CHAPTER VII

THE SOUTH-FLOWER HYBRIDS

The survey of Egyptian plant ornament has now been completed with the exception of a large class of compound designs in which the South-flower is used as a basic unit. These patterns are among the most typical New Kingdom ornaments and are certainly the most individual floral designs created at that time. Moreover, they are the first examples of a type of plant motive that, in one form or another, was to play a prominent part in the decorative art, not only of Egypt, but also of many other lands, for millennia to come. Specimens of this class have been known for many years and are some of the most widely discussed of all plant ornaments. They usually go under the denomination of "palmettes," a term which is appled indiscriminately to simple patterns and to very elaborate South-flower hybrids. However, it is possible to distinguish a number of definite, different strains among this class of New Kingdom designs. The South-flower hybrids are too varied a group to be conveiently handled in a single "palmette" category and, therefore, our discussion of them is prefaced by a list of forms, divided into a number of different types. The term "palmette" we use in a strictly limited sense to refer to South-flowers combined with certain definite crowning units; the use of this term for any or all compound plant forms creates unnecessary confusion. Although every effort has been expended to make the following check list as comprehensive as possible, it cannot lay claim to being a complete corpus of New Kingdom South-flower hybrids. There undoubtedly exist numerous additional examples, many presumably buried in unpublished museum collections. In addition, the hybrids preserved must be only a very small, random sample of the great mass of patterns which once existed.

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TYPOLOGICAL CHECK LIST OF THE SOUTH-FLOWER HYBRIDS

LOBELESS PALMETTES

These consist of a South-flower perianth with the median lobe replaced by a series of pointed or obovate crowning "foliage" units, often three in number. Drops are frequently added to the perianth.

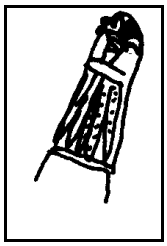
1.

Vernier, *La Bijouterie et la Joaillerie égyptiennes* (MIFAO, II [1907]), Pl. XXIV. Midrib design of dagger of Ahmose. Coffin of Aahotep, Thebes. Ca1ro Museum.

2.

Daressy, *Fouilles dans la Vallée des Rois* (Cat. Caire), Pl. XIX, 24120. Fragment of a wooden bow. Tomb of Amenhotep II, Biban el Moluk 35.

3.

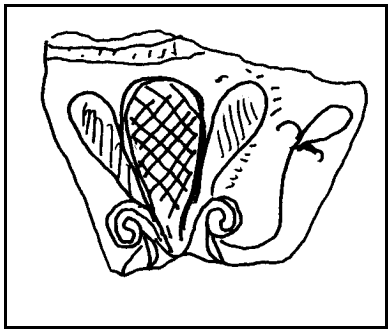


Carter-Newberry, *The Tomb of Thoutmosis IV* (Cat. Caire), Pl. XXV, 46404 (1). Decoration of tip of model, faience throwstick. Similar examples are referred to, *ibid.*, p. 110, 46404 (2) and 46405 (3). Biban el Moluk 43.

4.

Ibid., Pl. VIII, 46096. Fragment of a carved throne; cedar coated with stucco; unification symbol. Tuthmosis IV.

5.

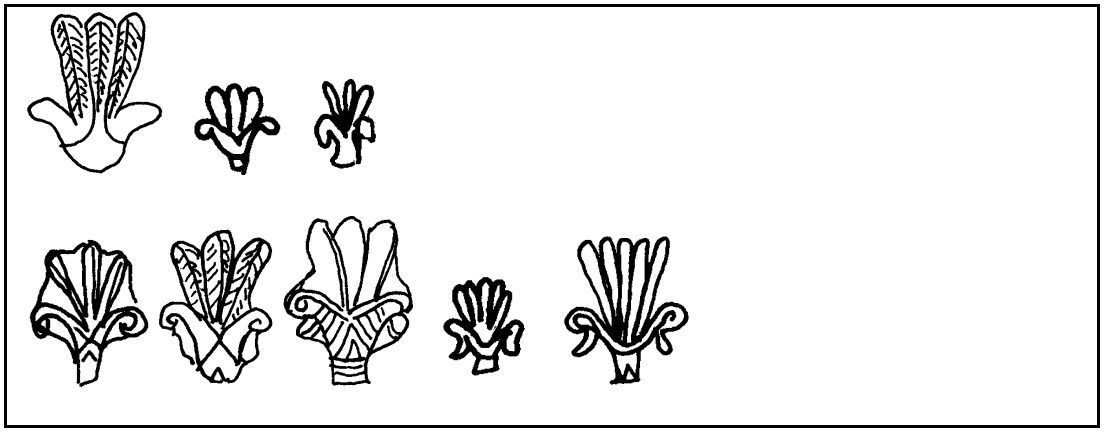


Petrie, *Six Temples at Thebes* (London, 1896), Pl. V, 9. Sherd of painted pottery. Small subsidiary South-flower on long stem dependant from main perianth. Amenhotep II (?) or III.

6.

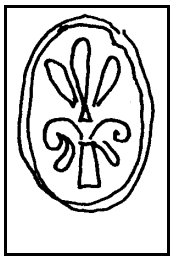
Annales, II (1901), 11, Fig. 22. Wooden ointement spoon handle. Coffin of S3-^{c}Imn, Qurna. Amenhotep III-Akhenaten.

7-14.



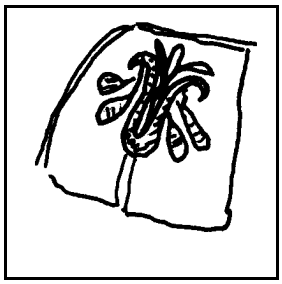
Petrie, *Tell el Amarna* (London, 1894), Pl. XVIII, 368 (mold), 369 (mold), 370 (mold), 371 (mold), 372 (violet glaze), 373 (mold), 378 (blue glaze), 380 (mold). Faience ornaments or molds for making them. Akhetaten. Amarna period.

15.



Ibid., Pl. XVI, 201. Occurs both as a blue glazed ring bezel and as a faience mold for manufacturing such objects.

16.

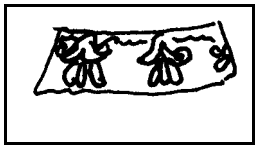


City of Akhenaten I, Pl. XLIV, 1. Painted pot. Akhetaten. Amarna period.

17.

Ibid., Pl. XII, 1, right. Painted pot; perianth with drooping petals from which project three small, pointed elements;this cannot be said with certainty to be a South-flower form.

18.



JEA, XXVII (1941), Pl. I. Inlaid handle of gold dagger of Tutankhamun; second register from bottom; blue perianth; red central lobe; green lareral lobes; blue (or green?) drops. Tomb of Tutankhamun. Biban el Moluk 58.

19.

Ibid., Pl. I. Two leaved palmettes in second register from top; alternating with single lobed, normal South-flower.

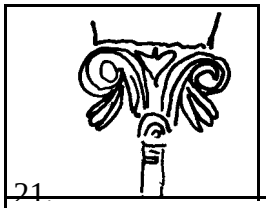
20a.

Ibid. Pl. I. Gold scabbard of the gold dagger. Two and three-leaved palmettes used as filling motives in animal scene.

20b.

Tomb Tut. II, Pl. LXXXVIII; other side of sheath at top; three-leaved palmettes. Cf. Ibid., Pl. LXXXVII, B for unclear palmettes on iron dagger.

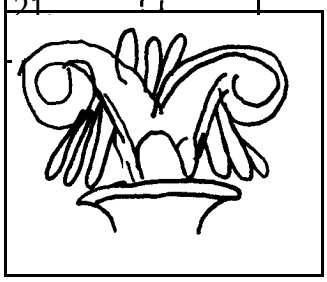
21.



Ibid., Vol. III, Pl. XXII, C. Ivory burnisher used in writing.

21

22.

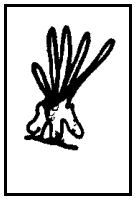


Ibid., Pl. XLIII, B = ILN, Oct. 5, 1929, p. 578, Fig. 1, left. Fan stock in form of compound column; top unit is the same as #21, except that the lobes are somewhat larger.

23.

ILN, Oct. 20, 1928, p. 714, bottom. Running frieze on bow case. Tomb of Tutankhamun, KV 62.

24.



Tomb Tut. II, Pl. L. Painted limestone cosmetic jar; plant in hunting scene.

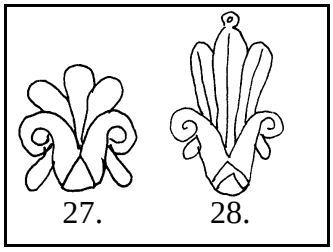
25.

Davis-Maspero-Daressy, *Tomb of Harmhabi and Touatankhamanou* (London, 1912), p. 132,Fig. 11, no. 11. Rectangular piece of gold foil decorated by a semicircular garland motive with a spiky palmette as innermost filling. Anonymous tomb, Biban el Moluk. Approximate date-Ai.

26.

Hamza, "Excavations at Qantir, 1928," Pl. IV, A, 5th row,: *Annales,* XXX (1930). Faience ornament. No provenience.

27.



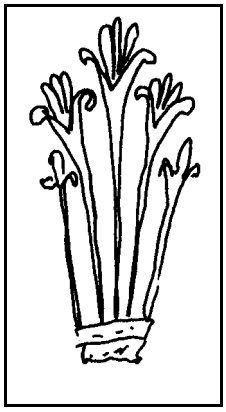
27. 28.

Meurer, *Vergleichende Formenlehre des Ornaments und der Pflanz* (1909), p. 57, Textill. 5, 2. Faience ornament. No provenience. Cairo Museum.

28.

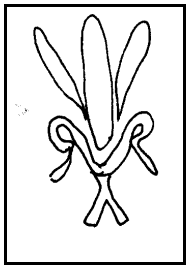
Ibid., Textill. 5, 7. Faience ornament. No provenience.

29.



Hoyningen-Huene-Steindorff, *Egypt* (New York, 1943), p. 132. South plant clump on column of Hypostyle Hall, Karnak. Ramses II. Cf. Meurer, *op.cit*., p.55 = Abt. II, Pl. II, 3, 4 for comparable forms evidently copied from the tomb paintings, but without definite proveniences.

30.

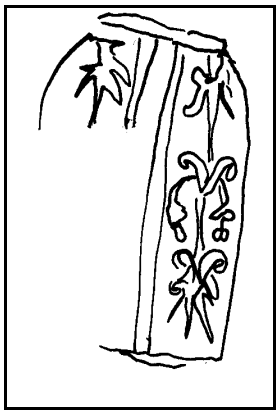


Meurer, *op. cit*., p. 55 = Abt. II, Pl. II, 5. Sherd. No provenience. Published date-Dynasty XIX.

31.

Chronique d'Egypte, IV (1928), 39, III. Ointment spoon handle. Brussels.

32.



Capart, *Documents a Servir a l'Etude de l'Art égtptien* I (Brussels, 1922), Pls. XLII, XLIII. Wooden statuette of servant carrying a burden; among patterns on his kilt are two-tiered South-flower compounds, some of which are crowned by three or four-leaved groups of foliage. Cf. Check List # 135. Louvre, Cabinet des Medailles.

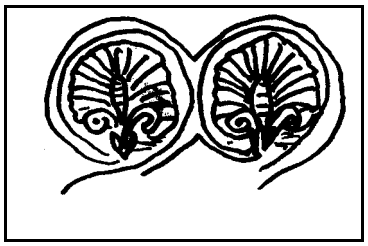
LOBED PALMETTES

Lobed palmettes are formed by a normal South-flower, with or without drops, having a circular or oval crown of foliage surrounding the central lobe.

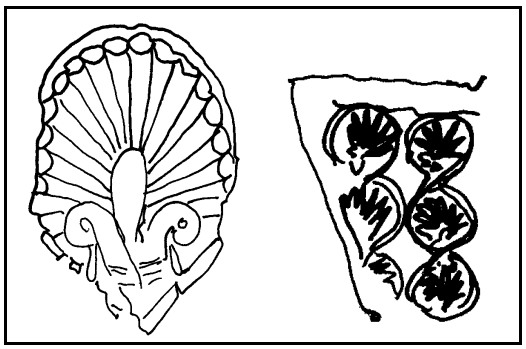
33.

MDIAA, IV (1933), Pl. III, b. Spiral ceiling design. Amenmose, TT 251 (Qurna). Tuthmosis III.

34.



BMMA, XVII (1922), Dec., Pt. II, p. 50, Fig. 1; cf. p. 51, n. 1. Spiral ceiling design. Found in Dira. Abu n Naga 162 but originally from another tomb. Tuthmosis III.



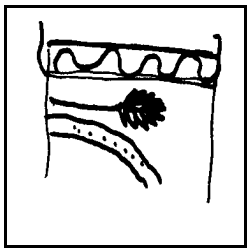
35.

Daressy, *op. cit.*, Pl. XX, 24124. Wooden horse blinker. Tomb of Amenhotep II, Biban el Moluk 35.

36a, b.

Ibid., Pl. XXII, 24146, 24147. Leather pieces, presumably harness, with impressed design of palmettes in spirals. Tomb of Amenhotep II.

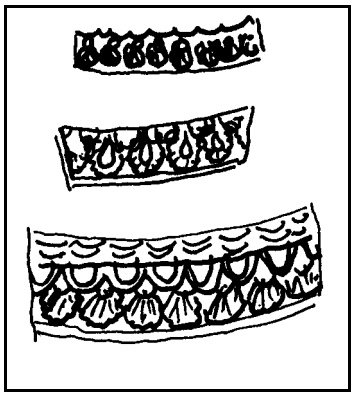
37a, b.



Ibid., Pl. X, 24071. Leather quiver with a number of designs; a) long stemmed palmette; b) short stemmed palmette. Tomb of Mahirper, Biban el Moluk 36. Amenhotep II.

38.

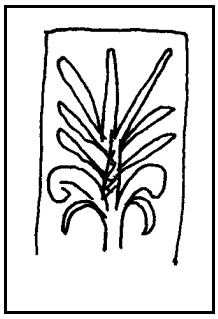
Carter-Newberry, *op.cit.*, Pl. XI. Stuccoed wooden chariot; carved harness attachments on shoulder piece. Tomb of Tuthmosis IV.



39a-c.

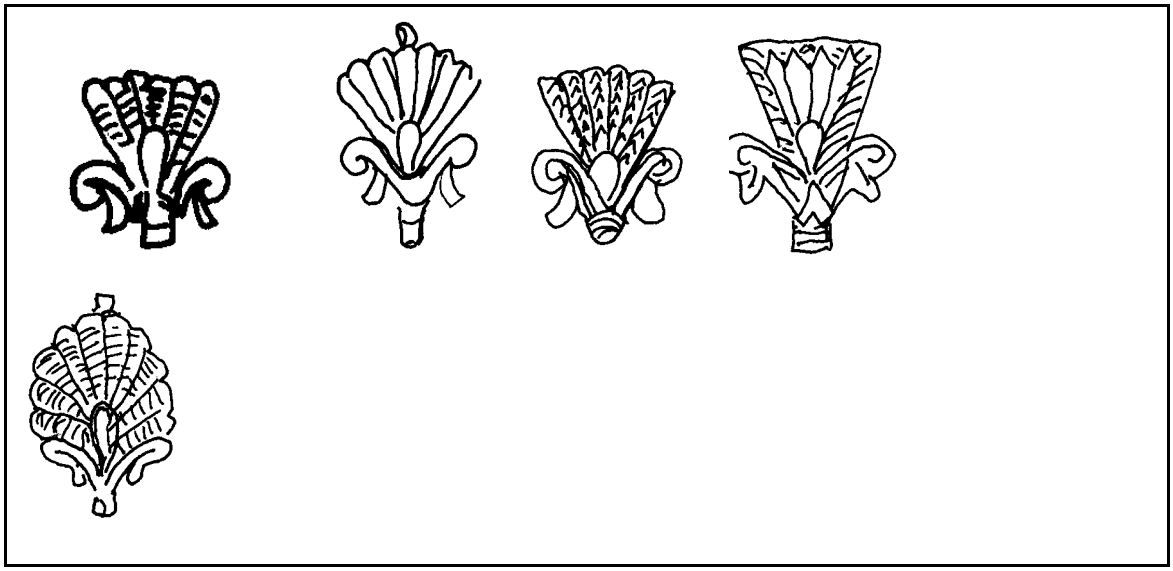
Quibell, *Tomb of Yuaa and Thuiu,* (Cat. Caire), Pls. XI, 51006; XII, 51007; XIII, 51009. Inlaid necklaces on 2nd, 3rd anthropoid coffins and mask of Thuiu. KV 46. Amenhotep III.

40.



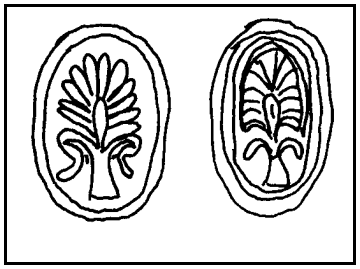
Anc. Egy. Paint. II, Pl. LXII = *Two Sculptors*, Pl. XXIV. Filling designs of two rectangular panels on hull of boat in funerary convoy. The decorated panels, which are very typical of the New Kingdom ships are derived from a functional feature represented in boats of Sahure and Hatshepsut; this is identified by Ernst Ossmann as the strop (or lashing) of the long binding cable which was attached to the hull at stern and prow and was supported amidships by forked posts or presumably by the cabins when they are present (Cf. WVDOG, XXVI, 135, Fig. 13, No. 7, 8; 134, Fig. 12). Nebamun and Ipuky, Qurna 181. Late Amenhotep III or early Akhenaten.

41-46.



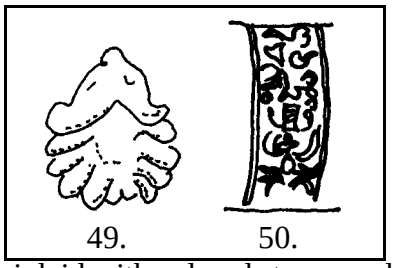
Petrie, *Tell el Amarna* (London, 1894) Pl. XVIII, 379 (mold), 381 (blue glaze), 382 (mold), 386 (mold), 388 (mold and blue glaze). Faience ornaments or their molds; 386 (#44) is unusual in having geometrically pointed "leaves" similar to the pointed rays of rare rosette types.

47-48



Ibid., Pl. XVI, 209 (blue glaze), 210 (violet). Ring bezels or molds for making them. Akhetaten.

49.



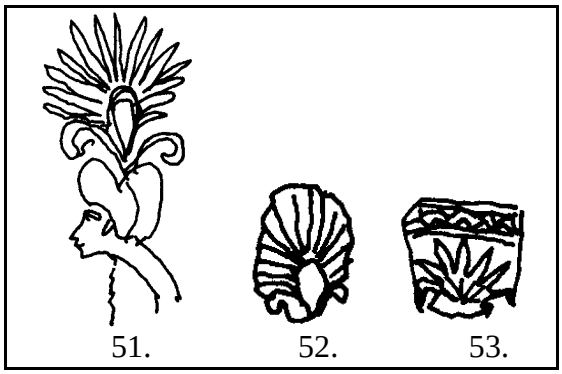
49. 50.

City of Akhenaten I, Pl. XLIX, IV. C.26. Blue glaze ornament.

50.

Tomb Tut.. I, Pls. LXXVI, LXXVII, bottom. Gold bow inlaid with colored stones and glass.

51.



51. 52. 53.

Atlas II, Pl. LXI. Four examples of an ivory horn tipped by a female head with palmette headdress. Relief of Haremhab at Karnak dedicating Syrian booty.

52.

Hamza, *op. cit.*, Pl. III, C, 6th row, 7th from left. Faience ornament. Qantir. Seti I-Ramses II. (*Ibid.*, Pl. IV, A, 5th row, 7th from left is a mold for making such a decoration.

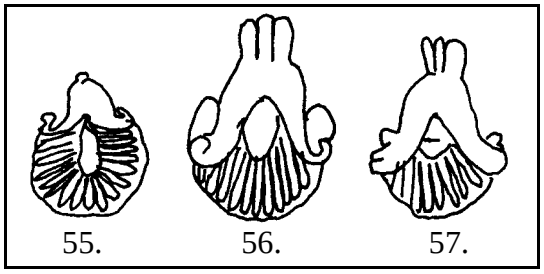
53.

Ibid., Pl. III, A, 2nd row, 4th from left. Faience bowl sherd. Qantir. Seti I-Ramses II. F

54.

William C. Hayes, *Glazed Tiles from a palace of Ramesses II at Kantir* (New York, 1937), Pl. VIII, C I, x. Tile, fragmentary, with part of robe of a prisoner of the "Sea People."

55.


55. 56. 57.

Annales, VII (1905), 125, Fig. 1. Blue glazed ornament. Mortuary temple of Tuthmosis III> Date ?.

56.

Brunton-Engelbach, *Gurob* (London, 1924), Pl. XXX, 13. Group 37. Ramesside or Dynasty XXII.

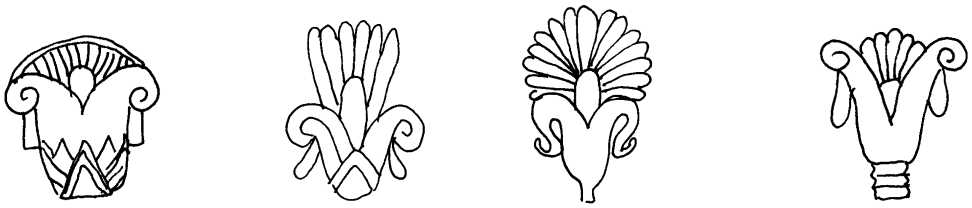
57.

Ibid., Pl. XXXI, 5. T. 36. Ramesside.

58.

MÄSBerlin I, Pl. VIII, 36, 1st from left. Gold ornament. Leipzig coll.; presumably from Saqqara. End of Dynasty XVIII or later.

59.


59. 60. 61. 62

Meurer, *op. cit.*, p. 57, Textill. 5, 3. Faience ornament. Tell Dafanah.

60.

Ibid., 5. Faience ornament. Berlin Museum.

61.

Ibid., 8. Faience ornament. Tuneh. Published date - Dynasty XVII-XX. Cairo Museum.

62.

Ibid., 10. Ornament. Cairo Museum.

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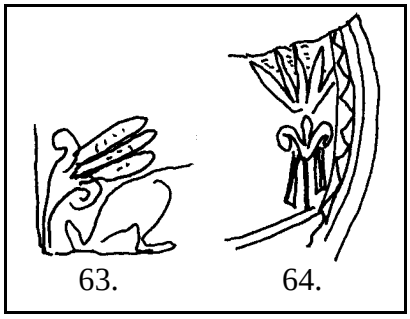
63.



63. 64.

Riefstahl, *Toilet Articles from Ancient Egypt* (Brooklyn, 1943), Pl. XII above. Oval toilet "tray" in form of cartouche; at one end filling of South-flower with tiny lobe and three palmette leaves at side of crouching rabbit. No provenience. Brooklyn Museum.

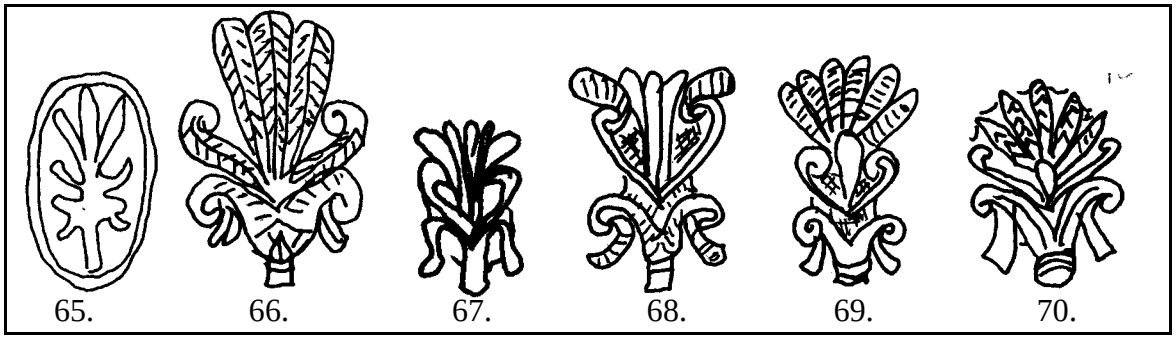
64.

Petrie, *Illahun* (London, 1891), Pl. XX, 5. Blue glazed bowl. Gurob; no date.

VOLUTE PALMETTES

Volute palmettes consist of combinations of a varying number of South-flower perianths, Egyptian volutes, and "foliage" crowns. Rare, atypical forms possess only down-turned volutes of the South-flower (Check List #s 76, 80, 85). This type is especially typical for the closing phase of the Eighteenth Dynasty.

65.



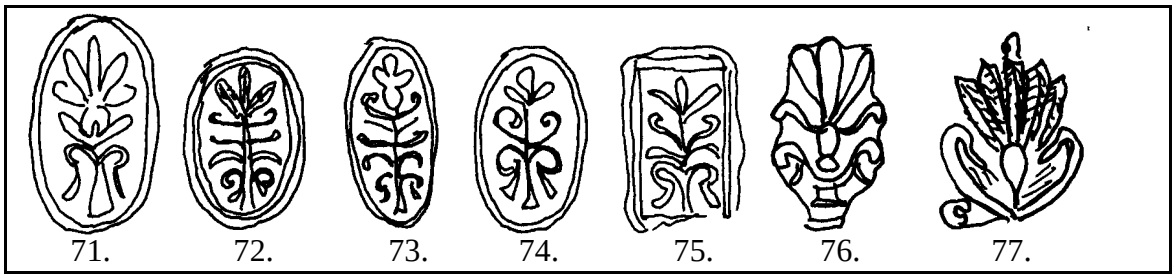
65. 66. 67. 68. 69. 70.

Petrie, *Tell el Amarna* (London, 1894), Pl. XVI, 200. Blue glaze ring bezel.

66-70.

Ibid., Pl. XVIII, 375 (mold), 376 (mold), 377 (mold), 384 (mold and violet glaze example), 389 (mold). Molds for faience ornaments.

71-75.



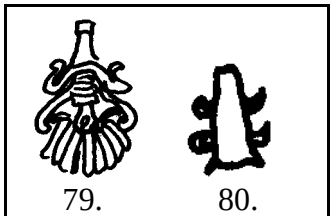
71. 72. 73. 74. 75. 76. 77.

Ibid., Pl. XVI, 199 (blue ring), 204 (mold), 205 (mold), 206 (mold), 207 (rectangular, blue glaze plaque). Ring bezels or their molds.

76-78.

Ibid., Pl. XVIII, 374 (mold), 383 (blue glaze), 385 (mold). Faience ornaments or their molds.

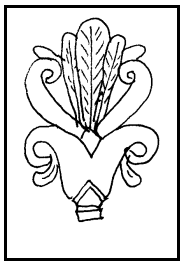
79-80.



79. 80.

City of Akhenaten II, Pl. XLIX, LV. C.27. (IV. C.54: small and atypical). Glazed ornaments.

81.



Meurer, *op. cit*., p.57, Textill. 5, 15. Faience ornament. No provenience, but probably Amarna period by comparison with Checklist # 64.

82a.

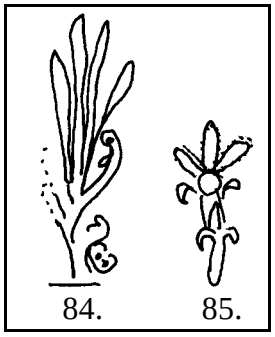
ILN, Jan. 12, 1924, p. 63. Interior of first gold chariot of Tutankhamun; tattoo mark on shoulder of Libyan prisoner, 3rd from middle on left. KV 62.

82b.

Ibid. Another variant possibly exists on the arm of the Libyan prisoner, 3rd from m iddle on right.

83.

JEA, XXVII (1941), Pl. I. Design on upper left corner, connected with plastic slot formed as a South-flower hybrid, on gold dagger scabbard. Tomb of Tutankhamun. KV 62.


84. 85.

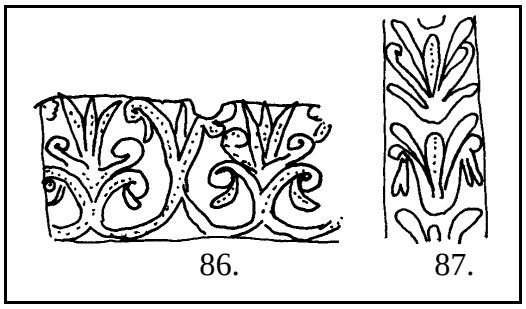
84.

Tomb Tut. II, Pl. LI. Painted limestone cosmetic jar; one of plants of hunting scene.

85.

Ibid., Vol. I, Pl. LXVII, B. Gold openwork buckle with carnivores pulling down a bull; plant filling space below the lion's belly. Indistinguishable types also occur at ends of buckle. This example possesses no upturned volutes, but only two downcurving pairs, in addition to a South-flower perianth. Despite this, however, the design is closely related to forms such as Check List #69 and is practically identical with Check List # 76, and is, therefore, best included within this category.

86.

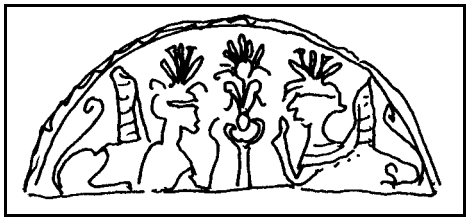

86. 87.

Davis-Maspero-Daressy, *op. cit.*, p. 132, Fig. 12. Gold foil with incised frieze, unknown tomb in Biban el Moluk. Approximate date - Ai.

87.

Ibid., p. 133, Fig. 14. Several pieces of long vertical band of gold foil; irregularly incised and much effaced design. Same provenience and date as checklist # 86.

88.

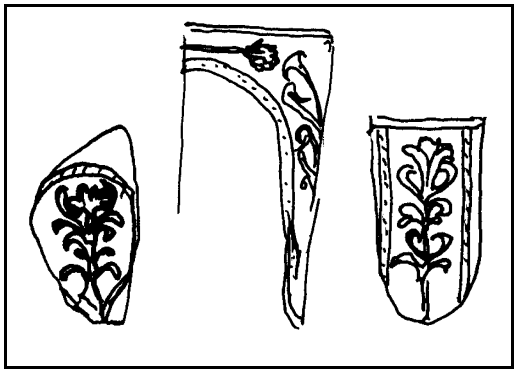


Petrie, *Illahun* , Pl. XX, 4.Blue glazed bowl; female sphinxes flanking an atypical volute palmette without upturned Egyptian volute units. Cf. Check List # 76. Gurob, Group 4. No date.

TRIPLE PAPYRUS BUSHES

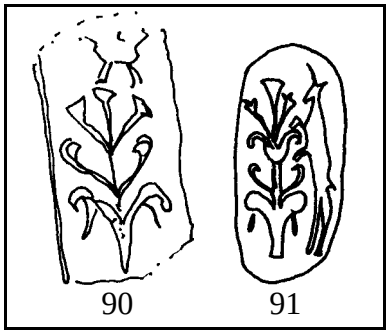
Triple papyrus bushes consist of a varying number of lobeless South-flowers and Egyptian volutes, most frequently topped by a triple papyrus group. However, in one case South-flowers substitute for the two outer papyrus umbels (Check List #91), and in others the three crowning stems may end in composites (Check List #s 95 and 96). These variants are included here, but since the important feature, the triple stems at the top, is a composition especially typical for papyrus, and is usually carried out by these plants, we have termed all these types "triple papyrus bushes."

89a-c.



Daressy, *op. cit.*, Pl. X, 24071. Leather quiver of Mahirper. 89a on lid, b at middle and c at base. Biban el Moluk 36. Amenhotep II.

90.

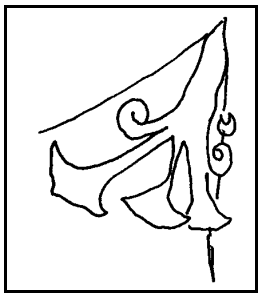


90 91

Ibid., Pl. XLVII, 11946. Impression of seal on mud stopper of a vase. Tomb of Amenhotep II.

91.

Quibell, *Archaic Objects* (Cat. Caire), Pl. XVIII, 11468. Jar sealing. Palace of Amenhotep III, Thebes.



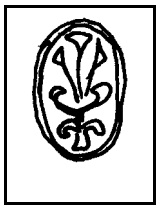
92.

Quibell, *Tomb of Yuaa and Thuiu* (Cat. Caire), Pl. XXXIII, 51111. Design filling corner of openwork arm of chair of Thuiu. KV 46. Amenhotep III.

93.

City of Akhenaten II, Pl. XLII, 5 (=ILN, Sept 5, 1931, p. 366, Fig. 4). Fragmentary wooden box lid. Akhetaten, House J, 59; locus 30/239; rings with names of Akhenaten (1), Smenkhare (2), and Tutankhamun (1), as well as a cartouche of Tutankhamun were found in the same group (cf. *ibid.*, p. 52).

94.



Ibid., Pl. XLIX, I. C.41. Ring bezel.

95.

ZÄS, LXXIII (1937), Pl. XII. Bronze vase support "dedicated by the steerer of His Majesty, *P*3-^{c}3*m*;" openwork decoration of animals leaping up toward bush with three composites. No provenience. Chicago Museum of Natural History. Published date - "second half of Dynasty XVIII."

96.

Petrie, *Buttons and Design Scarabs* (London, 1925) Pl. X, 376. No provenience.

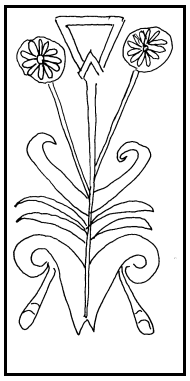
97.

Ant. égy. Louvre, II, 340, Pl. XLV, top left. Gold cloisonné bracelet of Psar; triple papyrus bush alternating with papyrus and composite bushes. Serapeum; Dynasty XIX (probably Ramses II).

PAPYRUS AND COMPOSITE BUSHES

In composition papyrus and composite bushes are the same as the Triple papyrus bushes save that composites are substituted for the two outer sedge umbels. In one case, however, all three papyri are retained, in addition to the two composites (Check List # 106).

98.

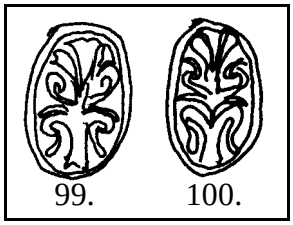


Anc. Egy. Paint.. I, Pl. XXIII = *Ken-Amun* I, Pl. XIV. Gold Prunkgefässe with inlaid work; principal New Year's gift, which is held out by Qenamun himself to Amenhotep II. Qurna 93.

99.

Petrie, *Tell el Amarna* (London, 1894), Pl. XVI, 197. Occurs both as mold and as blue glaze bezel.

100.

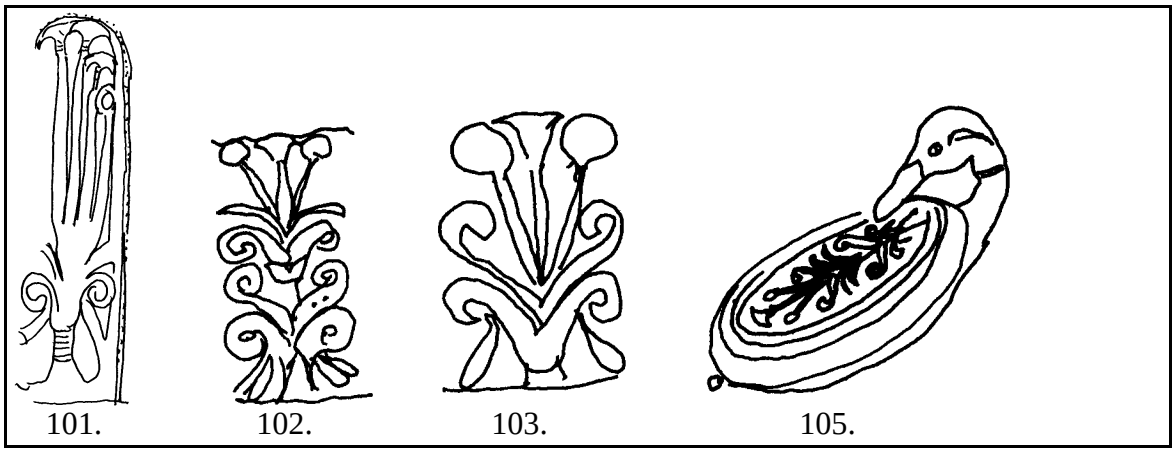


99. 100.

Ibid., 198. Blue glaze bezel.

101.

Tomb Tut. I, Pl.XLVIII. Stone vase on stand with open work decoration; atypical bush; three papyri plus one composite; filling of drops emerges from upper side of South-flower perianth.



101. 102. 103. 105.

102.

Ant. Égy. Louvre, p. 340; Pl. XLV, top, left. Gold cloisonné bracelet of Psar; papyrus and composite bushes alternating with triple papyrus bush (Cf. Check List #97). Serapeum. Dynasty XIX (probably Ramses II).

103.

Vernier, *La Bijouterie et la Joaillerie égyptiennes* (MIFAO, II[1907]), Pl. VII, 2. Another gold cloisonné bracelet of Psar. Louvre.

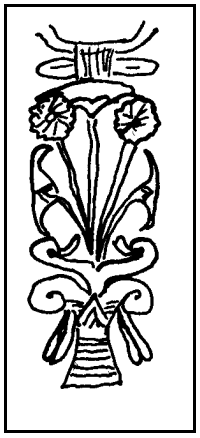
104.

Prisse, *Art égy.* II, Pl. CLIII, 14. Gold cloisonné bracelet, very similar to Check List # 103. No provenience or museum.

105.

Quibell-Hayter, *Excavations at Saqqara. Teti Pyramid, North Side* (Cairo, 1927), Pl. XX, 5 (cf. p. **38** for description of tomb group). Wooden ointment spoon in form of duck with head turned back; decoration inlaid in ebony and bone as well as incised. Saqqara, unnumbered burial (two skulls, part of one body; ring with bezel inscribed with the name Imn-Ankh-ti and scarab with name of Menkheperre [Tuthmosis III]). Probably Dynasty XIX in date, by comparison with Check List #103.

106.

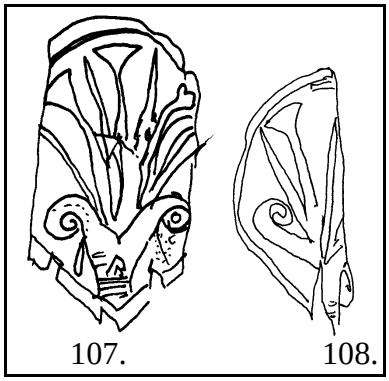


Champollion, *Mon.* II, Pl. CLXVII, 2. Open work handle of a wooden ointment spoon; triple papyrus plus two composites. Qurna; Louvre. (Cf. Dieulafoy, *Art Antique de la Perse* (Paris, 1884-89), III, 41, Fig. 28 for a bad photographic reproduction).

LANCEOLATE-LEAVED BUSHES

Lanceolate-leaved bushes are formed of varying combinations of South-flower perianths, Egyptian volutes, and lateral leaves, with a crown composed of lanceolate foliage alternating with papyrus and/or composites.

107.



107. 108.

Daressy, *op. cit.*, Pl. XX, 24125. Wooden horse blinker. Tomb of Amenhotep II.

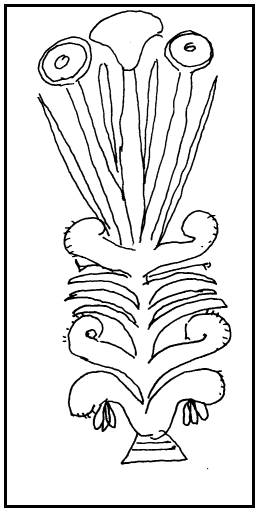
108.

Ibid., 24126. Wooden horse blinker. Tomb of Amenhotep II.

109.

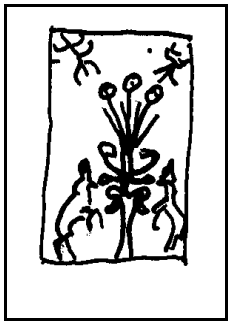
Anc. Egy. Paint.. I, Pl. XLII. Fragmentary gold vase; among vases stacked for display in scene of Syrians bringing tribute. Sobekhotep, TT 63 (Qurna). Time of Tuthmosis IV.

110.



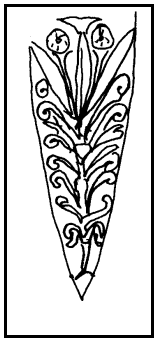
Capart, *op. cit*., Pl. LXXVIII. Bush between two nursing Dorcas gazelles, painted on small end of a stuccoed wooden chest. No provenience. Museo Civico, Bologna.

111.



Birch, *Catalogue of the Collection of Egyptian Antiqioties at Alnwick Castle* (1880), Title page, pp. 194-6. Wooden chest of *Prp*3*r*^{c}; one long side shows him seated with his wife and being brought offerings by their sons. Theban tomb. Now on loan in the British Museum.

112.



JEA, XXVII (1941), Pl. I. Ornament at basal tip of gold dagger sheath. Tomb of Tutankhamun. KV 62.

113a-b.

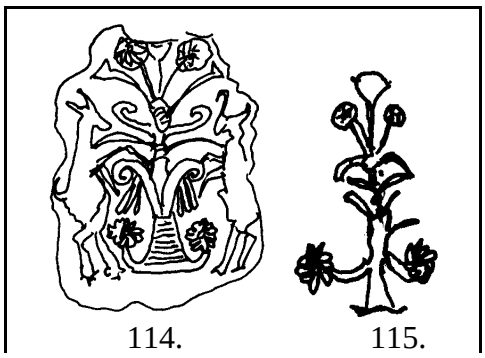
Maspero, *Le Musée égyptien* (Cairo, 1890-1924), II, Pl. XLVIII, a. Silver bowl with incised decoration on the inside. Tell Basta near Zagazig. Second hoard, which included

gold bracelets with the name of Ramses II. a) bushes with four papyrus stems; b) bushes with two papyrus stems.

BUSHES WITH LATERAL SHOOTS

Bushes with lateral shoots are variants of the Papyrus and Composite or Lanceolate-leaved types, and are distinguished by the composite or papyrus stems that spring from the base of the South-flower stem, or are pendant from some part of the South-flower perianth.

114.



114. 115.

BMMA, VII (1912), 184, Fig. 1. Carved limestone stela. Palace of Amehotep III, Thebes.

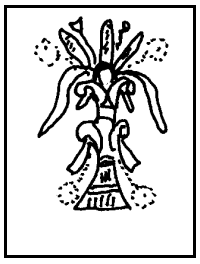
115.

Quibell, *Tomb of Yuaa and Thuiu* (Cat. Caire), Pl. LIII, 511188. Center panel of gold-plated chariot; bush topped by long staff bouquet, flanked by two gazelles. KV 46. Amenhotep III.

116.

JEA, XXVII (1941), Pls. XVIII, XX, XXII. Embroidered tunic. Tomb of Tutankhamun. KV 62. Fig. XII.16-17.

117.



Edgar, "Engraved Designs on a silver vase from Tell Basta," Pl. I, 1: *Annales* XXV (1925). Silver vase with goat handle. Tell Basta. First treasure; which contained a gold cup bearing the name of Tawosret, wife of Siptah. Cairo Museum.

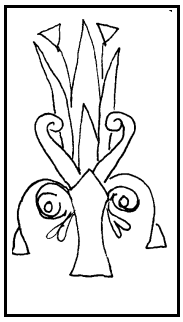
118.

Unpublished photograph, Metropolitan Museum of Art, Exterior of silver bowl: a) with basal papyrus shoots; b) without any basal shoots (could be classified as lobed palmette). Tell Basta.

119.

Prisse, *Art égy*. II, Pl. CXLVI, 12. Painting of a metal basket. Tomb of Ramses III, KV 11.

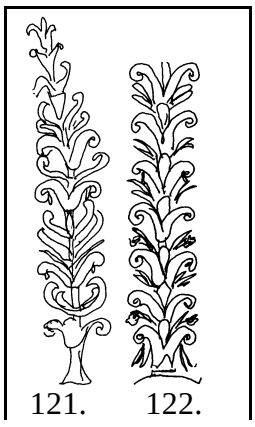
120.



Meurer, *op. cit*., p. 57, Textill. 5, 17. Wood carving, most probably from the cover of an ointment dish of semicircular section, like Check List #139. Saqqara. Cairo Museum.

SOUTH-FLOWER TREES

South-flower trees are ornaments constructed to fit specific space requirements; they fill long, narrow areas and consist of an indefinite number of superimposed South-flowers and Egyptian volutes. They may be crowned by palmette foliage or in one case by a triple papyrus group interspersed with lanceolate leaves (Check List # 124).



121. 122.

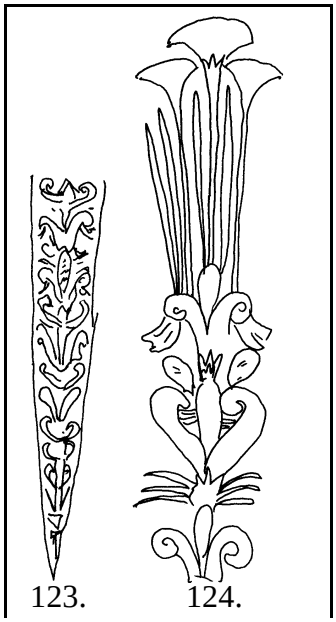
121.

Quibell, *op. cit*., Pl. LIV, 51188. Corner panels at edges of back apron of the gold plated chariot. KV 46. Amenhotep III.

122.

Tomb Tut.. II, Pl. XVII, A. For details see ILN, Dec. 1923, 1198, top. Center design on back of gold plating of first chariot. KV 62.

123.



123. 124.

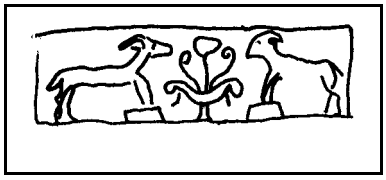
Ibid., Pl LXXXVIII, C. Design on midrib of gold dagger sheath.

124.

Anc. Egy. Paint. II, Pl. LXXXIII. Border of ceiling pattern. Neferhotep, son of Amenemit, TT 50 (Qurna). Haremhab.

UNUSUAL, UNIQUE OR OTHERWISE UNCLASSIFIABLE HYBRIDS

125.



Mariette, *Monuments Divers* (Paris, 1872), Pl. LI, J = *Atlas* I, Pl. XLIX, b, 3. (Cairo cat. gen. 68005 - unpublished). Central panel of wooden gaming board, inlaid with ivory. Coffin of ^{c}Aqhor, Dira Abu'n Naga. Dynasty XVII, probably Sekenre I. Cf. also Towry White in PSBA XXIV, p. 261.

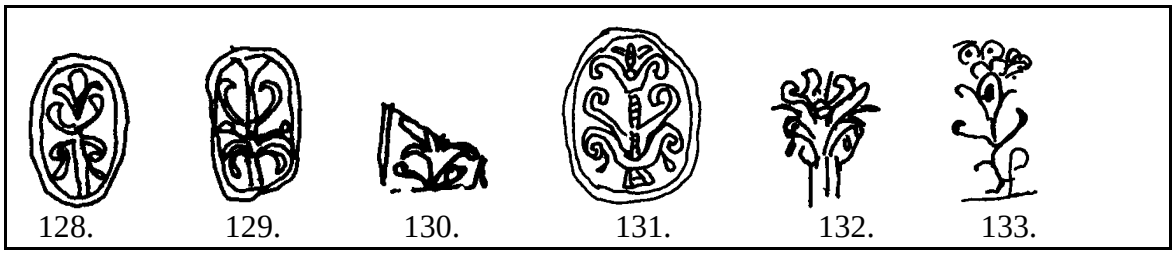
126a-b.

Daressy, *op. cit*. Pl. LI, 5054, 5053. Painted wooden cabins of boat models. Tomb of Amenhotep II.

127.

Carter-Newberry, *op. cit*., p. 35, Fig. 23, 46104. Leather trapping no. 7; several South-flowers and hybrids embossed, but the exact details are unclear. Third chamber, tomb of Tuthmosis IV, KV 43.

128-9.



128. 129. 130. 131. 132. 133.

Petrie, *Tell el Amarna* (London, 1894), Pl. XVI, 202 (mold for ring bezel), 203 (Blue glaze ring bezel).

130.

City of Akhenaten II, Pl. XLIX, I. C. 51. Fragmentary ring bezel.

131.

Firth, *The Archaeology Survey of Nubia* ,1910-1911, Pl. XXXVI, 226. Scarab base. Cem. 136, Gr. 47.

132.

JEA, XXVII (1941), Pl. I. Design topping midrib of blade of gold dagger. Tomb of Tutankhamun. KV 62.

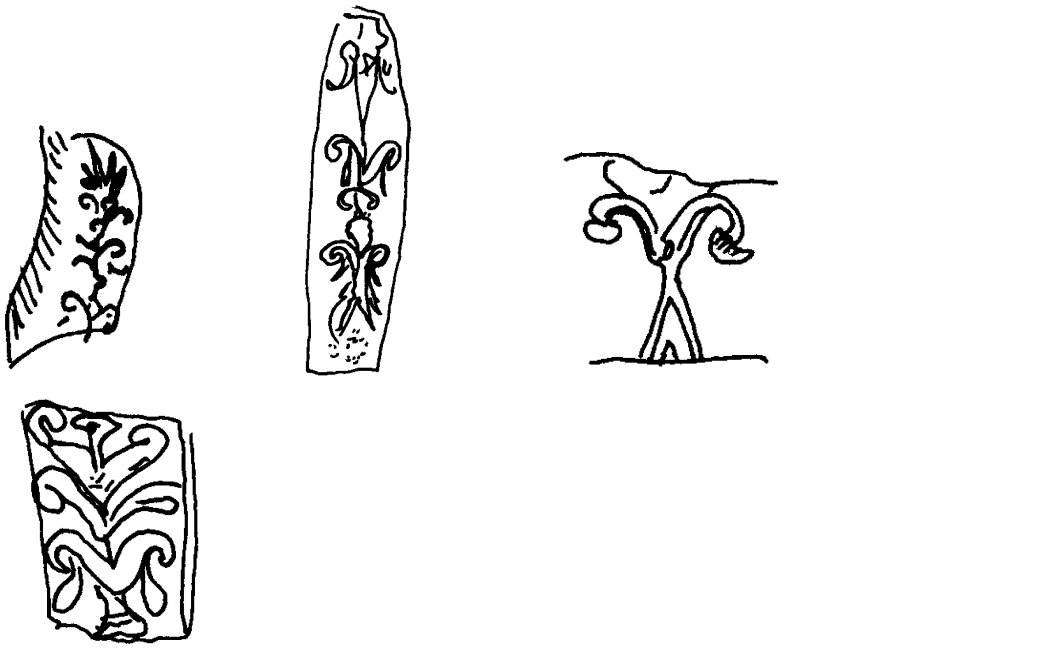
133.

Tomb Tut. I, Pl. LXX, A. Ivory figure of Asiatic prisoner fastened to handle of walking stick; design on robe.

134.

ILN, Jan. 12, 1924, p. 63. Tattoo marks on arm of Negro prisoner, 2nd from middle on left, on interior of first chariot, details unclear. Tomb of Tutankhamun. KV 62.

135.



135. 136. 137. 138.

William C. Hayes, *Glazed Tiles from a Palace of Ramesses II at Kantir* (New York, 1927), Pl. VIII, C I, x; Textile design on fragmentary figure of a prisoner of the "Sea Peoples."

136.

Capart, *op. cit.*, Pls. XLII, XLIII. Wooden statuette of servant bearing a burden; textile design on kilt. Louvre, Cabinet des Médailles.

137.

Henry Wallis, *Egy. Ceramic Art 1900* (London, 1906), Pl. VI, 1. Faience tile of prisoner; textile pattern. Dynasty XX. British Museum.

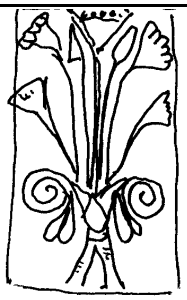
138.

Davis-Maspero-Daressy, *op. cit.*, p. 107, Fig. 1, no. 33. Lower part of plaque of acacia wood with incised decoration; possibly one covered with gold leaf. Tomb of Haremhab, KV 57.

Revised: August 11, 1999

http://www-oi.uchicago.edu/OI/DEPT/RA/HJK/HJKVII.pdf

139.



140.

141.

139.

Bénédite, *Peignes, Epingles, Etuis a Kohl* (Cat. Caire), Pl. XXII, 3974. Blue-gray faience kohl pot; six open work panels, three with South-flower hybrids; the others with a Bes, a goddess and a naked god. Dashur 1896.

140.

Dieulafoy, *L'Art antique de la Perse* (Paris, 1884-89), III, 42, Fig. 29, bis. Wooden cover of semicircular ointment dish. "Thebes." Louvre.

141.

Petrie, *Buttons and Design Scarabs* (London, 1925), Pl. X, 375. Scarab base. No provenience.

The South-flower hybrids are found in much the same contexts as those in which other types of plant designs were used. The following table indicates the large variety of objects which were decorated by compound ornaments. The numbers refer to the Check List numbers.

The Habitats of the South-Flower Hybrids

Architectural or Constructional	Ceiling patterns	33, 34, 124
	Boats	40, 126
	sm} symbol on columns (on chair)	29, 4
Cabinetry		92 (chair), 110, 11 (chests)
Military Equipment	Chariots	115, 121, 122
	Harness elements	35, 36, 38, 107, 108, 127
	Archery	2, 23, 37, 50, 89
	Daggers, sheaths	1, 18-20, 83, 12, 23, 132
	Throw sticks	3
Vessels	Pottery	15, 16, 17 (?), 30 (faience?)
	Faience	53, 64, 88
	Stone	101
	Metal	98, 109, 113, 117-119
	Metal stand	95
Cosmetic objects	Stone ointment vase	24 = 84
	Faience kohl pot	139
	Semi-circular ointment boxes	93, probably 120, 140

	Duck ointment box	105
	Ointment spoons	6, 31, 63, 106
	Ivory horns	51
	Faience ornaments and molds	7-14, 26-28, 41-46, 49, 52, 55-57, 58 (gold), 59-62
Jewelry	Necklace, incised on coffin	39
	Bracelets	97=102, 103, 104
	Textiles	32, 54, 116, 133, 135, 136, 137, (32=136)
Elements of dress	Buckle	85
	(Tattoo)	82, 134
Sphragistic, chiefly faience		15, 47, 48, 65, 71-75, 90, 91, 94, 96, 99, 100, 128-131, 141
Hafts		21, 22
–	Limestone stela	114
	Representative use	24, 85
Miscellaneous	Gold foil	25, 86, 87
	Gaming board	125
	Wooden plaque	138

THE EGYPTIAN SETTING OF THE SOUTH FLOWER HYBRIDS

The earliest example of a South-flower hybrid known to us, CL 125,[1] occurs on the central panels of the gaming board found in the coffin of ᶜAqhor at Dira Abu'n Naga. It was discovered in 1863 by Vassalli, excavating for Mariette, at the bottom of the hill, close to the spot above which the mummies of Kamose and Ahhotep were found, in a chamber accompanied by a female burial, also of the Seventeenth Dynasty.[2] ᶜAqhor was buried in a feathered, "rishi" coffin, a type typical for the Second Intermediate period, which persisted only into the beginning of the Eighteenth Dynasty. The grave goods are illustrated in Mariette, *Monuments Divers*, Pl. LI. Several objects were inscribed: a cartouche-shaped jewel box bears the name of the prince Minemhet, an elaborate toilet spoon with symbolic designs that of Sebeku, prince of Hierakonpolis, an alabaster vase that of a certain Idni, and a wooden throwstick that of the "royal son, Thuyu." Winlock states that this name may refer either to Se-nakht-enreᶜ Taᶜo I, "the Elder," or to his successor, Seqenreᶜ Taᶜo II, "the Brave," the next to the last king of the Seventeenth Dynasty, husband of Ahhotep and father both of Kamose, the last king of this dynasty, and of Ahmose, the founder of the Eighteenth Dynasty.[3]

The details of the ᶜAqhor hybrid must be gleaned, not from Mariette's rough sketch, but from the small photograph published by Wreszinski . The main structure of the design is clear; it consists of a stemmed South-flower to which is attached an Egyptian volute, complete with lobe. From the corners of the South-flower perianth and from analagous spots on the volute there project drops.[4] Those belonging to the volutes meet at the top of the lobe, and the only doubtful part of the design is the small, apparently

[1] CL + number refers to number in the Typological Check List of the South-Flower Hybrids at the beginning of Chapter VII.
[2] For detailed discussion of this tomb cf. Winlock in JEA X (1924), 257-258.
[3] *Ibid.*, p. 257.

crescent-shaped area that may simply be the section of ivory joining the plant motive to the edge of the panel, and not actually part of the pattern itself. The history of the two main elements of this ornament has already been followed from its origin in the Old Kingdom. The South-flower, which appeared as an amorphous group of lobes on the Khafre statues (Figs. III.3, 5), had acquired a well differentiated lobe by the Twelfth Dynasty (Figs. III.17-19), which at the end of the Seventeenth Dynasty could be pushed up above the level of the lateral "petals." (Fig. III.41). The Egyptian volute is a segmentation product of Old Kingdom designs which were originally both representative and decorative, being modeled after the *Cyperus alopecuroides Rottb.* sedge. The complex Old Kingdom volute rosettes had given place to the simplified volute rosettes of the Middle Kingdom, and in the same period the figure-8 motives of architecture and the scarabs appeared. We have seen that in the New Kingdom the single Egyptian volute emerged as a separate unit which was used in a variety of compound forms (Figs V.88-93). By the time that the Seventeenth Dynasty designers were seeking new decorative forms, the volute motives had long been divorced from any connection with their sedge prototype. As for the South-flower, it is practically certain that it had never been copied from any natural vegetation. Neither motive was chained to any predominant representational themes, as in the cases of the *Nymphaeas* and the papyrus sedges. Accordingly, the South-flower and the Egyptian volute were capable of manipulation and combination as independent decorative elements.

It is naturally impossible to ascertain from the completed gaming-board exactly what prompted the craftsman to combine the two units, nor do we have any way of checking, in view of the great archaeological gap which has engulfed most of the material culture of the Seventeenth Dynasty, whether CL 125 is actually one of the original pioneering hybrids, or whether its creator was already possessed of some still earlier precedents. However, this is the simplest known form of hybrid in which both the South-flower perianth and the Egyptian volute occur, and it is probably as near as we may hope to

[4] Cf. Chapter XI below for a detailed discussion of the origin of these drops.

get to the first juxtaposition of the two elements. There are several reasons why such a collocation was a natural procedure for an Egyptian cratsman when he needed to invent a decorative motive partaking of vegetative nature, however artificial, as a centerpiece for his two gazelles.[5] In the first place, since the median motive had to be vegetal, and since no naturalistic tree of the type which usually suffers the depredations of feeding animals in tomb scenes (Figs. XII.1-10), would have been satisfactory in this context, both for aesthetic and technical (cutting out of the applied plaque) reasons, he had to choose suitable motives from his inherited decorative repertory of floral designs. His choice was but a limited one; the swamp plants were out of the question, as well as all the motives evolved to cover round surfaces. The South-flower was the most obvious choice, even though up to this time it had been limited chiefly to heraldic contexts; however, the period of the widespread use of this motive was about to begin, as is shown by the slightly later design on Kamose's sword (Fig. VI.80), which is a direct prelude to the frequent application of the South-flower in the Eighteenth Dynasty. This design, with its stem which could be cut at any place to give a trunk of the desired height, was naturally used as the basal element of the new motive. Alone it was not sufficient. To it the craftsman added an Egyptian volute unit, the only other prominent motive which he possessed, that, although almost completely geometrized and with a long forgotten prototype, yet still may have retained some faint aura of vegetal character, especially in the volute rosette combinations. Moreover, the volute possessed a cordate outline, open at the top and with tips tending to be spiraliform in the same manner as the ends of the decorative South-flower perianths.

Aside from this similarity in appearance, and the accident that the tip of the volute would fit into the forked perianth, the presence of obovate lobes, independently developed, as the median elements of both motives may well have been an important factor facilitating

[5] For discussion of the affinities and development of such heraldic groups of animals flanking a central plant motive, cf. Chapter XII.

their juxtaposition. The lobes of a volute and South-flower needed only to be superimposed to produce the design of ᶜAqhor's gaming board.[6]

Although we cannot prove that any such association played a part in suggesting the new composition to the Seventeenth Dynasty worker, such a procedure - the conflation of motives because of more or less accidental similarities - is known to have occured in Egyptian decorative art. For example, the tips of the umbels of papyriform hafts of New Kingdom fan stocks often drooped considerably so much so as to remind the draughtsman of the tomb of Amenmose of the uraei that were dependant from girdles, jewelry, or other objects. He therefore proceeded to change the ends of the sedges into snakes without

Fig. VII.1

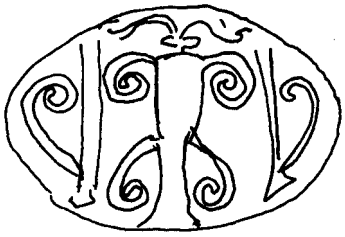


Fig. VII.2

Fig. VII.3

further ado (Fig.VII.1).[7] It was relatively common in the New Kingdom , as Schäfer has pointed out, to conflate the oval top of the Ankh symbol with the oval shouders of the Hes vase, producing a symbolical, ankh-shaped vessel, or to form an ointment spoon as an ankh, with supposrting Bes figures (Fig. V.81).[8] These examples are all later than 'Aqhor's plant hybrid. In addition, there exist widely conflated designs on Second Intermediate Period and later scarabs. An example dated by Keimer to the end of the Seventeenth or the beginning of the Eighteenth Dynasty (Fig.VII.2)[9] is decorated by a butterfly, which appears as a fairly coherent design at first, even though the wings have

[6] If the lobe of the South-flower were only as large as Fig. III.41, it could, of course, only cover part of that of the Egyptian volute.
[7] *Anc. Egy. Paint.* II, Pl. LXXXV (Dira Abu'n Naga 19; early Dynasty XIX).
[8] *Studies Presented to F. Ll. Griffith* (London, 1932), p. 427, n. 4. Schäfer-Andrae, *Die Kunst des Alten Orients*, 2nd ed. (Berlin, 1942), p. 9. He also suggests that the ankh pattern may have even shared a part in the creation of those spoons with girl musicians on the handle.
[9] *Annales*, XXXIV (1934), 197, Fig. 125; Pl. XVI, 4 accompanying Keimer's "Pendeloques papyriformes."

become spirals; however, the hind pair bears a somewhat suspicious similarity to the form of the Egyptian volute. The genuine head and antennae of this insect are not matched by the splayed end of the "abdomen," which is in reality the base of a Hes jar, as is shown by a Second Intermediate Period scarab from Qau (Fig.VII.3).[10] Other examples of such strange Hes jar patterns are found at Gurob, dating to the time of Tuthmosis III (Fig.VII.4) and at Deir el Medineh (Fig.VII.5).[11] It is difficult to imagine any motive for combining such unrelated elements as a vessel with spiral coils that apparently refer to a *lepidopterous* model, (but have also become confused with the common knop-ended coils of the scarabs) except an accidental coincidence of shapes.

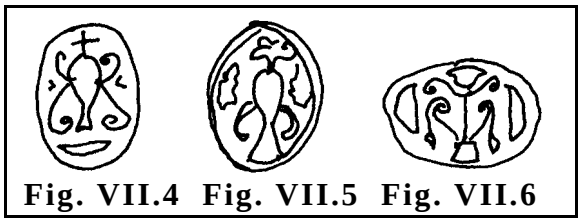


Fig. VII.4 Fig. VII.5 Fig. VII.6

Besides examples in which the conflation apparently occurs because of a certain similarity of shape (or part of the shape), there exist other designs in which one part of a floral motive is substituted for another in an utterly arbitrary way. A unique scarab was found in the town northeast of Harageh, a site that begins in the Eighteenth Dynasty and ranges to the Twenty-third, although most of the pots and scarabs appear to date up to and including the reign of Tuthmosis III (Fig.VII.6).[12] An Egyptian volute "grows" from a square base, and has as filling, not a lobe, but a straight stalk ending in a South-flower, whose spiraliform perianth is filled, not by a normal median member, but by a papyrus umbel. A faience bowl, which was found together with its stand in Tomb 1382 at the eastern cemetery of Deir el Medineh, is dated to the pre-Amarna period of the Eighteenth Dynasty (Fig.VII.7).[13] On it there appear two examples of a hybrid flower supported by three stems. The central sepal is that of a waterlily, but it is flanked by the two lateral units

[10] G. Brunton, *Qau* III, (London, 1927), Pl. XIX, 31 (Gr. 7396).
[11] Brunton-Engelbach, *Gurob* (London, 1927), Pl. XL, 22. *Annales*, XXXIV (1934), 197, Fig. 126.
[12] *Harrageh*, Pl. XXI, 142, no number.
[13] Bruyère, *Deir el Medineh* 1934-35, Pt. II, Necropole de l'Est (FIFAO, XV, 1937), pp. 89, Fig. 45; 88, Fig. 44.

of a South-flower with drops, above which appears a mass of *Nymphaea* petals. However, this is not all. There spring from the down-curving elements two spiraliform

Fig. VII.7

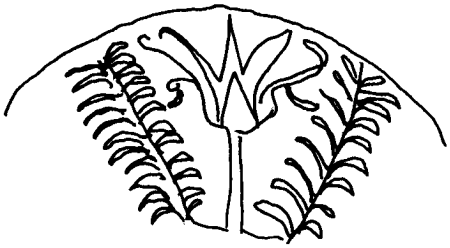


Fig. VII.8

lines, equipped with drops, which should curl upwards instead of downwards, since they correspond to Egyptian volutes. Our use of the obligative in this regard is justified by the existence of another faience bowl with examples of *Nymphaeas* definitely hybridized with Egyptian volutes as well as South-flowers (Fig. VII.8). Although Figs. VII.6-8 are later in date than the ᶜAqhor design, and Figs. VII.7-8 are clearly derivative from developed South-flower hybrids, they are yet pertinent as examples of the strong combinative tendency of Egyptian art. In view of this definite habit of working possessed by the Egyptian designers, the obovate lobe common to both the South-flower and the volute, must, even if it was not a primary cause for their combination, (which cannot be proved), have at least made it easier for the craftsman to fit together the design of the gaming board.

In the New Kingdom, hybrids of a pattern as simple as that of the ‘Aqhor board are practically nonexistent. The only analagous example consists of the plants that fill panels on model boat cabins from the tomb of Amenhotep II (CL 126), which consist of a South-flower perianth, a single pair of lateral leaves, and a volute with lobes. Chronologically, the ‘Aqhor compound is succeeded by the first lobeless palmettes (CL 33, CL 34), belonging to the time of Tuthmosis III. Unlike CL 125, which was formed by two perfectly well-known units, the palmette forms were created by crowning the South-flower perianth with lobes which have not appeared as individual units in Egyptian decoration. These palmette

types thus form a special problem, the discussion of which will necessitate the citation of some evidence from the Aegean, and therefore their origin must be postponed until a survey of that region is made.[14] Fortunately the existence of this temporary gap will not prevent a satisfactory treatment of the other South-flower hybrids.

According to the evidence at present available it was in the reign of Amenhotep II that the widespread use of such compounds began as several of the more elaborate types first appear now. This apparent fact may simply be owing to the preservation of some small objects in two tombs of this reign, that of the king himself and of the young courtier Mahirper. It is very possible that, if the burial goods of Tuthmosis III had been preserved to us, we would have a completely different picture. Undue insistence should not be laid, therefore, upon the reign of Amenhotep II as the beginning of the floruit of the South-flower hybrids. Aside from several palmette forms (CL 2, CL 35-37), the first examples of the triple papyrus, papyrus and composite, and lanceolate-leaved bushes occur at this time. A simple variety of a triple papyrus bush on a sealing from Amenhotep II's tomb (CL 90) consists of the same two elements as in ᶜAqhor's hybrid, but instead of a lobe, three papyrus stems project from between the arms of the Egytpian volute. This triple group is a well-known feature; its long history as a hieroglyph has already been mentioned, and as early as the beginning of the Fourth Dynasty a special variety with bound stems had been used as the main decoration of Hetepheres I's chair (Fig. II.**12**). In the New Kingdom triple papyrus clumps were common as heraldic designs used in architecture or in the applied arts (Fig.VII.9);[15] they often served as semi-hieroglyphic designs on scarabs (Fig.VII.10).[16] In view of the use of the triple papyrus arrangement to crown representations of actual florists' bouquets, it is not at all surprising to find such groups appearing in the analogous position at the top of the designers' completely artificial bushes.

[14] Cf. Chapter XI.
[15] Vernier, *Bijoux et Orf`evreries* III (Cat. Caire), Pl. XLII, 3 (pommel of axe of Ahmose).
[16] Newberry, *Scarab-shaped Seals* (Cat. Caire), Pl. XII, 36833.

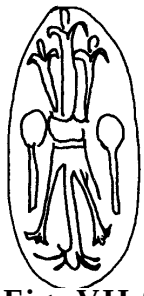


Fig. VII.9

Fig. VII.10

In all the cases known to us the triple stems take the place of the filling lobe of the volute; by this substitution the papyrus umbels were satisfactorily connected with the primary elements of the hybrid bush. Although replacing the lobe by other motives was not a universal means of attaching crowning elements, it occurs in a large number of specimens of other types of bushes (CL 99-108), as well as in a unique, and unfortunately not exactly dated, type (CL 140). It is an ointment-box cover, that once closed a container of semicircular section, in the Louvre, ornamented by a South-flower combined with a clump of papyrus and *Nymphaea* stems. Twinned drops fall from the perianth.

The simple type of Triple papyrus bush, consisting of the down-curving perianth, volute, and sedges, exemplified by the Amenhotep II sealing (CL 90) also occurs on a seal from Amarna (CL 94). Even simpler is a filling motive in the chair of Thuiu, where the volute is omitted (CL 92). Taller bushes were produced by using two tiers of perianths and volutes, as on Mahirper's quiver (CL 89), a sealing from the palace of Amenhotep III at Thebes (CL 91), a wooden lid, probably of a semicircular ointment box (CL 93), and on a cloisonné bracelet of the Nineteenth Dynasty (CL 102). In CL 91, two South-flowers had been substituted for the outer papyrus heads, and in a seal without provenience, but almost certainly of the Amarna period, the papyri have been completely replaced by composites (CL 96). This last design is paralleled by a bronze base stand in the Chicago Museum of Natural History, which is also topped by three composites (CL 95);[17] it possesses three volutes in addition to the basal South-flower perianth. Steindorff has dated it to the later part of the Eighteenth Dynasty by comparison with other bronze supports. Moreover, the triple division of the drops is a feature particularly characteristic for that time. Since only two examples of triple composite groups are known, we have not created a separate

[17] not illustrated

classification for them. The triple composition was particularly characteristic for papyrus themes, and the substitution of other elements in it was a secondary development.

The second kind of bush to appear in Amenhotep II's reign is the Papyrus and Composite type, which is, like CL 91, 95 and 96, actually a subvariety of the triple papyrus. In this class only the middle papyrus umbel is retained and composites appear flanking it. At least five identical examples were used as part of the design of an elaborate gold epergne painted in the tomb of Qenamun (CL 98). The lower part is irrevocably lost, but may have consisted of a footed bowl or crater. The central platform which often appears in the middle of other elaborate metal vases is here interpreted as the baldachin, with hanging grapes, in which is enthroned a king, of whom only the uppermost part of the head remains. From the roof of the baldachin (in the representation) grow two naturalistic dom palms filled with active monkeys, a favorite New Kingdom theme, and between these trees appears a Papyrus-Composite bush, which is considered completely equivalent to them, for the central sedge provides a support for a monkey. Around the kiosk centerpiece of the design, there were grouped naturalistic trees, together with more hybrid bushes and Nymphaea bud-flower groups. The whole is a piece unsurpassed in complexity by any other ornate metal vase; if such a design was ever actually constructed in the round, it certainly must be ranked as the highest achievement of some Egyptian Benvenuto Cellini. Other objects on which Papyrus-Composite bushes appear are scarab bases from Amarna (CL 99. 100). Irregular examples flank an elaborate stone vase of Tutankhamun (CL 101). The form of bushes on Nineteenth Dynasty bracelets (CL 103, 104[18]) are similar to those of Qenamun (CL 98). Expanded variations of this type are rare. An ointment spoon without precise date retains all three papyrus stems besides the two added composites (CL 106). The only examples with two tiers occur on a bracelet of Psar, of the Nineteenth Dynasty (CL 102) and on the lid of a duck-shaped ointment box from a grave at Saqqara (CL 105).

[18] CL 104 is not illustrated.

Fig. VII.11

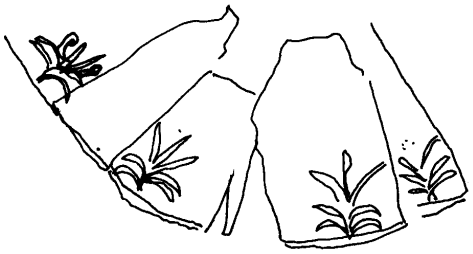


Fig. VII.12

The only new elements that appear in the Papyrus-Composite bushes are the well defined composite inflorescences (those of CL 95 and 96 were simply rounded heads) and pairs of lateral subsidiary foliage. The stemmed composite motives are well known and their representative occurrences have already been cited above; there is a plant from the hunting scene of Mentiywey,[19] and Fig. VII.11 is from Tuthmosis III's botanical garden.[20]

Pairs of lateral subsidiary leaves are extremely common in Egyptian contexts. One of the commonest hieroglyphs, the *sewet* plant, is characterized by the possession of such leaves. It appears, with three vertical shoots, in one corner of Mentiywey's hunting scene, dated to Tuthmosis III-Amenhotep II (?), as a desert plant. (Fig.VII.12).[21] In the same scene there appear the composite plants already cited (Fig. IV.53) with identical foliage, which is clearly nothing but a generalized attribute that could be added to any vegetal motive at will. In the later part of the Eighteenth Dynasty it was used togther with papyriform flowers to form desert vegetation in the hunting scene decorating Tutankhamun's painted bow case.[22]

However, there also existed an important representational motive, the palm tree, which was usually shown with side leaves of exactly this type. Although the pinnate character of the foliage was sometimes indicated (Fig.VII.13),[23] the lateral palm leafage

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[19] Atlas I , Pl. CCLII

[20] Cf. Chapter IV, pp. 148-149. 153; Figs. IV.52-53, 54-56. *Atlas* II, Pl. XXXI, no. 27.

[21] *Atlas* I, Pl. CCLIII. This appears to be the only New Kingdom example of one of the hieroglyphic plants connected with Upper Egypt appearing as a representative element in a desert terrain. In the Old Kingdom hunting scenes and in one Middle Kingdom example, it was the *sm'* plant which was frequently used (cf. Chapter III, nn. 44-46).

[22] E. Denison Ross, *The Art of Egypt Through the Ages* (London, 1931), p. 216.

[23] Fig.VII.13=*Anc. Egy. Paint.* I, Pl. XXV (Minnakht; Qurna 87; Tuthmosis III)..

Figs. VII.13 VII.14 VII.15 VII.16 VII.17

often appears plain (Figs.VII.14-17),[24] exactly like the the side foliage of Mentiywey's composite plants or that of the South-flower hybrids, even though in nature the palm trunks are surrounded by bushy, irregular leafage. In date-palm crowns, two separate groups of leaves were often distinguished; the topmost, vertical leaves, usually three in number, are flanked by several pairs of lateral leaves, which are exactly like the basal leaves (Figs.VII. 13, 15, 16).

A palm serving as a filling motive on a scarab, but at right angles to fit into the vacant space, has prominent lateral leaves as well as three top ones (Fig.VII.18).[25] It was not impossible for such arboriferous palm crowns to be cut off and made into herbaceous plants as on a circular wooden box lid from Amarna .[26] One among these plants has an Egyptian volute unit inserted (Fig.VII.12), showing the ease with which, by the Amarna period, it was possible for a "naturalistic" representative unit to fuse with a very formal decorative element, and how the lateral leaves had become ordinary accompaniments for the hybrid designs. When the Egyptian artists added such foliage as a further complication of their

Fig. VII.18

[24] Fig.VII.14 = Naville, *Deir el Bahri*, III, Pl. LXIX; Fig. VII.15 = *Puyemre* I, Pl. XXI (cf. vol. II, Pl. XLVI; Khokhah 39; early Tuthmosis III); Figs. VII.16, 17 =*Anc Egy. Paint*. I , Pl. XXV (Minnakht; 87);.
[25] Spiegelberg, *Aegyptische Denkmäler, Strasbourg,* (Strasbourg, 1909), Pl. XI 39a (Bought Melawi, 1902).
[26] JEA, XX (1934), Pl. XVIII, 1.

artificial bushes, they did not stop to decide whether they were using palm foliage or part of the *shwt* hieroglyph (See Fig.III.1). They were simply applying one of the most ordinary of motives, a generalized plant leaf.

The South-flower perianths, volutes, lateral foliage, and crowning papyrus groups were all juxtaposed fairly arbitrarily to form the completed designs. This additive process of composition is one that has been shown to be basic to Egyptian art (and to that of other regions of the ancient Near East) in so far as characteristic different aspects of an object were combined to form one unit.[27] In Egypt, however, composition by the addition of related, and sometimes unrelated, motives to one another to form complex wholes was a marked habit of the workshops. Schäfer has indicated how this was true in the case of certain potent symbols, the *Djed* column and Isis girdle, which were combined with one another in the Old Kingdom;[28] somewhat similar is the New Kingdom custom of forming "staves" by vertical series of symbols. This kind of composition was by no means limited to symbolic patterns; we have already seen it in operation in the case of the New Kingdom designs with the Egyptian volute as the main unit.[29] The florists' bouquets illustrate how an additive composition could be used even with real flowers, but an even clearer illustration of this procedure is given by some of the plants in the Botanical garden of Tuthmosis III. There the sculptor's assignment had been the delineation of exotic foreign vegetation, and certain unusual plants such as Iris and a kind of *Calenche* do occur. But in many cases the artist was forced, as Schweinfurth has pointed out,[30] to achieve his aim by making strange, impossible combinations of familiar plants, chiefly *Nymphaeas*.[31] He simply added units together. Waterlily buds, leaves and/or flowers sprout from large *Nymphaea* blooms. One flower has a stem to which lanceolate leaves are added, and at the top grow three shorter shoots on which are placed strange dissected perianths, and small

[27] Cf. Schäfer, *Von Agyptische Kunst* (Leipzig, 1919).
[28] Schäfer, "Djed-Pfeiler, Lebenszeichen Osiris, Isis,"*Studies Presented to F. Ll. Griffith* (London, 1932) p.424ff.
[29] Chapter V, pp.192ff..
[30] Engler, *Botanische Jahrbücher*, LV (1919), 464 ff.

Nymphaeas as well as tiny *Centaureas*. No clearer illustration of the manner in which floral designs were "put together" in Egypt could be desired.


Fig.VII.19

Other clear examples of the addition of one motive to others are the compound capitals which were popular baldachin supports in the later New Kingdom. The South-flower, *Nymphaeas*, and papyrus umbels were piled on one another, together with additional elaborations such as ducks' heads or rosettes (Fig.VII.19).[32] Proof that such compounds were not only fantasies of the draughtsmen, but were also actually constructed in the round is yielded by a stone boat model from Tutankhamun's tomb; the columns of its cabin are formed by a *Nymphaea* and papyrus.[33] Compound capitals are also shown on boats used in celebrating the feast of Opet.[34] At Medinet Habu there were found two small engaged columns that once flanked a Window of Appearance. Their capitals are formed by a *Nymphaea* bloom, a South-flower, and a papyrus umbel. Such column capitals, like the categories of designs already cited, show clearly that the manner in which the South-flower hybrids were built up was by no means an isolated phenomenon in Egypt.

The third type of compound bush to appear in the reign of Amenhotep II is that with lanceolate leaves interspersed with the crowning floral units. Two simple types ornamented leather pieces from the tomb of Amenhotep II, which were probably horse blinkers though similarly shaped elements were applied to the shoulder harness also. The clumps of lanceolate leaves interspersed with triple papyrus stems, project from a South-

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[31] *Atlas* II, Pls. XXVII-XXXII.

[32] Other examples include *Men. et al*., Pl. XLI (T. 226; Amenhotep III; *Amarna* II, Pl. XXXVIII (Meryra II; T.) ;*Amarna* VI, Pl. VI (Parennefer; T.); JEA, XIII (1927), Pl. XIX (BM 10473; papyrus of Nakht, end of Dynasty XVIII); *Neferhotep* II, Pl. II (Khokhah 49; Ai); Bruyere, *Deir el Medina* 1928 (FIFAO, VIII, 1929), Pls. XVIII, XXIX, 2 (T.360), Fig. VII.19 is Bruyere's Pl. XXIX,2. Cf. also Prisse, *Art. egy*. I, Pl. XIX, right; Prisse, *Mon*., Pl. XXX; Orinst Thebes Neg. 7862 (T. 341; Ramses II); Orinst. Thebes Neg. 6089 (Dhout; Qurna 45; Amenhotep II, usurped by Djhutemhab, Ramses II [?], from which date the paintings apparently come); JSA, IX (1923), Pl. XXIII (Parennefer, Khoptah 188); Capart, *Documents a Servir l'Etude de l'art Egyptien* (Brussels, 1922), I, Pl. LXXI (BM ostracon; Ramses IX giving audience); Book of the Dead Facsimile, Papyrus of Ani, BM 92d ed.), Pl. IV. Leemans, *Papyrus egyptien funeraire hieroglyphique* (Leiden, 1882), II, Pl. VII.

[33] E, Denison Ross, *op. cit*., p. 210

flower perianth or a single Egyptian volute respectively (CL 107, CL 108). In the following reign, that of Tuthmosis IV, a taller example built up of several tiers of South-flowers and volute units, now in great part destroyed, once ornamented a metal bowl painted among the Syrian tribute in the tomb of Sebekhotep (CL 109). The two most elaborate examples known are the painted decorations on the ends of wooden chests, one in the Museo Civico, Bologna (CL 110) and one of Prp3re[c] in the Alnwick Castle collection, which is now deposited on loan in the British Museum (CL 111). Both lack provenience and context, but, nevertheless, probably belong to the reign of Amenhotep III and are not later than the end of the Eighteenth Dynasty. Only the Bologna box (CL 110) is properly published; its hybrid is unlike any of the known lanceolate-leaved bushes of the Nineteenth Dynasty, and shows affinity with a compound found on a slab in the palace of Amenhotep III at Thebes (CL 114). The Bologna design displays a strong tendency to flatten the volutes, a feature even more prominent in CL 114. The triple division of the drops is the same. Although the combination of ruminants flanking a plant hybrid was too common to carry much weight, it is neverthless noteworthy that such motives were particularly frequent during this reign (CL 91, CL 114, CL 115). The Bologna chest agrees closely with that of the Alnwick collection in general composition and even as regards the use of two palm trees as filling motives projecting from the upper corners of the field, and the two objects must be of practically the same date. CL 111 shows one character that is possessed by the lanceolate-leaved hybrid filling the tip of the gold dagger sheath of Tutankhamun (CL 112). In both, composite rosettes are set "upon" papyrus umbels. This comparison fixes the later limit of the Amenhotep III-Tutankhamun range which we may assign to CL 110 and CL 111.

The only new ingredients in these bushes are the lanceolate leaves themselves and the small lateral South-flowers on stems of CL 110 and CL 111. The latter need not detain

[34] *Atlas* II, Pls, 189-202.

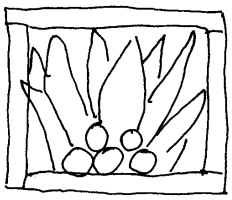

Fig. VII.20

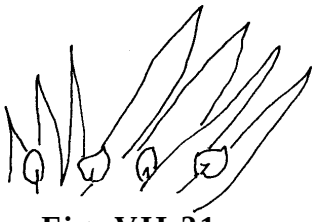

Fig. VII.21

Fig.VII 22

us. Subsidiary South-flowers occurred in bouquets,[35] and CL 5 shows one on a stem. It is the lanceolate foliage which is somewhat more of a problem. These leaves are most probably the same kind of generalized foliage as the lateral leafage already discussed.

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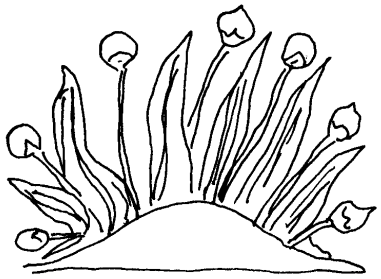

Fig. VII.23

Although *Mandragora officinalis Mill.*, which possesses much the same habit and type of leaf as the decorative clumps, was rather frequently shown in New Kingdom pictures (Figs. VII.20, 21, 22, 23),[36] these, if they influenced the designers at all, probably only strengthened the use of a motive that could have well developed without the operation of a *Mandragora* prototype. The naturalistic plants are usually irregular and full of leaves; only one example, a plant carved in the terrain outside the palace of Akhenaten in the tomb of Ahmes,[37] is much simplified and might be either a mandrake or a mere clump of generalized leaves.[38]

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[35] Chapter III, n. 24.

[36] Fig. VII.20 = Keimer, *Gartenpflanzen im alten Agypten* (Hamburg, 1924),p. 172, Fig. 2 (=Tidskrift for historik Botanik, I, 1918-1919, 8ff.) Cf. Fig. 1 (Dynasty XVIII wall fragment in the Glyptothek Ny Carlsberg); Fig. 3 (*Atlas* II, Pl. XVII, 18; Botanical garden of Tuthmosis III); Fig. VII.21 = *ibid.*, p. 172, Fig. 5 b (ceiling decoration , palace of Amenhotep III at Thebes; after drawing in Schweinfurth's notebook). Cf. *Amarna* V, Pl. V (May; T. quai of Akhetaten; for another representation in the Amarna tomb cf. *Amarna* III, Pl. VIII- Huya; T. 1; fragmentary vegetation in subsidiary register). Fig. VII.22 = Keimer, *op. cit.*, p. 172, Figs. 4a. Cf. *ibid.*, p. 172, Fig. 6 (= *Atlas* I, Pl. XIX; Sennezem, Deir el Medineh; Dynasty XIX). Fig.VII.23 = *ibid.*, p. 172, Fig. 5a (=Rosellin, *Mon. Civ.*, Pl. LXXIV, 8; tomb of Ramses III).

[37] *Amarna* III, Pl. XXXIII.

[38] An unusual detail in a provincial Old Kingdom relief from the tomb of a certain Imry at Deir el Meleq should be mentioned. The owner sits in front of an offering table and holds what should be a *Nymphaea* flower, and may even have been intended as such. What is actually carved appears as seven lanceolate leaves (Wreszinski, *Bericht über die photographische expedition von Kairo* (Halle, 1927), p. 64, Pls. XXIII, XXIV). Such an example, although completely unrelated with the New Kingdom South-flower hybrids'

Simple semicircular groups of narrow lanceolate leaves are interspersed among birds on a ceiling of the tomb of a Kakemu at Aswan, belonging to the Nineteenth-Twentieth Dynasties.[39] These are clearly leaf groups of general nature, not referring to any specific prototype.

Fig. VII.24

Fig. VII.25

There exist some cases in which clumps of lanceolate leaves appear complete with papyriform-tipped stems. A tiny wooden stand was found in Puimre's tomb, but, nevertheless, its exact date is not known. Davies suggests it is somewhat later than the time of Puimre himself, the early part of Tuthmosis III's reign. On one side it bears a centerpiece formed by the motive in question (Fig.VII.24).[40] Among the desert plants on the painted bow case of Tutankhamun is one clump, clearly of *Mandragona* as shown by the basal fruit, but with leaves interspersed with papyrus umbels (Fig. VII.25).[41] On a faience bowl from Gurob, without context but probably Nineteenth Dynasty in date (if not later), two female sphinxes wear such clumps as headdresses (CL 88);[42] their use here is secondary to the South-flower hybrids, however, as is revealed by the narrow vestigial lines of a perianth that appear on the left hand monster. This is not true in the case of a relief at Karnak showing the campaign of the first year of Ramses II. There, plants grow on a hill outside the Asiatic town of Jai, captured by the Egyptians (Fig.VII.26).[43] One clump, shown in profile is leafless, but two others, arranged in rosette-like fashion,[44] show inflorescences alternating with leaves. In addition to such occurrences, groups of spiky leaves are also to be found among the motives used as

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foliage, can yet be cited as proof that such simple pointed leaves were easily developed in Egypt as a generalized vegetal motive.

[39] *Atlas* I, Pl. CCCLXXV (no. 15).

[40] *Puyemre* I, 16; II, Pl. LXX.

[41] ILN, Oct. 20, 1928, 714, top.

[42] Petrie, *Illahun* (London, 1891), Pl. XX, 4.

[43] *Atlas* II, Pl. LIV (South exterior wall of great hypostyle hall; west of side doors; uppermost row, right).

[44] The drawing of vegetation in such a circular pattern is not unique though very rare. A *Potamogeton Lucens L.* plant carved under a Fifth Dynasty boat is arranged in a radiating fashion (REA, I [1925-27], 187, Fig. 5 = *Atlas* I, and at the end of the Eighteenth Dynasty desert plants were painted in this way in the lion hunt scene on Tutankhamun's painted casket (*Anc. Egy. Paint*. II, Pl. LXXVII).

painted ceramic decorations, on pots from Deir el Medineh (Fig.VII.27[45], Fig.IV.63). Accordingly, even though many of the parallels cited for the lanceolate leaves are later than their first appearance in the reign of Amenhotep II, and though their generalized shape and the variety of similar forms present in Egyptian art (representative palms, mandrakes, desert plants as well as the various decorative applications cited) preclude the establishment of their genealogy from any definite motive, there can be no doubt that the lanceolate foliage was thoroughly at home in an Egyptian setting.

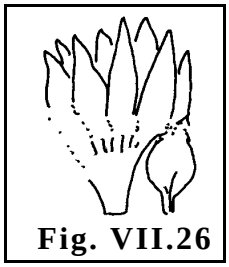
Fig. VII.26

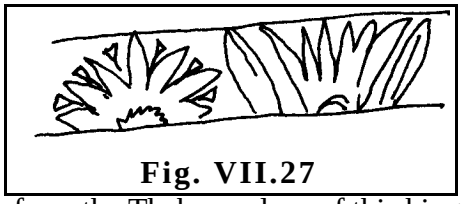
Fig. VII.27

In the reign of Amenhotep III, two further categories of South-flower hybrids appear. Two subspecies of Bushes with Lateral Shoots exist. A decorative stela from the Theban palace of this king bears short-stemmed composites springing from the base (CL 114). It is succeeded in the Nineteenth Dynasty by a hybrid with two papyrus (?) stems growing close to the base which is incised on a silver bowl from Tell Basta in the Metropolitan Museum of Art (CL 118), and by a Twentieh Dynasty example with basal papyrus shoots, ornamenting a metal basin of Ramses III (CL 119, not illustrated). The origin of this feature remains obscure; it may have been simply an independent elaboration worked out by the designers of the hybrids. However, there must undoubtedly exist some connection between the basal shoots of CL 114 and those which appear on decorative architectural formal bouquets at Amarna. Fig. VI.41 possesses two composite stems and forms a striking analogy to Amenhotep III's stela hybrid. The hand bouquets of the great pavement at Amarna (Fig. VI.43) are all equipped with flowering shoots. Unfortunately, examples of this feature are rare in both the formal bouquets and the hybrids, and it is impossibe to decide in which category it was first developed.

The first example of the other variety of Bush with Lateral Shoots, which is equally rare, occurs on the chariot found in the tomb of Amenhotep III's parents-in-law (CL 115).

[45] Bruyère, *Deir el Medineh* 1933-34, Pt I, Necropole d'Ouest (FIFAO XIV [1937], pp. 112, 113, Figs 48,

Here daisy rosettes are suspended from the under edge of the South-flower perianth and the same feature recurs in the Nineteenth Dynasty on the silver goat jug from Tell Basta (CL

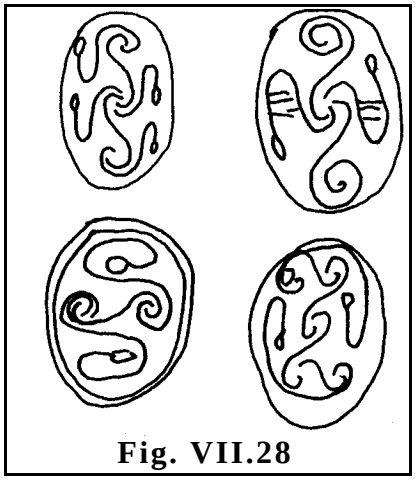

Fig. VII.28

117). In a somewhat different example without provenience or date, the papyrus-tipped stems fall from the upper side of the South-flower (CL 120). The background for these pendant stems is probably to be found ultimately in scarab designs where knop-ended bands were used abundantly, even before the New Kingdom (Fig. VII.28).[46] A scarab of the early Eighteenth Dynasty is decorated with a nefer sign from which projects an Egyptian volute, from the ends of which fall two cords.[47] On an example from Harageh two scrolls fall from a volute which is even more explicitly connected with hybrid floral elements (Fig. VII.6). These two scarabs provide good analogies for CL 120, since there, the papyrus stems fall from the top of the perianth. CL 115, in which the daisy rosettes are suspended from the under side of the South-flower, is closely paralleled by a sherd of painted pottery in which a lobeless palmette possesses a long stem dependent in much the same way (CL 5). The sherd is approximately contemporary with the chariot design, dating either to Amenhotep II or III, proving clearly that such trailing stems were used in Egypt, despite the fact that present only a few examples, aside from the South-flower hybrids, are known.[48]

Several specimens of the other new type of compoud that first occurs in the reign of Amenhotep III, the South-flower tree, decorate narrow panels of the Yuaa chariot (CL 121). They are all of the same pattern, consisting of many tiers of South-flower perianths

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49 , T. 1348; end of Dynasty XVIII).

[46] Fig. VII.28 =Newberry, *Scarabs* (London, 1908), Pl. XIX, 6 , 7, 8, 11, 12 , 14. Cf. Brunton-Engelbach, *Gurob* (London, 1927), Pl. XXIII, 2, 24 . Cf. also Newberry, *Scarab-shaped Seals* (Cat. Caire), Pl. XIII, 36597, 37089.

[47] *Ibid.*, Pl. XII, 37067.

and volutes, interspersed with single pairs of lateral leaves. A close parallel is found on the back of Tutankhamun's first chariot (CL 122). The gold dagger-sheath design from the same burial is unusual for the omission of the Egyptian volutes; lateral leaves and short-stemmed daisies are used as supplementary motives (CL 123). In the first reign of the Nineteenth Dynasty this motive was used on a large scale as a ceiling border (CL 124). It is crowned by a triple papyrus group and attenuated lanceolate foliage; CL 122 and CL 123 possess palmette foliage at the top; the crowning motive of CL 121 is not clear. These forms need no explanation; they are simply additions of the ordinary hybrid units, repeated until the long narrow spaces requiring ornament were completely filled**.** They are thus parallels of completely artificial nature, for the formal bouquets which were used in the same way, both in architectural ornament and on objects of everyday life.[49] The first appearance of this use of the formal bouquets independent of a South-flower hybrid does not begin, to our knowledge, before the Amarna period, one reign later than the use of the South-flower trees and the addition of a staff bouquet to a hybrid bush on Yuaa's chariot (CL 115).

One feature which occurs on some of the compounds has not yet been mentioned. They may have a fairly long basal stalk, somewhat splayed at the base, and ribbed (CL 114, 115, 117). In other cases the basal trunks as well as other parts of the hybrids may be enlivened by ribbing that appears to be purely ornamental (CL 95 [not illustrated], CL 106, 108, 111, 110, 131), but the bases of the first-mentioned group bear a suspicious resemblance to the bound ends of many staff bouquets[50] (VI.12). The same kind of binding was used to hold together large bunches of grapes and/or other fruits such as

[48] Spiegelberg, *Aegyptische Denkmäler Strasbourg* (Strasbourg, 1909), p. 45, Figs 25, 26), 27, bought Cairo 1905, dated incorrectly as Middle Kingdom).
[49] Cf. Chapter VI, pp. 218ff., nn. 74, 75.
[50] Bouriant, *Tombeau de Harmhabi* (Mem. Miss. Arch. Fr., V, 3, 1894), Pl. III (Qurna 78; Tuthmosis III-Amenhotep III). Cf. also Farina, *La Pittura Egiziana* (Milan, 1929), Pl. CXIX (Menna; T. 69; Tuthmosis IV, staff bouquet tied to baldachin of Osiris). *Nakht*, Pl. XV.

pomegranates.[51] It is probably this common feature that was transferred by some artists to the South-flower hybrids they were creating. It suggests that the craftsmen regarded their production in a rather matter-of-fact and even substantive manner. Having added together a number of disparate elements, as the florists did with real flowers, the ornaments were completed by the addition of a base very similar to those which were used in actual practice to hold together fruits and sometimes flowers in one bunch.

There exists a certain amount of additional evidence strengthening the analogy between the manner in which the Egyptian florists worked and the additive composition used by the designers. The florists' group of a *Nymphaea* flower with a *Mimusops* fruit fastened inside the corolla, which was constructed from the real objects, was copied, with changed proportions, by the maker of a gold pendant.[52] The goldsmith was not content to adopt forms provided for him by the florists, but proceeded to combine papyrus umbels with a rosette in the same additive fashion (Figs. XI.41-44), and hardly, if at all, noticed the difference between the creation of this "abstract" design and the imitation of the florists' product. In view of the propensity shown by Egyptian artists to combine motives of different character, the collocation of a staff bouquet and a Bush with Lateral Shoots on Yuaa's chariots can hardly be cited as proof that the two motives were considered to possess some affinity. The South-flower tree of Neferhotep, son of Amenemanit (CL 124), shows, however, definite traces of influence from the florists' products. There the drops which project from the tops of the Egyptian volutes have been interpreted, secondarily, as red-poppy petals or flowers, and prove beyond a doubt the interaction of florists' motives with the South-flower tree. Although the additive tradition of Egyptian design was too fundamental a habit of the craftsmen to make necessary the assumption that the South-flower hybrids were directly modeled upon and stimulated by the florists' products, a certain amount of relationship between the two categories apparently existed,

[51] *Nakht*, Pl. XXV (Qurna 52). *Anc. Egy. Paint.* I, Pl. LII (Menna; Qurna 69; grapes, pomegranates, and *Nymphaeas*).
[52] MÄSBerlin I, Pl. VIII, 36, 5th from left.

and the example set by the florist in the creation of artificial vegetal objects, may have served as a greater impetus to the designers than we can now realize.

The various examples of unclassified South-flower hybrids require little discussion. They all consist of fairly simple combinations of the now familiar elements. Ring bezels from Amarna (CL 128, 129) and one from Nubia (CL 131) are alike in that a single unit, either a South-flower or a papyrus, completes the main tier of down-curving perianth and volute. The openwork decoration on a faience kohl pot shows hybrids similar to those on Nineteenth Dynasty bracelets (CL 102, CL 103, CL 103[not illustrated]) though differing in the number of volutes and South-flowers present and crowned by only a single papyrus umbel (CL 139, not illustrated). The use of several different kinds of compound motives as textile designs, usually preserved only on figurines or faience tiles (CL 133, 135-137) indicates what an important share such patterns must have once had in this branch of the applied arts. The almost complete loss of textiles has undoubtedly torn a great gap in our series of South-flower hybrids.

CONCLUSION

On the basis of the foregoing discussion, the Egyptian origin of the South-flower hybrids, excepting at the moment only the palmettes, to be discussed below, can now be positively affirmed. We have seen that these designs were created by an additive process, by collocating a number of units, all of which have sources deeply rooted in Egyptian traditions. Even when combined into ornamental patterns these primary elements retained their individual character. The papyrus inflorescences need only to be removed from the top of a hybrid bush in order to obtain the typical triple papyrus group which occurred independently on Egyptian objects. The up-turned volute, which on first glance seems to be both completely unvegetal and unEgyptian, has proven to be a characteristic indigeneous growth when traced back to its beginnings in Fourth Dynasty sedge designs.

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The other elements of the South-flower hybrids are also at home in an Egyptian setting. The lateral subsidiary foliage, the lanceolate leaves, and the stemmed composites are all related with normal New Kingdom vegetal motives, either decorative designs or pictorial representations. Even the peculiar lateral stems of some bushes are paralleled on the scarabs and fit into an Egyptian context. Our examination of the formal bouquets has shown the strong Egyptian tendency to dissect flowers and plants, in the literal sense of the word, and use the parts separately in forming new compounds. This is closely allied to the habit of conflating or adding together independent designs which often prevailed when the craftsman was working with symbolic motives. It is such cultural traits which give the clue to the formation of the South-flower hybrids, and enable us to imagine more easily the operations of the designers in their workshops, as they chose from among the traditional decorative elements those that could be combined to form new, elaborate and yet often pleasing patterns.

The conclusion reached here, that these compounds are completely Egyptian in origin, runs counter to the opinion that has generally prevailed, according to which such designs are ultimately to be derived from an Asiatic, probably Syrian, source.[53] It is true that both Riegl and Petrie considered the various types of palmettes as Egyptian developments, but the only other writer to question the theory of an Asiatic origin has been Borchardt. In discussing the volute rosette on a shrine carved on the mortuary temple of Sahure, he stressed the fact that the knowledge of the applied arts of the Old Kingdom and the Middle Kingdom was very small, and suggested that designs such as the rosettes in question, could well have been carried to Asia, developed there, and then reintroduced into Egypt, where they had been originally invented.[54] In suggesting a connection between the volute rosettes and the South-flower hybrids, Borchardt was undoubtedly correct, but it now seems unnecessary to assume that any Asiatic influence intervened between the

[53] Cf. below, Chapter XII for detailed discussion.
[54] Borchardt in WVDOG, XXVI, 54.

primordial Old Kingdom and Middle Kingdom elements and the New Kingdom development of the South-flower hybrids.

The evidence which has been cited as support for a non-Egyptian origin of the compound designs has not yet been taken into consideration here, since the method of composition and the individual elements composing the hybrids are all markedly Egyptian features, and sufficient to explain the development of the designs. However, it will be necessary to demonstrate why we regard the supposed evidence of foreign origin as proving, not the coming in of foreign charaters into Egypt, but signs that the motives elaborated in the Eighteenth Dynasty were soon adopted by the Nile land's Asiatic neighbors. Before starting on this task, however, it is necessary to remedy the chief flaw in our argument that the plant hybrids were exclusively Egyptian in conception, which is the omission of the palmette from the discussion and the failure to account for its origin. Unless it, too, can be considered indigeneous, the demonstration of the Egyptian origin of the South-flower hybrids will lack one of its most important links. We must admit at once that the origin of the palmette, which in view of its later history, is perhaps the most important single motive of all those with which we are dealing, is problematic. Although the designs are apparently composed on the normal Egyptian additive principle, the uncertain source of the crowning lobes forms a major problem. The fact that the first known occurrence of the palmette in Egypt is in a context flooded with foreign influence and on an object which has itself been declared an import from Crete, shows that we must consider the possible role of the Aegean in the formation of the motive. In addition, we have already stumbled upon certain features of Egyptian plant ornament, the spiralization of the South-flower perianth[55] and the addition of drops to both the Egyptian volute and the down-curving perianth, whose possible connections with Crete have been mentioned. Therefore, before it will be possible to accept or reject the Egyptian origin of the palmette, the evidence from Crete must be reviewed. The Aegean was the home of a long series of

[55] Erwin Wurz., *Entstehung der Saulenbasen* (Heidelberg, 1925), pp. 19-20.

well-developed plant ornaments. The description of all of the main members of the Aegean repertory will not be pertinent for the problem of the palmette itself, but such a summary does form a necessary background for both the investigation of other possible Aegean-Egyptian contacts and also for developments in Asia. For these reasons, and for its own intrinsic interest as an imposing tradition of ancient Near Eastern vegetal design, Aegean plant ornament must be surveyed. Only after this has been completed, and after some discussion of the Aegean relations of Egypt has been given, will we be ready to attack the problem of the origin of the palmette.

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SOURCES FOR THE FIGURES

VII.1 *Anc. Egy. Paint*. II, Pl. LXXXV (Dira Abu'n Naga 19; early Dynasty XIX).

VII.2 *Annales,* XXXIV (1934), 197, Fig. 125; Pl XVI, 4.

VII.3 *Qau* III, Pl. XIX, 31 (Gr. 7396).

VII.4 Brunton-Engelbach, *Gurob,* Pl. XL, 22.

VII.5 *Annales,* XXXIV (1934), 197, Fig. 126.

VII.6 *Harrageh,* Pl. XXI, 142, no number.

VII.7 Bruyère, *Deir el Medineh* 1934-35, Pt. II, Necropole de l'Est, p. 88, Fig.44.

VII.8 REA, II (1928-29), 221, Fig. 23 (Cairo, no. 3708).

VII.9. Vernier, *Bijoux et Orfevreries* III (Cat. Caire), Pl. XLII, 3 (pommel of axe of Ahmose).

VII.10 Newberry, *Scarab-shaped Seals* (Cat. Caire), Pl. XII, 36833.

VII.11 Atlas II, Pl. XXXI, no. 27.

VII.12 Atlas I, Pl. CCLIII.

VII.13 *Anc. Egy. Paint.* I, Pl. XXV (Minnakht; Qurna 87; Tuthmosis III).

VII.14 Naville, *Deir el Bahri,* III, Pl. LXIX

VII.15 *Puyemre* I, Pl. XXI (cf. vol II, Pl. XLVI).

VII.16 *Anc. Egy. Paint.* I, Pl. XXV (Minnakht; 87)

VII.17 *Ibid.*

VII.18 Spiegelberg, *Aegyptische Denkmaler, Strassburg,* Pl. XI 39a (Bought Melawi, 1902).

VII.19 Bruyère, *op. cit.*, Pl. XXIX, 2.

VII.20 Keimer, *Gartenpflanzen,* p. 172, Fig. 2

VII.21 *Ibid.*, p. 172, Fig. 5 b (ceiling decoration, palace of Amenhotep III, Thebes)

VII.22 *Ibid.*, P. 172, Fig 4 a.

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VII.23 *Ibid.*, p. 172, Fig. 5 a.

VII.24 *Puyemre* I, 16; II, Pl. LXX.

VII.25 ILN, Oct. 20, 1928, 714, top.

VII.26 *Atlas* II, Pl. LIV (South exterior wall of great hypostyle hall, west of side doors; uppermost row, right).

VII.27 Bruyère, *op. cit.*, pp. 112, 113, Figs. 48, 49, T 1348; end of Dynasty XVIII

VII.28 Newberry, *Scarabs*, Pl. XIX, 6, 7, 8, 11, 12, 14.

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