilt phiale (no. 18) but somewhat cruder and less well preserved. Six hollow and shallow lobes alternate with six plaques of the Persian king killing a lion. The relief zone is bordered above by a narrow band of engraved hatched triangles and below by a similar band of double hatched triangles. Halfway between the lower band and the depression of the omphalos is a circular row of punched circles and on the edge of the hollow of the omphalos a band of incised herringbones.

The two bowls with appliqué reliefs (nos. 18 and 19) may be compared to a phiale in the British Museum (WAD 135571) that has eight small plaques of a rampant Bes-headed winged lion between eight lobes. The latter, however, are not added but in repoussé.

20–24. Five silver bowls.

20. Silver phiale. Greek, sixth century B.C. Height 4.8 cm; diameter 17.0 cm; weight 271 grams. Fletcher Fund, 1968 (68.11.64)

21. Silver phiale. Greek, sixth century B.C. Height 4.7 cm; diameter 17.4–17.65 cm; weight 302.3 grams. Purchase, Anonymous Gift, 1970 (1970.11.16)

While not an exact pair, these two libation bowls are obviously contemporary and the work of the same silversmith. Both, moreover, share a similar lightly engraved monogram in the hollow of the omphalos. In terms of style they are similar to the phialai of the so-called Achaemenian type (nos. 28 and 29) illustrated on the opposite page. All four have nine lobes alternating with nine stylized lotuses.

22. Silver phiale. Greek, sixth century B.C. Height 4.5 cm; diameter 14.6 cm; weight 265 grams. Purchase, Rogers Fund, Anonymous Gift, and Halina and John Klejman Gift, 1969 (69.11.10)

The seventy-six tongues on the outside of the lower part of the bowl are chased, as are the three carinations on the shoulder.

23. Silver wine cup. Greek, sixth century B.C. Height 4.9 cm; diameter 10.85 cm; weight 161 grams. Purchase, Anonymous Gift, 1967 (67.11.17)

The decoration, limited to the outside, is chased. It consists of a sixteen-petalled rosette surrounded by a circle of beading on the bottom and eighty-two tongues on the convex part of the bowl; above the flutes, just below the offset lip, is a circle of kymatia and eggs. The rosette is a forerunner of the similar ones on the bottoms of nos. 75, 78, and 79.

24. Silver phiale. Greek, sixth century B.C. Height 4.1 cm; diameter 14.9–15.1 cm; weight 206.9 grams. Purchase, Rogers Fund, Anonymous Gift, and Halina and John Klejman Gift, 1968 (68.11.9)

As on no. 22 the eighty-seven tongues on the outside are chased, and there is an engraved circle around the depression of the omphalos. In addition, however, this phiale has thirty-eight tongues chased on the inside, surrounding the omphalos, the underside of which has incised letters (Alik) that may be the beginning of a Greek name, and a complex monogram.





25–29. Five silver phialai. Greek, sixth century B.C.

25. Offset lip, shallow omphalos, carination on shoulder, ninety-five lightly chased tongues on the outside. Height 3.25 cm; diameter 17.0 cm; weight 210 grams. Classical Purchase Fund, 1980 (1980.11.13)

26. Offset lip, small omphalos, small tongue pattern on shoulder, thirty-two tongues on body. Height 4.25 cm; diameter 15.67 cm; weight 205 grams. Purchase, Rogers Fund, Anonymous Gift, and Halina and John Klejman Gift, 1968 (68.11.8)

27. Continuous convex contour, deep omphalos with collar consisting of sixty-one chased tongues. The outside is plain. Height 3.8 cm; diameter 18.0 cm; weight 409 grams. Purchase, Anonymous Gift, 1970 (1970.11.15)

28. Flaring rim, small omphalos, nine lobes separated by nine lotuses. Height 4.2 cm; diameter 17.7 cm; weight 210.5 grams. Rogers Fund, 1966 (66.11.19)

29. Same type, but smaller. Height 3.2 cm; diameter 13.92 cm; weight 154 grams. Rogers Fund, 1966 (66.11.20)

Phialai with flaring rims or offset lips (nos. 25, 26, 28, 29) are commonly called the Achaemenian type, though it is by no means certain that all were made by Persians. The pure Greek shape is represented by no. 27, and in Attic *pottery* occurs as early as the sixth century B.C. A somewhat flatter and much lighter silver phiale in the Indiana University Art Museum (acc. no. 69.102.2; A. Oliver, Jr., *Silver for the Gods*, 1977, p. 25, no. 2) shares its system of decoration with no. 27. The combination of carination on the shoulder and tongues below (no. 25) continues well into the fourth century and occurs on drinking cups (see no. 77).

30. Silver phiale. Greek, sixth century B.C. Height 4.8 cm; diameter 13.1 cm; weight 142 grams. Purchase, Anonymous, Christos G. Bastis, Mrs. Thomas S. Brush, Winslow Carlton, and Mrs. James J. Rorimer Gifts, 1969 (69.11.11)

The phiale has an offset lip and an ornamental band of somewhat irregular tongues below the junction of lip and body. An owner's monogram (shown here) is engraved on one side of the lip; on the opposite side there is another graffito.



31, 32. Two deep silver phialai. Greek, sixth century B.C. Left: height 6.5 cm; diameter 15.84 cm; weight 254.2 grams. Right: height 5.8 cm; diameter 14.06 cm; weight 231.4 grams. Purchase, Anonymous Gift, 1970 (1970.11.19,18)

These two libation bowls introduce further variations. The one on the right has ninety-eight short tongues chased on its shoulder and ninety-two long, narrow leaves that radiate from a reserved band around the hollow of the omphalos, which is inscribed with a *lambda*. The larger of the two bowls, on the left, has only eighty-nine short tongues below the junction of lip and shoulder. Here the graffito is composed of the two Greek letters *chi* and *iota*.



33. Deep silver bowl. Greek, sixth century B.C. Height 5.65 cm; diameter 12.24 cm; weight 253 grams. Purchase, Anonymous Gift, 1973 (1973.11.8)

34. Shallow silver bowl. Greek, sixth century B.C. Height 3.7 cm; diameter 16.36 cm; weight 237 grams. Purchase, Anonymous Gift, 1973 (1973.11.9)

These two handsome, though totally undecorated, bowls were acquired together with a plain silver situla (no. 53), a plain silver ladle (no. 64), and the smaller of our two silver strainers (no. 67); presumably the five objects were found together.





35. Silver trefoil oinochoe. Greek, sixth century B.C. Height to top of handle 18 cm; to top of rim 17.3 cm; diameter 9.55 cm; weight 623 grams. Rogers Fund, 1966 (66.11.23)

The body of the jug is raised, while the foot and handle are cast separately and joined to the vase with solder. The shoulder and the foot are decorated with tongues, and there is a circle of beading at the junction of the foot and the body; a kymation is chased on the edge of the mouth. The handle is in the shape of a naked youth bending backward, his long hair falling into the mouth of the vase. His feet rest on a separately cast lower attachment that terminates below in a hanging palmette; the lateral projections are two recumbent rams in high relief, their heads turned toward the viewer. These two rams correspond to two couchant lions placed back to back on the rim on either side of the head of the youth, who grasps their tails. The scheme of the handle with a youth, two lions above, and two rams below is known from Greek bronze hydriai and oinochoai, but to date this is the only example in silver.

Bibliography: T. P. F. Hoving, *The Chase, the Capture*, 1975, p. 119, fig. 19.





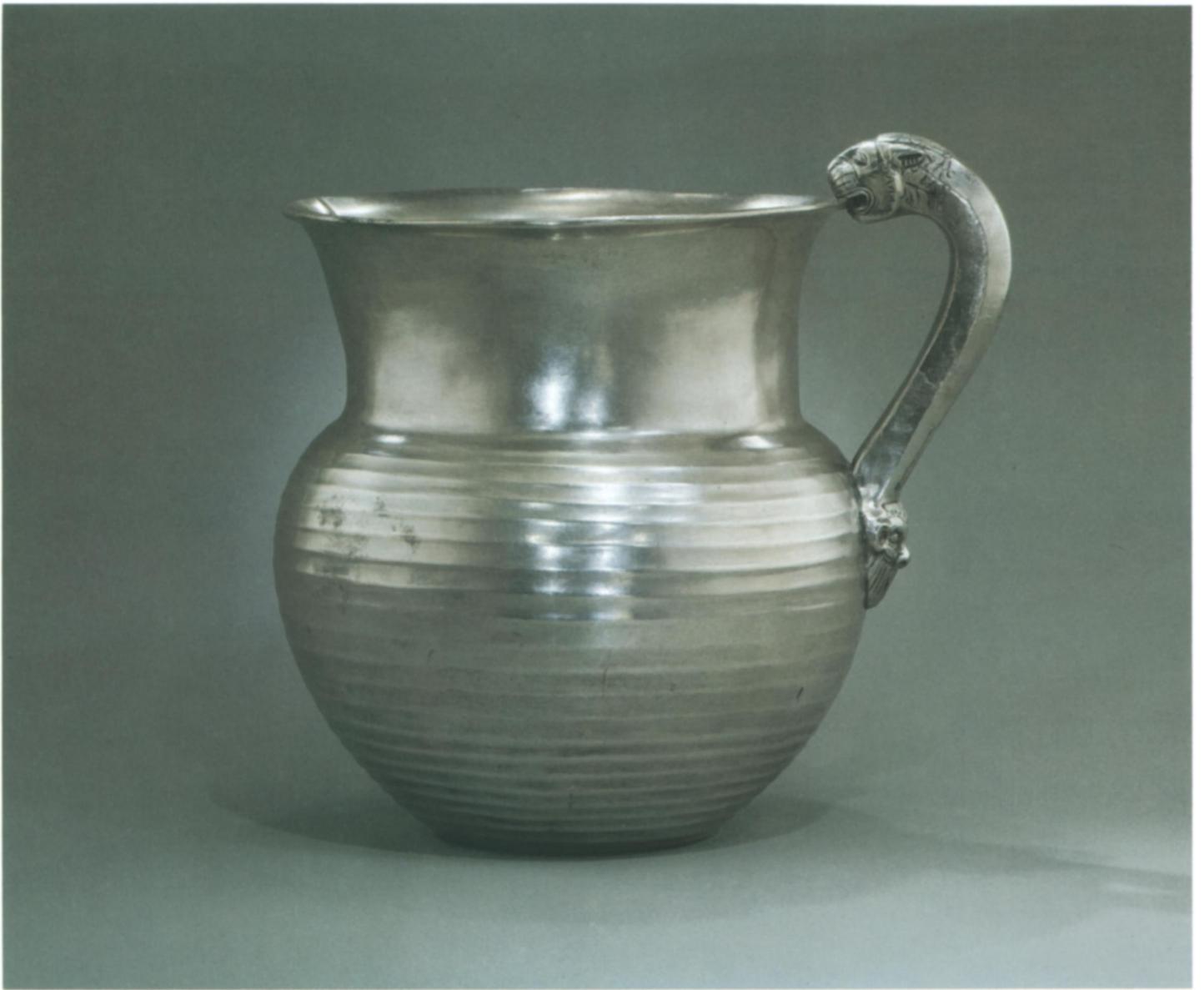


36. Silver trefoil oinochoe. Greek, sixth century B.C. Height to top of handle 20.6 cm; to top of rim, 18.1 cm; diameter 11.86 cm; weight 825 grams. Purchase, Rogers Fund, Anonymous Gift, and Halina and John Klejman Gift, 1968 (68.11.11)

The body of the jug and the foot are raised separately and joined with solder. The handle is cast and attached to the rim and to the shoulder of the jug with solder. Arching high above the mouth, the handle terminates above in the head of a lion, its mouth wide open. The mane is not rendered in relief but by incision. The lateral projections on top are in the shape of spools and are decorated at the ends with rosettes, likewise incised. The lower finial of the handle, in low relief, shows the frontal head of a panther flanked by its forelegs. The beading along the ridge of the handle and its edges is also applied to the edges of the spools above, the fillet between the body of the vase and the foot, the edge of the foot, and the junction of panther head and handle. The conceit of a handle with feline finials is also observed on bronze hydriai and oinochoai, but this jug gives us the first, and to date only, example in silver.

Bibliography: D. von Bothmer, "Les Trésors de l'orfèvrerie de la Grèce orientale au Metropolitan Museum de New York," in Académie des Inscriptions et Belles-Lettres, *Comptes Rendus*, 1981, p. 201, fig. 6.





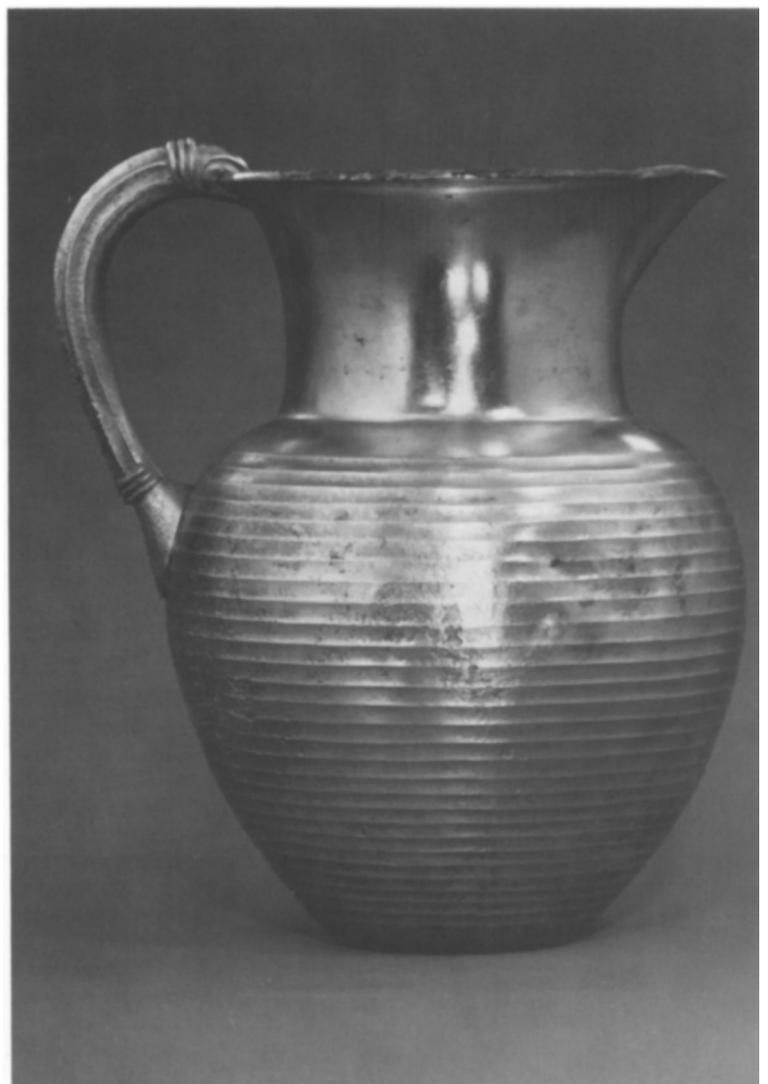
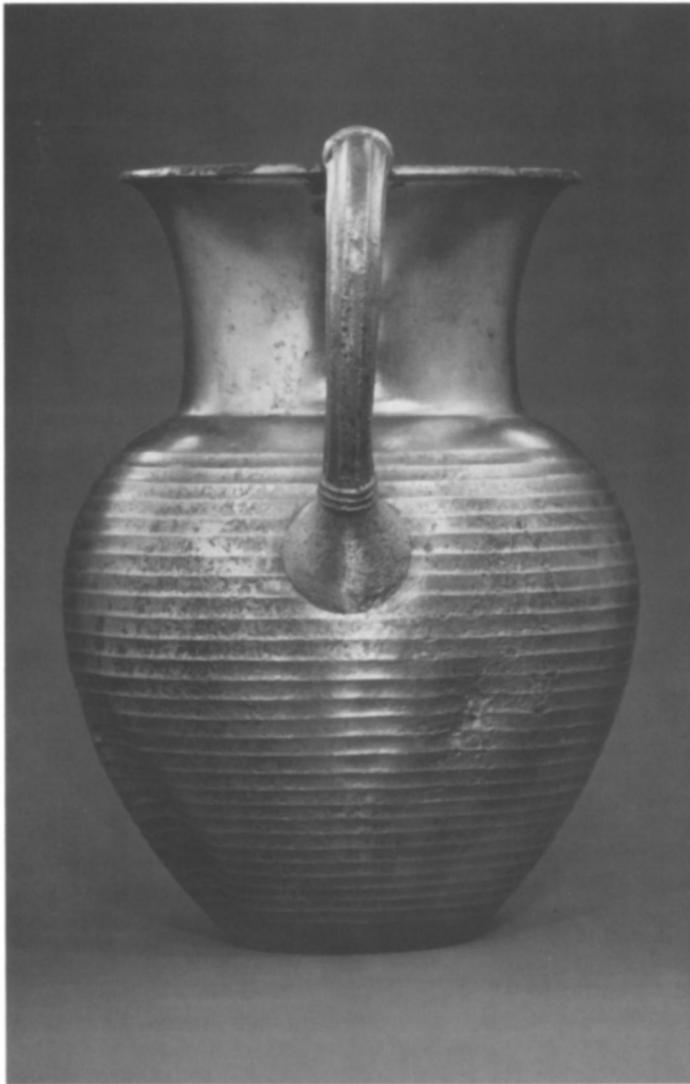
37. Silver oinochoe. Greek, sixth century B.C. Height to top of handle 13.8 cm; to top of rim 12.5 cm; diameter 11.77 cm; weight 439 grams. Purchase, Rogers Fund, Anonymous Gift, and Halina and John Klejman Gift, 1968 (68.11.16)

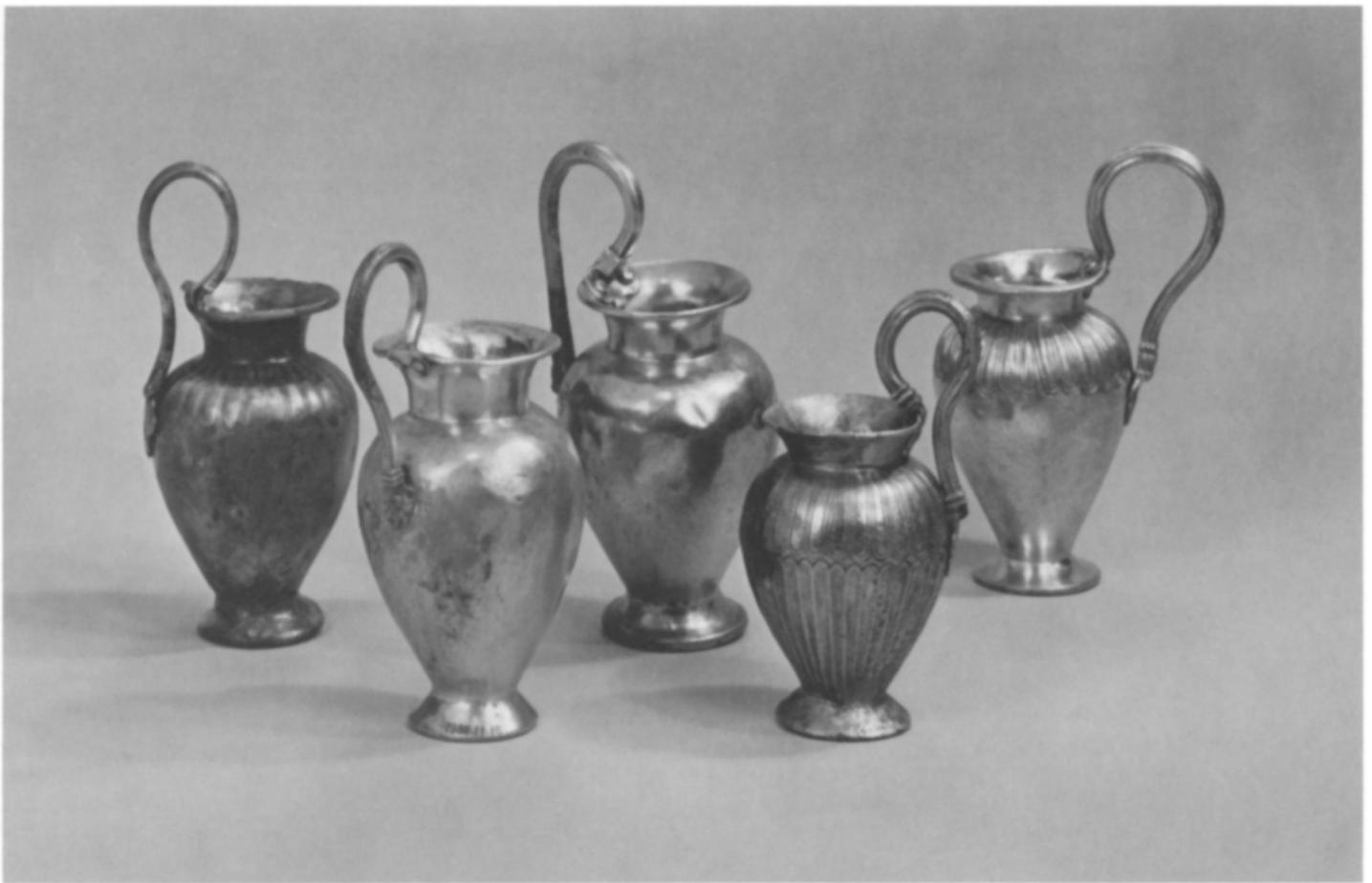
The body, as usual, is raised; the handle, however, is not solid silver but hollow, composed of two halves and filled with lead.

While the shape of this jug is more Eastern than Greek, the sculptural adjuncts of the handle—a lion's head above and a head of the Egyptian divinity Bes below—are typically Greek. The mouth is not completely circular but has a slight spout, the edges of which are incised on the inside of the lip.

38. Silver oinochoe. Greek, sixth century B.C. Height to top of handle 19.6 cm; to top of rim 18.8 cm; diameter 13.93 cm; weight 850.5 grams. Purchase, Rogers Fund, Anonymous Gift, Arthur Darby Nock Fund, in memory of Gisela Richter, and Christos G. Bastis, David L. Klein Jr. Memorial Foundation, Inc., Helen H. Mertens, Richard A. Van Avery, Ruth Elizabeth White, and Mrs. James J. Rorimer, Gifts, 1976 (1976.11.1)

The body is carinated, as is that of no. 37, but the proportions are different and the neck is set off more sharply from the shoulder. The spout is quite pronounced. The cast handle is fluted and terminates above in a stylized eagle's head that appears to bite into the lip. Similar stylized animal heads appear on Lydian bronzes.





39–43. Five silver pitchers. Greek, sixth century B.C.

39. Height, with handle, 11.6 cm; weight 92 grams. Purchase, Anonymous Gift, 1967 (67.11.16)

40. Height, with handle, 11.3 cm; weight 72 grams. Classical Purchase Fund, 1980 (1980.11.16)

41. Height, with handle, 11.6 cm; weight 107 grams. Fletcher Fund, 1968 (68.11.59)

42. Height, with handle, 9.7 cm; weight 86.5 grams. Purchase, The Abraham Foundation, Inc., Gift, 1975 (1975.11.5)

43. Height, with handle, 11 cm; weight 104.5 grams. Purchase, Mrs. Vincent Astor Gift, 1966 (66.11.24)

The five silver pitchers are too small to have served as wine jugs, and it is more likely that they contained an aromatic liquid that was added to the wine. All five have the underside of the foot decorated in repoussé with a rosette; the handles are riveted to the body, which, including the foot, is invariably raised. The lower finial of the handle is always a palmette, but the decorations of the body differ. No. 42, the most elaborate, has tongues on the shoulder and tongues

below; nos. 39 and 43 have tongues only on the shoulder; nos. 40 and 41 have plain bodies. A further difference is that nos. 39, 42, and 43 have palmettes on the upper attachment of the handle as well. Other small silver pitchers of this type are in Berlin (1974.2 and 3) and Oxford.

44. Bronze jug with slip-on lid. Greek or Lydian, sixth century B.C. Height to top of lid 22.5 cm; diameter 16.5 cm. Purchase, Rogers Fund, Anonymous Gift, and Halina and John Klejman Gift, 1968 (68.11.18)

The bronze jug is exhibited in the Greek and Roman Treasury because it was acquired with a group of fourteen silver vases that may all have been found together. Of simple, rather squat form, the jug is remarkable owing to its lid, which was slotted along its lower edge and slipped over the flat handle before the latter was riveted to the mouth and body of the jug. The same technique is known from Lydian pottery (e.g., 14.30.22; *MMA Bulletin* n.s. 26 [1967–68], p. 199, upper right). The tying of the lid may be compared with the similar convention on the lid of the incense burner (no. 68).

Bibliography: C. H. Greenewalt, Jr., *Ritual Dinners in Early Historic Sardis*, 1978, p. 12. n. 3.



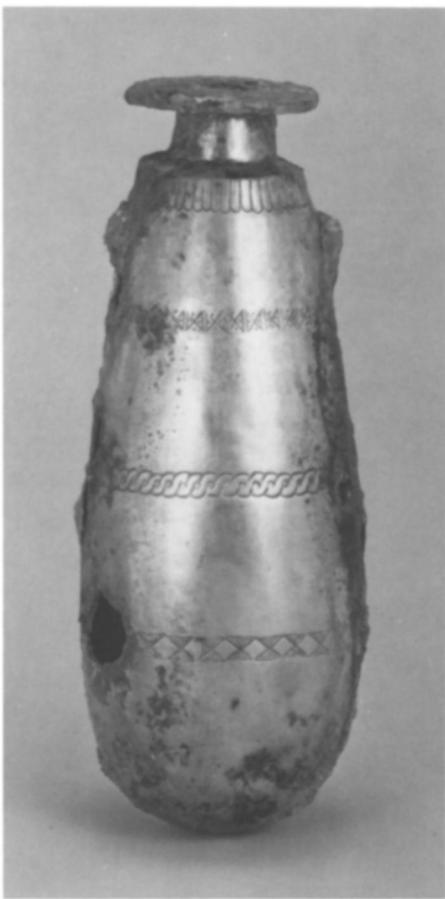


45. Silver alabastron. Greek, sixth century B.C. Height 10.3 cm; diameter 3.6 cm; weight 115 grams. Rogers Fund, 1966 (66.11.27)

Of all the silver alabastra known this is the most elaborate. The body is divided into four pictorial zones separated by ornamental bands of different patterns. In the top register a natural division into an obverse and reverse is furnished by the two lugs in the shape of ducks' heads; each picture in this zone is of two cocks confronting each other. The second register continues the distinction between back and front by having on the obverse a lioness and a lion attacking a bull facing left, while on the reverse the lioness and the lion faces right. In the third zone a battle of warriors rages: two phalanxes attack each other, five warriors on the left against six on the right, and, to avoid too obvious a suture, the battle scene on the other side depicts a duel between two hoplites. The lowest register shows on the obverse a trio of fallow deer, followed by a fourth on the right that takes up most of the space on the back. The rounded bottom of the alabastron is decorated florally: four circumscribed palmettes are arranged symmetrically with eight additional, somewhat smaller palmettes in the spandrels.

Bibliography: All our silver alabastra are discussed in *Artibus Aegypti*, Brussels, 1983, pp. 15–23, figs. 5–12.





46. Silver alabastron. Greek, sixth century B.C. Height 12.6 cm; diameter 4.77 cm; weight 76 grams. Fletcher Fund, 1968 (68.11.61)

The system of dividing the body into four zones by ornamental bands is the same as on the alabastron with figures (no. 45), but here the zones are left empty. On the bottom, instead of the palmette configuration, is a rosette composed of eight lozenges. The ornaments in the bands are tongues (on top), saltire squares, a cable pattern, lozenges, and saltire squares. The lugs, again in the shape of ducks' heads, are not worked separately but, as is usual in this group of silver alabastra, raised from the inside of the vase.



47. Silver alabastron. Greek, sixth century B.C. Height, with stopper, 16.46 cm, without stopper, 15.15 cm; diameter 5.2 cm; weight 96 grams. Classical Purchase Fund, 1980 (1980.11.15)

The stopper, hemispherical and decorated with a whirling pattern, is attached to a short hollow cylinder that slips into another cylinder attached to the rim of the vessel by a flange that covers and strengthens it. The ornamental decoration is limited to tongues below the neck and three dividing bands (squares and hatched triangles, cable pattern, opposed hatched triangles). The bottom has an elaborate star rosette with twenty-two points. Like the other silver alabastra of this class, this one is equipped with lugs in the form of ducks' heads.



48. Silver alabastron. Greek, sixth century B.C. Height 14.04 cm; diameter 4.36 cm; weight 71 grams. Purchase, Christos G. Bastis Gift, 1967 (67.11.10)

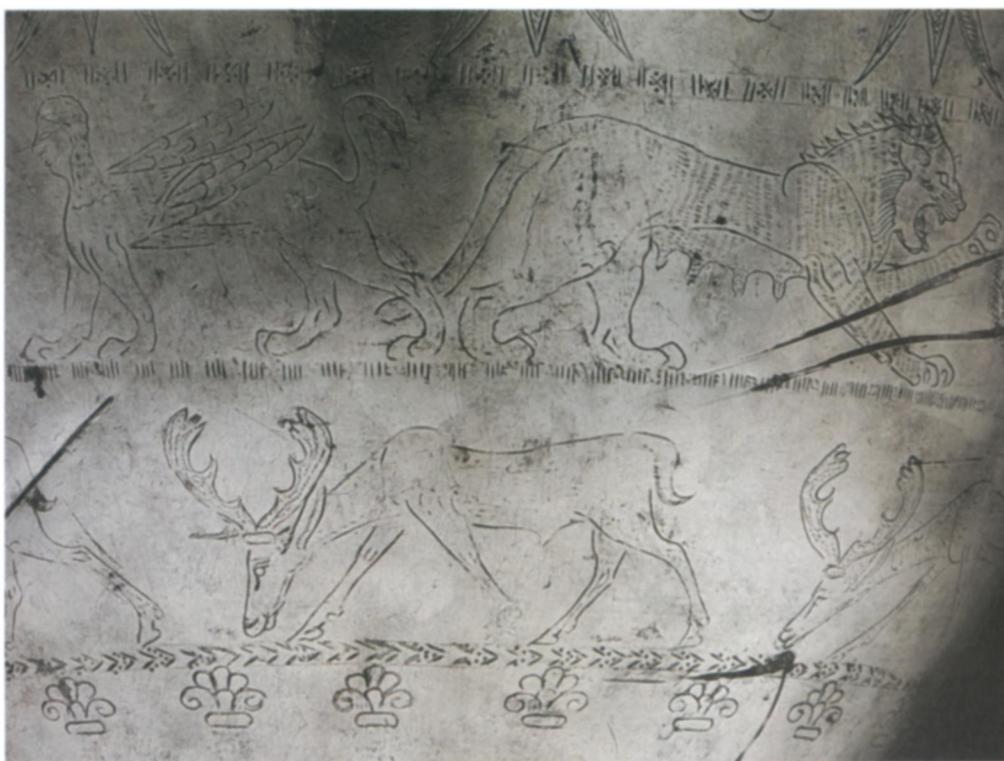
The body of the vase is divided (as on some of the others) into three zones by narrow ornamental bands of which three have special saltire squares. The second band has hatched triangles like those applied to no. 47. On the bottom is a rosette with sixteen petals. The plumage on the duck's-head lugs is closer to that on no. 47 than to that on no. 45.

49. Silver skyphos, with foot restored. Greek, sixth century B.C. Height, as restored, 16.6 cm, as preserved, 12.5 cm; width 22.04 cm; diameter 14.26–15.33 cm; weight, as restored, 597 grams. Gift of Mr. and Mrs. Thomas S. Brush, 1971 (1971.118). Ex coll. Hagop Kevorkian

As on the silver alabastra, the body is divided into zones by narrow ornamental bands. The top zone here is decorated with linked hanging palmettes and lotuses, lightly engraved. The second zone presents in the center of each side heraldic sphinxes; under each handle, heraldic lions raise a foreleg at an elaborate rosette in the center. In the third zone six grazing fallow deer advance to the left, followed by a wading bird (probably a demoiselle crane). The last zone is again ornamental—a zig-zag band surmounted at each angle by palmettes.

In technique and composition the engraved drawing is very close to that on one of the silver alabastra (no. 45), especially in the treatment of the fallow deer. The body of the skyphos is raised; the round handles are cast. The foot has been restored on the analogy of Lydian terracotta skyphoi.

Bibliography: Sale cat., Sotheby's, London, Dec. 8, 1970, lot 36 (ill.).





50. Silver beaker. Greek, sixth century B.C. Height 10.7 cm; diameter 6.12 cm; weight 64 grams. Purchase, Anonymous Gift, 1967 (67.11.11)

The body is fluted, and at the junction of neck and shoulder there is a notched fillet. The beaker may be compared with a somewhat larger glass beaker in the Corning Museum of Glass (acc. no. 66.1.16; *Journal of Glass Studies* 9 [1967], p. 133, fig. 3).



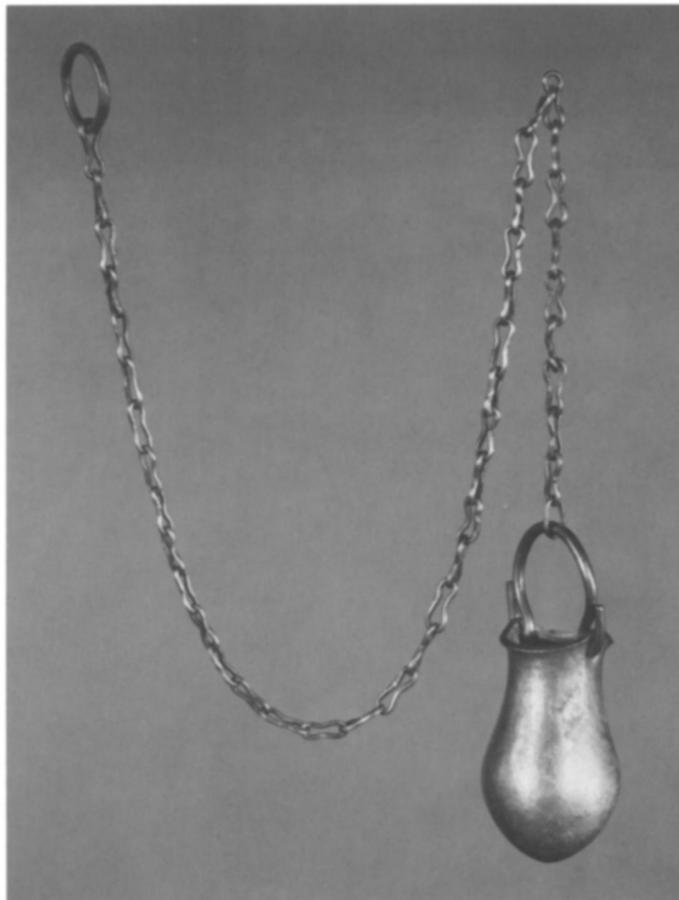
51. Silver beaker. Greek, sixth century B.C. Height 11.8 cm; diameter 6.2 cm; weight 107 grams. Fletcher Fund, 1968 (68.11.60)

This beaker shares with no. 50 the fluting and the fillet at the junction of neck and shoulder. Its bottom, however, is not round but flat and decorated with a fourteen-petaled rosette. The rosette links the beaker stylistically to the small silver pitchers (nos. 39–43).



52. Silver jar with lid. Greek, sixth century B.C. Height, with lid, 9.06 cm, without lid, 6.8 cm; diameter 5 cm; weight 72.6 grams. Purchase, Rogers Fund, Anonymous Gift, and Halina and John Klejman Gift, 1968 (68.11.5)

The body and lid are raised. The heavy ring handle on top of the lid is soldered to it. The jar was perhaps used for cosmetics.



53. Silver situla with swinging bail and chain. Greek, sixth century B.C. Height, with bail upright, 9.5 cm, to top of rim 6.75 cm; length of chain 53.34 cm; total weight 106.7 grams. Purchase, Anonymous Gift, 1973 (1973.11.10)

The body of the situla is raised, and the hammered *omega*-shaped bail is slipped through two holes near the rim. The chain, which consists of forty links, is attached with an oval ring to the bail and furnished with a ring at the other end that can be slipped on a finger. No exact parallels exist for this silver situla, but its shape can be said to resemble Egyptian situlae.

Bibliography: Sale cat., Sotheby's, London, July 10, 1972, no. 60 (ill.).



54. Silver saucer. Greek, sixth century B.C. Height 1.4 cm; diameter 7.25 cm; weight 38.4 grams. Purchase, Rogers Fund, Anonymous Gift, and Halina and John Klejman Gift, 1968 (68.11.6)

The small saucer has a rounded bottom and resembles three such silver saucers excavated at Sardis and now in the Istanbul Archaeological Museum.

55. Silver saucer with spout and handle. Greek, sixth century B.C. Height 2.15 cm; diameter 7.5 cm; width 10.5 cm; weight 51.5 grams. Purchase, Rogers Fund, Anonymous Gift, and Halina and John Klejman Gift, 1968 (68.11.7)

The shallow saucer and the spout were raised from a single disk of sheet silver; the loop handle was forged separately and attached to the rim with rivets. The flattened, circular ends of the loop are decorated with incised rosettes. A ligature composed of a retrograde *kappa* and *lambda* appears twice, lightly engraved on the outside below and to the right of the handle.

56. Silver dish. Greek, sixth century B.C. Height 1 cm; diameter 8.8 cm; weight 87.3 grams. Purchase, Mrs. Vincent Astor Gift, 1966 (66.11.25)

This small shallow dish bears a faint graffito on the flat bottom in the form of the Greek letter *chi*.



57. Silver platter with swinging handle. Greek, late sixth century B.C. Height to edge 4.8 cm; diameter 30.46 cm; length, with handle extended, 39.7 cm; weight 1,525.5 grams. Purchase, Rogers Fund, Anonymous Gift, and Halina and John Klejman Gift, 1968 (68.11.3)

The shallow bowl of the platter is raised, and almost half of the periphery of the rim is reinforced by a semicircular rod that is riveted to it in four places, as well as soldered to it along its entire length. To this support are attached two hammered rings that in turn hold the hammered *omega*-shaped swinging handle, the finials of which are in the shape of buds. Such large shallow platters are known mostly from bronze examples, two of which, now in the British Museum, were found in a tomb (dated to the late sixth century B.C.) in Amathus on Cyprus; a third, now in the J. Paul Getty Museum in Malibu (acc. no. 78 A.C. 403), has a large floral rosette in the center.



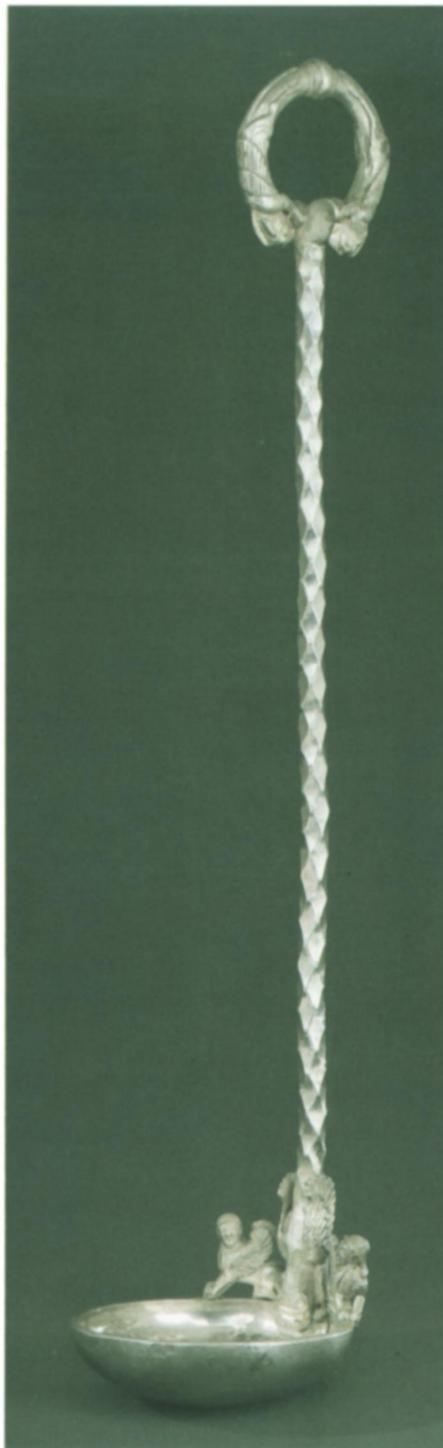
58. Silver cover with ring handle. Greek, late sixth century B.C. Height to top of ring handle 5.6 cm; diameter 18.06 cm; weight 246.6 grams. Purchase, Rogers Fund, Anonymous Gift, and Halina and John Klejman Gift, 1968 (68.11.15)

The lid proper is raised from a single disk. To its top, in the center, is soldered a rosette with twenty-two petals, which in turn is surmounted by a small ball that holds the ring. The ring handle cover, acquired together with the platter (no. 57), may have been found sitting in it, for a faint circular discoloration on the surface of the inside of the platter corresponds to the diameter of the lid.

59. Silver kyathos (ladle). Greek, sixth century B.C. Height 22.7 cm; diameter of bowl 4.8 cm; weight 89 grams. Rogers Fund, 1966 (66.11.26)

Of all the archaic metal ladles known this is the most elaborate. It was made in several parts: the bowl was raised from a silver disk, and the handle and the loop on top were cast separately, as were the two sphinxes flanking it at the junction to the bowl. The handle is joined to the bowl with rivets; the loop on top is soldered on, as are the two sphinxes below. The iconography is quite extraordinary. The faceted handle terminates below in the forepart of a winged lion, sculpted in the round as far back as its haunches; it seems to plunge into the bowl as if drinking from it. The two sphinxes heraldically placed on the rim of the bowl are somewhat smaller in scale. The handle terminates above in a lotus capital of vaguely Achaemenian form. The loop above is decorated in relief with two hybrid eagle-griffins that have eagles' heads, wings, and talons, horses' ears, and lions' forelegs.

Bibliography: T. P. F. Hoving, *The Chase, the Capture*, 1975, p. 119, fig. 20; D. von Bothmer "Les Trésors de l'orfèvrerie de la Grèce orientale au Metropolitan Museum de New York," in *Académie des Inscriptions et Belles-Lettres, Comptes Rendus*, 1981, pp. 194ff, fig. 3.



60. Silver kyathos. Greek, sixth century B.C. Height 16.68 cm; diameter of bowl 5.3 cm; weight 47 grams. Rogers Fund, 1975 (1975.11.3)

The faceted handle and the loop are hammered from one rod of silver; the lower end is attached to the bowl with three rivets that go through and partly obscure the engraved palmette on the finial. The loop terminates above in the head of a calf. This kyathos is somewhat shorter than the others in the Museum but the style of the animal head and the faceting link it with the other ladles. The technique of riveting the finial of the handle to the body also occurs on some of the small silver pitchers.



61. Silver kyathos. Greek, sixth century B.C. Height 20.94 cm; diameter of bowl 6.12 cm; weight 107.6 grams. Purchase, Rogers Fund, Anonymous Gift, and Halina and John Klejman Gift, 1968 (68.11.4)

The bowl, stem, and loop are all hammered and raised from one piece of silver. The loop curves on top away from the bowl, not toward it as on no. 60. The finely chased finial is in the shape of a calf's head.



62. Silver kyathos. Greek, sixth century B.C. Height 23.25 cm; diameter of bowl 5.83 cm; weight 101 grams. Classical Purchase Fund, 1980 (1980.11.14)

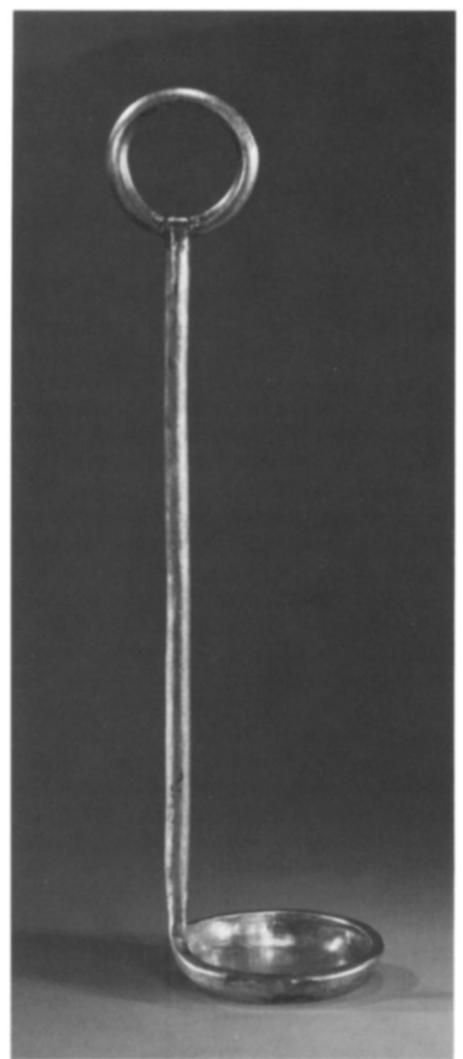
On this kyathos the bowl and the handle are raised from one piece of metal. The cast loop on top of the handle is joined to the stem of the handle with solder, as is the finial in the form of a quatrefoil lotus. The stem is fluted. The loop is decorated with two heraldic lions worked in a technique similar to that used on the loop of no. 59 in that the animals are partly in the round and partly in relief. The lions touch each other with their extended front legs and avert their heads. A variant of this heraldic representation occurs on the loop of a silver kyathos in Cleveland (acc. no. 56.34; *Bulletin of the Cleveland Museum of Art* 45 [1958], p. 46), on which the lions face each other, and in place of the lotus finial on top of the stem there are two animal heads.

Bibliography: *The Metropolitan Museum of Art, Annual Report 1980-1981*, 1981, pp. 36-37; idem, *Notable Acquisitions 1980-1981*, 1981, p. 12.



63. Silver kyathos. Greek, sixth century B.C. Height 22.04 cm; diameter of bowl 4.556 cm; weight 72.7 grams. Arthur Darby Nock Fund, in memory of Gisela Richter, and Rogers Fund, 1976 (1976.11.4)

This ladle, somewhat smaller than nos. 59 and 62, introduces yet another variant. The ladle's stem and bowl are raised in one piece as on no. 62, with which it also shares the quatrefoil lotus on top, but the loop surmounting the stem does not have complete animals but only lions' heads, as on many Greek and Greco-Persian bracelets. Closest to this kyathos is one formerly in the collection of Theodor Wiegand (K. A. Neugebauer, *Antiken in deutschem Privatbesitz*, 1938, pl. 89, no. 209).



64. Silver kyathos. Greek, sixth century B.C. Height 19.71 cm; diameter of bowl 4.665 cm; weight 80.4 grams. Purchase, Anonymous Gift, 1973 (1973.11.11)

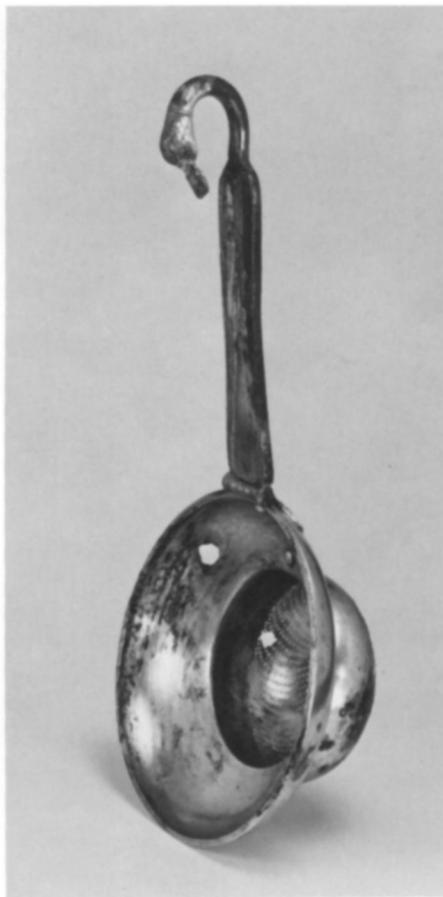
This is the plainest of the Museum's kyathoi. It is without any sculptural adjuncts and ornamentation and may be compared with a silver kyathos from Sardis in the museum at Istanbul. The loop in the form of a plain ring is attached with solder.

Bibliography: Sale cat., Sotheby's, London, July 10, 1972, no. 60 (ill.).



65. Silver spoon. Greek, sixth century B.C. Length, as preserved, 10.7 cm; weight 27 grams. Gift of Mr. and Mrs. J. J. Klejman, 1968 (68.5)

Hammered and raised from a single piece of silver, this rather flat spoon has a short stem turned into a loop that terminates in a duck's head. The head of a duck as a sculptural adjunct also occurs on the four silver alabastra in the Museum's collection (nos. 45-48).



66. Silver strainer. Greek, sixth century B.C. Length, with the bowl horizontal, 28.26 cm; diameter of bowl 12.76 cm; depth of bowl 6.3 cm; weight 325 grams. Fletcher Fund, 1968 (68.11.58)

The bowl of this strainer (which is raised) has a broad concave rim and a steeper omphalos-shaped bulge that is perforated in two tiers: on the inner central portion the perforations form a whirligig to left, while on the surrounding zone the tiny holes are drilled in a sickle pattern facing the other way. The diameter of the inner cup (8 cm) would have corresponded to the diameter of the goblet or beaker into which the wine was strained. The heavy, flat handle is cast and attached to the bowl at an angle with three rivets that are carefully placed so as not to destroy the symmetry of the engraved and chased palmette of the finial. A hook in the shape of a duck's head and neck is provided at the other end.



67. Silver strainer. Greek, sixth century B.C. Length 21.63 cm; diameter of bowl 8.5 cm; depth of bowl 5.45 cm; weight 217.1 grams. Purchase, Anonymous Gift, 1973 (1973.11.7)

Here the strainer part of the bowl is dome-shaped and set off from the broad, slightly slanted rim with a collar. Its small diameter (below the collar: 4.71 cm) suggests that it was used with a beaker or goblet with a fairly small mouth. Part of the stem of the handle is hexagonal in cross-section; at its junction with the rim of the bowl the handle flares out at either side and is decorated on its upper surface with an incised lotus. The stem is reinforced with two groups of three profiled rings, and its upper end curves in a semicircle to the left and terminates in the head of a calf. A row of small circles is punched all the way around the edge of the rim. The holes of the strainer are evenly spaced in eleven concentric circles and are limited to the very bottom. Two similar strainers are in the British Museum (118462; 117840). This strainer was acquired with a ladle (no. 64), a situla and chain (no. 53), and two plain bowls (nos. 33 and 34), all of which are said to have been found together.

Bibliography: Sale cat., Sotheby's, London, July 10, 1972, no. 60 (ill.).

68. Silver incense burner. Greek, sixth century B.C. Height 28.2 cm; diameter of base 10.6 cm; weight 221 grams. Classical Purchase Fund, 1980 (1980.11.12)

An inscription in Lydian letters on the flare of the base identifies this censer as the property of Artimas. The support is carinated and shows a pronounced bulge toward the top. It also has two ducks' heads like those on the many silver alabastra (cf. nos. 45–48), one of which has a perforation for the attachment of a chain with six links still preserved. The stand is raised from a single disk of sheet silver to which the raised cup of the incense burner proper is soldered. This cup has a pronounced offset upright rim over which a conical cover fits snugly. The cover, also raised, has ten tiers, of which eight are perforated with arrow-shaped slots for the diffusion of the smoking incense. This cover is surmounted by a cast statuette of a cock, the plinth of which is soldered to a small floral saucer. The finial is riveted to the cover, and there is a ring in the fantail to which the chain was attached. The sculptural adjuncts of this very elaborate incense burner connect its style so closely with that of the particularly fine alabastron (no. 45) that one can think of both as being made in the same workshop.

Cocks on top of incense burner covers are known from Egypt (cf. G. Maspéro, in *Le Musée Egyptien* 2 [1907], pp. 54ff, pl. 24), a Punic grave stele in Vienna (J. M. Carrié, *Byrsa*, vol. 1, 1979, pp. 319ff, fig. 11b), and an Etruscan bronze incense burner on the Swiss market: it is not surprising that such decorative conceits traveled widely in the ancient world.

Bibliography: *The Metropolitan Museum of Art, Annual Report 1980–1981*, 1981, pp. 36–37; idem, *Notable Acquisitions 1980–1981*, 1981, p. 12; D. von Bothmer, “Les Trésors de l’orfèvrerie de la Grèce orientale au Metropolitan Museum de New York,” in *Académie des Inscriptions et Belles-Lettres, Comptes Rendus*, 1981, pp. 194ff, fig. 5; R. Gusmani, in *Kadmos* 22 (1983), pp. 56–60, pl. 1 (on the inscription).



69. Bronze incense burner. Greek, sixth century B.C. Length 62.5 cm. Purchase, Rogers Fund, Anonymous Gift, and Halina and John Klejman Gift, 1968 (68.11.17)

Though not made of precious metal, this unique incense burner is exhibited with table silver of the period and style because it must have been part of a banquet service. It was made in several parts: the bowl proper, in which the incense was burned, is soldered to an intervening cast member that ends in a sleeve for the carrying rod; lateral projec-



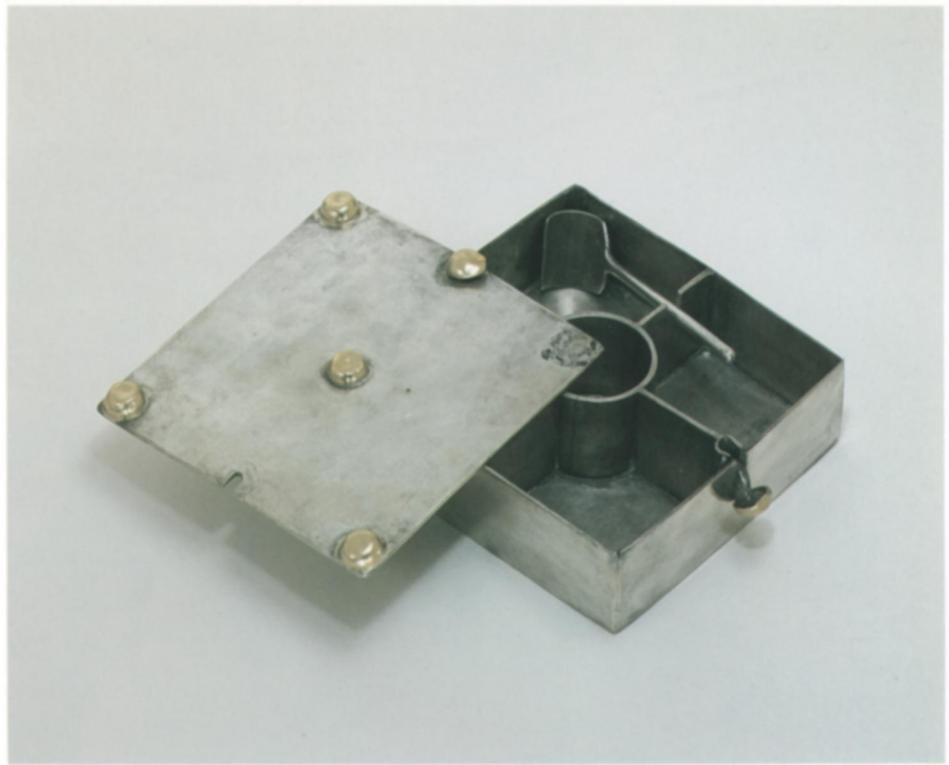
tions in the form of ducks' heads set back-to-back flank this member and are soldered to it as well as to the bowl, the whole forming a finial. On top of this finial a lug is perforated crossways to serve as a pivot for the hind feet of a cast statuette of a calf that turns its head back. Its front hooves are attached to a short plinth that in turn is riveted to the domed, tiered cover of the incense burner. Like the silver incense burner (no. 68), the cover has arrow-shaped perforations in two of its five tiers. It is equipped with a knob on top that is riveted to the cover. The other end of the long carrying rod is capped by a cast head of a calf. Unlike pedestaled incense burners, which were set on tables in a room or sanctuary, the horizontal one was carried by hand and moved from side to side, like the so-called arm censers from Egypt. No other incense burners of this type have been found in Greece or Anatolia, but a Syrian "arm censer," made of steatite and somewhat shorter than ours, combines the Egyptian convention of a hand holding the cup with the new element of a long rod terminating in the head of a bull, and thus supplies the missing link between the time-honored Egyptian shape and its later adaptation.

Bibliography: D. von Bothmer, in *Monuments Piot* 61 (1977), pp. 51–53. (The Syrian arm censer is published in the sale cat., Sotheby's, London, Dec. 12–13, 1983, pp. 22–23, no. 87.)

70. Silver cosmetic box with cover and its silver scoop. Greek, sixth century B.C. Height 3.35 cm; width 8.87 cm; length 9.22 cm; weight 350 grams. Length of scoop 7.35 cm; weight 10.4 grams. Purchase, Rogers Fund, Anonymous Gift, and Halina and John Klejman Gift, 1968 (68.11.12 [box] and 68.11.13 [scoop])

The box proper, almost square in shape, is divided into a cylindrical central compartment and four adjacent angular ones. One of the dividing walls is notched to accommodate the small cosmetic scoop. The lid is flat and swivels horizontally around a rivet in the middle of the north wall; on the opposite wall the lid is slotted to accept a swiveling stud that moves around an axle attached inside the box near the top of the wall. In addition to these two functional studs there are five other buttons, or "nail heads," on the lid, soldered onto its center and its four corners, that are purely ornamental (the one in the northeast corner is missing). Thus the cosmetic box when closed would look hermetically sealed and could only be opened by those familiar with the mechanism. The heads of the studs are gilt.

Bibliography: D. von Bothmer, "Les Trésors de Porfèverie de la Grèce orientale au Metropolitan Museum de New York," in *Académie des Inscriptions et Belles-Lettres, Comptes Rendus*, 1981, pp. 194ff, fig. 8.



71. Silver mirror disk. Greek, sixth century B.C. Diameter 17.3 cm; length, as preserved, 18.92 cm; weight 428.7 grams. Purchase, Rogers Fund, Anonymous Gift, and Halina and John Klejman Gift, 1968 (68.11.10)

The highly polished convex surface of this mirror was used for reflection. It must have been hand-held, for the silver tong project-

ing from the disk has three rivet holes for attaching a handle of either wood or ivory, which has not survived.

Not many archaic silver mirrors are known. One was found in Gordion in a cremation burial of the mid-sixth century and is now in Ankara (*University Museum Bulletin* [Philadelphia] 16 [1951], p. 20, fig. 1).



72–76. Group of objects said to have been found at Prusias. Greek, second half of fourth century B.C. Bequest of Walter C. Baker, 1971. Ex coll. Wilhelm Fabricius

72. Silver kyathos. Height 27.3 cm; diameter of bowl 6.95 cm; weight 150.4 grams. (1972.118.161)

73. Silver kylix. Height to top of handles 7.7 cm, to rim 6.7 cm; diameter of mouth 10.61–11 cm; width 16.62 cm; weight 220.1 grams. (1972.118.164)

74. Bronze situla with swinging handles. Height, with handles raised, 32 cm, with handles lowered, to top of attachments, 24.9 cm; diameter of mouth 19.4 cm. (1972.118.88)

75. Silver phiale. Height 4.8 cm; diameter 15.8 cm; weight 315 grams. (1972.118.163)

76. Silver strainer. Length 13.13 cm; diameter of bowl 7.58 cm; weight 49.2 grams. (1972.118.162)

These five objects, said to have been found together in Prusias (Bithynia), constitute a table service that on the analogy of similar finds in South Russia and Arzos (northern Greece) can be dated in the second half of the fourth century B.C. The kyathos is in the tradition of the archaic ladles of which the Museum has many examples. The cup and stem are worked from a single piece of silver. The upper end of the stem is bent back to form a hook that terminates in a duck's head and neck. The perforations of the strainer are patterned in a whirligig; the handle, which is worked separately and soldered on, has a duck's-head finial. The phiale is decorated on the outside with a complex rosette in the center of its bottom from which forty-eight narrow leaves rise. The drinking cup is of a shape well known from bronze and terracotta kylikes. The foot and handles are worked separately and soldered on. The inside has a tondo bordered by a kymation in a zone around the central circle, which is embellished with six palmettes connected with tendrils—a pattern known in Attic pottery from the second half of the fifth century on. The phiale has sometimes been called Persian, but as more phialai are becoming known an equally strong claim for Greek manufacture can be made.

Bibliography: K. A. Neugebauer, *Antiken in deutschem Privatbesitz*, 1938, p. 47, pls. 90–91, nos. 210–14; G. M. A. Hanfmann, *Ancient Art in American Private Collections*, 1954, p. 37, pls. 86, 88, no. 307; D. von Bothmer, *Ancient Art from New York Private Collections*, 1961, p. 37, no. 142, pls. 44, 52, and pp. 68–69, nos. 266–69, pls. 100–101; D. E. Strong, *Greek and Roman Gold and Silver Plate*, 1966, pp. 91–92, fig. 21, pl. 22A–C; D. von Bothmer, in *The Search for Alexander, Supplement*, New York, 1982, pp. 8–9, nos. S24–28.



77. Silver bowl with offset rim. Greek, late fourth–third century B.C. Height 5.1 cm; diameter 9.8 cm; weight 124.6 grams. Bequest of Walter C. Baker, 1971 (1972.118.160)

The bowl has a slight depression on the bottom; the shoulder is carinated and has a chased tongue pattern below it. Similar conventions of decoration occur on earlier East Greek silver vessels that betray the influence of Achaemenian silver phialai.

Bibliography: D. von Bothmer, *Greek, Etruscan, and Roman Antiquities . . . Walter Cummings Baker, Esq.*, 1950, p. 13, no. 103; idem, *Ancient Art from New York Private Collections*, 1961, p. 69, no. 275, pl. 100; idem, in *The Search for Alexander, Supplement*, New York, 1982, p. 13, no. S49.

78. Silver cup. Greek, late fourth century B.C. Height 6.4 cm; diameter 9.56 cm; weight 184 grams. Bequest of Walter C. Baker, 1971 (1972.118.159)

This sturdy wine cup is of a type well known from recent finds in northern Greece (cf. *The Search for Alexander* [1980], pp. 160–61, no. 120; p. 184, no. 164). It has a central boss decorated on the underside with an elaborate floral rosette done in repoussé. The lower part of the wall is chased with flutings surmounted by a narrow guilloche and, on the shoulder, a Lesbian kymation. Traces of parcel gilding remain in these two bands.

Bibliography: D. von Bothmer, *Greek, Etruscan, and Roman Antiquities . . . Walter Cummings Baker, Esq.*, 1950, p. 13, no. 102; idem, *Ancient Art from New York Private Collections*, 1961, p. 70, no. 276, pl. 100; idem, in *The Search for Alexander, Supplement*, New York, 1982, p. 13, no. S48.



79. Silver phiale. Said to be from Akarnania (Greece). Greek, fourth century B.C. Height 4.5 cm; diameter 15.4 cm; weight 378.3 grams. Rogers Fund, 1921 (21.88.34). Ex coll. Cecil Harcourt Smith

This libation bowl bears on the outside of the offset lip just below the rim two Greek letters, *alpha* and *gamma*, that are lightly incised; to the left of the letters a six-pointed dot circle is punched more deeply. As on the Prusias phiale (no. 75), the center of the underside is decorated with a rosette—here composed of sixteen petals. Around this rosette and reaching all the way up to the beginning of the offset lip are twenty-five pointed, ribbed leaves, with another twenty-five, partly hidden, arranged in an inner circle. The inner leaves and the rosette are gilded, as is the ridge encircling the tips of the leaves at the junction of lip and body. The floral decoration and the ridge are chased.

Bibliography: A. Oliver, Jr., *Silver for the Gods*, 1977, p. 42, no. 12 (with complete references).



80. Silver kylix. Said to have been found in Athens. Greek, third century B.C. Height to top of handles 7.74 cm, to top of rim 7.25 cm; width 18 cm; diameter 10.12–10.46 cm; weight 170 grams. Rogers Fund, 1916 (16.62)

The handles are cast and soldered on; the foot, which is raised separately and likewise soldered, is in two degrees and bears a

kymation on the upper member. Below the rim a narrow wave pattern encircles the cup, and following that, partly obscured by the handles, is a broader band of ivy leaves and corymbs. All the ornamental zones are gilt.

Bibliography: D. von Bothmer, in *The Search for Alexander, Supplement*, New York, 1982, p. 12, no. S42 (with earlier references).

81–85. Group of five silver objects said to have been found together. Greek, late fourth–third century B.C. Bequest of Walter C. Baker, 1971.

81. Silver pyxis with lid. Height, without lid, 5.7 cm, with lid, 6.1 cm; diameter of base 6.3 cm; weight 91.2 grams. (1972.118.157)

82. Silver strigil (scraper). Length 25.1 cm; weight 64.9 grams. (1972.118.158)

83. Silver kylix. Height to top of handles 8.45 cm, to top of rim 9.35 cm; width 18.14 cm; diameter 10.51 cm; weight 157.9 grams. (1972.118.154)

84. Silver pitcher (handle missing). Height 8.75 cm; diameter 8.2 cm; weight 130.2 grams. (1972.118.156)

85. Silver perfume bottle. Height 11.1 cm; diameter 6.25 cm; weight 97.2 grams. (1972.118.155)

The strigil and the kylix are undecorated, but the bottle, the pitcher, and the pyxis have chased ornamental bands that are gilt. In addition, the pitcher has on its slightly depressed bottom a gilt floral rosette composed of two different quatrefoils. The pyxis bears engraved concentric circles on the underside.

Bibliography: D. von Bothmer, in *The Search for Alexander, Supplement*, New York, 1982, pp. 12–13, nos. S43–47 (with complete earlier references).





86. Gold phiale mesomphalos. Greek, perhaps fourth century B.C. Height 3.7 cm; diameter 22.4–22.75 cm; weight 747 grams. Rogers Fund, 1962 (62.11.1)

This libation bowl, of the traditional Greek form and decoration, is worked in repoussé. The motifs are arranged in four concentric circles of thirty-three elements each: the bottom row represents beechnuts, the other three, acorns increasing in size toward the rim. The larger interstices in the top register are decorated with bees, the smaller ones in the lower part with simpler ornaments based on stylized lotuses. On the inside of the phiale a collar around the omphalos displays fifteen circumscribed palmettes; six soldering marks around its periphery indicate that separate gold ornaments were once attached to it. There are two incised inscriptions on the outside in the flat zone around the depression of the omphalos. One, in Greek letters traced very sketchily, gives the beginning of a name, “Pausi . . .,” which may be restored to Pausias, Pausileon, Pausimachos, Pausippos, or Pausistratos. The other inscription, more deeply engraved, reading from right to left, is in Punic (Carthaginian) characters that indicate the weight, given here as 180. Ancient weights were based on monetary units, and if we divide the preserved weight in grams by 180 we obtain a unit very close in weight to that of the Attic drachma in the period between 429 and 230 B.C. The Carthaginian characters are dated in the third century B.C., but the inscription may have been added later when the bowl changed ownership. In any event, the decoration with acorns occurs as early as the late sixth century B.C. on a fragmentary phiale from Cyprus now in Warsaw and must have been traditional: not only are gold and silver phialai in temple inventories often called “phialai akylotai” or “phialai balanotai” (both adjectives referring to acorns), the acorns also appear on the phialai held by the caryatids of the Erechtheum on the Acropolis in Athens, as we learn from the Roman copies found in Hadrian’s villa.

Bibliography: D. von Bothmer, in *MMA Bulletin* n.s. 21 (1962–63), pp. 154–66; D. E. Strong, *Greek and Roman Gold and Silver Plate*, 1966, pp. 97–98, pl. 23A.

87. Silver-gilt bowl. Late Hellenistic, second–first century B.C. Said to have been found at Olbia in South Russia in 1917. Height 7.25 cm; diameter 14.64 cm; weight 242 grams. Rogers Fund, 1922 (22.50.2). Ex coll. J. Chmielowski

The decoration on the bowl is in repoussé. Featured on the bottom is a star rosette of eight points with leaves between, from which rise tendrils that terminate in flowers and fan-shaped palmettes. In this floral setting a pair of Erotes flying toward each other appear on each side of the bowl. On the better-preserved side, the Eros on the left holds a stemmed cup while the one on the right approaches playing the double flutes. On the opposite side, the right hand of the Eros on the left is hidden; the one facing him carries a kantharos by the handle.

Bibliography: *Catalogue of the American Art Galleries*, New York, Feb. 23–25, 1922, no. 745 (ill.); *MMA Bulletin* 17 (1922), p. 134, fig. 2; K. V. Trevor, *Greco-Bactrian Art Treasures*, 1940, pp. 70ff, fig. 6; G. M. A. Richter, *Handbook of the Greek Collection*, 1953, p. 127, no. 52, fig. 106b; P. E. Corbett and D. E. Strong, in *British Museum Quarterly* 23 (1961), p. 81, no. 43; D. E. Strong, *Greek and Roman Gold and Silver Plate*, 1966, p. 110.



88. Bronze mirror with wooden backing set in a silver-gilt frame. Said to have been found in Bulgaria before 1911. Hellenistic, fourth–third century B.C. Diameter 16.7 cm; depth 5.6 cm; weight, with backing, 311 grams. Rogers Fund, 1922 (22.50.1). Ex coll. J. Chmielowski

The bronze disk of the mirror is attached to a dome-shaped wooden back equipped with a ring handle. The frame, cast in *cire-perdue*, slips over the wooden backing and the disk like a collar. It was fastened with nails along the overhanging flange and on top, where the nailheads are camouflaged by the centers of the floral volutes. The decoration, in openwork, is a rinceau of palmettes, flowers, and leaves that serves as a feeding ground for four graceful herons. The frame is bordered by beading.

The provenance in the first publication (1922), “Found at Olbia in South Russia between 1900 and 1918,” is contradicted by a mounted photograph of this mirror in the archives of the British Museum that bears the label (dated February 1911): “Said to have been found in Bulgaria.” Such mirrors are known from the East, especially South Russia. It has been suggested that the wooden back may have been covered with fabric, which would have set off the à jour relief of the frame most effectively.

Bibliography: *Catalogue of the American Art Galleries*, New York, Feb. 23–25, 1922, no. 753; G. M. A. Richter and C. Alexander, in *American Journal of Archaeology* (1947), pp. 221ff.

89, 90. Pair of silvered-tin phialai. Said to have been found together at Spina. Greek, late fifth century B.C. (39.11.4): height 4.5 cm; diameter (estimated) 25 cm; weight 458 grams. (47.11.9): height 4.6 cm; diameter (estimated) 25 cm; weight 464 grams. Harris Brisbane Dick Fund, 1939 (39.11.4); Rogers Fund, 1947 (47.11.9)

Both phialai were hammered over the same matrix and are decorated with the same subjects. The inside of each phiale is divided into two zones, the outer of which is much broader. The chief subject in the outer zone is the triumphal apotheosis of Herakles in a cortege of four chariots driven by Victories. The chariot of Dionysos is followed by those of Herakles, Athena, and Ares. The lower zone, the predella, shows gods feasting on Mt. Olympus at the wedding of Herakles and Hebe: Hebe is offering a phiale and a wreath to Herakles; a reclining woman (or goddess) is playing the tympanon; a small winged figure is flying toward Aphrodite and Ares; Eros is proffering a wine cup to an old silen who helps himself to food; next comes Apollo playing the kithara and a muse playing the harp; and the composition is concluded by Ariadne and Dionysos and an old hairy silen playing the flutes, who are flanked on the left by an incense burner and on the right by a panther.

The main scene is known from several replicas, some of later date, that attest to the popularity of the subject.

Bibliography: G. M. A. Richter, in *American Journal of Archaeology* (1941), pp. 363ff, and (1950), pp. 357ff.





91. Gold plate for a scabbard. Said to have been found near Nikopol in South Russia. Greek, fourth century B.C. Length 54.5 cm. Rogers Fund, 1930 (30.11.12)

This sword sheath has been known since before 1914, as photographs of it were formerly in the Imperial Russian Institute in Constantinople. The shape is that of the traditional Scythian scabbards for the *akinakes*, of which the best preserved is in the Hermitage (Dn. 1863, 1/447, 448). The Greek artist who decorated the gold plate has divided it into three parts. At the chevron-shaped apex, at right angles to the sheath proper, he has placed two heraldic winged griffins; in the roughly triangular extension parallel to the main scene a lion has leaped on a fallow deer; behind this group a smaller winged griffin slays a deer. In the main frieze, for which the artist used the same matrix as on the Chertomlyk scabbard in the Hermitage, a battle between Greeks and barbarians rages over the entire length. As the scabbard tapers toward the chape the figures are adapted to the diminishing height. Thus the warriors on the left are completely upright, those in the middle become somewhat smaller, and the ones on the right are either kneeling or fallen.

Bibliography: G. M. A. Richter, in *MMA Studies* 4 (1933), pp. 109–30. (For the Chertomlyk sword and scabbard see most recently *The Metropolitan Museum of Art catalogue From the Lands of the Scythians*, 1975, pp. 108–109, color pl. 10.)





92–106. Hoard of silver vases and utensils. Hellenistic, third century B.C. Purchase, Rogers Fund, Classical Purchase Fund, Harris Brisbane Dick Fund and Anonymous, Mrs. Vincent Astor, Mr. and Mrs. Walter Bareiss, Mr. and Mrs. Howard J. Barnet, Christos G. Bastis, Mr. and Mrs. Martin Fried, Jerome Levy Foundation, Norbert Schimmel, and Mr. and Mrs. Thomas A. Spears Gifts, 1981–82. (1981.11.15–22; 1982.11.7–13)

This group of fifteen objects, presumably found together a generation ago, represents some of the finest Hellenistic silver known from Magna Graecia. Not enough silver of the early Hellenistic age has been recovered to be certain whether the silver was made in Taranto or in eastern Sicily, but it can be reasonably assumed that the objects are of the third century B.C., and within that period of the second half rather than earlier. Decorative motifs not only enjoy a long life but travel freely, and parallels for some details of shape and ornamentation occur also in the East (especially Pergamon) and in the South (Alexandria). We are on the road toward a Hellenistic *koine*, which from the second century on renders local attributions so difficult.

92. Deep bowl, parcel gilt. Height 6.8 cm; diameter (estimated) 21 cm; weight 479 grams. (1981.11.19)

The underside of the bowl bears a six-petalled rosette done in repoussé. The inside has four concentric decorative bands. Near the rim is a wreath of pointed leaves, held together by four sleeves set at regular intervals and twelve spiraling bands. Almost directly below this, a narrow band of wave patterns is followed by a pronounced ridge topped by beading and, below that, a band of fern leaves set in panels. The bottom of the bowl is embellished with an emblem worked in repoussé and soldered to a circular frame with four sprockets that in turn is soldered to the bowl. The floral pattern on the emblem is particularly rich: a garnet is set in the center of a sixteen-petalled rosette, from which spring four acanthus leaves separated by four nymphaea nelumbo, with eight other flowers, rendered less symmetrically, in the background. There is beading along the inner edge of the frame.

A notation in pointed Greek letters gives the number 127 preceded by a symbol, perhaps the weight.

For the floral motif of the emblem compare, especially, the underside of the lid of

the pyxis in the Taranto Treasure (Rothschild collection; P. Wuilleumier, *Le Trésor de Tarente*, 1930, pl. 2, 2).

93. Silver bowl, parcel gilt. Height 7 cm; diameter (estimated) 22.8 cm; weight 407 grams. (1981.11.20)

The separately worked central emblema is an elaborate rosette of different petals and leaves arranged in three tiers. A slight hollow in the very center may have held a small garnet. The petals on the two top tiers are rounded; the leaves on the bottom, somewhat larger, alternate between acanthus and pointed ones. The next decorative band is a kymation of special shape, which is followed by a somewhat broader zone of swastika meanders and saltire squares. The meander gives the effect of a third dimension, since one of its component angular strips is not gilt and crosses or is crossed by the gilt strip. As on the previous bowl, the ornamentation below the rim is a wreath held together by sleeves and spiral straps. Below the wreath appear an egg-and-dart pattern and, after a brief interval, a wave pattern.

On the outside of the rim are remnants of a numerical notation in Greek letters, no doubt the weight.

This bowl held at one time, soldered to the inside, the emblema with a Scylla (no. 95).

94. Deep bowl, parcel gilt. Height 6.2 cm; diameter 22 cm; weight 418 grams. (1981.11.21)

This bowl, like nos. 92 and 93, has a central leaf-rosette of three different layers. Here, each layer is a hexafoil. A garnet is set in the center. The decorative bands encircling the inside of the bowl on three levels are somewhat simpler: on the inside of the rim an egg-and-dart band is followed by a wave pattern; farther down comes a pronounced welt with beading in the middle and, lastly, close to the tips of the floral rosette, a guilloche. The layers of leaves are, on top, nymphaea, next, plain leaves with a central spine, and, on the bottom, acanthus.

This bowl bears two notations in pointed Greek letters. On the outside of the rim the number 25 is preceded by the same symbol as written on no. 92, and on the opposite wall is the ligature *eta* and *rho*.

95. Emblema, parcel gilt. Scylla hurling a rock. Height 2 cm; diameter, with frame, 10.5 cm; weight 81 grams. (1981.11.22)

Scylla, the sea monster who lived in a cave in a cliff off the Straits of Messina, is shown frontally, the human parts of her body in very high relief. Both arms are raised above her head, as she is about to hurl a large boulder. From her hips spring three dogs. The one in the center has canine paws and eats a fish, the one on the left (with fins for feet) devours a sepia, while the dog on the right, likewise finned, is eyeing a dolphin. The junction of Scylla's human half and the foreparts of the dogs is cleverly camouflaged by a fin worn like a skirt. The lower part of her body is formed by two long fish tails, and, in addition, a wolf-headed sea snake, the so-called *ketos*, encircles her body. Grim and ferocious though she is, Scylla does not spurn jewelry, for she wears two gold bracelets.

The repoussé emblema may have originally been the lid of a pyxis. The underside of the frame in which it rests is notched, and traces of solder show that it was once attached to the inside of bowl no. 93, thus hiding its rosette. Perhaps the vase for which the Scylla served as a cover was damaged beyond repair in antiquity, and the owner salvaged the beautiful repoussé relief and added it to one of his valuable bowls.





96. Pitcher, parcel gilt. Height 9.1 cm; diameter 8.13 cm; weight 178 grams. (1982.11.13)

The handle and foot are worked separately and soldered on. The body was raised from a disk of sheet silver and, like most Hellenistic silver, finished on a lathe. The gilding is limited to the kymation on the shoulder, part of the handle, and parts of the theatrical mask below it.

Under the foot is a weight notation, “27” in pointed Greek letters, preceded by a *tau* and an *eta*.

97. Hemispherical bowl, parcel gilt. Height 7.7 cm; diameter 13.85–14.44 cm (originally ca. 14 cm); weight 151 grams. (1981.11.16)

The gilding is limited to the grooved edge of the rim, a guilloche bordered by beading directly below the rim on the outside, two suspended ivy wreaths with berries tied with sashes (at opposite sides), and the outlines of the geometric pattern of six pentagons abutting a central hexagon that covers the outside of the bowl. These outlines are engraved and reinforced with rows of dots at irregular intervals.

Bowls with this pattern are known in terracotta from Pergamon and Corinth and in glass from Gordion.

98. Skyphos, parcel gilt. Height to top of handles 8.84 cm, to top of rim 7.71 cm; diameter 12.64–13.31 cm; diameter of foot 5.75 cm; weight 299 grams. (1981.11.17)

The handles and the foot are worked separately and soldered on, and the underside of the foot is covered with a profiled disk. Gilding is limited to the attachments of the decorated handles and the wave pattern on the lower parts. The sloping top of the foot is decorated with a kymation.

On the underside of the foot are two inscriptions in dotted Greek letters: EPMA and *delta* and *omega*.

99. Kyathos. Length 24.7 cm; diameter of bowl 5.5 cm; weight 119 grams. (1981.11.15)

This ladle is one of the latest in the Museum’s collection but continues in the tradition of the one from Prusias (no. 72). The end of the handle is in the shape of a deer’s head. The inscribed dot letters on both sides of the top of the stem have so far defied transliteration.

100. Phiale mesomphalos, parcel gilt. Height 2.3 cm; diameter 14.8 cm; weight 104 grams. (1982.11.10)

This small phiale is unusual in that it is equipped with three saucer-shaped feet that keep it from wobbling. The patternwork on the inside is gilt: twelve elongated narrow bosses radiate around the omphalos, connected at their tips by a circular band of waves. Within this wheel formed by the wave circle the surface has been deliberately roughened to insure better adhesion of the gold leaf.

Only traces of what may have been a weight notation in pointed letters remain visible on the outside under the incrustation. For the convention of placing three small supports under the convex bottom of a vase compare the Hellenistic terracotta bowl in Bowdoin College that has three comic masks.



101. Pyxis, parcel gilt. Height 5.5 cm; diameter 8.34 cm; weight 148 grams. (1982.11.11A–C)

Like the altar (no. 102), this pyxis was “sacred to the gods,” as we learn from the Greek inscription in dotted letters on the edge of the underside. It cannot have been a powder box or cosmetic container but must rather have been the receptacle for the incense that was burned on the altar. It consists of three parts: the pyxis proper, with three feet formed by the paws of lions, an inner container, and a lid in repoussé. The subject of the relief is a goddess seated on a rock, holding a horn of plenty filled with grapes, pomegranates, and other fruit; an infant seated on her lap holds on to the cornucopia. The subject must be Demeter and Ploutos. Gilding is preserved on the cornucopia and its contents, on the himation of Demeter and on her shoes, her hair, one earring, and her bracelet, as well as on the hair of Ploutos. A Lesbian kymation, gilt, decorates the lower molding of the pyxis.

In the center of the underside is a numerical notation: “nine” preceded by the symbol that looks like a Roman three. In the zone around it, hastily traced, is a word not unlike the notation “from the war” on the altar (no. 102).

A similar silver pyxis in Basel (BS 607) contained coins of Hieron II of Syracuse (274–216 B.C.).

102. Small portable altar, parcel gilt. Height 11.3 cm; the rectangular base measures 10.6 by 10.83 cm. (1982.11.9A–E)

The altar is made of different parts and includes accessories. A hollow cylinder worked in the repoussé technique is soldered to a cast base. Two insets fit into the opening on top: a shallow basin equipped with loops for two handles and a somewhat larger basin with an overhanging rim. When not in use, the two insets were nested inside the altar, and it was covered with the lid.

The outside of the altar proper and the top of its lid are ornamented. On the upper molding a narrow band of lotus flowers (alternatingly upright and downward) is followed by an egg-and-dart pattern; next to it, separated from it by beading, comes a row of stars and five points arranged like rosettes; below the stars and rosettes we find a band (not gilt) of vertical lines and, finally, a triglyph-metope pattern band in which the triglyphs are left silver while the metopes are gilt. At mid-level of the altar four bulls' skulls (bucrania) are shown frontally, connected with one another by a heavy garland of vine leaves and other foliage. At the bottom a plain band of gold is separated from a kymation by beading.

On the underside of the base several Greek inscriptions can be read; some are lightly scratched, others are finished. The latter are done in dot letters: one reads "sacred to the gods" and is followed by the letter *pi* and a symbol resembling a Roman three; the other dot inscription gives a monogram composed of a *delta* and a *mu*. The preliminary, lightly scratched inscriptions read "sacred to the gods" and "sacred to all the gods." Added across the middle, in another hand and in larger letters, is a notation "from the war." Lastly, we have a numerical seven preceded by the ligature that looks like a Roman three.

For such miniature altars, I know of only one parallel in silver, of rectangular shape with an inset and a lid. It was sold in Lucerne at auction (*Ars Antiqua* 3 [Apr. 29, 1961], no. 132) and has disappeared from view. It, too, is richly profiled and has garlands suspended from bucrania.

103, 104. Pair of horns. Length of each 15.5 cm; weight (1981.11.7): 70 grams, (1981.11.8): 74.5 grams.

Each horn was hammered from a silver strip and rolled with the edges folded over and welded. The tips were cast separately and inserted into the opening on top. The lower opening is crimped and the flange is perforated, indicating that the horns were attached to an object made of another material by means of studs. Perhaps the horns were added to a bronze helmet or one made of leather.





105, 106. Pair of buckets, parcel gilt. (1981.11.18): height 19.6 cm; diameter 26.26 cm; weight 891.3 grams. (1982.11.12): height 18.5 cm; diameter 26.8 cm; weight 820.5 grams.

Each of the two parabolic bowls has three knobs in the shape of theatrical masks, which helped to balance it when it was filled with wine and stood upright. In this position, however, the heads were upside down: when not in use, the bowls sat on their rims, with the three supporting masks right side up. Two of the masks are of a young person (Dionysos?); the third is of a comic actor.

There is much gilding in the heads on the two silver bowls; in addition, the larger one (no. 105) has a gilt guilloche directly below the rim. No exact parallels in silver are known, but a terracotta bowl found at Butrinto in Albania is of comparable size. There the comic mask is accompanied by one of a young satyr and another of an old satyr.

The notion of putting some vases upside down when not in use has affected the decoration of painted vases from as early as the sixth century B.C.; the convention is common on Boeotian bird bowls, both stemmed and flat bottomed, Boeotian lekanides, and even some Attic cups. In Hellenistic times masks or cockleshells

often served as supports for drinking cups without a foot or base, and it is not unlikely that the potters accepted this convention from metalware; compare also no. 100, the silver-gilt phiale.

The Butrinto bowl is published by L. M. Ugolini in *Albania Antica* 3 (1942), p. 132, no. 6, and pl. 19; the earliest terracotta bowl with cockleshells is one found in the Athenian Agora that was published and discussed by Stella Miller in *Hesperia* 43 (1974), pp. 204–205, p. 234, no. 34, pl. 32; masks on relief bowls are discussed by W. Züchner in *Jahrbuch des Deutschen Archäologischen Instituts* 65/66 (1950–51), pp. 194ff. For the Boeotian convention of painting birds in flight upside down see, e.g., *Corpus Vasorum Antiquorum* (Heidelberg) 1 (1954), pls. 23, 24; the earliest Attic example for an upside-down frieze is Boston 03.784 (*Corpus Vasorum Antiquorum* [Boston] 2 [1978], p. 43, pl. 100, 1–4). The masks of the young person resemble the gold heads of the Thesalian hoard that is partly in Hamburg (*Athenische Mitteilungen* 50 [1925], pp. 173–74, pl. 8, h; pl. 9, 5–6).



106

Detail of no. 105



Detail of no. 106



107–109. The Bolsena Silver. Rogers Fund, 1903.

An Etruscan tomb discovered near Bolsena (the ancient Volsinii), a small town about twelve miles southwest of Orvieto, contained, besides a great deal of obviously Etruscan iron, bronze, and terracotta vases and utensils and a gold ring, three silver objects that for the longest time were considered Etruscan until Donald E. Strong, in 1968, stressed their close stylistic affinities with Apulian Hellenistic silverware. All three objects bear, in Etruscan dotted letters, the legend “suthina” (which is commonly rendered as “of the tomb”), a word that also occurs, written in the same style, on many of the bronzes from the same find; it must therefore be assumed that these pieces of silver were acquired by an Etruscan who later was buried with them. The date should be early in the third century B.C.

Bibliography: A. Oliver, Jr., *Silver for the Gods*, Toledo, 1977, pp. 54–57 (with earlier references).

107. Amphoriskos (perfume vase), parcel gilt. Hellenistic, third century B.C. Height 15.4 cm, to rim only, 14.12 cm; diameter 7.12 cm; weight 120.4 grams. (03.24.5)

The curving handles are hammered from strips of silver and attached to the shoulder and the mouth of the vase with solder. The top of the mouth slopes toward the narrow opening; it was worked separately and laid like a collar over the original rim of the neck. Except for these adjuncts the vase itself is raised in one piece. From the base spring three engraved acanthus leaves covered with gilding, and suspended from the shoulder, below the lower attachment of the handles, are two necklaces terminating in ivy leaves. The gilt necklaces appear to be tied to broad fillets with tassels that are crowned above by a floral wreath.

In addition to the word “suthina,” punched rather crudely on the shoulder of one side, a monogram composed of the letters D and MI separated by two vertical dots appears on the bottom.

108. Pyxis with conical cover, parcel gilt. Height, with lid in place, 8.4 cm, to top of body 4.7 cm; diameter of base 5.6 cm; weight 54.9 grams. (03.24.6)

The body and the lid with its slight overhang are raised; the lid is topped by a cast spindle-shaped finial. The gilt ornamentation on the overhang of the lid is a Lesbian kymation that mirrors the one along the molding above the base. Halfway between these two a band decorated with an ivy rinceau encircles the body. On top of the lid seven pointed gilt leaves alternate with seven left plain, and between the points of these longer leaves are the tips of fourteen gilt acanthuses.

The inscription “suthina” appears both on the lid and on the body.

109. Strigil. Length 27.27 cm; weight 82 grams. (03.24.7)

Strigils, or scrapers, are toilet accessories and were used chiefly by athletes to scrape away the oil and sand on their skin. Like many of the ladles or spoons, strigils were made from a strip of metal. The lower, curved part was hammered into the traditional shape, the return of the handle, which sometimes terminates in a leaf-shaped finial, was likewise hammered, and the finial was then soldered to the underside of the curved portion.

Etruscan dotted letters once again mark the strigil as “of the tomb” (suthina). There are also two monograms, DA and MV, separated by two vertical dots.





110–114. The Montefortino Hoard.
Rogers Fund, 1908.

Excavations carried out in a necropolis at Montefortino (about thirty miles west of Ancona in central Italy) uncovered, in December 1895, the burial of a Gallic warrior. The tomb (number 33) contained not only iron weapons, knives, and spits, an iron strigil, a bronze cauldron with a swinging iron handle, a bronze wine jug, a bronze saucepan, two plain pointed terracotta amphorae, and numerous terracotta plates and cups but also, and this is exceptional for the cemetery, a gold ring and five silver vessels.

The silver from this tomb is obviously not of local production but must have been an "importation" from another part of Italy. Since the cemetery is that of Gauls, who in the early fourth century B.C. had begun to invade central Italy and whose intermittent raids extended as far as Apulia, the early Hellenistic silver from Montefortino must represent loot. The five silver vases can be dated on stylistic grounds to the end of the fourth century B.C.

Bibliography: A. Oliver, Jr., *Silver for the Gods*, Toledo, 1977, pp. 62–66 (with earlier references).

110. Silver jug. Height 11.2 cm; diameter 7.53 cm; weight 242 grams. (08.258.51)

The handle is cast separately and attached with solder to the mouth and the shoulder. The underside of the foot is richly profiled.

111. Silver bowl with swinging handles. Height 11.6 cm; diameter 17.27 cm; weight, as preserved, 255 grams. (08.258.50)

This bowl is relatively thin-walled. The foot was worked separately and the swinging handles were hammered and slipped into the tubelike projections that are attached with solder on opposite sides of the rim.

The shape is rare, but similar silver bowls or basins with swinging handles were found in Macedonia (cf. H. G. Horn and C. B. Rüger, *Die Numidier*, Bonn, 1979, pp. 295ff).

112, 113. Pair of stemless silver cups. Both: height to rim 3.3 cm; diameter 13.7 cm. Width (08.258.52): 19.03 cm, (08.258.53): 18 cm; weight (08.258.52): 297 grams, (08.258.53): 309 grams.

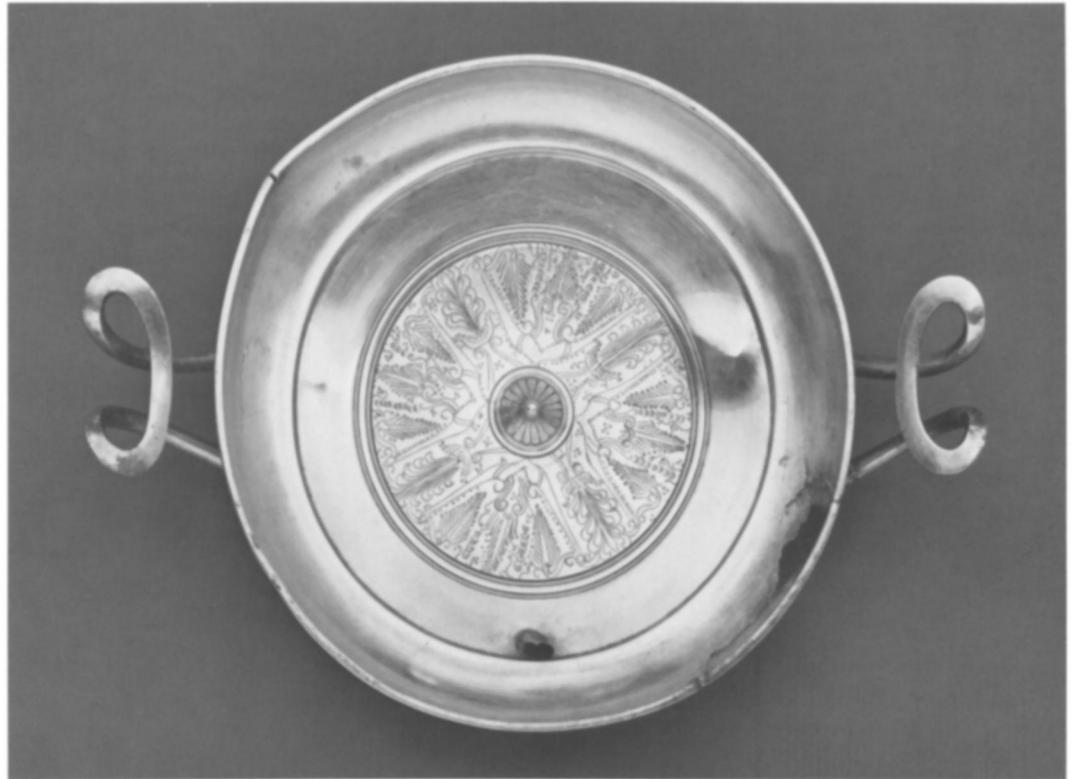
The cups, handles, and feet are cast separately and soldered together. The cone projections in the center were also made separately and riveted to the bowl.

Each tondo is decorated with a complex floral pattern; the cone in the center of no. 112 has, in addition, nineteen tongues on its slope.

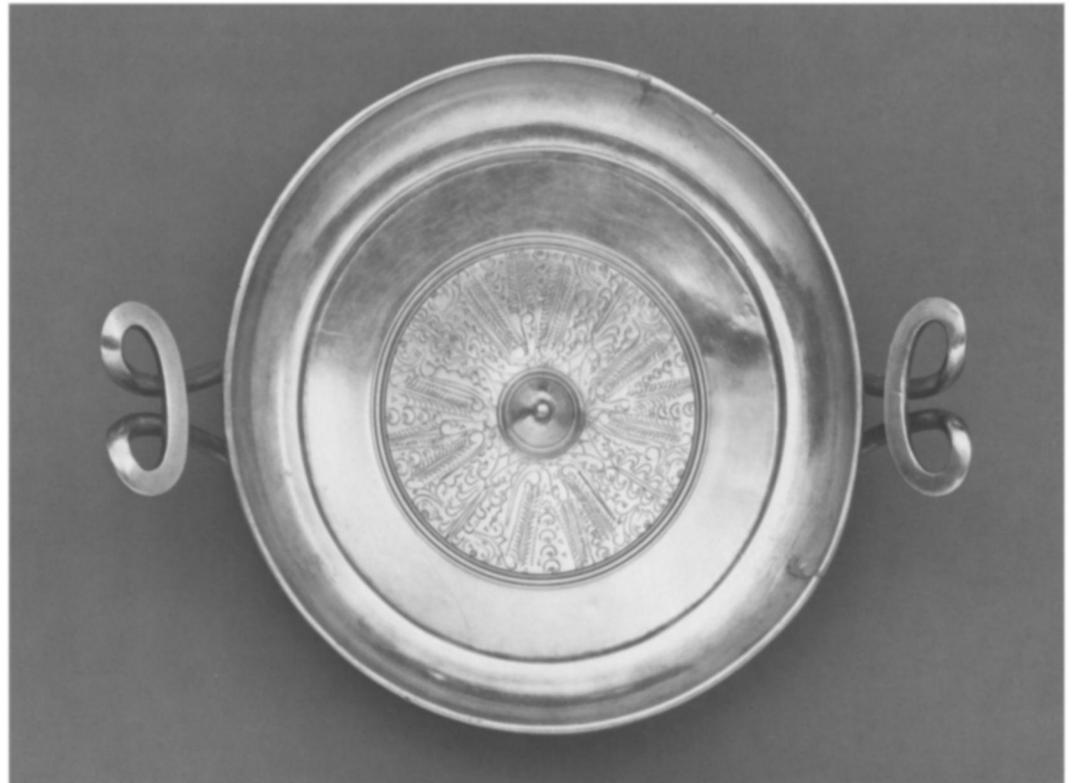
The scheme of decoration is known from other silver cups, notably three in Berlin and one in London. The conical projections in the center may be derived from certain Etruscan bronze phialai of the fourth century B.C.

114. Silver kyathos. Length 20 cm; diameter of bowl 5.43 cm; weight 91 grams. Rogers Fund, 1908 (08.258.54)

The handle terminates above in the head and neck of a duck or swan, with details of the head and plumage chased. This ladle is somewhat shorter than the others known of this period. An owner's graffito on the inside of the bowl gives, in Greek letters, the beginning of his name (*lambda, upsilon, chi*).



112



113



115–124. The “Tivoli Hoard” of table silver. Rogers Fund, 1920.

Two cups, a spouted jug, a ladle, and six spoons are part of a service of thirty pieces now divided between the Field Museum of Natural History in Chicago and the Metropolitan Museum. Though the exact circumstances of the discovery are not known, the alleged provenance, Tivoli, cannot be disproved, nor need it be doubted that the hoard was, indeed, found together: technique, style, and owner's marks establish the cohesion of the group. The date, as has been convincingly argued, is the late Republican period, probably the middle of the first century B.C. when the civil wars in Rome may have forced the family that owned the silver to bury it for safekeeping.

Bibliography: A. Oliver, Jr., *Silver for the Gods*, Toledo, 1977, pp. 98–109; idem, in *Archéologie* 54 (June 1981), pp. 53–59.

115. Kyathos. Length 17.5 cm; diameter of bowl 4.86 cm; weight 51.6 grams. (20.49.5)

The ladle is of the traditional form: the hook on top of the stem terminates in the head of a duck with eyes, ears, bill, and plumage incised. Compared to the earlier East Greek silver ladles, of which the Museum has eight, it is considerably smaller and its bowl is much deeper. The dotted Latin inscription establishes Sattia's ownership and the weight (two ounces, three scruples). Here the discrepancy between actual and recorded weight is a mere three grams. See also nos. 116, 117.

116, 117. Pair of skyphoi. Both: height to top of rim 9.5 cm; diameter 10.7 cm. Width (20.49.2): 16 cm, (20.49.3): 16.24 cm; weight (20.49.2): 467.2 grams, (20.49.3): 449.5 grams.

The bowls, handles, and feet were cast separately, and the bowls were finished on a lathe before the handles and feet were attached with solder. The ornamentation is in the best Hellenistic tradition: a kymation on the outside of the lip, a guilloche on the shoulder, and a Lesbian kymation on the foot. Each cup has concentric circles on the underside of the foot, a slight groove runs all the way around the inside of the rim, and farther down a circle is lightly incised.

That the cups were intended as a pair is proved by the Latin dot-inscription on the underside of each foot that states, “[belonging to] Sattia, daughter (or wife) of Lucius, two [cups], two pounds, eleven ounces, seven scruples.” Compared to the current weight of the two cups, this represents a loss of 45 grams, which may have been caused by corrosion and cleaning.

118. Spouted pitcher. Height to top of rim 6.7 cm; diameter of bowl 8.24 cm; weight 149.4 grams. (20.49.4)

The foot and the ring handle are cast separately and attached to the body of the pitcher with solder. The bowl was raised to the desired height and the long spout was subsequently shaped by stretching the metal through hammering. There are no inscriptions.

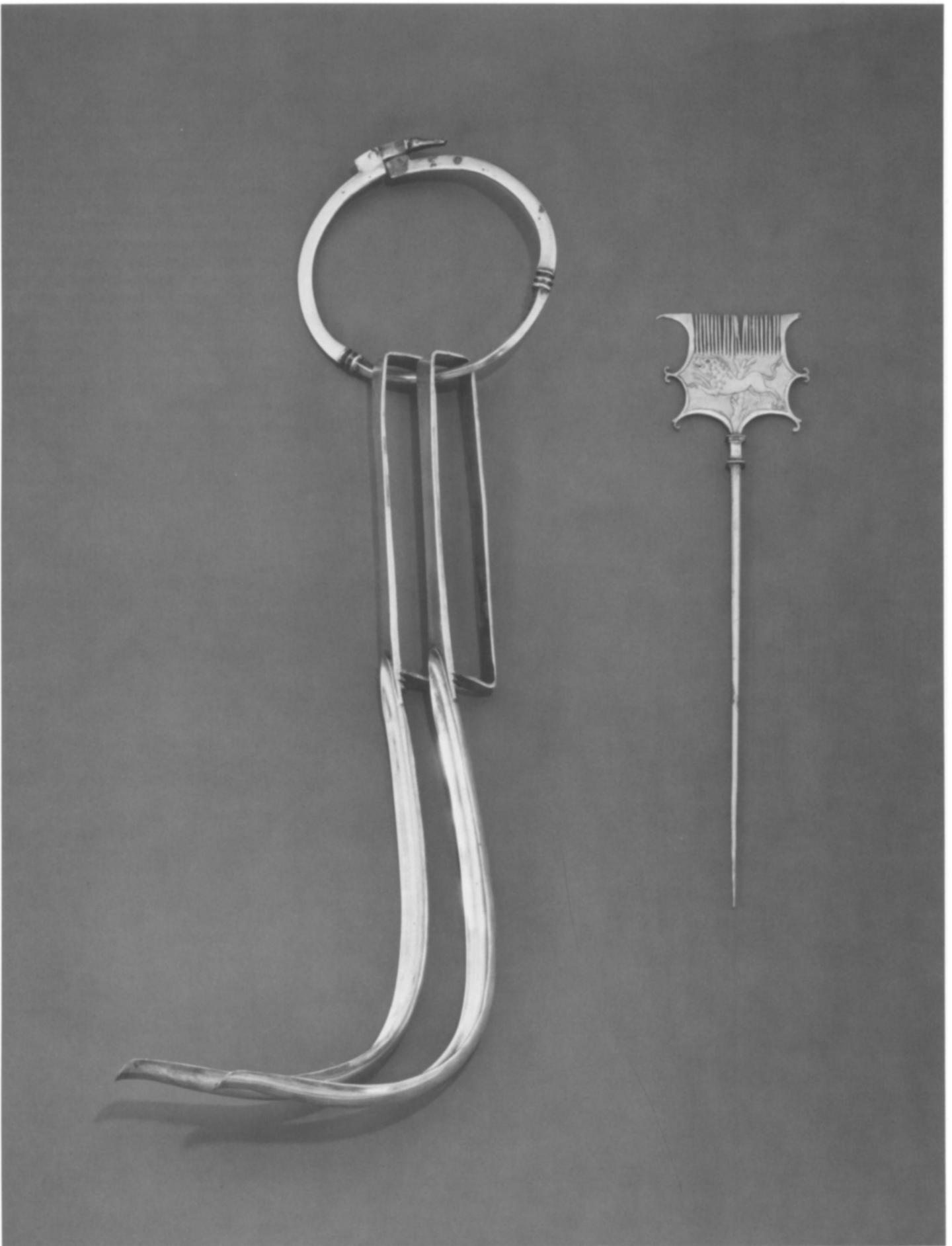
The shape of this pitcher, with its long troughlike spout, has been associated with that of a wine ladle which the Roman encyclopedist Varro called a trulla, but the identification is not absolutely certain.

119–122. Four spoons. Lengths varying from 14.66 to 15.36 cm; weights varying from 12.5 to 17 grams. (20.49.6–9)

These four spoons, like the six from the same set in Chicago, are made in one piece and hammered rather than cast. The ends of the handles terminate in stylized ducks' heads. A V-shaped groove on the underside along the junction of bowl and handle simulates an attachment by solder of two separate parts.

123, 124. Pair of cochlearia (snail spoons). (20.49.11): length 12.35 cm; weight 6.1 grams. (20.49.12): length 11.47 cm; weight 5.9 grams

Cochlearia was the Latin term for spoons used, as the name betrays, for eating snails. The pointed ends are admirably suited for extracting the snail from the shell. The Field Museum in Chicago has seven more of these spoons.



125, 126. The Trasimene Silver.

A Swiss collector, the industrialist Arnold Ruesch, had in his villa in Zurich a group of silver objects said to have been found in the tomb of a woman near the Lago Trasimeno (the site of Hannibal's victory over the Romans in 217 B.C.). Seven years after his death, in 1936, his extensive collection of antiquities was sold at auction in Lucerne. Of the silver hoard three lots—a pair of strigils on a ring, a combination comb and pin, and a strainer—were bought by William Randolph Hearst, while a fourth object, a silver pitcher, stayed behind in Switzerland. Mr. Hearst's silver purchases at that sale never went to San Simeon but were sold over the counter at Gimbels in New York in 1943. There the hoard was further reduced and dispersed: Harris Dunscombe Colt acquired the strigils on a ring and Joseph Brummer bought the comb and the strainer. When Brummer died in 1947, all memory of the Trasimene hoard had vanished. The comb was selected by the Medieval Department of the Museum as one of many objects bought from the estate, in the belief that it was of the Migration period, about fifth century A.D., and the silver strainer was sold at auction in New York (Parke Bernet) on May 11, 1947, for \$50 to the Walters Art Gallery. There the matter would have rested, but in April 1961, I saw the strigils in the collection of Harris Dunscombe Colt and the owner graciously gave them to the Museum. This paved the way to have the comb from the same find reclassified and transferred from the Medieval to the Greek and Roman Department in 1964, so that today half the Trasimene find is once again united.

125. Pair of strigils on a ring. Roman, mid-first century B.C.
Diameter of ring 7.525 cm; length of each strigil 21.7 cm; total weight 109.3 grams. Gift of H. Dunscombe Colt, 1961 (61.88)

The strigils are worked from single strips of silver (as is the one from Bolsena, no. 109), but differ from the earlier ones in that the handle proper is angular. The carrying ring is flat on top but angular below the decorative moldings. The catch on top is formed by two slots; the catch proper is attached in one slot and, when pivoted, fits snugly into the other. The protruding end of the catch is in the shape of a stylized duck's head. The closest parallel to this pair of strigils on a ring is furnished by the silver athletic equipment of the same date in Berlin that also includes an oil bottle with a suspension chain (cf. U. Gehrig, in *Berliner Museen* 23 [1973], pp. 41ff).

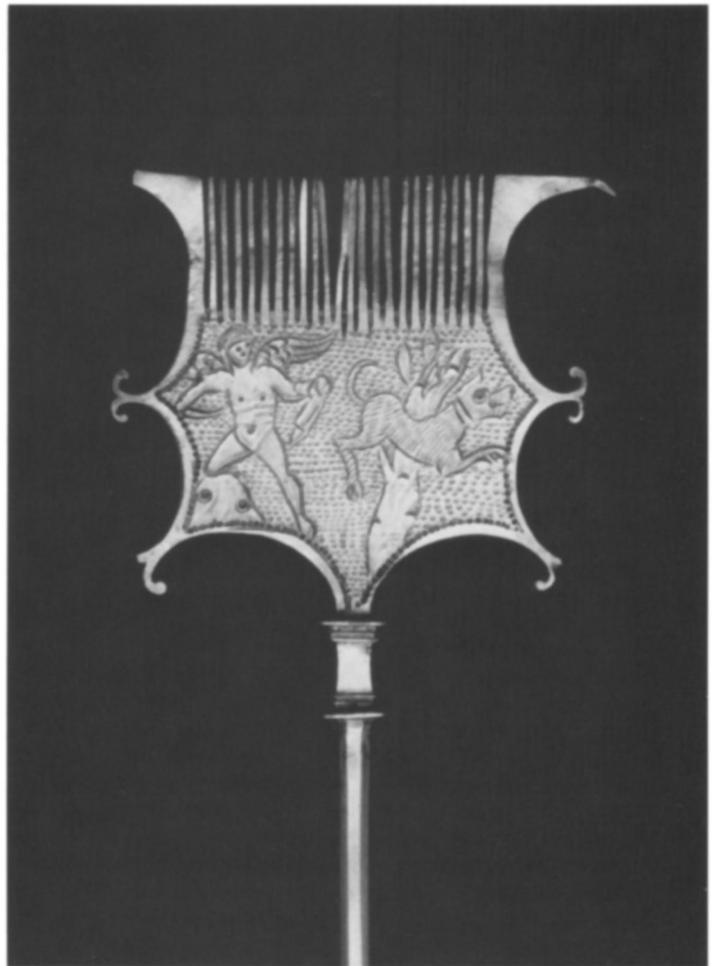
Bibliography: A. Oliver, Jr., *Silver for the Gods*, Toledo, 1977, p. 112 (with earlier references).

126. Combination comb and pin. Roman, mid-first century B.C.
Length 17.7 cm; weight 13.8 grams. Fletcher Fund, 1947 (47.100.27)

The flat comb is set into a tapering octagonal handle, the junction camouflaged by a rectangular ornamental cuff. In the area below the teeth, the two sides of the comb combined illustrate a lion hunt. A small Amor kneels on a rock to the left and looks back; for protection he has wrapped a cloak around his left arm and hand in the time-honored tradition of lion hunters that can be traced back in Greek art to the sixth century B.C. In his right hand he holds a weapon, perhaps a bow. To his left a hound in front of a tree leaps to the attack. On the other side of the comb their prey, a lion, charges to the left, again in front of a tree. The contours of the figures, the rock, and the trees are engraved, with lighter lines for inner markings, and the background is stippled.

A similar silver comb-and-pin was found in a Roman tomb of a woman near Ancona together with a pair of bronze strigils on an iron ring, a small silver kantharos, two gold earrings, a gold necklace, three gold rings, and a bronze mirror. For the stippled background of the hunting scene, as well as the breed of hound, compare the decorative band on a small silver pitcher in Berlin (U. Gehrig, in *Berliner Museen* 23 [1973], p. 44, fig. 12), from the same hoard that also gives us the best parallels for the strigils.

Bibliography: A. Oliver, Jr., *Silver for the Gods*, Toledo, 1977, pp. 110–11.





127. Silver plate. Roman, late first to early second century A.D. Height 0.8 cm; diameter 12.67 cm; weight 161 grams. Rogers Fund, 1918 (18.145.37)

The plate was cast and finished on a lathe. On the rim, in low relief, two female and two male theatrical masks alternate: the women face left, the men right. Behind each mask is a structure on which cakes are set. Beside each male mask is a lagobolon (hunting stick) and next to each female mask is a thyrsos; the lagoboloi and thyrsoi are beribboned. Two of the four animals between the heads, a lioness and a hound, face right; the others, a wild goat and a wolf, are running to the left.

On the underside of the plate a dotted Latin inscription, M. C. FLA, gives the initials of an owner. A lightly scratched cursive inscription has been interpreted by Alan K. Bowman to read "Aria ... nidis." The genitive ending suggests something like "Aria, daughter of ... ides." For the masks and animals compare a silver cup in Vienna (VII A 12).

Bibliography: A. Oliver, Jr., *Silver for the Gods*, Toledo, 1977, pp. 150–51.

128. Silver handle of a vase or lamp. Said to have been found near Rome. Roman, perhaps first century A.D. Height 4.5 cm; weight 26 grams. Rogers Fund, 1910 (10.210.41)

The cast handle was once attached to a small cup (or perhaps a lamp), the body of which is now missing. The forepart of a panther emerges from a flower and bends over, both front legs extended horizontally. The lower finial shows the frontal head of a lion in relief.

For the modeling of the panther's head, the finial of a silver kyathos from Asia Minor may be compared (Boston 61.159; A. Oliver, Jr., *Silver for the Gods*, Toledo, 1977, p. 115).



129. Silver mirror. Said to be from Egypt. Roman, first century A.D. Length, 20.4 cm; diameter 12.11 cm; weight 192 grams. Rogers Fund, 1907 (07.286.127)

The disk, the handle, and the leaf-shaped support are cast separately and joined with solder. The slightly convex side, which was used as the mirroring surface, is plain, whereas the slightly concave back is decorated with a kymation framed by beading along the rim and by concentric circles. Also on the back, to the right of the leaf support, is a Latin inscription (read by Alan K. Bowman) that gives the owner's name, "Iris," followed by a ligature based on the

letter A and the weight of one-half pound, one ounce, ten scruples (202.5 grams), which corresponds closely to its actual current weight. Loss of weight is normal owing to corrosion and repeated cleaning.

Bibliography: A. Oliver, Jr., *Silver for the Gods*, Toledo, 1977, p. 139, no. 92.





130. Silver handle of a large dish, parcel gilt. Roman, second century A.D. Length 36.5 cm; weight 1438.5 grams. Rogers Fund, 1906 (06.1106)

The lower edge of the cast handle is grooved to fit into the rim of a dish (now lost), which probably had a diameter of 58.5 cm. There would have been another crescent-shaped cast handle on the opposite side that, on the analogy of the pair found in the harbor of Bizerte (Tunisia), would have been the same shape and size but not necessarily identical in decoration.

This handle shows in relatively high relief a lion hunt in a landscape. A lioness has been cornered in her lair. One hunter, partly shielded by an elevation in the ground and keeping his balance by holding on to a branch of the big tree in the center, attacks from above; another, mounted and accompanied by a hound, attacks from the right. A gazelle and a doe run away from the confrontation. Six animal heads, two of lions in

three-quarter view and four of goats and eagles in profile, form part of the ornamental frame. The landscape, in addition to the big tree in the center, also includes stylized rocks, small plants lightly engraved on the background, stumps of two other trees, and the skull of a bull. The gilding is limited to the leaves of the tree; the mantles of the hunters; the saddle cloth; parts of the rocky outcroppings; the mane, hooves, bridle, and rein of the horse; the fur of the lioness, the deer, and the hound; the horns of the gazelle; parts of the heads of the lion, the eagles, and the goats; the skull; and three unidentified objects on the ground (two diamond-shaped, the third oval).

Bibliography: A. Oliver, Jr., *Silver for the Gods*, Toledo, 1977, cover, pp. 152–53 (with earlier references).

131. Silver handle of a dish, originally gilt. Said to have been found in Iran between Hamadan and Kirmanshah. Roman, early third century A.D. Length, as preserved, 22.7 cm; weight 672.7 grams. Rogers Fund, 1954 (54.11.8)

The dish to which this handle was once attached would have had a diameter of about 38.1 cm. The lower edge of the handle is straight, not grooved, but traces of solder show how it was attached to the bowl. The subject, the Indian triumph of Bacchus, is rendered in relatively high relief, which necessitated a casting technique peculiar to some Roman vessels of the third century. Here the highest parts of each figure are cast separately in purer silver and fitted into beds now readily visible in the areas where the inserts have fallen out and been lost; also missing is the wheel of the chariot of Bacchus. His procession moves from left to right. Two lionesses pull the vehicle. The god is accompanied by Pan and three satyrs who carry elephant tusks, a syrinx, a plant with three blossoms, and a stick. The motif

of a triumph is further stressed in the predella by the two trophies consisting of helmet, cuirass, and shields; the helmets, greaves, and sheathed swords near the middle; and two pairs of captives seated next to the trophies. In the center of the lower register a pair of cymbals is arranged symmetrically. Of the gilding, only traces remain in some of the folds of Bacchus's tunic, the head of his thyrsos, the harness of one lioness, and one of the elephant tusks. The Indian triumph of Bacchus was popular on Roman sarcophagi, which help to date this silver relief in the early third rather than the second century A.D.

Bibliography: C. Alexander, in *MMA Bulletin* n.s. 14 (1954–55), pp. 64–67; A. M. McCann, *Roman Sarcophagi in The Metropolitan Museum of Art*, 1978, pp. 88–89, fig. 99.



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Bibliography: The best general account of Greek and Roman gold and silver is the late D. E. Strong's handbook, *Greek and Roman Gold and Silver Plate* (1966). The exhibition catalogue *Silver for the Gods* (1977) by Andrew Oliver, Jr., and Kurt Luckner brings the story up to date and goes more deeply into many aspects. The entries on the 119 objects shown in Toledo, Kansas City, and Fort Worth, from October 1977 to April 1978, are fully documented, and the general introduction gives an excellent survey.



