

## CHAPTER IV

### ROSETTES<sup>1</sup>

Rosettes are among the most commonly found and most widely discussed ornamental motives. The term, which can be used to cover all radially symmetrical circular designs (all the radial elements of which are frequently identical in form), is usually considered to denote decorations derived from plant forms.<sup>2</sup> In Egypt rosettes are, according to the available materials, sparse in the Old and Middle Kingdoms; on the whole each specimen represents a different variety and it is not possible to differentiate many typological groups. It is only the New Kingdom that yields material sufficiently abundant to enable several different strains to be distinguished. The major problem presented by these motives is stated succinctly by Petrie when he says that the rosette “..is treated so conventionally that it can hardly receive any precise name ... it fluctuated between the geometrical and the natural so as to defy details.”<sup>3</sup> Although there are a number of cases in which rosettes are shown in a representative context or are given in a form detailed enough to guarantee their vegetal character, there also exist numerous circular patterns the

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<sup>1</sup> A distinctive type of rosette, the volute rosette derived from *Cyperus alopecuroides* Rottb., is discussed in Chapter V. The five-pointed hieroglyph for star is also a common design on temple ceilings and elsewhere (*Dec. Art*, p. 88; Hilda Petrie, *Egy. Hieroglyphs* (London, 1927), Pl. XXI, 490-492. Gardiner, *Egyptian Grammar*, p. 475, N 14. Calverley, *Temple of Sethos I at Abydos* (London and Chicago, 1933-38), I, Pl. XXXVII, top). It might be classified as a rosette since it is a simple radial design; however, its natural prototype is clear. Another common pattern which will be omitted from our discussion is the geometric quatrefoil; it was frequently used on Middle Kingdom and New Kingdom ceilings, and appears as a very ordinary textile design, and on small objects (Petrie, *The Tomb of Qau. Antaeopolis* (London, 1930), Pl. I, 1, 6, 7, 10-12. *Beni Hasan* I, Pl. VI [T.2]. *Bersheh* II, Pl. V, upper right [T.1]/ Jéquier, *Decoration égyptienne* (Paris, 1911), Pls. V, 10 [Amunezeh, Qurna 84], VII, 13 [Anena, Qurna 81]. 14 [Menkheper, Qurna 79]; VIII, 15 [Sennufer, Qurna 99]. *Amenemhat*, Pl. XXXII, A, E [Qurna 82]. Ceiling patterns consisting of quatrefoil networks filled by lozenges and other motives were common in the New Kingdom). Vernier, *Bijoux et Orfèvreries* III [Cat. Caire]. Pl. LXXIV, 52982 [dagger of Ita, Dahshur]). It is practically the simplest radial decoration possible, and if it was derived from a natural prototype that origin is irrevocably obscured (Cf. its use as a hieroglyph, Gardiner, *op. cit.*, p. 473, M42, where it is marked as a flower with a question mark).

<sup>2</sup> Cf. M. Meuer, *Vergleichende Formenlehre des Ornaments und der Pflanze* (1909), p. 202, “Rosette = Blütenaufsicht.”

simplicity of which often makes it exceedingly difficult to determine whether they should be considered as merely geometric designs or as simplifications of floral motives. It is certain that no uniform solution for the origin of all the Egyptian rosette forms can be found. There are a number which appear to be patterned after plants formerly classified within the family *Compositae*. Certain specific patterns are derived from waterlily flowers. Rosettes that consist only of circles geometrically sectioned, or of a center from which project geometric rays are not necessarily copied from natural forms at all. Even though some rosettes may be set on stems, there exists the danger that they have only received attributes secondarily, by analogy with true plant designs. In cases where the actual nature of the motives is obscure, it is better to admit ignorance rather than to assume a floral derivation without proof.

The “Egyptian rosette” has enjoyed an important place in the history of ornament since it has been regarded as the source for the rosettes of other countries,<sup>4</sup> although such views were combated by Ludwig von Sybel, who derived the rosette from Mesopotamia,<sup>5</sup> and by Georg Streng, who insisted upon that same area as the ultimate home of the eight-ray rosettes of all countries. The “Babylonian astral rosette,” he thought, impressed its eight-membered form on the rosettes current in Aegean pot painting, and would also explain the Egyptian eight-rayed forms.<sup>6</sup> He presumed that a Cretan origin is most probable for the floral rosettes of the ancient Orient, and that they were introduced from there into Egypt and to Mesopotamia; in the latter count the “younger Babylonian rosette” was developed on the basis of Aegean stimulation. Streng apparently believed that there was a connection between an Isis-Ishtar cult, symbolized by the eight-rayed rosette, and the

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<sup>3</sup> *Dec. Art*, p. 56.

<sup>4</sup> Goodyear, *Grammar of the Lotus* (London, 1891), pp. 99-104, 149.

<sup>5</sup> Ludwig von Sybel, *Kritik des ägyptischen Ornaments* (Berlin, 1883), p. 17 ff. He is opposed by Riegl, *Stilfragen*, 1893, p. 54.

<sup>6</sup> Georg Streng, *Das Rosettenmotiv in der Kunst u. Kulturgeschichte* (Munich, 1918), p. 32. He claims an astral significance for the Egyptian rosettes because 1) they are mostly red, which was the Egyptian color for a star; 2) red rosettes without exception have white borders, and 3) the characteristic star rosette (i. e. the eight-membered form) is not lacking even when varieties approaching vegetal shape were favored.

cult of the dead which led to the use of *Chrysanthemum coronarium L.* and *C. leucanthemum L.* as models for many rosettes, especially those of later times (i.e. New Kingdom).<sup>7</sup> Meurer derived the Egyptian, as well as the Assyrian and Mycenaean, rosette from some kind of composite, and postulated that certain Egyptian forms must have developed out of naturalistic flowers such as were sewn on headbands or necklaces.<sup>8</sup> The chrysanthemum has been chosen by Borchardt as the prototype of Egyptian rosettes,<sup>9</sup> and its candidacy has been supported by Keimer, who has opposed Newberry's view that the white rosettes with yellow centers indicate *Anthemis*.<sup>10</sup> Keimer argues that *Anthemis* is an inconspicuous weed, not found in floral wreaths, whereas *Chrysanthemum coronarium L.* has prominent yellow petals and was grown in gardens and used by florists; however, he does not rule out completely the possibility that other *Compositae* may have contributed to the motive.<sup>11</sup>

Quite different are the views of Goodyear and Riegl, who both derived the Egyptian rosette from different parts of *Nymphaea* plants. The former distinguished four ways in which the lotus gave rise to the rosettes. Examples with obovate rays (cf. our figs. IV.72-77) he derived from the ovary strigma.<sup>12</sup> Our *Nymphaea* rosettes he correlated with the flower with petals spread out or viewed from above. Forms such as Fig. IV.104 he would explain as a series of waterlily buds arranged in a radiating manner, and he naturally believed that a rosette similar to Figs.V.71-2 was composed of complex flowers.<sup>13</sup> Riegl states that the rosette is equivalent to the full view of the "lotus"; he claims that the forms with rounded ends are shown by monuments to be equivalent to others of undoubted waterlily derivations. The rounding of the ends was the result of aesthetic procedure in which the radial quality of the design, and not the form of the individual petals, was

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<sup>7</sup> *Ibid.*, pp. 28-39, 60.

<sup>8</sup> Meurer, *op. cit.* p. 4.

<sup>9</sup> L. Borchardt, *Die ägyptische Pflanzensäule* (Berlin, 1897), p. 4.

<sup>10</sup> Keimer in PSBA, XXV (1903), 361.

<sup>11</sup> Keimer, *op. cit.*, pp. 10, B, 11.

<sup>12</sup> Newberry also held this view (Goodyear, *op. cit.*, p. 104)

emphasized.<sup>14</sup> Although the discrepancy between the forms of *Nymphaea* petals and the rays of many rosettes has been pointed out,<sup>15</sup> Riegl's explanation has been followed by some.<sup>16</sup> Nevertheless, since the results produced by the Egyptian when he constructed circular designs on the basis of a *Nymphaea* perianth are well known, it seems impossible to equate them with the obovate-rayed rosette types. Petrie has referred to Eighteenth Dynasty rosettes patterned after daisies or rarely after a "lotus," but he considered that, on the basis of leatherwork in the "tent" of Queen Isimkheb, the more geometric and segmented types were derivable from discs of leather fastened to the background by threads;<sup>17</sup> his suggestions have not been found acceptable. In contrast to the decided views voiced by most students of this motive, is Jéquier's statement. He considers many of the Egyptian forms as geometric and believes that, despite the wide distribution of such designs, their very simplicity makes it impossible to prove relationships.<sup>18</sup> His scepticism appears in some cases to be fully justified.

#### THE OLD KINGDOM

The earliest Egyptian rosettes known are incised or carved on gold and ivory knife

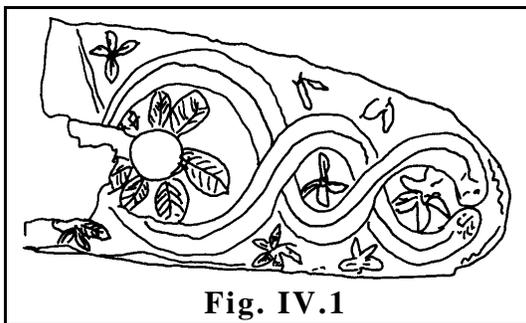


Fig. IV.1

handles of the late Gerzean phase (Figs. IV.1-3), where they serve as filling motives for the design of intertwined snakes that is among the antithetical motives introduced at this time by Mesopotamian influence.<sup>19</sup> Despite this context these rosettes show no affinity to any current at

the time in Sumer. They possess an irregular number of rays, varying from four to

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<sup>13</sup> Goodyear, *op. cit.*, p. 103.

<sup>14</sup> Riegl, *op. cit.*, pp. 52-3.

<sup>15</sup> Keimer, *op. cit.*, p. 82, n. 4. Georg Streng, *op. cit.*, p. 67f., n. 74.

<sup>16</sup> F. Poulsen, *Dekorative Kunst des Altertums* (Leipzig, 1914), p. 17.

<sup>17</sup> *Dec. Art*, pp. 56-7. Cf. Jéquier, *op. cit.*, p. 11.

<sup>18</sup> Jéquier, *op. cit.*, p. 21.

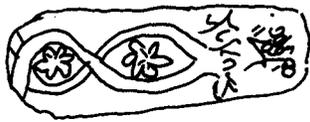


Fig. IV.2

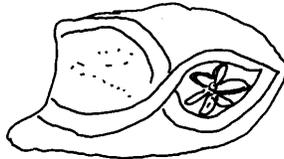


Fig. IV.3

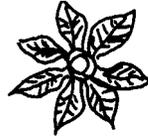


Fig. IV.4

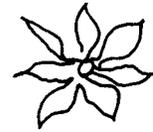


Fig. IV.5

to as many as seven when it was necessary to surround a large boss. In the detailed versions each possesses a midrib, hatched on each side, and the rosettes appear more like a collection of leaves around a center than as a copy of a flower. The same type reappears, standardized in a seven-rayed form, on the mace head of Scorpion (Fig. IV.4) and the palette of Narmer; in both cases with midrib and hatching, and on Narmer's mace with plain leaves (Fig. IV.5). In these cases it apparently serves as a hieroglyph, with the meaning of king (?), but it did not become a recognized character of the later script.

Completely different is the gold rosette centerpiece of a bracelet, presumably

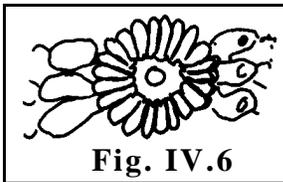


Fig. IV.6

belonging to a queen of Zer since it was found in that king's tomb at Abydos (Fig. IV.6). It is concave with twenty-one rays curving around to form a protective "perianth" over the raised central boss.

Keimer considers this to be a composite derivative, by comparison with a long-stemmed flower dating to the time of Tuthmosis III (Fig. IV.7). Although the comparison does

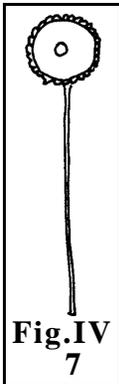


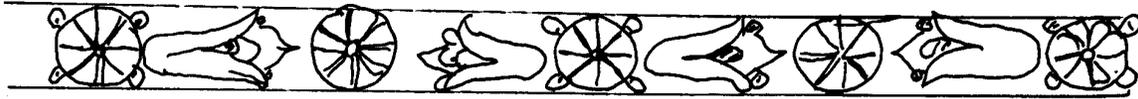
Fig. IV.7

not seem very close and the chronological discrepancy is immense, it must be admitted that the form of this rosette does suggest that it possessed a floral prototype. Such an origin would accord well with the First Dynasty tendency to copy natural forms which has already been observed in the case of the *Nymphaea* vessels and leaf-shaped plate.<sup>20</sup>

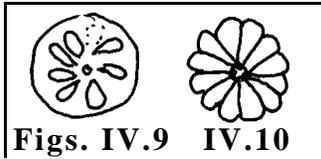
At the beginning of the Fourth Dynasty circles divided by eight radii are important elements in the head band of Nofret (Fig. IV.8). They appear to be but geometric patterns; each segment probably represents a patch of cloisonné filled by

<sup>19</sup> Frankfurt in AJSL, LVIII (1941), 355, No. II, 3.

<sup>20</sup> Chapter II, nn.332-334.

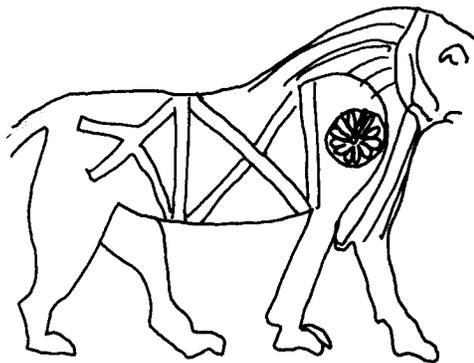


**Fig. IV.8**

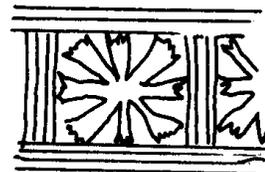


**Figs. IV.9 IV.10**

inlaid stone or paste. A different kind of abstract rosette is inlaid in the top of one of the model vases found in the mortuary temple of Neferirkere (Fig. IV.9). Eight obovate rays, of which seven are preserved, surround the center. This appears to be a simple geometrical radiate motive, and the same applies to the twelve-rayed rosettes arranged in friezes on the crossed bands worn by a dying Libyan, or occurring on a fragment from a relief showing Neuserre smiting a group of enemies (Fig. IV.10), or adorning the shoulders of beribboned lions that decorate the throne dais (?) carved in the funeral chapel of Queen Neit, wife of Mernera and of Pepy II, at the close of the Sixth Dynasty (Fig. IV.11).<sup>21</sup> In both temples the



**Fig. IV.11**



**Fig. IV.12**

designs are carved with a solid disc of lobes and resemble what in the New Kingdom can be proven to be composite derivatives. However, this hardly suffices to prove anything as to the origin of the much older Old Kingdom examples. There remains still another Old Kingdom rosette, a unique type which fills the squares of an all-over textile design on the sails of a boat in Sahure's mortuary temple (Fig. IV.12). The members of an eight-rayed "perianth," each lacinated at the end, join one another close to the central circle which they

<sup>21</sup> These rosettes were painted in four colors. They are the beginnings of a motive which possessed a long and intricate history in the ancient Near East (Cf. Chapter XIII).

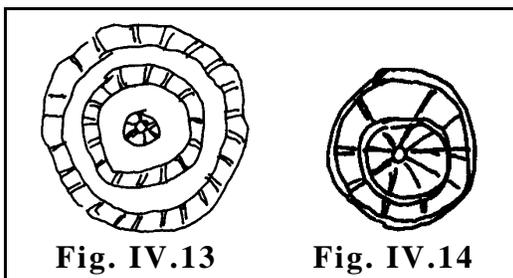
enclose. Here, too, it is fruitless to speculate concerning the possible natural prototypes of a highly stylized motive known to us by only one occurrence. This and the other Old Kingdom rosettes cited are probably but isolated representatives of larger ornamental series used by the Old Kingdom decorators. Our knowledge of the applied arts of this phase of Egyptian history is still very limited, and the tomb and temple scenes, though sometimes yielding invaluable information, do not possess the wealth of detailed renderings of numerous objects that is found in the work of the New Kingdom draughtsmen.<sup>22</sup> We may expect future discoveries to increase the corpus of Old Kingdom rosettes.

### THE MIDDLE KINGDOM

The Middle Kingdom has bequeathed us a collection of rosettes as motley as that of the Old Kingdom. They are most frequently found on fillets, the earliest being those

painted on funerary masks belonging to a Nakhti

(Fig. IV.13) and a Khety (Fig. IV.14).<sup>23</sup> That of Khety is clearly a silver cloisonné disk inlaid with two concentric rows of alternating red, green (or blue?), and black materials; it is a more complicated variant of the rosette of Nefert.



Although Nakhti's fillet decoration does not bear such evident signs of the technique by which it was made, it also is probably cloisonné work. Five concentric bands encircle the center; the first, and third are painted with small oblong segments of alternate colors. The second shows, in the photograph, only three large rectangles of a dark color; the rest of the band is left plain. The fifth zone is completely filled by dark oblong section. Rosettes

<sup>22</sup> Borchardt drew attention to this situation many years ago (WVDOG XXVI, 54); even less was known at that time.

<sup>23</sup> A third cartonnage belonging to the Nakhti of T.6 (Chassinot-Palanque, *Fouilles d'Assiout* [MIFAO XXIV, 1911], Pl. III, 1) also was painted with a floral design, a simple quadruple rosette was flanked on each side by patterns that are unclear in the photograph. Above were apparently attached two *Nymphaea* flowers.

comparable to Khety's save that they contain only one register, adorn the fore and hind quarters of a lion in a desert hunting scene shown in the tomb of Khnemhotp III at Beni

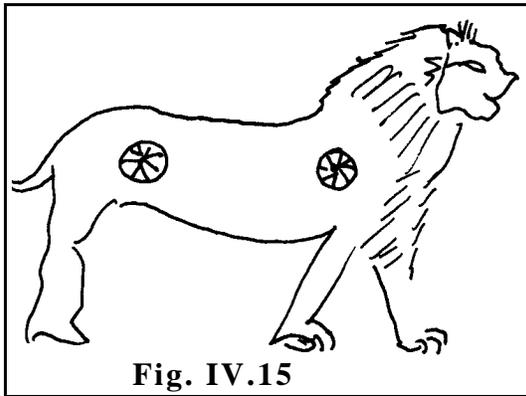


Fig. IV.15

Hasan (Fig. IV.15).<sup>24</sup> These First Intermediate period rosettes<sup>25</sup> and those of the lion must be considered simply as geometrical sectionings of circles. In contrast are those of the fillets of Twelfth Dynasty princesses which appear to be definitely floral. The main units of the crown of Khnemt, daughter of Amenemhet

II, are formed by four papyrus umbels attached to a circular center in a cross design.

Between these are strung gold wires to which are fastened small four-rayed rosettes or small twinned



Fig. IV.16



Fig. IV.17

globular forms (Fig. IV.16).<sup>26</sup> It is noteworthy that the form assumed by these florets is the same as the five-rayed Egyptian star; however, in view of the fact that the fillets almost always receive a vegetal decoration the general view that these elements are flowers is probably correct. The other diadem of the princess (Fig. IV.17) is less dainty and more formal. The central elements are rosettes of gold cloisonné with large carnelian centers around which are placed twelve turquoise, obovate lobes; the remaining spaces within the

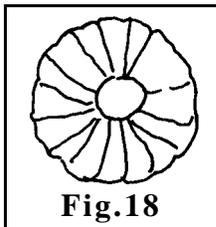
<sup>24</sup> Cf. *Beni Hasan* I, Pl. XXX (T.3). Lions of Sesostris I carved in the Amon temple at Karnak bear on their shoulders rosettes formed of three concentric circles (Evers, *Staat aus dem Stein* (Munich, 1929), I, Pl. VIII

<sup>25</sup> For the IX-X Dynasty date of these burials, cf. Chassinat-Palanque, *op. cit.*, p. vi; Mace-Winlock, *Tomb of Senebtisi* (New York, 1916), p. 115.

<sup>26</sup> The rosettes have emerald rays with carnelian centers; the globular elements are of lapis; the papyrus heads are of gold with emerald and carnelian inlay; the central circles to which they are attached are of carnelian with gold inlay.

circumference are filled with lapis. Attached to these rosettes are u-shaped flowers with four lacinated projections; they cannot be identified with certainty, but resemble the shape of a South-flower perianth that was current in the Twelfth Dynasty. Both the shape of the central rosettes and their context suggest a floral interpretation; they may be stylized composites. The fact that the purely decorative inlays of the u-shaped flowers are shaped differently from the obovate rosette rays (being pointed ovals, or oblongs) may be cited as evidence supporting the composite derivation of the rosettes. Nevertheless, this can by no means be considered proved.

Somewhat allied to the rosettes of the second circlet of Khnem are the ninety-eight gold ornaments with sixteen or twelve segments which once adorned the wig of Senebtisi



(Fig. IV.18). The segments do not appear to have carefully rounded lobes; they are too simplified to offer a basis for a hypothesis as to their possible natural prototypes.

Two types of rosettes occur occasionally as part of the decoration of faience hippopotami. Very extraordinary is the large rosette on the hind quarters of a figure in the Maurice Nahman collection (Fig. IV.19). It was produced by carefully



Fig. IV.19

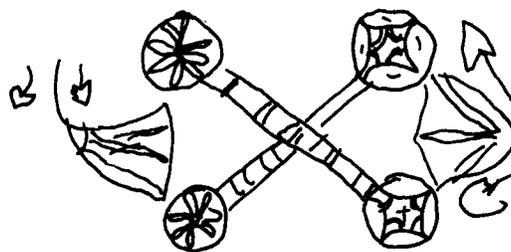
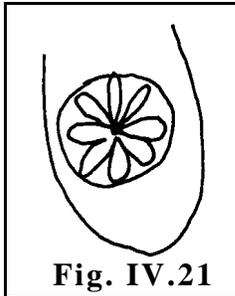


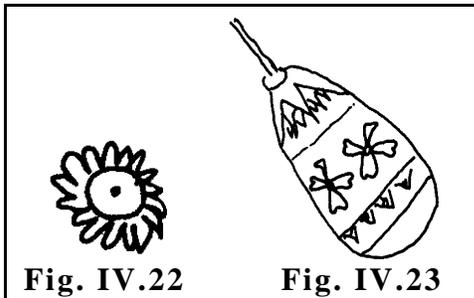
Fig. IV.20

reserving sixteen obovate rays while painting on a narrow dark border and dividing lines. Irregularly drawn circular outlines filled by eight to twelve obovate “leaves” radiating from a small center are placed at two of the ends of crossed bands that were sometimes painted on the backs of the hippopotami (Fig. IV.20). Exactly the same kind of design, much more precisely painted, occurs on the fragmentary blade of a rudder, without provenience



**Fig. IV.21**

(Fig. IV.21). It is matched by rosettes on rudders from a tomb at Rifeh.<sup>27</sup> Another rudder appears to bear coarser versions of this kind of rosette; the rays are not drawn as lobes but remain as thickened strokes.<sup>28</sup> Exactly the same type of simple geometric filling of a circular field was used on the end of the stem of a boat model found in the tomb of an Intef at Beni Hasan.<sup>29</sup>



**Fig. IV.22**

**Fig. IV.23**

A completely different type of rosette was used to fill the squares remaining between the all over geometric quatrefoil design on the anthropoid coffins of Nekhtankh and Khnumnekht from Rifeh (Fig. IV.22). It consists of a large center, with a

dot in the middle, surrounded by twelve white lobes. The form looks more like a copy of a flower than most of the other Middle Kingdom rosettes, but again real proof of such an origin is absent. This geometric quatrefoil design filled with rosettes was to become extremely popular in the New Kingdom.

Aside from the simple geometrical quatrefoils common in the Middle Kingdom, a rudder painted in the tomb of Amenemhet at Beni Hasan bears two quatrefoils formed by broad obovate leaves, indented at the ends (Fig. IV.23). Somewhat comparable but, without doubt, completely unrelated quatrefoils occur in the New Kingdom; they are fastened to a bouquet sketched in the tomb of Neferrenpet,<sup>30</sup> and also to another drawn in the tomb of Ramses III.<sup>31</sup> They were a popular ingredient in the ornate floral friezes and ceiling designs of the Nineteenth Dynasty and after.<sup>32</sup>

<sup>27</sup> Petrie, *Gizeh and Rifeh* (London, 1907), Pl. X, c (Nekhtankh, son of A?-Khnum; "Dynasty XII").

<sup>28</sup> Reisner, *Models of Ships and Boats*, (Cat. Caire 1913), p. 25, Fig. 102; Pl. XXVI, 4828.

<sup>29</sup> Garstang, *Burial Customs of the Ancient Egyptians* (London, 1907), Frontispiece. The same ornament probably appears on another boat of this tomb (*Ibid.*, p. 59, Fig. 45; T.1).

<sup>30</sup> Baud, *Dessins ébauchés* (MIFAO, LXIII [1935]), p. 92, Fig. 39 (Qurna 43, Amenhotep II).

<sup>31</sup> Or. Inst. photo 18153 (Biban el Moluk 11).

<sup>32</sup> Jéquier, *op. cit.*, Pls. XXXI-XXXIV, 46-49; XL, 63 (Nespenefrhor; Qurna 68; Hrihor, Dynasty XX).

We may end this recital of the assorted types of Middle Kingdom rosettes, all of uncertain or geometric lineage, with some designs which form the beginning of a large and well-known series possessing a definite natural prototype. A fragment of the upper part of a boat bow or stern from Meir is painted with a waterlily rosette consisting of four main perianth units projecting from a circular center. Each of the four corners thus formed is filled by three "petals" (Fig. IV.24).<sup>33</sup> The same kind of *Nymphaea* rosette occurs as the

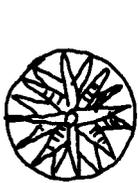


Fig. IV.24

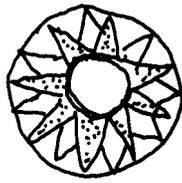


Fig. IV.25

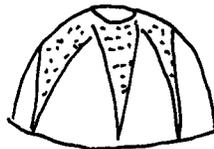


Fig. IV.26

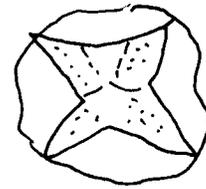


Fig. IV.27

decoration on the outside of shallow bowls (Figs. IV.25 and 26). Some examples on more spherical vessels (Fig. IV.27) blend into the class of vessels, parts of which are decorated by curving waterlily perianth units already surveyed in Chapter II.<sup>34</sup> Figs. IV.24 and 25 are excellent examples of the type of design which is clearly derived from the waterlily and which has given a basis for the whole Riegelian theory of the derivation of rosettes from an open *Nymphaea* flower. The copying of a waterlily flower in that aspect would have been as unusual a procedure in Egypt as the drawing of a human subject in complete front view. Examination of these, and of the New Kingdom *Nymphaea* rosettes, shows that actually this cannot have been the procedure by which such designs were developed. None of the types known to us show any recognizable rendering of the stellate pistil and the prominent anthers, features which could hardly have been ignored by the observant Egyptians if they had really attempted to show the inside of the inflorescence.<sup>35</sup> Nor is there any evidence

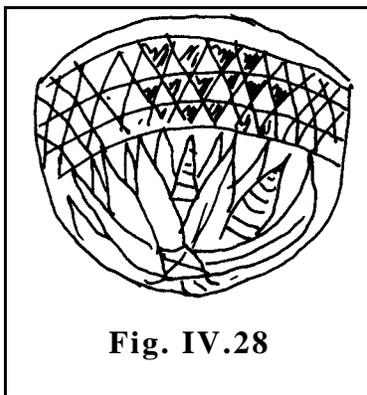
<sup>33</sup> Such burials are very typical for Dynasties IX-X, but continue into Dynasty XII. The term "Heracleopolitan" has been suggested for them (Mace-Winlock, *op. cit.*, pp. 115-116).

<sup>34</sup> Chapter II, nn. 355, 356. Here are cited cases in which only profile views of the vessels are published or in which, owing to the shape of the part to be ornamented, the floral leaves form a frieze rather than a circular design. Examples in which the complete form published is a rosette are dealt with here.

<sup>35</sup> The only possible exceptions are bowls in the Louvre and from the tomb of Kha (Figs. IV.41, 42) where stemmed, hooked elements appear radiating from the central circle; these might be interpreted as stamens

that it was the under side of the flower that was imitated, despite the fact that some of the outer perianth units forming the rosettes are ribbed or spotted, indicating that they are part of the calyx. We have already seen that when a full view of the papyrus developed from the three quarter aspects in the later New Kingdom, it was the result of a long development<sup>36</sup> for which there is no parallel whatsoever among the waterlily motives. The *Nymphaea* rosettes are not derived from full view drawings of waterlilies, but are circular constructions built up on the basis of the pattern of smaller triangular “petals” filling the interstices of larger “sepals” from which were also formed the profile views of the *Nymphaea*.

The rareness of Middle Kingdom examples of this rosette type is probably accidental. It was undoubtedly more common than the available materials suggest, as proved by its penetration as far afield as Middle Kingdom Byblos.<sup>37</sup> The exterior of a blue-glazed bowl from Qau having a square-centered rosette (Fig. IV.28) and a bowl from



Thebes (Fig. IV.27), the rosette of which is without a circular center, demonstrate that there is no gap between the Middle and New Kingdom series.

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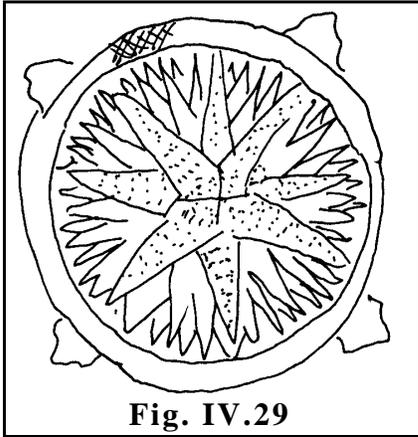
with their anthers, but even if this is the case, they do not appear until a late date, as a secondary development. Moreover, these rosettes are composite forms (cf. below, p. 127) and cannot be considered as having any relationship with the early, Middle Kingdom, *Nymphaea* rosettes. The concept of these rosettes as full view waterlilies has been reinforced by the hypothesis that the glazed designs are substitutes for the real upturned flowers that were arranged in bowls.

<sup>36</sup> Cf. Chapter II, p. 14.

## THE NEW KINGDOM

### *NYMPHAEA* ROSETTES AND THEIR POSSIBLE DERIVATES

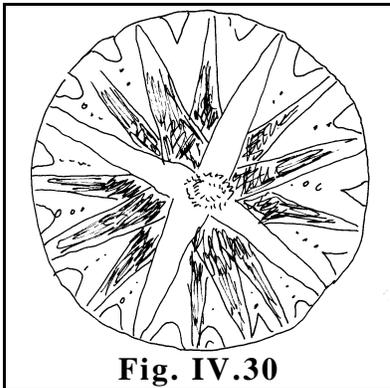
In the New Kingdom such rosettes are very frequent and several different types can be distinguished. Rare bowls are decorated by designs in which the sepals join more or



**Fig. IV.29**

less irregularly at the center (Figs. IV.29, 27). In a discussion of Fig. IV.29, Krönig considers that the presence of the dotted sepals shows a conflation between the aspect showing the interior of the open flower and the central view in which the sepals would be visible. Although the combination of motives is common in Egypt, it does not appear to us to be an

appropriate explanation for this or any other waterlily rosette, since they were not copied from any aspect of the natural flowers. The pattern of Fig. IV.29 is but a natural result of a simple seriation of the normal profile pattern within a circular framework. Fig. IV.30 is



**Fig. IV.30**

the top of a glazed jar cover, probably a faience stirrup jar.

Much commoner are *Nymphaea* rosettes drawn around a circular center; they occur, not only on faience bowls (Figs. IV.31-33),<sup>38</sup> or on pottery (Fig. IV.34),<sup>39</sup> but also carved on a wooden “button” from the tomb of Amenhotep II (Fig. IV.35),<sup>40</sup> on the wooden lid of an ivory ointment dish,<sup>41</sup> on a metal vessel,<sup>42</sup> and inlaid

<sup>37</sup> Cf. Chapter XIII

<sup>38</sup> Also Naville-Hall, *XIth Dyn. Temple at Deir el Bahari* (London, 1907-10), Pl. XXVI, 1, in upper left section (votive from Dyn. XVIII Hathor cult). Carter-Newberry, *Tomb of Thoutmosis IV* (Cat. Caire), Pls. XVI, 1 A; XVIII, 46205.

<sup>39</sup> Also WVDOG XIV, 135, Fig. 186, lower left (Sekhmet cult in Neuserre temple). *Sedment* II, Pl. LXVI, 2 (T. 2101; Dyn. XIX ?; pottery lid with rosette on outside of domed top. Brunton-Engelbach, *Gurob* (London, 1927), Pl. LIII, bottom left (T. 705 F; “Ramesside;” exceedingly crude lid).

<sup>40</sup> Cf. also Petrie, *Objects of Daily Use* (London, 1927), Pl. XXII, 8.

<sup>41</sup> E. Riefstahl, *Toilet Articles from Ancient Egypt*, Pl. X, above. Petrie, *op. cit.*, Pl. XXXIII, 7.

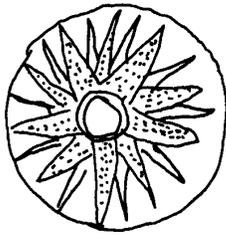


Fig. IV.31

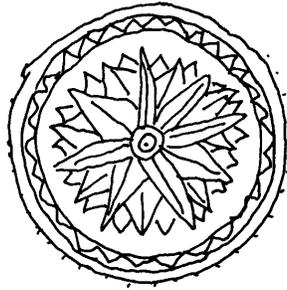


Fig. IV.32



Fig. IV.33

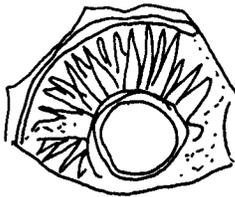


Fig. IV.34

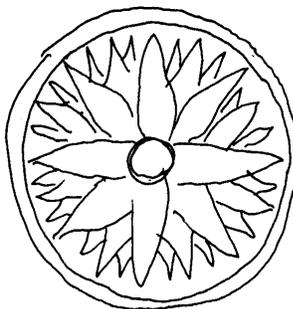


Fig. IV.35



Fig. IV.36

with precious stones, with a granulated gold center, at the junction of the axle and body of the second state chariot of Tutankhamun (Fig. IV.36). According to a drawing published by Prisse, one of the ornate gold vessels painted in the tomb of Imsibe was decorated by a peculiar and elaborate *Nymphaea* rosette. In reality, as is shown by another vessel from the same tomb, this pattern probably consisted of crossed bands with the interstices filled



Fig. IV.37

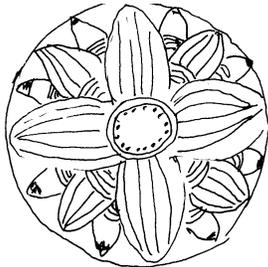
by profile waterlilies.<sup>43</sup> Aside from such decorative applications of this motive, it was actually used on an architectural faience tile painted with a lily-pond design as a flower seen in full view, floating on the top of the water (Fig. IV.37). This certainly proves indisputably that by the end of

the Eighteenth Dynasty the *Nymphaea* rosette could be interpreted as an open flower, but

<sup>42</sup> *Annales* XXV (1925), Pl. I, 2 accompanying Edgar, "Engraved Designs on a silver vase from Tell Basta."

<sup>43</sup> *Art. Egy.*, II, Pl. CXLVIII, 4. Cf. *Atlas* I, Pl. CCXXV (Qurna 65; Ramses X).

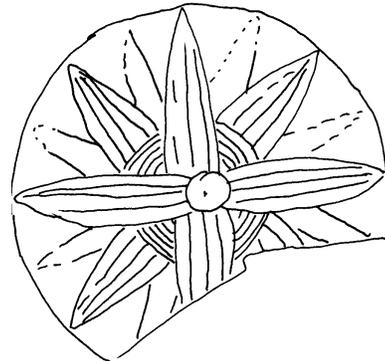
this seems to be an isolated secondary development that does not appear until the motive had been in use for several centuries.



**Fig. IV.38**



**Fig. IV.39**



**Fig. IV.40**

A striking change was produced in some of the *Nymphaea* rosettes with circular centers by ruling the lower parts of the subsidiary floral leaves with straight horizontal lines (Figs. IV.38, 39, 40). The origin of these horizontal lines remains unclear. The design of a faience bowl in the Louvre, analyzed by Krönig, consists of a series of five waterlilies radiating from a round circle (Fig. IV.41). Their bases are marked by horizontal lines.



**Fig. IV.41**



**Fig. IV.42**



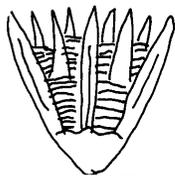
**Fig. IV.43**

The dotting of the background has changed it from a neutral area into a positive five-rayed “star,” and the whole pattern becomes a conflation between a *Nymphaea* rosette and the well-known radial arrangement of profile flowers.<sup>44</sup> A bowl from the same atelier, or even from the same hand, was found in the tomb of Kha, and serves to date this kind of design

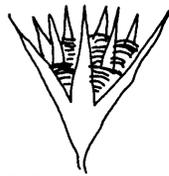
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<sup>44</sup> Krönig in MDIAA V (1934), 149, 150, 152; Figs. 5, 7, 9, 10.

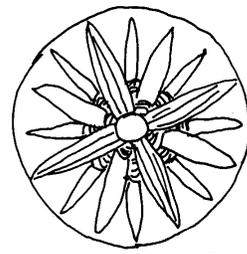
to the latter part of the Eighteenth Dynasty.<sup>45</sup> It is possible that the horizontal lining of the petals may have developed by a transference of the lines placed at the base of the profile flowers, but this ancestry cannot be definitely proved and both Fig. IV.41 and 42 show a frieze of detached waterlily petals, each lined at the base. A relief, probably contemporary with Tuthmosis III may have some relationship with this figure (Fig. IV.43). A waterlily projecting from a jug on an offering table has all the vacant space between its floral leaves lined. It is a highly unusual representation and appears to be simply a decorative elaboration without any substantive referent. Large *Nymphaea* flowers rest on open-work stands in the huge royal pantry painted in the tomb of Qenmut, butler of Amenhotep II.<sup>46</sup>



**Fig. IV.44**



**Fig. IV.45**



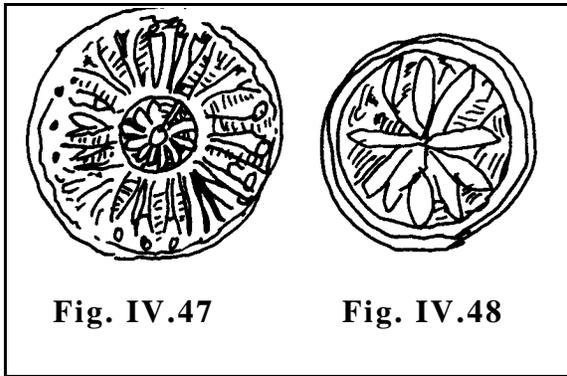
**Fig. IV.46**

Their petals are lined as in the *Nymphaea* rosettes. Keimer has pointed out that on Twenty-first Dynasty coffins waterlilies are represented with the same kind of banded petals (Fig. IV.44). These later examples may represent a secondary transference of the decorative pattern, which was also popular in the *Nymphaea* perianths painted on spherical parts of vessels, to the representation of the profile, rather than descendants of Fig. IV.43.

However it may have originated, this lining of the floral leaves was to play an important role in the development of formalized designs out of *Nymphaea* rosettes. It was but a short step from the forms with straight-lined petals to those in which these lines are curved, adjusting to the circular center. The result of this change was that the floral leaves

<sup>45</sup> Schiaparelli, *Cha* (Torino, 1921-27), p. 84, Fig. 52, bottom right.

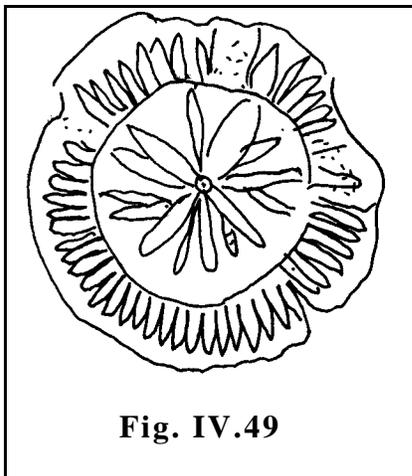
<sup>46</sup> *Art égy.*, II, Pl. CXLIV, 3 = *Atlas* I, Pls. CCXCV, CCXCVII (Qurna 92).



appear to project from between successive layers of concentric circles (Figs. IV.45, 46).<sup>47</sup> In other examples these concentric circles are dotted (Figs. IV.47, 48), or left plain.<sup>48</sup>

Fig. IV.48 is already formed of rays that are

far more stylized than in most *Nymphaea* rosettes, and yet its derivation from forms such as Figs. IV.38, 39, 40, 45 and 46 is plain. If the *Nymphaea* lineage of stylized rosettes is to be established, they should possess floral leaves having the greatest thickness either at the base or middle; in addition, a hierarchy of smaller units filling the interstices between the larger ones is to be expected. Fig. IV.49, the lid of an ivory toiletry bowl from Thebes,



fulfills both conditions.<sup>49</sup> Although the dotted zones have disappeared, the subsidiary elements remain somewhat triangular. The bowl is dated to the earlier part of the Eighteenth Dynasty, whereas most of the forms typologically ancestral to it (Figs. IV.38, 39, 45 and 48) appear to be later in date. However, Fig. IV.40 is said to be dated to Ahmose I and geometrical stylizations of the motive could have been developing at

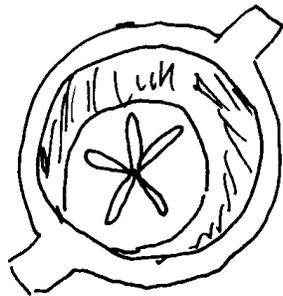
the same time. The same kind of an ivory ointment dish was found in Garstang's T.287 at Beni Hasan (Fig. IV.50). Here the interior is decorated with a rosette, probably formed of six single

lobes, and a somewhat comparable design appears in the center of a faience bowl (Fig.

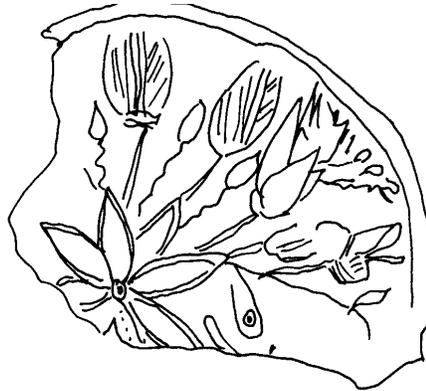
<sup>47</sup> Cf. Bruyère, *Deir el Medineh* 1934-45 (FIFAO XV [1937], 56, Fig. 27 [T. 1372]; stuccoed cardboard basket with dome top bearing the design; no subsidiary petals).

<sup>48</sup> Bruyère, *Deir el Medineh* 1928 (FIFAO VI [1929], p. 31, Fig. 21, 11 [T. 1153-5]).

<sup>49</sup> Cf. BMMA XII (1917), May, Pt. II, p. 21 from a later burial (beginning of Dynasty XVIII-Hatshepsut) in pit 3 of chamber B of a Middle Kingdom tomb.



**Fig. IV.50**



**Fig. IV.51**

IV.51).<sup>50</sup> Although these both have lost their subsidiary petals they are most probably simplifications of such patterns as Figs. IV.47, 48 and 49. A more certain *Nymphaea* derivate is the rosette formed of four floral leaves alternating with four smaller ones from the burial of Baqtpershenut at Sedment.<sup>51</sup> The rosettes decorating the feet and top of the back of a cushioned chair may possibly be *Nymphaea* rosettes.<sup>52</sup>

### COMPOSITE ROSETTES

We have already cited the opinions of a number of authorities who agree that rosettes modeled on a composite prototype are a prominent feature of New Kingdom ornament, and seen that *Chrysanthemum leucanthem* L., or the related daisy species, *C. oronarium* L. are the most likely natural prototypes. It is possible to distinguish several different strains among the large group of composite rosettes; these varieties are purely the results of decorative specialization and do not appear to be developed by the imitation of different natural species; in decoration they usually remained interchangeable. Two main types may be distinguished: “daisy” rosettes and broad-banded concentric rosettes. In the

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<sup>50</sup> Keimer cites this bowl design as an undoubted derivative of an open “lotus” flower (REA II [1928-29], p. 242.

<sup>51</sup> *Sedment* II, p. 26, Pl LXII, T.216, C (“Tuthmosis III”).

<sup>52</sup> Rosellini, *Mon. Civ.*, Pl. XC, 3.

first, the perianth is divided into long obovate petals radiating from a small center, whereas in the second, the perianth is divided into several concentric zones. In addition to these two main types, there is a third, the concentric “daisy” rosette, in which the bloom is both zoned and divided into rays.

### BROAD-BANDED CONCENTRIC ROSETTES

The vegetal nature of this motive is made apparent by its occurrence in representative contexts. Such a flower, bearing a border of narrow petals at the edge of its broad band, grows on a long leafless stem in the Botanical Garden of Tuthmosis III at Karnak (Fig. IV.7). In the same reign a certain Intef ordered a hunting scene to be included in his tomb and among the herbage in it are three-stemmed plants with similar

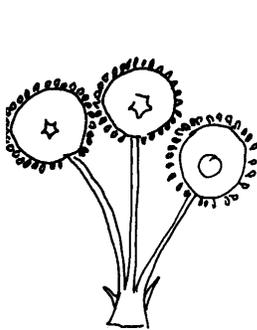


Fig. IV.52

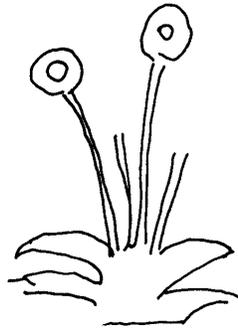


Fig. IV.53

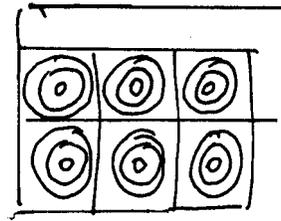


Fig. IV.54

flowers, drawn somewhat more irregularly than Fig. IV.7 (Fig. IV.52). The tripartite habitus of the plant is an example of the same kind of symmetrical composition that was evident in the triple papyrus. A number of concentric-rosette plants blossom in the desert scene in the tomb of Mentiywey. Here the outer fringes of small petals have been omitted and the inflorescences are formed by two concentric circles alone (Fig. IV.53).<sup>53</sup> The

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<sup>53</sup> In the tomb of Raya a kind of concentric rosette is used together with poppy (?) and *Alcea ficifolia* (?) inflorescences between the birds that decorate the ceiling (*Anc. Egy. Paint.*, II, Pl. CI [Dira Abu'n Naga 159; Ramses II ?]) The concentric quality of the rosettes is reduced since they have been divided into quarters; the black centers are surrounded by a circle of black dots carelessly painted in. Such circles of dots surrounding the center are features that appear in the elaborated banded rosettes at the beginning of the Nineteenth Dynasty (cf. Khokhah 50).

pattern of these broad-banded rosettes is sufficiently characteristic to make the flowers easily recognizable when they occur as stemless motives in decorative contexts.

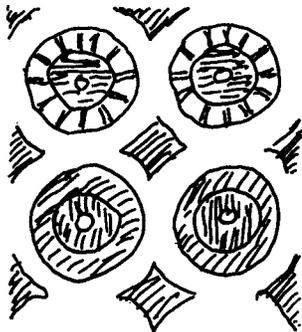


Fig. IV.55



Fig. IV.56

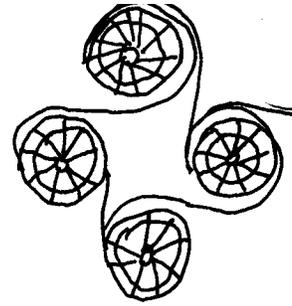


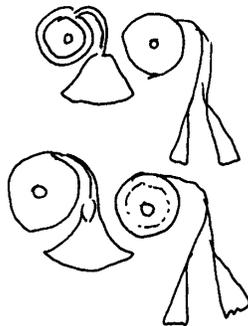
Fig. IV.57

They are common in architectural decoration where they appear in varying forms. Sometimes all the concentric bands are left undivided (Fig. IV.54), but rosettes in which the outermost circle is segmented are more common (Fig. IV.55), while those in which the inner broad band (or bands) is partitioned are most common of all (Fig. IV.56). There are a few cases in which all the bands are segmented (Fig. IV.57), and then the pattern becomes equivalent to a concentric “daisy” rosette, though without rounded ends to the rays. The segmentation of the outermost band must be a way of representing the small petals shown in Figs. IV.7 and 52 without troubling to draw each separately. On tomb ceilings the rosettes may be arranged in simple rows,<sup>54</sup> or serve as filling motives in quadruple spirals, both on ceilings<sup>55</sup> and boat cabins.<sup>56</sup> The large cabin of a boat from Huy’s tomb is covered by squares each containing three-zoned, unsegmented rosettes (Fig. IV.54). On the cover of a linen chest belonging to Kha appear two rows of rosettes with

<sup>54</sup> *Five Theban Tombs*, Pl. XX,2 (User; 21; Tuthmosis I). *Two Officials*, Pl. XXXVIII, B (Bebamun; 90; Tuthmosis IV-Amenhotep III. *Men et al.*, Pl. XXX C. Jéquier, *Dec. égy.*, Pls. XI, 21 (Menkheper; 79; Tuthmosis III-Amenhotep II ?); XII, 22 (Heqerenheh; 64; Tuthmosis IV). *Amarna* III, Pl. XXV, A (Huya; T.1). Bruyère-Kuentz, *Tombe Nakht-Min* (MIFAO LIV, 1, 1926), Pl. III (291 b; late Dynasty XVIII). Huy, p. 2, Fig. 1.

<sup>55</sup> *Two Officials*, Pl. XXXVIII, D. Jéquier, *Dec. égy.*, Pls. XXI, 34 (Senmut; 71; Hatshepsut); XXII, 35 (Minnakht; Tuthmosis III); XXV, 38 (Anena; 81; Tuthmosis III), 39 (71), both with all zones segmented, and part of quadruple meander designs. Huy, Pl. I, below (40; Tutankhamun; all zones, except center, segmented). Frankfort, *Mural Painting at Amarna* (London, 1929), Pl. XIII, bottom (Palace of Amenhotep III).

their inner zones segmented and shaped into lobes, giving the effect of concentric “daisy” rosettes surrounded by a dark border.<sup>57</sup> An unusual pattern on the ceiling of the east aisle in the tomb of Huya consists of individual broad-banded concentric rosettes from which fall one or two papyrus stems (Fig. IV.58). At the beginning of the Nineteenth Dynasty appear the first known examples of ceiling patterns formed by series of axially symmetrical



**Fig. IV.58**



**Fig. IV.59**



**Fig. IV.60**

s-spirals; as filling they contain, among other elements, concentric rosettes alone or set within the horns of bull heads.<sup>58</sup>

The broad-banded concentric rosette was used by the Eighteenth Dynasty jewelers. Some ladies at the court of Pharaoh received the title of “Ornament of the King,” and in token of their rank they wore cylindrical crowns, the sides of which could be ornamented by bands of petals. The top consists of a row of rosettes (Fig. IV.59).<sup>59</sup> A similar crown is worn by a young princess seated in the lap of Haremhab, and by girls carved on panels of a chair of Ti.<sup>60</sup> The crowns of members of the harem of Ramses III at Medinet Habu are

<sup>56</sup> *Anc. Egy. Paint.* II, Pl. LXIII (Nebamun and Ipuky; 181). Daressy, *Fouilles de la Vallée des rois* (Cat. Caire), Pls. LI, 5091, 5091 c, (Amenhotep II).

<sup>57</sup> Schiaparelli, *Cha* (Torino, 1921-27), p. 127, Fig. 111, top.

<sup>58</sup> *Anc. Egy. Paint.* II, Pls. LXXXIII, LXXXIV (Neferhotep; 50; Haremhab).

<sup>59</sup> Davies notes that this crown also appears in the tomb of Pere (*Two Officials*, p. 25, n.3; 139; Amenhotep III).

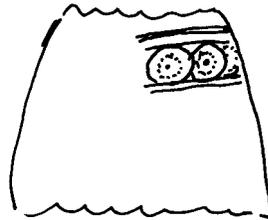
<sup>60</sup> *Atlas* I, Pl. XXXIX, a = Bouriant, *Tombeau de Harmhabi* (MIFAO V), Pl. II (78; Tuthmosis III-Amenhotep III). Quibell, *Tomb of Yuua and Thuiu* (Cat. Caire), Pls. XXXVI, 51112; XLIII, 51113; some of the crowns here are topped by *Nymphaeas* and their buds (cf. also Pl. XL), nor are the rosettes shown on the crowns certain examples of broad-banded type; they may be plain or even “daisy” rosettes.

more elaborate. being equipped with two rows of rosettes and papyrus flowers.<sup>61</sup> A broad-banded rosette is worn as an ear-ring by a flautist of Djoserkara's sonb (Fig. IV.60). In addition, such rosettes were used in the production of several types of elaborate floral decorations that are characteristic for the applied art of the New Kingdom.<sup>62</sup> Variants of this type of rosette occur in panels on the base of a small wooden statuette of Nephthys, probably of late date.<sup>63</sup> It was occasionally used on the rudders of ships.<sup>64</sup>

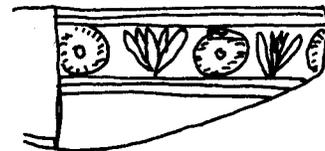
The painted pottery of the New Kingdom provides another source for these rosettes. A large pot, unfortunately incomplete, from T. 132 at Sedment, apparently of the late Eighteenth Dynasty, has been called a foreign type by Petrie (Fig. IV.61).<sup>65</sup>



**Fig. IV.61**



**Fig. IV.62**



**Fig. IV.63**

However, the frieze of pointed petals at the shoulder is thoroughly Egyptian, and there seems no reason for attributing an unEgyptian origin to the jar. Just below the shoulder is a frieze containing symmetrical rosette plants.<sup>66</sup> A small pot from Deir el Medineh is decorated by a less regularly branched stem, ending in round blotches.<sup>67</sup> Even if the design is in reality as simple as the small drawing published, it may nevertheless serve as a distant analogy for the Sedment jar. A drop-shaped pot from Medineh bears a continuous

<sup>61</sup> Champollion, *Mon. Civ.* II, Pls. CXCIX, 1, 2, 4; CC, 1, 3. *Idem*, III, Pl CCI, 1, 2. Cf. also *Art égy.* Pl. XLV; Rosellini, *Mon. stor.* (Pisa, 1832-1894), Pls. CXXII, 2; CXXIII, 1, 2; Hölscher, *Das Hohe Tor von Medinet Habu* (WVDOG XII, 1910), 17, Fig. 8; 46, Figs. 41, 42.

<sup>62</sup> Cf. Chapter VII: CL nos. 110-111 (lanceolate-leaved bush); 101-104 (Papyrus-composite bush).

<sup>63</sup> Cat. MacGreor Coll., Pl. XVII, 592

<sup>64</sup> Huy, Pl. XXXI (40). Calverley, "Temple of Sethos I," *Abydos* II, Pl. V (Broad band segmented)

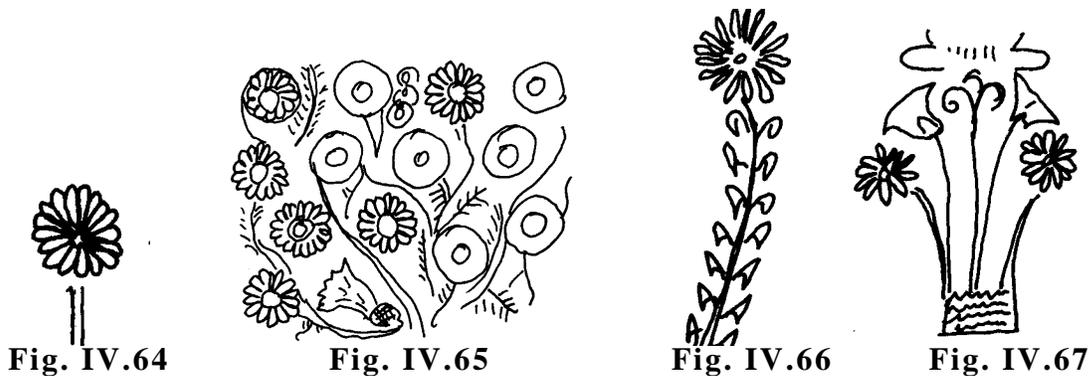
<sup>65</sup> *Sedment* II, p. 25.

<sup>66</sup> They are formed by a central stalk to which is attached two pairs of curved stems. It is possible that these are actually two pairs of "Egyptian volutes," a decorative element that became very popular in the New Kingdom (Cf. Chapter V, pp. 189ff.), and which here are endowed with rosette flowers.

band of rosettes (Fig. IV.62) and a bowl from the same site is ornamented on the outside by a frieze containing rosettes that alternate with spiky foliage (Fig. IV.63). The neck of a large jar, possibly from Amenhotep III's Theban palace, also bears rosettes.<sup>68</sup> It is possible that such rosettes were also used on occasion to ornament costly metal vessels.<sup>69</sup>

#### “DAISY” ROSETTES

In the garden of Tuthmosis III there also flourishes a single “daisy” (Fig. IV.64). Green glazed tiles from Amarna are inlaid with whole clumps of yellow-centered, white-rayed flowers, equipped with black and purple stems and alternate leaves; although the plants are not shown growing in their natural habitus, and though these tiles are primarily decorative, we may still consider them as examples of the representational use of “daisy” rosettes (Fig. IV.65). The only other occurrences of “daisy” rosettes in pictorial contexts are those which appear at the close of the Eighteenth Dynasty as ingredients of bouquets (Fig. IV.66).<sup>70</sup>



The “daisy” rosette was one of the most popular decorative motives in the applied arts of the New Kingdom, but the simple type, undivided into zones, does not seem to have been used in architectural decoration. Sometimes it retains its stem, which makes its

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<sup>67</sup> Nagel, *Céramique du nouvel empire à Deir el Medineh* (Cairo, 1938), p. 103, Fig. 82, 18 (Ts. 1172-1174).

<sup>68</sup> Spiegelberg, *Aeg. Denkmäler Strassburg* (Strasburg, 1909), Pl. XIX, 71.

<sup>69</sup> *Art égy.*, II, Pl. CXLI, 7.

floral character self evident. When only circular-rayed designs appear, their derivation from vegetal prototypes becomes more questionable. Nevertheless, it seems probable that long, obovate-rayed rosettes (or occasionally heads segmented by straight lines without shaping of the ends) forming a solid, continuous “inflorescence” may justifiably be termed “daisies,” and considered as derived from a composite prototype. The stemmed form of the motive was preserved on the handles of ointment spoons; on an example from Qurna a clump of long-stemmed, mixed flowers, rosettes, papyrus, and a central “lily,” form the handle (Fig. IV.67). In other spoons the handle is in the form of an ornate bouquet and “daisy” rosettes may appear with very short stems or stemless.<sup>71</sup> Many of the *Prunkgefässe* are decorated with stemmed “daisy” rosettes having the tips of their rays dotted (Fig. IV.68).<sup>72</sup> The same kind of rosettes, but without stems, may form the basal design on such ornate metal vessels (Fig. IV.69),<sup>73</sup> or appear on their shoulders or

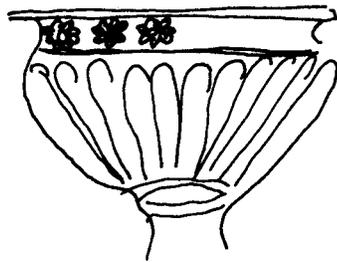


Fig. IV.68

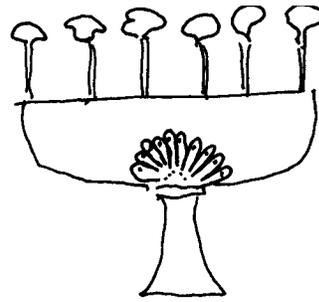


Fig. IV.69

<sup>70</sup> A quite amazing “representative” occurrence from this same tomb pictures a single, stemless flower in the midst of an otherwise normal grapevine (*Neferhotep* I, Pl. XLII).

<sup>71</sup> *Art égy.* II, Pl. CLV, 5

<sup>72</sup> *Anc. Egy. Paint.* I, Pls. XLII (Sebkhotep; 63; Tuthmosis IV; Syrian tribute; alternating with shorter papyrus stems), XLIII (Sebkhotep; 63; Tuthmosis IV; on rims of beaker and crater; also stemless on neck of crater). *Men et al.*, Pl. XXXIV (Amenmose; Qurna 42; Tuthmosis III; three groups formed by segmented and dotted “daisies,” each flanked by two *Nymphaea* buds). *Atlas* I, Pl. CCXC (name lost, 91; Tuthmosis IV-Amenhotep II; exact details unclear, but alternating with pomegranates, ? *Huy*, Pl. XX (40; alternating with *Nymphaea*).

<sup>73</sup> *Men. et al.*, Pl. IV (86). *Two Officials*, Pl. XXIII (90; plain rays). *Huy*, Pl. XX. Around the base on the interior of a gold bowl given to Tuthmosis III are ornate rays (Schäfer-Andrae, *Kunst des alten Orient* (2nd ed., Berlin, 1942), p. 412, no. 2). These are presumably related to the “daisy” rosette, but it should be remembered that such forms could have developed geometric elaborations in metal work.

necks.<sup>74</sup> It is rare for a stalked rosette on the brim of a metal crater to appear without dotted petals.<sup>75</sup> The top of a stand among Tuthmosis III's gifts to Amun is shaped as a "daisy" rosette.<sup>76</sup> An ornate crown of a lady in Menna's tomb, an "Ornament of the King," is crowned by stemmed and dotted rosettes, as well as Mimusops (?) and South-flowers.<sup>77</sup> Female sphinxes embroidered on the tunic of Tutankhamun wear crowns of the type having clumps of rosettes flanked by bent stems; the heads are not divided into rays, but are merely quartered.<sup>78</sup> Stemmed versions of "daisies" occur, not only on the objects just cited, but also in a number of hybrid floral ornaments.<sup>79</sup> On a Hathor vase from the village of Deir el Medineh appears a clump of stemmed rosettes, the heads being segmented, without shaping of the ends.<sup>80</sup>

Stemless "daisy" rosettes were common elements in jewelry. The gold circlet of a royal concubine, dated to the middle of the Eighteenth Dynasty, was decorated by several gold cloisonné disks; the rays of the rosettes are inlaid with pastes (?) of several different colors (Fig. IV.70).<sup>81</sup> In the Nineteenth Dynasty Queen Tawosret possessed a diadem

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<sup>74</sup> Huy, Pl. XX (40) (ewer with two rosettes on shoulder and craters with two on body under carination). Ken-Amun I, Pl. XVIII (93; segmented; on neck). *Anc. Egy. Paint.* I, Pl. XLII (63; dotted; alternating with eight-rayed circumscribed rosettes; also segmented alternating with geometric quatrefoils; both types on necks). *Rekhmire*, Pls. II (100; without dots; in bands on shoulder of crater and on pot with gazelle cover), III (dotted rays on shoulder of crater), IV (probably dotted, on neck of crater), IX (without dots; shoulder and neck of craters); all these are drawn as part of Syrian tribute. Cf. also *Atlas* I, Pl. CCXC = *Art égy.* II, Pl. CXXXIX (Qurna 91; Tuthmosis IV-Amenhotep III, base of two-handled funnel-shaped vessel (Syrian tribute).

<sup>75</sup> *Anc. Egy. Paint.* II, Pl. LXII (181; alternating with *Nymphaea* buds, the whole row being flanked by duck heads).

<sup>76</sup> *Atlas* II, Pls. XXXIII, a, XXXIII, b, no. 125 (?) (Karnak).

<sup>77</sup> *Anc. Egy. Paint.* II, Pl. LIII = *Atlas* I, Pl. XXV, a (69; Tuthmosis IV ?)

<sup>78</sup> *JEA* XXVII (1941), Pl. XX.

<sup>79</sup> Cf. Chapter VII, Check List Numbers 112 (lanceolate-leaved bush); 114, 115 (bush with lateral shoots).

<sup>80</sup> Bruyère, *Deir el Medineh* 1934-35, Pt. III (FIFAO XVI), p. 104, Fig. 37.

<sup>81</sup> Cf. H. E. Winlock, *The Treasure of Three Egyptian Princesses* (New York, 1948), Pls. VI, VII.

Winlock cites the complicated rosettes on the Twelfth Dynasty circlet of Sit-Hathor-Int (Chapter V, p.8, n.11, Fig. V.22) as clusters of waterlilies and leaves, and treats the rosettes of Fig. IV.70 as conventionalized versions of the Dynasty XII ornaments. However, the New Kingdom derivatives of Sit-Hathor-Int's disks can be traced and are quite different from the rayed rosettes of Fig. IV.70 which must be connected with a composite, if they have any floral prototypes at all.

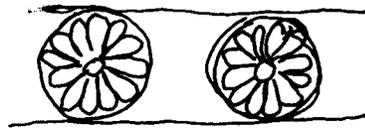


Fig. IV.70

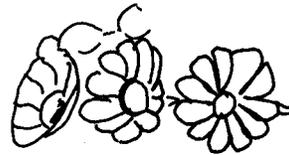


Fig. IV.71

consisting of sixteen gold rosettes attached to a narrow gold band (Fig. IV.71). They have raised centers and their floral nature is emphasized by their concavity. Early in the Eighteenth Dynasty the wife of Paheri had worn a similar circlet, formed by a continuous series of rosettes, the exact type of which cannot now be determined owing to the flaking away of the paint.<sup>82</sup> Davies has suggested that a single-rosette unit among Qenamun's New Year's gifts may have been a decoration for a diadem or for the hair.<sup>83</sup> At Amarna were found faience daisies with pierced projections; they were strung in bands as part of floral collars made of artificial units (Figs. IV.72).<sup>84</sup> Numerous small faience plaques and molds showing "daisy" rosettes were found at Qantir.<sup>85</sup> Earrings were decorated by this motive (Fig. IV.73).<sup>86</sup> A weak, thin silver strip, said to be from Tuna near Amarna, is

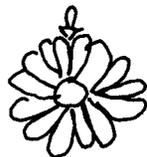


Fig. IV.72



Fig. IV.73



Fig. IV.74

<sup>82</sup> J. J. Tylor, *The Tomb of Paheri* (London, 1895), Frontispiece; Pl. IX (El Kab, probably Tuthmosis III).

<sup>83</sup> *Ken-Amun* I, 28, No. 58; Pl. XIX. Cf. *Tomb Tut* 33.

<sup>84</sup> Keimer in *PSBA* XXV (1903), Pl. II, 1, opp. p. 362.

<sup>85</sup> Hamza, "Excavations at Qantir, 1928", Pls. III, C; IV, A, *Annales* XXX (1930). William C. Hayes, *Glazed Tiles from a Palace of Ramesses II at Kantir* (New York, 1927), Pls. II, A, 11, d-e (fragment of floor tile from throne dais); XIII, d, kk.

<sup>86</sup> Elder princess with parents at Window of Appearances. Cf. also *Anc. Egy. Paint.* II, Pl. LXX (BM 37984; Tuthmosis IV or Amenhotep III. Prisse, *Art. égy.* II, Pl. CXXVIII (Queen "Nebtu," daughter of Ramses, Dynasty XIX).

decorated by “daisy” rosettes and bucrania. Its use is uncertain, but it must have been fastened to some object.<sup>87</sup>

The various straps forming Egyptian bridles were fastened together at the cheek, where there always appears a round cheek piece. This was in many cases covered by “daisies” (Fig. IV.74),<sup>88</sup> which might on occasion be elaborated by rays of alternating colors (Fig. IV.75),<sup>89</sup> or by tipping the ends of the rays with circles (Fig. IV.76).



Fig. IV.75

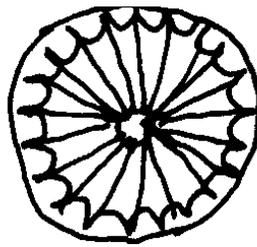


Fig. IV.76

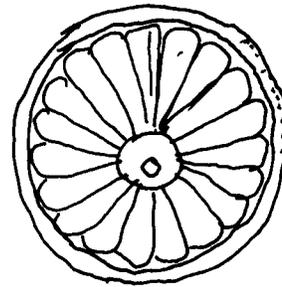


Fig. IV.77

A wooden roundel from the tomb of Amenhotep II, which had once been attached to red leather, is probably an actual example of such a cheek piece (Fig. IV.77). A red leather horse cloth covered with these rosettes and with stars was among Qenamun’s New Year’s gifts (Fig. IV.78). They decorate a fragment of a quiver (?).<sup>90</sup> On the sides of the chariot

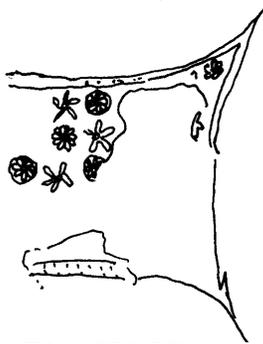


Fig. IV.78

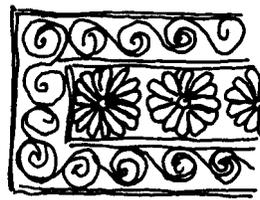


Fig. IV.79

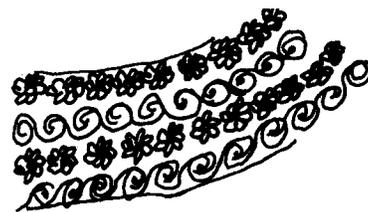


Fig. IV.80

<sup>87</sup> Spiegelberg, *Aeg. Denkmaler, Strassburg* (Strasbug1909), p.43, Fig. 23; Pl.XX, 77.

<sup>88</sup> *Rekhmire*, Pl. XI (100; bridle on horse brought by Syrians). This same kind of bridle with *Nymphaea* blinkers and with an eight-segmented cheek piece is worn by a horse carved on a panel of a chair of Tuthmosis IV (Carter-Newberry, *op. cit.*, p. 28, Fig. 4.

<sup>89</sup> Cf. also single rosette, probably part of the same kind of equipment in *Ken-Amun I*, Pls. XXII, XXIV, below.

<sup>90</sup> Daressy, *Fouilles de la Vallée des Rois* (Cat. Caire III, 1902), Pl. XXII, 24148 (Amenhotep II; sixteen rays).

of Yuya large “daisy” rosettes are bordered by spiral bands (Fig. IV.79). Their floral nature is corroborated by their appearance on stems as part of the adjoining lily hybrid. Part of the ornamentation of the second state chariot of Tutankhamun consisted of rosette and spiral friezes (Fig. IV.80). Deep blue rosettes with yellow (or occasionally reddish) centers border all the panels of Tutankhamun’s painted casket (Fig. IV.81). Bands of rosettes were often used in the decoration of carved wooden ointment boxes.<sup>91</sup> A sherd of a glazed and stone bowl has two *Nymphaea* petals and a series of rosettes added in relief.<sup>92</sup> A stand for serving lettuce to Min is decorated by sixteen squares filled by this type of rosette.<sup>93</sup> In the festal procession of Min carved at Medinet Habu by order of Ramses III, only four rosettes appear.<sup>94</sup>

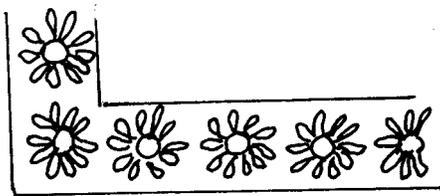


Fig. IV.81

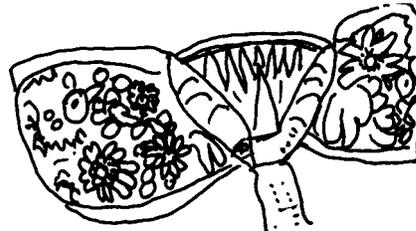


Fig. IV.82

A pair of sandals belonging to Tutankhamun have ornate gold inlaid buckles, the center formed by profile *Nymphaea* and with side pieces covered by rosettes (Fig. IV.82). These are compound forms at present without parallels; in the middle is a “daisy” rosette with raised center. It appears to be set upon a *Nymphaea* rosette with six dark units and six white subsidiary petals. An actual example of a robe adorned with two types of rosettes, one an eight-rayed “daisy”, and the other possibly a concentric rosette is in the Metropolitan Museum.<sup>95</sup>

There remain some examples which cannot with certainty be derived from composite prototypes. The hinge and feet of a fold stool painted in the tomb of Nebamun

<sup>91</sup> footnote missing,

<sup>92</sup> Spiegelberg, *op. cit.*, p. 40, Pl. XIX, 72.

<sup>93</sup> Calverley, “Temple of Sethos I,” *Abydos* II, Pl. XII.

<sup>94</sup> *Medinet Habu* IV, Pl. CCII.

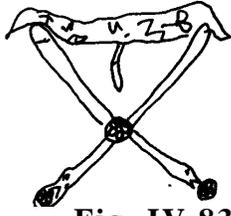


Fig. IV.83

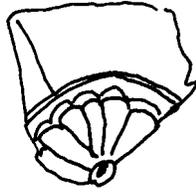


Fig. IV.84

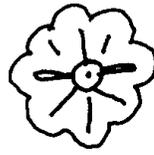


Fig. IV.85

and Ipuky are ornamented with a circle having eight segments, and these may well be simple geometric patterns (Fig. IV.83). The handle of the chest that contained the four canopic jars of Tehuyu is ornamented by a “daisy” rosette.<sup>96</sup> The central squares of faience bowls were often decorated by rosettes whose obovate rays were occasionally left plain (Fig. IV.84), but more often are alternately dotted.<sup>97</sup> The relationship of these rosettes to the “daisy” rosette, can, we think, be proved by a sherd from Deir el Bahri on which was painted a rosette with dotted petals, and is thus clearly the same as those so often found in the decoration of metal vessels.<sup>98</sup> Moreover, the inside of a bowl from Gr. 101 in cemetery 96 at Nubia is covered by a daisy rosette with dotted petals.<sup>99</sup> A quite different motive may also be included within this category. A splaying chalice, presumably supported by a tall foot, is ornamented by a series of rosettes with scalloped edges and petals marked in the interior by drop-shaped daubs of paint (Fig. IV.85).

#### CONCENTRIC “DAISY” ROSETTES

This type, which combines the characters of both the preceding forms, often shows more zones than is usual in the broad-banded concentric rosettes. It was in the later

<sup>95</sup> Metropolitan Museum photos 88513, 87716.

<sup>96</sup> Quibell, *Tomb of Yuua and Thuiu* (Cat. Caire, 1908), Pl. XVI, 51013.

<sup>97</sup> Naville-Hall, *XIth Dyn. Temple at Deir el Bahri* (London, 1907-10), Pl. XXVI, 1 bottom, left; 3, top right. MDIAA V (1934), 155, Figs. 15 (Badischen Landesmuseum), 16 (Ny Carlsberg); 156, Figs. 17 (MacGregor), 18 (MacGregor Collection; rays alternately black and spotted; 157, Fig. 19. *Sedment*, p. 157, Krönig considers that, because of this dotting, the idea of an opened *Nymphaea* form must have played a part in this motive. However, the transference of that enlivenment from its original place in the *Nymphaea* sepals to completely different motives can be paralleled elsewhere; there seems no necessity to assume that these rosettes have any connection with a waterlily flower. Cf. also Jéquier, *Fouilles à Saqqarah: Deux Pyramides du Moyen Empire* (Cairo, 1933), Pl. X, 20 (Dynasty XVIII grave, bowl with all of interior covered by rosette).

<sup>98</sup> Naville-Hall, *op. cit.* Pl. XXVI, 1, bottom, 2nd from left.

<sup>99</sup> Firth, *The Archaeology Survey of Nubia* (Report for 1909-10), pp. 149-150, Pl. XXVI, 1 bottom middle

Eighteenth Dynasty, characterized by its fondness for florid ornament, that concentric “daisy” rosettes especially flourished. The examples known before that time tend to be somewhat restrained. One of the meander patterns in tomb 71 of Senenmut is filled by rosettes of this type (Fig. IV.86). Toward the close of the dynasty two different examples

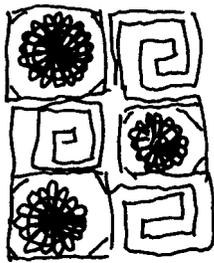


Fig. IV.86



Fig. IV.87

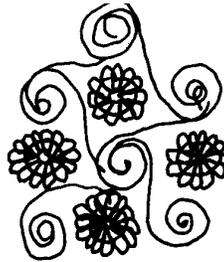


Fig. IV.88

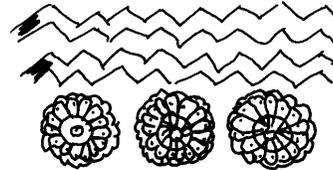


Fig. IV.89

were used in ceiling designs in the tomb of Kha (Fig. IV.87) and there is another example from Huy’s grave (Fig. IV.88).<sup>100</sup> Kha had possessed a linen chest decorated by a row of the same rosettes that appeared on the ceiling of his tomb (Fig. IV.89). Such motives had, however, already been used in applied art a number of years earlier. Six craters of somewhat varying shapes and decorated with stemmed concentric “daisy” rosettes, are shown in the hands of Keftians and Syrians during the vizierate of Rekhmire (Fig. IV.90).

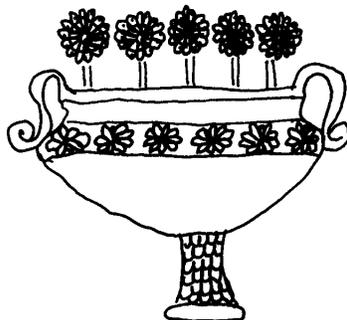


Fig. IV.90

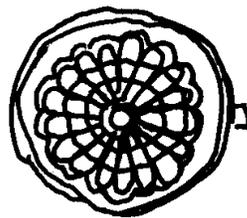


Fig. IV.91

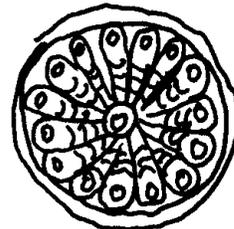
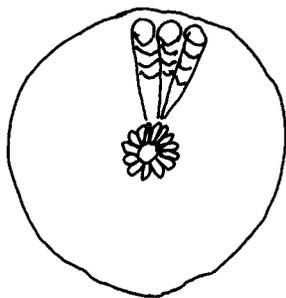


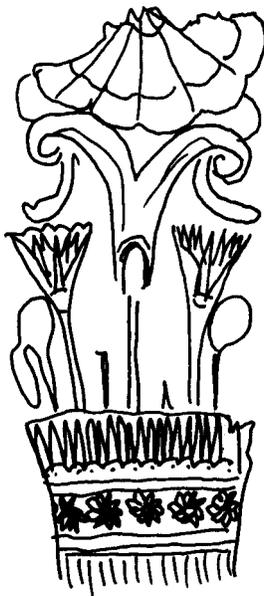
Fig. IV.92

<sup>100</sup> A comparison of this with the rosettes at the bottom of the same plate (*Huy*, Pl. I) which have been classified as broad-banded rosettes with all zones segmented illustrate that the ultimate distinction between the two types is the rounding of rays in the concentric “daisy” rosettes. The comparison also shows that the classification of the composite rosettes adopted here should never be considered more than a convenient tool for description. The various “types” of composite rosettes blend into one another.

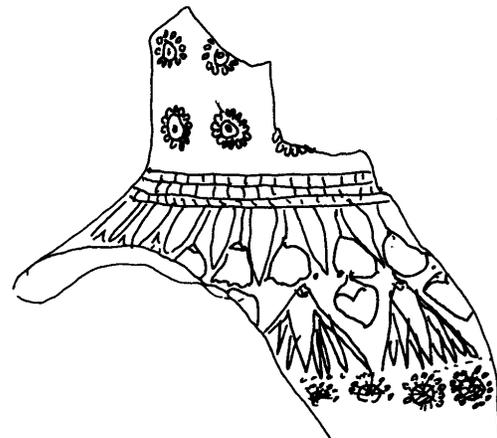
These forms are clearly combined broad-banded and “daisy” rosettes. In tombs 226 and 120 dated to the reign of Amenhotep III are painted enthronement scenes. In the unification symbols forming part of the chair, the pendant South-flower and papyrus stems are looped around two concentric “daisy” rosettes with three main zones beside the center.<sup>101</sup> Other thrones with rosettes occur. That from the tomb of Haremhab has the eight obovate rays of its rosette set upon a background of concentric circles.<sup>102</sup> “Daisy” rosettes are carved in Amenemhet Surere’s scene.<sup>103</sup> A number of model vases from the tomb of the parents of Queen Tiye have tops decorated with elaborately banded types (Fig. IV.91). In one case the tips of the rays are set with circles (Fig. IV.92), as was presumably Fig. IV.76. The sides of the first chariot of Tutankhamun were inlaid with very elaborate and somewhat atypical rosettes (Fig. IV.93). Their rays, too, end in circles, and at the center is a small, normal “daisy” rosette. To approximately the same range (later Eighteenth Dynasty) must date an ointment spoon in which the bowl is shaped as a rosette of this type (Fig. IV.94).



**Fig. IV.93**



**Fig. IV.94**



**Fig. IV.95**

<sup>101</sup> *Men et al*, Pls. XLI, XLIII (226). BMMA XXIV (1929), Nov.Pt. II, 36-7, Figs. 1-2 .

<sup>102</sup> *Art égy.*, II, Pl.CLI, 1 = Bouriant, *Tombeau de Harmhabi* (Mem. Miss. Arch. Fr. V, 1894),V, 3118941.

<sup>103</sup> BMMA X (1915), 233, Fig. 4 (Khokbah 45; Amenhotep III).

A gayly painted pot, said to be from the palace of Amenhotep III, bears a frieze of rosettes that may be placed within this category (Fig. IV.96). A similar sherd was found at Deir el Medineh.<sup>104</sup>

### CIRCUMSCRIBED ROSETTES

There remain three groups of rosettes, the floral character of which is highly doubtful. One group consists of forms, chiefly with eight rays, which may be distinguished from the occasional eight-rayed “daisy” rosettes, by the fact that the rays do not join to form a solid perianth as in the designs derived from a composite, but are spaced within a circumscribed circle or circular area. Such rosettes appear to be simple radial geometric designs, the New Kingdom successors of forms like Fig. IV.9 of the Old Kingdom and Figs. IV.20 and 21 of the Middle Kingdom. However, in the New Kingdom this type of circumscribed rosette was occasionally, by analogy with the true composite rosettes, used as a component of a vegetal design. Thus among the flowers in the tomb of Ramses III is a clump of pseudo-composite stems springing from a small hillock (Fig. IV.96). In addition such forms are endowed with a vegetal attribute when they are set on stems on the brims of metal vessels (Fig. IV.97).<sup>105</sup> Such a usage indicates how this type was made into the equivalent of the composite rosettes. It occurs in the same kind of decorative contexts in which the floral rosettes are found. Circumscribed motives were not only set on stems on metal vessels, but the heads alone decorated the sides

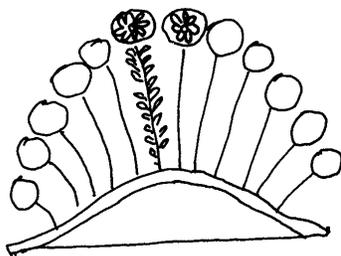


Fig. IV.96

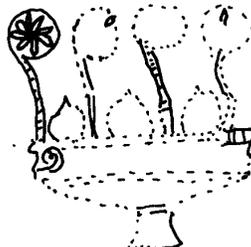


Fig. IV.97



Fig. IV.98

<sup>104</sup> Bruyère, *Deir el Medineh* 1923-24 (FIFAO II, 1925), p. 97, Fig. 19 (T.330, Karo; Ramesside).

<sup>105</sup> *Atlas* I, Pl. CCIV = *Art. égy.* II, Pl CXLVII, 1; CLVII, 3 (Imsibe; 65; Ramses X). *Atlas* I, Pl.XLVI, a (Qurna 76; Tuthmosis IV; three craters) For two smaller ones Prisse, *Art égy.* II, Pl. CXLI, 11, 12.

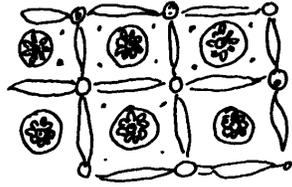


Fig. IV.99

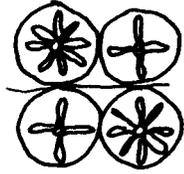


Fig. IV.100

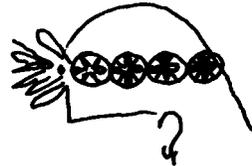


Fig. IV.101



Fig. IV.102

of craters or served as filling within the handles of vases (Fig. IV.98).<sup>106</sup> As an element in architectural design such rosettes could fill a network of geometric quatrefoils (Fig. IV.99), or be arranged in rows (Fig. IV.100). The jewelers used it for beads in a necklace of Aahotep,<sup>107</sup> for a circlet worn by the wife of Suemnut (Fig. IV.101),<sup>108</sup> for one of the crowns worn of the type worn by an “Ornament of the King” (Fig. IV.102), for ear rings (Fig. IV.103), or on a menat (Fig. IV.104). A saddler employed it for a cheek piece of a bridle (Fig. IV.105), and a cabinet maker for the decoration of the handles of small chests belonging to Tehuyu.<sup>109</sup> The top of one of the model vases from the same tomb appears to bear such a rosette, although here the rays touch during much of their length (Fig. IV.106); the motive was even used on the base of an elongated pottery jar

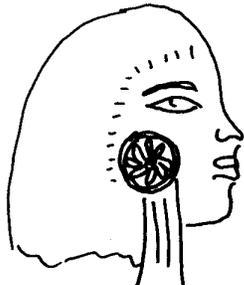


Fig. IV.103

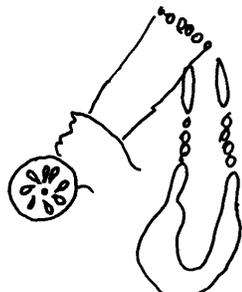


Fig. IV.104

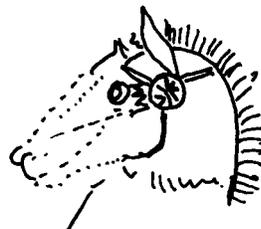


Fig. IV.105

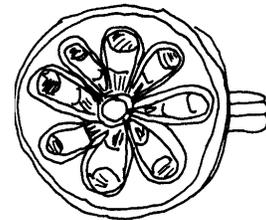


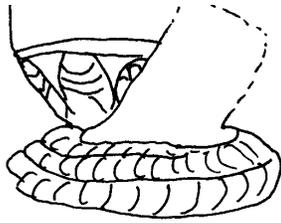
Fig. IV.106

<sup>106</sup> *Atlas I*, Pl. XLVI, a. *Art égy.* II, Pl. CXXXIX, 3 (Thenuna; Qurna 76; Tuthmosis IV; shoulder of a two-handled jar). *Atlas I*, Pls. CCIV, CCV = *Art égy.*, Pl. CLVIII, 2, 4, 6 (65).

<sup>107</sup> Vernier, *Bijoux et Orfèvreries III* (Cat. Caire), Pl. LIII, 52673 (6 rays).

<sup>108</sup> In addition to this and the other New Kingdom circlets decorated with rosettes already cited, there are occasionally represented bands of round plaques ornamented by rosettes formed of four obovate rays alternating with somewhat shorter, lanceolate units (Naville, *XIth Dynasty Temple at Deir el Bahri* (London, 1907-10), *Art égy.* II, Pl. C (Tawaret apparently) Cf. also LD III, Pl. IX for fillet decorated by rosettes.

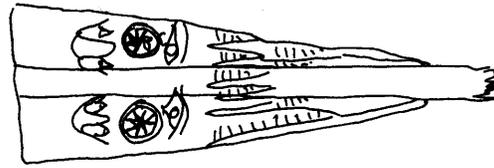
<sup>109</sup> Quibell, *op. cit.*, Pl. XLIV, 51115, 51116.



**Fig. IV.107**

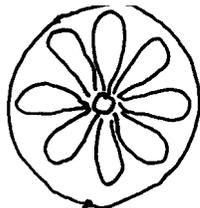


**Fig. IV.108**

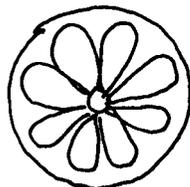


**Fig. IV.109**

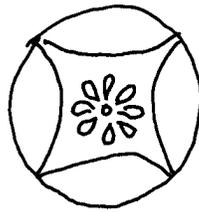
(Fig. IV.107), or might provide a simple ornament for a pot lid (Fig. IV.108). In the Middle Kingdom it had already adorned rudders, an application continued in the Eighteenth Dynasty (Fig. IV.109). Faience plaques, some apparently architectural (Fig. IV.110), and another pierced for suspension (Fig. IV.111), bear eight-rayed circumscribed rosettes; the same type served as filling for friezes from geometric quatrefoils and formed by individual plaques or by tiles (Figs. IV.112, 113). A band of these rosettes with alternating blue and red rays appear on a patterned dress of a priestess dancing at Qenamun's funeral.<sup>110</sup> The tops of the legs of a fold stool are ornamented by eight-rayed circumscribed rosettes and their bases are formed by duck heads grasping such rosettes with open beaks.<sup>111</sup>



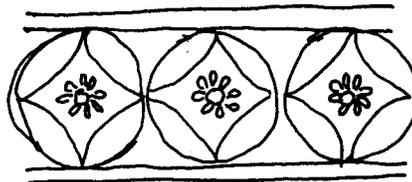
**Figs. IV.110**



**IV.111**



**IV.112**



**IV.113**

### THE TEXTILE ROSETTES

The Middle Kingdom yielded examples of a large-centered rosette with short rays, filling squares formed by a network of geometric quatrefoils (Fig. IV.22). In the New Kingdom rosettes similar to this, but varying somewhat in shape, are rather common, especially on fabrics and for that reason we may term them "textile" types. They are highly

<sup>110</sup> *Ken-Amun* I, Pl. XXXIX; II, Pl. XLI, A.

stylized and it seems impossible to assign them any natural prototype. Although they sometimes resemble the composite types, it must be remembered that the Middle Kingdom Fig IV.22 occurred long before the appearance of rosettes definitely traceable to the “daisy.” Patterns like Fig. IV.22, consisting of a filled geometric quatrefoil network, were used to decorate the ceiling of Nakht-Min,<sup>112</sup> linen chests of Kha,<sup>113</sup> a horse cloth represented on a panel of Tuthmosis IV’s chariot,<sup>114</sup> or anthropoid coffins,<sup>115</sup> and other objects.<sup>116</sup> What is apparently a squared variant of the same general pattern occurs on the dress of a goddess “Anukis” shown suckling Ramses II.<sup>117</sup> A somewhat different, rectangular network of quatrefoils filled by rosettes serves as decoration on the ceiling of the aisle in the Tomb of Ay,<sup>118</sup> and on cushions of chairs of Ramses III.<sup>119</sup> Sometimes such rosettes fill a hexagonal network as on the robe of a painting of Isis,<sup>120</sup> or a series of chevrons as in a tunic of Osiris.<sup>121</sup> They occur in bands on a horse trapping.<sup>122</sup> Examples of their use as all-over patterns on textiles, often without admixture with other motives, could be multiplied almost indefinitely.<sup>123</sup> In addition, rosettes formed by a center

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<sup>111</sup> Rosellini, *Mon. Civ.*, Pl. XC, 4.

<sup>112</sup> Bruyère, *Tombe de Nakht-Min* (MIFAO LIV, 1926, Pl. III (Deir el Medineh 291; late Dynasty XVIII).

<sup>113</sup> Schiaparelli, *Cha*, pp. 125-8, Figs. 109-112.

<sup>114</sup> Carter-Newberry, *op. cit.*, p. 27, Fig. 3.

<sup>115</sup> Firth, *op. cit.*, II, pls. XXIV, b, c (Cem 89, gr 900) XXV, a, b (Cem 89).

<sup>116</sup> BMMA XXIV(1929), Nov. Pt. II, p. 36, Fig. 1 (cushion of footstool).

<sup>117</sup> *Art. égy.*, II, Pl. CIV (Tolmis).

<sup>118</sup> *Amarna* VI, Pl. XXIII (T. 25).

<sup>119</sup> *Art égy.* II, Pl. CXLIX, 34.

<sup>120</sup> *Anc. Egy. Paint.* II, Pl. XCI (Nefertari, wife of Ramses II; Biban el Harim 66)

<sup>121</sup> Or Inst. Thebes Neg. 6502 (Ramses III; Biban el Moluk 11).

<sup>122</sup> Carter-Newberry, *op. cit.*, p. 27, Fig. 3.

<sup>123</sup> *Anc. Egy. Paint.* II, Pl. LX (Qurna 58, unknown owner; Amenhotep III; robes of Asiatics painted as prostrate on a throne dais). *Huy*, Pl. XX; cf. Pl. XIX (40; robes of Asiatics). *Anc. Egy. Paint.* II, Pl. LXXIX (40; girdle of Nubian). Or. Inst. Thebes neg. 8533 (Kha'emweset, son of Ramses III; Biban el Harim 44; girdle of the prince). *Amarna* V, frontispiece (Perenefer).

surrounded by a circle of dots served as subsidiary elements on metal work.<sup>124</sup> Plain circles of dots without any center appear on pottery.<sup>125</sup>

### ROSETTES WITH ANGULAR RAYS

There remains a very small class of rosettes, characterized by the angular tips of their rays. The earliest example occurs on the cover of a kohl vase which was found in chamber D of pit 3 of a Middle Kingdom tomb at Thebes, excavated by the Metropolitan Museum; this burial is dated to the beginning of the Eighteenth Dynasty by Lansing (Fig. IV.114). The center appears to be an ordinary “daisy” rosette from which extend the unusual pointed rays. The next example is on a wooden roundel, presumably a cheek piece of a bridle, from the tomb of Amenhotep II (Fig. IV.115). In the tomb of Kha was found a wooden object of uncertain use. It consists of a long, narrow wooden slab into which is cut a shallow trough; over this fits a lid. Attached to the side of this object is a circular wooden piece, covered by a rosette consisting of obovate rays alternating with pointed ones (Fig. IV.116). The only other example known to us is a rosette formed by two series of

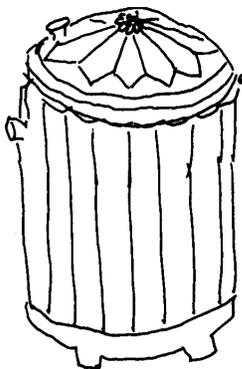


Fig. IV.114

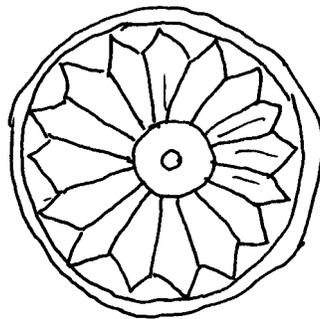


Fig. IV.115

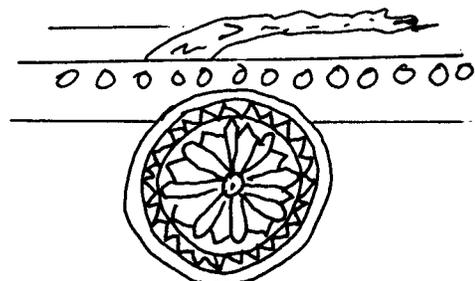
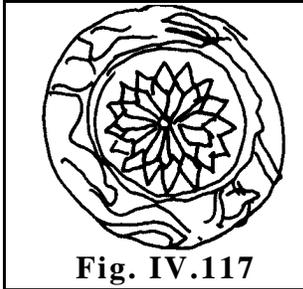


Fig. IV.116

<sup>124</sup> *Annales* XXV (1925), Pl. I, Fig. 1, accompanying Edgar, “Engraved Designs on a silver vase from Tell Basta” (found with object bearing name of Wawosret). *Art égy.* II, Pl. CXLVI, 11 (metal basket painting in the tomb of Ramses III).

<sup>125</sup> Quibell, *op. cit.*, Pl. XX, 51074 (dummy alabastron). Schiaparelli, *op. cit.*, p. 141, Fig. 124, bottom; on necks of three one-handed flasks).



sixteen pointed rays (Fig. IV.117). The very rarity of this type of rosette in the Nile valley suggests that it may not have been an indigenous Egyptian form. We shall find that in Asia, and especially in Mesopotamia, rosettes of this form had a long history. Of all the varying circular designs found in Egypt, whether they be geometric radial patterns or vegetal *Nymphaea* or composite derivatives, these exceedingly rare specimens with pointed rays are the only ones to bear signs of foreign origin.

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- IV.80 *Tomb Tut II*, Pl. XVII, B
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- IV.86 *Atlas I*, Pl. CCXXXV
- IV.87 Vandier d'Abbadie, *Chapelle de Kha* (MIFAO LXXIII, 1931), Pl. X, 2
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- IV.104 *Two Officials*, Pl. XX
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IV.113 *Ibid.*, p. 31, Fig. 59 a

IV.114 BMMA XII (1917), May, Pt. II, p. 19, Fig. 22

IV.115 Daressy, *op. cit.*, Pl. XIX, 24130

IV.116 Schiaparelli, *op. cit.*, p. 83, Fig. 51 above

IV.117 *Tomb Tut III*, Pl. LXIX