



36-2-1

Egyptian Mummy Cloth of the Roman Period. (Present length 1.115 meters)

Negs  
31452-7

PLATE V



newel wall; it must have been used, therefore, as a platform or the like. In short, we have here what is clearly a cult chamber. The smaller room in front was then the usual antechamber, while the third room must have been the cella of this unique prehistoric sanctuary. The whole represented thus a combined fortress and temple. One is reminded of the biblical temple-towers that provided the last place of refuge in a besieged city. But apart from all other considerations, the Gawra Round House is scarcely earlier than the beginning of the fourth millennium.

Offhand, this circular construction brings to mind the foundations of "beehive" dwellings which Mallowan found recently in prehistoric Arpachīya, a neighbor of Tepe Gawra; and of the Aegean *tholoi* to which Mallowan and Rose have compared the Arpachīya finds. But the resemblance is at best superficial. The *tholoi* represent small buildings, and presuppose a domical construction. The Round House, on the other hand, contained eighteen rooms, and the roof was in this case definitely flat. A circular ground plan remains thus the only common feature. But slight as this connection is, it can hardly have been accidental, considering the propinquity of the two sites and the not too great distance in time that separates the respective levels in question.

## AN EGYPTIAN MUMMY CLOTH

DURING the Roman Period in Egypt (30 B. C.—395 A. D.) one Ḥor, son of Ḥarsiēset born of Tedikhety(?), died and for his internment a Mummy Cloth was ordered, painted fittingly with colorful scenes from the Book of the Dead. This cloth—or what remains of it after some eighteen centuries—has lately been added to the collections of the Egyptian Section and is unique among the varied interesting groups of objects brought together in the new Mummy Room.

There are four rows of pictures and around three sides runs a hieroglyphic inscription the text of which is corrupt, as is to be expected at this late date. The band of inscription across the top has been sewn on and a close examination indicates that originally the cloth was wider. The name of the deceased is written along the lower edge. To the left of the center is seen the upper part of the god Shu kneeling with upraised arms against a background painted to resemble the net-work of beads often used on mummies. Just above Shu is the sun-disk emitting rays of light while to the left and to the right are figures representing the deceased in the form of a mummy, though only a trace now remains of the one on the right. This design was without doubt originally the center of the cloth so that we may assume that it was longer by nearly a third.



On the top row men and women are bringing offerings, Anubis lies on his shrine and behind him is the symbol of Abydos, consisting of a wig, with fillet and feathers, on a pole; in the second row the man at the extreme left plays a harp, behind him can be seen a curious black figure like a jumping jack, several shrines (symbolic of the tomb) and a large viper holding a knife. Just below in the third row is a small boat in the center of which is the sun-god Kheprē in the form of a beetle holding between its claws a sun-disk. On either side of the beetle is a human-headed falcon, commonly called a "Ba-bird," which represents the soul of the deceased. The last row consists of standards, the majority of which are surmounted by birds, dog-headed apes and cows.

The figures are depicted in a crude and heterogeneous fashion typical of the Roman Period but the colors are well preserved and the effect of the whole is very pleasing.

M. M. C.

### LINTEL 3 RESTORED . . . AND WHY

LINTEL 3, very generally granted to be among the finest achievements of the Maya Sculptors, was discovered in a much damaged condition. In order to make the scene depicted more comprehensible and thus to gain an insight into the costume, ornaments and utensils used at such a date, M. Louise Baker was asked to make the accompanying restoration. Her long experience in painting examples of Maya pottery and her familiarity with many other aspects of Maya archaeology equipped her beyond all others for the task. She has provided the following note to explain various phases of her finished illustration.

RESTORATION always invites criticism. To be sure, the Critic has the same right to his own conclusions, as does the Artist—only the latter has had the advantage of time and opportunity to study first hand, every inch and angle of the original.

In this drawing no glyphs were restored, excepting the fourth and fifth on the left, which were kindly supplied by Dr. S. G. Morley.

The head-dresses were suggested by, or copied from Guatemala stelae. The elaborate bonnet of the Chief is a composite from Piedras Negras, fitting in with bits of the original.

The figures are mainly cut in the round, with a substantial attachment to the background. The Chief's right arm and purpose are so

interpreted, after long consideration. The lines of the shoulder and posture of the body suggest an outstretched arm; the two lower holes in the oblong boss, on the screen behind, show that the drill entered at a slant in order to miss the extended arm. That the hand held something attached to the upper corner of the screen is evident—but what?—so the ornate mace was introduced as a possible connection. The broken masses on the dais may have been receptacles, perhaps filled with copal or fruit; one undoubtedly was a tripod vase.

The costumes of the trio at the left were cut in the style of the day. The sense of humor displayed in this stone was a delightful surprise. Two of the trio, forgetful of the occasion, are entirely absorbed in their own argument, while the third, indignantly bracing himself upon out-spread feet, gives a vicious bump with his hip (breaking his own obsequious pose for the moment), demanding attention. The seated figures are very human in manner and detail. The left dignitary gently pokes the friend in front to ask what it is all about; the friend, willing to accommodate, vainly tries to peer over the intervening mass of feathers, bracing himself on his foot, in his effort to see—a taut neck-line giving the cue; the next man complacently toys with his tassel, his sleek, round body oozing contentment; the fourth in line is a lean, capable young man, to whom the Chief is evidently directing his words and attention; the fifth, the Patriarch of the row, has slumped in the shadow of his Master, his fan arrested in mid-air; the sixth, holding his vase upon his knee, absent-mindedly fingers his beads; the last man, and the only one whose face was not completely destroyed, has lost interest after a fruitless attempt to hear and his hand has probably dropped from cupping his ear to toying with his ear-plug.

The group on the right was the most difficult. An attachment for a foot was finally discovered, proving that four figures instead of three were filling the niche. The comparative height of knees gave evidence that two boys, a youth and a grown attendant comprised the party. Anatomically, it is impossible to group them otherwise.

Of course, the restoration gives the impression of newness—but also shows what the lintel may have been, fresh from the chisel. The exquisite detail in the original, even to the nails on the supporting hand of the Chief, must be seen to be appreciated.

M. L. B.