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Taking a Lute on a Trip to a Friend Fang Fang-hu (Chinese)  
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used for dressing gowns or *robes-de-chambre* for men and women, the word *indienne* was often used as synonymous with *robe-de-chambre*. It was a dressing gown made of painted India cotton, in which Molière's *Bourgeois Gentilhomme* made his first appearance. He is described as being "en robe de chambre et en bonnet de nuit." He displays for admiration his *indienne*, which he says his tailor has told him was worn in the morning by people of quality. The *bonnet de nuit* was undoubtedly a cap not very different in form from the embroidered cap illustrated in Figure 20. The silk from which this cap was made is Chinese. It is all white, with a finely drawn swastika and fret brought out by a contrast of weave against a satin ground. The embroidered decoration worked with colored silks and gold thread is French.

From the sixteenth through the eighteenth century elaborately embroidered caps, made of a great variety of materials, are known to have been worn by men as part of informal costume. Though these caps were called night caps, they were not intended to be worn in bed.

The French cotton with a polychrome design printed from wood-blocks (Fig. 19) is an excellent illustration of the type of print made in France during the eighteenth century, but which was derived from the *toiles peintes* imported from India. After comparing this design with a *toile peinte* acquired by the Museum in 1927, now on exhibition in the Indian Corridor, it is obvious that sometimes at least the Indian originals were copied almost exactly in France.

In closing, I should like to express the hope that these brief notes will suggest some of the possibilities of the Elizabeth Day McCormick Collection as a field for research in reconstructing the past, and also as inspiration for designers and manufacturers today.

GERTRUDE TOWNSEND.

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### An Egyptian Diadem of the Old Kingdom

IN a shipment from our Expedition received at the Museum in 1937 there was included a small box containing the wreckage of a diadem found ten years earlier in one of the secondary tombs in the East Cemetery beside the Great Pyramid at Giza. The object was so badly decayed and so fragile that it was obviously going to be a difficult and lengthy process to make it fit for exhibition, if indeed it would be possible to do so. Under these circumstances we yielded to human frailty and laid it aside for future attention. The only published mention of the object so far made appeared in 1938 in the late Dr. Reisner's article "Note on Objects Assigned to the Museum by the Egyptian Government"<sup>1</sup> (Fig. 2). After a summary description of the head-ornament the Director of the Expedition stated, "The crown was found in the chief burial chamber of a mastaba on an independent site south of the great tomb of Prince *Khufuw-khaf*, and dates from about the middle of the Fifth Dynasty. It was lying broken around the skull in a decayed wooden coffin." Although they are not mentioned in Dr. Reisner's article, we found packed with the diadem many fragments of plain gilded copper bands of different di-

mensions which bore the same Expedition number — conclusive evidence to one familiar with the excavator's system of recording that they were found in close association with it. These fragments are the remains of at least two head-bands and a pair of bracelets.

Last summer we summoned up courage to attempt the restoration of this rare and important object and turned it over to the Museum's restorer, Mr. William Young. With great patience and skill he and his assistants have succeeded in piecing together the many fragments, filling in the gaps, and consolidating the mass of copper, gold leaf, plaster, and paint. The result, which gives a reasonably close approximation to the original appearance, is now presented to the public in the Recent Accessions Room. With it are shown reconstructions of one of the plain head-bands and bracelets, together with a colored drawing of the central ornament on the diadem (Fig. 1).<sup>1</sup>

<sup>1</sup>The diadem Reg. No. 37.606 A; the head-band Reg. No. 37.606 B; the bracelet Reg. No. 37.606 C. All three are recorded under the Expedition number 27-2-462 and were found in the burial chamber of tomb G. 7143 B at Giza. Measurements of the diadem: circlet, diam. 18.5 cm., width 3.1 cm.; width of the three ornaments ca. 1 cm., height of central ornament 10.5 cm. Plain head-band, length 57.8 cm., width 2.8 cm. Bracelet, length ca. 20.5 cm., width 1.6 cm.

<sup>1</sup>Bull. M.F.A., XXXVI, pps. 30-31, Fig. 8.



Fig. 1. Egyptian Diadem Chart of central ornament showing distribution of colors

Giza, Fifth Dynasty

The principal object in this group, the diadem, consists of four parts fastened together with copper rivets. The copper head-band is a closed circlet of sheet metal coated inside and out with gold leaf. To this band are attached three ornaments of sheet copper, one in the centre in front and two simpler ones at the sides, not at right angles to the central axis but set at an angle of approximately 75 degrees to it. All three ornaments have in common the fol-

lowing decoration. Two opposed papyrus umbels have a carnelian disc at their junction. These flower-like elements are not blossoms in the botanical sense, though often erroneously so called. Rising from this disc is an *ankh*, the hieroglyphic sign for life, and sitting on each of the two papyri is the bird called *akh*, the crested ibis. The two birds face each other and have their long beaks crossed over the loop of the *ankh*. In addition, the larger cen-

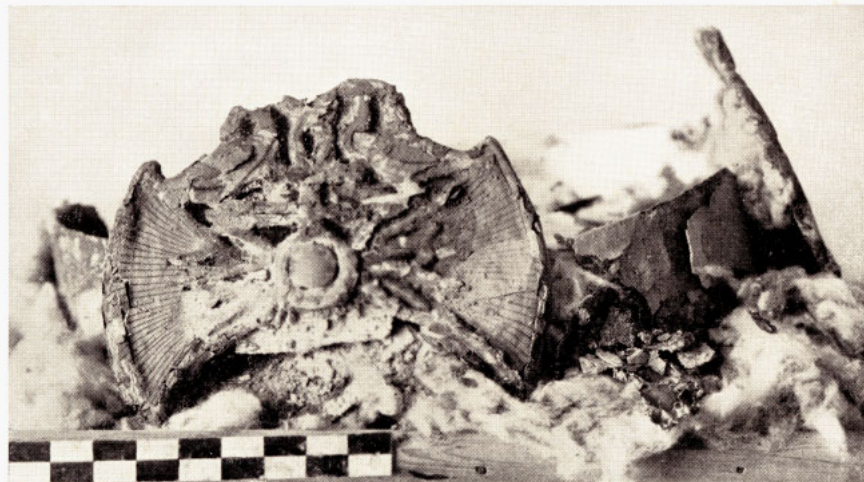


Fig. 2. The Diadem as found (before treatment)

Giza, Fifth Dynasty

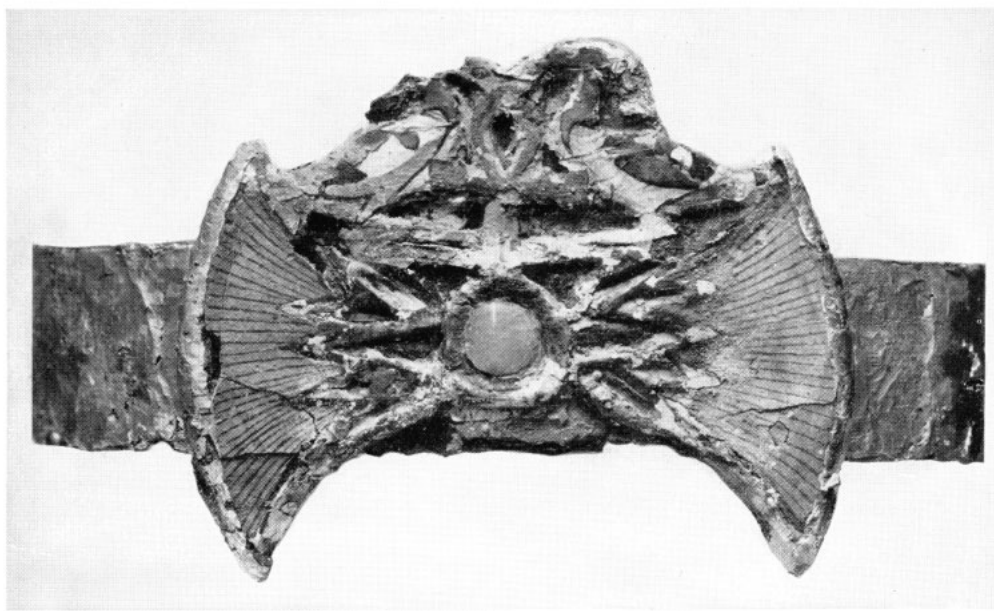


Fig. 3. Side Ornament of Gilded Copper Diadem (after treatment)

Giza, Fifth Dynasty

tral ornament has a further floral element pendent from the central disc. This is too conventionalized to be identified; it consists of a five-petalled campaniform flower flanked on each side by a closed bud, the whole filling the space below and between the papyrus blossoms (Figs. 1, 3, and 4).

The construction of these attached ornaments is of unusual interest. The foundation for each is a sheet of copper which has been hammered to shape over a mold so that the papyri, the birds, and the

*ankh* are in low relief on the face and in intaglio on the back (Fig. 5). To the face of this copper backing a layer of linen was applied, and patches of this may still be made out in damaged portions of the object (Fig. 6). This textile coating served as a binder for plaster (gesso) and gold leaf, with which the surface was once covered. It is not quite certain whether or not the gesso originally covered the whole area, having gold leaf applied over it in certain parts. This was unquestionably the case in some places,

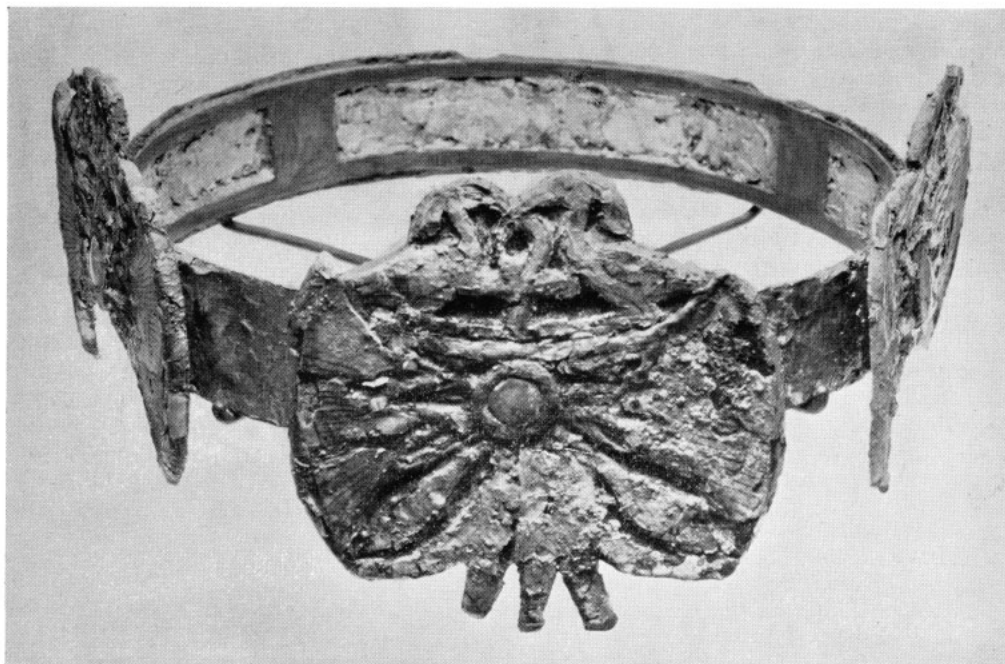


Fig. 4. General View of the Restored Diadem

Giza, Fifth Dynasty

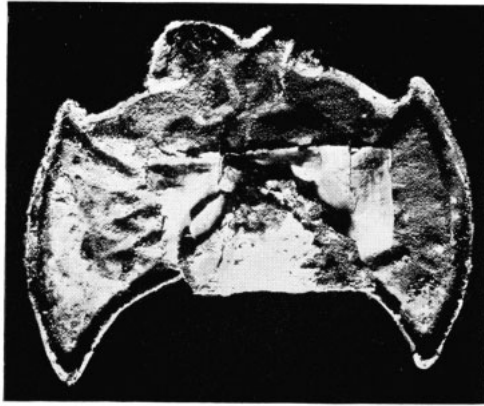


Fig. 5. Back view of side ornament, showing copper base in relief and part of original sheet-gold coating of head-band

but decay and corrosion now make other parts obscure. It is, however, clear that where the gesso was not covered with gold it was painted, and equally clear is the fact that paint had been applied on top of gold leaf in certain areas, while in others the gold was left uncovered and played its part in the color scheme. The pigments used were blue, red, green, and black. Added to the gold they must once have produced a very striking effect, but they are now much altered from their original hue and brilliance. In many areas, too, paint has flaked off, especially where it overlay gold, and its original presence may be inferred only from the lack of tarnish on the gold which it had protected. Despite these blemishes the original pattern and distribution of colors are reasonably certain, and we have attempted to suggest this in the color reproduction published as Figure 1. This drawing should be looked at as a chart of the design and arrangement of color rather than as a restoration of the original effect, for deterioration has gone too far to make that possible. Two points in the drawing require explanation. First there are numerous indications of careless execution on the original, especially the fact that the gold leaf has been allowed to overflow the limits of the design in the birds and the *ankh*, making for a certain confusion in reading the pattern. These, as I believe, accidental irregularities have not been reproduced; they will be evident in the photographs. Secondly it has proved impossible to find out what treatment had been given to the unfilled spaces within the general area, such as those between the birds and the *ankh*, and those surrounding the two buds in the pendent group. In some of these sunken areas there are traces of gesso but none of gold leaf. There remains no indication of the coloring, although the presence of gesso implies its use. In our drawing these spaces have been given a neutral tone so that the observer may not mistake them for cut out areas. The carnelian disc in the centre of each ornament is not only an element in the design, it served also the practical purpose of masking the head of the rivet by which each ornament was attached to the head-band. It was, therefore, certainly cemented in place after the diadem had been

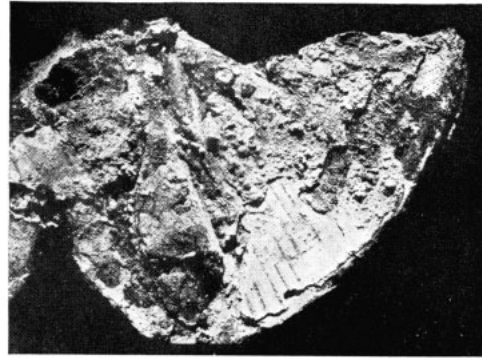


Fig. 6. Detail, showing cloth backing overlaid with painted gesso

assembled. One of these discs — that on the right side of the head — was missing when the object was found and it has been replaced with a plastic imitation.

To the best of my knowledge only two similar diadems are known; both are from controlled scientific excavations, and both were found within a quarter of a mile of the one under discussion. The first came from the mastaba-excavations of the German Expedition at Giza in 1903, and at last reports was exhibited in the collection of the University of Leipzig. It was found by Professor George Steindorff and a photograph, together with a brief description, has been published<sup>1</sup> (Fig. 7). In this example the head-band of gilded copper, unlike ours, is open at the back so that its size could be adjusted by means of ties passing through holes in the rounded ends of the band. The ornamental discs are held away from the head-band by means of tubes, through which long rivets pass. They are of wood covered with painted stucco, and appear not to have been gilded. Only two of them are original; the third is a restoration. The date given in the publication is Fourth Dynasty, but Professor Steindorff considers that it might be early Fifth.

The second parallel to our diadem also comes from Giza and was found in 1930 by Professor Selim Bey Hassan in the Egyptian Government Excavations near the Sphinx (Fig. 8).<sup>2</sup> It lay in position on the head of an adult female burial undisturbed in its limestone sarcophagus. The tomb is believed to be of the late Fourth or early Fifth Dynasty. This diadem has affinities both with ours and with the Leipzig piece, but unlike either it was made of heavy gold instead of gilded copper or wood. As in the Leipzig diadem the head-band is open and the ornaments are held away from it on tubular mountings. Two of the attached ornaments show a variant of the papyrus and bird design on our own example, minus the *ankh*; the central ornament, however, is a peculiar kind of floral rosette, reminiscent of one ele-

<sup>1</sup>Schäfer and Andrae, *Die Kunst des alten Orients*, p. 270, top; description on p. 629. My information on the Leipzig diadem is taken partly from the publication and partly from a personal letter written to me by the finder, who is now in this country.

<sup>2</sup>Selim Bey Hassan, *Excavations at Giza, 1930-31*, Pls. XLIX-LI, p. 149. Also *Illustrated London News*, Feb. 21, 1931, p. 295.

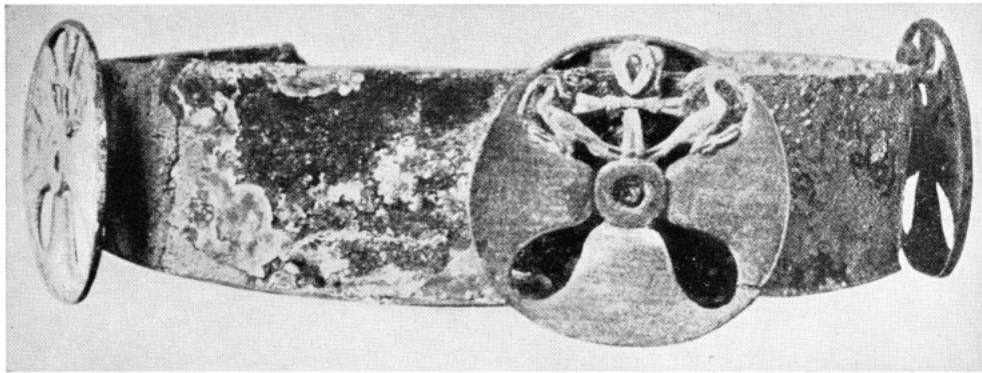


Fig. 7. Diadem from Giza

Leipzig

Fourth-Fifth Dynasty

ment in the decorations on the footboard of the bed of Queen Hetep-heres I,<sup>1</sup> and very like the rosettes which decorate the famous diadem from the Lahun Treasure of the Twelfth Dynasty (Fig. 9).<sup>2</sup> The excavator's report states that the ornaments were inlaid, but, except for the carnelian central discs, there is no clear evidence in the published photographs to support this statement. A second head-band, of gilded copper, was found with this golden diadem, but it is doubtful whether it formed part of the former object. In the published photographs showing the interior of the sarcophagus as found, the golden diadem is seen to be in place on the head, whereas the gilded copper circlet lies to one side and has no apparent connection with it.

Although these three are the only actual diadems of the Old Kingdom on record, there is good evidence for the use of head-ornaments of this nature in that period. Fillets of one sort or another are frequently shown in the reliefs and occasionally in sculpture in the round. Two examples will suffice to illustrate the point here. The famous seated statue of Nofret in Cairo, of the early Fourth Dynasty, wears a head-band ornamented with rosettes and flowers (Fig. 10). These are represented in paint on the statue, but we should think of them in all probability as having been separate units at-

tached to the band. A somewhat clearer instance is that of the head-ornament shown on a relief figure of Queen Meresankh III of the late Fourth Dynasty (Fig. 11).<sup>1</sup>

Here the ornaments are clearly separate pieces fastened to the head-band and rising above it. Finally, in the Sixth Dynasty tomb of Mereruka there is a scene showing metal-workers engaged in the manufacture of personal ornaments. Among these is a diadem ornamented with applied groups of papyri and birds very like our piece (Fig. 12).<sup>2</sup> It is, therefore, amply clear that such diadems were worn in real life by the ladies of the time.<sup>3</sup> Yet ours must have been at best a very fragile object, and it is hard to believe that even the most careful person could long have worn it without serious injury to the piece. A band of whatever material covered with gold leaf could not be put on and taken off many times without suffering damage, and plaster, paint, and gold leaf applied to such a flexible surface as thin sheet copper could not be expected to survive the stresses of actual use.

It seems quite certain that we have here, not the actual diadem used in real life, but a funerary model.

<sup>1</sup>See Bull. M. F. A., XXV, p. 71, Fig. 10.

<sup>2</sup>Chicago, Oriental Institute Publications XXXI, *The Mastaba of Mereruka*, Pl. 33.

<sup>3</sup>For a discussion of the origin and development of fillets and circlets see H. E. Winlock, *The Treasure of El Lahun*, Met. Mus. of Art, N. Y., 1934, pps. 26-28.

<sup>1</sup>Bull. M.F.A., XXVII, p. 88, Fig. 9.

<sup>2</sup>Cairo, *Cat. Général, Bijoux et Orfèvreries*, Pl. XXVIII, No. 52.641.

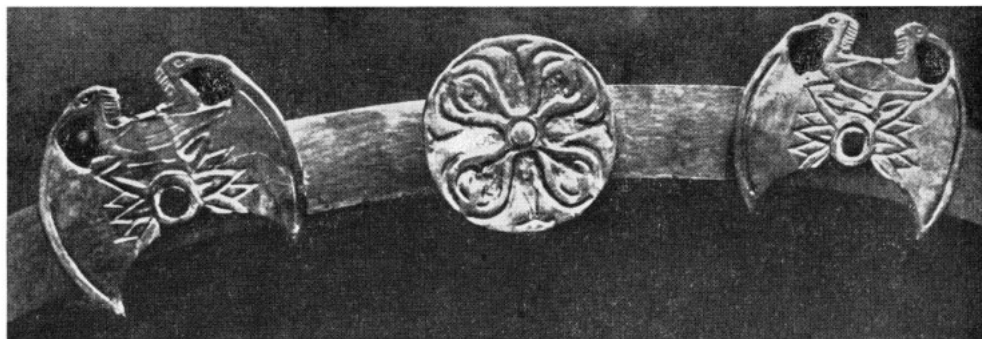


Fig. 8. Gold Diadem found at Giza

Cairo Museum

Fourth-Fifth Dynasty

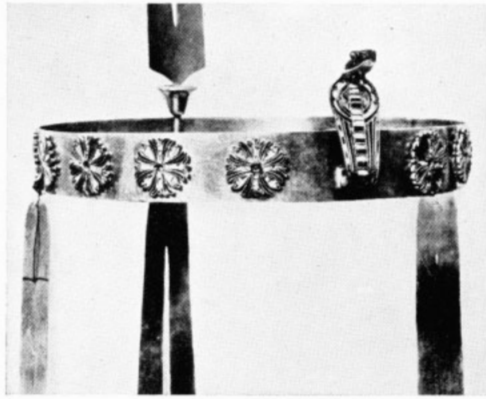


Fig. 9. Diadem from the Lahun Treasure Twelfth Dyn.  
Cairo Museum



Fig. 10. Head of Nofret Fourth Dynasty  
Cairo Museum



Fig. 11. Diadem worn by Queen Meresankh III  
Giza Late Fourth Dynasty



Fig. 13. Detail of the Diadem from Lahun Twelfth Dyn.  
Cairo Museum



Fig. 12. Diadem from the Tomb of Mereruka  
Saqqarah Sixth Dynasty

The object is somewhat carelessly made out of relatively cheap materials, involving the minimum in labor, time, and expense. It was made for burial with the dead and is an imitation of the real thing. Then what was a practicable ornament of this sort like? The diadem shown in Figure 8 may have been such a one, although it does not give evidence of either elaborate or very skillful workmanship. Still it is of substantial gold and could have stood up under the stresses of wear. The original diadem of which the Boston example is an imitation was probably rather like the famous Lahun diadem (see Fig. 9) in construction. The head-band would have been of fairly heavy gold. The attached ornaments, held away from the band on tubular mounts, would also have had a substantial gold base, and the decoration would have consisted of pieces of faience or semi-precious stone, either cemented into sinkages cut in the gold, or fixed between strips of gold fused to the base. These techniques were well known in the Middle Kingdom as we know from numerous examples which have survived (Fig. 13). That they were also practiced in the Old Kingdom is

certain. The large dummy *hes*-vases from the tomb of King Nefer-ir-ka-re<sup>1</sup> are made in the former way. Although the materials are wood and faience instead of gold and stone, they can be nothing but cheap reproductions of more costly originals. The inlaying materials used in the original of our diadem we cannot, of course, specify with certainty, but from the colors used we may hazard a pretty good guess. The blues were either faience or, less probably,

<sup>1</sup>Borchardt, *Grabdenkmal des Königs Nefer-ir-ke-re*, Pls. 1 and 4.

*lapis lazuli*, the reds were carnelian or jasper, and the greens may have been beryl, malachite, or perhaps green faience. Such an object, made with the skill and taste for which ancient Egyptian craftsmen were famous, must have been a thing of rare distinction. Our diadem, wreckage of a funerary imitation though it be, is precious because it helps us to visualize one of those rich articles of personal adornment of the Old Kingdom which are forever lost.

DOWS DUNHAM.

### Acquisitions, September 13, 1945 through December 13, 1945

#### Asiatic Art.

##### *Bone, Japanese.*

Res. 45.58-60. Three bone arrow-whistlers, date (?) . . . . . Gift of W. B. Wescott.

##### *Brass, Singhalese.*

45.739. Box, inlaid with silver, eighteenth century. . . . . Gift of E. B. Church.

##### *Fan, South Indian.*

Res. 45.69. Mica, late nineteenth century. . . . . Gift of Mrs. George Schoenhut.

##### *Manuscripts, Balinese.*

45.883-884. Two palm leaf books, early twentieth century. . . . . Gift of Miss Adele Lathrop.

##### *Painting, Persian.*

45.659. A Quartette, late sixteenth century. . . . . Gift of Philip Hofer.

##### *Porcelain, Chinese.*

45.651. Reliquary, Lung ch'uan celadon ware, Sung dynasty. . . . . Edward S. Morse Memorial Fund.

##### *Pottery, Chinese.*

45.836. Bowl, Chien ware, Sung dynasty. . . . . Edward S. Morse Memorial Fund.

##### *Prints, Chinese.*

45.737. Peony, by Chang hsiang-ho, dated 1829; 45.738. Crape-myrtle, by Chang hsiang-ho, dated 1829; 45.740. Imperial decorated writing paper, Plum and Camellia Blossoms, eighteenth century; 45.739. Imperial decorated writing paper, Narcissus and Fungi, eighteenth century; 45.741. Writing paper, Grapes and Squirrel, nineteenth century; 45.742. Writing paper, Narcissus and Fungi, nineteenth century. . . . . Gift of Robert T. Paine, Jr.

##### *Prints, Japanese.*

45.650. Cloudburst at Ommayagashi, by Kuniyoshi; 45.831. The Actor Nakamura Senya, by Kiyomasu; 45.832. The Actors Kikunojō II and Uzemon IX in Komusō Costumes, by Kiyomitsu; 45.833. The Reflection of a Female Komusō in a Mirror, by Harunobu; 45.834. A Temple Attendant by a Torii, by Shigemasa; 45.835. Poem-writing Party by a Stream, by Shunman. . . . . John Ware Willard Fund.

45.743. Dutch Hunter with Attendants, early nineteenth century; 45.744. A view of Venice, early nineteenth century. . . . . Gift of Robert T. Paine, Jr.

##### *Seal, Babylonian.*

45.769. Hematite cylinder, ca. 2500 B. C. . . . . John Wheelock Elliot Fund.

##### *Seal, Chinese.*

Res. 45.67. Mother-of-pearl, middle nineteenth century. . . . . Gift of Miss Edith S. Fisher.

##### *Seal, Persian.*

45.734. Chalcedony, cone-shaped, Achaemenid period. . . . . Helen and Alice Colburn Fund.

##### *Stone, Korean.*

Black steatite pressing iron, Korai period. . . . . Gift of Charles B. Hoyt.

##### *Textiles, Japanese.*

45.745. Brocade, eighteenth century. . . . . Gift of Robert T. Paine, Jr.

Res. 45.68. Brocade *fukusa*, seventeenth and nineteenth centuries. . . . . Gift of Miss Mildred Howells.

Res. 45.70. Brocade altar cloth, nineteenth century; Res. 45.71. Brocade priest robe, nineteenth century; Res. 45.72. Brocade hanging, nineteenth century. . . . . Gift of Mrs. Julia Arthur Cheney.

##### *Textile, Chinese.*

Res. 45.73. Tapestry robe, nineteenth century. . . . . Gift of Mrs. Julia Arthur Cheney.

#### Classical Art.

##### *Glass, Graeco-Roman.*

Res. 45.75, Res. 45.76, 45.881. Bottles. . . . . Gift of Mrs. Clifford Smith.