

LOUVRE



THE
MET

NEAR EASTERN ANTIQUITIES IN DIALOGUE

ENTER

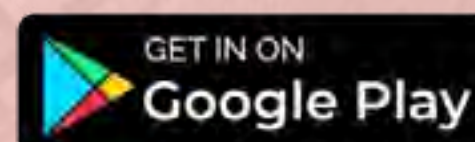
THE MET
AT THE LOUVRE

From 29 February 2024
to 28 September 2025

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During the closure of its permanent galleries for complete renovation, the Department of Ancient Near Eastern Art of New York's Metropolitan Museum of Art is lending ten masterpieces for a dialogue with the collection of the Musée du Louvre's Department of Near Eastern Antiquities.



Learn more about The Metropolitan Museum of Art

THE
MET



SEE THE TRAIL

RICHELIEU WING (LEVEL 0)



MAP OF THE TRAIL IN THE NEAR EASTERN ANTIQUITIES ROOMS

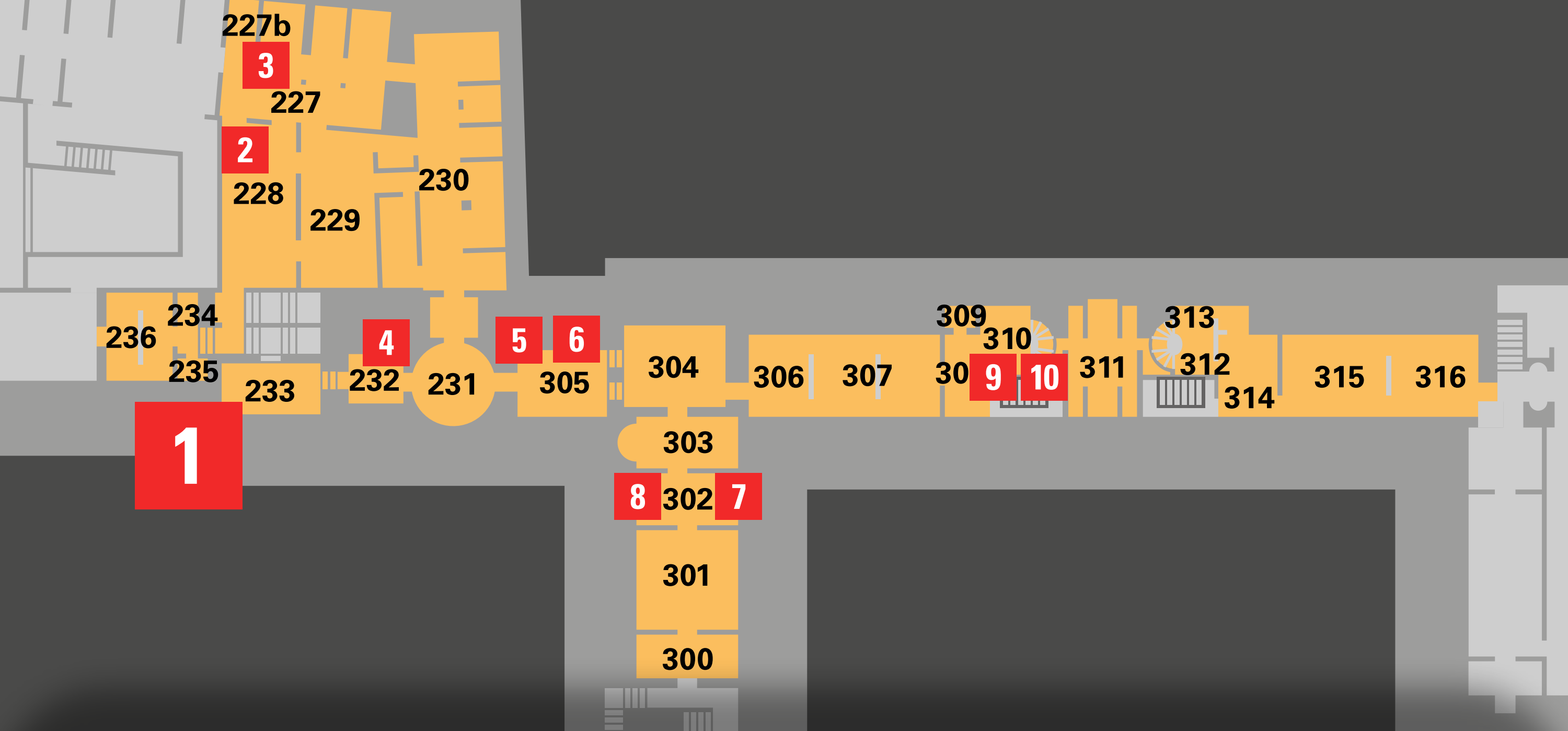
RICHELIEU WING (LEVEL 0)



START



**BACK
TO INTRO**



1

THE MET

Stela of Ushumgal and Shara-igizi-Abzu

This stone stela, carved in relief, is covered with Sumerian cuneiform inscriptions, relating a property transaction between Ushumgal and his daughter Shara-igizi-Abzu before their witnesses. The two of them are represented on a larger scale than the others. Dating from the early 3rd millennium BC, this stela reprises the codes used to portray human figures characteristic of the Sumerian cities of Mesopotamia. The similarity between the clothing and hair of this stela's figures, and that of other individuals on the statues exhibited in case 8 of this room, is particularly striking. This type of stela prefigures the *kudurrus*, or land-grant deeds inscribed in stone, that would emerge over a thousand years later.

LOUVRE

Artworks in dialogue in this room



The Louvre collections include numerous contemporaneous works from the 3rd millennium BC, some of which are also likely from the Umma site in Iraq, such as the golden plaque. The figure from the 'Orant dedicated by Prince Ginak' bears a strong resemblance to the one on The Met's stela, with the same beard, hair, arm position and garment, known as a *kaunakes*. Comparable figures can also be found on the 'Relief of Ur-Nanshe', which, like the 'Stela of the vultures', is similar in composition to The Met's stela, with figures of different scale depicted alongside texts in cuneiform script and in the Sumerian language.

[BACK TO MENU](#)

2/10



1

THE MET



Umma, Mesopotamia (modern-day Tell Jokha, Iraq)?
About 2900–2700 BC

Stela of Ushumgal and Shara-igizi-Abzu

Gypsum alabaster
New York, The Metropolitan Museum of Art, Department of Ancient Near Eastern Art, Funds from various donors, 1958, inv. 58.29
Paul Godin, Paris, by 1937-1938 ;
Elias S. David, New York, by 1940s ;
purchase, Elias S. David, New York, 1958



LOUVRE

Mesopotamia (Iraq)
About 2700–2600 BC

Orant statue dedicated by Prince Ginak

Limestone
Gift of the Société des Amis du Louvre, 1951.
Musée du Louvre, inv. AO 20146



Girsu (modern-day Tello, Iraq), Mesopotamia
About 2450 BC

Relief of Ur-Nanshe

Limestone
Ernest de Sarzec excavations, 1890.
Musée du Louvre, inv. AO 2344
Work on display in room 236.



Girsu (modern-day Tello, Iraq), Mesopotamia
About 2450 BC

Stela of the vultures

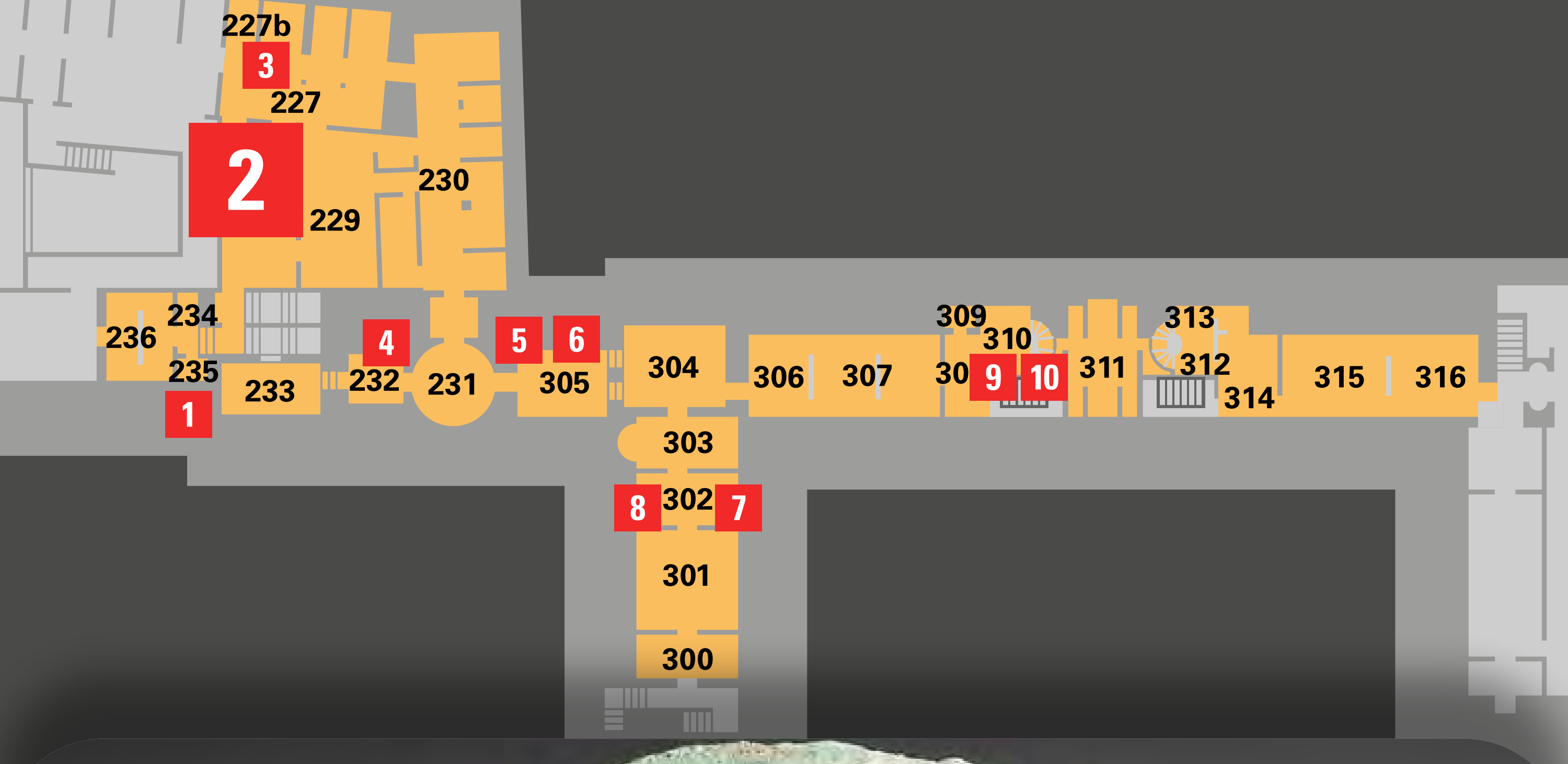
Limestone
Ernest de Sarzec excavations, 1881.
Musée du Louvre, inv. AO 50 ; AO 2346 ;
AO 2347 ; AO 2348 ; AO 16109
Work on display in room 236.



Umma, Mesopotamia (modern-day Tell Jokha, Iraq)
About 2500 BC

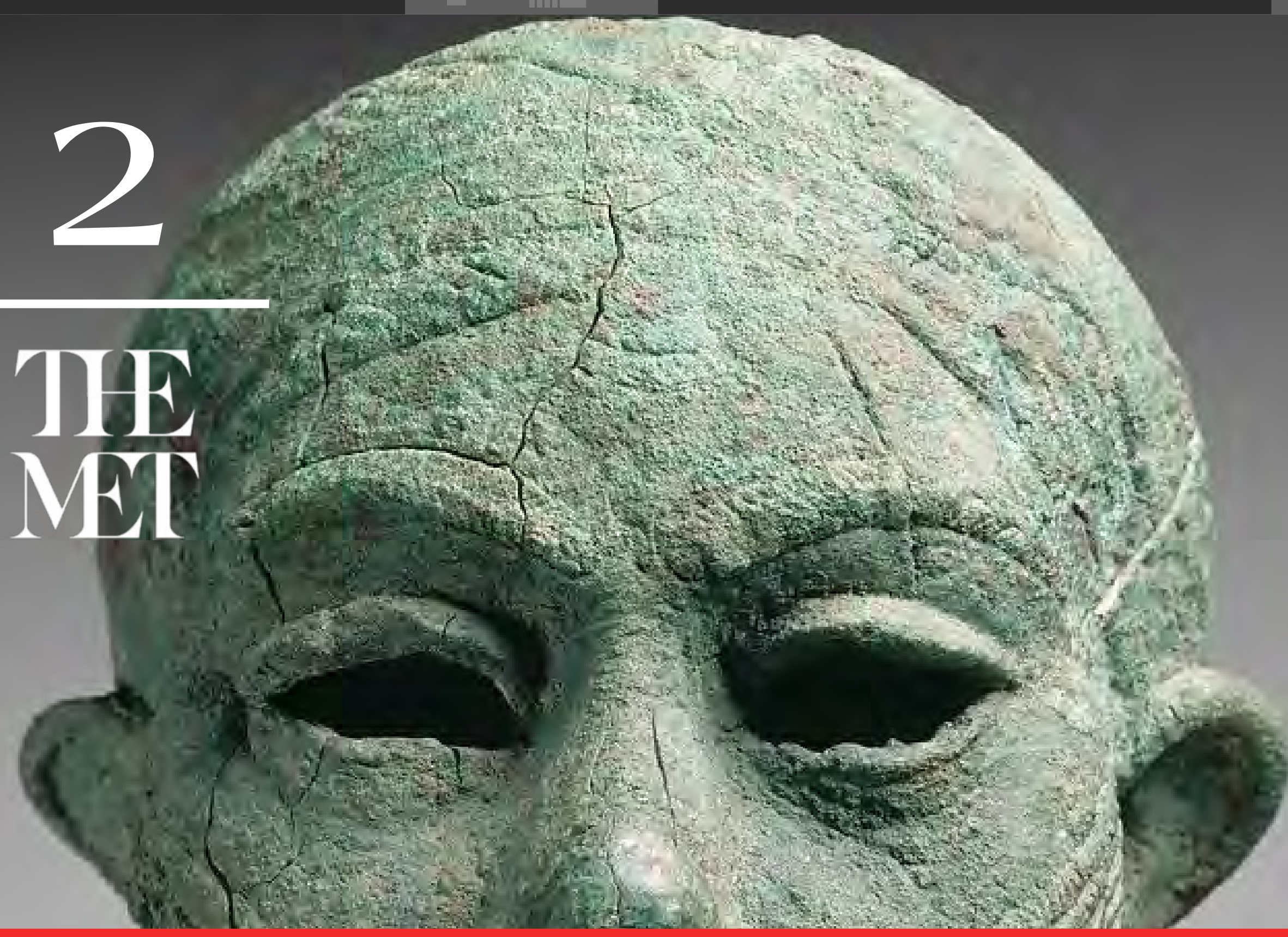
Plate in the shape of a beard

Gold
Paris, Musée du Louvre, Department of Near Eastern Antiquities,
AO 19225 ; AO 25037 b ; AO 25037 c
Purchase, Éliás Géjou, 1937



2

THE
MET



Turbaned head of a ruler

Almost unique among surviving remains of large metal statues, this life-size head with realistic features likely represents an elite person. Due to its facial features, the originality of the turban and the quantity of metal used for the casting, it was long thought that this head came from western Iran, a region rich in copper. However, it would rather come from Mesopotamia as a fragment of an identical turban was excavated at Tello. Still, it also evokes the close ties between the two regions. This stone fragment, dating from about the 22nd century BC, also allowed for more accurate dating of the copper head. The head is shown alongside the statuette of the prince Ur-Ningirsu II of Lagash, a piece shared between the Louvre (body) and the Metropolitan Museum of Art (head), and exhibited in Paris until the reopening of The Met's galleries.

LOUVRE

Artworks in dialogue in this room



The head from The Met is extraordinary in that it is one of very few remaining examples of a life-size metal representation of such quality. This unique piece, whose place and time of origin were long misidentified, has something of a counterpart at the Musée du Louvre: a fragment of a turban, shown in the same display case, is an exact match for the one worn by the metal head. It would likely have been an element of royal finery. Found during excavations at Tello and accurately dated, this fragment seems to indicate that The Met's head is also from late-3rd millennium BC Mesopotamia. Compare this with other depictions of royal figures on view in this room, who wear a kind of wide-brimmed cap: Ur-Ningirsu, and the many representations of his father Gudea, both rulers of Girsu (modern-day Tello) in their time.



Mesopotamia (Iraq)?
About 2190–2150 BC

Turbaned head of a ruler

Copper alloy

New York, The Metropolitan Museum of Art,
Department of Ancient Near Eastern Art,
Rogers Fund, 1947, inv. 47.100.80
R.D. Messayeh, New York, by 1918;
Joseph Brummer, New York, 1919–1947;
purchase, Joseph Brummer Estate, New York, 1947



Mesopotamia, Girsu (modern-day Tello, Iraq)
About 2200–2100 BC

Fragment of a turban

Gabbro

Paris, Musée du Louvre,
Department of Near Eastern Antiquities inv. AO 16
Ernest de Sarzec excavation, 1881

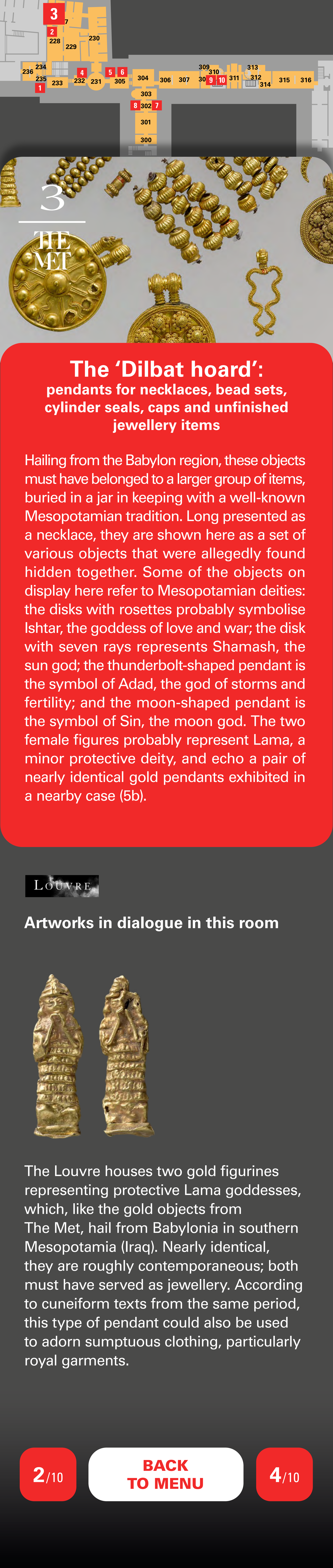


Girsu (modern-day Tello, Iraq), Mesopotamia
About 2110–2105 BC

Statue of Ur-Ningirsu

Gypsum alabaster

Departed 1925, Musée du Louvre,
Department of Near Eastern Antiquities, inv. AO 9504 (body)
Metropolitan Museum of Art 47.100.86 (head)



3

THE MET

The 'Dilbat hoard': pendants for necklaces, bead sets, cylinder seals, caps and unfinished jewellery items

Hailing from the Babylon region, these objects must have belonged to a larger group of items, buried in a jar in keeping with a well-known Mesopotamian tradition. Long presented as a necklace, they are shown here as a set of various objects that were allegedly found hidden together. Some of the objects on display here refer to Mesopotamian deities: the disks with rosettes probably symbolise Ishtar, the goddess of love and war; the disk with seven rays represents Shamash, the sun god; the thunderbolt-shaped pendant is the symbol of Adad, the god of storms and fertility; and the moon-shaped pendant is the symbol of Sin, the moon god. The two female figures probably represent Lama, a minor protective deity, and echo a pair of nearly identical gold pendants exhibited in a nearby case (5b).



Artworks in dialogue in this room



The Louvre houses two gold figurines representing protective Lama goddesses, which, like the gold objects from The Met, hail from Babylonia in southern Mesopotamia (Iraq). Nearly identical, they are roughly contemporaneous; both must have served as jewellery. According to cuneiform texts from the same period, this type of pendant could also be used to adorn sumptuous clothing, particularly royal garments.

2/10

BACK TO MENU

4/10



Mesopotamia, Dilbat?
(modern-day Tell al-Deylam, Iraq)
About 1800–1400 BC

**The 'Dilbat hoard':
pendants for necklaces, bead sets,
cylinder seals, caps and unfinished
jewellery items**

Gold, agate, carnelian, feldspar

New York, The Metropolitan Museum of Art,
Department of Ancient Near Eastern Art,
Fletcher Fund, 1947,

inv. 47.1a-i, 47.1k-m, 47.115.1 et 47.115.3-4

Possibly purchased by Ernst Herzfeld,
near Tell el-Deylam (ancient Dilbat) ca. 1911; collection of Frida and/or
Georg Hahn, Berlin, by 1914; purchase, Charlotte Weidler, New York,
on behalf of Georg Hahn, 1947 (jewel elements);
gift, Georg Hahn, 1947 (cylinder seals)



Babylon region (modern-day Hillah, Iraq), Mesopotamia
About 1900–1600 BC, Paleo-Babylonian period

Two pendants representing Lama goddesses

Gold

Purchased 1909. Musée du Louvre,
Department of Near Eastern Antiquities, inv. AO 4636



4

THE
MET



Kneeling wild bull holding a spouted vessel

This silver statuette depicts an aurochs, a wild bull common in Iran during this period. The use of silver and the technique employed illustrate the talents of Iranian metalworkers in the late 4th millennium BC. This object also attests to the originality of the art of the Proto-Elamite era (3300–3000 BC), in which scenes of everyday life feature animals rather than humans. Here, the aurochs is kneeling, clothed in a robe and holding a vessel between its hooves, a common posture of worship. This position also echoes that of several orants (figures in prayer) from an earlier period, exhibited in case 3 of this room. The aurochs, which is filled with pebbles, has been interpreted as a noise-making instrument used in worship rituals. It may thus attest to ritual practices in Proto-Elamite Iran that are still unknown.

LOUVRE

Artworks in dialogue in this room



A parallel can be drawn between the aurochs from The Met and two works discovered in Susa: small alabaster statuettes depicting orants (figures in prayer). The male figure is seated, holding a vessel before him; the female figure is kneeling. Discovered in ritual repositories, the two orants refer to practices common to offering ceremonies at the time. Another work from the Louvre, a tablet exhibited nearby, foregoes human representation in favour of an aurochs, featured in a scene of everyday life. As The Met's piece illustrates, this is the main characteristic of Proto-Elamite art.



Southwestern Iran
About 3000 BC

**Kneeling wild bull
holding a spouted vessel**

Silver

New York, The Metropolitan Museum of Art,
Department of Ancient Near Eastern Art,
purchase, Joseph Pulitzer Bequest, 1966, inv. 66.173
Purchase, K. Rabenou Ltd., New York, 1966



Susa (modern-day Shush), Iran
About 3300 BC

Orant

Alabaster

Roland de Mecquenem excavations, 1909.
Musée du Louvre,
Department of Near Eastern Antiquities,
inv. Sb 70

Susa (modern-day Shush), Iran
About 3300 BC

Orant holding a vessel

Alabaster

Roland de Mecquenem excavations, 1909.
Musée du Louvre, Department of Near
Eastern Antiquities, inv. Sb 71



Susa (modern-day Shush), Iran
About 3000 BC

**Economic tablet with seal impression
representing lionesses and bulls
with human attitudes,
and Proto-Elamite script**

Clay

Paris, musée du Louvre, département des Antiquités
orientales, Sb 4842. Fouilles Jacques de Morgan, 1907.

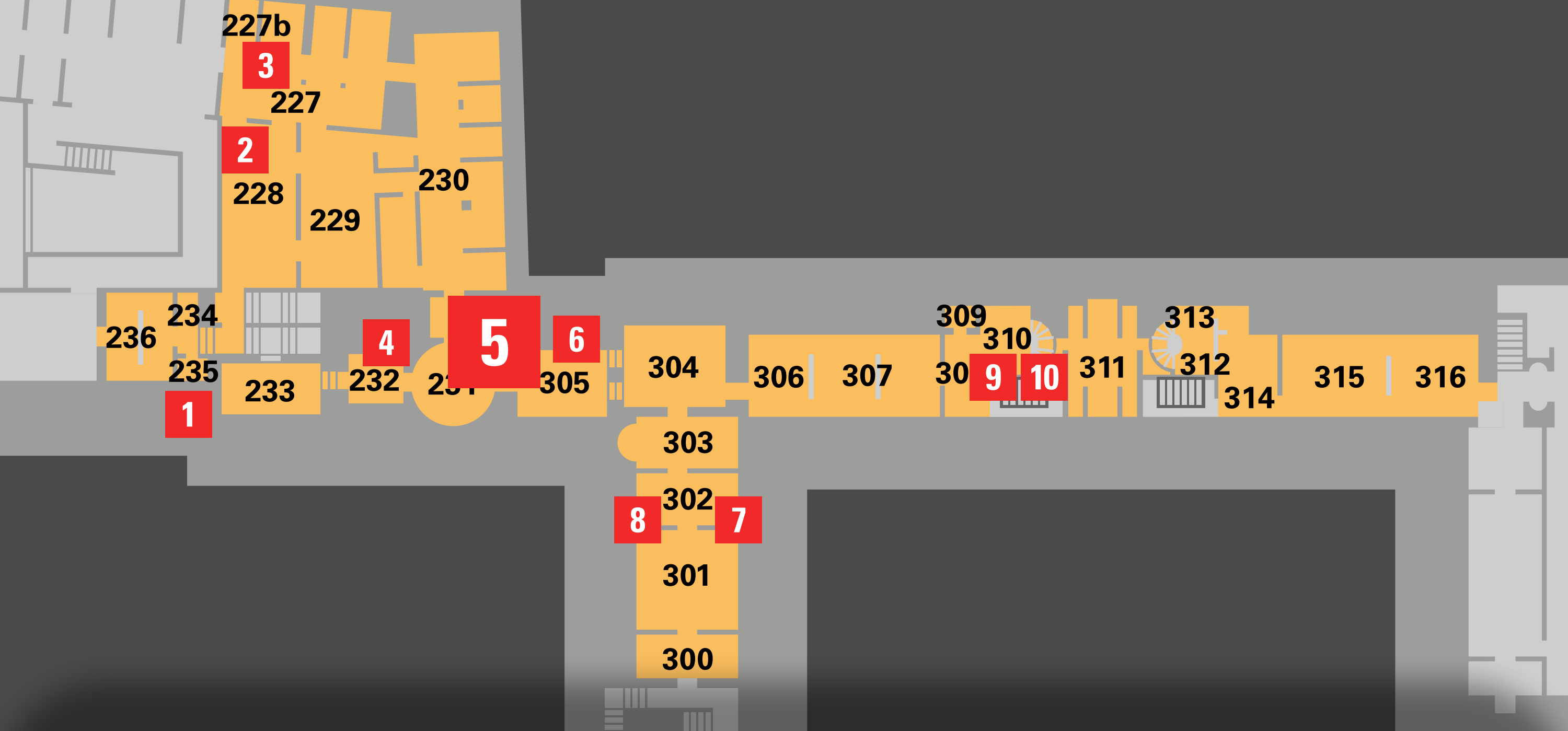
Susa (modern-day Shush), Iran
About 3100-2600 BC

**Economic tablet depicting
a kneeling bull and lion**

Clay

Jacques de Morgan excavations, 1901.
Musée du Louvre, Department of Near
Eastern Antiquities, inv. Sb 6414





5

THE MET



Shaft-hole axe head with bird-headed demon, boar, and dragon

With its elaborate decoration, this remarkable ceremonial axe testifies to the symbolic universe of Central Asian populations in the early 2nd millennium BC. It depicts a mythological battle involving three fantastical characters. At the centre, a winged demon with a muscular body and two bird-of-prey heads restrains two formidable opponents: a winged dragon with the body of a lion, and a giant wild boar. According to the beliefs of the region, the demon is a helper of the great Central Asian goddess, responsible for fertility and fecundity. His actions help control the natural forces which, like the dragon and the wild boar, block access to water and destroy vegetation. Frequently found in the tombs of warriors, decorated axes like the ones exhibited in this room were badges of honour common throughout the Iranian Plateau.

LOUVRE

Artworks in dialogue in this room



In the Elamite world of southwestern Iran, ceremonial axes played a crucial role in official ceremonies, as this seal impression demonstrates. It belonged to the scribe Kuk-Simut, a high-ranking dignitary, who is presented here with the honorary gift of a snake-headed axe by the king, seated before him on a throne.

Like the axe from The Met, this small seal, decorated with a winged demon, hails from Central Asia and attests to the major role played by this mythological being. The figure's overlong arms are positioned above two stylised mountains, upon which his elbows rest; this posture confirms his belonging to the celestial realm.



5

THE MET



Bactria-Margiana, Central Asia
2200–1700 BC

Shaft-hole axe head with bird-headed demon, boar, and dragon

Silver, gold leaf

New York, The Metropolitan Museum of Art, Department of Ancient Near Eastern Art, Purchase, Harris Brisbane Dick Fund, and James N. Spear and Schimmel Foundation Inc. Gifts, 1982, inv. 1982.5
Mahboubian collection, by 1967; purchase, Mehdi Mahboubian, New York, 1982

LOUVRE



Bactria, Central Asia (Turkmenistan, Uzbekistan, Afghanistan)
About 2100–1900 BC

Axe-knife decorated with a horse's head

Copper alloy

Bequest of David David-Weill, 1972. Musée du Louvre, Department of Near Eastern Antiquities, inv. AO 24799



Susa (modern-day Shush), southwestern Iran
About 2100–2000 BC

Impression of seal of Kuk-Simut

Clay

Roland de Mecquenem excavations, 1925. Musée du Louvre, Department of Near Eastern Antiquities, inv. Sb 2294



Bactria, Central Asia (Turkmenistan, Uzbekistan, Afghanistan)
About 2100–1700 BC

Seal with winged bird-of-prey-headed demon kneeling and leaning on mountains

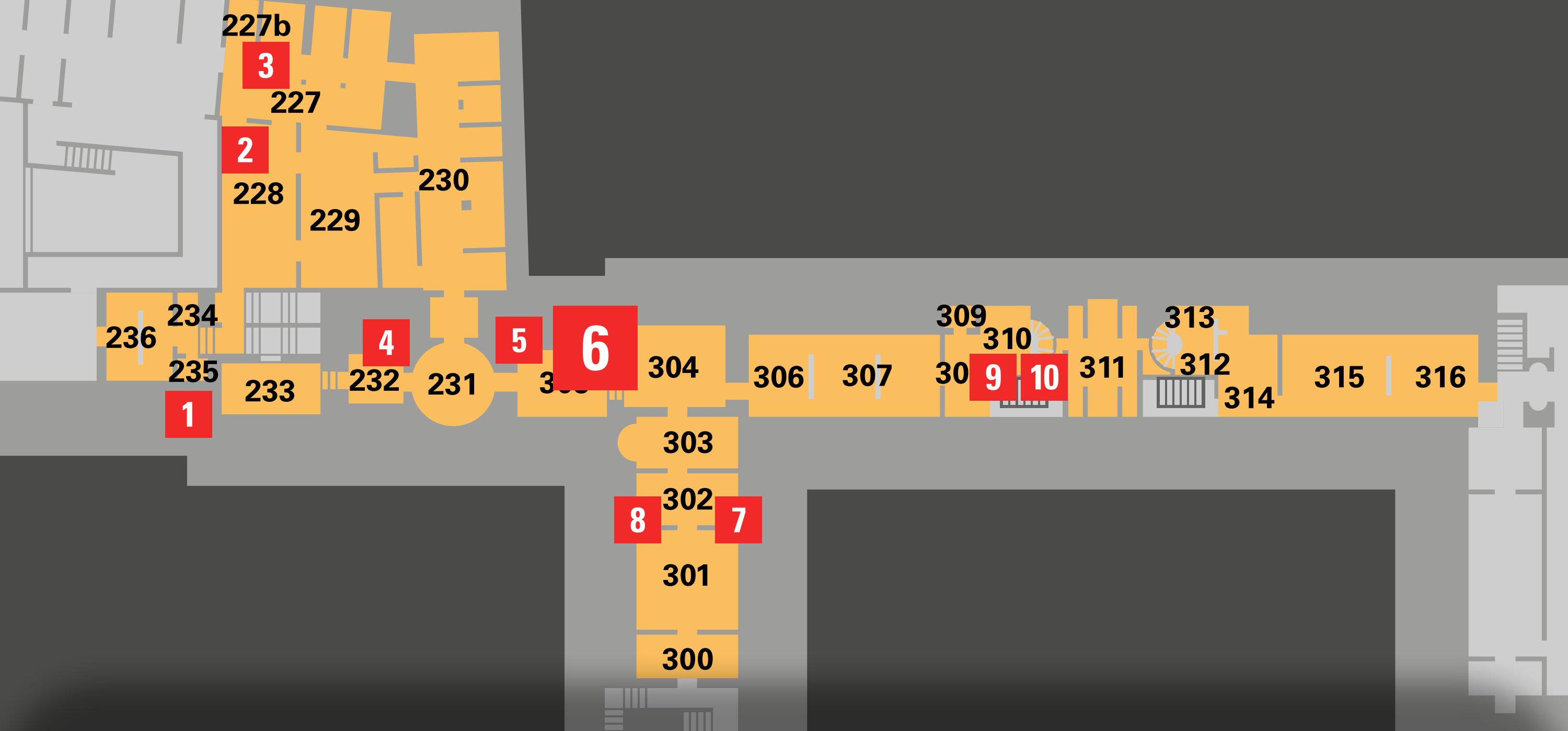
Copper alloy

Bequest of Mohsen Foroughi, 1977. Musée du Louvre, Department of Near Eastern Antiquities, inv. AO 26494

4/10

BACK TO MENU

6/10



G
THE
MET

Beaker with birds of prey

In this period, Central Asia was renowned for its production of precious metal objects. In this vast territory, numerous similar pieces have been found in the tombs of the warrior aristocracy, richly adorned with precious local resources including lapis lazuli and minerals. Decorated at the rim with birds of prey, a ceremonial beaker such as this might have been used in religious ceremonies. Birds of prey are associated with the great goddess, as well as with her helper, the bird-of-prey-headed demon. Both predators and scavengers, they are also closely linked with death. This duality is perhaps why they are featured here, decorating the rim of this exquisite beaker that combines liturgical and funerary functions.

LOUVRE

Artworks in dialogue in this room



Vessels resembling the one on loan from The Met are seen on several works exhibited at the Louvre. On a small copper alloy seal, the great goddess, sitting on a dragon, raises a highly similar goblet to her lips. Another such item can be found among the ceremonial banquet accessories represented on the rim of a silver box. Birds of prey frequently appear in Central Asian art, both on precious objects and on more everyday items such as seals or jewellery. This beautiful chlorite pendant, for example, features an eagle spreading its wings.



Bactria-Margiana, Central Asia
About 2200–1700 BC

**Beaker with
birds of prey**

Electrum

New York, The Metropolitan
Museum of Art, Department of Ancient Near Eastern Art,
Gift of Norbert Schimmel Trust, 1989, inv. 1989.281.38
Collection of Norbert Schimmel, New York, by 1982 ;
gift, Norbert Schimmel Trust, 1989



Bactria, Central Asia (Turkmenistan, Uzbekistan, Afghanistan)
About 2200–1700 BC

**Pyxis (box) with mythological banquet
scene**

Silver

Purchased 2002, former collection of Muhammad Khan.
Musée du Louvre, Department of Near Eastern Antiquities,
inv. AO 31881



Lut Desert, Iran
About 2200–1700 BC

**Seal with great goddess
sitting on a dragon**

Copper alloy

Bequest of Mohsen Foroughi, 1975.
Musée du Louvre, Department of Near Eastern
Antiquities, inv. AO 26067



Bactria, Central Asia
About 2100–1900 BC

**Pendant in the shape
of a bird of prey**

Chlorite

Paris, Musée du Louvre,
Department of Near Eastern Antiquities, AO 27252
Purchase, 1981, former Fernand Bernard collection



7

THE
MET



Foundation peg in the form of a lion

The lion is a symbolic animal conveying strength and power. In the kingdom of Urkesh, in northern Syria, the representation of its strength implied protectiveness. With its mouth open and powerful claws extended, the animal holds under its paws a tablet bearing an inscription, which is thus placed under its control. This demonstration of strength is also conveyed by the style, a combination of realism and dynamism. The back half of the animal is abbreviated into a peg shape. Placed in the ground, the protector animal and the tablet it guards both anchor, for all eternity, the building whose foundation they adorn. Due to corrosion, the tablet of The Met's piece is now illegible, but the Louvre's tablet indicates that the lion protects the integrity of the temple built for Nergal, god of the underworld, by the king Tish-atal. Written exclusively in the Hurrian language, it is the oldest evidence of this to date.

LOUVRE

Artwork in dialogue in the same case



In its collections, the Louvre holds the twin of the lion from The Met. These two depictions of roaring lions are likely from the same period and area. In each, the beast's front legs lie on a copper plate inscribed with cuneiform script.

The text engraved on the metal plate held by the Louvre's lion is twice replicated on its inscribed alabaster tablet, which has been preserved. This inscription in the Hurrian language (a people originating from the northern regions of Mesopotamia, Kurdistan and Zagros) is a request for protection of a temple dedicated to Nergal, god of the underworld, or the Hurrian god Kumarbi.

6/10

**BACK
TO MENU**

8/10



7

THE MET



Urkesh (modern-day Tell Mozan, Syria)?
About 2200–2100 BC

**Foundation peg
in the form of a lion**

Copper

New York, The Metropolitan Museum of Art,
Department of Ancient Near Eastern Art,
Purchase, Joseph Pulitzer Bequest, 1948, inv. 48.180
Parisian art market before 1948;
purchase, Charles L. Morley, New York, 1948
Paris, Musée du Louvre,
Department of Near Eastern Antiquities,
inv. AO 19937, AO 19938
Gift of the Friends of the Louvre, 1948

LOUVRE



Urkesh (modern-day Tell Mozan, Syria)?
About 2200–2100 BC

**Foundation peg
in the form of a lion**

Copper

Paris, Musée du Louvre,
Department of Near Eastern Antiquities,
inv. AO 19937, AO 19938
Gift of the Friends of the Louvre, 1948

6/10

**BACK
TO MENU**

8/10



8

THE
MET



Orthostat relief: seated figure holding a lotus flower

This basalt block is an orthostat, a slab decorated with reliefs. It was part of a series of 240 slabs of dark basalt and light limestone that embellished the mud brick foundations of the western palace of the Aramaean city of Guzana, serving as protection against rain and erosion. Four reliefs from the Louvre, also from this series, are exhibited nearby. On the front left side of the block, a man is depicted holding a wilted lotus blossom, symbolising that he is a deceased and deified ruler. He and his descendants are the upholders of the cosmic order, represented on the right by two bullmen supporting a winged sun disk on a pedestal. On the right end of the block, a warrior armed with a club is clothed in an animal skin.

LOUVRE

Artworks in dialogue in this room



These sculpted blocks, known as orthostats, were all originally part of other monuments. They served to protect and adorn mud brick walls. The blocks from the Louvre illustrate four themes from the monumental decorations to which they belonged: daily life is evoked through the depiction of a worship scene; the conquest of power is represented by the archer; the world of nature, by the lion; and the supernatural realm, by the winged demon. The blocks are alternately black basalt and white limestone.

7/10

[BACK
TO MENU](#)

9/10



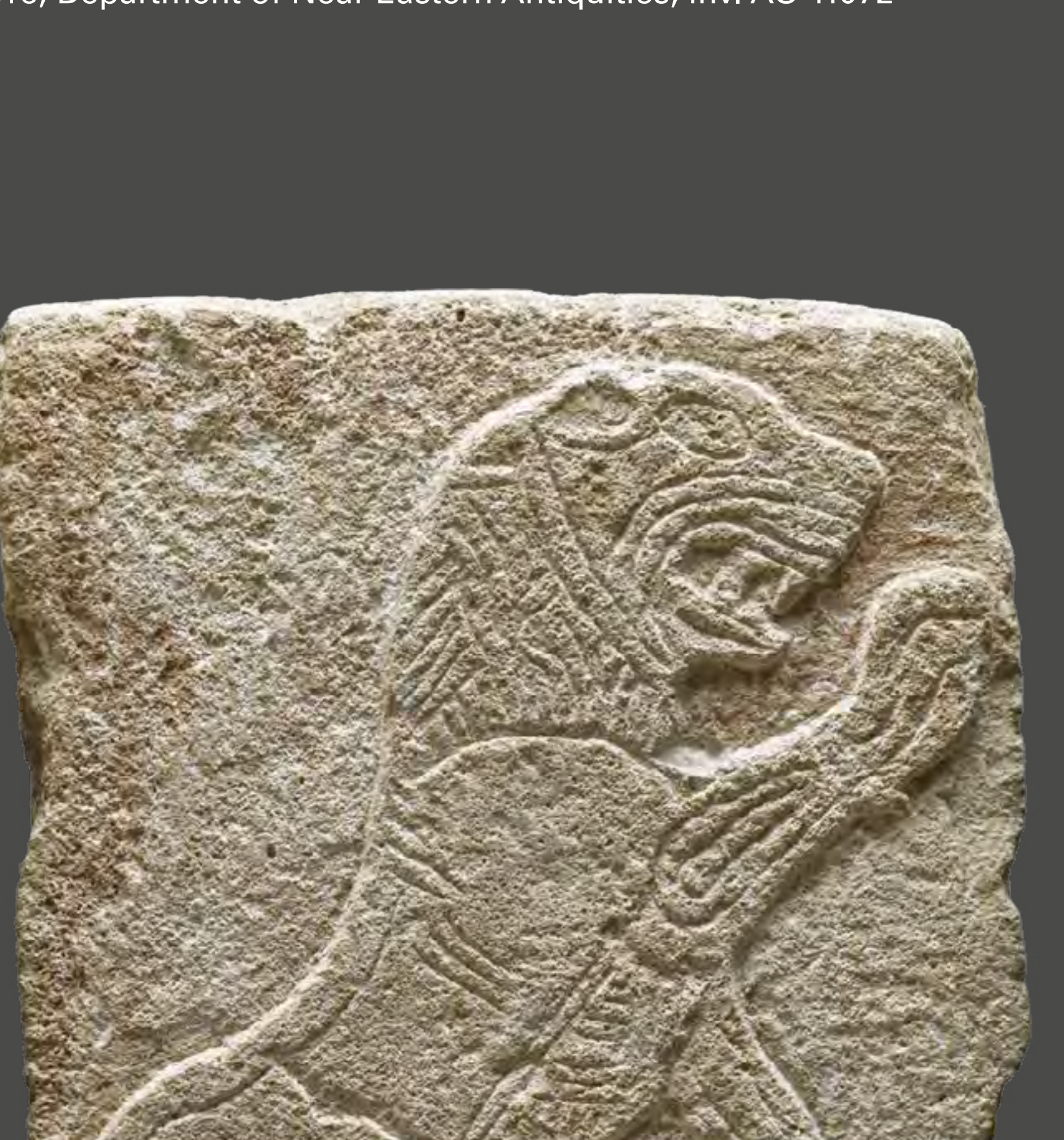
Western palace, citadel, Guzana (modern-day Tell Halaf, Syria)
1000–800 BC

**Orthostat relief:
seated figure holding
a lotus flower**

Inscription:
'palace of Kapara, son of Hadianu'

Basalt

New York, The Metropolitan Museum of Art,
Department of Ancient Near Eastern Art,
Rogers Fund, 1943, inv. 43.135.1
Excavated under the direction
of Baron Max von Oppenheim, 1911-13;
ceded to Baron Max von Oppenheim
in the division of finds;
purchased from the Alien Property Custodian,
New York, 1943



Western palace, citadel, Guzana (modern-day Tell Halaf, Syria)
1000–800 BC

Orthostat with worship scene

Limestone with traces of red paint

Inscription: 'palace of Kapara, son of Hadianu'

Purchased from Eugène Richard, 2015.
Musée du Louvre, Department of Near Eastern Antiquities, inv. AO 32496



Western palace, citadel, Guzana (modern-day Tell Halaf, Syria)
1000–800 BC

Orthostat with archer

Basalt

Inscription: 'palace of Kapara, son of Hadianu'

Bequest of Baron Max von Oppenheim, 1927.
Musée du Louvre, Department of Near Eastern Antiquities, inv. AO 11072

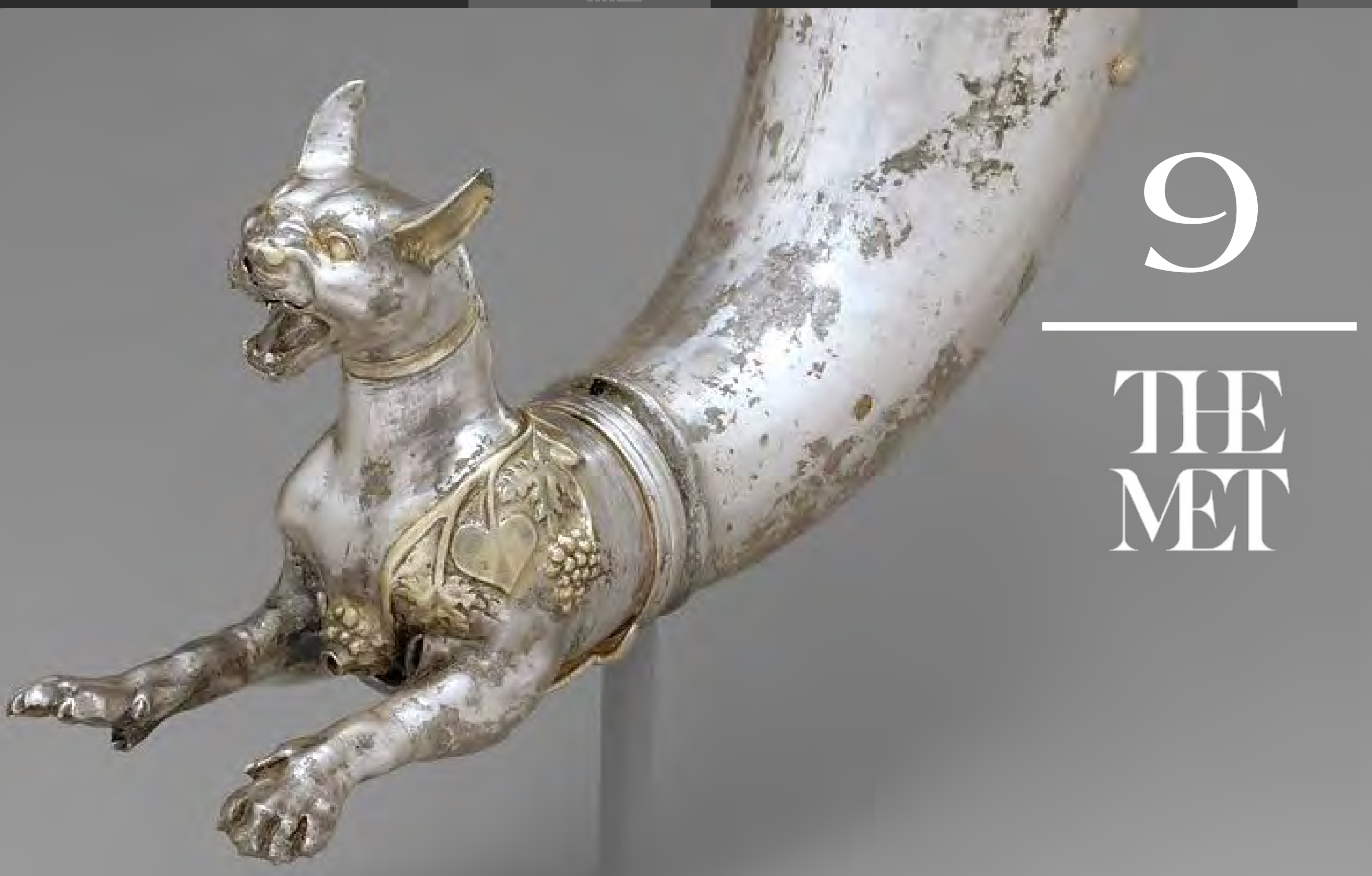
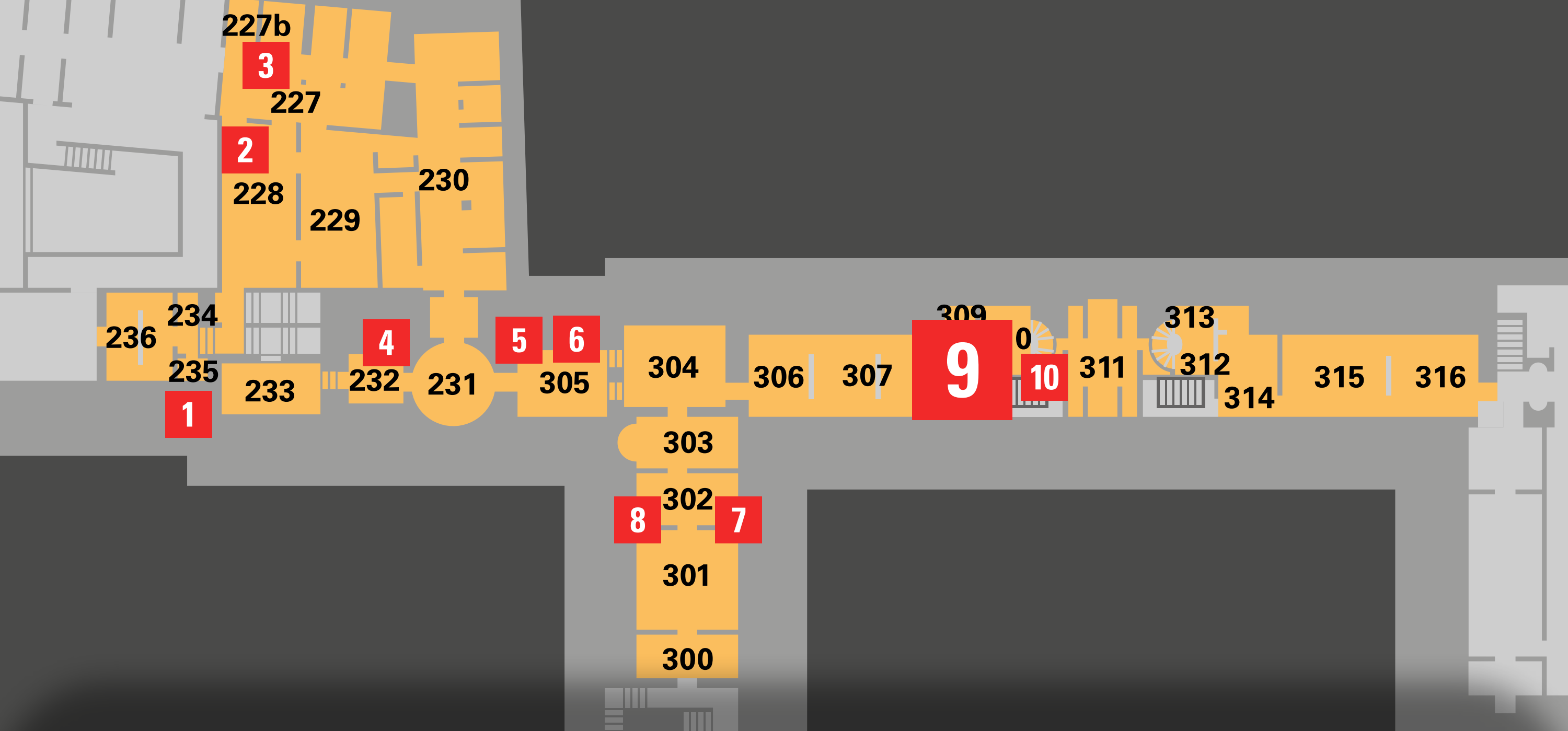


Western palace, citadel, Guzana (modern-day Tell Halaf, Syria)
1000–800 BC

Orthostat with winged demon

Basalt

Inscription: 'Temple of the storm god'
Bequest of Baron Max von Oppenheim, 1927. Musée du Louvre,
Department of Near Eastern Antiquities, inv. AO 11073



9

THE
MET

Rhyton terminating in the forepart of a caracal cat

Rhytons (pouring vessels) in the shape of a horn with a protome (forepart) of an animal are typical of Iranian production of the 1st century BC. They were used to pour wine at banquets. The caracal (a local variety of panther), ivy and the grapevine are all symbols of the Greek wine god Dionysos, whose cult spread across the Middle East after the conquests of Alexander the Great (356–323 BC). At the courts of kings and princes, rhytons were often crafted in silver, providing an opportunity for metalworkers to demonstrate their full mastery. The realism and pose of the leaping animal illustrate the influence of Greek works on Iranian production. The Louvre also houses a few rhytons, of silver or ceramic, produced for less affluent social classes. A ceramic example can be seen in case 3 of this room.

LOUVRE

Artworks in dialogue in this room



Two objects from the Louvre collections are highly comparable to the piece from The Met. A terracotta rhyton, decorated with the forepart of a harnessed horse, is exhibited in display case 3. This somewhat simpler piece was intended for a less affluent clientele. An exquisite rhyton of partly gilded silver from an earlier period is on display in room 307, its lower part in the form of the forepart of a stag from which the antlers are missing. Dating back to the Achaemenid Persian kings, this object demonstrates the long endurance of the Iranian tradition which produced these types of rhytons, made for prestige.

8/10

[BACK TO SELECTION](#)

10/10



9

THE MET



Iran?
About 150–50 BC., Parthian era

**Rhyton terminating
in the forepart of
a caracal cat**

Partly gilded silver

New York, The Metropolitan Museum of Art,
Department of Ancient Near Eastern Art,
Purchase, Rogers Fund ; Enid A. Haupt, Mrs. Donald M. Oenslager,
Mrs. Muriel Palitz and Geert C. E. Prins Gifts ; Pauline V. Fullerton Bequest;
and Bequests of Mary Cushing Fosburgh, Edward C. Moore
and Stephen Whitney Phoenix, by exchange, 1979,, inv. 1979.447 a, b
Purchased from Manouchehr Malekzadehmokri, Isak Antiques, New York, 1979

LOUVRE



Iran
About 200 BC–AD 100, Parthian era

**Rhyton (pouring vessel)
with forepart of a harnessed
horse**

Terracotta

Purchased 1980. Musée du Louvre,
Department of Near Eastern Antiquities,
inv. AO 26758

Iran
About 500–400 BC
Achaemenid Persian era

**Silver rhyton (pouring vessel)
with forepart of a stag**

Partly gilded silver

Purchased 1897. Musée du Louvre,
Department of Near Eastern Antiquities,
inv. AO 3093
Work on display in room 307.



8/10

**BACK TO
SELECTION**

10/10



10

THE
MET



Plate: the king Yazdgard I, slaying a stag

The traditional Eastern theme of the king as hunter was used by the Persians of the Sasanian era to glorify the sovereign's warrior prowess and his symbolic role in upholding the proper order of the cosmos. Standard attributes such as haloes and ribbons help identify the Sasanian kings, each of whom bears his own distinctive composite crown. The crenellated crown adorned with a crescent moon identifies this figure as Yazdgard I (reigned 399-420). Luxurious plates were produced in royal workshops and sent as gifts by Persian kings to great lords or foreign sovereigns in order to disseminate their image. Two objects from the Louvre, presented in case 5 of this room, also attest to the quality of the silverware produced during this period.

LOUVRE

Artworks in dialogue in this room



Precious objects from the Sasanian Empire (modern-day Iran) are exhibited in display case 5 of this room. Several works are comparable to The Met's pieces, particularly a bottle and a bowl made of partly gilded silver. These pieces finely illustrate the excellence of precious metalwork in the Iranian world of the period. Depictions of female dancers framed by plant elements, such as those decorating the bottle, were common motifs for silver tableware. They remain an excellent example of the refined lifestyle of Sasanian elites.

9/10

[BACK TO SELECTION](#)



10

THE MET



Iran?
About 399–420 AD, Sasanian era

Plate: the king Yazdgerd I, slaying a stag

Partly gilded silver

New York, The Metropolitan Museum of Art,
Department of Ancient Near Eastern Art,
Harris Brisbane Dick Fund, 1970, inv. 1970.6
Art market since 1963;
purchase, K. Rabenou, Inc., New York, 1970

LOUVRE



Iran
About AD 400–600

Bottle decorated with four female dancers

Partly gilded silver

Purchased 1965, Iradj Modjallal. Musée du Louvre,
Department of Near Eastern Antiquities,
inv. MAO 426



Iran
About AD 550–650

Multilobed bowl decorated with female dancers, portraits, swimmers and vine branches

Partly gilded silver

Purchased 2004. Musée du Louvre,
Department of Near Eastern Antiquities, inv. MAO 426

9/10

BACK TO SELECTION

THE MET



View of The Met's 5th Avenue facade, New York City

New York's Metropolitan Museum of Art was founded in the early 1870s to display works of art from around the world for educational and outreach purposes. Near Eastern antiquities have been an integral part of The Met from its beginnings, but a Department devoted to Ancient Near Eastern Art was only created in 1932. It was based on the Louvre's own department, created in 1881 around the Assyrian Museum, which opened in 1847. The two departments have consistently collaborated ever since, given the close ties maintained by these two major museums.

**BACK
TO INTRO**

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**BACK
TO INTRO**



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