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Bronze boy resting his head, with loop over his arm for suspension.
Egyptian, probably made in Alexandria, 3rd–2nd centuries B.C.
Height $1\frac{3}{16}$ in. (2.1 cm.). *John Wheelock Elliot Fund.* 65.929

THE curious little bronze figure of a sleeping boy belongs to a type with a long history beginning at least in the Middle Kingdom. Several such figures have been dated to the Middle Kingdom and one (British Museum 58075) even to the Old Kingdom, although a somewhat later date is more likely. There is no reason to doubt the early date of some of these little men, because they bear a basic similarity to the “block” statues of squatting men introduced in the Twelfth Dynasty. Most examples are bronze or copper (in no case have I been able to determine the material, except that BM 58075 is called copper), but one or two are made in limestone. I give here a list of such similar figures as I have noted:

London, British Museum 58075: “Old Kingdom,” copper.

Edinburgh, Royal Scottish Museum: Middle Kingdom, bronze.

New York, Metropolitan Museum of Art 26.7.1411: Late, bronze. Hornemann, *Types of Ancient Egyptian Statuary*, 1957, No. 497; MMA, *Egyptian Statues and Statuettes*, 1937, Fig. 4.

Hannover, Kestner Museum B 288: Late, bronze. *Types*, No. 524; Roeder, *Ägyptische Bronzefiguren*, 1956, Pl. 81e.

Brussels, Musées du Cinquante-naire E 6817: Late(?), limestone. *Types*, No. 518.

Copenhagen, Ny Carlsberg Glyptothek AE.I.N.1597: Late, limestone. *Types*, No. 519. Mogensen, *La Collection Egyptienne*, 1930, Pl. xv, A 64, ex MacGregor Collection.

In several cases the little men have distinctly Nubian features, and it is not surprising to find that this out of the ordinary form of sculpture should employ foreigners as its subject. It was usually foreigners and menials that the Egyptian artist found suitable for lapses from the canons of excellence set up for the representation of more noble subjects. Our new bronze, with its typically Egyptian hair style, almond shaped eyes, and sensitive lips, does certainly represent a native Egyptian.

The tiny boy squats with his hands folded over one upraised knee. He rests his tired head on his hands and, completely relaxed, his body slumps forward. His sexual organs are exaggerated but not ithyphallic. During the heyday of Alexandria in the third and second centuries B.C., Greek bronze workers made a group of figures usually representing phallic Nubians and hunchbacks. A hunchbacked boy of Egyptian race with enlarged sexual organs is illustrated in H. Hoffmann (ed.), *Norbert Schimmel Collection*, No. 35. They are always made in Hellenistic style. Our bronze boy is marked especially by his subtle plasticity, but because of the distinctly Egyptian character of his face, I suggest that he was made by an Egyptian craftsman, probably in Alexandria and under the influence of his Hellenic neighbors. E.L.B.T.

Yellow Faience Pectoral. Stylized falcon with outspread wings and amuletic attributes.
Dynasties 22–26 (?), 950–525 B.C.
Height 3½ in. (8.9 cm.).
Egyptian Curator's Fund. 64.2179

THE pectoral of yellow faience is of great interest because of the relative rarity of the material and the great size of this example. To my knowledge no yellow faience is datable earlier than the reign of Amenhotep III (1410–1372 B.C.). Several objects of this material bear the cartouches of that ruler or his queen, Tiy (*e.g.*, a perfume jar in the Louvre with the cartouches of both), and during the reign of their son, Amenhotep IV-Akhenaten (1372–1355 B.C.) the use of yellow faience becomes current (*e.g.*, a tiny head in the round of an Amarna princess in the Louvre). Its use continued during the Ramesside era and into the Late Period, but it was never common. The handsome piece illustrated here was formerly in the MacGregor Collection (*Catalogue of the MacGregor Collection of Egyptian Antiquities*, 1922, Pl. I, No. 53) and was said to come from Mendes in the Nile Delta. It represents the ancient falcon deity Horus with wings outspread and projecting head crowned with a sun disc. The faience is deeply cut to take inlays and one minute remnant of blue faience was observed, revealing that the original pectoral must have been rather garish.

The upper layers of Mendes (now being excavated by New York University under the auspices of the American Research Center in Egypt) are primarily of the Late Period, and we are probably not far wrong in dating the pectoral between the 22nd and 26th Dynasties (*ca.* 950–525 B.C.).
E.L.B.T.





Yellow limestone head of Akhenaten from a shawabti. Dynasty 18, 1372-1355 B.C.
Height $3\frac{1}{4}$ in. (8.3 cm.). *William E. Nickerson Fund No. 2.* 65.466

RECENTLY we have added to the collection a number of reliefs of the Amarna period (1372-1355 B.C.) which have been reported in earlier volumes of the *MFA Bulletin* (LX, 1962, pp. 134-135; LXI, 1963, p. 118; LXII, 1964, pp. 52-54, 144) and in the *MFA Annual Report*, 1964, p. 48. We have not had such good fortune in acquiring sculptures in the round of this remarkable moment of change and experiment. The acquisition of even so relatively unimportant an object as a shawabti (funerary figure intended to work for the deceased in the afterlife) is of some interest and of even greater interest when it is one of the king, Akhenaten, himself. There is nothing unusual about the sculpture: it is typical of its period and is of a usual form. Its quality is rather fine because of the hard yellow limestone in which it is carved, providing a crisp, solid medium for the sculptor. The king wears a baglike wig adorned with the uraeus denoting his kingship and across his breast carries the crook and flail at first the perquisites of royalty but later carried by the shawabtis of lesser folk. C. De Wit in *Chronique d'Egypte* 40, 1965, pp. 20ff. publishes a number of shawabtis of Akhenaten and illustrates the several types that were made for him in the royal workshops.

E.L.B.T.

Limestone statuette of the hippopotamus goddess Thueris. Dynasty 27, 525-404 B.C.
Height 4 $\frac{5}{8}$ in. (11.8 cm.).

Lent by Horace L. Mayer.

A YEAR ago (*MFA Bulletin*, LXII, 1964, p. 146) I published a faience figure of the hippopotamus goddess Thueris, then a loan from Mr. Horace L. Mayer. Mr. Mayer subsequently gave this important faience to the Museum (*Acc. No. 64.2252*) and has since lent another figure of this strange deity. The new Thueris is carved in extremely hard, marblelike limestone, creamy-grey in color. Like that of the previously published figure, the detail of the one illustrated here is carefully and richly treated. The sculptor carved her arms in relief so high that they seem to stand out in the round and indeed the hands in the shape of a hippo's paws project into free space. The bulbous eyes lie within heavily wrinkled lids to which, unnaturally, the ears are attached. Unfortunately I have not the space here to dwell on all the details which are of great interest and which show the superlative skill of the artist.

The open mouth is of interest. J. D. Cooney has observed that the Egyptian lion with open jaws is an innovation of the Persians in Dynasty 27, 525-404 B.C. (*Journal of the American Research Center in Egypt* 4, 1965). In the new Thueris the teeth are indicated by ridges which are similar in technique to the ridged wrinkles appearing inside the open jaws of lions in Egypt during Dynasty 27 and in Persia itself. Although there is no positive evidence to show that the open mouth in animals other than the lion was not introduced earlier than Dynasty 27, it is safer to assume for the present that Mr. Mayer's limestone Thueris and the faience which he presented last year are no earlier than this First Period of Persian Domination.

E.L.B.T.

