

# BULLETIN OF THE MUSEUM OF FINE ARTS

VOLUME XLVII

BOSTON, JUNE, 1949

No. 268



Fig. 1. Rocks in the River in the Moonlight  
Harriet Otis Cruft Fund

Hiroshigé (1797-1858)

PUBLISHED QUARTERLY

SUBSCRIPTION ONE DOLLAR



Fig. 2. The Liberty Bowl, 1768

Paul Revere (1735-1818)

Gift by Subscription and Museum Purchase

The ownership of the bowl was shared by the fifteen men who ordered it made, but eventually one of them bought the interests of the other fourteen. He was William Mackay and upon his death in January, 1801, the bowl passed to his son, William, and later to his grandson, also a William. Upon the death of the third William Mackay, in 1873, his brother, Robert C. Mackay of Boston, became the owner. On the eleventh of March 1902, ownership was transferred once again, by purchase after one hundred years, to Marian Lincoln Perry of Providence, Rhode Island. She was Mrs. Marsden Perry and a great-great-granddaughter of John Marston of the fifteen patriots. Mrs. Perry's son, Mr. Marsden J. Perry of New York, as the last private owner, offered the bowl for sale in June 1948.

This historic and unique bowl rightly belongs in Boston for it was made in Boston, for men of Boston, and by a famous silversmith of Boston. From a larger point of view it belongs to the people of the Commonwealth of Massachusetts and, yes, even to all Americans. The Museum of Fine Arts is, also, the appropriate place for its preservation since this Museum has the one important collection of Revere silver and, too, since it owns portraits of Paul Revere by both John Singleton Copley and Gilbert Stuart.

When the bowl was first offered for sale the Museum was given a limited time in which to act; but it had insufficient funds for the purchase. It seemed, for a time, that the one opportunity never to be repeated was a lost one for us. The acquisition of so important an object needed enthusiastic and energetic leadership to bring forth the support of old friends and new and that kind of leadership was voluntarily offered by Mr. Mark Bortman. His committee was formed, the facts were published, and donations came in. They

ranged from checks for thousands of dollars down to a contribution of fifty cents from a little girl stirred by the story of Paul Revere. She, like all other contributors, received a note of thanks from the Director of the Museum of Fine Arts. Many schools throughout the Commonwealth collected any small coin the pupils cared to drop through the slots of collection boxes and, eventually, the Museum itself gave a large share of the purchase price as its Director, Mr. Edgell, has said it felt bound to do. The precious bowl is now the property of the Museum of Fine Arts, to be exhibited honorably and in perpetuity. We like to feel that, although we have it in our possession, every donor, large or small, owns a share in this object of beauty, this symbol of the American spirit.

EDWIN J. HIPKISS.

### Three Late Egyptian Reliefs

ONE of the most fascinating periods in Egyptian history is that which began about 730 B.C. with the conquest of the country by the "Ethiopians," the men of the land of Kush<sup>1</sup> which lay far to the south in what is now the Anglo-Egyptian Sudan. Kush had a long continuous tradition of Egyptian civilization from the time that it had formed part of the Egyptian Empire under the New Kingdom. Therefore the rule of the Kushite XXVth Dynasty not only unified the country but acted as a stimulating force which carried over into the Saite Period, although interrupted by the Assyrian invasions of 671 and 663 B.C. Complete foreign domination came with the Persian conquest of Egypt by Cambyses in 525 B.C. Toward the end of the Persian Period native kings managed to regain control for about sixty years, but all chances of independence

<sup>1</sup>D. Dunham, *American Journal of Archaeology*, 50 (1946), p. 380.



Fig. 1. Limestone Relief (left half)

Otis Norcross Fund

Saite Period

ended with the Macedonian supremacy established by Alexander the Great in 332 B.C. This stretch of four hundred years included not only the last days of the Assyrian Empire but the short-lived Babylonian power, the whole growth of the Persian Empire, and virtually the entire development of Greek civilization.

For Egypt, the beginning of this period meant the first contact with the Ionian Greeks who told stories of a wise king of Egypt named Bocchoris, a law-giver who enacted judgments somewhat resembling those attributed to Solomon and who was captured and burned alive by the "Ethiopian" king Shabaka. From the history of Herodotus, who travelled in Egypt in the middle of the fifth century B.C., we can see what a forceful impression the ancient civilization of the Nile Valley made upon the Greeks and can also learn something of their early establishment in the country, as traders in the thriving port of Naukratis and as mercenary troops in support of the Egyptian throne.

The political center of the country had shifted to the north and it is one of the great cities of the Delta, Sais, which produced the ruling house when Egypt was again free of Assyria. The Saite kings of Dynasty XXVI ruled from 663 to 525 B.C. during what was to be the last long period of prosperous national freedom. Under the first Persian domination which followed, the long reign of Darius I (522-485) seems to have been the only time in which an Achaemenid monarch showed a real interest in his African province, exemplified in one respect by the building of the temple in the Oasis of Kharga. Xerxes was mainly concerned with his Grecian war and his two followers left Egyptian matters in the hands of their Persian governors. A native prince named Inaros attempted an unsuccessful revolt in 460 B.C. with the help of Athens and it seems to have been shortly after this time that Herodotus visited Egypt where he saw the skulls of the dead still lying on the battlefield of Papremis. It is of interest that he mentions the city of Meroë, since



Fig. 2.

Detail of feet in Fig. 1, above

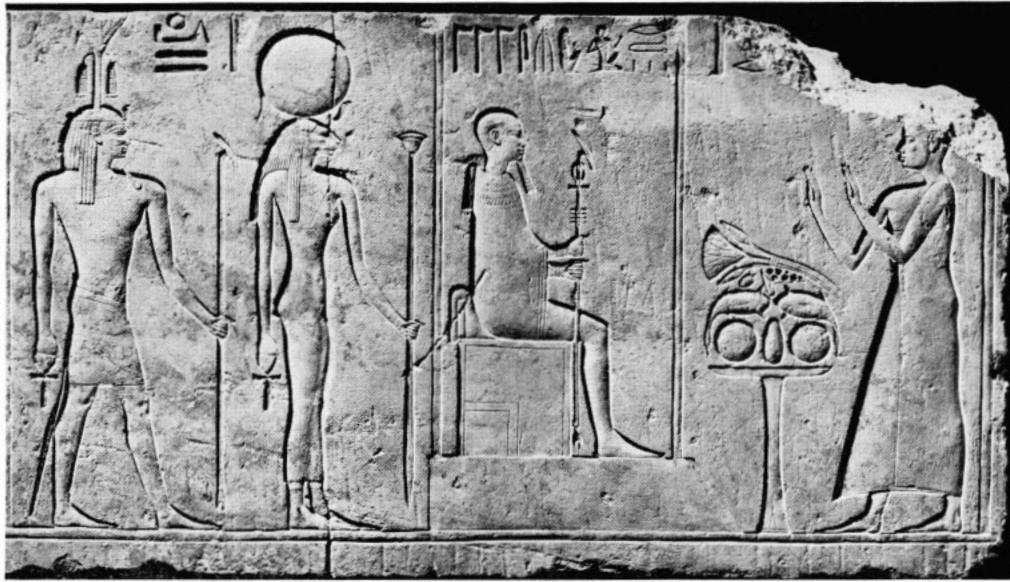


Fig. 3. Limestone Relief (right half)

Otis Norcross Fund

Saite Period

it was about 450 B.C. when the Athenian potter Sotades made our Amazon rhyton which was found in one of the cemeteries of that "Ethiopian" city.

In 404 B.C. the man who became sole king of Dynasty XXVIII carried out a more successful revolt than that of Inaros. He was succeeded in the space of some twenty years by the four Egyptian kings of Dynasty XXIX. However, it is the kings of Dynasty XXX (378-341 B.C.), Nectanebo I, Teos, and Nectanebo II, who have left monuments which, after the temple of Kharga begun by Darius I, serve as the next guide in helping us understand late Egyptian art. The Persians then reasserted their control for about ten years before they were finally driven out by Alexander in 332 B.C.

Memphis, which two thousand years earlier had been the capital of the Old Kingdom, still retained its importance as a great city, but Thebes had lost much of its political influence since the Assyrian sack. However, the first Saite king, Psamtik I, was concerned with restricting the power of the Governor of Thebes, a certain Prince Mentuemhat, in order to gain firm control over

the whole country to the southern border. Mentuemhat had been established in the Theban Province by the Kushite King Taharqa. He is mentioned in the records of Ashurbanipal and he lived through the Assyrian attack. His personality survives in the forceful portrait heads of the statues which he dedicated in the temple of Karnak. He also constructed a fine tomb on the western bank of the river at Thebes. It lies among other large decorated tombs, several of which belonged to stewards of Psamtik's long-lived daughter Nitocris, who was sent up to Thebes to be adopted as daughter and successor of the Kushite princess who held the office of divine consort of Amen. This was evidently part of the scheme to limit Mentuemhat's power, and this interest in balancing the control in the south through influential members of the households of the priestesses of Amen explains to a certain extent the building of expensive tombs at Thebes at a time when the town might be thought to have been impoverished by the shift of the capital to the north and the destruction caused by the Assyrians. The decorations of these dated Saite

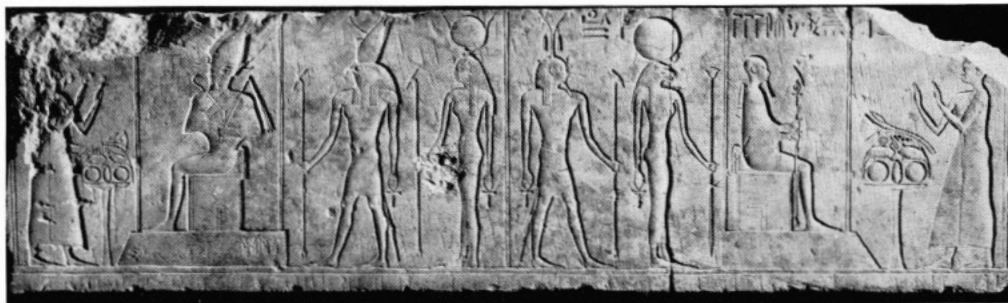


Fig. 4. Limestone Relief

Otis Norcross Fund

Saite Period



Fig. 5.

Portrait of Praying Man (detail of Fig. 3.)

tombs form a fixed point for beginning a study of the difficult problem of the development of the style of the late period. It is unfortunate that they are still not very well known, some of them having been inaccessible for many years.

It is really remarkable how little Egyptian art was affected during four centuries of such drastic political and cultural changes in the ancient world. There is little in the Egyptian monuments that can be traced to Assyrian or Persian influence, while the Egyptian in his mode of representation seems to have been extraordinarily resistant to those Hellenic influences which pervaded elsewhere in the ancient East. When we come to examine an important series of late tomb reliefs, which are usually termed Neo-Memphite, we find that one stone, that of a man named Henat in Berlin,<sup>1</sup> can be dated with confidence at about 535 B.C. in the reign of Amasis, toward the end of the Saite Period. An earlier royal relief

from the Delta can be brought to bear upon the problem, the intercolumnar basalt slab in the British Museum, probably from the porch of a temple of Atum at Rosetta, with two remarkable portraits of Psamtik I, the first Saite king.<sup>1</sup> These reliefs could hardly be expected to bear any trace of those slight signs of Greek influence which we know began later to appear on some of the other Neo-Memphite reliefs and in the royal carvings of Dynasty XXX. For this later period, about 370 B.C., there is a door-jamb from Memphis with the cloaked figure of a man who lived in the reign of Nectanebo I<sup>2</sup> and a second basalt slab in the British Museum from Rosetta, so much like that of Psamtik I in size and subject matter that it seems to have formed a pendant to it. In this case the head of a kneeling figure portrays with equal realism, if different style, King Nec-

<sup>1</sup>B. Porter and R. Moss, *Topographical Bibliography*, IV, p. 1.

<sup>2</sup>A. Scharff, *Zeitschrift für ägyptische Sprache*, 74 (1938), pp. 41 ff., Fig. 2.

<sup>1</sup>R. Anthes, *Zeitschrift für ägyptische Sprache*, 75 (1939), pp. 21 ff.



tanebo I.<sup>1</sup> It seems impossible to escape the conclusion that the two slabs were placed in flanking positions between their columns by Psamtik I but that the second one was left undecorated for over two hundred years. Both these later reliefs seem to bear traces of the Greek influence which Maspero and von Bissing detected in the later examples of the Neo-Memphite series, although this point has been contested by others.

Finally there are the painted reliefs in the well-preserved tomb of Petosiris in the cemetery of the town of Hermopolis in Middle Egypt. These decorations were executed some time after the conquest of Alexander, but hardly any later than 300 B.C. There can be no question of the mingling of Greek and Egyptian modes of representation here.

It can be understood that it is with some caution that one approaches the relief which has recently been acquired by the Museum<sup>2</sup> for which I should like to suggest a date of about 535 B.C. in the reign of Amasis, the next to last Saite king (Figs. 1-5). It provides us with an interesting opportunity for comparison with two fragments of relief, the importance of which for the history of Egyptian art is not commensurate with their small size. I have grouped them together as Neo-Memphite in the handbook of our collection,<sup>3</sup> but it now appears that while the girls boating in the papyrus thicket (Fig. 8) are from one of the Memphite tomb reliefs which might perhaps be as early as 400 B.C.,<sup>4</sup> the other fragment of a swamp scene (Fig. 7) is carved in Theban limestone<sup>5</sup> and is probably from one of the tombs of the reign of Psamtik I (663-609), perhaps even from that of Prince Mentuemhat himself.

This relief (Fig. 7), which shows men in a boat engaged in collecting papyrus, is in a crisp style of surprising freshness for a period the archaizing tendencies of which have perhaps been too frequently emphasized. Technical examination proves that the stone is identical with that of the Asasif, the area in front of the XIth and XVIIIth Dynasty Deir el Bahari temples, where the Saite tombs were cut in the hard limestone of the valley floor. It is the same stone, evidently quarried in this area, which was used to carve the



Fig. 6. Portrait Head About 400 B.C.  
Henry L. Pierce Fund

wall reliefs of the XIth Dynasty temple of King Menthu-hotep nearby. We are beginning to be familiar with the style of these Saite tombs which drew upon motifs from the Old, Middle, and New Kingdoms. Some of the carving bears a strong resemblance to that of the XIth Dynasty temple at Deir el Bahari which may be partly due to a similar technique imposed by the same hard limestone in which both are cut and possibly to the fact that some of the earlier reliefs may still have been in a position to be seen and copied as were those of the XVIIIth Dynasty temple of Queen Hatshepsut and certain of the New Kingdom tombs. The only one of the Saite tombs which is known, from a block long in the Florence Museum, to have contained a swamp scene is that of Prince Mentuemhat (No. 34)<sup>1</sup> and it may well be that Robert Hay obtained our fragment from this tomb early in the last century. I should be inclined to associate with this same swamp scene two other attractive blocks showing birds and animals in a papyrus thicket which have in the past been dated to the Old Kingdom, one in the British Museum<sup>2</sup> and the other in the Vatican.<sup>3</sup> It should be noticed also that the heads of the men on our relief fragment are in keeping with a round-headed type which began to appear with the Kushite conquerors of Egypt as in the well-known Cairo head of King Taharqa or the heads in relief on the Boston gray granite altar of King Atlanersa from Gebal Barkal,<sup>4</sup> the as yet unpublished grooms leading the horses of King Piankhy in the reliefs of that temple in the Sudan, or the two extraordinary heads of the first Saite king,

<sup>1</sup>Sir E. Denison Ross, *Art of Egypt through the Ages*, Pl. 232.

<sup>2</sup>Acc. No. 49.5. Otis Norcross Fund. Height 34 cm.; width 122 cm. Carving incomplete on base of thrones of Ptah and Osiris where hieroglyphic symbols are still only partly indicated in red drawing lines. The rest of the relief had been painted, since there are traces of red pigment on the bodies of the male figures and on the sun-disk worn by the Goddess Isis and blue on the wig of the Goddess Sekhmet, on the ankh-sign held by the God Nefertum, and on three of the hieroglyphs in the inscriptions over the gods.

<sup>3</sup>W. S. Smith, *Ancient Egypt as Represented in the Museum of Fine Arts*, pp. 156-157, Fig. 102.

<sup>4</sup>Acc. No. 40.619. Gift of Mrs. T. Handasyd Cabot, in name of her father Raphael Pumpelly. Height 14 cm.; width 11 cm.

<sup>5</sup>Acc. No. 72.692. Gift of C. Granville Way. Formerly in the Robert Hay Collection which was formed between the years 1828 and 1833. Height 16 cm.; width 25 cm.

<sup>1</sup>Porter and Moss, *Bibliography*, II, p. 67.

<sup>2</sup>L. Keimer, *Bulletin de l'Institut français*, 36 (1936), pp. 85 ff.

<sup>3</sup>H. Ranke, *The Art of Ancient Egypt*, Pl. 189.

<sup>4</sup>Smith, *l.c.*, p. 149, Fig. 91.

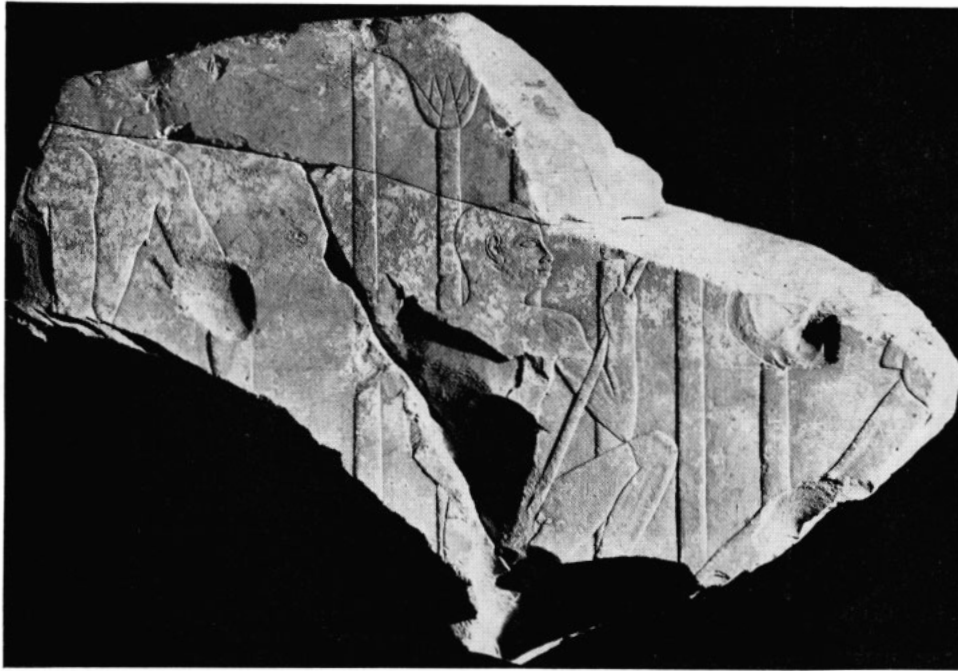


Fig. 7. Fragment of Theban Tomb Relief

Way Collection

Saite Period

Psamtik, on a granite relief in the British Museum.<sup>1</sup> When we turn from these to the portrait heads of the statues of Prince Mentuemhat in Cairo from his Karnak statues, or the fine head of an old man in the British Museum with the squinting expression in his narrowed eyes,<sup>2</sup> we can see the beginning of that strain of realism which seems to have been stimulated by the "Ethiopians" and which was to be one of the characteristics of the finest work of the following period.

The relief recently acquired by the Museum is of unusual interest because of the remarkable portraiture of the man for whom it was carved. The general character of this face (Fig. 5), with its drawn line at the side of the mouth and the way in which the eye is set in its socket with a suggestion of the skin of the eyelid and a pouch underneath the eye, immediately makes one think of the little green stone head of a priest which has long been in our collection.<sup>3</sup> It bears an even closer resemblance to the head of a scribe standing before the owner on the Berlin relief of Henat which was mentioned at the beginning of this article. Our relief does not have the wrinkles on the forehead which appear on the Henat scribe's head. This very unusual feature appears, however, along with tiny wrinkles at the corners of

the eyes in our green stone head of the priest (Fig. 6).

Dr. Rudolph Anthes has made a penetrating comparison between the features of the Henat scribe's head and those of a green stone head of a man in Berlin which, although somewhat larger than ours (21 cms. high), strongly resembles it. In spite of my respect for the deep understanding of the technique and spirit of late sculpture which lies behind Dr. Anthes' very convincing argument,<sup>1</sup> I should hesitate to place the two green heads as early as 535 B.C. The Henat scribe and our relief portrait seem to me to have carried over the style and spirit of the realistic heads mentioned above which belong to the early part of the Saite Period, while the green heads, and possibly the head of an old man in Vienna,<sup>2</sup> have a somewhat more plastic quality which exists in the head of the old harper on the Neo-Memphite relief in Alexandria of Zanofer, usually known by the name of a former owner, Tigrane Pasha. A dating around 400 B.C. for these last named pieces seems preferable.

The composition of the scene which is carved in sunk relief on our recently acquired block, as well as the size and long rectangular shape of the stone, suggest that it formed an architrave over the door of a small shrine or niche. This impression is strengthened by the border which runs along the base of the stone. A vertical line divides the

<sup>1</sup>Porter and Moss, *Bibliography*, IV, p. 1.

<sup>2</sup>Sir E. Denison Ross, l.c., Pls. 226, 227.

<sup>3</sup>Acc. No. 04.1749. Height 10.5 cm. D. Dunham, *Bull. M.F.A.*, 25 (1937), pp. 70 ff.

<sup>1</sup>R. Anthes, *Jahrbuch des deutschen archaologischen Instituts*, 54 (1939), pp. 375 ff.

<sup>2</sup>H. Demel, *Aegyptische Kunst*, Pl. 36.

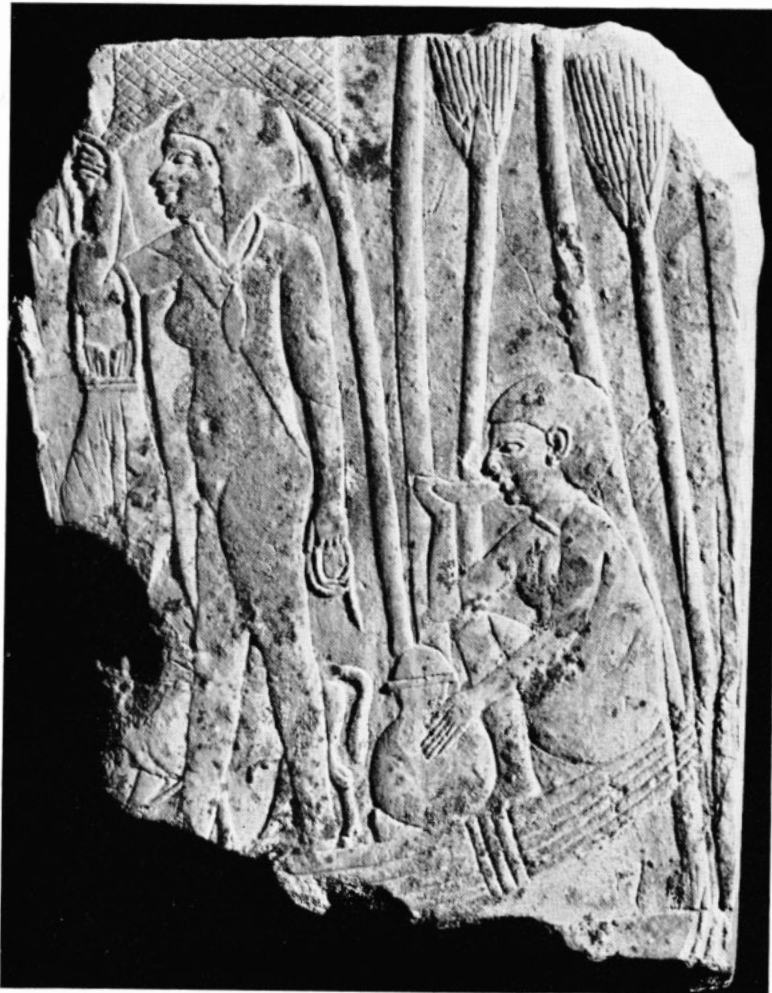


Fig. 8. Fragment of Memphite Relief About 400 B.C.  
 Gift of Mrs. T. Handasyd Cabot, in the name of her father, Raphael Pumpelly

very formal representation into two symmetrical groups of gods facing outwards. At each end of the stone stands the owner with his arms lifted in prayer above a table piled high with food offerings to the gods. Breaks at the upper corners of the stone have deprived us of the name and titles of the owner as well as most of the head of his figure on the left. Since the headdresses of the gods and the inscriptions over them are incomplete, a second stone must once have joined on above and this was probably topped by a torus moulding and cavetto cornice as in the case of other Neo-Memphite reliefs.

The gods form the family triads of Osiris (Fig. 1) with his consort Isis and their hawk-headed son Horus, and Ptah of Memphis (Fig. 3) with the lion-headed goddess Sekhmet and Nefertum, whose attribute is the lotus flower that rises from his head. Ptah, the creator god, has retained part of his epithet: "[Ptah . . . who made] human beings and gave birth to the Gods."<sup>1</sup> The

<sup>1</sup>Maj. Sandman Holmberg, *The God Ptah*, p. 34.

vereneration of the god Ptah would have suggested the Memphite origin of the relief, but this is made more certain by the identification of the fine white limestone as being from Massara, which with Tura are the quarries across the river from Memphis.

The figure of the owner on the left presents a departure from ordinary traditional representation in the correct drawing of the toes on the outside of the near foot (Fig. 2). Ordinarily the Egyptian showed both feet as if from the inside with only the big toe indicated but, from the second half of the Eighteenth Dynasty onwards, one finds an occasional observation of the correct placing of the toes on the outer side of the foot. This is particularly noticeable on the Henat block and on some of the other Neo-Memphite reliefs.

Another feature of our stone is the modelling of the torso of the hawk-headed figure of Horus (Fig. 1). The accentuation of the muscles of the abdomen which appears here is similar to that on the figures on the Boston grey granite altar of



King Atlanersa (653–643 B.C.) mentioned above, where there is an unusually detailed treatment of the muscles of the body. Something of the sort appears again on a relief from a gateway found in the Palace of Apries at Memphis,<sup>1</sup> generally considered to be of Saite date. The modelling does not have the exaggerated plumpness of the sunk reliefs of Dynasty XXX and need not militate against the dating of 535 B.C. suggested by the Henat relief.

It is the projecting roundness of the surfaces in the reliefs of Dynasty XXX and the Ptolemaic Period which is one of their peculiar characteristics. The impression of a unified whole disappears when the surface planes inside the old traditional outlines cease to be flat. This unassimilated combination of two entirely different modes of expression is accentuated in Ptolemaic work by a kind of dry, pinched modelling. Henri Frankfort has recently emphasized a fundamental difference between the approach to representation in Assyrian reliefs and that in the Persian relief sculpture which appeared in the reign of Darius I who actually employed Ionian workmen.<sup>2</sup> This is a sense of depth and volume as opposed to the flat planes of earlier work. Miss Richter has supported this view in a companion study by analyzing the new treatment of drapery developed by the Greeks which appears in Persia in the last quarter of the sixth century.<sup>3</sup> The Persians, lacking the ancient tradition of representation possessed by the Egyptians, drew upon the contemporary practices of the various peoples of differing cultural backgrounds that formed their great empire. The Egyptian, on the other hand, could never assimilate new forms so opposed to his own methods of representation. However, he was eventually affected by the sense of depth and volume conveyed by Greek sculpture.

The Egyptians also adopted somewhat haphazardly a few Greek devices in drawing for indicating depth by foreshortening, again imperfectly assimilated. Since they had always been capable of setting down an occasional observation of this sort, one must be careful to distinguish between what is native Egyptian invention and that which is due to Greek influence. For example, it has been observed<sup>4</sup> that during the Saite Period the artist sometimes drew the near leg as advanced, a kind of representation he had always been anxious to avoid since it meant that the other leg was partly hidden. However, this no longer need be attributed to outside influence, any more than the interest in form which the sculptor of the early Saite tomb of Pabasa at Thebes showed in indicating the shoulder of a figure under

a flaring pleated garment.<sup>1</sup> On the other hand, when we can look into the full opening of a sleeve on the Tigrane Pasha relief, on another fragment in Baltimore,<sup>2</sup> or in the case of the cloaked figure of the man on the Memphis door-jamb of the time of Nectanebo I, we may suspect the influence of the new Greek point of view. It would seem also, as Maspero thought long ago, that it is the fully developed Greek art of the fifth and fourth centuries B.C. which finally exerted its effect upon Egypt. Although the Greeks were actively present in Egypt throughout the sixth century, this was a time when they could probably have learned more from the ancient and conservative civilization of the Nile valley than they would have been able to teach the Egyptians in the arts.

Our small fragment with the women boating (Fig. 8) brings us near the end of the range of Neo-Memphite reliefs. It is also carved in limestone from the Massara or Tura quarries and is part of a long rectangular slab like the other Memphite tomb reliefs. The original composition must have been very like that on a block from Heliopolis in Cairo<sup>3</sup> where the cloaked figure of a man named Ny-ankh-ra sits on a stool viewing men and women with calves in little reed canoes like ours against a thicket where the papyrus buds are drawn like those on the Boston fragment. The light mantle thrown over the shoulder of our standing figure, the same modelling of the figures, and the general style of the carving are also to be found in the procession of offering bearers on a relief in Cairo belonging to a man named Zanofer. To the tomb of this man also belonged the Tigrane Pasha relief in Alexandria on which is represented the figure of the harper which has already been mentioned in connection with the green stone portrait heads.<sup>4</sup>

This Alexandria relief of Zanofer formed an architrave over a chapel door or niche. Below on each side there remain the upper parts of two vertical columns of inscription which must have originally flanked this opening. Those on the right are the correct width to have joined at the top of a panel in Berlin on which is represented a man wearing one of the cloaks like those of the harper and Zanofer himself. His head presents the same detailed study of an aging man which we find in the figure of the old harper. The resemblance in style is so close that it would not seem too rash to suggest that the two reliefs, in Alexandria and Berlin, formed part of the same door. Scharff has compared this Berlin relief with the door-jamb from Memphis which we have seen belonged to a man who lived in the reign of Nec-

<sup>1</sup>J. Capart, *Documents*, II, Pl. 88.

<sup>2</sup>H. Frankfort, *American Journal of Archaeology*, 50 (1946), pp. 6–14.

<sup>3</sup>G. Richter, *ibid.*, pp. 15–30.

<sup>4</sup>E. Drioton, *Bulletin de l'Institut d'Égypte*, 20 (1939), pp. 231–245.

<sup>1</sup>*Bulletin of the Metropolitan Museum of Art*, Part II, July, 1920, p. 22, Fig. 13.

<sup>2</sup>G. Steindorff, *Catalogue of the Egyptian Sculpture in the Walters Art Gallery*, Pl. LVI, No. 276.

<sup>3</sup>H. Gauthier, *Annales du Service*, 21 (1921), pp. 32 ff., Pl. II, below.

<sup>4</sup>G. Maspero, *Musée Égyptien*, II, Pls. XXXII, XXXIV, XXXIX–XLI.

tanebo I.<sup>1</sup> He has suggested that the costume may go back into Saite times but it is also that worn frequently in the tomb of Petosiris, about 300 B.C. The drawing of the head and costume of one of the figures in that tomb closely resembles that of the old harper.<sup>2</sup>

It is only in the drawing of some of the subject matter that the tomb of Petosiris affords a comparison. The carving of those Neo-Memphite reliefs which most closely resemble that of Tigrane Pasha is still executed in flat planes and has a freshness which is in striking contrast to the cold mannerism of Dynasty XXX. The Petosiris reliefs have the projecting rounded surfaces and dry, cramped modelling which originated in Dynasty XXX and became more accentuated in Ptolemaic work. This is obviously absent in our little fragment which betrays, however, an exotic flavor that was probably partly derived from certain picturesque elements in the art of the New Kingdom. It indicates also, I believe, that the Egyptian was beginning to be aware of the new Greek approach to form, although as yet there is only a hint of the exaggeratedly mixed Greek and Egyptian style which was to develop in the tomb of Petosiris. The softer forms of the bodies, the drawing of the garments, especially in the case of the sleeves and the way in which the cloak curves around behind the rolls of fat on the harper's neck,<sup>3</sup> have the same suggestion of plastic volume which makes one wish to place the green stone heads with these reliefs, however much there may be a precedent for realistic portraiture at an earlier time in Egypt.

The contrast between the traditional style and that of Dynasty XXX appears sharply if we compare the two basalt royal reliefs in the British Museum which were mentioned at the beginning of this article. The kneeling figures of Psamtik I are aligned vertically, whereas Nectanebo I leans over to the right in a pronounced fashion which seems foreign to older Egyptian ideas. While the sunk relief surfaces of the earlier relief lie flat inside their outlines, those of Nectanebo I project unpleasantly, just as they do in our Bubastis granite sunk relief of Nectanebo II,<sup>4</sup> in the hard stone reliefs of Dynasty XXX and early Ptolemaic date from the Delta temples at Sebennytos and Iseion,<sup>5</sup> or the hieroglyphs in relief on the Dynasty XXX limestone fragments illustrated by Spiegelberg.<sup>6</sup> The head of a statue in the

round which best conveys this mannered quality is the one in Berlin with its vacant expression and slight smile<sup>1</sup> which so closely resembles that of the cloaked figure on the Memphis door-jamb of the time of Nectanebo I.

It seems reasonable, therefore, to place the last fragment in our series of three reliefs about 400 B.C., at a time before this mannered style of Dynasty XXX had developed. The first slight signs of Greek influence detected in this piece and in the Neo-Memphite reliefs to which it is most nearly allied might then be expected to appear toward the end of the fifth century when Egypt had freed herself from Persian rule with the help of the Greeks.

WM. STEVENSON SMITH.

<sup>1</sup>R. Anthes, *Jahrbuch*, 54 (1939), p. 386, Figs. 6, 7; Ross, *l.c.*, Pl. 230.

### Three Chinese Mortuary Figures Third or Fourth Century

TO honor the memory of Emile Bernat, his sons, Messrs. Eugene, Paul, and George A. Bernat, have presented to the Museum a group of three Chinese mortuary figures of unusual merit. As shown in the accompanying illustration, the set consists of a standing man,<sup>1</sup> a kneeling woman<sup>2</sup> and a horse,<sup>3</sup> all fashioned in blackish clay originally covered with white slip over which were drawn various elements in black and red.

The male figure is attired in a long, heavily padded garment with ample sleeves, the left fold overlapping the right, leaving a V-shaped opening at the neck. Certain faint lines in the modelling indicate that he wears a three-quarter length cloak of a thin textile. The long apparel which covers the feet flares out, making a bell-shaped base. The sash, tied around the waist and fancily knotted in front, is drawn in red. The hair, painted in black, seems to be divided into three parts at the forehead, the middle portion being combed back while the two other parts are puffed above the ears before being carried to the back where the three parts are gathered into a single knot and arranged to point upward.

The costume of the female statue is similar to that of the male excepting that she wears no cloak. As in the case of the man, the spreading skirt of her dress forms the base. Her legs are bent at the knee-joints and at the back of the base are to be seen the roughly modelled, up-turned soles of her feet. Her coiffure is indistinct but it appears that, with the exception of the two side-locks which form puffs, the hair is combed back and ends presumably in fancy knots. The peg-holes through the puffs were undoubtedly for hair ornaments which have been lost. At the

<sup>1</sup>A. Scharff, *Zeitschrift für ägyptische Sprache*, 74 (1938), p. 44, Figs. 2, 3.

<sup>2</sup>G. Lefebvre, *Le Tombeau de Petosiris*, III, Pl. VIII.

<sup>3</sup>J. Capart, *Documents*, II, Pl. 91.

<sup>4</sup>Smith, *l.c.*, p. 160, Fig. 104. On pp. 146 and 157 of that text the order of the two kings named Nectanebo has been reversed. The king mentioned on p. 146 should be Nectanebo I and that on p. 157 Nectanebo II.

<sup>5</sup>G. Steindorff, *Journal of the Walters Art Gallery*, 7-8 (1944-1945), pp. 39 ff.

<sup>6</sup>*Zeitschrift für ägyptische Sprache*, 65 (1930), p. 102, Pl. VI.

<sup>1</sup>Acc. No. 48.1265. H. 737 mm. (29 in.); W. 265 mm. (10<sup>5</sup>/<sub>16</sub> in.).

<sup>2</sup>Acc. No. 48.1266. H. 555 mm. (21<sup>7</sup>/<sub>8</sub> in.); W. 315 mm. (12<sup>3</sup>/<sub>8</sub> in.).

<sup>3</sup>Acc. No. 48.1267. H. 410 mm. (16<sup>1</sup>/<sub>8</sub> in.); L. 518 mm. (20<sup>5</sup>/<sub>16</sub> in.).