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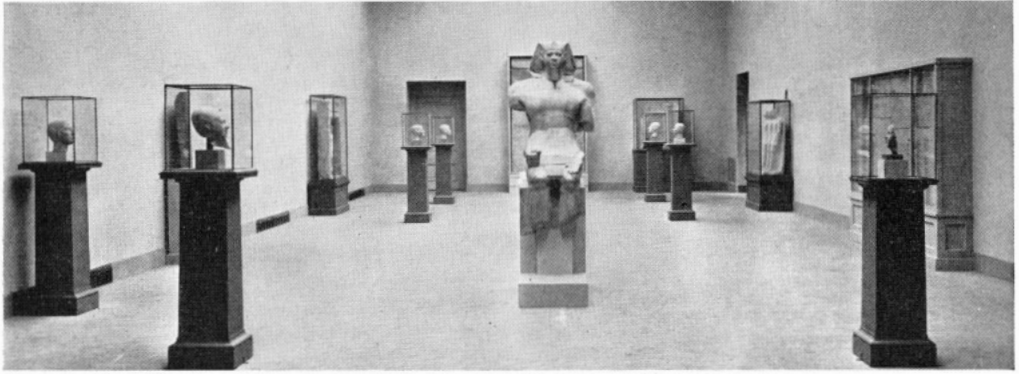
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Perseus on Pegasus Slaying Medusa

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*Old Kingdom Room I*

The great number of colors found in later tapestries were not used in Music. It is woven with wool and a little silk, the colors ranging from deep pink through neutral orange and yellow to green, blue-green, and blue. The gleam of gold on the throne and on the chains which Music wears, is rendered by the play of pale yellow silk against deeper neutral yellow and orange. There is a fine but sombre note in the balance of blue and pink, with shadows only an enrichment of the color, but the skillful use of soft neutral yellows in lights throughout the tapestry, on the petal of a flower, a gracefully turned leaf, or the intricate folds of the costume, gives to the whole a warm subdued glow. The design lacks the clear suave loveliness of line characteristic of the work of Flemish artists trained in Italy, but there is beauty of color and mass and an understanding of their structural value in the enrichment of a woven wall decoration which places this tapestry in line with the fine tradition of Gothic weaving. G. T.

New Installation of Egyptian Sculpture

A rearrangement of exhibitions has been made possible by the erection of the New Wing for Western Art, and the Egyptian collections are now approached through the doorway opening to the right from the Rotunda at the top of the main staircase. This new approach emphasizes one of the fundamental principles on which the original plan of the completed Museum building was based, and will give to the Egyptian Department, when the reinstatement is finished, a group of galleries forming in themselves a structurally separate unit with independent entrance and with a well-defined circuit.¹ The large gallery adjacent to the Rotunda, designated Old Kingdom Room I, is top-lighted, and here the finest pieces of Egyptian sculpture belonging to the Museum have been installed. A second gallery, Old Kingdom Room II, lies beyond the first and will contain statuettes, reliefs, and minor objects of Old Kingdom date; it cannot be opened to visitors, however, until early in the new year.

¹Cf. M. F. A. Bulletin No. 133, p. 40. October, 1924.

These sculptures, made to serve the spirits of the dead according to the requirements of magic and religion in the mortuary temples and chapels of kings and nobles, are supreme achievements of glyptic art produced during the period of the Pyramid Age, when Egyptian civilization reached its first perfected expression, and they give to the Museum a distinction rivalled in this respect only by the great Museum in Cairo. The portraits include three generations of the royal family of the Fourth Dynasty (about 3000-2900 B. C.). The face of Chephren, who built the Second Pyramid as his tomb at Giza, has been broken from a small alabaster statue; his successor, Mycerinus, is represented by three portraits — the superb colossal seated figure in alabaster, the celebrated slate duad of the King and Queen, and the little figure of the King standing beside Hathor and a Nome Goddess in the slate triad. In the third generation are two sons of Mycerinus, the Princes Khuwenra and Shepseskaf, whose personal appearance is known only

*Seshem-nofer**Red Granite*

from the limestone statuette and the alabaster head in the Museum collection. An unknown craftsman has created a masterpiece in the head of Seshem-nofer by expressing through the medium of hard

granite the soft and living qualities of a human face. The wooden figure of Senezem-ib-mehy, dating from the Sixth Dynasty, though damaged by decay and the ravages of white ants, ranks as one of the three or four best existing examples in this perishable material of the Egyptian craftsman's skill in subtle modelling and of his power to characterize personality directly with strict economy of means. The standing figure of the Royal Treasurer Nofer is carved in beautiful low relief on a wall block from the offering chapel of his mastaba, and nearby is another portrait of the same official, carved in the round, which belongs to a significant series of limestone heads also shown in this gallery. Among them is the notable pair representing a prince of the house of Cheops and his negro wife. The great stela of Khuwfuwankh at the western end of the room is a single stone cut in the form of the so-called "false door" through which the spirit of the dead was thought to pass in and out of the tomb; the intrinsic beauty of carving and coloring, both in the hieroglyphic inscriptions and in the figures on this stone, is enhanced by a fortuitous tanning of the surface added by sun and time.

For the exhibition of this sculpture the Trustees have assigned a location appropriate to its importance, and they have transferred from the Mastaba Gallery and placed above the entrance doorway a memorial tablet¹ to Gardiner Martin Lane, President of the Museum from 1907 until his death in 1914, whose interest in the Harvard University-Museum of Fine Arts Expedition to Egypt helped to inaugurate the work which secured these objects for the Museum and to arouse the interest of others who still continue generously to support it.

In this connection it may be gratefully noted that the Chairman of the Egyptian Visiting Committee, Mr. Augustus Hemenway, has not only made large annual contributions for the excavations in Egypt, but has borne the heavy expense of replacing the former wooden floors of these two galleries with blue stone to match the other floors in the Egyptian Department. A. S.

Three Fragments of Gandhara Sculpture

AMONGST the sculptures obtained in India this year are the three pieces of Gandhāra sculpture, of interest on account of their good workmanship, and in one case for the subject. The Museum already possessed a fine head of Buddha² and some inferior fragments. The three new pieces, with the head, all in good condition, adequately illustrate at its best level that curious combination

¹Cf. M. F. A. Bulletin No. 120, p. 55. August, 1922. The inscription, composed by President Emeritus Charles W. Eliot of Harvard University, is as follows: "Gardiner Martin Lane, 1859-1914. President of the Museum, 1907-1914. Already in 1905 he foresaw the value to the Museum and to Harvard University of their Joint Expedition to Egypt and year after year raised money to support it. The Trustees therefore place his name in this room which contains many of the most precious objects acquired by the Museum through this Expedition."

²Portfolio of Indian Art, Pl. IX; Catalogue of the Indian Collections, Pt. II, Pl. XVI.



Buddha

Gandhara

Fig. 1

of Indian motifs and provincial Greco-Roman plastic feeling and taste which characterized the northwest Indian provinces during the first three or four centuries of the Christian era. The scanty evidences available are scarcely sufficient to justify a dating of the beginnings and best period of the Gandhāra school in the first century B. C.,¹ and pieces of good quality like those referred to here may be provisionally dated in the first century A. D., or somewhat later, when showing Indianization, as in the case of the *Vessantara Jātaka* fragment.

The standing Buddha (Fig. 1)—the robe covering both shoulders, the right arm raised, the hand now missing (no doubt originally making the gesture of encouragement), the left hand holding a begging bowl—is of the usual type, but more than usually agreeable; it is elegant and delicately wrought, though with the usual and inevitable superficiality of modeling.

The second fragment (Fig. 2) contains four figures and formed part of a frieze; the subject can hardly be identified from so small an excerpt.

The third fragment (Fig. 3) is of particular interest. It illustrates an important episode of the *Vessantara Jātaka*, the story of the Bodhisattva's manifestation of boundless charity, when born as Prince Vessantara, the penultimate incarnation of

¹Cf. Goloubew, V., reviewing Foucher, *L'Art greco-bouddhique du Gandhara*, in B. E. F. E. O., Vol. XXXIII, 1923, pp. 438ff.; also Bachhofer, L., *Zur Datierung der Gandhara-Plastik*, 1925.