

The  
Metropolitan  
Museum  
of Art  
Bulletin  
Spring/1992

# ANCIENT ART

*Gifts from*

THE NORBERT SCHIMMEL COLLECTION



THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART BULLETIN  
*Spring 1992*      *Volume XLIX, Number 4 (ISSN 0026-1521)*

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NEW PHOTOGRAPHY OF MMA objects by Oi-Cheong Lee of The Metropolitan Museum of Art Photograph Studio. Photograph of Norbert Schimmel on page 3 by Elizabeth Gombosi, Harvard University Art Museums. Photograph on page 16 by O. E. Nelson. Drawing on page 6 by C. Coken. Drawings on pages 24 and 32 by Barry Girsh, Department of Egyptian Art.

FRONT COVER: *Two Princesses*, see page 27. TITLE PAGE: *Belt Decoration in the Form of a Bird-Demon*, see page 8. INSIDE BACK COVER: detail, *Plate*, see page 39. BACK COVER: *Red-Figure Psykter*, attributed to Oltos, see page 46.

# DIRECTOR'S NOTE

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■ In 1989 The Metropolitan Museum of Art received 102 masterpieces from the Norbert Schimmel Collection, one of the most important gifts of ancient and classical art ever presented to this institution. It was an extraordinary gesture, testifying to Norbert Schimmel's remarkably close association with the Museum and the departments of Ancient Near Eastern, Egyptian, and Greek and Roman art. The relationship lasted forty years, from the late 1950s until his death in 1990, during which time he served as a member of the Museum's Board of Trustees, the Acquisitions Committee, and the Visiting Committees of the three departments. He made key objects available to us, both as loans and as gifts, and was extremely generous in ensuring the accessibility of his collection—acknowledged to be the finest private assemblage of its kind in America—to scholars, students, and to the general public through numerous exhibitions.

Norbert Schimmel consistently sought high quality and superior craftsmanship, and the objects he acquired are imbued with an excellence readily apparent even in

the illustrations of this publication. He obviously delighted in collecting. "Collectors are born, not made, possessed of an enthusiasm that borders on madness," he once said. "But you have to have luck. The fun of this field is that you pursue an object for quite some time before you're able to get it." In the following introduction Joan R. Mertens, Curator of Greek and Roman Art, discusses in more detail the life and dedication of this exceptional man.

This issue of the *Bulletin* serves to fully document and illustrate Norbert Schimmel's unique contribution to the Museum and also provides a record of objects from his collection now in the Israel Museum, Jerusalem, and in the Arthur M. Sackler Museum, Harvard University. We hope that it will be a revelation to the lay person as well as a useful and lasting reference for students and professionals alike.

PHILIPPE DE MONTEBELLO  
Director

## INTRODUCTION

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■ Norbert Schimmel was born on September 2, 1904, in Berlin. As a teenager, and much against his father's wishes, he worked for a time in the antiquarian book trade, until the wholly inadequate income forced him to find more mundane and remunerative employment. In 1938 he immigrated with his wife, Evelyn, to the United States; they settled in New York, where their son, Stephen, was born. Mr. Schimmel's decision to buy out a failing manufacturer of engraving machines started him in the business that he would develop into one of the largest of its kind; appropriately, it was named the New Hermes Engraving Machine Corporation.

Norbert Schimmel began to acquire objects of art as a young man, beginning with drawings and paintings, in-

cluding those by contemporary artists such as Ernst Barlach. Later he also owned works by Matisse, Redon, Rouault, Giacometti, and Pollack, but these were not the focus of his collecting. The circumstances that led him to turn his attention to antiquities are no longer entirely clear, but they certainly included the friendships he established with Leon and Harriet Pomerance and John D. ("Jack") Cooney.

In the mid-1940s Norbert and Evelyn Schimmel made the acquaintance of their neighbors Leon Pomerance—a businessman—and his wife, Harriet. The Pomerances were seriously interested in the archaeology of the ancient Near East and Greece, and in buying objects from these areas. Their enthusiasm proved contagious.

About 1947 Norbert Schimmel met Jack Cooney, who served as curator of Egyptian art, first at the Brooklyn Museum and later at the Cleveland Museum of Art. Christine Lilyquist, Lila Acheson Wallace Research Curator in Egyptology at the Metropolitan Museum, recalls Mr. Schimmel's account of an early—if not the first—meeting with Jack Cooney. Norbert Schimmel had bought some pieces from the Mansour collection at Parke-Bernet in October 1947. He showed his acquisitions to Cooney, whose response was "Do you want to hear something pretty or do you want to know the truth?"

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Introduction by JOAN R. MERTENS, Curator of Greek and Roman Art. Entries by: OSCAR WHITE MUSCARELLA, Senior Research Fellow of Ancient Near Eastern Art; CATHARINE H. ROEHRIG, Assistant Curator of Egyptian Art; MARSHA HILL, Assistant Curator of Egyptian Art; ELIZABETH J. MILLEKER, Assistant Curator of Greek and Roman Art.

Mr. Schimmel asked for the truth, only to be told that his purchases consisted partly of forgeries and partly of insignificant items. Cooney thought that this exchange might be their last. In fact, it marked the beginning of Norbert Schimmel's search for fine Egyptian works of art.

The increasingly close ties that developed between Norbert and Evelyn Schimmel and Harriet and Leon Pomerance are of interest within the larger context of collecting in New York; during the 1960s and early 1970s the two couples stood out as the most active collectors specializing in ancient art. Their respective approaches were complementary. While Norbert Schimmel responded first to the aesthetic qualities of a piece, Leon Pomerance was drawn to its historical, documentary aspect. As Mr. Schimmel once remarked in his self-deprecating way, "I buy the archaeological books and Lee reads them." By the early 1950s Norbert Schimmel's focus on ancient works of art had become exclusive, at least as far as his own acquisitions were concerned. Only once was he heard to say wistfully that the picture he perhaps should have bought when it was offered to him was Andrew Wyeth's *Christina's World*.

In 1958 Norbert Schimmel was a major lender to the exhibition "Man in the Ancient World," organized by Edith Porada at Queens College, New York. The following year he contributed works to the exhibition "Ancient Art from New York Private Collections," coordinated by Dietrich von Bothmer at the Metropolitan Museum. It was this event that established Norbert Schimmel's place within a community that included exceptional collectors such as Walter C. Baker, Christos Bastis, and Alastair Bradley Martin. The occasion also forged his connections to the archaeological departments of the Museum.

Norbert Schimmel's acquisitions grew so rapidly in number and so stupendously in quality that only five years later, in the winter of 1964–65, they were shown in a special exhibition, very accurately entitled "The Beauty of Ancient Art," at the Fogg Museum, Harvard University. Many of the pieces on which the collection's fame rests were included: the copper foundation figure of the third millennium B.C. (p. 12), the bronze male figure from southern Mesopotamia (p. 54, no. 13), the group of twenty-five Egyptian reliefs from Amarna (pp. 25–32, 57–59), the black-figure kylix (drinking cup) created in Athens about 540 B.C. by the Amasis Painter (p. 42), the red-

figure psykter (wine cooler) of about 520 B.C. by Oltos (p. 46 and back cover), and the bronze herm of the early fifth century B.C. from Arcadia (p. 47).

The catalogue accompanying the exhibition was prepared by many of the scholars—all museum curators—with whom Norbert Schimmel enjoyed discussing objects that interested him. Jack Cooney was adviser for Egyptian art. Charles K. Wilkinson, Vaughn E. Crawford, and Prudence O. Harper, all of the Metropolitan Museum, were "ancient Near Eastern" colleagues. Herbert Hoffmann—then at the Museum of Fine Arts, Boston, and later at the Museum für Kunst und Gewerbe, Hamburg—shared Mr. Schimmel's enthusiasm for Greek art, as did Adolf Greifenhagen, director of the Antikenmuseum, Berlin. This exhibition also cemented Norbert Schimmel's ties to the Fogg Museum and Harvard's fine arts department through his association with John Coolidge, the director of the Fogg, and George M. A. Hanfmann, professor of fine arts.

In the years that followed Norbert Schimmel played an increasingly active role in cultural institutions, both American and foreign. At the Metropolitan Museum he joined the visiting committees of the Ancient Near Eastern, Egyptian, and Greek and Roman departments. He served in a similar capacity at the Fogg. He became a trustee of the Archaeological Institute of America and of the Godwin-Ternbach Museum at Queens College, and was president of the American Friends of the Israel Museum, Jerusalem. In 1976 he was elected to the Board of Trustees of the Metropolitan Museum. Abroad, his major commitment was to the Israel Museum, of which he was a founder and honorary fellow. Even where he had no formal position Mr. Schimmel was welcomed as a kind of *amicus curiae* to collections public and private from Los Angeles to Athens.

Norbert Schimmel enjoyed being a part of these various organizations because he was an exceedingly personable individual who loved bringing together beautiful

objects and people who shared his enthusiasm for them. (His wife remarked, "For Norbert, there are only two kinds of people: nice people and very nice people.") His quiet, unassuming, kindly disposition proved to be an exceptionally constructive force within the American archaeological community. During the late 1960s and early 1970s sharp and often bitter differences arose over the ownership of cultural property, illicit excavations, and other



Norbert Schimmel (left) and George M. A. Hanfmann at Professor Hanfmann's retirement party, Cambridge, Massachusetts, May 8, 1982.

issues. Norbert Schimmel was a constant, low-key proponent of reason and communication. In his apartment—just a few steps from the Museum—he brought together archaeological professionals with the most widely divergent and staunchly defended convictions, demonstrating that areas of agreement could be found. And he was the paradigm of collectors. It pleased him to own objects that museums had passed up and later regretted, like the pieces that constituted, as he called it, his “Hittite Treasure” (pp. 6–8, 53–56). At the same time he was unfailingly ready to make objects available for study, supplying photographs and information, and lending pieces whenever they were requested.

In the early 1970s the impetus developed within the Metropolitan Museum for an exhibition in New York of the Schimmel collection. The catalogue’s editor was Oscar White Muscarella, Senior Research Fellow in the Department of Ancient Near Eastern Art. The entries were written by fifteen specialists, most of whom—like Dietrich von Bothmer—were long-standing members of Norbert Schimmel’s archaeological “family.” The opening, in honor of Jack Cooney, took place in the winter of 1974 at the Cleveland Museum. The exhibition traveled to the Dallas Museum of Fine Arts, thanks to Mr. Schimmel’s connections there, and was shown in New York from December 1975 through February 1977. The final venue was the Israel Museum. Many remarkable objects had been added in a decade’s time, including the Egyptian-blue head of a lion with a Nubian’s head in its mouth (p. 32), the pieces that constitute the so-called Hittite Treasure, the group of seventh-century B.C. armor from Crete (pp. 38–39), the Roman bronze portrait of Caracalla (p. 52), and the Sasanian silver bowl with running tigresses (p. 18).

Throughout his life Norbert Schimmel’s allegiances were divided between the United States and Germany, particularly his native Berlin. It was therefore logical from both his perspective and that of his many friends and admirers that his collection be shown in Germany. In 1978–79 it traveled to Berlin, Hamburg, and Munich. His good friend Jürgen Settgast, director of the Ägyptisches Museum, Berlin, was coordinator of the exhibition and editor of the catalogue, entitled *Von Troja bis Amarna*. While the collection was essentially the same as on the American tour, there were, of course, a

few additions, for instance, the pair of late Attic red-figure pyxides (p. 62, no. 71) and the late Hellenistic or early Roman silver mirror (p. 62, no. 72).

In the last decade of his life, after the sale of his business and particularly after the death of his wife in 1983, Norbert Schimmel’s relish for collecting waned. It did not cease, however. The Norbert Schimmel Trust gift included wonderful new purchases, such as the chlorite “weight” of the late third millennium B.C., perhaps from Afghanistan (p. 19), the silver proto-Elamite pendant with a bull’s head (p. 55, no. 19), and the bronze Urartian bird-demon (p. 8 and title page). Nor did his ties to his friends abate. He was instrumental in establishing the Metropolitan Museum’s lecture series honoring Charles K. Wilkinson, the late curator emeritus of Near Eastern art. He remained a frequent visitor to the Museum and its archaeological departments. His continuing generosity to the institutions that he specially favored was evident even after his death. In addition to the Metropolitan Museum, the Harvard University Museums, the Jewish Museum in New York, and the Israel Museum received pieces from his collection.

The size of an institution like the Metropolitan Museum may not seem conducive to the preservation of an individual collector’s identity, particularly one whose focus was on small objects. There is, however, a kind of magnetic force between a superlative collector and his works of art that can be recaptured by a sensitive, interested visitor. It is what makes one speak of “the Schimmel [Amarna] reliefs” or “the Schimmel armor.” For all of their diversity in culture, date, material, size, and purpose, the pieces that Norbert Schimmel chose to own display an extraordinary homogeneity. They tend to be complete rather than fragmentary, small in scale, exquisite in execution if not also in their materials, and powerfully three-dimensional. Whether the specific example is an amethyst monkey holding her young (p. 22), a bronze belt from Urartu decorated with a hunting scene of 150 figures (p. 9), or an Athenian funerary vase of the mid-fifth century B.C. (p. 48), every piece is self-sufficient. Refinement, directness, tranquillity—these qualities of Norbert Schimmel’s are preserved in the objects he collected.

JRM

# ANCIENT NEAR EASTERN

## ■ *Statuette of a Warrior*

Copper

Height 16 $\frac{1}{8}$  in. (41 cm)

Lebanon, late 3rd–early 2nd millennium B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.9

Ex coll.: Norbert Schimmel

*Beauty* 1965, no. 60; *Ancient Art* 1974, no. 119; *Troja bis*

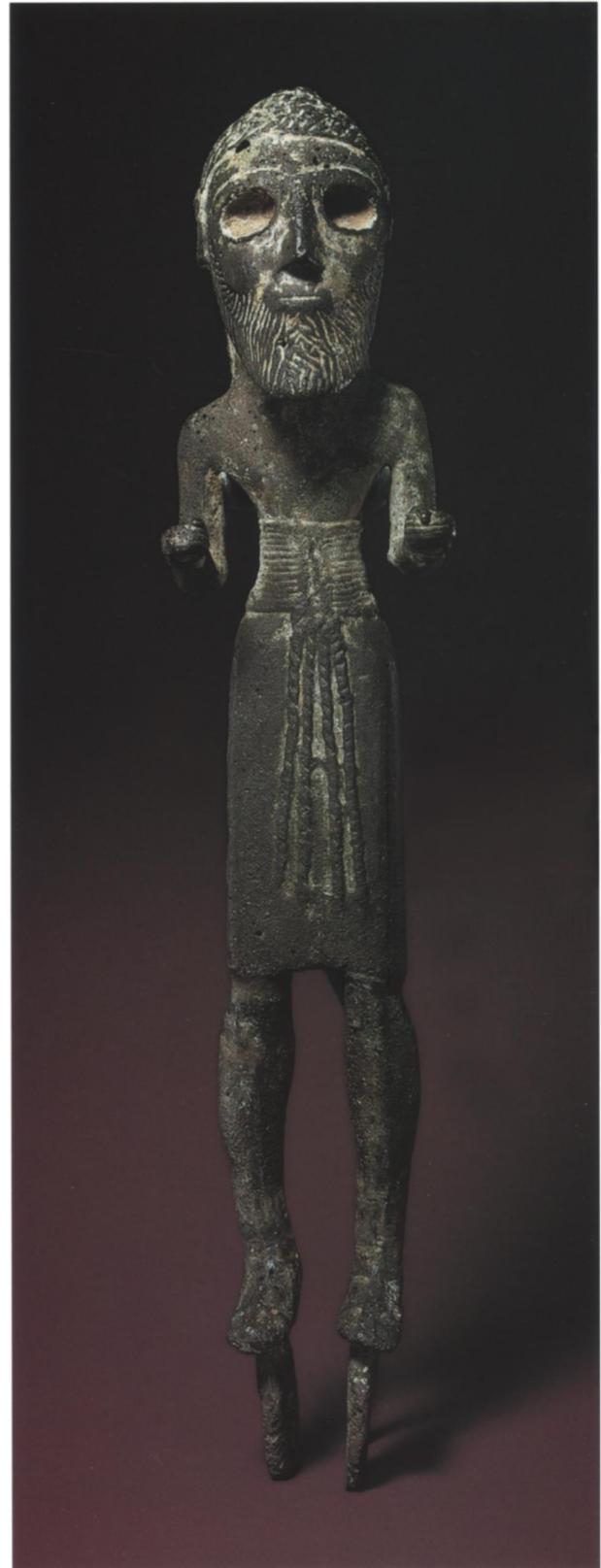
*Amarna* 1978, no. 141

The distinctive feature of this figure is the compelling face, elongated by the jutting jaw and beard and bearing large eyes, prominent nose, and a thin, slightly projecting mouth. Braided hair falls to the small of the back. Distinctive also is the short, narrow chest above a high, corded belt. The length of the kilt and the thinness of the legs emphasize the tallness and power of the figure. Below strapped sandals are pierced tangs for attachment to some unit that would hold it upright. The clenched fists are also pierced, probably in order to hold weapons.

The figure belongs to a well-known group that is claimed (although not one example has been excavated) to have derived from Lebanon. Our figure was apparently found in 1948 with two male and two smaller female figures in the Jezzine mountains of Lebanon. One of the male figures is almost a duplicate of ours.

All the figures are cast in copper, and they stand out from the many hundreds of known Levantine-Syrian statuettes in style, size, and weight. Ours is the tallest of the Lebanese group. Whether the Lebanese warriors were representations of heroes or of deities is not readily determined, nor is it known if they were set up in temples or sanctuaries, where figurines and statuettes have been excavated. The fact that these figures are made of copper might suggest a late third millennium B.C. date or, in broader terms, late third to early second millennium B.C.

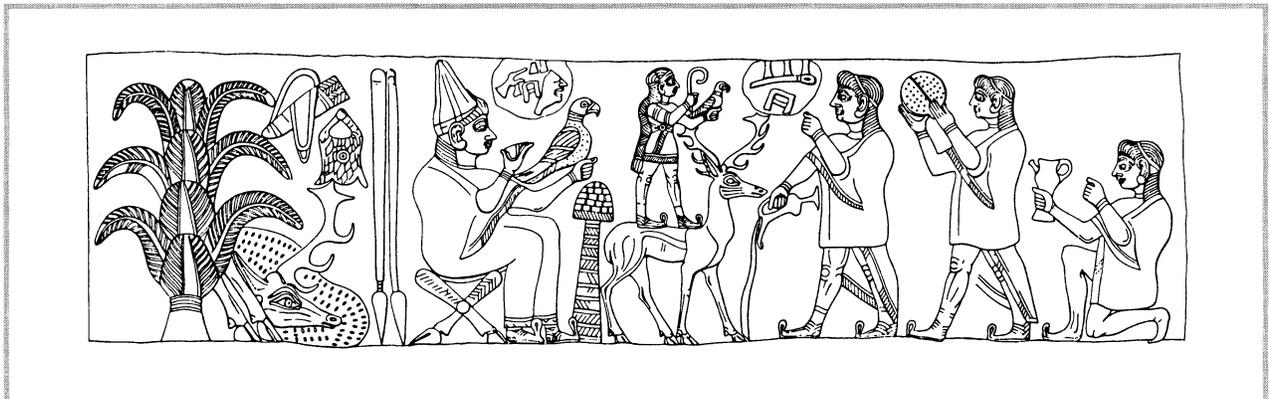
OWM



1989.281.9



1989.281.10



DRAWING OF FRIEZE ON VESSEL'S RIM

## ■ *Vessel in the Form of a Stag*

Silver with gold inlay  
Length 6¾ in. (17 cm)  
Central Anatolia (Hittite), ca. 14th–13th century B.C.  
Gift of Norbert Schimmel Trust, 1989  
1989.281.10  
Ex coll.: Norbert Schimmel  
*Ancient Art* 1974, no. 123; *Troja bis Amarna* 1978, no. 133

The vessel consists of two sections: the head and the chest and cup decorated with a frieze. The hollow horns, ears, and handle, the inlaid (niello?) neckband masking the join, and a strip around the cup's lip were added. The eyes and forelock once held inlays. There is no pouring hole in the chest.

Executed in relief except for two gold inserts of hieroglyphic signs, the frieze depicts a religious ceremony. The scene probably commences with the tree, dead stag, quiver and leather bag, and two spears, in front of which sits a divinity holding a cup and a raptor. This deity wears a long garment, shoes with loops at the toes, and a pointed, horned headdress. The hieroglyphic signs name this figure, but there is disagreement about the translation. Thus it is uncertain whether a male or female is represented. The deity faces a brazier and a god standing on a stag and holding a raptor and a staff. He is surely the Protective Deity associated with the stag in Hittite texts and other representations.

Completing the scene are three male worshipers approaching the deities. The first pours a libation, the second holds either sacred bread or a tambourine, and the third holds a vessel. Dressed alike, they may be royalty, priests, or one figure, perhaps the king, depicted in three separate activities.

Hittite texts record that animal vessels were fashioned in the form of a deity's animal attribute and were owned by that god. Thus our vessel was probably considered the property of the Protective Deity. The vessel remains one of the finest examples of Hittite art known to date.

OWM

## ■ *Seated Goddess with a Child*

Gold  
Height 1¾ in. (4.3 cm)  
Central Anatolia (Hittite), ca. 14th–13th century B.C.  
Gift of Norbert Schimmel Trust, 1989  
1989.281.12  
Ex coll.: Norbert Schimmel  
*Ancient Art* 1974, no. 125; *Troja bis Amarna* 1978, no. 135

The goddess wears a long gown and a cowl and holds a child on her lap. Viewed from the front or rear, the cowl appears as a large disk. A suspension loop is soldered to the back. Hoop earrings, a necklace, and circlets at the shoulders are soldered to the hollow-cast form. The figure's hair is visible at the back. Solder remains indi-

cate that she held an object—a vessel?—in her right hand. Her left hand barely touches the child, which is cast solid and soldered in place. Although the child is nude, its sex is unclear. The backless seat has upper and lower side sections terminating in lions' paws. The group rests on a separately made rectangular plinth.

A small gold figurine allegedly from Çiftlik and a bronze example from Alaca Hüyük in Anatolia are close parallels to our goddess. Neither holds a child, but such elements could have broken off. A female deity depicted in a relief on a monument at Eflatun Pinar also has a disk headdress.

The figures identified by the disks surely represent the sun goddess Arinna, a major Hittite divinity. The child could be her daughter Mezalla or, if male, the Weather God. The suspension loops on the figurines (see also p. 8) suggest that portable representations of deities were worn around the neck, perhaps during religious ceremonies.

The sun goddess is often mentioned in conjunction with the Protective Deity, so the juxtaposition in our galleries of this figurine with the stag vessel (opposite)—neither was excavated but they are alleged to have been recovered together—is not entirely fortuitous.

OWM



1989.281.12



1989.281.17

### ■ *Seated Goddess*

Silver

Height 1¼ in. (3.2 cm)

Central Anatolia (Hittite), ca. 14th–13th century B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.17

Ex coll.: Norbert Schimmel

*Ancient Art* 1974, no. 131; *Troja bis Amarna* 1978, no. 136

The goddess wears a high-necked, long gown and a fillet; her hair is articulated only at the back, where it is plaited. Her round face is typically Hittite, with a sharp nose and small mouth, as are her large ears. She sits on a narrow chair with raised sides and no back support. The whole unit is cast solid and rests on a separately made solid plinth placed to one side. In her extended right hand the goddess holds what seems to be a plate; in her left, held against her breast, is an object, perhaps a cup. The remains of a suspension loop exist at the back.

At Kayali Boğaz, near Boğasköy, a small gold figurine very similar to our example, also with a suspension loop, was recovered. Both probably represent the same goddess. Hittite texts describe a goddess, Anzili, as seated and holding a silver bowl. While we cannot be certain, this description may identify our figure.

OWM



1989.281.19

### ■ *Belt Decoration in the Form of a Bird-Demon*

Bronze

Length 4¾ in. (11.6 cm)

Urartian, ca. late 8th–7th century B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.19

Ex coll.: Norbert Schimmel

Sale cat., Sotheby's, New York, July 13, 1976, no. 359

This creature is an imaginative representation of a fantastic composite. It is formed of the head, neck, and wing of a griffin, the body of a fish with a double tail, and legs terminating in menacing monster heads; at the wing base is a lion's head. A free-swinging ring is attached to a fixed ridged loop. The piece is exquisitely made, with carefully executed body markings. The back is flat but preserves three rivet heads with ends that are visible at the front: below the eye, and at the wing's tip and base. A fourth rivet is missing from the tail.

The ring indicates that the object was a buckle, originally attached by rivets to one end of a belt. That the buckle is Urartian is manifest from its style. Many Urartian belts have simple ridged loop-and-ring buckles, although some now lack such fastenings (opposite).

Only two other elaborate buckles are published: one, now in the Museum für Vor- und Frühgeschichte, Berlin, consists of a three-pronged bronze sheet on the base of which is incised a winged lion; the other, also with three prongs and an incised raptor in flight at the base, is in the Adana Regional Museum, Turkey. A belt in the Prähistorische Staatssammlung, Munich, has the typical loop buckle, but on the back is riveted a plaque in

the form of a bird in flight and a loop. Whether this plaque is in its original position remains to be investigated. A similar bird plaque, but lacking a loop, is attached to the back of a belt excavated at Toprakkale, eastern Turkey.

OWM

### ■ *Belt with Scenes of Bull and Lion Hunt*

Bronze

Preserved length about 39 1/8 in. (100 cm); slightly restored

Urartian, ca. late 8th–7th century B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.18

Ex coll.: Norbert Schimmel

*Ancient Art* 1974, no. 133; *Troja bis Amarna* 1978, no. 151

The entire surface of the belt depicts hunting scenes, with 150 figures arranged in thirty irregular vertical rows, the whole framed by two raised bands; no groundlines or filler ornaments exist.

Six types of figures are represented in sequence: lions, bulls, lions and bulls together, chariots with riders and

archers, mounted hunters, and standing archers. All are hammered in low relief, with arms, legs, tails, and body markings drawn with a sharp tool.

The lions attack the bulls, and hunters attack the animals, all but the standing archers shooting behind themselves. Some of the animals have arrows sticking in them, and some bulls are collapsing. Four rows of chariots and four rows of mounted hunters face right; the other rows face left, creating a division into two zones.

The belt is typically Urartian in form and style. About four hundred Urartian belts, decorated with a variety of figures and scenes, are known but only about seventeen were excavated. This circumstance, as well as the fact that only four belts—all with geometric decoration—bear royal inscriptions, makes the belts difficult to date. Stylistic analysis is not agreed to by all scholars, but a date for this belt in the late eighth or seventh century B.C. cannot be far wrong.

Fragmentary unexcavated belts in the Prähistorische Staatssammlung, Munich, and in the Adana Regional Museum, Turkey, with rows of lions, bulls, hunting chariots, and cavalry are close parallels to ours.

OWM



1989.281.18



1989.281.21

### ■ *Pin Terminating in Three Raptor Heads*

Silver

Height 3¼ in. (8.1 cm)

Urartian, ca. 7th century B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.21

Ex coll.: Norbert Schimmel

*Five Additions* 1976–77, no. 4; *Troja bis Amarna* 1978, no. 150

The round shank is terminated by a sequence of moldings surmounted by uniformly spaced raptor heads. The lowest molding is pierced to hold a cord that would secure the pin when fastening a garment.

This pin is one form of a large variety in gold, silver, and bronze deriving from Urartu. Several exact parallels to our example are known in bronze; two are from cemeteries in northeastern Urartu, one from Iğdir and the other from Nor Aresh. A third, unexcavated, is in the Adana Regional Museum, Turkey, and an unexcavated pin in the Prähistorische Staatssammlung, Munich, differs only in the moldings; others exist in the antiquities market. A silver pin with similar moldings but no raptors was excavated at Kayalidere, west of Lake Van, Turkey.

Beginning about the late eighth century B.C. both pins and fibulae were used in Urartu to fasten clothing. Of the many scores of existing pins and fibulae, only ten of the former and about twenty-five of the latter have been excavated. Pins were recovered together with a fibula in a tomb at Adilcevaz, while elsewhere pins and fibulae occur in separate tombs. The evidence is insufficient to determine whether both fasteners were worn simultaneously, or whether each was worn on different types of clothing or for different social or religious functions.

OWM



1989.281.22

### ■ *Brooch*

Electrum

Length 1½ in. (3.8 cm)

Lydian or East Greek, ca. 5th century B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.22

Ex coll.: Norbert Schimmel

*Ancient Art* 1974, no. 134; *Troja bis Amarna* 1978, no. 183

A hollow recumbent lion is set into a separately made, low rectangular frame. The legs, ears, and tail are in relief, but the front paws were added. The body is undecorated except for the head. Around the neck is an incised collar, above which are tufts of the mane. Four lobelike swellings form the muzzle; the oval eyes are thickly outlined. On top of the head is a slightly raised, grooved area in front of the laid-back ears. The open mouth reveals two fangs above and below, with the upper teeth suggested by incised lines; the tongue protrudes. A seam on the back indicates that the lion was made from two pieces. Milled wires decorate the sides of the frame. The bottom of the frame is plain but for three

spools at one short edge that hold a gold wire; at the other edge are two holes that once held an object. It seems that one or two gold pins originally were fastened by a now-missing catch, and that the item was a brooch.

The closest parallels to this example are four gold brooches excavated at Ephesus. Three similar gold objects excavated at Sardis, each on a rectangular plate with holes around the base, may not have been brooches but nevertheless are related in form to the Museum's piece. While the lion shares features of Urartian, neo-Hittite, and Achaemenian felines, it does not reflect their stylistic details. Given the western parallels, it is possible that the brooch was made in a Lydian or East Greek workshop.

OWM

### ■ *Compartmented Vessel Supported by Rams*

Gypsum

Height 2¼ in. (7 cm)

Mesopotamia (Sumerian), ca. 2600–2500 B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.3

Ex coll.: Norbert Schimmel

Recumbent rams support on their backs a boxlike vessel divided into compartments, one of which is partly broken away. At the back of the vessel is incised a walking bull and on the front a lion attacking a caprid; both scenes have groundlines. Holes for suspension(?) pierce the box. The rams' heads are freestanding; their fleece is indicated by curved zigzags. A herringbone-decorated plinth forms the base.

Miniature renderings in stone of a single recumbent bull supporting a vessel first occur in the Jemdet Nasr–Proto-Literate Sumerian period in Mesopotamia (see *Ancient Art* 1974, no. 110). By the following Early Dynastic period two or more recumbent animals, bulls or sheep, supporting two vessels or a compartmentalized one appear; such examples exist from Fara, Ur, and Nippur. A single recumbent ram from Ur has its fleece fully, if crudely, carved in relief. The finer execution of the fleece on our rams as well as the full roundness of their heads suggests that our example is a later work, perhaps made in the Early Dynastic IIIA period, sometime in the twenty-sixth century B.C. One assumes that the vessels held a cosmetic or unguent.

OWM



1989.281.3



## ■ *Foundation Figurine*

Copper

Height 10<sup>7</sup>/<sub>8</sub> in. (27.6 cm)

Southern Mesopotamia (Sumerian), ca. 2600–2400 B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.5

*Beauty* 1964, no. 56; *Ancient Art* 1974, no. 107; *Troja bis Amarna* 1978, no. 123

The torso of a male with clasped hands becomes below a long, tapering peg. The expression is serious; the eyes bulge slightly. The nose is large and the mouth small. The hair is chunky in front and falls in thick rolls down the back. A pair of horns establishes the figure as a deity.

Foundation figures, usually of metal, in the form of torso-pegs first appear in Mesopotamia in the Early Dynastic II/III A period, about 2600 B.C., and they continued to be manufactured until the early eighteenth century B.C. Early Dynastic examples have been excavated along with tablets in bricks under walls, in doorways, and in corners of temples; later, the figures were placed in brick boxes. From their outset the pegs probably represented the king and documented his building activities. When pegs depicted a deity, as do examples from the reigns of two Early Dynastic kings, Enannatum I and his son Entemena, the deity was the king's personal god, who, as inscriptions at Lagash (modern al-Hiba) inform us, was to pray eternally for the king. Beginning in the time of Gudea (ca. 2144–2124 B.C.) the figures represented the king carrying a basket of brick and mortar on his head. The figures were never intended to be seen by humans.

The face, hairstyle, and hand position place the peg in the Early Dynastic III period, to the reign either of Enannatum I (ca. 2470 B.C.) or Entemena (ca. 2430 B.C.). Nine inscribed pegs of Enannatum I were excavated at Lagash, and five inscribed ones of Entemena at Girsu (modern Tello), which have the figures' heads inserted into tablets. The figurines of the two kings are virtually the same, except that Entemena's have longer, narrower pegs. Thus it is possible that our example was ordered by Entemena.

OWM

## ■ *Head of a Female*

Terracotta

Height 7<sup>7</sup>/<sub>8</sub> in. (18 cm)

Mesopotamia, probably early 2nd millennium B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.7

Ex coll.: Norbert Schimmel

*Ancient Art* 1974, no. 112; *Troja bis Amarna* 1978, no. 128

The solid, modeled head is preserved to the neck, where it is broken away. Although parts of the face are also missing, the features are sufficiently intact to reveal fleshy, naturalistically rendered physiognomy. The normally proportioned nose is slightly sharp; the mouth

1989.281.5



1989.281.7

has a faint upward curve to create a smile; no pupil is visible in the right eye. The hair is massive and defined by thick lines of herringbone and lozenge patterns. A braided cluster encircles the head, and a distinctive herringbone oval of hair is at the crown. A necklace of seven plain bands is at the neck. There are no traces of paint.

While no exact parallels exist, similar features occur in works from southern Mesopotamia. An early second millennium B.C. bronze statuette of a female from Tell Asmar has a face and hair that, in frontal view, are similar to those of our head. Also clearly related are the incised hair and distinctive oval at the crown on a stone female head from Girsu (modern Tello), dated either to the Ur III period (2116–2004 B.C.) or the Isin-Larsa period (2017–1763 B.C.). There are also a number of terracotta

male and female busts—which our head may have been—in several collections (Museum of Fine Arts, Boston; British Museum, London; Lands of the Bible Museum, Israel; and Nasirya Museum, Iraq) that, along with ours, surfaced in the 1970s. Those in Iraq are claimed by local archaeologists to have been taken from Isin, but we do not know whether all the examples derived from this site.

Dating these heads is difficult, but our example surely reflects either a late third or early second millennium B.C. background, more likely the latter. That each of the heads is distinctly different suggests these may have been attempts at portraiture.

OWM

## ■ *Fibula*

Bronze

Height 2 in. (5 cm)

Assyrian, 7th century B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.8

Ex coll.: Norbert Schimmel

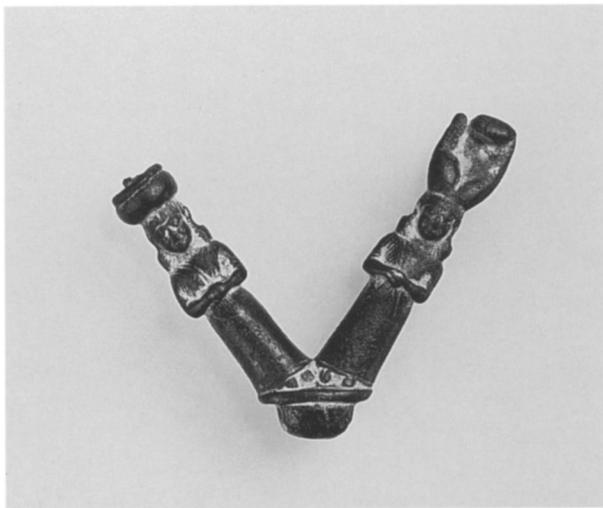
*Five Additions* 1976–77, no. 3; *Troja bis Amarna* 1978, no. 148

The fibula is cast in the form of a pair of arms, each a long-robed, barefoot female with clasped hands. Above the left figure is a molding that held the pin; over the right is a hand that served as the catch. The apex is pierced for a chain that probably held a seal or amulet.

The females are characteristically Assyrian, probably seventh century B.C. in date. The attribution is supported by the arm of a broken fibula in the form of a female torso excavated at Tell Dier Situn, west of Nineveh in Mesopotamia.

In antiquity in the Aegean and the Near East the fibula had more than one function. Initially fibulae were made to fasten clothing—like the modern safety pin—but they soon acquired votive and apotropaic value. Fibulae were dedicated to the gods and helped to ward off evil spirits. Images of human hands were also apotropaic and occur as catches on many fibulae. The juxtaposition of hands with females, who probably were considered intermediaries between humans and gods, proclaims the fibula's charged function. This function is all the more manifest on two related fibulae without provenience in the Foroughi Collection, Teheran. On one arm they have a female torso and on the other a head of a *pazuzu*, a creature that is also shown associated with fibulae on Assyrian apotropaic plaques.

OWM



1989.281.8



1989.281.24

## ■ *Roundel*

Bitumen, bronze, silver and gold foil

Diameter 3 3/8 in. (9.2 cm)

Southwestern Iran (Elamite), 14th–13th century B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.24

Ex coll.: Norbert Schimmel

*Ancient Art* 1974, no. 151; *Troja bis Amarna* 1978, no. 160;

*Bronze and Iron* 1988, pp. 226–27, no. 18

The perimeter of the disk contains seven crouching caprids framed by cord bands. The central male head predominates and becomes the focus of our attention. The roundel was probably first molded in relief, and the incised features added. The man's hair is parted at the center with individual spiral curls at each side; small loops of hair are indicated on the forehead. While the beard, like the hair, is rendered by fine lines, the moustache is depicted by punched dots.

The molded core is bitumen, which was overlaid with silver and then gold foil, fragments of which remain; the backing and sides are bronze.

Ten other bitumen roundels, originally overlaid with silver and gold and ornamented with the same head and caprids, are known. Six are surely genuine, while the others seem to be forgeries or to have been recently reworked. Some have four loops, which are missing on our roundel.

While none of these examples were excavated, their style and relationship to bitumen roundels with similar decoration, one excavated at Susa and two at Haft Tepe in southern Iran, establish them as Elamite products of the fourteenth to thirteenth century B.C. The excavated



1989.281.26

roundels, preserving only the core, have outer circles of crouching caprids, but the centers of two contain a rosette. Of the approximately six known unexcavated roundels that have a central rosette, two are in the Metropolitan; one has four loops at the back.

The roundels' function remains unknown, but the loop configuration precludes their having been hung from necklaces. Rather, leather straps may have held them in place as chest ornaments. The head may be the Hero, a beneficent figure who for millennia was represented in Mesopotamia, nude or clothed, with a frontal head and side curls. His occurrence on the roundels suggests an apotropaic function.

OWM

### ■ *Standard Surmounted by a Ram*

Bronze

Height 7¼ in. (18.3 cm)

Iran, late 2nd millennium B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.26

Ex coll.: Norbert Schimmel

Ann Farkas, in *"Animal Style" Art from East to West*, New York, Asia Society, 1970, p. 54, no. 23; *Ancient Art* 1974, no. 137; *Troja bis Amarna* 1978, no. 161

The hollow circular standard has curved cutout sections and a short shaft for attachment to a staff, with six rings around the perimeter and a recumbent ram at the top. The ram, also with cutouts, has long, sweeping horns that make it the focus of attention. The rings may have been cast with the main unit but the ram seems to have been added.

A pair of standards, one in the Museum für Kunst und Gewerbe, Hamburg, the other in a private collec-

tion, are quite similar to our example; however, they have added birds and animals flanking the central ram. Related in form, and in part by iconography, are a pair of standards in the Metropolitan Museum (57.13.1,2), each with a shaft and a grooved, hollow circular unit on top of which is a striding man flanked by solid recumbent rams and dogs.

Two other examples, in the Louvre and the Royal Ontario Museum, Toronto, are more complex and culturally distinct in their iconography, but they also have recumbent animals at the tops, indicating a possible relationship.

The evidence suggests the standard was one of a pair, and the cutouts imply a Caucasian or northwestern Iranian background. However, the ram is clearly related in form and position to those on the Museum's pair, which are surely an Elamite production, a parallel that points to a late second millennium B.C. date for this standard. It has not been determined how the standards were employed nor what their iconography indicates.

OWM

### ■ *Rhyton Terminating in the Forepart of a Ram*

Silver

Height 7 $\frac{7}{8}$  in. (20 cm)

Achaemenian, 5th century B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.30a,b

Ex coll.: Norbert Schimmel

*Ancient Art* 1974, no. 155; *Troja bis Amarna* 1978, no. 177

The vessel was constructed of eleven hammered pieces of silver, one for the cup and ten for the ram protome. The protome consists of two pieces, each joined at the center; horns and ears were soldered in place. A strainer was set in the cup. In the ram's chest is a hole that once held a tube for pouring, a feature identifying the vessel as a rhyton.

The ram's head is raised in relief and incised, presenting a stylized but lively effect. The horns sweep back over small vertical ears, and spiral curls appear under the jaw, on the chest, and on the back of the neck. The round eyes have an incised pupil (once painted?); the eyebrows and forelock are formed of concentric loops. The legs, folded back, and jutting knees balance the projecting head. The ram's hindquarters are represented in relief along the cup's walls. Incised "wings" are on each side and spiral curls run along the ram's back. The cup's lip area is decorated with incised linked palmettos and lotuses, with fluting below.

Our rhyton is classic Achaemenian in form, style, and decoration. Four silver rhyta are close to it in details and technique of manufacture: a rhyton terminating in a bull protome from Borovo, Bulgaria; a horn-shaped rhyton terminating in an ibex head from the Seven Broth-



DETAIL

ers kurgans; a rhyton on the antiquities market that seems to be a mate to the Seven Brothers rhyton; and another, without provenience, in the form of the full body of a ram. The joining of the halves, stylistic execution, and fluted cup connect these vessels.

The similarities suggest that these five vessels (and perhaps a silver ram's-head cup in The Hermitage, St. Petersburg) were made in the same or closely connected workshops. However, it is unknown whether, in the vast area the Persians controlled, each region produced the same models of court art or if artisans were allowed variety. Also, it is difficult to determine if stylistic changes in Achaemenian portable art occurred over generations or whether artistic conservatism prevailed. The Seven Brothers tomb, however, can be dated to the first half of the fifth century B.C., which could perhaps suggest a contemporary date for the related rhyta.

OWM





1989.281.33

### ■ Earring

Gold with turquoise inlay  
 Diameter  $2\frac{3}{8}$  in. (6 cm)  
 Achaemenian, 5th–4th century B.C.  
 Gift of Norbert Schimmel Trust, 1989  
 1989.281.33  
 Ex coll.: Norbert Schimmel  
*Ancient Art* 1974, no. 156; *Troja bis Amarna* 1978, no. 178

The earring is in the form of a circle broken by an opening that contained the loop for attachment to the ear. On a gold sheet are disk cloisons, the central one representing the upper part of a four-winged male figure holding a flower. Six smaller cloisons depict human figures rising from crescents; a seventh, containing a lotus, is at the lower center. Framing the cloisons are borders of triangles, and on the outer border is an openwork floral design. The figures and lozenges are cut pieces of gold, and the cloisons once contained inlays, of which only turquoise remains. The mate to this earring is now in the Museum of Fine Arts, Boston; aside from turquoise, it preserves carnelian and lapis lazuli inlays.

The form of the figures clearly identifies the Achaemenian background of the earring. The winged creature

is probably the Achaemenian deity Ahura Mazda. The others are not easily identified, but they could depict the king.

Silver earrings very much the same in form and decoration have been excavated at Deve Hüyük in northern Syria, and similar gold earrings have been found in Iran in a tomb at Susa and in a hoard at Pasargadae. The same human figures above a crescent also exist on a gold button and a necklace element from the Susa tomb. These examples are generally dated sometime between the fifth and mid-fourth century B.C.

OWM

### ■ Elliptical Bowl with a Running Tigris on Each Side

Silver with niello inlay  
 Length  $6\frac{3}{8}$  in. (16.3 cm)  
 Sasanian, 6th–7th century A.D.  
 Gift of Norbert Schimmel Trust, 1989  
 1989.281.37  
 Ex coll.: Norbert Schimmel  
*Ancient Art* 1974, no. 167; *Troja bis Amarna* 1978, no. 189

Grape clusters and leaves flank a running tigris on both sides of this hammered silver bowl; the low, hollow, grooved base was added. The stripes on the tigrisses and the grapes are inlaid with niello. An inscription in typical Sasanian dotted lettering recording the bowl's weight is placed on the underside of the base and reads (according to Christopher J. Brunner) 's-iiiiii asemen sas, that is, "of silver, 6 [drams]." There is also an artisan's mark just to the right of the inscription.

The shape of the bowl, the use of niello, and the orthography of the inscription suggest a date late in the Sasanian period.

OWM

1989.281.37





1989.281.40

### ■ *Handled Weight*

Chlorite or steatite  
Height 9 in. (22.9 cm); weight 9 lbs. (4.1 kg)  
Southern Iran or Afghanistan, late 3rd millennium B.C.  
Gift of Norbert Schimmel Trust, 1989  
1989.281.40  
Ex coll.: Norbert Schimmel  
*Art of the Bronze Age* 1984, no. 3

This slightly curved, handled rectangular object was carved from a single stone. One side is ornamented with three rows of twists, the other with palm trees bearing dates; the two side trunks curve so that their roots connect in the center within wavy lines that surely represent water.

Other examples of handled dark stone objects with carved designs are known. They are assumed to have been weights. Two with designs that parallel our weight have been excavated. One, an unfinished example from Nippur in Mesopotamia, has incised on one side three

palm trees, the outer trees' roots curving toward the center; the other side has two twists. The second weight, from Yahya, near Kerman, is a reused fragment that preserves part of a palm tree with a hatched trunk curving toward the now-missing center palm.

Additionally, a weight with no provenience but misattributed to Palmyra (now in Teheran) is close to ours, having three straight-trunked palm trees on one side and a single twist below a basket pattern on the other.

The palm tree and twist designs, as well as the stone, chlorite or steatite, relate these weights to a large corpus of stone vessels that have been excavated at sites in India, southeastern and central Iran, Mesopotamia, the island of Tarut in the Gulf, and Syria. These vessels share many designs and motifs that archaeologists refer to as the Intercultural Style and date to about 2600 B.C. and later. Analyses have determined that the objects bearing these designs were manufactured at several widely separated centers.

OWM

## ■ *Statuette of a Seated Female*

Chlorite or steatite and limestone

Height 3¾ in. (9.5 cm)

Northern Afghanistan(?), late 3rd–early 2nd millennium B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.41a,b

Ex coll.: Norbert Schimmel

*Art of the Bronze Age* 1984, no. 22

This female's sitting or squatting position is evident from the ledge indicating her bent knees. The figure is draped in a gown that covers her body so that neither her feet nor arms are visible. The garment has an incised criss-cross pattern that suggests a sheep's fleece, and is reminiscent of the garments represented in Early Dynastic art in Mesopotamia. The separately made head is of a lighter stone, and the dark stone attached to the head may represent a headdress and hair. The eyes, pupils, eyebrows, and thin, straight mouth are incised, the nose and barely indicated ears are sculpted.

A number of seated, fully clothed stone females surfaced in the late 1960s. Originally they were attributed to southern Iran, but later to Bactria (northern Afghanistan) because scholars reported seeing them for sale in the Kabul bazaar; however, none have yet been excavated.

The seated female with enveloping garment, which may represent a goddess, is also shown on cylinder seals from Shahdad and Yahya, both near Kerman, Iran; Malyan, north of Shiraz, Iran; and Susa, most dating to about 2000–1900 B.C. A silver vase without provenience bearing an Elamite inscription, and which may be an Elamite product, also depicts the seated female. Several gold and silver vessels, without provenience but which may be Bactrian, are decorated with seated females in seemingly secular scenes.

Based on seal representations, the figures' date of manufacture may tentatively be placed in the twentieth century B.C.

OWM



1989.281.41a,b



1989.281.42

### ■ *Lid with Serpent in Relief*

Silver

Diameter 5 in. (12.8 cm)

Southern Iran or Afghanistan, late 3rd–early 2nd millennium B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.42

Ex coll.: Norbert Schimmel

*Five Additions* 1976–77, no. 2; *Troja bis Amarna* 1978, no. 152

Most of the surface consists of a coiled snake masterfully rendered in high relief, with its threatening head forming the knob. The scales are overlapping triangular units, and at the top of the head is an incised tuliplike motif. The narrow flange around the edge is appropriate for a lid.

Snakes were commonly depicted in the early art of Mesopotamia and even more so in Iran. In Iran they were

represented on pottery, on stone vessels and reliefs, on seals, and in the round in bronze and silver.

Two parallels are known to me. One, excavated at Shahdad, north of Kerman, is a square stone (chlorite?) container with a lid, the top of which has a coiled snake in high relief. The second, which is without provenience, is a circular silver pyxis with a lid also bearing a coiled snake in high relief. This object has been attributed to Bactria (northern Afghanistan).

Because similar types of objects and motifs, for example on seals and chlorite vessels, have been excavated in an area extending from Afghanistan to Elam, the Gulf, Mesopotamia, and Syria, it is difficult to suggest where this lid might have been made. It clearly was not created in Mesopotamia, and either southern (western or central) Iran or perhaps Afghanistan seems the best candidate, given our present paucity of information.

OWM

# EGYPTIAN



1989.281.90

## ■ *Monkey Holding Her Baby*

Amethyst

Height  $1\frac{3}{8}$  in. (3.5 cm)

Egyptian, Dynasty 12, ca. 1991–1783 B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.90

Ex coll.: Norbert Schimmel

*Beauty* 1964, no. 89; *Ancient Art* 1974, no. 176; *Troja bis*

*Amarna* 1978, no. 205

The monkey sits holding her baby close to her chest. She is exquisitely carved, her hands and feet carefully delineated, as are the tufts of hair nearly covering her ears, and her tail, which curves around her right side. The baby, whose head is missing, is also beautifully formed. Its small hands clutch the mother's sides, its legs and feet curl around her body just below her arms, and its tail falls between her feet. At the back, just below the level of the mother's shoulders, a hole has been drilled for suspension.

Monkeys, not native to Egypt, were imported as exotic pets and frequently appear as decoration in the minor arts. The pose of this pair is first seen in Old Kingdom toilette articles such as a large Egyptian alabaster cosmetic jar (30.8.134) in the Museum that also depicts a mother monkey and her baby. The Schimmel example probably dates to Dynasty 12 of the Middle Kingdom, when amethyst was frequently used as a material for miniature representations of animals. The image of a mother and infant of any species is often interpreted as symbolizing rebirth. However, small chips and signs of



1989.281.91

wear around the edges of the suspension hole and the base suggest that this piece was used by a living owner and not designed specifically as an amulet for the dead.

CHR

## ■ *Hedgehog*

Faience

Diameter  $2\frac{1}{4}$  in. (5.8 cm)

Egyptian, Middle Kingdom, ca. 2040–1640 B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.91

Ex coll.: Norbert Schimmel

*Ancient Art* 1974, no. 230; *Troja bis Amarna* 1978, no. 207;

Vera von Droste zu Hülshoff, *Der Igel im alten Ägypten*,

Hildesheimer Ägyptologische Beiträge 11, Hildesheim, 1980, no. 120

This sphere represents a hedgehog, tightly curled in self-defense. The head, feet, and tail are shown in relief. The animal's spines are indicated by black dots. The eyes and the rims of the large ears are also highlighted in black. Before firing, two holes were pierced through the surface at equal distances above and below the relief, but not quite on the axis of the sphere. The holes were probably made simultaneously by one instrument, since they are exactly aligned. The hollow ball was most likely formed in two halves, as suggested by a hairline crack along part of the circumference.

Previous identification of the piece as a rattle seems incorrect. There is nothing inside to make noise, and the holes are too small for the insertion of pebbles or other objects. It is also a different shape from known rattles. Only one hole was needed to prevent explosion during firing, and chipping of the glaze at the upper edge of both holes suggests that the piece was suspended. In the Middle Kingdom large spherical beads were worn on necklaces and as hair ornaments, but determining the actual use of this object is problematic because of its very large size and because the symbolic role of the hedgehog is as yet undetermined. A similar piece in the Royal Scottish Museum, Edinburgh, is pierced horizontally rather than vertically.

CHR

### ■ *Monkey Holding a Kohl Tube*

Glazed steatite

Height 2 1/8 in. (6 cm)

Egyptian, early Dynasty 18, ca. 1550–1479 B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.101

Ex coll.: Norbert Schimmel

Sale cat. 3, Galerie Nefer, Zurich, 1985, no. 43

The Egyptians' use of eye cosmetics to enhance beauty and for prophylactic purposes is well documented both in artistic representations and by the cosmetic vessels that have been preserved from the earliest times. The most common substance utilized in the New Kingdom was kohl, a dark gray powder made from galena. Kohl was frequently stored in decorated tubes with long, slim sticks made of polished wood or stone as applicators. As in earlier periods, representations of monkeys often decorated cosmetic vessels in the New Kingdom. In this example the monkey stands balanced on its tail, its left leg slightly forward and its hands clasping a kohl tube. The ears, the ridges above the eyes, the nose, and the tufts of hair on the cheeks were carved with care. The stone was covered with a thin glaze ranging in color from light to dark blue-green, but the grain is visible, giving the impression of heavily veined turquoise.

Two small holes were drilled into the sides of the kohl tube. These match holes in the tenon of the lid, which was held in place by two small wooden dowels. Fragments of these dowels remain in the lid. The cavity is 1.5 centimeters in diameter at the top and 2.8 centimeters deep, with traces of black kohl clinging to the inside.

CHR



1989.281.101



1989.281.93

## ■ *Head of a Woman*

Hippopotamus ivory, traces of Egyptian blue

Height 1 1/8 in. (2.7 cm)

Egyptian, late Dynasty 18, reign of Amenhotep III,  
ca. 1391–1353 B.C.

Gift of Norbert Schimmel Trust, 1989

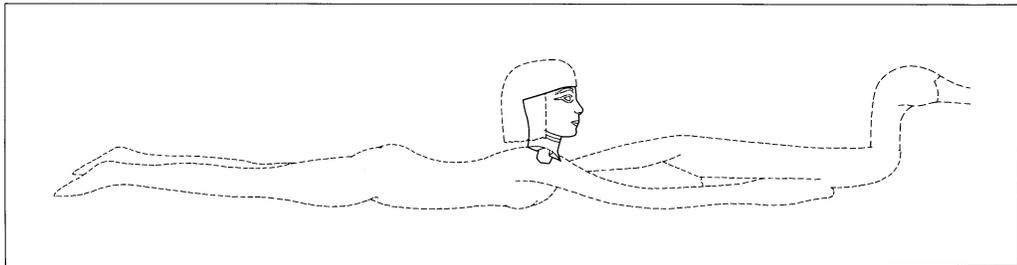
1989.281.93

Ex coll.: Norbert Schimmel

*Ancient Art* 1974, no. 206; *Troja bis Amarna* 1978, no. 236

Although this ivory head is minute in scale, the smooth full curves of the cheeks, the slanted eyes, the finely accentuated edge of the lips, and the graceful flaring of the throat have been flawlessly shaped.

The head is finished at the throat and the top, which slopes down toward the back. Running through its length is a hole intended for wooden dowels (one still projects from the neck) that would have served to attach the head to a body and a wig. Shallow holes on either side above the jaw perhaps anchored the hair or a pair of earrings.



Microscopic traces of pigment indicate that the eyes, brows, and probably the wig were once intense blue.

It has been suggested that the head was part of a royal composite statuette. However, scale, construction, and material also recall a type of elaborate spoon, its handle formed by the figure of a nude girl swimming with head erect, her arms extended to hold a goose, lotus, or other element that becomes the spoon's bowl (see illustration above).

Stylistic clues to dating are somewhat ambiguous at this small scale. The flesh folds in the neck indicate the piece was made no earlier than the reign of Amenhotep III. The shapes of the eyes and the brows suggest his reign, and while the sweet, taut mouth approximates a Rameside feature, a head of Amenhotep's queen in the Museum of Fine Arts, Boston, also has a similar mouth. The piece is here dated to the period of Amenhotep III, but it could also be an early Rameside example.

MH

## ■ The Amarna Reliefs

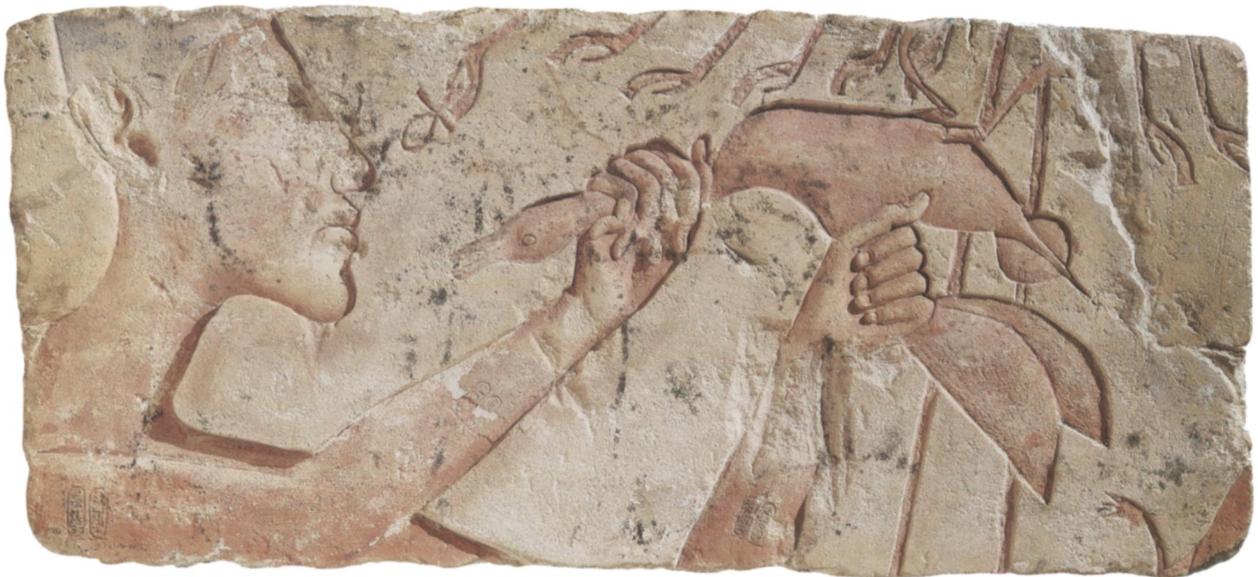
For a brief time toward the end of Dynasty 18 the pharaoh Amenhotep IV made radical changes in the official religion of Egypt. He attacked the cults of the major gods, especially that of Amun of Karnak, and set up in their place the worship of Light, whose physical manifestation was the disk of the sun, or Aten. He changed his name from Amenhotep (Amun is satisfied) to Akhenaten (effective for Aten). He also moved the capital from Thebes, the cult center of Amun, to a new location that had not previously been inhabited. He called the new city Akhetaten (horizon of Aten). Akhenaten's seventeen-year reign, known as the Amarna Period, derives its name from the modern designation for the ancient city of Akhetaten, Tell el-Amarna.

The religious changes introduced by Akhenaten did not permeate deeply into Egyptian society and were reversed shortly after his death. His new city was abandoned. Over a period of years the great temples and palaces of Akhetaten were dismantled for their building materials, a fate suffered by numerous stone structures

throughout Egypt's history. Many of the stones were transported piecemeal to the site of Hermopolis, several miles to the north across the river from Tell el-Amarna. There they were used in the foundation of a temple built by Ramses II, and there is reason to believe that the Schimmel reliefs came from this site.

In 1981 and 1985 Norbert Schimmel gave the Museum twenty-five carved limestone blocks dating from the Amarna Period, which include some of the finest examples of relief from the time of Akhenaten. These fragments are only the decorated surfaces of the small building stones that were used in the temples and palaces erected by Akhenaten, both at Amarna and, earlier, at Thebes. Originally the carved blocks measured an average of one Egyptian cubit (21 $\frac{1}{8}$  in.) in length by one-half cubit in height and thickness. Most of the paint on them appears to be modern, although traces of the ancient pigments are preserved.

CHR



1985.328.2

### ■ *Akhenaten Presenting a Duck to Aten*

Painted limestone

Height 9 $\frac{1}{8}$  in. (24.5 cm)

Egyptian, Dynasty 18, late in the reign of Akhenaten,

ca. 1345–1335 B.C.

Gift of Norbert Schimmel, 1985

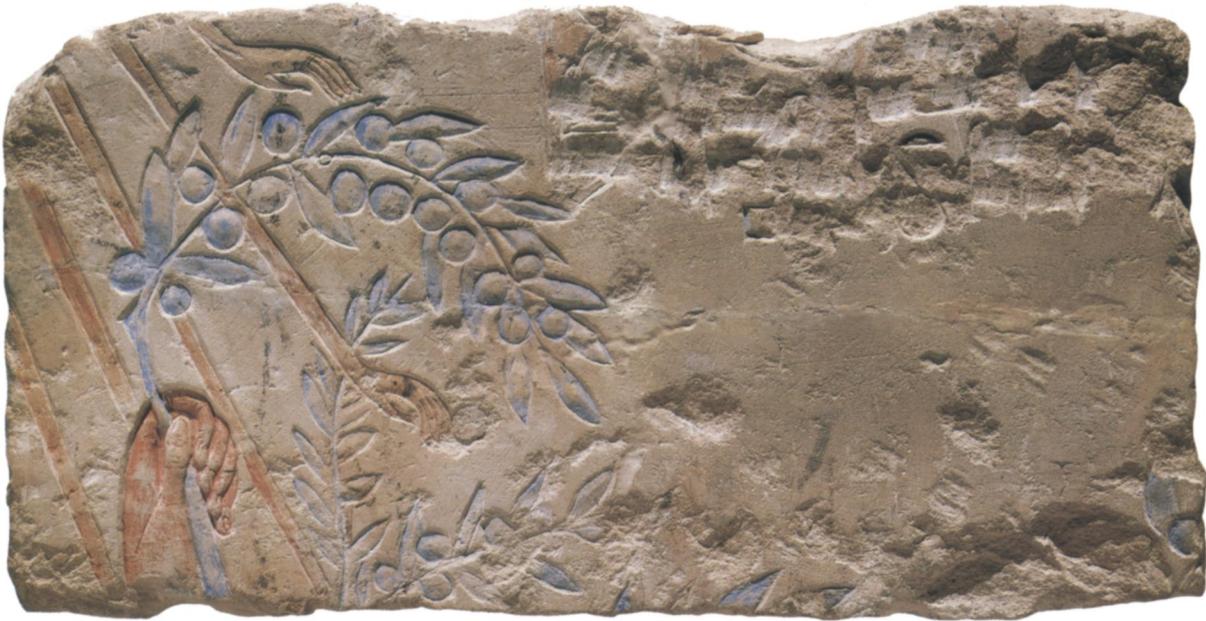
1985.328.2

Ex coll.: Norbert Schimmel

*Beauty* 1964, no. 105; *Amarna* 1967, no. 1; *Ancient Art* 1974, no. 242; *Troja bis Amarna* 1978, no. 287; Peter F. Dorman, et al., *The Metropolitan Museum of Art: Egypt and the Ancient Near East*, New York, The Metropolitan Museum of Art, 1987, p. 58, pl. 39

One of the most common themes in the art of the Amarna Period is the representation of Akhenaten, usually accompanied by members of his family, making offerings to Aten. The god is shown as the sun disk, its rays streaming down on the scene. These rays end in hands, some of which touch the king or proffer an ankh, the hieroglyphic spelling of the word *life*.

This fragment of an offering scene is typical of the period. Great care has been taken to show both of the king's hands in a naturalistic fashion, although the position of the right hand is in fact extremely awkward, and the wings of the bird do not actually pass through



1981.449



1985.328.6

the king's left fist. These details, however, do not detract from the aesthetic beauty of the composition. The relative naturalism of the pose sharply contrasts with the art of other periods.

It has been suggested that Akhenaten's queen, Nefertiti, was to the right of this scene, offering the duck whose foot and belly are in the lower right corner of the block. Although Nefertiti is prominent in the art of this period, even appearing as the principal figure in numerous offering scenes from which the king is absent, she is never shown facing him across an offering table. It is more likely that this scene depicts Akhenaten standing before an offering table already laden with gifts, including at least one other duck. If Nefertiti appeared in the scene, she was probably in her customary position behind Akhenaten.

CHR

### ■ *Akhenaten Clutching an Olive Branch*

Painted limestone

Height 8 $\frac{3}{8}$  in. (22 cm)

Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C.

Gift of Norbert Schimmel, 1981

1981.449

Ex coll.: Norbert Schimmel

*Beauty* 1964, no. 107; *Amarna* 1967, no. 3; *Ancient Art* 1974, no. 244; *Troja bis Amarna* 1978, no. 289; Peter F. Dorman, in *Notable Acquisitions 1981–1982*, New York, The Metropolitan Museum of Art, 1982, pp. 6–7

In this fragment only the beautifully carved left hand of Akhenaten remains, holding a heavily laden branch of olives that appears to be caressed by the graceful hands of the sun's rays. The entire scene would have shown the king standing directly beneath the sun disk, facing what appears to be the olive tree from which he may have cut the branch. The upper boughs of the tree are to

the right along the lower edge of the block. The text in the upper right has been intentionally destroyed, leaving only a few traces of the hieroglyphs.

CHR

### ■ *Two Princesses*

Painted limestone

Height 8 $\frac{3}{8}$  in. (22 cm)

Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C.

Gift of Norbert Schimmel, 1985

1985.328.6

Ex coll.: Norbert Schimmel

*Beauty* 1964, no. 110; *Amarna* 1967, no. 7; *Ancient Art* 1974, no. 247; *Troja bis Amarna* 1978, no. 292

The demonstration of affection in this detail depicting two of Akhenaten's daughters is typical of the intimacy allowed in representations of the royal family in the art of the Amarna Period. Although affectionate gestures are not entirely unknown in royal art of other eras, the naturalism of the pose and the fully frontal treatment of the torso of the older (larger) sister are unparalleled among royal figures and extremely rare in any type of representation in other periods of Egyptian art.

CHR

### ■ *Two Bowing Courtiers Behind Nefertiti*

Painted limestone

Height 8 $\frac{3}{8}$  in. (22.5 cm)

Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C.

Gift of Norbert Schimmel, 1985

1985.328.7

Ex coll.: Norbert Schimmel

*Beauty* 1964, no. 111; *Amarna* 1967, no. 8; *Ancient Art* 1974, no. 248; *Troja bis Amarna* 1978, no. 293



1985.328.7

The representations on Amarna blocks preserve only portions of much larger images from temple walls. Fortunately, the tombs at Tell el-Amarna seem to have been covered with similar types of decoration, and by comparing the fragments with the more complete tomb illustrations, it is often possible to re-create the temple scenes.

For example, this block preserves part of an offering scene. The large figure to the right can be identified as a woman by the garment and the line representing her upper thigh at the lower right of the block. The size suggests that the figure is Nefertiti. She is often shown followed by the royal princesses and attendants in several registers, one above the other. The smaller figures to the left are two bowing male and two standing female courtiers. The princesses probably appeared in larger scale in the register below these figures. The profiles of the male courtiers show the long features that are typical of the Amarna Period and reflect representations of Akhenaten himself, although in less exaggerated form. The composition is very graceful. If one looks at the individual elements, however, one finds that the position of the men's arms and hands is impossible. Most jarring is the reversal of the hands, the left hands attached to the right arms and vice versa. This manipulation of body parts is typical of Egyptian art and is done for the sake of clarity at the expense of anatomical accuracy.

CHR

### ■ *Four Royal Attendants*

Painted limestone  
Height 9½ in. (24 cm)  
Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C.  
Gift of Norbert Schimmel, 1985  
1985.328.13  
Ex coll.: Norbert Schimmel  
*Beauty* 1964, no. 117; *Amarna* 1967, back cover; *Ancient Art* 1974, no. 254; *Troja bis Amarna* 1978, no. 299; Peter F. Dorman, in *Recent Acquisitions: A Selection, 1985–1986*, New York, The Metropolitan Museum of Art, 1986, pp. 6–7

Some of the relief fragments have no exact parallels in more complete tomb representations. Interpretation of such scenes is difficult and, in some cases, still open to debate. One instance is the fragment illustrated here. These men are usually described as foreigners, and the hairstyle of the third man is typically Nubian. However, although the first two figures appear from their features to be Asiatics, they are clean-shaven and have no distinguishing characteristics identifying a specific ethnic group. Even their hair is similar to a style occasionally worn by Egyptians (for example, the bowing man, opposite, bottom).

Whether or not they are all foreigners, the men seem to be in attendance on the royal family at a ceremony.

The suggestion that they are palanquin bearers is highly unlikely. Palanquin poles are invariably depicted as solid and absolutely straight, unlike the slightly curving parallel strands obscuring the necks of these men. In fact, their upward gazes, the position of their arms, and the slant and length of the staffs suggest that they are holding fans or sunshades, probably, given their size, for the king or queen. The awkward position of the arms prevents them from obscuring the carefully carved faces. It is possible that the men appeared in the background of a royal procession, behind a chariot, and the strands at the bottom of the block are the reins.

CHR

### ■ *Female Musicians*

Painted limestone  
Height 8¼ in. (21 cm)  
Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C.  
Gift of Norbert Schimmel, 1985  
1985.328.12  
Ex coll.: Norbert Schimmel  
*Beauty* 1964, no. 116; *Amarna* 1967, no. 17; *Ancient Art* 1974, no. 253; *Troja bis Amarna* 1978, no. 298

### ■ *Attendants of the Royal Family*

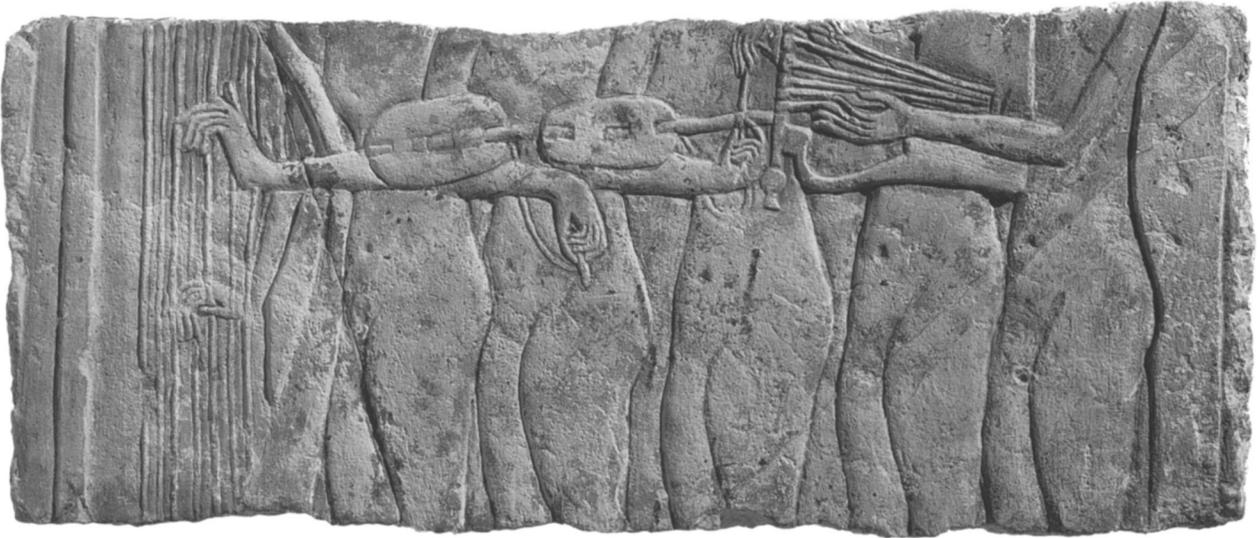
Painted limestone  
Height 9 in. (23 cm)  
Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C.  
Gift of Norbert Schimmel, 1985  
1985.328.10  
Ex coll.: Norbert Schimmel  
*Beauty* 1964, no. 114; *Amarna* 1967, no. 11; *Ancient Art* 1974, no. 251; *Troja bis Amarna* 1978, no. 296

These two reliefs are excellent examples of the exaggerated softness and grace with which the human body was portrayed in the art of the Amarna Period. The slender, elongated limbs, the wide hips and thighs of the women, and the bulging bellies of the men are characteristic of the Amarna style. The figures in the procession appear to be less stiff than is usual in Egyptian art. The varied hand positions of the five female musicians give an illusion of movement, although the strumming motions of the two lute players would be impossible to achieve. The second woman is not playing a stringed instrument, and has been described as a singer. However, she holds a long, slim object in her right hand. Depictions of musical ensembles from Dynasty 18 frequently include a musician playing a pair of slender pipes, and it is possible that this woman is a pipe player.

CHR



1985.328.13



1985.328.12



1985.328.10



1985.328.18



1985.328.21

### *Two Chariot Horses*

Painted limestone  
Height 9 in. (23 cm)  
Egyptian, Dynasty 18, late in the reign of Akhenaten,  
ca. 1345–1335 B.C.  
Gift of Norbert Schimmel, 1985  
1985.328.18

Ex coll.: Norbert Schimmel  
*Beauty* 1964, no. 122; *Amarna* 1967, no. 18; *Ancient Art* 1974,  
no. 259; *Troja bis Amarna* 1978, no. 304; Catherine  
Rommelaere, *Les chevaux du Nouvel Empire égyptien*,  
Brussels, 1991, pp. 54, 56, 74; fig. 77

Numerous representations of horse-drawn chariots are included in the official scenes from Amarna. This pair of horses was undoubtedly one of many shown outside a temple or palace awaiting the return of their passengers. Throughout Egyptian history artists took great care in the depiction of animals, a tradition that was contin-

ued and expanded during the Amarna Period. In this superb example the artist has captured the moment when the near horse scratches its leg. Such a mundane action, even on the part of an animal, would probably not have appeared in a ceremonial context during any other era.

CHR

### *Desert Scene with Antelope*

Painted limestone  
Height 9 in. (23 cm)  
Egyptian, Dynasty 18, late in the reign of Akhenaten,  
ca. 1345–1335 B.C.  
Gift of Norbert Schimmel, 1985  
1985.328.21

Ex coll.: Norbert Schimmel  
*Beauty* 1964, no. 125; *Amarna* 1967, no. 20; *Ancient Art* 1974,  
no. 262; *Troja bis Amarna* 1978, no. 307

These young antelope are shown in their desert habitat. The two animals whose heads are preserved are feeding on an unidentified plant with spiky leaves. The third and foremost animal of the group has been described as having long, sweeping horns, but the supposed horns are in the wrong position and are probably more leaves of the plant. Since the antelope are eating quite calmly, it is unlikely that they were part of a hunting scene. The three animals in the upper group seem to be rearing up on their haunches; the front hooves of two of them are visible in the upper right.

It is possible that these antelope were part of a scene depicting sunrise. Two representations in the royal tomb at Amarna show wild animals greeting the rising sun outside the temple where the king and his family are performing the morning ritual. A similar image from a temple of this period has been found at Thebes. The size of the animals on the Schimmel relief suggests that the scene would have been monumental in scale and prominent in the structure that it decorated.

CHR



1985.328.23

### ■ *Grapevine*

Painted limestone

Height 9 in. (23 cm)

Egyptian, Dynasty 18, late in the reign of Akhenaten,  
ca. 1345–1335 B.C.

Gift of Norbert Schimmel, 1985

1985.328.23

Ex coll.: Norbert Schimmel

*Beauty* 1964, no. 127; *Amarna* 1967, no. 22; *Ancient Art* 1974,  
no. 264; *Troja bis Amarna* 1978, no. 309; Peter F. Dorman, in  
*Recent Acquisitions: A Selection, 1985–1986*, New York, The  
Metropolitan Museum of Art, 1986, pp. 6–7

This fragment shows a very successful integration of two decorative carving techniques. The delicate outlines of the leaves and their veins are lightly incised into the surface, while the heavy, dense clusters of grapes are in well-modeled sunk relief. This is the only architectural block in the Schimmel collection. The rough strip to the left, about 1 1/8 inch wide, was probably a highly raised and rounded astragal protecting the corner of a small shrine. A similar block, with the astragal preserved and decorated on one face with vines, was found in the excavations at Hermopolis in 1939, and it is possible that the two blocks came from the same structure.

CHR



1985.328.24

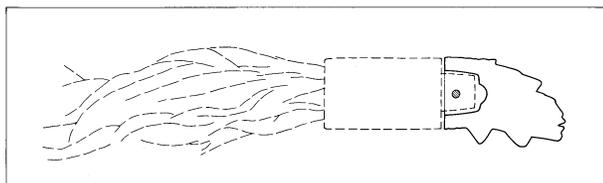
### ■ Ripe Barley

Painted limestone  
 Height 9 in. (23 cm)  
 Egyptian, Dynasty 18, late in the reign of Akhenaten,  
 ca. 1345–1335 B.C.  
 Gift of Norbert Schimmel, 1985  
 1985.328.24  
 Ex coll.: Norbert Schimmel  
*Beauty* 1964, no. 128; *Amarna* 1967, no. 24; *Ancient Art* 1974,  
 no. 265; *Troja bis Amarna* 1978, no. 310

Beginning in the Old Kingdom, the harvest of grain is a typical motif in private tombs. Although temple scenes showing the pharaoh ritually cutting stalks of grain, usu-

ally held by a priest, are known from other periods, fields of the living plant are unknown in royal or temple architecture except during the Amarna Period, when representations of wild animals and living plants were common in both palaces and temples. This fragment gives no clue as to its original context. The ears of barley are lifesize and have been very naturalistically carved so that they seem to bend in a gentle breeze coming from the left. The scale and the superb quality of the relief suggest that the block formed part of a prominent scene, perhaps filling a role similar to that of the wild animals greeting the sunrise (p. 30).

CHR



1989.281.92

### ■ Protome Showing a Lion Holding the Head of a Nubian in Its Jaws

Egyptian blue, gold  
 Length 1 3/4 in. (4.3 cm); width 1 1/8 in. (2.9 cm)  
 Egyptian (said to be from Qantir), late Dynasty 18–  
 early Dynasty 19, ca. 1391–1280 B.C.  
 Gift of Norbert Schimmel Trust, 1989  
 1989.281.92  
 Ex coll.: Norbert Schimmel  
*Ancient Art* 1974, no. 202; *Troja bis Amarna* 1978, no. 232;  
 Arielle P. Kozloff, "Symbols of Egypt's Might," *Bulletin of the  
 Egyptological Seminar*, 5 (1983), pp. 61–66

The image of a lion, which symbolizes the pharaoh, subjugating a Nubian, one of the traditional enemies of Egypt, is frequent in early Ramesside art, especially during the reign of Ramses II. The usual rendition shows a bound Nubian kneeling before a lion that holds the back of the man's head in its jaws. Undoubtedly this pose is shown here in abbreviated form. The contours of both faces are modeled with superb naturalism, while the animal's mane, ears, and the wrinkles at the corners

of its widely stretched mouth are more stylized. Three of the lion's eight gold teeth remain on its right side, and the stub of a fourth, on its left. The gold linings of its eye sockets are preserved but the inlaid eyes are gone. Only one of the Nubian's eyes, rimmed and inlaid with gold, remains intact.

Two fly whisks with gilded lion heads were found in the tomb of Tutankhamun, and this protome may also have decorated a royal fly whisk or whip handle (see drawing). The lion's hollow neck has two small holes allowing the piece to be doweled in place.

The high quality of the workmanship has been used to date this piece to the reign of Amenhotep III. However, exquisite craftsmanship is also found in minor arts dated to the reign of Ramses II. In addition, the lion in this example has no indication of lachrymal, or tear, lines beneath the eyes, a common feature of late Dynasty 18 representations of felines, often lacking in early Ramesside examples.

CHR

### ■ *Cosmetic Container in the Form of a Bes-Image Holding the Cap of a Kohl Tube*

Faience

Height 3 3/4 in. (9.2 cm); width 1 1/4 in. (4.4 cm)

Egyptian, probably Dynasty 27, 525–404 B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.94

Ex coll.: Norbert Schimmel

*Ancient Art* 1974, no. 211; *Troja bis Amarna* 1978, no. 241; James F. Romano, "The Bes-Image in Pharaonic Egypt," Ph.D. diss., New York University, 1989, p. 182, n. 412; Romano, "The Date of the Schimmel Bes-Image," paper presented at the American Research Center in Egypt annual meeting, Chicago, 1988; Romano, letter to C. H. Roehrig, November 1991

This squat human form with leonine features is commonly identified as the god Bes, but several other minor Egyptian gods were also represented by this image. These were protective deities, so they appear frequently as apotropaic figures in the decoration on furniture and personal belongings. Here, the god stands holding the cap of a kohl container, which has a small round hole in the top for insertion of an applicator. It seems likely that the hollow cap fit over a tube that could be detached for easy filling.

The god's features are carefully modeled. His protruding tongue is outlined against the full lower lip. The eyes have a center dot of gray-blue and are rimmed with raised cosmetic lines that extend to the hairline, as do the heavy eyebrows. The hair is smooth, but manelike whiskers are sharply etched, with small holes at the ends indicating tight curls. Although the god usually has a tail of his own, the tail here clearly belongs to his leopard-skin garment. The narrow brown belt was applied separately; a section has chipped away, leaving a distinct groove. The hollow rectangular modius on the



1989.281.94

god's head perhaps held a feathered crown, cemented in place with Egyptian blue, traces of which remain. The back of the right arm has been repaired.

Previous catalogues date this piece to Dynasty 19. However, the earliest firmly dated Bes-image wearing a leopard skin comes from Dynasty 25, and it has been convincingly demonstrated that the style and iconography of this example date to Dynasty 27.

CHR



1989.281.98

### ■ *Ram's-Head Amulet*

Gold

Height 1⅝ in. (4.2 cm); width 1⅜ in. (3.6 cm)

Egyptian, Dynasty 25, ca. 770–657 B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.98

Ex coll.: Norbert Schimmel

*Troja bis Amarna* 1978, no. 252

This amulet was probably part of a necklace worn by a Kushite king. Representations of these pharaohs sometimes show them wearing a ram's-head amulet hung from a cord tied around the neck. The ends of the cord fall forward over the king's shoulders, often with a smaller ram's head attached to each end. The central ram usually has a large sun disk and one or two uraeus cobras on its head. The smaller amulets generally lack the sun disk, suggesting that the Schimmel example was a side pendant from this type of ornament. Rams were associated with Amun, especially in Nubia, where the god was particularly revered. Ram's-head amulets are first used in the royal iconography of Dynasty 25, and although they are not seen in later Egyptian art, they continue in the royal art of ancient Nubia.

The amulet is superbly crafted in gold. A rectangular tab beneath the ram's chin indicates its beard. The animal's head is topped with a uraeus cobra. The snake's tail curves up behind its hood to form a loop with a hole just above the ram's horns and then extends about halfway down the back of the ram's head. The amulet is very similar in style to a jasper example with a double uraeus in the Brooklyn Museum. A third amulet, of faience, is in the Museum's collection (35.9.8). In all three the cobras have small spheres on their heads, another feature that may be specifically Nubian.

CHR



1989.281.102



### ■ *Head of a Priest*

Basalt

Height 8⅜ in. (21.2 cm); width 5¼ in. (14.5 cm)

Egyptian, mid- to late 4th century B.C., probably reign of Nectanebo II, 360–343 B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.102

Ex coll.: Norbert Schimmel

Sale cat., Sotheby's, New York, February 8–9, 1985, no. 24;

Bernard V. Bothmer, "Egyptian Antecedents of Roman Republican Verism," *Quadernie de 'La ricerca scientifica,'* 116 (1988), pp. 60–62, pls. 9–11

This magnificent fragmentary head, previously in the Nadler collection, is about two-thirds lifesize. It depicts a man well advanced in years, as indicated by the furrowed brow, the very linear crow's-feet, the pronounced nasolabial folds, and the sharply etched lines in the cheeks. The head also has a weak chin; the full throat almost completely obscures the jawline, perhaps another indication of the subject's old age. It has been pointed out that heads such as this show characteristics usually identified with later Roman portraiture.

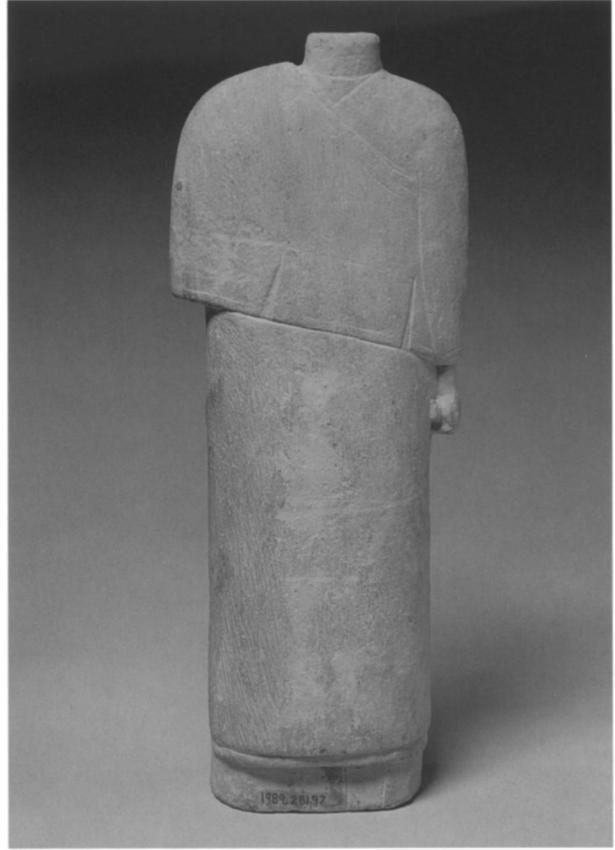
The man's bagwig, now mostly destroyed, was inscribed with magical texts of a type recorded most completely on the Metternich stela (50.85). These texts protect against scorpions, snakes, and other dangerous animals, and were inscribed on statuary only in the fourth century B.C. Both stylistically and textually, the head can be attributed to the middle or second half of that century. On two well-preserved statues of this type (in the Louvre and the Egyptian Museum, Cairo) only the skin of the faces, hands, and feet is uninscribed. The head probably came from a statue similarly covered with text. In contrast to other statues, the hieroglyphs across the man's brow are right side up.

It is thought that water was poured over these statues and then was used medicinally, having taken on the magical quality of the texts. With this in mind, and considering the large size of the head, it is unlikely that the original statue was in an upright, striding position. Lacking a beard, it was probably not a block statue, which at this time always had a beard. Possibly the figure was kneeling and held a small magical stela or cippus.

CHR



FRONT 1989.281.97



BACK

### ■ *Sculptor's Model*

Limestone

Height 9 in. (23 cm); width 3 1/2 in. (9 cm)

Egyptian, probably second half of the 4th century B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.97

Ex coll.: Norbert Schimmel

Bernard V. Bothmer, *Egyptian Sculpture and Painting in the Late Period*, New York, The Brooklyn Museum, 1960, no. 86, pp. 108–9, figs. 212–13; *Beauty* 1964, no. 100; *Ancient Art* 1974, addendum no. 237 bis; *Troja bis Amarna* 1978, no. 283; Robert S. Bianchi, "The Striding Draped Male Figure of Ptolemaic Egypt," *Das ptolemäische Ägypten: Akten des internationalen Symposions, 27–29 Sept. 1976 in Berlin, Mainz*, 1978, p. 100, fig. 69; Bianchi, "Not the Isis Knot," *Bulletin of the Egyptological Seminar*, 2 (1980), n. 21

This enigmatic piece has not yet been fully explained. It was certainly an actual sculptor's model: it lacks a back pillar, no head or feet were intended, and the right arm was treated in a rudimentary fashion. In two-dimensional representations of similarly attired men, the left forearm is usually raised, the hand clasping the shawl. This pose is implied here, too, although the hand was uncarved, apparently considered superfluous. The artist's interest was obviously in the garments rather than in the body beneath.

In spite of some attention to detail, identifying the clothing is difficult. The innermost garment is a round-necked shirt, worn under a robe with a V neck both front

and back and long, wide sleeves hemmed at the narrow cuff. Over the robe is a long wraparound; the hemmed warp edge is indicated by two vertical lines. The hem of an undergarment, probably the robe, shows below the wraparound. A notched shawl covers the torso. Incised lines along the upper back edge most likely indicate natural folds of the shawl. The diagonal lines across the chest may show the shawl passing repeatedly around the body, or might represent one end of the wraparound draped over the shoulder.

Shawls are documented from prehistoric times. Early representations suggest that they were of narrow lengths, with a warp fringe at the ends. By contrast, notched shawls have a border along what appears to be a selvage edge of the cloth. On this example the notching seems to be a separately applied decorative border rather than a fringe. The notches are evenly spaced, with a narrow hem at the bottom of each segment. A line just above the notches may indicate a seam attaching the border to the shawl.

The model is attributed to Dynasty 30 on the basis of the shawl's notched decoration, the earliest dated example of which belongs to the reign of Nectanebo II. However, variations of all the garments are found at least by Dynasty 26, so an earlier date is possible. On the other hand, the lack of body definition beneath bulky layers of clothing is reminiscent of relief figures in the tomb of Petosiris, dated to the early Ptolemaic Period.

CHR

# GREEK AND ROMAN

## ■ *Four Vessels*

Two-handled cup: silver with electrum foil, height  $3\frac{1}{8}$  in. (8 cm); beaker: silver, height  $4\frac{1}{4}$  in. (10.7 cm); omphalos bowl (offering vessel): silver, diameter  $5\frac{1}{8}$  in. (12.9 cm); lidded vessel: electrum, height (with lid)  $9\frac{7}{8}$  in. (25 cm) Northwestern Anatolia, Early Bronze Age (Troy II), ca. 2200 B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.45-48

Ex coll.: Norbert Schimmel

*Ancient Art* 1974, nos. 1-4; *Troja bis Amarna* 1978, nos. 1-4

Of the vessels in this group, reportedly found together, three have close parallels in the magnificent treasure discovered by Heinrich Schliemann in 1871 in a burnt stratum at the site of Troy in northwestern Anatolia. At first Schliemann believed he had found artifacts from the city described in Homer's *Iliad*, but further excavations have shown that the particular layer of destruction where the treasure was located dates to about 2200 B.C., nearly a thousand years before the Trojan War.

1989.281.45-48

Because of its strategic location at the mouth of the Dardanelles, Troy, by the Early Bronze Age, was already a powerful and wealthy trading center with strong fortifications and large, well-built houses. The so-called Treasure A uncovered by Schliemann included jewelry, weapons, and silver bars as well as numerous gold, silver, electrum, and bronze vessels. Three of the silver vessels are almost identical in shape to the lidded container shown here, which is made of electrum, a naturally occurring alloy of gold and silver. The ovoid body has a hollow conical foot and a cylindrical neck, over which the lid is fitted. Holes were drilled through the handlelike projections on either side of the lid and body in order to accommodate a string for suspending the bottle. The cup, which has hollow tubular handles, and the omphalos bowl are also related to works in the treasure found by Schliemann at Troy. While no counterparts for the beaker were found in the burnt stratum dated to about 2200 B.C., comparable shapes can be seen in contemporary ceramics from the island of Samos.

EJM



## ■ Two Helmets

Bronze

Helmet with horses and lions: height 9 $\frac{5}{8}$  in. (24.5 cm).

Inscribed on the left side: Synenitos the son of Euklotas [took this]. Helmet with winged youths: height 8 $\frac{1}{4}$  in. (21 cm).

Inscribed above the visor: Neopolis

Greek (Archaic, Cretan), late 7th century B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.49, 50

Ex coll.: Norbert Schimmel

*Ancient Art* 1974, nos. 14, 15; *Troja bis Amarna* 1978,

nos. 14, 15

These helmets were part of a cache of armor reportedly found in south-central Crete at Afrati, site of the ancient city of Arkades. During the early first millennium Dorian Greeks settled on Crete and established fiercely independent cities that engaged in frequent warfare with one another. Because of the island's location these Dorians were among the first Hellenic people to come into close contact with Near Eastern culture and art. The armor was probably a votive dedication, as many of the pieces have been inscribed with the names of the men who took them in battle.

The helmets differ in design and ornamentation from Corinthian types, and appear to have been influenced by Near Eastern metalwork. They were made in identically decorated halves that were riveted together. One helmet shows two long-legged horses worked in repoussé with delicately incised details. On the cheekpieces are small engraved doglike lions, identifiable only by their manes. The other helmet has on each side a design of two winged youths, who flank and grasp a pair of entwined serpents. Dressed in short kilts, they wear winged sandals and have wings on their backs that appear to be attached with straps. Although some scholars have identified these figures as the legendary Cretan craftsman Daidalos and his son Icarus, who tried to fly with waxen wings, they probably represent local daemonic beings, because of their heraldic disposition and undifferentiated appearance. Such animal-taming divinities were common in the oriental world, and their appearance here exemplifies the strong Near Eastern influence on Cretan art.

EJM



1989.281.49



1989.281.50

## ■ Three Mitrai (Belly Guards)

Bronze

Mitra with foreparts of horses: width 9½ in. (24.2 cm).

Inscribed: Synenitos the son of Euklotas [took] this.

Mitra with foreparts of winged horses: width 9½ in. (24.2 cm).

Inscribed: Aisonidas the son of Kloridios took this. Mitra with sphinxes: width 8⅝ in. (22 cm)

Greek (Archaic, Cretan), late 7th century B.C.

Gift of Norbert Schimmel Foundation, 1989

1989.281.51–53

Ex coll.: Norbert Schimmel

*Ancient Art* 1974, nos. 16–18; *Troja bis Amarna* 1978, nos. 17–19

These three semicircular sheets of bronze, known as mitrai, were part of the cache of armor said to be from Afrati, Crete. Since the contemporary cuirass did not extend much below the waist, a mitra was suspended from a belt in order to cover and protect the lower abdomen. Many mitrai have been found on Crete, and they have also been documented in Thrace and Etruria. Like the helmets (opposite), they are ornamented with repoussé and fine engraving. The example with confronted horse protomes must come from the same panoply of armor as the helmet with horses (opposite, top); the rendering of details is stylistically similar and they bear identical dedicatory inscriptions. Confronted creatures also decorate the other two mitrai: sphinxes on one, winged horses on the other. Such heraldic representations of fantastic animals were derived from Near Eastern prototypes.

EJM

OVERLEAF

## ■ Plate

Bronze

Diameter (without handles) 11¼ in. (28.5 cm)

Greek (Archaic), second half of the 6th century B.C.

Gift of Norbert Schimmel, 1986

1986.322.2

Jiri Frel, "Some Observations on Classical Bronzes," *J. Paul Getty Museum Journal*, 11 (1983), pp. 120–21; Claude Rolley, *Greek Bronzes*, Fribourg, Switzerland, 1986, p. 141, fig. 122

Some of the most magnificent objects produced in Greece during the Archaic period were decorated bronze vessels. The expensive metal was hammered and cast to make showy utensils for use at banquets and in religious rituals. The bronzes were often presented as votive offerings to the gods and many are found in tombs. Greek craftsmen were masters at incorporating animal and human forms into the design of these vessels. Here, the foreparts of winged horses seem to emerge from the rim of the plate. While the plate was hammered from a sheet of bronze, the three-dimensional equines were cast in one piece with the handles. Their heads turn inward, and the pattern of feathers on the wings echoes the tongue pattern on the handles, creating a graceful liaison between the plate's functional and decorative ele-



1989.281.51



1989.281.52



1989.281.53



1986.322.2

ments. Horse protomes were often used to decorate handles of platters: a fragmentary example with winged horses was found on the acropolis of Athens, and an entire plate, with handles almost identical to those on the Museum's example, was found in northwestern Greece at Dodona, the site of a famous sanctuary of Zeus.

EJM

ATTRIBUTED TO THE PRINCETON PAINTER

■ *Black-Figure Neck Amphora of Panathenaic Shape*

Terracotta

Height 15 $\frac{3}{8}$  in. (38.9 cm)

Greek (Archaic, Attic), ca. 540–530 B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.89

Ex coll.: Norbert Schimmel

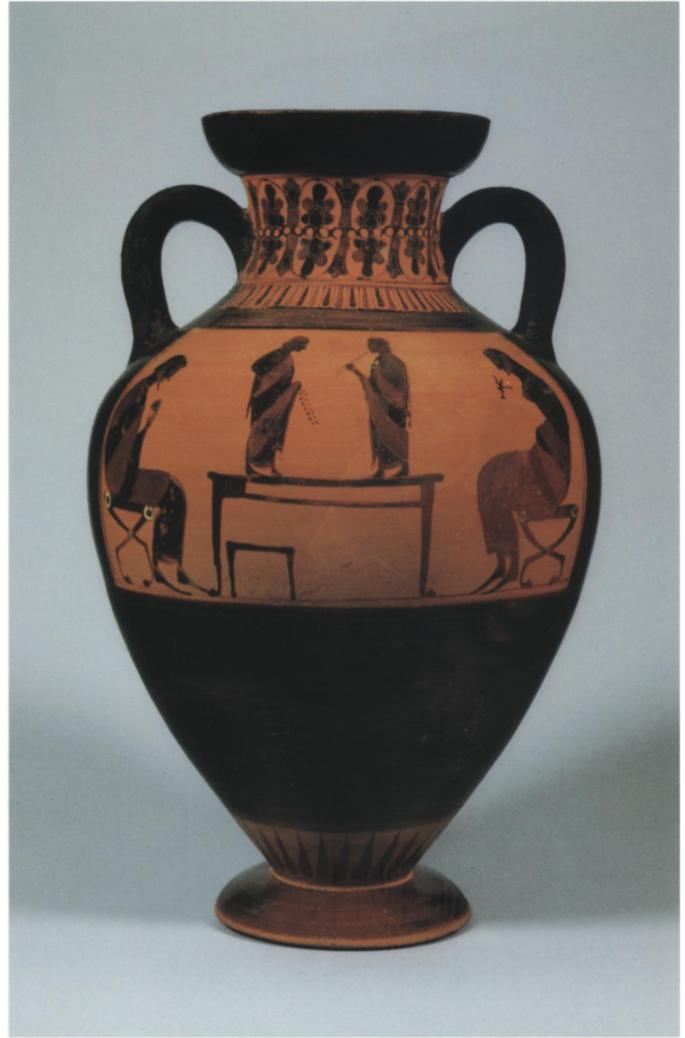
Jacques Chamay and Dietrich von Bothmer, "Ajax et Cassandre par le Peintre de Princeton," *Antike Kunst*, 30 (1987),

pp. 64–67

According to tradition, the Panathenaic festival, held in honor of Athena every four years in Athens, was reorganized and expanded in 566 B.C. to include athletic contests. Soon thereafter a standardized type of storage jar was developed to hold the olive oil awarded as a prize in



FRONT 1989.281.89



BACK

those games. Although our vase is smaller and lacks the inscription "one of the prizes from Athens," it imitates the official vase so closely in shape and decorative arrangement that it must have had some relationship to the festival. While the front panel shows a fully armed, striding Athena between columns, with only minor variations from the standard prize vase—such as the owl perched on the rim of the shield—the back panel depicts a musical contest rather than an athletic event. Two boys are shown standing on a table; the one at the left, who holds a branch, is probably singing to the accompaniment of flute music provided by the boy at the right. Listeners, one holding a fruit, the other sniffing a flower bud, sit on folding stools.

We know that by the fifth century B.C. musical contests were part of the Panathenaic festival. Here is good evidence that the Panathenaia already included such competitions in the sixth century. While the official

Panathenaic amphorae almost never depict musical events, perhaps because musicians were awarded something other than olive oil, this vase was probably privately commissioned in imitation of the prize vessels to commemorate a boy's victory in the competition for flute player with accompanist. Although a number of such amphorae of Panathenaic shape are known, no other imitates so closely the standardized decorative scheme of the prestigious prize vases.

EJM



1989.281.62

ATTRIBUTED TO THE AMASIS PAINTER

■ *Black-Figure Kylix (Drinking Cup)*

Terracotta

Diameter of bowl 10 $\frac{1}{8}$  in. (25.7 cm)

Greek (Archaic, Attic), ca. 540 B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.62

Ex coll.: Norbert Schimmel

*Ancient Art* 1974, no. 56; *Troja bis Amarna* 1978, no. 74;

Dietrich von Bothmer, *The Amasis Painter and His World*,

Malibu, Calif., J. Paul Getty Museum, 1985, pp. 217–20, no. 60

Although mythology and epic poetry furnished the subject matter for much Greek vase painting, rarely was the mysterious realm inhabited by the gods evoked as imaginatively as on this cup. The subject is drawn from Book 13 of the *Iliad*: Poseidon, seeing the Greeks hard pressed by the Trojans, decides to fill them with renewed valor. In a few lines Homer describes how the god descended to his golden palace under the sea at Aigai, harnessed his chariot, and rode over the waves to Troy. The stables of Poseidon are illustrated on one side of

the cup. An atmosphere of febrile excitement reigns as grooms attempt to soothe four high-strung horses tethered to columns. Supernatural forces seem to have been unleashed: two small figures can be seen on the backs of the horses on the left—one, an archer in Eastern dress; the other, a nude youth, perhaps descending from the frieze course above. Tiny animals decorate most of the square metopes of the frieze, but at the far right are two minute figures: a nude youth swinging down out of his perch and a kneeling archer taking aim. The nature of these diminutive beings is hard to guess, but their mystifying presence gives a sense of the powers immanent in the Olympian realm. The other side of the cup shows Poseidon at Troy. In the *Iliad* he took the form of the seer Kalkhas, yet the Greeks could sense that a god was among them filling them with courage. Here, Poseidon himself, with a long beard and a trident, appears among the heroes. His presence makes it possible to identify the Homeric passages illustrated on either side of the cup.

EJM

■ *Red-Figure Stand with a Sphinx on Each Side*

Terracotta

Height (as restored) 10 $\frac{3}{8}$  in. (26.2 cm)

Greek (Archaic, Attic), ca. 520 B.C.

Gift of Mr. and Mrs. Norbert Schimmel, 1980

1980.537

*Ancient Art* 1974, no. 58

This elaborate stand and another in the Museum's collection (65.11.14) form a unique pair. Their shape is otherwise unknown in Athenian pottery but is quite common in Etruscan bucchero ware, so in all probability the stands were made especially for export to Etruria,



65.11.14 (LEFT), 1980.537 (RIGHT)



1980.537

where Attic pottery was highly prized. The function of such stands is unknown.

A full range of ceramic techniques is imaginatively combined here. The body of the vessel is a wheel-thrown cylinder, cut in half, to which the sphinxes' mold-made heads and hand-formed wings have been attached. The stem and foot, also wheel thrown, are modern restorations based on the other stand of this pair. The decoration comprises stamped relief molding as well as painting in both black- and red-figure technique. The applied white pigment of the faces and the tiny covert feathers of the upper wings, which are indicated by incision on a black ground, follow black-figure conventions, while portions of the wings and the legs and bodies of the sphinxes are left the color of the fired clay, reflecting red-figure methods. The sphinxes are so placed on the curving surface that they appear to be gazing down from a high perch, not unlike their contemporary marble counterparts set atop Attic grave stelai.

EJM



1989.281.83

## ■ *Fragment of a Grave Stele*

Marble

Preserved height 15¾ in. (40 cm)

Greek (Archaic, Attic), ca. 510 B.C.

Inscribed: [Aristokl]es made me

Gift of Norbert Schimmel Foundation, 1989

1989.281.83

Ex coll.: Norbert Schimmel

Eberhard Thomas, "Fragment einer attischen Kriegerstele,"

*Antike Plastik*, 19 (1988), pp. 7–9

During the sixth century B.C. a type of grave monument was developed in Attica that consisted, in its most elaborate form, of a tall, narrow, rectangular stone shaft surmounted by a capital and a crouching sphinx. The shaft was decorated with a figure of the deceased in profile, carved in low relief. Unlike the freestanding statues of nude youths that also served as grave markers, relief representations were individualized and depicted the figure in a specific guise, such as athlete, huntsman, or warrior.

This fragment comes from the stele of a hoplite, or foot soldier; the lower leg is sheathed in a greave and the base of a spear is visible. The figure probably wore a helmet, cuirass, and a short tunic, as are seen on the well-preserved grave relief inscribed with the name Aristion, now in the National Museum, Athens. As in all representations of hoplites, the feet are bare, for apparently Greek infantry marched and fought without sandals. The bronze greave is quite carefully rendered, with an indication of raised relief decoration outlining the calf area and a roll of leather lining emerging at the greave's lower edge. Only the letters *es* remain of the sculptor's name, which was inscribed on the narrow projection beneath the soldier's feet together with the word *epoisen* (made me). Possibly this relief was carved by the sculptor Aristokles, whose name is inscribed in the same location on the stele of Aristion, as well as on a number of other grave markers and statue bases that have been found in Attica.

EJM

ATTRIBUTED TO DOURIS

## ■ *Red-Figure Kylix (Drinking Cup)*

Terracotta

Diameter 10⅞ in. (26.9 cm)

Greek (Archaic, Attic), ca. 500 B.C.

Gift of Norbert Schimmel, 1986

1986.322.1

*Ancient Art* 1974, no. 59; *Troja bis Amarna* 1978, no. 77

Douris was one of the three most important and prolific painters of red-figure cups in the Athenian potters' quarter during the early fifth century B.C. This is one of his earliest known cups, probably made about 500 B.C. in



1986.322.1

the workshop of Euphronios, the great pioneer in red-figure vase painting who had turned to making pots rather than decorating them. The subjects of the exterior frieze and interior tondo are drawn from everyday life.

On the outside boy athletes are shown practicing at a gymnasium. Physical training was an important component of every boy's education and readied him for military service and, for the best, participation in the prestigious Panhellenic games. Here we see preparation for the diskos throw, javelin throw, and long jump—three of the five events in the pentathlon. While the young Douris had not yet fully mastered anatomy and foreshortening, he chose interesting poses, and the composition is lively and well balanced.

The tondo of the cup shows a pretty young woman with her hands submerged in a shallow laver. A large bucket stands at her feet, a small wineskin hangs behind her, and a skyphos, or wine cup, is suspended above the laver. This kylix was also a wine cup. It was doubtless made for use at symposia, and the subjects painted by Douris must have especially pleased the exclusively male banqueters.

EJM





1989.281.69

ATTRIBUTED TO OLTOS

■ *Red-Figure Psykter* (Vase for Cooling Wine in a Krater)

Terracotta

Height (as restored) 11 $\frac{7}{8}$  in. (30.2 cm)

Greek (Archaic, Attic), ca. 520–510 B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.69

Ex coll.: Norbert Schimmel

*Ancient Art* 1974, no. 57

The last quarter of the sixth century B.C. was a period of great experimentation and artistic achievement in the Athenian potters' quarter, as the possibilities of the recently developed red-figure technique were explored and numerous vase shapes were introduced. The painter Oltos was one of the first artists to work in red-figure, and this psykter was an ingenious new shape designed to keep wine cool throughout an evening. The vase, filled with wine, was placed inside a large bowl-shaped krater that contained snow or ice water. The cylindrical stem acted as a keel, keeping the psykter afloat while the wine

was laddled out of it. Oltos took account of both the form and function of this vessel in his masterful decoration. The six dolphins encircling the body, each with a fully armed hoplite on its back, would have seemed to leap and dive in the water as the psykter whirled and bobbed. The procession of identically dressed riders seems to advance with military precision. The soldiers hold their spears at the same angle and their shield devices alternate between whirligigs and vessels. In front of each rider is inscribed the word *epidelphinos* (upon the dolphin). A number of other dolphin-riding hoplites are found on vases of this period, all accompanied by a flutist, indicating that this scene must illustrate a dramatic chorus, probably from a contemporary play. The inscriptions have been interpreted as either the title of the play or as the riders' song. The figures drawn by Oltos are quite simply rendered, but their design is perfectly adapted to the vase. As the round shields echo the vessel's mouth, the curve of the dolphins' backs repeats the curve of the psykter's profile. Rarely have shape and decoration been so happily combined.

EJM

## ■ *Herm*

Bronze

Height  $3\frac{3}{8}$  in. (9 cm)

Greek (Archaic, Arcadian, found at Hagios Sostis), ca. 490 B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.56

Ex coll.: Zogheb; Edward Perry Warren; Ernst Langlotz; George Ortiz; Norbert Schimmel

*Beauty* 1964, no. 14; *Ancient Art* 1974, no. 27; *Troja bis Amarna* 1978, no. 28; "Hermes," *Lexicon Iconographicum Mythologiae Classicae*, vol. 5, part 1, Zurich and Munich, 1990, p. 296, no. 17

This little representation of the god Hermes conveys the merry, raffish aspect of his character that specially endeared him to the common man. Guarantor of luck, wealth, and fertility, Hermes watched over travelers, herdsmen, tradesmen, and even thieves. He also protected boundaries, and his name probably derives from the *herma*, a primitive form of demarcation along the roadside that consisted of an accumulated heap of stones. Simple aniconic images, probably of wood, were set on top of the cairns, and from them must derive the herm, a bearded head set atop a rectangular pillar, with the addition of an erect phallos and rudimentary indications of arms. Originally, only Hermes was represented in this form, and the monument was simply called a hermes—hence the English, herm. The first recorded stone herms were set up by the tyrant Hipparchos between 521 and 514 B.C. as markers on roads leading from the Athenian agora to the local demes of Attica, and the earliest surviving examples also date from that period. This small work, cast only a few decades later, is the earliest and finest of the known bronze herms. It was found in Arcadia, that rugged, mountainous area of the Peloponnese where Hermes was said to have been born and where his cult was particularly strong.

EJM

## ■ *Pair of Handles for a Column Krater*

Bronze

Height (.79a) 4 in. (10.2 cm); (.79b)  $4\frac{1}{8}$  in. (10.4 cm)

Etrusco-Campanian, early 5th century B.C.

Gift of Norbert Schimmel Foundation, 1989

1989.281.79a,b

Ex coll.: Norbert Schimmel

*Ancient Art* 1974, no. 89

These handles once embellished an expensive bronze column krater, used for mixing wine and water at banquets. Since bronze was a valuable metal, only the wealthy could afford large decorated vessels of this sort. The rectangular platforms at the tops of the handles were attached to the krater's rim, while the inverted palmettes at the bottoms were fitted to the curve of its shoulder. Statuettes of silens were substituted for the simple columnlike handle supports that give this type of krater its name. Acting as caryatids, they stand stiffly erect, each supporting the platform on one shoulder. These quasi-human beings, with equine ears, tails, and hooves,



1989.281.56



1989.281.79a



1989.281.79b



1989.281.72

were part of the retinue of Dionysos. Here, each has one hand raised to shade his eyes as he gazes outward. In art of the Archaic period this natural gesture is restricted almost exclusively to satyrs, and ancient literary evidence suggests that the pose may reflect the choreography from a satyr chorus of the time.

EJM

ATTRIBUTED TO THE ACHILLES PAINTER

■ *White-Ground Lekythos (Vase for Oil)*

Terracotta

Height 14¾ in. (37.4 cm)

Greek (Classic, Attic), ca. 440 B.C.

Gift of Norbert Schimmel Foundation, 1989

1989.281.72

Ex coll.: Norbert Schimmel

*Ancient Art* 1974, no. 63

Designed specifically for funerary ritual and placement in a tomb, this superbly preserved oil flask is decorated with a poignant graveside encounter painted on a white ground. In the center stands a grave stele, set on a two-step base and surmounted by a small pediment. On the left a tall young man draped in a dark red himation approaches the tomb, his right arm extended in a gesture of prayer. Another youth, of about the same age although not as tall, is visible on the other side of the monument. The color of his himation has faded, revealing the outline of his body beneath. He looks straight across the grave; one arm is slightly raised and appears to touch the stele, while the other is lowered, with forefinger pointing toward the ground. Just above him hovers a tiny winged figure, shown in silhouette, its right arm raised to its head in a gesture of mourning. This is a representation of the *psyche*, the animate element in humans that the Greeks visualized as departing at the moment of death like a little breath or a puff of wind. Here it flutters above the dead youth, who seems to point to his present dwelling—the tomb and the earth. The quiet pathos of this scene, together with the consummate line drawing, make this one of the finest works attributed to the Achilles Painter, who was the leading artist in the production of white-ground lekythoi in Periclean Athens.

EJM



DETAIL



1989.281.59

### ■ *Fragment of a Votive Relief*

Marble

Preserved height 11¼ in. (28.4 cm)

Greek (Classic, Attic), ca. 405–390 B.C.

Gift of Norbert Schimmel Trust, 1989

1989.281.59

Ex coll.: Norbert Schimmel

*Ancient Art* 1974, no. 42; Meret Mangold, *Hefte des Archäologischen Seminars der Universität Bern*, second supplement, *Athenatypen auf attischen Weihreliefs des 5. und 4. Jahrhunderts vor Chr.*, Bern, (forthcoming). Related reference:

J. N. Svoronos, *Das Athener Nationalmuseum*, Athens, 1908, no. 95, pl. 58, fig. 1

The partial figure of Athena, patron goddess of Athens, is preserved on this fragment of a relief. As was customary, she wears an Attic helmet, a belted peplos, and over her chest an aegis, the protective goatskin given to her

by her father, Zeus. She probably steadied a spear with her raised right hand. Recently Meret Mangold of Bern has recognized that the fragment aligns break for break with a votive relief in the National Museum, Athens (Inv. 1398). There, the lower part of the figure is preserved and at the left is a depiction of an altar and a rectangular *pinax*, or painting on wood, atop a pillar. Athena is thus represented in her own sanctuary. At the base is part of the inscription, reading *Athenaia anethike* (dedicated to Athena). The relief was probably presented to the goddess in fulfillment of a vow made by the donor, asking for her assurance of success in some venture. Such reciprocal exchange of favors was an essential element in the relationship between the ancient Greeks and their gods; temples and sanctuaries were filled with votive gifts such as this marble relief.

EJM



1989.281.58a

### ■ *Box Mirror with Bust of a Woman*

Bronze  
 Diameter 6¾ in. (17 cm)  
 Greek (Classic), ca. 325–300 B.C.  
 Gift of Norbert Schimmel Foundation, 1989  
 1989.281.58a,b  
 Ex coll.: Norbert Schimmel  
*Ancient Art* 1974, no. 32

The so-called box mirror, which came into use during the late fifth century B.C., consists of two cast-bronze disks; one has a polished reflecting surface and the other fits over the mirror as a protective cover. The parts were usually joined by a hinge and opened to a right angle. Although the hinge is missing from this mirror, as are a suspension ring and a loop that served to lift the cover, the disks certainly belong together. The cover (illustrated) is elaborately decorated on both sides. On the outside is a cutout relief of a female bust, which was hammered separately and attached to the disk. The head, shown in profile, has hair arranged in twisted locks pulled back to the crown of the head in a style that takes its modern appellation, "melon coiffure," from its resemblance to the ridged surfaces of some melons. A twisted earring and plain necklace in silver were added.

The inside of the cover, which would have been visible when the lid was raised, is decorated with an engraved design of two figures. A winged Eros and a hairy, bearded satyr carrying a torch dance toward the right, out of step with each other. Both the figures and the ground beneath their feet were originally silvered to stand out clearly against the golden color of the bronze background.

EJM



1987.220

### ■ *Hair Ornament with Decorative Bust*

Gold  
 Diameter (circlet) 3½ in. (8.9 cm)  
 Greek (Ptolemaic, said to be from Egypt), 3rd or 2nd century B.C.  
 Gift of Norbert Schimmel, 1987  
 1987.220  
 Ex coll.: Norbert Schimmel

*The Search for Alexander* (exhib. cat.), *Supplement*, The Art Institute of Chicago, 1981, no. S-15; *ibid.*, Boston, Museum of Fine Arts, 1982, no. 17; *ibid.*, San Francisco, M. H. de Young Memorial Museum, 1982, no. S-13; *ibid.*, New Orleans Museum of Art, 1982, S-4; *ibid.*, Toronto, Royal Ontario Museum, 1983, S-53; Barbara Deppert-Lippitz, *Griechischer Goldschmuck*, Mainz, 1985, pl. 30; Beryl Barr-Sharrar, *The Hellenistic and Early Imperial Decorative Bust*, Mainz, 1987, p. 150

This intricately worked gold object is composed of a flat medallion connected by eight triple chains to a circlet with a clasp. Since the circlet can be opened and closed and the chains are quite flexible, the ornament seems to have been made to adorn a knot of hair at the back of a woman's head. A small hammered-gold bust

decorates the center of the medallion. The head, in fairly high relief, is turned slightly to its left. The long hair, parted in the center, is almost obscured by a lush wreath of grape leaves. Two grape clusters hang over the forehead and two more, with tendrils, dangle in front of the ears. A panther skin, tied by its paws at the right shoulder, crosses the figure's chest at a diagonal, almost concealing the sleeveless chiton or peplos underneath.

Grape leaves and panther skins are attributes of Dionysos and his followers. The feminine softness of the full, fleshy face and thick neck makes it hard to determine whether the representation is of the god himself or a maenad, one of his female devotees. Androgynous appearance is characteristic in depictions of Dionysos during the Hellenistic period, as is the incorporation of decorative busts into personal ornament. Indeed, jewelry design was particularly elaborate and innovative during the centuries following the conquests of Alexander the Great, and use of gold increased as the vast Persian treasure passed into circulation. This hair ornament, with its combination of delicate filigree, carefully hammered decorative bust, and spool-shaped beads, is a superb example of the Hellenistic goldsmith's skill.

EJM

### ■ *Handle Attachment in the Form of a Mask*

Bronze

Height (as preserved) 8⅝ in. (21.7 cm)

Roman (Julio-Claudian period), ca. A.D. 1–50

Gift of Norbert Schimmel Trust, 1989

1989.281.63

Ex coll.: Norbert Schimmel

Joan R. Mertens, *The Metropolitan Museum of Art Bulletin*, 43, no. 2 (Fall 1985), p. 56, no. 40

This striking decorative mask, which originally had a heavy ring at the top, was one of a pair attached on either side of a bronze situla, or bucket, to accommodate the handles. The mask represents a bearded silen, one of the quasi-human woodland creatures that made up the rowdy, drunken entourage of Dionysos. The wreath of ivy leaves with corymbs and the fillet that crosses the forehead are associated exclusively with the god of wine and his followers. Dionysiac subjects were extremely popular in the decorative art produced for Roman clients during the first and second centuries A.D., and craftsmen drew upon a wealth of images and themes developed in earlier periods of Greek art. Masks were closely connected with Dionysos and his cult: the god himself was sometimes worshiped in the form of a bearded mask attached to a column or tree trunk, and Greek drama, characterized by a masked chorus and actors, developed as part of Dionysiac festivals. This handle attachment in high relief brings to mind archaic images of Dionysos, who until the fifth century B.C. was always shown with long hair and a beard, but it has



1989.281.63

pointed equine ears that mark it as a representation of a satyr or silen. Two other examples of this type of handle attachment are in the Metropolitan Museum (58.140 and 1972.118.98); a total of nine are known today. The source of inspiration for these ornaments may have been a Hellenistic work.

EJM



1989.281.80

## ■ Fragmentary Head of the Emperor Caracalla

Bronze

Preserved height 8½ in. (21.6 cm)

Roman (Severan, said to be from Bubon, southwestern Anatolia), ca. A.D. 212–17

Gift of Norbert Schimmel Trust, 1989

1989.281.80

Ex coll.: Norbert Schimmel

*Ancient Art* 1974, no. 95; Jale Inan, "Der Bronzeteroso im Burder-Museum aus Bubon und der Bronzekopf im J. Paul Getty Museum," *Istanbuler Mitteilungen*, 27/28 (1977/1978), p. 280, pl. 87, figs. 1, 2; Jale Inan and Elisabeth Alföldi-Rosenbaum, *Römische und frühbyzantinische Porträtplastik aus der Türkei*, Mainz, 1979, pp. 122–23, no. 70, pl. 62; Cornelius C. Vermeule, "The Late Antonine and Severan Bronze Portraits from Southwest Asia Minor," in *Eikones: Studien zum griechischen und römischen Bildnis*, Bern, 1980, p. 187, no. 1; Klaus Fittschen and Paul Zanker, *Katalog der römischen Porträts in den Capitolinischen Museen und den anderen kommunalen Sammlungen der Stadt Rom*, vol. 1, Mainz, 1985, p. 106, no. 31

This fragmentary head represents Caracalla, who was sole ruler of the Roman Empire from A.D. 212 to 217. His reign was marked by violence, beginning with the execution of his younger brother Geta and ending with his own assassination. The prototype of this portrait was created about 212 and marked a clear break in the imperial portrait tradition. Whereas the Antonine emperors of the second century were depicted as urbane, bearded philosopher-rulers, this image, with its short haircut, cropped beard, and fierce expression, is more appropriate to an aggressive military leader. In fact, Caracalla spent much of his reign campaigning in Germany and the eastern provinces; his crude but vigorous personality was popular with the army, and he secured its support by following his father's deathbed advice to "enrich the soldiers and scorn all other men." This bronze head comes from a lifesize statue that in all probability once stood in a room devoted to the imperial cult at Bubon, in southwestern Anatolia. Unlike Rome, where deification of the emperor took place only after his death, Greek-speaking areas of the empire often venerated the living emperor and even members of his family with individual cults that could include priests, festivals, temples, and sanctuaries. Inscribed statue bases found in the ruins of the imperial room at Bubon show that it was used from the time of Nero in the first century A.D. until at least the reign of Gallienus in the mid-third century. A number of bronzes known today are thought to have come from that site; they are worked in the same somewhat crude and provincial manner as this head of Caracalla.

EJM

■ *Additional Works Acquired by Gift or Purchase*

## ANCIENT NEAR EASTERN



1. FIGURINE OF A STAG  
Bronze. Height 2½ in. (6.25 cm).  
Northwestern Iran, 1st millennium  
B.C. Gift of Norbert  
Schimmel, 1959 (59.14). *Bronze  
and Iron* 1988, no. 154



4. ROLLER  
Copper or bronze. Width 4⅞ in.  
(10.5 cm). Iran or Mesopotamia,  
early 2nd millennium B.C. Pur-  
chase, Norbert Schimmel and  
Schimmel Foundation, Inc.  
Gifts and Rogers Fund, 1980  
(1980.407.2). *Bronze and Iron*  
1988, no. 471



2. BIRD ON A PIN  
Bronze. Height 5 in. (12.7 cm).  
Eastern Iran, ca. 2500 B.C. Pur-  
chase, Schimmel Foundation,

Inc. Gift, 1965 (65.64). *Art of  
the Bronze Age* 1984, no. 5;  
*Bronze and Iron* 1988, no. 337



5. RHYTON TERMINATING IN THE  
FOREPART OF A HORNED LION  
Terracotta (restored). Height  
11¾ in. (29.7 cm). Western Asia,  
ca. 4th–3rd century B.C. Gift  
of Norbert Schimmel, 1981  
(1981.133). *Ancient Art* 1974,  
no. 162; *Troja bis Amarna* 1978,  
no. 185



3. ROLLERS  
Copper or bronze. Height (.3)  
4 in. (10 cm). Iran or Mesopo-  
tamia, early 2nd millennium  
B.C. Purchase, Norbert

Schimmel and Schimmel Foun-  
dation, Inc. Gifts and Rogers  
Fund, 1980 (1980.407.1,3). *Bronze  
and Iron* 1988, nos. 469, 470



6. SHAFT-HOLE AX  
Silver with gold foil. Height  
5⅞ in. (15 cm). Northern Af-  
ghanistan, ca. 2000–1750 B.C.

Purchase, Harris Brisbane Dick  
Fund, James N. Spear and  
Schimmel Foundation, Inc.  
Gifts, 1982 (1982.5)



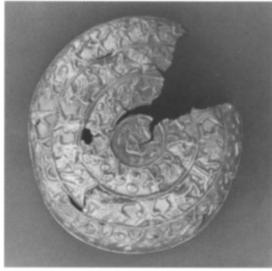
7. VESSEL  
Silver. Height 5 3/8 in. (13.5 cm).  
Afghanistan, late 3rd–early 2nd  
millennium B.C. Gift of Mr.  
and Mrs. Norbert Schimmel,  
1982 (1982.140.1). *Art of the  
Bronze Age* 1984, no. 30



8. VESSEL  
Silver. Height 4 1/2 in. (11.5 cm).  
Afghanistan, late 3rd–early 2nd  
millennium B.C. Gift of Mr.  
and Mrs. Norbert Schimmel,  
1982 (1982.140.2). *Art of the  
Bronze Age* 1984, no. 30



9. BOSS WITH BULL'S HEAD  
Electrum. Diameter 2 3/8 in. (6.7  
cm). Northern Afghanistan, late  
3rd–early 2nd millennium B.C.  
Purchase, Norbert Schimmel  
Gift, 1984 (1984.306)



10. APPLIQUÉ  
Gold. 2 1/2 x 2 3/4 in. (6.4 x 7 cm).  
Anatolia (Hittite), ca. 14th–13th  
century B.C. Gift of Norbert  
Schimmel, 1985 (1985.263)



11. MACE HEAD WITH  
RECUMBENT BULLS  
Limestone. Height 4 in. (10 cm).  
Southern Mesopotamia  
(Sumerian, Jemdet Nasr period),  
ca. 3100–2900 B.C. Gift of  
Norbert Schimmel Trust, 1989  
(1989.281.1). Ex coll.: Norbert  
Schimmel. *Ancient Art* 1974,  
no. 111; *Troja bis Amarna* 1978,  
no. 120



12. BISON  
Marble. Length 10 in. (25.2 cm).  
Mesopotamia, 3rd millennium  
B.C. Gift of Norbert Schimmel  
Trust, 1989 (1989.281.2). Ex coll.:  
Norbert Schimmel



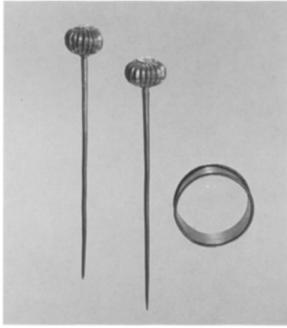
13. DEDICATORY STATUE  
Bronze. Height 7 7/8 in. (20 cm).  
Southern Mesopotamia  
(Sumerian, Early Dynastic III),  
ca. 2600–2334 B.C. Gift of  
Norbert Schimmel Trust, 1989  
(1989.281.4). Ex coll.: Norbert  
Schimmel. *Beauty* 1964, no. 55;  
*Ancient Art* 1974, no. 106; *Troja  
bis Amarna* 1978, no. 121



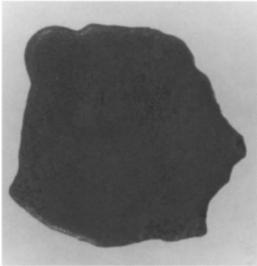
14. PEG WITH KNEELING MALE  
Bronze. Height 5 in. (12.5 cm).  
Southern Mesopotamia  
(Sumerian, Early Dynastic),  
ca. 2900–2334 B.C. Gift of  
Norbert Schimmel Trust, 1989  
(1989.281.6). Ex coll.: Norbert  
Schimmel. *Ancient Art* 1974,  
no. 109; *Troja bis Amarna* 1978,  
no. 124



15. VESSEL TERMINATING IN  
THE FOREPART OF A BULL  
Silver. Length 8 7/8 in. (21.5 cm).  
Central Anatolia (Hittite), ca.  
15th–13th century B.C. Gift of  
Norbert Schimmel Trust, 1989  
(1989.281.11). Ex coll.: Norbert  
Schimmel. *Ancient Art* 1974,  
no. 124; *Troja bis Amarna* 1978,  
no. 134



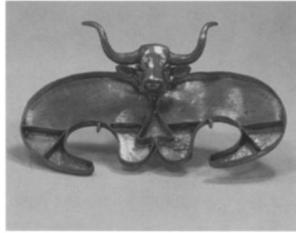
16. CIRCLET AND PAIR OF PINS WITH SPHERICAL HEADS  
Gold. Circlet: diameter  $1\frac{1}{8}$  in. (4 cm). Pins (each): length  $5\frac{1}{2}$  in. (13 cm). Central Anatolia (Hittite), ca. 15th–13th century B.C. Gift of Norbert Schimmel Trust, 1989 (1989.281.13–15). Ex coll.: Norbert Schimmel. *Ancient Art* 1974, nos. 126, 127; *Troja bis Amarna* 1978, nos. 137, 138



17. INGOT INSCRIBED WITH HITTITE HIEROGLYPHS  
Silver.  $3\frac{3}{8} \times 3\frac{1}{2}$  in. (7.8 x 9 cm). Central Anatolia (Hittite), ca. 15th–13th century B.C. Gift of Norbert Schimmel Trust, 1989 (1989.281.16). Ex coll.: Norbert Schimmel. *Ancient Art* 1974, no. 128; *Troja bis Amarna* 1978, no. 139



18. MEDALLION WITH SEATED GODDESS AND MALE WORSHIPER  
Silver, gold foil. Diameter  $2\frac{3}{8}$  in. (6 cm). Eastern Anatolia (Uartian), ca. 8th–7th century B.C. Gift of Norbert Schimmel Trust, 1989 (1989.281.20). Ex coll.: Norbert Schimmel



19. COMPARTMENTED PENDANT WITH BULL'S HEAD  
Silver. Height  $2\frac{3}{4}$  in. (6.8 cm). Iran (proto-Elamite), ca. 2900 B.C. Gift of Norbert Schimmel Trust, 1989 (1989.281.23a,b). Ex coll.: Norbert Schimmel



20. TUBULAR OBJECT WITH PROJECTING HUMAN HEADS  
Bronze. Height  $4\frac{1}{4}$  in. (10.7 cm). Iran, southwestern Caspian region, late 2nd millennium B.C. Gift of Norbert Schimmel Trust, 1989 (1989.281.25). Ex coll.: Norbert Schimmel. *Beauty* 1964, no. 65; *Ancient Art* 1974, no. 142; *Troja bis Amarna* 1978, no. 156



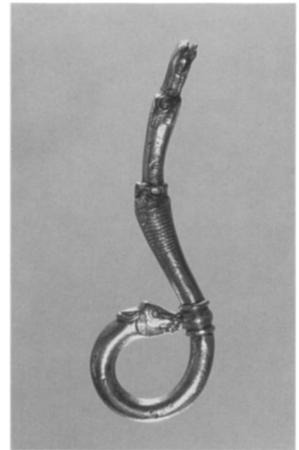
21. HEAD OF LION-GRIFFIN  
Bronze. Height  $7\frac{1}{8}$  in. (20 cm). Northwestern Iran, early 1st millennium B.C. Gift of Norbert Schimmel Trust, 1989 (1989.281.27). Ex coll.: Norbert Schimmel. *Beauty* 1964, no. 61; *Ancient Art* 1974, no. 139; *Troja bis Amarna* 1978, no. 155



22. QUIVER COVER  
Bronze. Height  $21\frac{1}{4}$  in. (54 cm). Western Asia, ca. 9th–8th century B.C. Gift of Norbert Schimmel Trust, 1989 (1989.281.28). Ex coll.: Norbert Schimmel. *Ancient Art* 1974, no. 138; *Troja bis Amarna* 1978, no. 162



23. ROUNDEL  
Shell, gold foil. Diameter  $2\frac{1}{2}$  in. (6.4 cm). Northwestern Iran, ca. 9th–7th century B.C. Gift of Norbert Schimmel Trust, 1989 (1989.281.29). Ex coll.: Norbert Schimmel



24. SPOON HANDLE TERMINATING IN A CALF'S HEAD  
Silver. Length  $3\frac{3}{4}$  in. (9.4 cm). Iran (Achaemenid), first half of the 5th century B.C. Gift of Norbert Schimmel Trust, 1989 (1989.281.31). Ex coll.: Norbert Schimmel. *Beauty* 1964, no. 75; *Ancient Art* 1974, no. 158; *Troja bis Amarna* 1978, no. 181



25. STAMP SEAL WITH ADDORSED LION FOREPARTS  
Chalcedony. Height  $\frac{3}{4}$  in. (2 cm). Iran (Achaemenid), 5th century B.C. Gift of Norbert Schimmel Trust, 1989 (1989.281.32). Ex coll.: Norbert Schimmel



28. POMMEL WITH WOLFLIKE CREATURES IN COMBAT  
Gold, turquoise inlay. Diameter  $1\frac{3}{8}$  in. (3.5 cm). Western Asia (Sarmatian), 3rd–1st century B.C. Gift of Norbert Schimmel Trust, 1989 (1989.281.36). Ex coll.: Norbert Schimmel. Sale cat., Sotheby's, New York, December 14, 1978, no. 213; Sale cat., Sotheby's, New York, May 22, 1981, no. 78



30. AXHEAD IN THE SHAPE OF A HORSE  
Bronze. Length  $5\frac{7}{8}$  in. (14.9 cm). Northern Afghanistan, late 3rd–early 2nd millennium B.C.

Gift of Norbert Schimmel Trust, 1989 (1989.281.39). Ex coll.: Norbert Schimmel. *Art of the Bronze Age* 1984, no. 32



26. ROUNDEL WITH GRIFFIN HEADS  
Gilt bronze with inlays. Diameter  $5\frac{7}{8}$  in. (14.9 cm). Western Asia, late 1st millennium B.C. Gift of Norbert Schimmel Trust, 1989 (1989.281.34). Ex coll.: Norbert Schimmel



29. BEAKER WITH BIRDS ON THE RIM  
Electrum. Height  $4\frac{3}{4}$  in. (12 cm). Northern Afghanistan, late 3rd–early 2nd millennium B.C. Gift of Norbert Schimmel Trust, 1989 (1989.281.38). Ex coll.: Norbert Schimmel. *Art of the Bronze Age* 1984, no. 31



31. LION PLAQUE  
Chlorite or steatite, with gold foil. Height  $1\frac{1}{2}$  in. (3.7 cm). Northern Afghanistan, late 3rd–early 2nd millennium B.C. Gift of Norbert Schimmel Trust, 1989 (1989.281.43). Ex coll.: Norbert Schimmel. *Art of the Bronze Age* 1984, no. 23



27. ROUNDEL WITH GRIFFIN HEADS  
Gilt bronze with inlays. Diameter  $5\frac{7}{8}$  in. (14.9 cm). Western Asia, late 1st millennium B.C. Gift of Norbert Schimmel Trust, 1989 (1989.281.35). Ex coll.: Norbert Schimmel



32. PIN WITH WINGED DRAGON TERMINAL  
Electrum, silver. Height  $4\frac{1}{4}$  in. (10.7 cm). Northern Afghanistan, late 3rd–early 2nd millennium B.C. Gift of Norbert Schimmel Trust, 1989 (1989.281.44). Ex coll.: Norbert Schimmel

# EGYPTIAN



**33. THE KING'S HAND**  
Painted limestone. Height 9¼ in. (23.5 cm). Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C. Gift of Norbert Schimmel, 1985 (1985.328.1). Ex coll.: Norbert Schimmel. *Beauty*

1964, no. 104; *Amarna* 1967, no. 2; *Ancient Art* 1974, no. 241; *Troja bis Amarna* 1978, no. 286; Peter F. Dorman, in *Recent Acquisitions: A Selection, 1985–1986*, New York, The Metropolitan Museum of Art, 1986, pp. 6–7



**36. DETAIL OF AN OFFERING SCENE**  
Painted limestone. Height 8⅞ in. (22 cm). Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C. Gift of Norbert Schimmel, 1985 (1985.328.5). Ex coll.: Norbert Schimmel. *Beauty*

1964, no. 109; *Amarna* 1967, no. 5; *Ancient Art* 1974, no. 246; *Troja bis Amarna* 1978, no. 291; Peter F. Dorman, in *Recent Acquisitions: A Selection, 1985–1986*, New York, The Metropolitan Museum of Art, 1986, pp. 6–7



**34. THE KING MAKING AN OFFERING**  
Painted limestone. Height 8¾ in. (21 cm). Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C. Gift of Norbert Schimmel,

1985 (1985.328.3). Ex coll.: Norbert Schimmel. *Beauty* 1964, no. 106; *Amarna* 1967, no. 6; *Ancient Art* 1974, no. 243; *Troja bis Amarna* 1978, no. 287



**37. PURIFICATION OF A ROYAL WOMAN**  
Painted limestone. Height 9 in. (22.8 cm). Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C. Gift of Norbert Schimmel,

1985 (1985.328.8). Ex coll.: Norbert Schimmel. *Beauty* 1964, no. 112; *Amarna* 1967, no. 4; *Ancient Art* 1974, no. 249; *Troja bis Amarna* 1978, no. 294



**35. DECORATED KIOSK COLUMN**  
Painted limestone. Height 9¼ in. (23.5 cm). Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C. Gift of Norbert

Schimmel, 1985 (1985.328.4). Ex coll.: Norbert Schimmel. *Beauty* 1964, no. 108; *Amarna* 1967, no. 9; *Ancient Art* 1974, no. 245; *Troja bis Amarna* 1978, no. 290



**38. PART OF A PROCESSION**  
Painted limestone. Height 9 in. (22.8 cm). Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C. Gift of Norbert Schimmel,

1985 (1985.328.9). Ex coll.: Norbert Schimmel. *Beauty* 1964, no. 113; *Amarna* 1967, no. 23; *Ancient Art* 1974, no. 250; *Troja bis Amarna* 1978, no. 295



39. FEMALE DANCERS WITH INSTRUMENTS  
Painted limestone. Height 9½ in. (24 cm). Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C.  
Gift of Norbert Schimmel,

1985 (1985.328.11). Ex coll.: Norbert Schimmel. *Beauty* 1964, no. 115; *Amarna* 1967, no. 15; *Ancient Art* 1974, no. 252; *Troja bis Amarna* 1978, no. 297



40. COURT LADIES AT A CEREMONY  
Painted limestone. Height 8½ in. (21.5 cm). Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C.  
Gift of Norbert Schimmel,

1985 (1985.328.14). Ex coll.: Norbert Schimmel. *Beauty* 1964, no. 118; *Amarna* 1967, no. 10; *Ancient Art* 1974, no. 255; *Troja bis Amarna* 1978, no. 300



41. SCENE WITH A ROYAL BOAT  
Painted limestone. Height 9 in. (22.8 cm). Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C.  
Gift of Norbert Schimmel,

1985 (1985.328.15). Ex coll.: Norbert Schimmel. *Beauty* 1964, no. 119; *Amarna* 1967, no. 21; *Ancient Art* 1974, no. 256; *Troja bis Amarna* 1978, no. 301



42. CHARIOTS IN A ROYAL PROCESSION  
Painted limestone. Height 9¼ in. (23.5 cm). Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C.

Gift of Norbert Schimmel, 1985 (1985.328.16). Ex coll.: Norbert Schimmel. *Beauty* 1964, no. 120; *Amarna* 1967, no. 13; *Ancient Art* 1974, no. 257; *Troja bis Amarna* 1978, no. 302



43. FRAGMENT OF A SCENE WITH RUNNING HORSES  
Painted limestone. Height 9 in. (23 cm). Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C. Gift of

Norbert Schimmel, 1985 (1985.328.17). Ex coll.: Norbert Schimmel. *Beauty* 1964, no. 121; *Amarna* 1967, no. 19; *Ancient Art* 1974, no. 258; *Troja bis Amarna* 1978, no. 303



44. TWO SOLDIERS  
Painted limestone. Height 8½ in. (21.5 cm). Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C.  
Gift of Norbert Schimmel, 1985

(1985.328.19). Ex coll.: Norbert Schimmel. *Beauty* 1964, no. 123; *Amarna* 1967, no. 16; *Ancient Art* 1974, no. 260; *Troja bis Amarna* 1978, no. 305



45. FRAGMENT OF A CHARIOT SCENE  
Painted limestone. Height 8 5/8 in. (22 cm). Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C. Gift of Norbert Schimmel, 1985 (1985.328.20). Ex coll.: Norbert Schimmel. *Ancient Art* 1974, no. 261; *Troja bis Amarna* 1978, no. 306; Catherine Rommelaere, *Les chevaux du Nouvel Empire égyptien*, Brussels, 1991, fig. 80

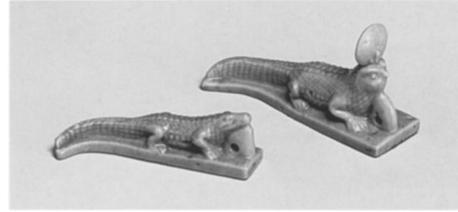


46. FISHING SCENE  
Painted limestone. Height 8 5/8 in. (22 cm). Egyptian, Dynasty 18, late in the reign of Akhenaten, ca. 1345–1335 B.C. Gift of Norbert Schimmel, 1985

(1985.328.22). Ex coll.: Norbert Schimmel. *Beauty* 1964, no. 126; *Amarna* 1967, front cover; *Ancient Art* 1974, no. 263; *Troja bis Amarna* 1978, no. 308



47. TOMB PAINTING OF A STANDING WOMAN  
Painted mud plaster. Height 3 5/8 in. (91 cm). Egyptian, Dynasty 18, ca. 1500 B.C. Gift of Norbert Schimmel, 1987 (1987.72)



48. FALCON-HEADED CROCODILE AMULET AND CROCODILE AMULET  
Faience. Falcon-headed amulet: length 1 3/4 in. (4.5 cm). Crocodile amulet: length 1 1/2 in. (3.8 cm). Egyptian, early

Ptolemaic, 305–247 B.C. Gift of Norbert Schimmel Trust, 1989 (1989.281.95,96). Ex coll.: Norbert Schimmel. *Ancient Art* 1974, nos. 227, 228; *Troja bis Amarna* 1978, nos. 269, 270



49. FRAGMENTS OF TWO BOWLS  
Bronze. Above: reconstructed diameter 8 1/4 in. (21 cm). Below: reconstructed diameter 5 1/8 in. (14.2 cm). Gift of Norbert

Schimmel Trust, 1989 (1989.281.100,99). Ex coll.: Norbert Schimmel. *Troja bis Amarna* 1978, nos. 249, 250



50. STATUETTE OF WEPWAWET  
Bronze with gold inlay. Height (including tenons on bottoms of paws) 8 in. (20.3 cm); length 8 in. (20.3 cm). Egyptian, 1st millennium B.C. Gift of Norbert Schimmel Trust, 1989 (1989.281.103). Ex coll.: Norbert Schimmel

# GREEK AND ROMAN



51. KYLIX (DRINKING CUP)  
Bronze. Height 4 1/8 in. (10.5 cm); diameter 4 3/4 in. (12.1 cm). Greek (Hellenistic), 3rd–2nd century B.C. Gift of Norbert Schimmel, in honor of Dietrich von Bothmer, 1969 (69.266). *The Search for Alexander* (exhib. cat.), Supplement, New York, The Metropolitan Museum of Art, 1982, no. S52



53. REVETEMENT WITH TWO RAMPANT SPHINXES  
Terracotta. Preserved height 9 1/2 in. (24.2 cm). Lydian (Archaic), 6th century B.C. Gift of Schimmel Foundation, Inc., 1980 (1980.427.1)



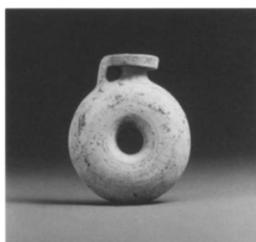
56. VASE IN THE SHAPE OF A SWAN  
Terracotta. Height 4 1/8 in. (10.4 cm). Greek (Archaic, Corinthian), 6th century B.C. Gift of Schimmel Foundation, Inc., 1980 (1980.427.4)



58. OINOCHOE (JUG)  
Bronze. Height 7 3/8 in. (19.3 cm). East Greek (Archaic), late 6th century B.C. Gift of Schimmel Foundation, Inc., 1981 (1981.62)



52. BARREL-BODIED OINOCHOE (JUG)  
Terracotta. Height 13 3/8 in. (33.5 cm). Italo-Geometric, 7th century B.C. Gift of Schimmel Foundation, Inc., 1975 (1975.363). *Ancient Art* 1974, text for no. 65 bis; Dyfri Williams, "Greek Potters and Their Descendants in Campania and Southern Etruria, ca. 720–630 B.C.," *Papers of the Sixth British Museum Classical Colloquium*, London, 1986, p. 300



54. RING ARYBALLOS (PERFUME VASE)  
Terracotta. Height 2 3/8 in. (6 cm). Greek (Archaic, Corinthian), 6th century B.C. Gift of Schimmel Foundation, Inc., 1980 (1980.427.2)



57. VOTIVE LEAF WITH THE ENTHRONED DEITY PLUTO  
Silver. Preserved height 7 3/4 in. (19.7 cm). Roman (Imperial period), 3rd century A.D. Gift of Norbert Schimmel, 1981 (1981.61)



59. BRACELET IN THE FORM OF A SNAKE  
Gold. Diameter 3 3/8 in. (8.6 cm). Greek (Hellenistic, Ptolemaic), ca. 300–250 B.C. Gift of Norbert Schimmel, 1988 (1988.22). Ex coll.: J. J. Ackworth, Norbert Schimmel. *Ancient Art* 1974, no. 71; *Troja bis Amarna* 1978, no. 96



55. VASE IN THE SHAPE OF A DUCK  
Terracotta. Height 2 1/4 in. (5.8 cm). Greek (Archaic, Corinthian), 6th century B.C. Gift of Schimmel Foundation, Inc., 1980 (1980.427.3)



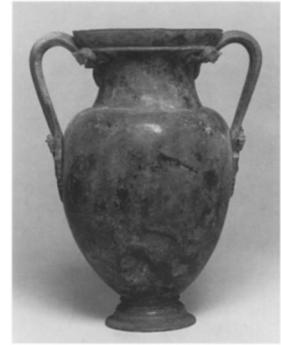
60. MIRROR SUPPORT IN THE FORM OF A GIRL (FOUND EMBEDDED IN A LUMP OF LEAD)  
Bronze. Preserved height 3 3/8 in. (9.2 cm). Greek (Archaic), third quarter of the 6th century B.C. Gift of Norbert Schimmel Trust, 1989 (1989.281.54). Ex coll.: Norbert Schimmel. *Ancient Art* 1974, no. 24 bis; *Troja bis Amarna* 1978, no. 26



61. STATUETTE OF PAN  
Bronze. Height 5 1/8 in. (13 cm).  
Greek (Classic), 5th–4th  
century B.C. Gift of Norbert  
Schimmel Trust, 1989  
(1989.281.55). Ex coll.: Norbert  
Schimmel. *Ancient Art* 1974,  
no. 25 bis; *Troja bis Amarna*  
1978, no. 31



63. FRAGMENT OF A VOTIVE  
RELIEF WITH HADES SEIZING  
PERSEPHONE  
Terracotta. Height 3 1/8 in.  
(8 cm). Greek (South Italian,  
Locrian), ca. 470–460 B.C. Gift  
of Norbert Schimmel Trust,  
1989 (1989.281.60). Ex coll.:  
Norbert Schimmel. *Ancient  
Art* 1974, no. 44 bis; *Troja bis  
Amarna* 1978, no. 88



66. NECK AMPHORA  
Bronze. Height 13 3/8 in. (33.9  
cm). Etruscan, ca. 460 B.C.  
Gift of Norbert Schimmel  
Trust, 1989 (1989.281.70).  
Ex coll.: Norbert Schimmel



62. FINIAL OF A KERYKEION  
(HERALD'S STAFF)  
Bronze. Height 7 3/8 in. (18.7  
cm). Greek (Archaic), turn of  
the 6th–5th century B.C. Gift  
of Norbert Schimmel Trust,  
1989 (1989.281.57). Ex coll.:  
Norbert Schimmel. *Ancient  
Art* 1974, no. 28; *Troja bis  
Amarna* 1978, no. 29



64. RED-FIGURE LEKANE (DISH)  
Attributed to the Perrone-  
Phrixos group, workshop of  
the Darius Painter. Terracotta.  
Height 8 1/8 in. (20.5 cm);  
diameter 19 1/4 in. (48.5 cm).  
Greek (South Italian, Apulian),  
ca. 340–330 B.C. Gift of  
Norbert Schimmel Trust, 1989  
(1989.281.61). Ex coll.: Norbert  
Schimmel. *Ancient Art* 1974,  
no. 64; *Troja bis Amarna* 1978,  
no. 83



67. RED-FIGURE KYLIX  
(DRINKING CUP)  
Attributed to Onesimos. Ter-  
racotta. Height 3 1/2 in. (9 cm);  
diameter 12 1/4 in. (31.1 cm).  
Greek (Attic), ca. 480 B.C. Gift  
of Norbert Schimmel Trust,  
1989 (1989.281.71). Ex coll.:  
Norbert Schimmel. *Ancient  
Art* 1974, no. 60; *Troja bis  
Amarna* 1978, no. 78

65. THREE DISHES WITH  
VERTICAL HANDLES, PHIALE,  
AND LADLE  
Silver. Height of ladle 7 1/8 in.  
(19.5 cm). Eastern Mediterra-  
nean, 1st century A.D. Gift of  
Norbert Schimmel Trust, 1989  
(1989.281.64–68). Ex coll.:  
Norbert Schimmel



68. BRACELET WITH RAM'S-  
HEAD FINIALS  
Silver. Diameter 2 1/8 in. (5.5  
cm). Greek (early Hellenistic),  
late 4th century B.C. Gift of  
Norbert Schimmel Trust, 1989  
(1989.281.73). Ex coll.: Norbert  
Schimmel. *Beauty* 1964,  
no. 34; *Ancient Art* 1974,  
no. 70; *Troja bis Amarna*  
1978, no. 95



69. ATTACHMENTS IN THE FORM OF TWO LIONS, ONE PAIR OF LIONS CONJOINED, AND A FIVE-PETALED FLOWER  
Bronze with iron pins. Conjoined lions: length  $4\frac{7}{8}$  in. (12.3 cm); five-petaled flower:

height 5 in. (12.6 cm). Etruscan, ca. 550–500 B.C. Gift of Norbert Schimmel Trust, 1989 (1989.281.74–77). Ex coll.: Norbert Schimmel. *Ancient Art* 1974, nos. 83–85 bis; *Troja bis Amarna* 1978, nos. 52–55



70. ATTACHMENT IN THE FORM OF A MOUNTED ARCHER  
Bronze. Height 5 in. (12.6 cm). South Italian (Campanian, Suessula?), early 5th century B.C. Gift of Norbert Schimmel Trust, 1989 (1989.281.78). Ex coll.: Norbert Schimmel. *Beauty* 1964, no. 44; *Ancient Art* 1974, no. 86; *Troja bis Amarna* 1978, no. 50

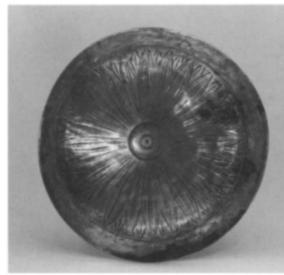


71. PAIR OF RED-FIGURE PYXIDES (TOILETTE BOXES) WITH FOREPARTS OF LIONS ON THE COVERS  
Terracotta. Diameter (left)  $2\frac{3}{8}$  in. (6.6 cm); diameter (right)  $2\frac{3}{4}$  in. (6.8 cm). Greek

(Attic), last quarter of the 5th century B.C. Gift of Norbert Schimmel Trust, 1989 (1989.281.81.1ab,2ab). Ex coll.: Norbert Schimmel. *Troja bis Amarna* 1978, supplement, no. 81a



72. MIRROR  
Silver. Diameter  $5\frac{1}{4}$  in. (13.2 cm). Greek (Hellenistic) or Roman, 1st century B.C.–1st century A.D. Gift of Norbert Schimmel Trust, 1989 (1989.281.82). Ex coll.: Norbert Schimmel. *Troja bis Amarna* 1978, supplement, no. 99a



73. PHIALE (LIBATION BOWL)  
Silver. Diameter 7 in. (17.9 cm). East Greek (Archaic), end of the 6th century B.C. Gift of Norbert Schimmel Trust, 1989 (1989.281.84). Ex coll.: Norbert Schimmel. Sale cat., Sotheby's, London, December 13, 1982, pp. 24–25, lot 128



76. PATERA (LIBATION BOWL) WITH WOLF'S HEAD ON THE HANDLE  
Bronze. Length  $14\frac{3}{4}$  in. (37.5 cm). Roman (late Republican or early Imperial period), late 1st century B.C. Gift of Norbert Schimmel Trust, 1989 (1989.281.87). Ex coll.: Norbert Schimmel



74. HORSE'S MUZZLE  
Bronze. Height 9 in. (22.9 cm). West Greek (Hellenistic), 3rd century B.C. Gift of Norbert Schimmel Trust, 1989 (1989.281.85). Ex coll.: Norbert Schimmel



75. DISH WITH SWINGING HANDLES  
Bronze. Length  $10\frac{5}{8}$  in. (27 cm). Roman, 1st century B.C.–1st century A.D. Gift of Norbert Schimmel Trust, 1989 (1989.281.86). Ex coll.: Norbert Schimmel

# CONCORDANCE

## ■ *Objects from the Norbert Schimmel Collection now in the Israel Museum (IM), Jerusalem:*

- Kernos, *Ancient Art* 1974, no. 5 (IM no. 91.71.317)  
Female idol, *Ancient Art* 1974, no. 8 (IM no. 91.71.279)  
Cycladic jar, *Ancient Art* 1974, no. 9 (IM no. 91.71.316)  
Statuette of a horse, *Ancient Art* 1974, no. 11 (IM no. 91.71.320)  
Fibula, *Ancient Art* 1974, no. 12 (IM no. 91.71.325)  
Griffin protome, *Ancient Art* 1974, no. 13 (IM no. 91.71.331)  
Hydria handle, *Ancient Art* 1974, no. 19 (IM no. 91.71.315)  
Handle and spout of a long-beaked jug, *Ancient Art* 1974, no. 20 (IM no. 91.71.323)  
Couchant goat, *Ancient Art* 1974, no. 21 (IM no. 91.71.313)  
Cheese grater in the form of a goat, *Ancient Art* 1974, no. 22 (IM no. 91.71.312)  
Pan, *Ancient Art* 1974, no. 25 (IM no. 91.71.327)  
Horseman, *Ancient Art* 1974, no. 26 bis (IM no. 91.71.326)  
Rampant lion, *Ancient Art* 1974, no. 29 (IM no. 91.71.322)  
Relief mirror, *Ancient Art* 1974, no. 33 (IM no. 91.71.319)  
Mirror with siren handle, *Ancient Art* 1974, no. 34 (IM no. 91.71.311)  
Head of Athena, *Ancient Art* 1974, no. 41 (IM no. 91.71.335)  
Dionysos mask, *Ancient Art* 1974, no. 47 (IM no. 91.71.334)  
Pappasilenos as teacher, *Ancient Art* 1974, no. 48 (IM no. 91.71.333)  
Pyxis with lid, *Ancient Art* 1974, no. 50 (IM no. 91.71.342)  
Black-figure band cup, *Ancient Art* 1974, no. 55 (IM no. 91.71.309)  
Cup by the Antiphon Painter, *Ancient Art* 1974, no. 61 (IM no. 91.71.307)  
Foot guttus, *Ancient Art* 1974, no. 68 (IM no. 91.71.314)  
Lion pendant, *Ancient Art* 1974, no. 72 (IM no. 91.71.308)  
Ladle, *Ancient Art* 1974, no. 73 (IM no. 91.71.324)  
Quartet of horse and rider fibulae, *Ancient Art* 1974, no. 75 (IM no. 91.71.318)  
Bull pendant, *Ancient Art* 1974, no. 77 (IM no. 91.71.338)  
One-handled cup, *Ancient Art* 1974, no. 78 (IM no. 91.71.310)  
Woman with tutulus, *Ancient Art* 1974, no. 81 (IM no. 91.71.328)  
Woman wearing a diadem, *Ancient Art* 1974, no. 82 (IM no. 91.71.339)  
Handle of a stamnos, *Ancient Art* 1974, no. 87 (IM no. 91.71.340)  
Banqueter relief, *Ancient Art* 1974, no. 90 (IM no. 91.71.329)  
Lion finial, *Ancient Art* 1974, no. 91 (IM no. 91.71.330)  
Furniture support: Pappasilenos, *Ancient Art* 1974, no. 98 (IM no. 91.71.341)  
Key, *Ancient Art* 1974, no. 99 (IM no. 91.71.336)  
Dolphin handle, *Ancient Art* 1974, no. 100 (IM no. 91.71.332)  
Furniture attachment: bust of a silenus, *Ancient Art* 1974, no. 101 (IM no. 91.71.337)  
Ram's-head pendant, *Ancient Art* 1974, no. 102 (IM no. 91.71.286)  
Amulet seal in the form of a ram, *Ancient Art* 1974, no. 103 (IM no. 91.71.287)  
Elephant amulet, *Ancient Art* 1974, no. 104 (IM no. 91.71.290)  
Ram figurine, *Ancient Art* 1974, no. 105 (IM no. 91.71.289)  
Vessel with relief, *Ancient Art* 1974, no. 108 (IM no. 91.71.285)  
Vessel on a recumbent bull, *Ancient Art* 1974, no. 110 (IM no. 91.71.288)  
Winged sphinx, *Ancient Art* 1974, no. 113 (IM no. 91.71.278)  
Male head, *Ancient Art* 1974, no. 116 (IM no. 91.71.281)  
Male statuette, *Ancient Art* 1974, no. 117 (IM no. 91.71.280)  
Vase with lion heads, *Ancient Art* 1974, no. 118 (IM no. 91.71.268)  
Ring with animal protomes, *Ancient Art* 1974, no. 121 (IM no. 91.71.270)  
Standard, *Ancient Art* 1974, no. 122 (IM no. 91.71.297)  
Medallion, *Ancient Art* 1974, no. 129 (IM no. 91.71.282)  
Lobe-headed pin, *Ancient Art* 1974, no. 130 (IM no. 91.71.283)  
Rhyton: calf head, *Ancient Art* 1974, no. 135 (IM no. 91.71.271)  
Ladle, *Ancient Art* 1974, no. 136 (IM no. 91.71.299)  
Ram vessel, *Ancient Art* 1974, no. 141 (IM no. 91.71.269)  
Double-headed pin, *Ancient Art* 1974, no. 143 (IM no. 91.71.298)  
Standard or pole top, *Ancient Art* 1974, no. 144 (IM no. 91.71.296)  
Whetstone handle with four horse heads, *Ancient Art* 1974, no. 145 (IM no. 91.71.295)  
Lion finial, *Ancient Art* 1974, no. 145 bis (IM no. 91.71.294)  
Stag, *Ancient Art* 1974, no. 148 (IM no. 91.71.292)  
Vase in the shape of a stag, *Ancient Art* 1974, no. 149 (IM no. 91.71.272)  
Relief, *Ancient Art* 1974, no. 152 bis (IM no. 91.71.277)  
Horse ornament, *Ancient Art* 1974, no. 157 (IM no. 91.71.276)  
Ibex handle, *Ancient Art* 1974, no. 159 (IM no. 91.71.274)  
Lion-head finial, *Ancient Art* 1974, no. 160 (IM no. 91.71.284)  
Shallow bowl, *Ancient Art* 1974, no. 161 (IM no. 91.71.291)  
Rhyton: galloping horse, *Ancient Art* 1974, no. 163 (IM no. 91.71.293)  
Animal handle, *Ancient Art* 1974, no. 164 (IM no. 91.71.273)  
Belt plaque, *Ancient Art* 1974, no. 166 (IM no. 91.71.275)  
Tomb relief, *Ancient Art* 1974, no. 169 (IM no. 91.71.263)  
Companion of the dead, *Ancient Art* 1974, no. 170 (IM no. 91.71.230)  
Companion of the dead, *Ancient Art* 1974, no. 171 (IM no. 91.71.229)  
Marble bowl, *Ancient Art* 1974, no. 174 (IM no. 91.71.241)  
Toilette implement, *Ancient Art* 1974, no. 175 (IM no. 91.71.226)  
Sleepy hippo, *Ancient Art* 1974, no. 180 (IM no. 91.71.233)  
The singer Imeny, *Ancient Art* 1974, no. 183 (IM no. 91.71.261)  
Head of the god Ptah, *Ancient Art* 1974, no. 185 (IM no. 91.71.257)  
Female offering-bearer, *Ancient Art* 1974, no. 186 (IM no. 91.71.232)  
Head and torso of a lady, *Ancient Art* 1974, no. 188 (IM no. 91.71.256)  
Head of a foreigner, *Ancient Art* 1974, no. 189 (IM no. 91.71.255)  
Decorated cover, *Ancient Art* 1974, no. 190 (IM no. 91.71.244)  
Toilette tray, *Ancient Art* 1974, no. 193 (IM no. 91.71.235)  
Jug, *Ancient Art* 1974, no. 194 (IM no. 91.71.259)  
Tomb painting, *Ancient Art* 1974, no. 195 (IM no. 91.71.264)  
Tomb painting, *Ancient Art* 1974, no. 196 (IM no. 91.71.265)  
Game of Senet, *Ancient Art* 1974, no. 197 (IM no. 91.71.247)  
Bronze weight(?), *Ancient Art* 1974, no. 200 (IM no. 91.71.200)  
Kohl container, *Ancient Art* 1974, no. 203 (IM no. 91.71.238)  
Head of a foreigner, *Ancient Art* 1974, no. 205 (IM no. 91.71.254)  
Head of a king, *Ancient Art* 1974, no. 208 (IM no. 91.71.236)  
Portrait of a king, *Ancient Art* 1974, no. 210 (IM no. 91.71.227)  
Heads of foreigners, *Ancient Art* 1974, no. 212 (IM nos. 91.71.245, 246)  
Architectural tile, *Ancient Art* 1974, no. 214 (IM no. 91.71.234)  
Necklace terminals, *Ancient Art* 1974, no. 215 (IM no. 91.71.253)  
Horus falcon, *Ancient Art* 1974, no. 216 (IM no. 91.71.237)  
Shawabti of Hury, *Ancient Art* 1974, no. 217 (IM no. 91.71.231)  
The god Harpocrates, *Ancient Art* 1974, no. 219 (IM no. 91.71.228)  
Nubian girl, *Ancient Art* 1974, no. 229 (IM no. 91.71.239)

Coffin of a sacred cat, *Ancient Art* 1974, no. 231 (IM no. 91.71.260)  
 Horus falcon, *Ancient Art* 1974, no. 233 (IM no. 91.71.258)  
 Funerary mask of a man, *Ancient Art* 1974, no. 239 (IM no. 91.71.251)  
 Fragment of a shroud, *Ancient Art* 1974, no. 240 (IM no. 91.71.262)  
 Ax, *Troja bis Amarna* 1978, no. 132 (IM no. 91.71.300)

■ *Objects from the Norbert Schimmel Collection now in the Arthur M. Sackler Museum, Harvard University Art Museums (HUAM):*

Lamp in the form of a trussed gazelle, *Beauty* 1964, no. 101 (HUAM acc. no. 1968.109)  
 Horse bit with horse-shaped cheekpieces, *Beauty* 1964, no. 39 (HUAM acc. no. 1975.76)  
 Bird, *Ancient Art* 1974, no. 10 (HUAM acc. no. 1975.77)  
 Hephaistos, *Ancient Art* 1974, no. 35 (HUAM acc. no. 1982.35)  
 White-ground lekythos, *Ancient Art* 1974, no. 62 (HUAM acc. no. 1991.28)  
 Stone bowl, *Ancient Art* 1974, no. 140 (HUAM acc. no. 1991.29)  
 Man with dagger, *Ancient Art* 1974, no. 146 (HUAM acc. no. 1991.30)  
 Votive statuette or idol, *Ancient Art* 1974, no. 147 (HUAM acc. no. 1991.31)

Female figure, *Ancient Art* 1974, no. 150 (HUAM acc. no. 1991.32)  
 Gazelle head, *Ancient Art* 1974, no. 165 (HUAM acc. no. 1991.33)  
 Kohl jar, *Ancient Art* 1974, no. 204 (HUAM acc. no. 1991.34)  
 Winged scarab, *Ancient Art* 1974, no. 230 (HUAM acc. no. 1991.35)  
 Arm from a figurine, *Troja bis Amarna* 1978, no. 63 (HUAM acc. no. 1991.36)  
 Mitra, *Early Cretan Armorers* 1972, no. M6 (HUAM acc. no. 1991.37)  
 Mitra, *Early Cretan Armorers* 1972, no. M7 (HUAM acc. no. 1991.38)  
 Breastplate, *Early Cretan Armorers* 1972, no. C3 (HUAM acc. no. 1991.39)  
 Breastplate, *Early Cretan Armorers* 1972, no. C6 (HUAM acc. no. 1991.40)  
 Fragmentary breastplate, unpublished (HUAM acc. no. 1991.41)  
 Fragmentary breastplate, unpublished (HUAM acc. no. 1991.42)  
 Spearpoint, unpublished (HUAM acc. no. 1991.43)  
 Helmet, *Early Cretan Armorers* 1972, no. H3 (HUAM acc. no. 1991.44)  
 Mitra, *Early Cretan Armorers* 1972, no. M13 (HUAM acc. no. 1991.45)  
 Mitra, *Early Cretan Armorers* 1972, no. M14 (HUAM acc. no. 1991.46)  
 Mitra, *Early Cretan Armorers* 1972, no. M8 (HUAM acc. no. 1991.47)

■ The following bibliographic abbreviations are used throughout the *Bulletin*

*Amarna*: Miriam Tadmor, *Egyptian Art of the Amarna Period, The Norbert Schimmel Collection*, Jerusalem, 1967  
*Ancient Art*: Oscar White Muscarella, *Ancient Art: The Norbert Schimmel Collection*, Mainz, 1974  
*Art of the Bronze Age*: Holly Pittman, *Art of the Bronze Age*, New York, The Metropolitan Museum of Art, 1984  
*Beauty*: Herbert Hoffmann, ed., *The Beauty of Ancient Art: Classical Antiquity, Near East, Egypt*, Mainz, 1964  
*Bronze and Iron*: Oscar White Muscarella, *Bronze and Iron: Ancient Near Eastern Artifacts in The Metropolitan Museum of Art*, New York, The Metropolitan Museum of Art, 1988  
*Early Cretan Armorers*: Herbert Hoffmann and A. E. Raubitschek, *Early Cretan Armorers*, Mainz, 1972  
*Five Additions*: Oscar White Muscarella, "Five Additions to the Norbert Schimmel Collection," *Acta Praehistorica et Archaeologica*, 7/8 (1976/1977), pp. 315–18  
*Troja bis Amarna*: Jürgen Settgast and Ulrich Gehrig, *Von Troja bis Amarna: The Norbert Schimmel Collection*, New York, Mainz, 1978

Full bibliography for the Schimmel Amarna reliefs is published in *Ancient Art*. Bibliographic references can also be found in *Recent Acquisitions: A Selection, 1985–1986*, New York, The Metropolitan Museum of Art, 1986, p. 7.

NOTE: Dates used for the Egyptian objects are in accordance with current scholarship and may not correspond exactly to those found on the labels in the galleries, which are gradually being updated.

ACKNOWLEDGMENTS: Catharine Roehrig would like to thank Beth Alberty of the Costume Institute, Dorothea Arnold, James P. Allen, Marsha Hill, and Diana Craig Patch of the Department of Egyptian Art, and Ann Heywood, Lisa Pilosi, and Deborah Schorsch of the Department of Objects Conservation at The Metropolitan Museum of Art; Robert S. Bianchi; James F. Romano of the Department of Egyptian, Classical, and Ancient Middle Eastern Art, the Brooklyn Museum; and Bernard V. Bothmer of the Institute of Fine Arts. The Department of Greek and Roman Art thanks Betty Baranowitz for bibliographical information about Norbert Schimmel; Aaron J. Paul, Curatorial Associate, Arthur M. Sackler Museum, Harvard University Art Museums; and Michal Dayagi-Mendels, Acting Chief Curator of Archaeology, and Tallay Ornan, Curator, Department of Western Asiatic Antiquities, the Israel Museum.



