

THE SEARCH FOR ALEXANDER

SUPPLEMENT TO THE CATALOGUE



THE METROPOLITAN MUSEUM OF ART
OCTOBER 27, 1982 TO JANUARY 3, 1983

THE SEARCH FOR ALEXANDER

SUPPLEMENT TO THE CATALOGUE

THE METROPOLITAN MUSEUM OF ART
OCTOBER 27, 1982 TO JANUARY 3, 1983

The exhibition has been made possible by
The National Bank of Greece,
Time Incorporated, and
Mobil,
and with the cooperation of
The Greek Ministry of Culture and Sciences.

Texts were prepared by Dietrich von Bothmer
(S1–S28 and S42–S67) and Joan R. Mertens
(S29–S41).

Photographs of S53 and S67 were supplied by
the owner.

Published by
The Metropolitan Museum of Art, New York
Bradford D. Kelleher, Publisher
John P. O'Neill, Editor in Chief
Kathleen Howard, Editor
Beth Tondreau, Designer

On the cover: Detail of S50, bronze hydria

Copyright © 1982 by
The Metropolitan Museum of Art

INTRODUCTION

The New York supplement to the official catalogue of the exhibition follows the precedent of the Chicago, Boston, San Francisco, and New Orleans supplements in that it describes the added objects that were not shown in Washington. The new material is drawn mainly from the collection of The Metropolitan Museum of Art, but also includes the Amphipolis hoard lent by the New York collector and longtime friend of the Museum and the Department of Greek and Roman Art, Mr. Christos G. Bastis, who has also generously lent an unpublished small bronze head of Alexander and an over-life-size marble head associated with the Alexander-Helios type. Mr. George Ortiz has graciously added two more bronzes from his collection.

In selecting the New York additions to the exhibition, the guiding principle has been to limit ourselves to representations of Alexander the Great and to objects related to the rich selection of northern Greek art of the fourth century B.C. lent by the Greek government. Thus objects of the Hellenistic age found in southern Italy or Egypt have not been included, for it was felt that the emphasis should remain focused on the arts of northern Greece and the person of Alexander the Great rather than the infinitely vaster complex of Hellenistic art with its many diverse roots and its long artistic history.

In the supplement are also to be found illustrations of three of the objects from Europe that were described but not reproduced in the original catalogue, as well as the entry for the Pella mosaic that did not join the exhibition until its opening in Boston.

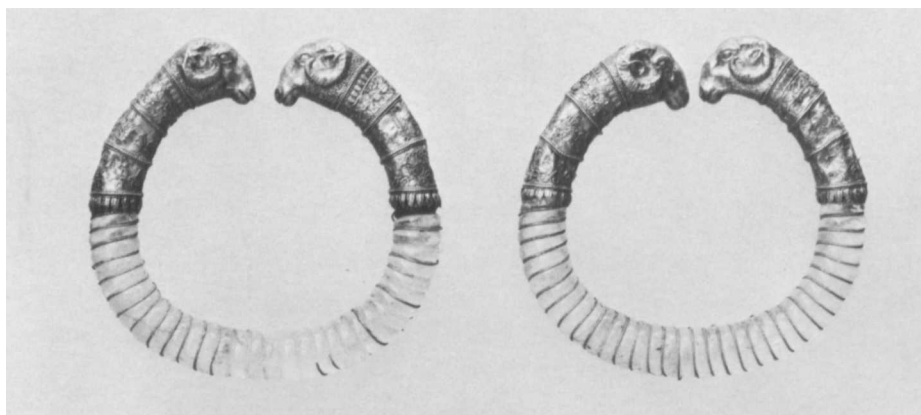
Of the New York entries, that on the Amphipolis hoard was prepared by Joan R. Mertens; those of the two additional loans by George Ortiz were based on catalogue information supplied by the owner.

DIETRICH VON BOTHMER

S1



S4-S5



S6-S7



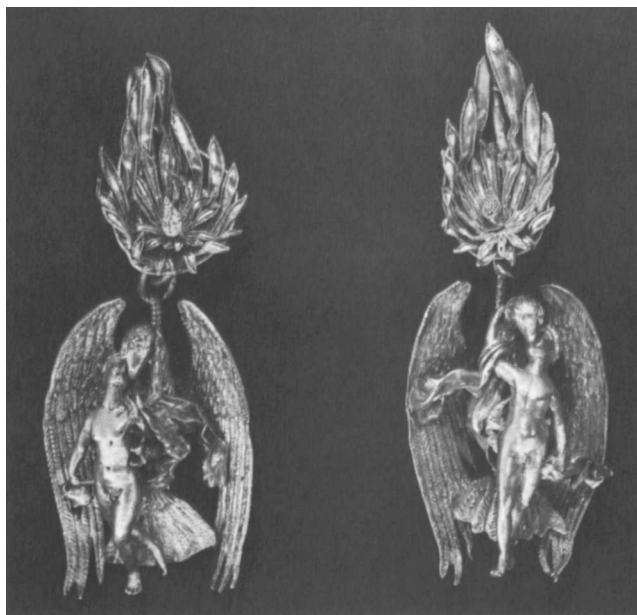
S8-S9



S10



S2-S3



S1-S10 The Ganymede Jewelry

Gold necklace (S1), pair of gold earrings (S2-S3), pair of rock crystal bracelets with gold ram's head finials (S4-S5), four gold fibulae (S6-S9), gold ring with emerald (S10)

Said to have been found in a tomb near Salonica several years before World War I
Greek, late fourth century B.C.

S1: length 33 cm. (13 in.); S2-S3: height 5.5 cm. (2 $\frac{1}{32}$ in.); S4-S5: height 7.7 cm. (3 $\frac{1}{32}$ in.); S6-S9: height 4 cm. (1 $\frac{1}{16}$ in.); S10: height 2.2 cm. ($\frac{7}{8}$ in.)

The Metropolitan Museum of Art. Dick Fund, 1937. 37.11.8-17

This very rich parure, presumably that of a woman, was found together in Macedonia sometime before 1913 and passed through several collections before it was acquired by The Metropolitan Museum of

Art in 1937. These objects are among the finest pieces of Macedonian jewelry known. The gold necklace (S1) has a woven strap and is decorated with elaborate pendants and heart-shaped finials that form the clasp. The pair of gold earrings (S2-S3) belongs to a very small class of superbly crafted earrings that have sculptural pendants, comparable to the Nike earring in Boston and the pair from Pelinna in this exhibition (no. 72A). The subject of the New York earrings is Zeus, in the guise of an eagle, carrying off Ganymede. The two are not identical but pendants: in one the head of Ganymede is turned to the left; in the other it is turned to the right. The upper part of each earring, hiding the loop, is decorated with acanthus palmettes. Equally rare, if not rarer, is the pair of rock crystal bracelets (S4-S5) which terminate with gold finials of rams' heads with much detailed ornamentation

on the cuffs. The rock crystal is grooved spirally, with a fine gold wire running along the groove. The four gold fibulae (S6-S9) are very close in construction and style to the pair from Veroia in the catalogue (no. 55), with protomai of a horse and griffin on the catch plate and a female head, wearing the lion skin of Herakles (Omphale?) on the hinge plate. The pin, now missing, was probably of bronze. Lastly, the gold finger ring (S10) set with an emerald: could this precious stone, unknown in Greece before Alexander the Great, be a memento of his conquest of India?

Published: R. Zahn in *Amtliche Berichte* (Berlin Museums) 35 (1913-14), col. 73; *Galerie Bachstitz* 2 (1921), pp. 25ff., pls. 22-23; G. M. A. Richter in *MMA Bulletin* 32 (1937), pp. 290-95; P. Amandry, *Collection Hélène Statbatos I* (1953), "Les Bijoux antiques," p. 88.



S11–S23 The Madytos Jewelry

Gold diadem (S11), gold ring (S12), gold beads from a necklace (S13), seven gold rosettes (S14–S20), pair of gold earrings (S21–S22), gold necklace (S23)

Said to be from a tomb at Madytos, on the Hellespont

Greek, late fourth century B.C.

S11: length 36.8 cm. (14½ in.); S12: diameter 2.2 cm. (⅞ in.); S13: length, of each type of bead, 2.2 cm. (⅞ in.) and 1.2 cm. (½ in.); S14–S20: diameter 1.9 cm. (¾ in.); S21–S22: height 7.4 cm. (2⅞ in.); S23: length 32.3 cm. (12¾ in.)

The Metropolitan Museum of Art. Rogers Fund, 1906. 06.12.17.1–13

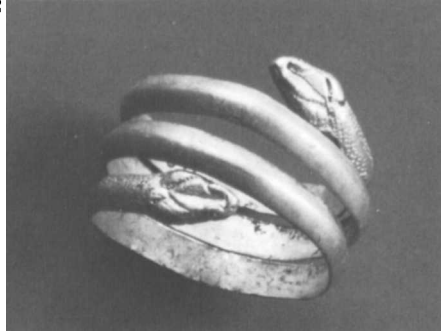
Madytos (modern Maïto) was an important port on the European side of the Hellespont, opposite Abydos. This gold jewelry is said to have been found in a tomb. The gold diadem (S11) is richly decorated with many figures and ornaments worked in repoussé. In the center, where the diadem rises to an apex, Dionysos and Ariadne are shown like pedimental figures, back to back, but their heads turned toward each other. Each holds a thyrsos

and sits on an elaborate acanthus from whose center a large flower rises. The floral motives also dominate the tapering ends of the diadem, each of which shows, on a smaller scale, five Muses seated on the stalks of vines that terminate at intervals in elaborate scrolls. The Muses face Dionysos and Ariadne. While composed symmetrically, each figure is worked individually with no mere duplication. Starting from the center, the first Muse plays a harp, the second holds auloi (flutes), the third is a lyre-player, the fourth sings while holding a scroll in her hands, and the last has a long, stringed instrument that has been identified as a psalterium. The design is further enriched with flowers, birds, and a grasshopper. Equally elaborate is the pair of earrings (S21–S22) of the familiar Ionian boat type. They are especially close to the pair from Derveni (cat. no. 138) in construction and syntax but, as is to be expected, differ in the sculptural detail. The top member is a disk with a rich rosette complete with a central stud (missing on the pair from Derveni); the disk is linked to a finely granulated crescent or boat (hence the name of the type) by delicate scrolls. In an arbor of scroll ornaments, between the disk and the crescent, a Muse is shown playing the lyre, flanked

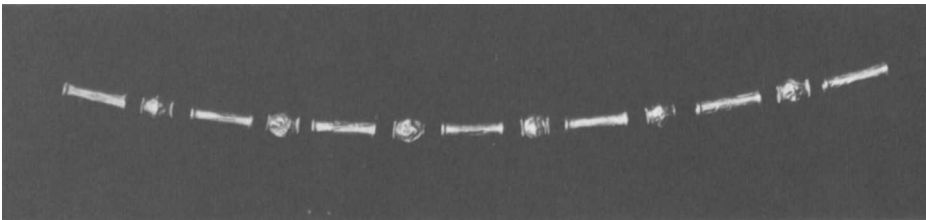
by two figures of Eros that stand on rosettes near the tips of the crescent. From the lower edge of the crescent hang three rows of pendants. While the Muses playing the lyre connect the earrings with the similar musicians on the diadem (S11), the pendants are identical with those of the necklace (S23), again arranged in three rows. The necklace, however, introduces a novel element in the tiny foreparts of winged griffins which alternate with rosettes in the top row, immediately below the finely braided gold strap. The necklace is exceptionally well preserved except for the enamel inlay that must once have filled the petals of the rosettes. The finger ring (S12) is a simple spiral terminating above and below in serpent heads. The plainer necklace of gold spools and beads (S13) may be compared with a necklace found near Amphipolis and published by Amandry (*Collection Hélène Statthatos* 3 [1963], p. 248, fig. 148). The seven rosettes (S14–S20) must have been attached to a piece of clothing or a headdress.

Published: E. Robinson in *MMA Bulletin* I (1905–1906), pp. 118–20; C. Alexander, *Jewelry* (1928), passim.

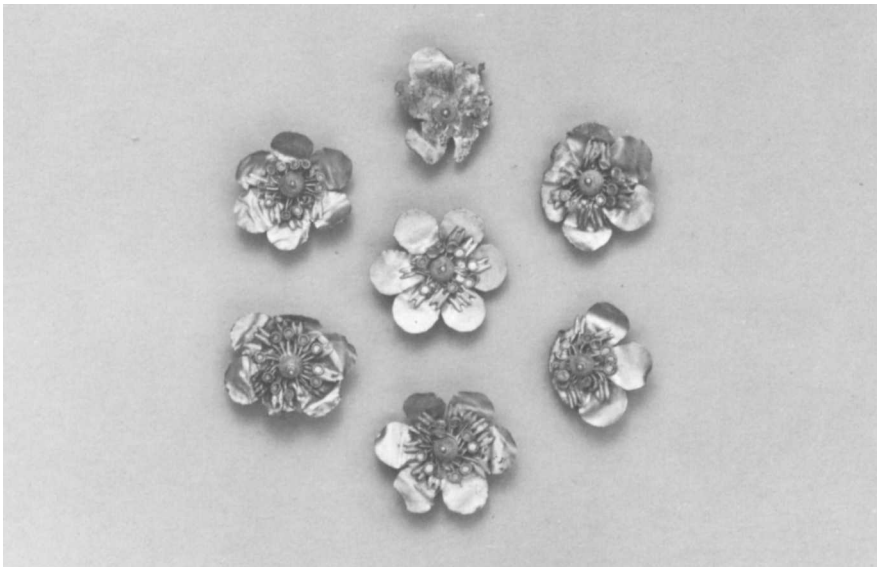
S12



S13



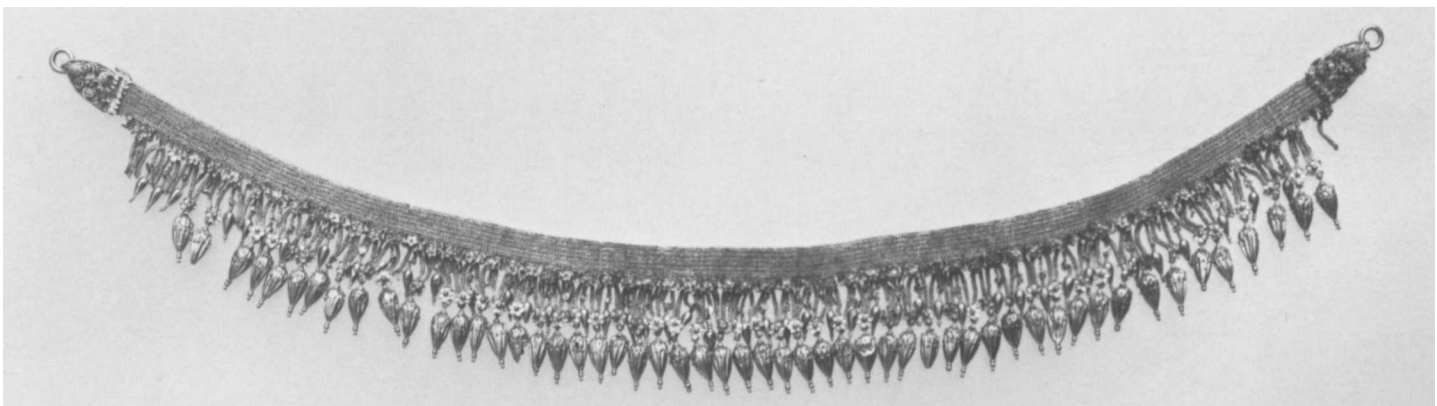
S14-S20



S21-S22



S23



S24



S25



S26



S27



S24–S28 The Prusias Find

Silver strainer (S24), silver kylix (S25),
silver phiale (S26), silver ladle (S27),
bronze situla (bucket) (S28)

Said to have been found in Prusias

Greek, fourth century B.C.

S24: length 12.7 cm. (5 in.); S25: height
7.9 cm. (3 $\frac{1}{16}$ in.); S26: diameter
15.4 cm. (6 $\frac{1}{16}$ in.); S27: height 27.5
cm. (10 $\frac{3}{16}$ in.); S28: height 24.5
cm. (9 $\frac{5}{8}$ in.)

The Metropolitan Museum of Art. Bequest
of Walter C. Baker, 1971.
1972.118.161–164, 1972.118.88

These five objects were found together
in Prusias in Bithynia (modern Bursa,
Turkey). The closest parallels for the
strainer, the kylix, and the ladle occur on
silver vessels found in 1912 in a tomb on
the Taman peninsula in south Russia (cf.
Archäologischer Anzeiger, 1913, cols.
180–83); a gold stater of Alexander the
Great was found in the same burial. The
bronze situla (S28) and the silver kylix
(S25) should also be compared with the
bronze situla and the silver kylix found at
Arzos, in the Hebros district (cat. nos.
107–108), while the silver phiale (S26)
shows Persian influence. It is not surpris-
ing to see the same shapes and ornaments
occur in so many different parts of the
ancient world.

Ex coll. Wilhelm Fabricius

Published: K. A. Neugebauer, *Antiken in
deutschem Privatbesitz* (1938), p. 47,
nos. 210–14; George M. A. Hanfmann,
*Ancient Art in American Private Collec-
tions* (1954), p. 37, no. 307, pls. 86, 88;
D. von Bothmer, *Ancient Art from New
York Private Collections* (1961), p. 37,
no. 142, pls. 44 and 52; pp. 68–69, nos.
266–69, pls. 100–101.

S28
Detail



S28



S29



S31



S29–S41 Group of bronzes and silver coins from Amphipolis

Two drinking cups (S29–S30), ladle (S31), funnel-strainer (S32), bottle (S33), bracelet (S34), ring with fluting Eros (S35), ring with lion (S36), five silver drachms of Alexander the Great (S37–S41)

Greek, late fourth century B.C.

S29: height 8.3 cm. ($3\frac{1}{4}$ in.), width 24 cm. ($9\frac{1}{2}$ in.); S30: height 8.3 cm. ($3\frac{1}{4}$ in.), width 23.8 cm. ($9\frac{3}{8}$ in.); S31: height 26.7 cm. ($10\frac{1}{2}$ in.); S32: present length 20.8 cm. ($8\frac{3}{16}$ in.), diameter 10.9 cm. ($4\frac{1}{4}$ in.); S33: height 7.3 cm. ($2\frac{7}{8}$ in.); S34: diameter 4.6 cm. ($1\frac{13}{16}$ in.); S35: diameter 2.5 cm. (1 in.); S36: diameter 2.2 cm. ($\frac{7}{8}$ in.)

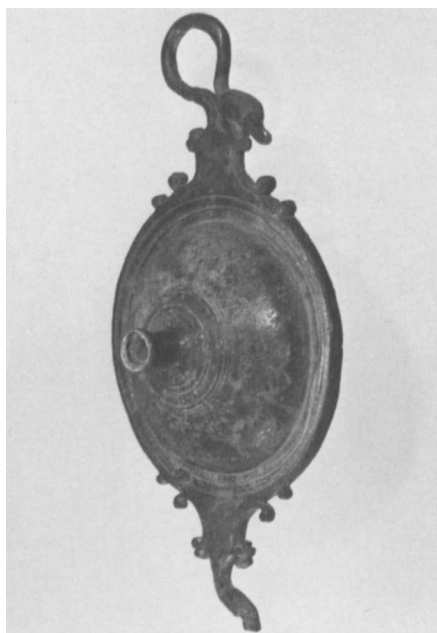
The Metropolitan Museum of Art. Lent by Christos G. Bastis. L. 1973.117.1–13

As questions of chronology within the Hellenistic period are often troublesome, groups of objects that include coins or some other precisely datable evidence are especially important. The five silver drachms here were struck between 327 and 305/304 B.C., indicating that they cannot have been buried before the last years of the fourth century but also suggesting—from the signs of wear—that they, and thus the bronzes, went out of circulation by c. 280 B.C. We may assign the whole group to the years around 300 B.C. The drachms were minted in Asia Minor (at Sardis, Abydos, Lampsakos, and Kolophon) which supplied smaller denominations of currency to the whole of Alexander's empire, even Macedonia. The bronzes, by contrast, were very probably made in northern Greece. The child's bracelet with snake-head terminals is a simple version of a type

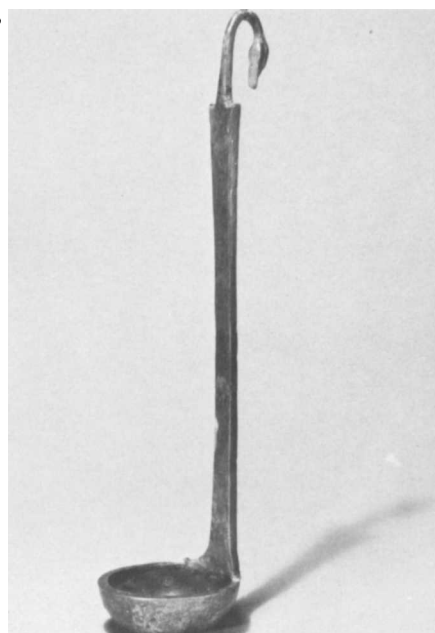
characteristic of that region. The two cups have an exact parallel among the finds from Derveni; in the treatment of the handles and the foot, however, they may also be compared with the silver example from Nikesiani (cat. no. 120). The strainer part of the Bastis funnel-strainer closely resembles the piece from Derveni (cat. no. 130), and the ladle is a virtual replica in bronze of the silver one from the same site (cat. no. 128). While they lack the sumptuousness that the use of precious metals contributes, the five pieces of drinking equipment in the Bastis group represent workmanship of a very high quality, and, with their original golden-brown tonality, they would have looked even more like their regal counterparts.

Published: J. Mertens in *Metropolitan Museum Journal* 11 (1976), pp. 71–84.

S32



S33



S34



S35



S36



S37-S41 Obverse



S37-S41 Reverse



S42



S42 Silver kylix (drinking cup)

Greek, third century B.C.

Height 7.3 cm. (2⁷/₈ in.)

The Metropolitan Museum of Art. Rogers Fund, 1916. 16.62

Drinking cups in the early Hellenistic period stayed remarkably similar in design and general proportion for many generations; the exact relative chronology of the many cups that have been found has not yet been fully worked out. The Museum's cup differs from most of the others in lacking the sharp turning out of the lip and in being richly decorated below the rim and in the zone above the handle by a gilt wave-pattern above a broad band of ivy leaves and berries. In addition, the top surface of the foot bears a kymation, an ornament already established for feet of bronze hydriai in the late fifth century B.C.

Published: H. McClees, *The Daily Life of the Greeks and Romans* (1924), p. 30, fig. 33; (1933), p. 35, fig. 39; G. M. A. Richter, *Handbook of the Greek Collection* (1953), p. 127, note 50, fig. 107c; D.E. Strong, *Greek and Roman Gold and Silver Plate* (1966), pp. 95 and 113.

S43



S43–S47 Four silver vases and a silver strigil

Kylix (S43), bottle (S44), jar (S45), pyxis (S46), strigil (S47)

Said to have been found together

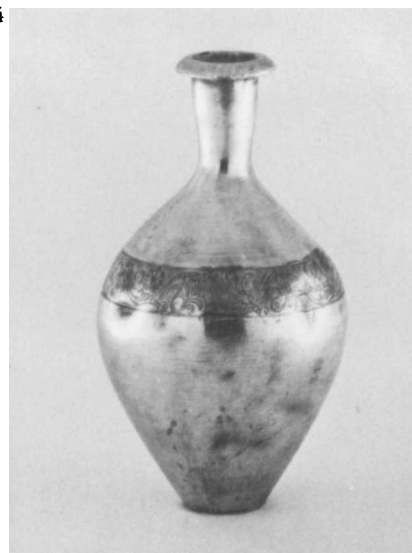
Greek, late fourth–mid-third century B.C.

S43: height 8.3 cm. (3³/₃₂ in.); S44: height 10.9 cm. (4⁵/₁₆ in.); S45: height 8.8 cm. (3⁷/₈ in.); S46: height 6.2 cm. (2⁷/₁₆ in.); S47: length 25.1 cm. (9⁷/₈ in.)

The Metropolitan Museum of Art. Bequest of Walter C. Baker, 1971. 1972.118.154–158

The cup (S43) has a Greek graffito on the bottom of the bowl that has not as yet been interpreted. The handles rise well

S44



above the level of the rim, an early feature, paralleled on black-glazed pottery cups of this shape from the Athenian Agora. The bottle (S44) has a broadish band of gilt floral decoration on the shoulder. The jar, as Andrew Oliver has seen, was once a pitcher, for soldering traces of a handle now lost are still visible on the rim and the shoulder. Too small to serve as wine pitchers at banquets, such small oinochoai may have held aromatic liquids, which were added to the wine, and the shape is often shown in fifth-century banquet scenes on Attic red-figured vases. To the list of similar vases given by Oliver can now be added a fine silver-gilt pitcher of Tarentine workmanship in The Metropoli-

S45



S46



S47



S48



S49



S48 Silver cup (calyx)

Greek, late fourth century B.C.

Height 6.5 cm. (2½ in.)

The Metropolitan Museum of Art. Bequest of Walter C. Baker, 1971. 1972.118.159

This silver cup has no provenance but is remarkably close to two cups in the exhibition: cat. no. 120 (from Nikesiani) and cat. no. 164 (from Tomb II at Vergina). In all three cups, the mouth flares and the neck is offset. The body is decorated with a kymation on the shoulder followed by a guilloche and long tongues on the lower part of the body.

Published: D. von Bothmer, *Greek, Etruscan, and Roman Antiquities... from the Collection of Walter Cummings Baker, Esq.* (1950), p. 13, no. 102; idem, *Ancient Art from New York Private Collections* (1961), p. 70, no. 276, p. 100.

S49 Silver bowl

Greek, late fourth to third century B.C.

Height 5.1 cm. (2 in.)

The Metropolitan Museum of Art. Bequest of Walter C. Baker, 1971. 1972.118.160

This handleless bowl has an offset neck and a flaring mouth. The shoulder is carinated and the lower part of the body is ribbed. The shape and decoration are reminiscent of earlier East Greek silver vessels that are connected with and derived from phialai of Achaemenid type.

Published: D. von Bothmer, *Greek, Etruscan, and Roman Antiquities... from the Collection of Walter Cummings Baker, Esq.* (1950), p. 13, no. 103; idem, *Ancient Art from New York Private Collections* (1961), p. 69, no. 275, pl. 100.

tan Museum (1982.11.13). The decoration of the jar (S45) consists of a kymation on the shoulder and an egg-and-dart pattern just below the largest diameter; the kymation recurs twice on the pyxis (S46) which in shape resembles a third-century silver pyxis in Boston, said to be from Asia Minor (A. Oliver, p. 53).

Published: D. von Bothmer, *Greek, Etruscan, and Roman Antiquities... from the Collection of Walter Cummings Baker, Esq.* (1950), p. 13, no. 101; idem, *Ancient Art from New York Private Collections* (1961), p. 69, nos. 270–74, pl. 100; A. Oliver, *Silver for the Gods* (1977), pp. 50–52, nos. 18–20 (S43–S45).



S50 Bronze hydria

Eros leaning on an archaistic statuette

Said to have been found in Eretria on the island of Euboea

Greek, fourth century B.C.

Height 50.2 cm. (19¾ in.)

The Metropolitan Museum of Art. Rogers Fund, 1944. 44.11.9

This is the finest bronze hydria of the fourth century B.C. in The Metropolitan Museum and is closest in many respects to the splendid hydria from Pharsalos in Thessaly (cat. no. 50A). It is, moreover, associated with a set of jewelry acquired by the Museum in 1945 of which one, the gold bracelet with lion-headed finials (45.11.10), was selected for inclusion in the exhibition (cat. no. 83). Whether or not the gold bracelet was found with the bronze hydria, both are contemporary and have been obtained from one source that claimed they came from the same locality.

Published: G. M. A. Richter in *American Journal of Archaeology* 50 (1946), pp. 361ff.; D. von Bothmer in *MMA Bulletin* n.s. 13 (1954–55), pp. 198–99; E. Diehl, *Die Hydria* (1964), p. 221, no. B 182; M. Pfrommer, *Archäologischer Anzeiger* (1980), p. 541, note 30.

S51



S51 Bronze kylix

Greek, late fourth century B.C.

Height 8.2 cm. (3¼ in.)

The Metropolitan Museum of Art. Rogers Fund, 1907. 07.286.130

This bronze kylix follows in shape and proportions the same fashion also encountered in silver cups and black-glazed terracotta kylikes that are made under the influence of metal vases. The type was very popular and has been found in many sites, both in Greece proper and in the Crimea.

Published: E. Robinson in *MMA Bulletin* 4 (1909), p. 81, fig. 5; G.M.A. Richter, *Greek, Etruscan, and Roman Bronzes* (1915), p. 216, no. 595; eadem, *Handbook of the Greek Collection* (1953), p. 127, fig. 107a; p. 310, note 50.

S52



S52 Bronze kylix

Greek, late fourth century B.C.

Height 10.5 cm. (4¼ in.)

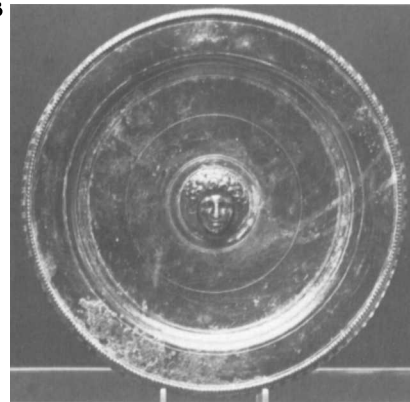
The Metropolitan Museum of Art. Gift of Norbert Schimmel in honor of Dietrich von Bothmer, 1969. 69.266

The offset lip, the ring in the middle of the stem, and the elongated handles connect this bronze cup, as has been observed, closely with S51.

Published: Münzen und Medaillen A.G. Basel, *Kunstwerke der Antike*, Auktion 40 (13 December 1969), p. 90, no. 145, pl. 57; *MMA Bulletin* 29 (1970), p. 83.

S53
Detail

S53



S53 Bronze plate

In the center, in high relief, head of a maenad

Said to be from Galaxidi (near Delphi)

Greek, fourth century B.C.

Diameter 22.5 cm. (8 27/32 in.)

The Metropolitan Museum of Art. Lent by George Ortiz. S.L. 82.106.1

The relief in the center is worked separately in repoussé and soldered on. The plate itself is cast and turned on a lathe. Traces on the back suggest that the plate was once equipped with a hinged loop-shaped handle for suspension. Sculptural adjuncts to bronze or silver vessels are common from archaic times on and become even more frequent in the fourth century (cat. nos. 163–65). Though this plate was found at Galaxidi, its style is not local; like many bronze vessels of the period, it has Corinthian affinities.

Published: K. Schefold, *Meisterwerke griechischer Kunst* (1960), p. 252, no. 319; G. M. A. Richter in *Collection Latomus* 8 (1962), p. 1326, pl. 261, figs. 12–13.

S54



S54 Terracotta pyxis with lid

On the lid, in relief, Dionysos supported by two maenads

Greek, third century B.C.

Height 13.4 cm. (5¼ in.)

The Metropolitan Museum of Art. Gift of Mme Politis in memory of her husband, Athanase G. Politis, Ambassador of Greece to the United States, 1979. 1979.76a–b

This pyxis belongs to a class of Hellenistic vases called "West-Slope Ware" after the West Slope of the Acropolis in Athens, on which vases of this technique were first recognized. It is included here to serve as a parallel for the pyxis found in a grave in the East Cemetery of Pella (cat. no. 146). The relief decoration on the lid is of the same model as that used on a pyxis in the Ashmolean Museum at Oxford; the Oxford pyxis also agrees closely with the one in New York in the ornamental band and the sculptural feet.

Published: *MMA Annual Report 1978–1979*, p. 34. For the Oxford pyxis see Oxford, Ashmolean Museum, *Report of the Visitors 1975–1976*, p. 19, pl. 2.

S55 Impression taken from bezel



S55 Gold ring

On the bezel, in intaglio, head of Alexander the Great in the guise of Herakles

Said to be from Sovana, Italy

Greek, fourth century B.C.

Diameter 2.5 cm. (6¾ in.)

The Metropolitan Museum of Art. Funds from Various Donors, 1910. 10.132.1

S55



Alexander prided himself on being a descendant of Herakles, and on two sculptures in the exhibition (cat. nos. 4–5) he is shown wearing the lion skin of Herakles. This convention was also employed in coins struck during Alexander's lifetime.

Published: G. M. A. Richter in *MMA Bulletin* 5 (1910), p. 276; eadem, *Catalogue of Engraved Gems* (1956), pp. 84–85, no. 81, pl. 14.

S56



S56 Gold bobbin

On top, in relief, Nereid holding helmet and riding a dolphin

Greek, fourth century B.C.

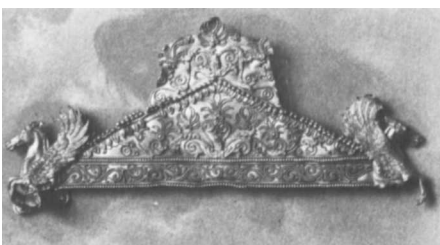
Diameter 2.1 cm ($5\frac{3}{64}$ in.)

The Metropolitan Museum of Art. Fletcher Fund, 1925. 25.78.89

A similar bobbin in the British Museum in London comes from a tomb at Camiros on Rhodes and is dated by an Attic vase found with it to the fourth century B.C. The New York bobbin, of unrecorded provenance, is of the same period, for in it was placed a small bronze coin of Cranae, an island off Laconia, which was issued in the fourth century B.C.

Published: E. B. Stebbins, *The Dolphin in the Literature and Art of Greece and Rome* (1929), p. 127; D. M. Robinson, *Olynthus* 5 (1933), p. 114, note 42; G. M. Richter, *Handbook of the Greek Collection* (1953), p. 157, fig. 128f.

S57



S57 Gold clasp in the shape of a pediment

At the corners, pegasoi

Said to be from Patras

Greek, late fourth century B.C.

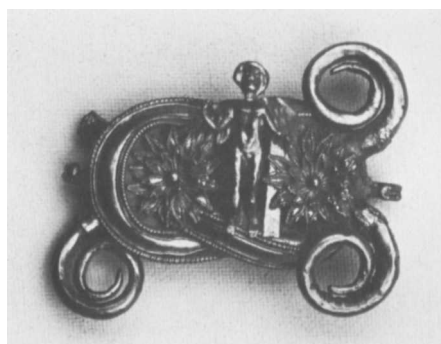
Length 7.8 cm. ($3\frac{1}{16}$ in.)

The Metropolitan Museum of Art. Rogers Fund, 1906. 06.1159

This gold ornament was originally much bigger for it included two columns of which one Ionic capital under the pegasus on the left is still preserved. The complete object was therefore a naiskos or shrine, perhaps not unlike the naiskos of the Stathatos Collection in the National Museum in Athens, as Miss Alexander observed (*American Journal of Archaeology* 59 [1955], p. 252).

Published: C. Alexander, *Jewelry* (1928), pp. 39, 42, fig. 92; G. M. A. Richter, *Handbook of the Greek Collection* (1953), p. 157, fig. 128g; P. Jacobsthal, *Greek Pins* (1956), p. 69, note 3; *Enciclopedia dell'Arte Antica* 3 (1960), p. 671, fig. 825.

S58



S58 Gold clasp

In the center, figure of Eros between rosettes

Greek, late fourth–early third century B.C.

Length, as preserved, 3.8 cm ($1\frac{1}{2}$ in.)

The Metropolitan Museum of Art. Rogers Fund, 1913. 13.234.10

Eros appears in the middle of the clasp that is in the shape of the so-called knot of Herakles. Two other clasps with similar figures of Eros in the middle are the centerpieces of diadems: one is in the Stathatos Collection of the National Museum in Athens, the other was found in Sedes and is now in the Archaeological Museum of Thessalonike (cf. P. Amandry, *Collection Hélène Stathatos* 1 [1953], pp. 77–79, no. 217, pl. 31, and 3 [1963], pp. 244–47, fig. 144).

Published: A. Sambon, *Cat. Vente Hôtel Drouot 11–14 mai 1903*, p. 68, no. 260, pl. 9, 1; C. Alexander, *Jewelry* (1928), p. 7, p. 16, fig. 26; P. Amandry, *Collection Hélène Stathatos* 1 (1953), p. 79, note 2.

S59–S60



S59–S60 Pair of gold earrings

Greek, late fourth century B.C.

Height 6.5 cm (2⁵/₁₆ in.)

The Metropolitan Museum of Art. Rogers Fund, 1948. 48.11.2–3

This pair of boat-type earrings invites comparison with the pair from Derveni in the exhibition (cat. no. 138) and the pair from Madytos added to the exhibition in New York (cf. S21–S22). This pair is smaller than the others, but the decoration is more exuberant. The central figure below the disk and above the crescent is Nike driving a biga, a motive represented in the exhibition on the pair of earrings from Pelinna (cat. no. 72A). In addition there are three odd female creatures suspended from the crescent that could be taken for babies wrapped in swaddling clothes, save that their bare breasts are fully developed. These two earrings formed part of a hoard, the other parts of which are now in a Swedish private collection (cf. H. Hoffmann, pp. 152–55).

Published: H. Hoffman, *Greek Gold Jewelry* (1965), p. 155, fig. 54; A. Oliver in *MMA Bulletin* n.s. 24 (1965–66), pp. 272–73, figs. 8–9; S. G. Miller, *Two Groups of Thessalian Gold* (1979), p. 8, note 25 and p. 42, note 270.

S61



S61 Gold earring

Siren playing a kithara

Greek, mid-fourth century B.C.

Height 4.4 cm. (1³/₄ in.)

The Metropolitan Museum of Art. Rogers Fund, 1908. 08.258.49

Sirens making music are known in Greek art from the archaic period on, but whereas early sirens are mostly birds with human necks and heads, in the fourth century the human elements of the hybrid begin to predominate until the avian parts are reduced to the legs, the wings, and a tail. When shown frontally, as on this earring, their stance is as erect as that of any human and the wings are spread like those of a Nike. To emphasize the upright position as opposed to a flying one, the artist of this earring put the siren on a small platform. The palmette above the siren closely resembles, as P. Jacobsthal has pointed out, the corresponding palmette of the earring with Nike in Boston, and both should be contemporary and earlier than the Ganymede earrings described above (S2–S3).

Published: E. Robinson in *MMA Bulletin* 4 (1909), pp. 44–45; *MMA Bulletin* 10 (1915), p. 27; C. Alexander, *Jewelry* (1928), p. 22, p. 31, fig. 61; B. Segall, *Bulletin of the Museum of Fine Arts, Boston* 40 (1942), pp. 50ff., figs. 4 and 6; P. Jacobsthal, *Greek Pins* (1956), p. 70, fig. 286; H. Hoffmann, *Greek Gold Jewelry* (1965), p. 82, fig. 12c.

S62



S62 Silver fibula

Greek, mid-fourth century B.C.

Height 4 cm. (1⁵/₁₆ in.)

The Metropolitan Museum of Art. Gift of James J. Rorimer, 1952. 52.36

Fibulae of this distinct type are typically northern Greek and Balkan and remain fairly uniform for a long period of time. While the gold fibulae of The Metropolitan Museum (S6–S9) resemble most closely the pair from Veroia in the exhibition (cat. no. 55), this silver one may best be compared among those with a known Greek provenance with a silver pair found by N. Kozias in the region of Kozani (cf. P. Amandry, *Collection Hélène Statbatos* 3 [1963], p. 203, fig. 109, left).

Published: A. Oliver in *MMA Bulletin* n.s. 24 (1965–66), p. 272, fig. 7.

S63–S64



S63–S64 Pair of gold armlets

Triton (S63) and Tritoness (S64), each holding a child

Greek, third century B.C.

S63: height 15 cm. (5¾ in.); S64: height 15.9 cm. (6¼ in.)

The Metropolitan Museum of Art. Rogers Fund, 1956. 56.11.5–6

These two armlets were worn on the upper arms, the Triton on the right arm and the Tritoness on the left. Three staples on the back of each permitted attachment to the edge of the garment, thus preventing the gold spirals from slipping down. Serpentine bracelets and armlets are known in Greece from the classic period on. Sometimes the snake is replaced by a ketos (sea monster), but the Triton and Tritoness are not known from any other armlets.

Published: *MMA Bulletin* n.s. 18 (1959–60), pp. 34–36; P. Amandry, *Collection Hélène Stathatos* 3 (1963), p. 254; A. Oliver, *MMA Bulletin* n.s. 24 (1965–66), pp. 279–80, figs. 20a–b; A. Greifenhagen in K. Schefold, *Die Griechen und ihre Nachbarn* (1967), p. 208, pl. 8; R. A. Higgins, *Greek and Roman Jewellery*, 2d ed. (1980), p. 168, pl. 51B.

S65



S65 Bronze head, broken from a statuette

Alexander the Great

Said to be from Egypt

First century B.C.—first century A.D.

Height, as preserved, 5.5 cm. (2 $\frac{3}{16}$ in.)

The Metropolitan Museum of Art. Lent by Christos G. Bastis. L. 1982. 72

The rich inlay—silver for the eyes, copper for the lips—is typical of late Hellenistic or early Roman bronzes. As the statuette is broken and missing below the neck, it is difficult to determine which of the several Alexander types it originally represented.

Unpublished.

S66



S66 Marble head, broken from a bust or statue

Perhaps of Alexander the Great

Roman, second to third century A.D.

Said to be from Egypt

Height, as preserved, 37 cm. (14 $\frac{1}{2}$ in.)

The Metropolitan Museum of Art. Lent by Christos G. Bastis. L. 1982. 70

Though the hair above the forehead does not quite match the traditional rendering, the head is close to the so-called Alexander-Helios type best known from the head in the Capitoline Museum in Rome and the bust from the Athenian Agora. The tilt of the head is characteristic for Alexander, as is the treatment of his full head of hair. While the workmanship is Roman, the type goes back to a Hellenistic work. A rectangular dowel hole on the top of the head speaks for an attachment of a separate member, perhaps the sun-disk with its rays.

Unpublished. For a discussion of the Alexander-Helios type see Ariel Herrmann in *Catalogue* p. 102, no. 8 (an Alexander head in Boston, likewise from Egypt and of about the same scale).

S67



S67 Bronze statuette

Alexander the Great

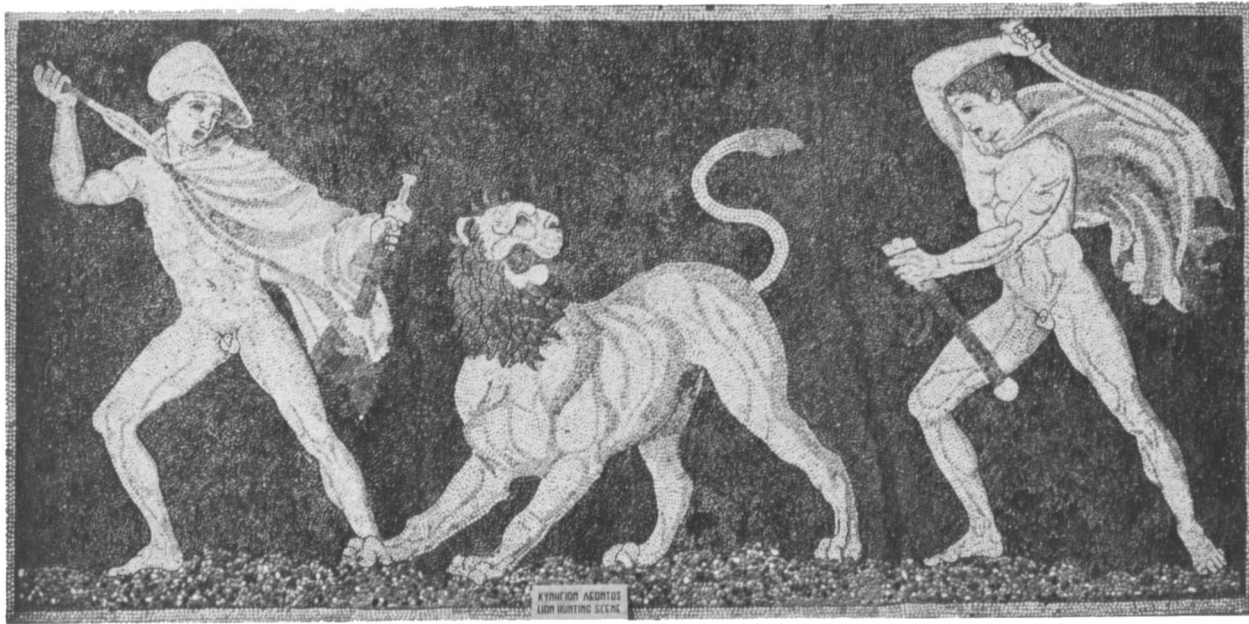
Etruscan, first third of second century B.C.

Height 22.6 cm. (8 $\frac{7}{8}$ in.)

The Metropolitan Museum of Art. Lent by George Ortiz. S.L. 82.106.2

The left arm held a spear now missing. The phiale in the right hand shows that the figure is sacrificing. Drapery is slung over the left shoulder and upper arm. The owner compares the right profile of the head with the Macedonian coins that portray the profile of Alexander the Great, but he observes that the coiled fillet or diadem poses a problem for a secure identification. The workmanship is late Etruscan, but in view of Alexander's fame in antiquity this does not militate against the owner's tentative identification of the person portrayed.

Unpublished.



Pebble mosaic of lion hunt

Late fourth century B.C.

Height 163.5 cm. (64 $\frac{3}{8}$ in.), length 336.5 cm. (132 $\frac{1}{2}$ in.)

Pella Museum

On a simple ground and against a mottled, bluish background, two Macedonians or Greeks from Thessaly attack a crouching dog-lion. Each hunter wears a cloak, while the one on the left also has a form of campaign hat (a *petasos*) worn most often by Thessalian horsemen. The latter holds out his sheathed sword in his left hand and

aims the spear in his right at the animal. The man on the right hacks with his unsheathed sword.

Alexander the Great hunted the lion in the East, between battles with Persians and others. This clearly defined composition with its sculptural figures, almost like reliefs, may show a famous moment (also commemorated in statuary) when Alexander was being pressed by a lion and was rescued by his friend Krateros (Craterus). The concept of the lion seen here was fashionable in Greek art in Asia Minor from about 330 B.C. onward and is based on observance of mountain felines

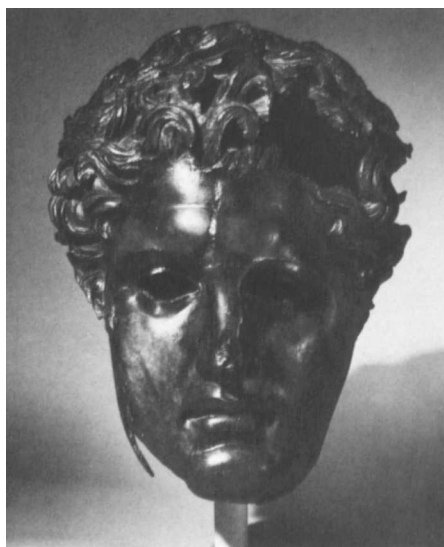
and large dogs in Alexander's homelands as well as across the Granicus.

The mosaic is composed of various colored stones; the outlines and some of the details of anatomy are set off by strips of bronze.

Published: M. Robertson, *Greek Painting, The Great Centuries of Painting* (1959), pp. 166, 169–70, 2 pls.; M. B. Hatzopoulos and L. D. Loukopoulos (eds.), *Philip of Macedon* (1980), pp. 156–57, pl.

Reprinted by kind permission of the Department of Classical Art, Museum of Fine Arts, Boston.

WORKS NOT ILLUSTRATED IN THE SEARCH FOR ALEXANDER



Colossal Bronze Head of a Prince or God

Early Hellenistic

The Prado, Madrid

Published: *The Search for Alexander*, cat. no. 12.



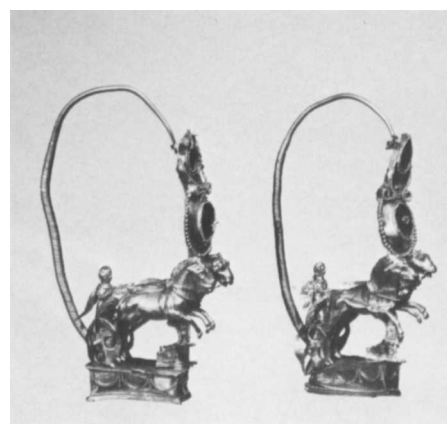
Bronze Hydria (Kalpis)

From a tomb at Pharsala (Pharsalos) in Thessaly

350–340 B.C.

National Museum, Athens, no. 18775

Published: *The Search for Alexander*, cat. no. 50A.



Pair of Gold and Garnet Earrings

From Pelinna in Thessaly

Third century B.C.

Volos Museum, nos. M194, M195

Published: *The Search for Alexander*, cat. no. 72A.

OBJECTS IN THE CATALOGUE THAT WILL NOT BE SHOWN AT THE METROPOLITAN MUSEUM OF ART

- | | | |
|--|--|--|
| <p>1 Marble herm of Philip II. Ny Carlsberg Glyptotek, Copenhagen.</p> <p>2 Marble head of Alexander the Great. Erkinger Schwarzenberg collection, Vienna.</p> <p>3 Marble herm portrait of Alexander the Great. Musée du Louvre, Paris, MA 436.</p> <p>6 Marble head of Alexander. J. Paul Getty Museum, Malibu, 77AA.27.</p> <p>8 Marble head of Alexander. Museum of Fine Arts, Boston, 95.68.</p> <p>10– Two gold medallions: Olympias,</p> <p>11 Alexander. The Walters Art Gallery, Baltimore, 59.2, 59.1. From the Kyticas collection, Cairo.</p> <p>13 Marble head of Hephaistion. J. Paul Getty Museum, Malibu, 77A.28.</p> <p>14 Marble head of Lysimachos. Private collection, on loan to the Museum of Fine Arts, Boston, temporary loan no. 36.1979. From the M. Gutzwiller collection.</p> <p>15 Limestone relief of Ptolemy I Soter before Hathor. Museum of Fine Arts, Boston, 89.559.</p> <p>16 Silver tetradrachm, Philip II. Museum of Fine Arts, Boston, 00.166.</p> <p>17 Silver tetradrachm, Lysimachos. Museum of Fine Arts, Boston, 35.215.</p> <p>18 Silver tetradrachm, Ptolemy I Soter. Museum of Fine Arts, Boston, 04.1181.</p> <p>19 Silver drachm, Seleucus I. Museum of Fine Arts, Boston, 62.649.</p> <p>20 Electrum stater, The Tyrannicides. Museum of Fine Arts, Boston, 04.1343.</p> <p>21 Silver dekadrachm, Alexander the Great. British Museum, London.</p> <p>22 Silver tetradrachm, Demetrios Poliorketes. Museum of Fine Arts, Boston, 00.173.</p> <p>23 Silver tetradrachm, Seleucus I. Museum of Fine Arts, Boston, 35.155.</p> <p>24 Silver ogdodrachm, Ptolemy I Soter. Museum of Fine Arts, Boston, 58.520</p> | <p>25 Gold pentadrachm, Ptolemy I Soter. Museum of Fine Arts, Boston, 35.151.</p> <p>26 Silver tetradrachm, Antiochus I. Museum of Fine Arts, Boston, 59.41.</p> <p>27 Silver tetradrachm, Alexander the Great. Museum of Fine Arts, Boston, 03.960.</p> <p>28 Silver tetradrachm, Seleucus I. Museum of Fine Arts, Boston, 62.1143.</p> <p>29 Silver didrachm, head of Helios. Museum of Fine Arts, Boston, 04.1106.</p> <p>30 Silver tetradrachm, Seleucus I. Museum of Fine Arts, Boston, 60.521.</p> <p>31 Silver tetradrachm, Ptolemy I Soter. Museum of Fine Arts, Boston, 04.1185.</p> <p>32 Silver tetradrachm, Demetrios Poliorketes. Museum of Fine Arts, Boston, 30.413.</p> <p>33 Gold medallion: The Roman Emperor Caracalla. The Walters Art Gallery, Baltimore, 59.3.</p> <p>34 Bronze contorniate. British Museum, London.</p> <p>35 Bronze contorniate. British Museum, London.</p> <p>36 Bronze contorniate or souvenir jeton. Museum of Fine Arts, Boston, 13.1695.</p> <p>37 Bronze contorniate or souvenir jeton. Museum of Fine Arts, Boston, 1975.335.</p> <p>38 Bronze statuette of Alexander with the lance. Fogg Art Museum, Harvard University, 1956.20.</p> <p>40 Marble relief with Herakles, Alexander, Hephaistion, a companion, and a nymph. Alsdorf Foundation, Chicago.</p> <p>41 Bronze statuette of Alexander with the lance. Musée du Louvre, Paris, MN 1576, inv. 616.</p> <p>42 Fragment of a terracotta plastic vase: Alexander as Kosmokrator. Musée du Cinquantenaire, Brussels, A 1938.</p> | <p>44 Stone relief: lion hunt. Musée du Louvre, Paris, 858.</p> <p>45 Terracotta bowl with relief: Alexander fighting Darius. Museum of Fine Arts, Boston, 99.542.</p> <p>54 Gold bow fibula. Staatliche Museen Preussischer Kulturbesitz, Antikenmuseum Berlin, 1960.1.</p> <p>56 Gold necklace. Indiana University Art Museum, Bloomington, 70.105.4.</p> <p>57 Silver bracelet with ram's head finials. Norbert Schimmel collection, New York.</p> <p>58 Gold ring with Nereid riding a hippocamp. Museum of Fine Arts, Boston, 95.92.</p> <p>61 Gold earring. On loan to the Dallas Museum of Fine Arts from the Schimmel Foundation.</p> <p>62 Gold necklace. On loan to the Dallas Museum of Fine Arts from the Schimmel Foundation.</p> <p>63 Gold earring with Nike pendant. Virginia Museum, Richmond. 64.12.1.</p> <p>64 Pair of gold earrings. Staatliche Museen Preussischer Kulturbesitz, Antikenmuseum Berlin, GI 165/6.</p> <p>65 Three gold ears of wheat. Norbert Schimmel collection, New York.</p> <p>66 Gold double-snake bracelet with garnet. Schmuckmuseum Pforzheim im Reuchlinhaus, 1957.12.</p> <p>69 Gold hoop earrings with heads of lion-griffins. Museum of Fine Arts, Boston, 01.8159-60.</p> <p>70 Gold hoop earrings with gazelle heads. The Brooklyn Museum, 05.449.1-2.</p> <p>71 Gold and green glass earrings with goose pendants. Museum of Fine Arts, Houston 3743.</p> <p>72 Gold earrings with Eros pendants. Museum of Fine Arts, Houston, 3742.</p> <p>73 Gold, amethyst, and beryl(?) necklace with lion's head finials. Virginia Museum, Richmond, 64.28.</p> |
|--|--|--|

- 74 Gold and sard necklace with gazelle-head finials. Museum of Fine Arts, Boston, 99.376.
- 75 Gold and brown glass(?) necklace with gazelle-head finials. Museum of Fine Arts, Boston, 98.787.
- 76 Gold and carnelian necklace with African-head beads. Museum of Fine Arts, Houston, 37.41.
- 77 Gold and garnet necklace with pendant amphoras. Museum of Fine Arts, Boston, 1971.212.
- 78 Gold roundel with bust of Artemis and garnet settings. The Art Museum, Princeton University, 38.50.
- 79 Gold diadem set with garnets. Museum of Fine Arts, Boston, 1971.211.
- 80 Gold thigh band (?). Staatliche Antikensammlungen, Munich, SL 653.
- 81 Gold necklace. Staatliche Museen Preussischer Kulturbesitz, Antikenmuseum Berlin, 26.
- 82 Gold thigh band (?). The St. Louis Art Museum, 382.1923.
- 84 Gold snake ring. Virginia Museum, Richmond, 65.43.3/7.
- 85 Gold and carnelian necklace with gazelle-head finials. Virginia Museum, Richmond, 65.43.6/7.
- 86 Gold earrings with carnelian duck pendants. Virginia Museum, Richmond, 65.43.4&5/7.
- 87 Gold, garnet, agate, and glass earring in the shape of an Isis crown. Virginia Museum, Richmond, 65.43.7/7.
- 91 Gold necklace with garnets. Museum of Fine Arts, Boston, 98.794.
- 92 Fragmentary gold diadem with glass and carnelian settings. Museum of Fine Arts, Boston, 98.798.
- 93– Two terracotta Erotes. Museum of Fine Arts, Boston, 97.300, 97.301.
- 94– Four miniature terracotta shields. Museum of Fine Arts, Boston, 97.323, 97.327, 97.334, 97.345.
- 99 Gold ring with garnet intaglio of Aphrodite arming. Museum of Fine Arts, Boston, 21.1213.

