

NOTE ON THE PIECING OF BRONZE STATUETTES

(PLATES 76 and 77)

IN 1854, the distinguished archaeologist Braun discovered and published with a good engraving a bronze statuette in a private collection, calling it “Bacco giovane dalla spalla mozza.”¹ This Bacchus, wearing the characteristic high boots and the ivy wreath in his hair, was remarkable in lacking the whole left arm, exposing a left shoulder sealed with bronze as if there never had been an arm; it was not a case of a break, for the shoulder was smooth and finished. Braun could suggest no explanation for this strange phenomenon which he thought significant enough to bring to the attention of his fellow scholars. I first appreciated the same problem when I began to catalogue bronzes in the Walters Art Gallery and discovered four statuettes all in this condition, a Jupiter, two figures of Bacchus, and a Mercury, and also a detached arm (below, Nos. A3, A20, A26, A27, B1), in a collection of less than 300 items. Recently, various authors have remarked on the quantity of statuettes of various types, all lacking the left arm, and also the number of detached left arms.² They have deduced correctly that what Braun observed but could not explain was evidence of a process of assembling complicated sculptural creations, casting figure and limb separately and joining them to each other by soldering or brazing, just as statuettes were attached to bases and handles to vases in all periods except the Archaic. The result is the same in each case: statuettes come off their bases, handles leave the vases which frequently disintegrate, and statuettes become armless as if in deliberate teasing of museum goers, making them sigh for the beautiful complete works that once existed. The 38 defective figures and 23 detached arms listed below are very widely distributed and usually do not indicate their place of manufacture; rather, they illustrate a general practice of assemblage.³

¹ E. Braun, “Bacco giovane dalla spalla mozza,” *Monumenti, Annali, Bulletino dell’Istituto*, Rome 1854, p. 82, pl. 14. Also S. Reinach, *Répertoire de la statuaire grecque et romaine* II, Paris 1904, p. 112, no. 8. Below, No. A29.

Works frequently cited are abbreviated as follows:

- Boucher, *Recherches* = S. Boucher, *Recherches sur les bronzes figurés de la Gaule pré-romaine et romaine* (Bibliothèques sur des Écoles Françaises d’Athènes et de Rome, 228), Rome 1976
- De Ridder = A. de Ridder, *Bronzes antiques du Louvre* I, Paris 1913–1915
- Hill, *Catalogue* = D. K. Hill, *Catalogue of Classical Bronze Sculpture in the Walters Art Gallery*, Baltimore 1949
- Kaufmann-Heinimann, *Schweiz* I = A. Kaufmann-Heinimann, *Die römischen Bronzen der Schweiz*, I, Augst, Mainz am Rhein 1977
- Leibundgut, *Schweiz* II = A. Leibundgut, *Die römischen Bronzen der Schweiz*, II, Avenches, Mainz am Rhein 1976
- Leibundgut, *Schweiz* III = A. Leibundgut, *Die römischen Bronzen der Schweiz*, III, Westschweiz, Bern und Wallis, Mainz am Rhein 1980

² Boucher, *Recherches*, pp. 280–281, and *idem*, *Inventaires des collections publiques françaises*, Vienne, *Bronzes antiques*, Paris 1971, p. 96; J. J. Hatt, *Revue archéologique de l’Est* 12, 1961, pp. 230, 280–281; S. Detys and C. Rolley, *L’art de la Bourgogne romaine*, (Exposition Dijon) 1973, see no. 191.

³ Leibundgut, *Schweiz* II, p. 25.

My intention here is to collect as much material as possible on this group of objects and to consider the implications of this method of assembling statuettes, in factories located over a great expanse of territory and a long period of time. My lists (A and B), placed at the end of this article, will certainly be incomplete. Damaged statuettes are never featured in artistic displays or in books aimed at conveying pleasure; at best, one finds them in comprehensive catalogues such as have begun to appear in increasing numbers. My lists can be merely a guide to the types used and, in an even more restricted sense, to the relative profusion of representations. Nevertheless, some conclusions are self propelling.

Let me begin by emphasizing that the loss of an arm is accidental. When parts are found separately, it may happen on the site of an ancient factory where finished works were being produced, but probably we see the result of improper soldering and must suppose that the first owners had purchased complete works of art. For every Mercury without a left arm and for every left arm without a body we must suppose literally thousands of Mercury statuettes that stayed together. One would not today pry them apart even if one could.

Why left arms? Partly because the left arm, being less active than the right, frequently carried drapery which could be adjusted in such a way as to conceal the joint at the shoulder. Also, choosing always the same arm would make assemblage easy; one could cast hundreds of arms and attach them as needed to various suitable subjects. In other words, the separate casting was an aid to easy, quick, mass production, and mass production is profitable only on a grand scale. So, we must believe in gigantic mass production from which a small proportion now graces our museums. In just this way the common, graceful oil jugs of the early Roman age were assembled from cast parts: base, handle and body, and neck.

Disparity in size is another proof that mass production was practiced on an enormous scale. While the majority of statuettes involved is in the range of 10 to 20 centimeters, much larger examples exist. I think the disparity is further proof that arms were mass produced for quick manufacture, arms of all sizes being made available for figures of varying size.

Arms could be shifted from type to type, as is apparent from the tabulation below. The left arm wound with a short chlamys falling before the shoulder in a loop, sometimes with the addition of a circular fibula, was suitable for Hermes, Dionysos, Castor or Pollox, Alexander or Apollo. The garment was so draped on marble statues in the Hellenistic period, notably statues of Alexander and other rulers.⁴ The long, free-hanging chlamys was correct for Hermes and Zeus, but normally Hermes' arm hangs down and his left hand grasps his caduceus, whereas Zeus bends his elbow and holds an upright spear. Sometimes the artist used the wrong arm, causing a contamination of the Hermes and Zeus types, as S. Boucher has noticed.⁵ Consider also the handsome Hermes in Boston with an extraordinarily long chlamys, not required by his type but incorporated with considerable artistic taste (Pl. 76:a).⁶ These two types of arm are the commonest; of others, so few examples are preserved that the possibilities and practices are unclear.

⁴ Torso of ruler, Berlin, M. Bieber, *Sculpture of the Hellenistic Age*, New York 1955, p. 109, fig. 429; Alexander from Magnesia, M. Bieber, "The Portraits of Alexander the Great," *ProcPhilSoc* 1949, p. 393, fig. 65.

⁵ Boucher, *Recherches*, pp. 283-284, fig. 496.

⁶ M. Comstock and C. Vermeule, *Greek, Etruscan and Roman Bronzes in the Museum of Fine Arts, Boston*, Boston 1971, p. 104, no. 110.

When did this method of working begin? The majority of armless statuettes and detached arms are early or middle Roman imperial (one could say the same of all bronzes). The Jupiter statuettes with the tight curls (Nos. A19–21; Pl. 76:d) are perhaps Hadrianic. Some others are not datable, given our present state of knowledge. *But some are definitely pre-Roman.* A Dionysos in the Walters Art Gallery (Pl. 77:a) and another formerly in the Fouquet Collection (Nos. A26 and A28) were recognized by Rubensohn and Perdrizet as Hellenistic. A third, similar but complete, is in the Cairo Museum, thus indicating an Egyptian provenience for the other two.⁷ I will not venture a precise date, merely accept one late in the Ptolemaic period. Another, the battered Dionysos (No. A25), with a forward swing to the abdomen and a general “open form” was appraised by Van Gulik as from the 2nd century B.C. Still another Dionysos (No. A27) is of a yellow fabric that might have caused doubts of its authenticity which is, however, established by the sealed left shoulder that it could not have occurred to a forger to create. Its pose, twisted and elastic, can stem from no other art cycle than the Hellenistic. The statuette from Ruvo in Berlin (No. A36) was assigned by Neugebauer to his book on Greek bronzes before his death, although he had not ventured to date it. The left arm had been attached “mit einem Stift”.⁸ This figure is thin, youthful. The great height seems to place it in the orbit of the 1st century B.C. when tall figures were commonest; there were, however, still earlier periods of this fashion, for example the years immediately after the death of Lysippos. I incline toward a 1st-century date. Not listed here, since it is a complete entity, is a large statuette from the wreck off Antikythera (Pl. 76:b). The ship with its rich and varied cargo went down on its way from Greece to Rome at the height of the art-stealing boom, during the 1st century B.C. Most of the contents, contrary to earlier opinion, appear to have been fairly new at the time. Bol decided that the statuette,⁹ which certainly resembles No. A36, had been made in several parts, the bent left arm having been cast in one with the chlamys and attached to the left side and shoulder. Indeed, the line of demarcation is obvious. It would be easy to interpret the subject as Hermes-Mercury but with the dearth of attributes it must remain unidentified. That it antedates the establishment of the Roman Empire is assured.

Surely bronze manufacturers who cast separate left arms in order to expedite the production of statuettes would be unlikely to limit themselves to this one trick. There had to be other short cuts, and one readily visible is the common practice of casting separate bent arms for female figurines, especially Aphrodite, and attaching them at the edge of armlets worn half way between elbow and shoulder. This and other practices of cold piecing deserve to be studied. What I think the present effort offers is evidence of a factory system of producing small bronzes, by which the left arm with drapery was cast separately from male figures and attached; the practice allowed some variety in assemblage, some mistakes, and generally increased ease and speed. This system in use on a grand scale under the Empire began in late Hellenistic times in lands which were artistically Greek—South Italy, Ptolemaic

⁷ C. C. Edgar, *Greek Bronzes (Catalogue général, Cairo XIX)*, 1904, repr. 1973, p. 4, no. 27.643, pl. 1.

⁸ Dr. Irmgard Kriseleit kindly informs me that only a hole and some modern restoration are now visible.

⁹ P. C. Bol, *Die Skulpturen des Schiffsfundes von Antikythera*, *AthMitt*, Beiheft 2, 1972, pp. 13, 14, pl. 2, figs. 1–3. Athens, N.M. 13398; height: 43 cms. J. N. Svoronos, *Das Athener Nationalmuseum*, Athens 1908–1937, pl. VII.

Egypt, and the port of origin of the Antikythera ship. Because of this important early development I have dedicated this article to two scholars who have added so much to our knowledge of Hellenistic art, Virginia Grace and Dorothy Burr Thompson.

A. STATUETTES LACKING LEFT ARM, WITH FINISHED LEFT SHOULDER¹⁰

HERMES-MERCURY WITH IDENTIFYING ATTRIBUTES

1. Hermes with wings in hair
Avenches, Musée Romain 463 (594). From Avenches. H. 9.3
Leibundgut, *Schweiz* II, pp. 24–25, no. 11, pl. 6
2. Hermes with traces of wings in hair
Bonn, Rheinisches Landesmuseum U 1238. H. 13.3
H. Menzel, *Rheinisches Landesmuseum Bonn, Römische Bronzen, Ein Auswahl*, Düsseldorf 1969, p. 22, no. 9
3. Hermes with wings and leaf in hair, and marsupium. Pl. 76:c
Baltimore, Walters Art Gallery 54.989. H. 15.1
Hill, *Catalogue*, p. 19, no. 31, pl. 6
4. Hermes with winged sandals and marsupium
Brussels, Musées Royaux d'Art et d'Histoire B. 198. From Quevauchamps. H. 14.8
G. Faider-Feytmanns, *Les bronzes romains de Belgique*, Mainz am Rhein 1979, p. 65, no. 44, pl. 24
5. Hermes with winged petasos and marsupium
Liège, Musée Curtius I/2472. From Juslenville. H. 15.4
Faider-Feytmanns, *op. cit.*, p. 65, no. 45, pl. 25
6. Hermes with wings in hair and marsupium
Liestal, Kantonsmuseum Baselland A 1753. From Muttentz. H. 12.6
Kaufmann-Heinimann, *Schweiz* I, p. 31, no. 21, pls. 12, 13
7. Hermes with wings in hair and marsupium
Lyons, Musée des Beaux-Arts A 1944. H. 9.6
S. Boucher, *Bronzes romains figurés du Musée des Beaux-Arts de Lyon*, Lyons 1973, p. 81, no. 132
8. Hermes with winged ankles or sandals and marsupium
Paris, Musée de Louvre 529. H. 13.3
De Ridder, p. 78, no. 529, pl. 39
9. Hermes with winged sandals and marsupium
Paris, Musée du Louvre 190
De Ridder, p. 35, no. 190, pl. 20; Boucher, *Recherches*, p. 280, pl. 93, no. 475
10. Hermes with wings in hair and marsupium
Paris, Bibliothèque Nationale 317. H. 11.7
E. Babelon and J. A. Blanchet, *Catalogue des bronzes antiques de la Bibliothèque Nationale*, Paris 1895, p. 143, no. 317
11. Hermes with marsupium
Paris, Bibliothèque Nationale 318. H. 12.5
Babelon and Blanchet, *op. cit.*, p. 143, no. 318
12. Hermes with marsupium
Musée de Saint-Germain-en-Laye 61. H. 8.7
S. Reinach, *Bronzes figurés de la Gaule romaine*, Paris 1894, p. 75, no. 61
13. Hermes with winged petasos and marsupium
Lausanne, Musée Romain de Vidy (unnumbered). H. 17.5
Leibundgut, *Schweiz* III, pp. 24–26, pls. 20, 21
14. Hermes with winged petasos and marsupium
Strasbourg, Musée 2098. From Ehl
Hatt, *op. cit.* (footnote 2 above), pp. 218–219, figs. 81, 82, and p. 230, fig. 89
15. Hermes with winged petasos
Lausanne, Musée Romain de Vidy 109. H. 13.5
Leibundgut, *Schweiz* III, p. 31, no. 21, pl. 29
16. Hermes with winged petasos and marsupium
London, British Museum. From Barry, France. H. 14
H. Rolland, *Bronzes antiques de Haute Provence (Gallia, Suppl. XVIII)*, Paris 1965, p. 39, no. 27; H. Remy, *Description de la Collection Morel*, Reims 1893, p. 24, no. 48
17. Hermes with marsupium
Present location unknown
F. A. Schaeffer, *Un dépôt d'outils-découverte à Seltz*, Haguenau 1927; Reinach, *op. cit.* (footnote 1 above), VI, p. 31, no. 2

¹⁰ Height (H.) given in centimeters.

POSSIBLY HERMES-MERCURY BUT WITHOUT IDENTIFYING ATTRIBUTES

18. Youth in Polykleitan stance. Lacking lower right arm
Amsterdam, Allard Pierson Museum 8196
H. C. van Gulick, *Catalogue of Bronzes in the Allard Pierson Museum at Amsterdam I* (Allard Pierson Stichting VII), Amsterdam 1940, pp. 20–21, no. 36, pl. VIII; S. N. Zadoks-Josephus Jitta, W. G. Peters, W. A. Van Ess, *Roman Bronze Statuettes from the Netherlands II*, Groningen 1969, pp. 120–123, no. 52

ZEUS-JUPITER WITH THUNDERBOLT

19. Zeus holding thunderbolt. Pl. 76:d
Berlin (West), Staatliche Museen HZ 51.51.
H. 15
K. A. Neugebauer, *AA [JdI 50]*, 1935, cols. 321–334, figs. 1, 2; A. Gehrig, A. Griefenhagen, and N. Kunisch, *Führer durch die Antikenabteilung*, Berlin 1968, p. 220, pl. 229
20. Zeus holding thunderbolt
Baltimore, Walters Art Gallery 54.982. H. 17
Hill, *Catalogue*, p. 8, no. 11, pl. 6
21. Zeus holding thunderbolt
Boston, Museum of Fine Arts 65.462. H. 8.5
Comstock and Vermeule, *op. cit.* (footnote 6 above), p. 114, no. 121

PROBABLY ZEUS-JUPITER BUT WITHOUT THUNDERBOLT

22. Zeus, right hand lowered and pierced as for thunderbolt
In trade, 1970. Formerly Warneck Collection
Art of Ancient Italy, André Emmerich Gallery, New York 1970, p. 62, no. 102
23. Bearded deity, arms lacking
Paris, Musée du Louvre 516. H. 14
De Ridder, p. 77, no. 516, pl. 38
24. Bearded deity (arms formerly restored, now armless)
Paris, Musée du Louvre 505. H. 19.3
De Ridder, p. 75, no. 505, pl. 38

DIONYSOS-BACCHUS WITH ATTRIBUTES

25. Dionysos with high boots and wreath of ivy
Amsterdam, Allard Pierson Museum 1381.
H. 12.7

Van Gulick, *Catalogue of Bronzes*, p. 16, no. 25, pl. VII

26. Dionysos with high boots, ivy wreath and rhyton. Pl. 77:a
Baltimore, Walters Art Gallery 54.741. From Erment, Egypt. H. 18.3
Rubensohn, *AA [JdI 21]*, 1906, cols. 142–143, fig. 12; Hill, *Catalogue*, p. 23, no. 40, pl. 14
27. Dionysos with ivy wreath, boots and rhyton
Baltimore, Walters Art Gallery 54.1031. Formerly Borelly-Bey. H. 20
Hill, *Catalogue*, pp. 24–25, no. 43, pl. 14
28. Dionysos with ivy wreath(?), right hand raised as if to hold rhyton
Formerly Fouquet Collection. From Athribis, Egypt. H. 13
P. Perdrizet, *Bronzes grecques d'Égypte de la Collection Fouquet*, Paris 1911, p. 13, pl. VI
29. Dionysos with ivy wreath and boots
Formerly Fejevary Collection
Braun, *op. cit.* (footnote 1 above), p. 82, pl. 14

OTHER SUBJECTS

30. Alexander
Present location unknown. From Hatra
Ali Mustafa, *Hatra, City of the Sun*, 1974, fig. 154; J. Buzek, *Bronzes hellénistiques et romains (Cahiers d'Archéologie Romande 17)*, p. 170, pl. 102, fig. 7
31. Alexander(?)
London, British Museum 799. Found at Orange. H. 15.12
H. B. Walters, *Catalogue of Bronzes—British Museum*, London 1899, p. 144, no. 799, pl. XXIV; Rolland, *Bronzes—Haute Provence*, pp. 35–36, no. 18
32. Harpocrates wearing double crown, right first finger to mouth
Cairo, Museum 27.687. H. 24.4
Edgar, *op. cit.* (footnote 7 above), p. 14, no. 27.687, pl. III
33. Herakles holding club
London, British Museum 787. From Bavai. H. 32.3
Walters, *Catalogue of Bronzes*, p. 142, no. 787; G. Faider-Feytmann, *Recueil des bronzes de Bavai (Gallia, Suppl. VIII)*, Paris 1957, pp. 51–52, no. 45, pl. IX.

34. Phrixos or Hermes with ram's head in right hand. Pl. 77:b
Malibu, J. Paul Getty Museum 58.AB.6. H. 17.5
Small Sculpture in Bronze from the Classical World (Exhibition, University of North Carolina, Chapel Hill 1976), no. 64; Bulle, *MJB* I, 1906, pp. 36–42; W. Fuchs, *Die Skulptur der Griechen*, Munich 1969, p. 145, figs. 138, 139; J. Charbonneaux, *Classical Greek Art*, London 1972, pp. 193–194, fig. 221.
35. Sucellus or Celtic Zeus wearing tunic and holding olla
Lausanne, Musée Cantonal d'Archéologie et d'Histoire 169. From Pully. H. 9.1
Leibundgut, *Schweiz* III, p. 44, no. 39, pl. 52
36. Youth, both arms missing
Berlin (East), Staatliche Museen 7143. From Ruvo
K. A. Neugebauer, *Katalog der statuarischen Bronzen im Antiquarium* II, Berlin 1951, p. 60, no. 49, pl. 26; Pabst, *AZ* 36, 1878, p. 164.
37. Athena wearing aegis and helmet
Luxembourg, Musée d'Histoire et d'Art 3-478 [G. Thill], *Bronzes figurés de l'époque romaine*, Luxemburg 1975, p. 10, no. 11, pls. 40, 41
38. Alexander
Paris, Musée du Louvre 369. From Alexandria. H. 15
De Ridder, p. 58, no. 369, pl. 31

B. DETACHED LEFT ARMS

WITH CHLAMYS SHORTENED BY DRAPING OVER ARM

1. Baltimore, Walters Art Gallery 54.1021
Fingers spread to rest on hip, thumb turned up. H. 7
Hill, *Catalogue*, pp. 110–111, no. 247, pl. 48
2. Boston, Museum of Fine Arts 62.978. Pl. 77:c
Hand grasping straight object. H. 11.5
Comstock and Vermeule, *op. cit.* (footnote 6 above), p. 70, no. 72
3. Dijon, Musée d'Archéologie
Elbow bent, hand holding long caduceus. H. 7.3
Detys and Rolley, *op. cit.* (footnote 2 above), no. 911, pl. LXI
4. Langres, Musée
First finger extended. H. 7.6
P. Lebel, *Catalogue des bronzes antiques du Musée de Langres*, Langres 1965, p. 163, no. 23, pl. XI
5. New York, Collection of Norbert Schimmel. Pl. 77:d
Fist clenched. H. 11.8
Exhibition catalogue, *Von Troja bis Amarna*, Mainz 1978, no. 63
6. Rabat, Musée. From Volubilis
Elbow bent. H. 9
C. Boube-Picot, *Les bronzes antiques de Maroc*, I, *La statuaire*, Rabat 1969, p. 229, no. 257, pl. 185:4
7. Vienne, Musée Municipal 2158
Elbow bent. H. 8.5
Boucher, *Vienne* (footnote 2 above), p. 96, no. 48bis
8. Carnuntum, Museum Carnuntinum 12122
Elbow bent, hand holding thunderbolt. H. 7
R. Fleischer, *Die römischen Bronzen des Österreich*, Mainz 1967, p. 191, no. 278, pl. 130 and *ibid.*, *Antike Bronzestatuetten aus Carnuntum*, Graz and Cologne 1966, p. 55, no. 92
9. Enns, Schloss Ennseck P 13/156
Elbow bent, hand holding thunderbolt. H. 7.9
Fleischer, *Bronzen Österreich*, pp. 191–192, no. 278A, pl. 130
10. Private collection, Switzerland
Hand holding sword, shoulder of cuirass visible. H. 11.6
J. Dörig, *Art antique. Collections privées de Suisse Romande*, Mainz 1975, no. 368

WITH CHLAMYS FALLING FULL LENGTH

11. Avenches, Musée Romain 387
Hand curled to grasp staff
Leibundgut, *Schweiz* II, p. 25, no. 12, pl. 6
12. Augst, Museum 21.79
Elbow bent. H. 9.3
Kaufmann-Heinimann, *Schweiz*, I, p. 96, no. 120, pl. 99

13. Besançon
Elbow bent.
P. Lebel, *Les bronzes figurés (Catalogue des collections archéologiques de Besançon V)*, Paris 1961, pl. L:4
14. Dijon, Musée Archéologique 66.40. From Clinchet
Holding undetermined object
Detys and Rolley, *op. cit.* (footnote 2 above), no. 31, pl. LXI
15. Grosser St. Bernhard, Hospiz 14
Elbow bent. H. 9.9
Leibundgut, *Schweiz* III, pp. 80–81, no. 78, pl. 107
16. Lecce, Museo Provinciale 2754
Hand lowered. H. 11
G. Delli Ponti, *I bronzi del Museo Provinciale di Lecce*, Lecce 1973, pp. 10–11, no. 14, pl. VII
17. Lyon, Musée de Fourvière
Hand lowered, first finger pointing down
Boucher, *Recherches*, p. 280, pl. 93, no. 473
18. Strasbourg, Musée 2095
Hand lowered
Hatt, *op. cit.* (footnote 2 above), p. 230, fig. 89
19. Verona, Museo Archeologico A4.88
Hand lowered holding caduceus which touches shoulder. H. 8.5
L. Franzioni, *Bronzetti romani del Museo Archeologico di Verona*, Venice 1973, p. 72, no. 52
20. Vienna, Naturhistorische Museum 15698.
From Garina
Elbow bent. H. 7.9
Fleischer, *Römischen Bronzen Österreich*, p. 191, no. 277, pl. 130

OTHER DETACHED ARMS

21. Augst, Museum 60.8025
Long aegis. H. 10.5
Kaufmann-Heinimann, *Schweiz*, I, Augst, pp. 96–97, no. 121, pl. 99
22. Parma, Museo Nazionale di Antichità B. 400.
From Veleia
Small chlamys, large cornucopia. H. 19
F. d'Adria, *I bronzi romani di Veleia*, Milan 1970, p. 78, no. 99, pl. xxv
23. Rabat, Musée V 905. From Volubilis
Nude arm, large cornucopia. H. 10.5
Boube-Picot, *Bronzes antiques de Maroc*, p. 219, no. 240, pl. 170:2

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a. Hermes. B.2889. Courtesy, The Museum of Fine Arts, Boston. H. L. Pierce Fund



b. Hermes. X.13398. Courtesy, National Archaeological Museum, Athens



c. A3. Hermes. 54.989. Courtesy, The Walters Art Gallery



d. A19. Zeus. Courtesy, Staatliche Museen, Berlin



a. A26. Dionysos. 54.741. Courtesy, The Walters Art Gallery



b. A34. Phyrxos or Hermes. 58.AB.6. Courtesy, The J. Paul Getty Museum



c. B2. Arm from statuette. 62.978. Courtesy, The Museum of Fine Arts, Boston



d. B5. Arm from statuette. Collection of Norbert Schimmel