

CHAPTER XVII

"CANAAHITE" PLANT ORNAMENT DURING THE NINETEENTH AND TWENTIETH DYNASTIES

There now remains but one group of Second Millennium B. C. ornaments to be dealt with, those of the LB II "Canaanites," contemporary with the Nineteenth and Twentieth Dynasties of Egypt.¹ The eclectic nature of "Canaanite" work is revealed, not only by the disparate elements united in a single design, but also in the extremely wide variation between different classes of artifacts which all fall under the same geographical and chronological heading. Accordingly, even though we have not treated later "Canaanite" works as a whole, we have already had occasion to consider a number of designs that must be assigned to the category. The Megiddo ivories of Figs. XVI.98-101 are clearly influenced by certain Middle Assyrian traits and had to be discussed in that connection. Several LB II ivories and ceramic designs, as well as a number of Third Syrian seals, the latter all probably belonging to a Cypriote subclass, bear patterns conditioned by the drooping palms (Figs. XV.50, XV.72-74, XV.81-82) or Mycenaean III flowers (Figs. XV.51, XV.53-55, XV.86, XV.87, XV.89, XV.90, XV.94-99) of LH III Greece. In addition the cylinder seals of Figs. XIII.31-32 and XIII.37 may belong in this chronological range, but are so closely related with transitional Second-Third Syrian patterns as to be of necessity discussed in Chapter XIII. The later "Canaanite" designs not yet described are mainly those dependent neither upon Late Helladic nor eastern, Assyrian influences, but upon Egypt. In fact, although contemporaries of Middle Assyrian works, and later than the main groups of Mitannian materials, the majority of the later "Canaanite" designs still represent a typologically early stage in the history of South-flower hybrids, one in which the identity and original form of the various fundamental Egyptian units is still rigorously maintained. This is not mysterious. Most of the later "Canaanite" designs

¹ This equation appears to be generally accepted; cf. Shipton, "Notes on the Megiddo Pottery of Strata VI-XX," SAOC, No. 17, p. 4.

preserved to us are from Palestine, an area consistently under strong Egyptian influence, cultural and political.²

EGYPTIANIZING ELEMENTS IN LATER "CANAANITE" IVORIES

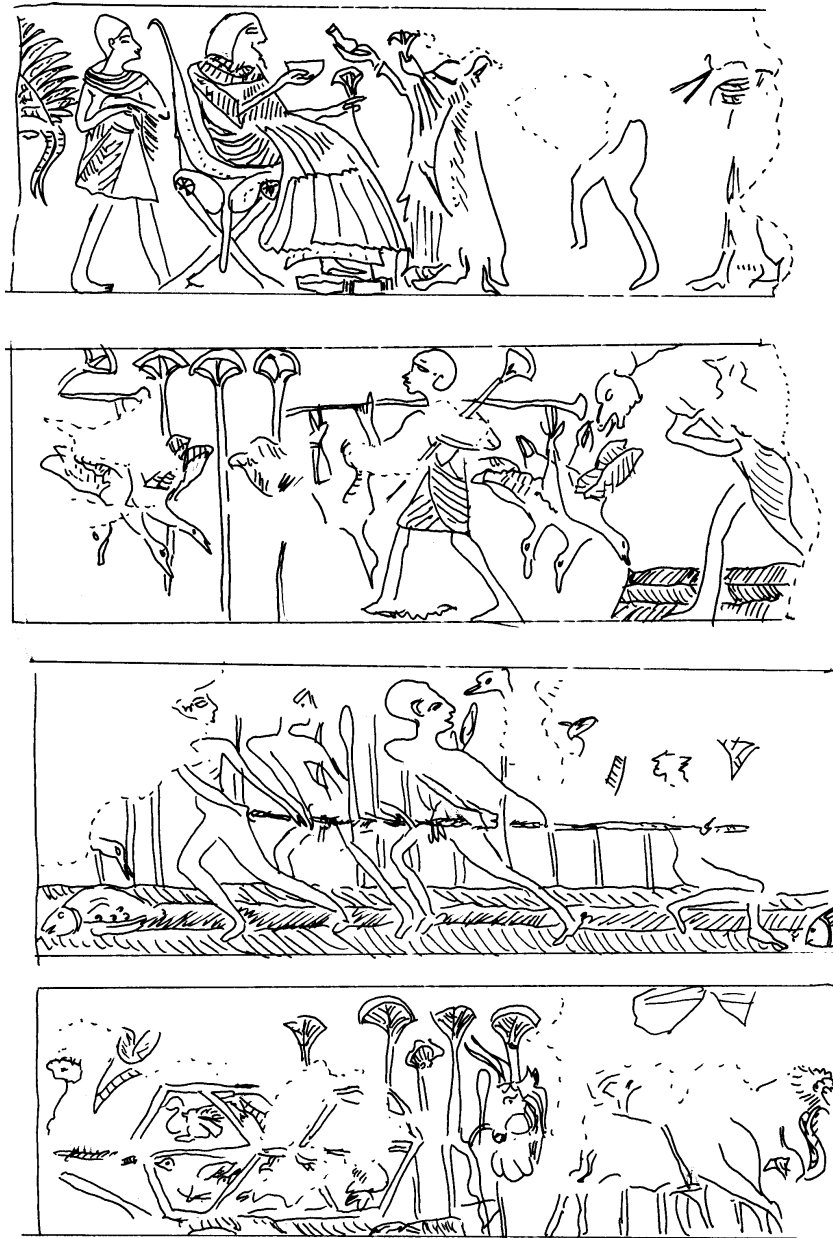


Fig. XVII.1

² Barnett, "Phoenician and Syrian Ivory Carvings," PEF, 1939, p. 7.

Later "Canaanite" art is known to us chiefly from ivory carvings, the preparation of which seems to have been a speciality of Palestinian and Syrian workshops.³ In addition to decorative design and figures, this medium was the bearer of many of the narrative scenes which were depicted on a large scale in the great art centers of Egypt and Assyria; up to the present, major artistic productions have remained extremely rare in the coastal areas,⁴ and it is only the ivories which are capable of illustrating the idiosyncracies of "Canaanite" workmen in some detail. The sides of a box from Tell el Fara (Fig. XVII.1) and several panels from Megiddo are carved with narrative designs. The composition of Fig. XVII.1 is almost completely based on Egyptian motives. On one side is a banquet scene where a noble holds forth his wine cup to be refilled. Although many details of the picture - for example the shape of the wine vessels, the dress of the main personages⁵ - are Egyptian, the carving takes on a very unEgyptian atmosphere with the addition of the "Canaanite" page and dancer. The rest of the box is covered by familiar Egyptian scenes showing netting in the swamps and the return of the fenmen with their booty. The non-Egyptian physiognomy of the workers, the rendering of the marsh by paratactic papyrus stems, the unusual group of bulls, as well as the appearance out of context of a herdsman carrying through the water an overgrown calf, all testify to the provenience of the Tell el Fara carving. Its Asiatic characters are important since they are in such strong contrast to the style of the scenes, showing in part the same marsh motives, incised on vessels from Tell Basta (CL 117).⁶ Although voices to the contrary have not been absent, these have been considered as made in Syria or imitations of such imports; Montet, who has recently discussed these vessels, supports this view vigorously.⁷ This is not the place to review

³ *Ibid.*, pp.5-6.

⁴ e. g., Fig. XVII.2 and C, F, A, Schaeffer, *The Cuneiform Texts of Ras Shamra-Ugarit*, Pls. XXVII,2; XXXI; XXXII,2.

⁵ The chair combines features of the Egyptian faldstool (Fig. IV.79) and seat with back.

⁶ CL + number refers to the Typological Check List of South-flower hybrids in Chapter VII.

⁷ Montet, *Les Reliques de l'art syrien dans l'Egypte du nouvel empire, Paris (1937)*, pp. 138-149, 169; Barnett, *op. cit.*, p.8.

his treatment in detail. Several of the reasons why we cannot accept his claim for the Syrian origin of the decoration of the Tell Basta vessels are evident from our previous discussion. Neither the palmette and the other South-flower hybrids on these vessels⁸ nor their antithetical groups⁹ can be regarded as of non-Egyptian origin. Several of Montet's other arguments, e. g. the animal handle of CL 117 and the floral wreaths of some of the other vessels,¹⁰ are based on comparisons with features on objects in Egyptian tomb scenes masquerading as Asiatic objects.¹¹ Montet recognizes the Egyptian nature of the "genre" scenes of the Tell Basta vessels, but detects various divergences from normal representations which he attributes to the awkwardness of Asiatic imitators. Such irregularities, however, can be attributed to the small scale used and the less exacting nature of the applied artist's task. In addition to the material available to Montet, there is an unpublished vessel from Tell Basta in the Metropolitan Museum of Art (CL 118, not illustrated), executed in exactly the same technique and from the same site. It contains a more complete résumé of the normal scenes of an Egyptian tomb than any of the other vessels. Despite its extremely fragmentary nature, it still exhibits pasturage and herding scenes, the netting of fowls, a mock battle between boatmen, a seated man preparing some kind of comestible. A fenman gathers papyrus, while other workers harvest and tread out the grapes. More unusual, but still completely Egyptian, are the ostrich herd, the fragmentary scene of combat, the palm trees growing from earthen basins and the cock. The only possible analogy for the last-mentioned figure is the bird on an ostrakon found between the tomb of Ramses IX and Biban el Moluq; it possesses a range from the middle of the Eighteenth Dynasty to Ramses IX.¹² Even without bringing the carving of Fig.

⁸ CL 117, CL 113a, b and CL 118 are not illustrated. Chapter VII, p. 300.

⁹ Chapter XII, pp. 485f.

¹⁰ Chapter VI, p. 225ff.

¹¹ Chapter XII, pp. 479ff.

¹² H. Carter, "An Ostrakon Depicting a Red Jungle-fowl," JEA IX (1923), pp. 1-4, Pl. XX, 1.

XVII.1 into the argument, it is clear that Fig. VII.15 and the other Tell Basta vessels must be of Egyptian origin.

The group of narrative carvings from Megiddo are less strikingly Egyptianizing than the Fara ivory. On the Megiddo panel 2¹³ is shown the festal occasion on which a charioteer herds defeated enemies into the presence of the banqueting local ruler. Although the general *mise en scene* is very different from anything Egyptian, the presence of that country's influence is evident in a number of details. The "Canaanite" princeling, like the noble of Fig. XVII.1 and Ahiram in Fig. XVII.2 affects the Egyptian custom of holding a flower, a *Nymphaea* in Fig. XVII.2 and the Megiddo panel, a papyrus in Fig. XVII.1.

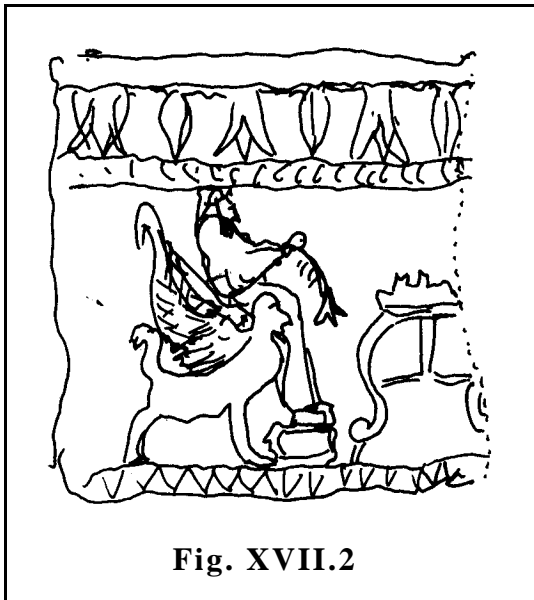


Fig. XVII.2

In vacant spaces on the Megiddo panel 2 are strewn groups of stems, with rounded or triangular heads, springing from tiny hillocks. These are none other than the desert plants which are characteristic indications of terrain in the great battle scenes of Ramses II.¹⁴ Any doubt as to the school from which the "Canaanite" artists derived their training is removed by certain distinctive features on panels 161 and 159 from Megiddo, showing

the deployment before the battle and the combat itself. Despite the extremely bad preservation of these ivories, it is clear that the horses are shown with exactly the same stylistic peculiarities as in Egypt. In violent gallop, they rear up on their hind legs, throwing their fore-quarters high in the air.¹⁵ When in less vigorous motion they are

¹³ G. Loud, *The Megiddo Ivories*, Pl. 4, 2

¹⁴ *Atlas II*, Pls. LXVI, LXVII (Luxor; Ramses II).

¹⁵ *Atlas II*, Pl. XXI (Abydos; Kadesh battle) and passim. *Atlas I*, Pl. CLXXXV (Userhet; Qurna 56; Amenhotep II).

shown in the prancing pose used in Egypt for both standing and walking horses.¹⁶

Although it cannot be proved definitely, the composition of these battle scenes as a whole may have been conditioned by Egyptian prototypes. These warlike scenes are balanced by two other narrative panels from Megiddo, 160 and 162,¹⁷ in which are shown banquets and a herd of geese with their attendants. Here is displayed a much greater degree of independence than in the battle scenes. At least one figure, the page standing behind his master on panel 160, is reminiscent of Fig. XVII.1. Since that object may be somewhat earlier than the Megiddo ivories, it is tempting to assume that the "Canaanite" artists gradually developed a style more individual than their earlier close imitations of Egyptian traditions. However, we do not yet possess enough material to substantiate such a hypothesis. The degree of Egyptianization may have varied with individual pieces and workmen.

Narrative designs are not the only "Canaanite" works strongly impressed with Egyptian features. Several of the Megiddo ivories bear figures derived not from the official, monumental art of Egypt, but from the repertoire of decorative designs in which demigods and protective deities, beloved by the common people, were prominent. Megiddo has yielded three inlays, ivories numbered 26, 25 and 24¹⁸, showing respectively Bes, a jackal-headed Anubis figure, and a winged, long-haired man, all connected with a somewhat modified *s3* sign, the hieroglyph for protection.¹⁹ These figures stem directly from Egyptian prototypes which must have once been common, but are now rare. since they occurred in such relatively ephemeral contexts as small objects, furniture and murals. On a footboard of a bed from the tomb of Yuua and Thuiu apotropaic Bes figures appear

¹⁶ *Atlas* I, Pl. CXC1 (Khaemet, Qurna 57; Amenhotep II). *Atlas* II, Pls. LXX (Karnak; Kadesh battle), CXIIa (Ramses III) and passim. Davies, N., *The Tombs of Menkheperresonb, Amenmose, and Another* (London, 1933), Pls. VII (Qurna 86), XXXV (Amenmose; Qurna 42). Davies, N. *The Tombs of Two Officials of Tuthmosis the Fourth*, (London, 1923) Pls. XXVIII, XXIX (Nebamun; Qurna 90).

¹⁷ Meg. Iv., Pl. 32, 160; Pl. 33, 162.

¹⁸ Meg. Iv. Pl. 8, 24, 25, 26.

with the *s3* sign.²⁰ Another bed from the same tomb is decorated by Tauert and Bes in various poses. In the middle panel a winged Bes stands frontally, holding on his outstretched arms two baskets, each supporting *wadj*, *s3* and *ankh*, the hieroglyphs for stability, protection and life. Two *s3* hieroglyphs hang from his elbows.²¹ A chair belonging to the same couple shows a Bes with bent wings.²² Such frontal figures, as well as another of later date from Deir el Medineh,²³ provide precedent for the manner in which Bes is shown on a fragmentary ivory from Megiddo, found not in the hoard but in stratum VI above.²⁴

It is possible to find Egyptian analogies for the profile Bes and the jackal figure from Megiddo closer both in detail and in time than the objects made in the reign of Amenhotep III. Fragments of murals from houses in the workmen's village at Deir el Medineh, which range from the Nineteenth Dynasty to the middle of the Twentieth Dynasty, represent Bes. In one his upper body is frontal; in the other only the lower limbs are preserved.²⁵ The general pose of the legs, the costume, and the tail are closely comparable to Megiddo ivory numbered 26. A stone headrest belonging to a certain Baki found at the same site is carved with two guardian figures.²⁶ On one side a lion rests his feet on *s3* signs; on the other appears a jackal-headed monster of the same type as on

¹⁹ Gardiner, *An Egyptian Grammar* (London, 1973), p. 523, V 17: the prototype for this sign is given as "a herdsman's shelter of papyrus matting."

²⁰ J. E. Quibell, *Tomb of Yuua and Thuiu* (Cat. Caire, Cairo, 1908), Pl. XXIX, 51109.

²¹ *Ibid.*, Pl. XXXI, 51110.

²² *Ibid.*, Pl. XXXVII, 51112.

²³ B. Bruyere, *Rapport sur les Fouilles de Deir el Medineh, 1934-1935*, FIFAO, XVI, 3 (1939), p. 96, Fig. 30 (ostrakon). *Ibid.*, pp. 107, Fig. 38 (tomb 48) and 108, Fig. 39 (Sennufer, tomb 99) show frontal Bes figures without wings and quite different from the Megiddo type.

²⁴ ILN, Nov. 10, 1938, p. 928, Fig. 13.

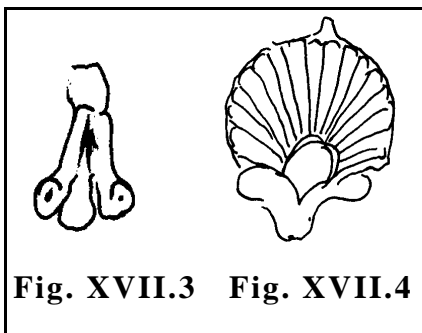
²⁵ Bruyere, *op. cit.*, pp. 255, Fig. 131 (frieze from bed enclosure of House N. E. X); p. 259, Fig. 131 (bed enclosure, house N. E. XIII). Cf also, *Ibid.*, p. 330, Fig. 202 for a small fragment from house SO, VI.

²⁶ *Ibid.*, p. 229, Fig. 118; cf. p. 231 for the representation of this figure in the funerary papyrus of a certain Dipou.

Megiddo ivory numbered 25. The snakes emerging from the mouth of this Egyptian figure explain the curious sinuous elements in the Megiddo inlays.²⁷

PLANT ELEMENTS OF RELATIVELY UNCHANGED EGYPTIAN FORM

In view of the great influence which Egyptian art exerted in Southern Canaan, it is not surprising that a number of plant forms from that area are practically identical with their Egyptian prototypes. In fact, Tell Duweir has yielded objects which were mass produced in Egypt, and are probably direct imports. Among the normal constituents of the artificial floral *usekh* collar, only the individual waterlily petals seem to be absent from a deposit in room E of the third temple at this site. *Nymphaea* finials, *Mimusops* fruits, grape bunches, cornflowers,²⁸ and rosettes are found,²⁹ as well as individual South-flowers (Fig. XVII.3) and fan-shaped palmettes (Fig. XVII.4.) like CL 47, CL 49, CL 55. A



faience beaker from Tell Duweir, Figs. XVII.5. has a lid painted with a rosette similar to a Tell Duweir sherd;³⁰ the neck bears a waterlily petal frieze; the handle is covered by a degenerate formal bouquet, and the belly displays an incomplete *Nymphaea* rosette. Sherds of faience bowls with waterlilies occur at this site, too.³¹ It

is difficult to determine whether the occasional *Nymphaea* beakers from Palestine are imports or local imitations.³²

²⁷ *Ibid.*, p. 99, Fig. 33 shows an ostrakon of a dancing Bes with snakes emerging from his mouth.

²⁸ On Lachish ii, p. 76 is given the evidence for considering this flower as the Corn-cockle, *Lychnis githago*.

²⁹ *Ibid.*, Pls. XIV, XXXVI, 91-102, 103; cf. Chapter VI, n. 7.

³⁰ *Ibid.*, Pl. XXIII, 72.

³¹ *Ibid.*, Pl. XXIII, 64, 67, 74. Cf. Macalister, *Excavations at Gezer III* (London, 1912), Pl. CCXI, 13, 16, 17, 18 for faience pieces, one with *Nymphaea* bud-flower motive.

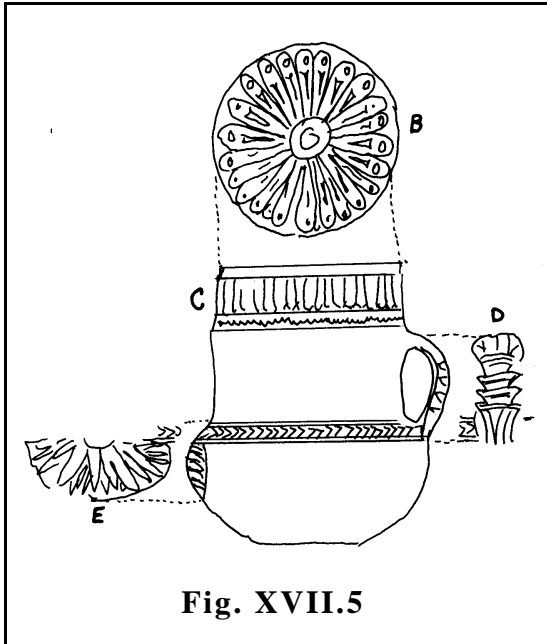


Fig. XVII.5

Many varieties of *Nymphaea* rosettes were in use in Palestine and Syria, but unlike the plant ornaments just mentioned, they occur on ivory bowls, lids, or buttons, the majority of which were made by the "Canaanites" themselves. This is shown not only by the minor variations from normal Egyptian *Nymphaea* rosettes, but also by the use on the same types of objects of very unEgyptian motives (cf. Fig. XVI.98 for example). The most complete series has been found at

Megiddo (Figs. XVII.6-10). Although Fig. XVII.6 is not exactly duplicated in Egypt, Fig. IV.30 is a close parallel. Fig. XVII.7 reproduces a common Egyptian form (Figs. IV.31 and 34). Figs. XVII.8-10³³ exemplify the elaboration of the rosette by the application of horizontal lines at the base of the subsidiary petals.

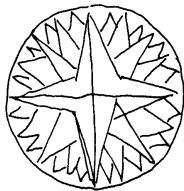
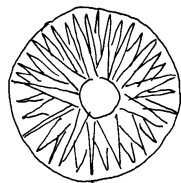
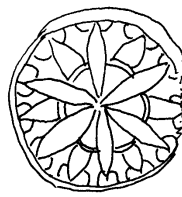


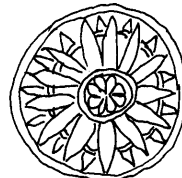
Fig. XVII.6



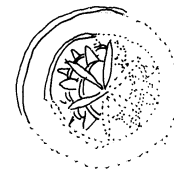
XVII.7



XVII.8



XVII.9



XVII.10

A comparison of the Megiddo forms with Figs. IV.38-40, 45, 47, 48 illustrates the different manner in which the "Canaanites" used the cross lines, which on the Megiddo pieces form a single broad band. The *Nymphaea* rosette of Fig. XVII.8 and XVII.10³⁴ also illustrate the gradual emergence of a star formed of geometrical elliptical lobes in place

³² *Lachish* II, Pl. XXV, 3 (Structure III; LB II). R. W. Hamilton, "Excavations at Tell Abu Hawam," QDAP, IV (1935), 57, 352 (Tell Abu Hawam, stratum V). Macalister, *op. cit.*, Pl. CCXI, 21.

³³ Cf. also Meg. Iv., 56, 58. E. Grant, *Ain Shems Excavations* IV, (Haverford, 1931-39), Pl. LIX, 27 (ivory button from stratum III; LB II); this and other examples are discussed in *Ain Shems* V, pp.58-60.

of the broad-based waterlily petals (cf. Figs. IV.47, 48). The completion of this process is exemplified by a pyxis lid from Tell Duweir (Fig. XVII.11), as well as by ivory discs from Tell Abu Hawam and Ain Shems.³⁵

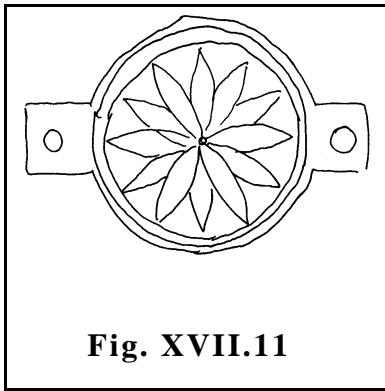


Fig. XVII.11

Simple Egyptian plant motives such as the South-flower and the papyrus umbel were used by "Canaanite" craftsmen as incidental elements in representative scenes. On the pyxis from Tell Duweir already referred to in Chapter XV, lobed South-flowers appear as filling elements.³⁶ Two types of papyrus appear on the Tell el Fara box (Fig. XVII.1). One is derived from Egyptian forms in which the

individual pedicels are shown (Figs. II.26-28). The other, characterized by three

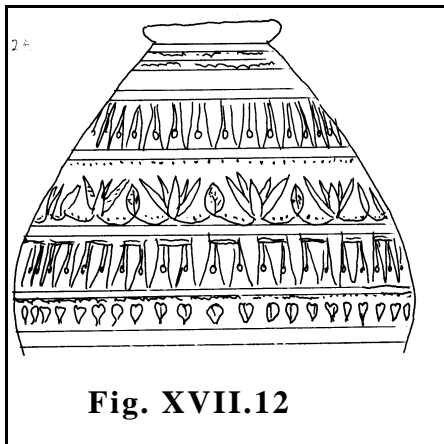


Fig. XVII.12

prominent sheathing leaves, corresponds to types in use in Egypt in the reign of Seti I and afterwards (Fig. VI.24).³⁷ More complicated Egyptian decorative designs were also current. An incomplete vessel from Tell el Ajjul, found without context, is decorated by an imitation of an Egyptian garland frieze (Fig. XVII.12). One register is filled by a hypotactic arc band of waterlily flowers and buds.

As a whole the decoration of the jar displays slight divergencies from Egyptian models; the most prominent of these is the addition of dashes above the arcs of the frieze. Further evidence for the use of such Egyptian friezes by the "Canaanites" occurs on the

³⁴ Cf. also Megiddo I, Pl. CXV, 2 (stratum IV).

³⁵ R. W. Hamilton, "Excavations at Tell abu Hawam," QDAP, IV (1935), Pl. XXXII, 381 (stratum V; LB II). Grant, *Ain Shems* IV, Pl. LIII, 47 (stratum III; LB II).

³⁶ *Lachish* II, Pl. XVIII (Structure III; LB II).

³⁷ A. Calverly, *The Temple of King Sethos at Abydos* III, (London, Chicago, 1937), Pl. XXXVI.

sarcophagus of Ahiram, dated to the reign of Ramses II.³⁸ Here it is used as the top border for the reliefs in a manner comparable to its architectural application in Egyptian tombs.

The arc friezes of Figs. XVII.12 and XVII.2 are interesting as the rare traces of what was probably a design fairly widely used by the "Canaanites." If it had not been a well-known motive, it would be difficult to explain its sporadic occurrence in the coastal areas, in the Third Syrian seal of Fig. XIII.31, and its spread to and subsequent importance in Assyria.

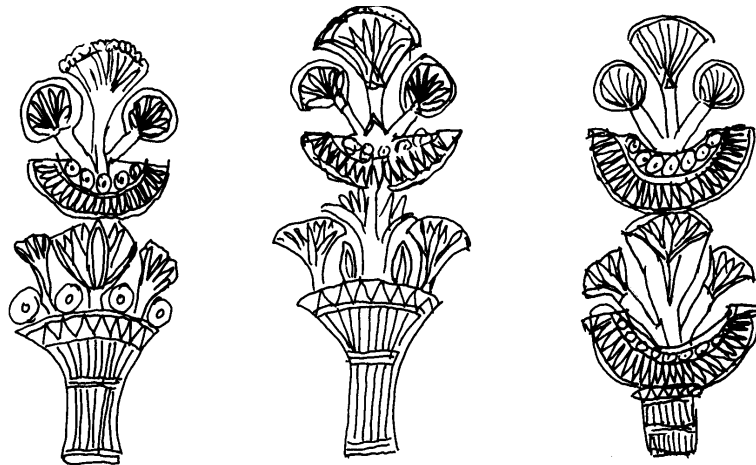


Fig. XVII.13

XVII.14

XVII.15

Fig. XVII.13 and XVII.14 are representative of several plaques ornamented by copies of Egyptian formal bouquets, executed in low relief supplemented by blue inlays. Fig. XVII.15 is much the same save that a second floral collar is inserted between the *Nymphaeas* and the bound framework.³⁹ The care with which the "Canaanite" craftsmen copied Egyptian prototypes is exemplified by the careful distinction of white and blue waterlilies in Figs. XVII.13 and XVII.14, as well as by the appearance of several characters comparable to dated Egyptian examples. Semicircular floral collars were not added to formal bouquets before the Nineteenth Dynasty; examples occur dated to the reigns of Ramses II (Figs. VI.18-19) and Ramses III (Fig. VI.24), and Nesubenebde of the Twenty-first Dynasty (Fig. VI.50). The crowning triple papyrus groups were of

³⁸ For its date cf. Chapter XV n. 76.

³⁹ Meg. Iv., 29, 30; 31 is very fragmentary; the design is incised.
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course usual. In Figs. XVII.13 and XVII.14 the two outer umbels appear in three-quarters view. This aspect began to be used as early as Tuthmosis IV, but during the Eighteenth Dynasty it was normal for all the papyri of one group to share in the enlivened pose (Figs. VI.7, 11). In the Megiddo plaques the central umbel is in a strictly profile position. This arrangement is paralleled exactly in a bouquet from the tomb of Ramses III (Fig. VI.24), where also the pedicels are shown in the same manner as in Figs. XVII.13 and XVII.14. Finally the "jointed" aspect of some of the stems on these Megiddo plaques is comparable to Egyptian examples such as Figs. VI.24 and 25. There can be no doubt that the formal bouquets of Megiddo were copied from Egyptian prototypes dating from the end of the Nineteenth or the early Twentieth Dynasties. In view of the close connections with the bouquet of Ramses III, it is very probable that the Megiddo plaques were made during the reign of that king.

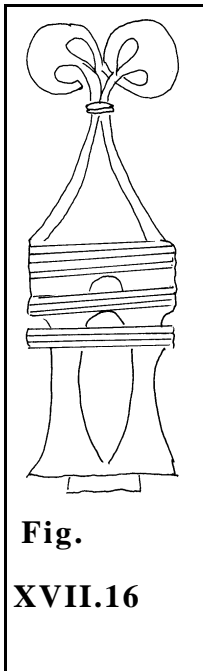


Fig.
XVII.16

The Megiddo hoard has also yielded several fragmentary examples of a roup, the twinned papyrus surmounting a *djed* pillar (Fig. XVII.16), formed by the juxtaposition of two old Egyptian motives, which both served as elements in the composition of Egyptian stele (Fig. II.6) and semicircular entablatures (Figs. II.49 and 51). The Megiddo inlays are equipped with tenons to attach them to the furniture or chest which they once must have decorated. In view of the use of twinned papyrus inlays in Twelfth Dynasty Byblos,⁴⁰ it is possible that Fig. XVII.16 represents the continuation of a tradition now long acclimatized in Canaan. Very little evidence remains from Egypt for the application of the twinned papyrus or *djed* pillar as inlays or ornaments of free-standing objects, the

use that must be presumed for them in Asia. It is possible that the data from Egypt is very incomplete on this point. The twinned papyrus occurred as part of the decoration of a pot-

⁴⁰ Montet, *Byblos et l'Egypte*, Pl. CVI, 727

stand in the Sixth Dynasty (Fig. II.53). New Kingdom tomb scenes show the preparation of plaques in the form of *djeds* which are to serve in the construction of elaborate shrines.⁴¹ The back of a chair from the entrance to the tomb of Senmut's parents has openwork decoration of *djeds*, Isis girdles and a frontal Bes figure.⁴² A fragmentary metal plaque, according to Petrie, consisting of four *djed* pillars, is preserved in University College, London.⁴³



Fig. XVII.17



Fig. XVII.18

The Egyptian hybrid elements were used practically unchanged in form. The transcription of Egyptian representations on a cylinder depicting Ramses II, but found in a temple at Beth Shan dated to the reign of Ramses III, is well known (Fig. XVII.17).⁴⁴ Between the main figures familiar plant elements - the papyrus clump with bent stems, South-flowers, and Egyptian volutes - serve as filling elements. In Fig. XVII.18, a seal from the De Clercq collection, the headdress of an Egyptianizing vulture consists of ram's horns and a *Potamogeton* volute. Egypt has yielded cases in which this element, together with others, was used to form rather elaborate crowns (Figs. V.89, 91). To these Palestinian and

⁴¹ Davies, *Tomb of Two Sculptors*, Pls. XI-XIV.; *Two Ramesside Tombs*, Pls. XXXVII, XXXVIII (Ipy;217); *The Tombs of Two Officials of Tuthmosis the Fourth*, Pl. VIII (Amenhotep;75); *The Tomb of Rekmire at Thebes*, Pl. LII.

⁴² A. Harris and W. C. Hayes, "The Egyptian Expedition 1935-1936," *BMMA*, XXXI (1937), Jan. Part II, p. 21, Fig. 23. (Their burial is dated to the seventh year of Tuthmosis III).

⁴³ Petrie, *Objects of Daily Use* (London, 1927), p. 50, Pl. XLIV, no. 76.

⁴⁴ A. Rowe, *A Catalogue of Egyptian Scarabs*, (Cairo, 1936), pp.252-253. CS, p. 289.

Egyptian examples can be added a seal from Maroni in Cyprus, on which a griffin's crest is changed into a volute with a forked lobe (Fig. XV.52).

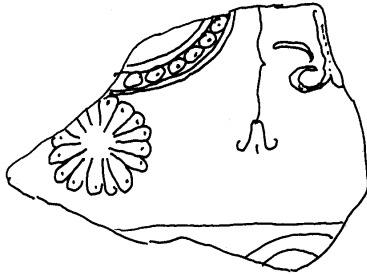


Fig. XVII.19

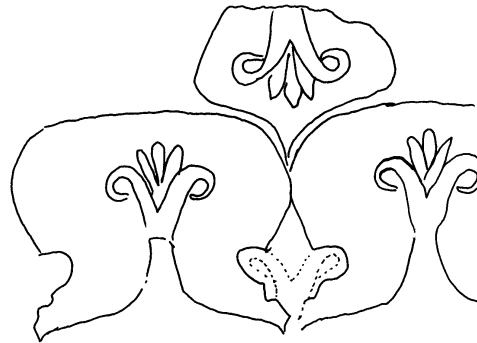


Fig. XVII.20

South-flowers make their appearance on fragmentary objects from Tell el Ajjul. Fig. XVII.19 is part of an alabaster vase; Fig. XVII.20 shows several ivory plaques with flowers considerably altered by the transformation of their lobes. A gold plaque from

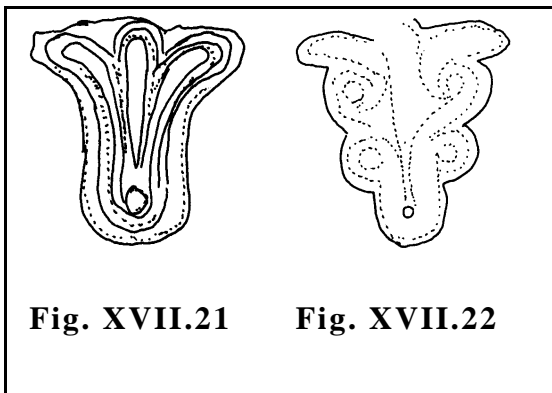


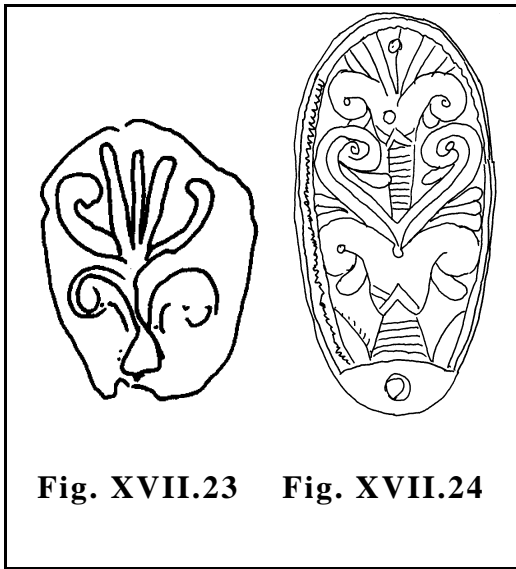
Fig. XVII.21

Fig. XVII.22

hoard 1299 of this site is probably intended as a South-flower, but does not have normal coiling "petals" (Fig. XVII.21). Another gold foil ornament from Tell el Ajjul, Fig. XVII.22, is cast into a far more definite hybrid form, closely comparable to CL 69, a volute palmette from Akhetaten. The

Palestinian design differs only in the absence of drops, in the small size of its volute compared to CL 68, and the presence of a single lobe instead of three palmette leaves. This last feature may be paralleled by the earliest known Egyptian hybrid, that of Aqhor (CL 125). In both Fig. XVII.22 and CL 68, the drops emerging from the corners of the volute ends are placed in exactly the same position. Other Egyptian palmettes, CL 67 and II.51 are practically the same as CL 68. Much the same position of the drops is illustrated in the papyrus and composite bushes of CL 99-100, CL 106 and to a lesser degree by the South-

flower tree of CL 124. Fig. XVII.22 adheres closely to the pattern provided by its



Egyptian prototypes. Fig. XVII.23 from Tell Duweir illustrates the use of a volute palmette consisting of the same elements as CL 66 or CL 86, except for the drops; in contrast to Fig. XVII.22, this design gives a different impression than its Egyptian prototypes, the chief cause being the reduction in the size of the three palmette leaves.

Two ivory toilet spoon lids from the LB

II third temple at Tell Duweir illustrate the use of more complicated South-flower hybrids which, despite awkward execution and atypical features, are clearly closely dependent on Egyptian prototypes. Fig. XVII.24 does not fall within any normal Egyptian category, but is strikingly comparable to the design borne by a scarab found in Nubia, CL 131. Only minor divergencies exist between the two. Fig. XVII.24 is crowned by roughly indicated palmette foliage instead of the lobe and drops of the scarab plant. In that design the upper South-flower is supported by the cross-lined lobe of the volute; this was evidently the origin of the asymmetrical stem of Fig. XVII.24. The "Canaanite" design also possesses more drops than CL 131, but these are all distributed as is normal in Egypt, except for the triple groups projecting horizontally in the angle between the lower South-flower and volute. The only other unusual features of Fig. XVII.24 are the toothed lateral lines projecting on each side of the triangular basal stem. Even though Nubia was a cultural dependency of Egypt, it still is unusual to find a design on a scarab base from that area corresponding so closely to a pattern used in Canaan over 800 miles distant.

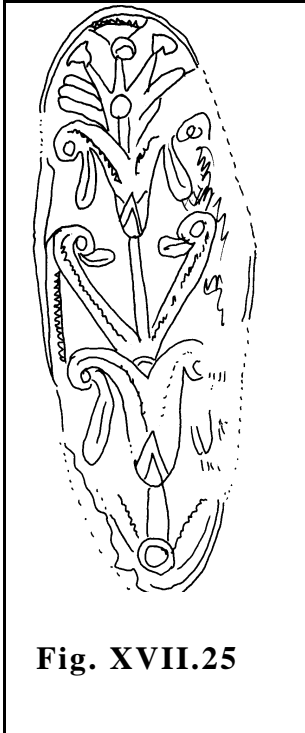


Fig. XVII.25 does not find quite as close Egyptian parallels as the first Tell Duweir lid. It is, however, clearly a member of the triple papyrus category. The finest Egyptian examples have two regular tiers (CL 89, CL 83), but on a sealing from the palace of Amenhotep II (CL 91), the upper volute of the bush is missing; it thus forms an excellent parallel for Fig. XVII.25. The drops of the latter are normal except for the insertion, as in the other Duweir spoon, of triple groups, here flanking the three papyrus stems. More prominent signs of the foreign workmanship of this object are the thick basal elements, comparable to those of Fig. XVII.24, and the curious clamp-like vertical bands connecting the South-flower and volute of the lower stage. Their origin remains obscure; they may possibly have been suggested by the curving bands frequently used on scarabs to connect various parts of spiralforn designs.⁴⁵ A further unusual character is given to Fig. XVII.25 by the dendate bands applied to most of the main elements. Despite such additions on the part of the "Canaanite" carvers, this pattern and Figs. XVII.22, XVII.23, XVII.24 as well, follow Egyptian models with a subservience only rarely paralleled in the earlier "Canaanite" designs (Figs. XIII.6, XIII.7, XIII.34) which are all apparently derived from the north. In the earlier group, it is the Tyre pectoral, the object with the most southern provenience, which approximates Egyptian models more closely than any other design of its class. This, together with the character of the later "Canaanite" ornaments from Tell el Ajjul and Tell Duweir, suggest strongly that the plant patterns possibly used in the south during the Eighteenth Dynasty would probably have followed Egyptian prototypes very closely.

⁴⁵ Petrie, *Ancient Gaza* III (London, 1931), Pl. III, 50; *Gaza* IV, Pls. V, 118; IX, 346.

In addition to the gold ornaments and the ivory carvings, there are two other cases of the use of South-flower hybrids, not quite as definitely Egyptian in cast as Figs. XVII.22, XVII.23, XVII.25.

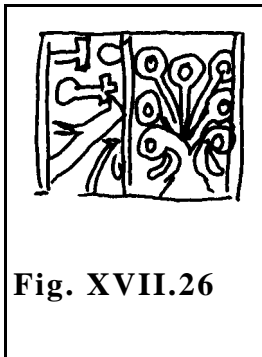


Fig. XVII.26

Two cylinder seals from Tell Duweir bear identical plants consisting of a South-flower perianth with drops, supporting five stems with circular ends (Fig. XVII.26).⁴⁶ It may be a simplified version of such Egyptian forms as CL 103. The neck of a vessel from the same site is decorated by an irregular linear design formed mainly of perianths and volutes, which may be compared to such Egyptian motives as CL 133.

LATER "CANAANITE" RECOMBINATIONS OF EGYPTIAN ELEMENTS

Beside the patterns conforming closely to Egyptian models, later "Canaanite" artists were also using others in which the same hybrid units are combined in a somewhat more independent manner. The most striking examples are ivories from the same Megiddo hoard which has already furnished us with evidence on a number of problems. All these pieces were found in a partially subterranean "Treasury" room belonging to the LB II palace of stratum VII.⁴⁷ There are several examples of single-tiered hybrids. Fig. XVII.27 is part of a fragmentary gaming board. The extremely flattened volute is almost

⁴⁶ *Lachish* II, Pl. XXXIII.

⁴⁷ *Meg. Iv.*, pp. 9-10. Loud, the excavator, has assigned the ivories a range of 1350-1150 B. C. The pottery of level VII is said to be of true LB II character, including Cypriote and Mycenaean imports, and without the evidence of the ivories would be dated 1350-1200 B. C. They, however, necessitate a somewhat lower terminal date since one of them is inscribed with the name of Ramses III. Loud considers that the ivories must have been collected up to that time. His upper limit he derives from the plaque, 44, which he believes must have been carved at Megiddo when Hittite influence was predominant. Since the only possible time when Megiddo could have been under Hittite influence was the period between Akhenaten and Seti I, Loud dates this plaque between 1350-1300 B. C. However, it was not necessarily carved at Megiddo itself, but was almost certainly made in north Syria; we have seen that there is reason to believe that other of the ivories were imported. The plants on 44 (Fig. XV.112) correspond to those on the ivory plaque from Atchana (Fig. XV.84) which is from level II, dated to post 1275-c1220 B. C. We believe that 44 by no means compels the use of the upper limit by Loud.

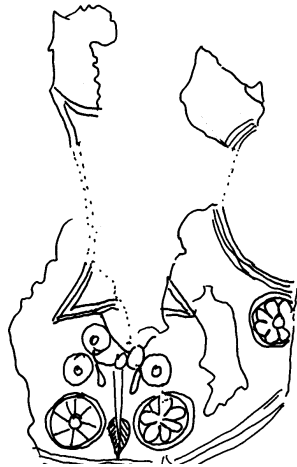


Fig. XVII.27



Fig. XVII.28

exactly the same as in CL 106. In addition to the normal drops, the Megiddo plant possesses pointed lobes emerging from the corners between perianth and volute. The most unusual feature of Fig. XVII.27 is, however, the long-stemmed, spear-like leaf that completes the design. Possible parallels for it are to be found in other patterns of Figs. XVII.29, XVII.30, XVII.28. The crouching sphinx of Fig. XVII.28, holding an oval object corresponds to similar Egyptian figures supporting cartouches (Fig. V.89). Her headdress is far more fantastic than any from Egypt (Figs. V.89, 91). From the top of the South-flower fall two long bands which may possibly be derived from the sinuous lines of the drooping palm (cf. CL 113, CL 117-118, Figs. XV.73, XV.74). Groups of twinned drops are extended between the perianth and these falling leaves in the same manner as in CL 101. In addition to these elements, there appear four other pairs of tendrils projecting laterally and a pair of leaves, probably of the same type as in Fig. XVII.27; these merge into papyriform elements. Fig. XVII.28 presents the most unusual example of the exotic fancy of a "Canaanite" designer which has yet been discovered.

The inlays of Figs. XVII.29 and XVII.30 are much more conservative. The thick stem of Fig. XVII.30 supports a carefully carved perianth and volute, both characterized by the presence of diminutive median lobes. Others fall from the corners between the two

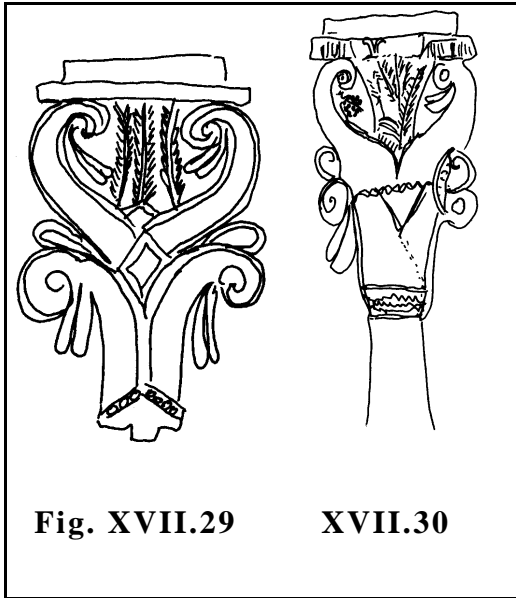


Fig. XVII.29

XVII.30

main elements. The filling of this particular space is evidently characteristic for the "Canaanites" and is undoubtedly a usage independent of the analogous feature in Mitannian hybrids. A triple group of tapering pinnate leaves completes the pattern. These last elements may have developed on the basis either of Egyptian palmette foliage such as CL 41, 43, 66, 70, 72, 77, or of the early Third Syrian leaves of Figs. XIII.35 and XIII.36, or else may

have been independent features, possibly suggested by natural palm leaves. Fig. XVII.29 is a fragmentary inlay identical with the preceding one, except that the pinnate leaves are sharply pointed and the South-flower has a triangular, instead of a rounded base.

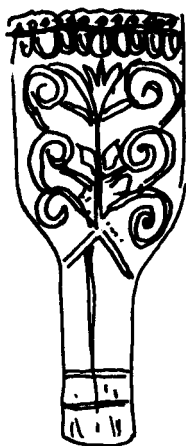


Fig. XVII.31

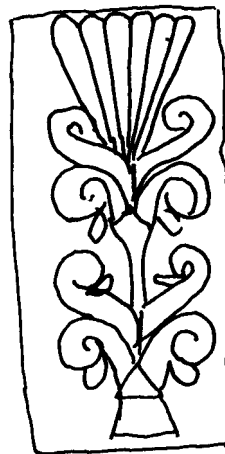


Fig. XVII.32



Fig. XVII.33

The Megiddo hoard has yielded three examples consisting of more than two main hybrid elements. Fig. XVII.31 is a "handle"⁴⁸ decorated by a perianth supporting two volutes; all these units are bisected by two lines that curve outwards at the top to form the outer edges of a small, three-membered flower. Fig. XVII.32 is constructed of two normal tiers like those of Figs. XVII.22, XVII.23 or CL 93. However, in Egypt such a many-tiered form was never tipped by palmette foliage. Here the leaves are enlarged in proportion to the hybrid units far more than in any Egyptian hybrids (cf. CL 13, 42-44, 66, 69, 78, 84). The three-tiered hybrid of Fig. XVII.33 may be compared to Egyptian South-flower trees (CL 121-124). Despite the generalized resemblances, Fig. XVII.33 is both a simpler and more geometricized pattern than any from Egypt.

MISCELLANEOUS DESIGNS

There remain some miscellaneous designs which must be mentioned because they probably fall within the chronological and geographical range of later "Canaanite," but which do not belong to any of the categories just discussed.



Fig. XVII.34

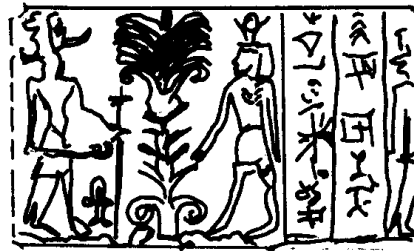


Fig. XVII.35

Fig. XVII.34 bears two plant hybrids. One is very incomplete, but appears to have contained volutes and lateral lanceolate leaves. The other plant, too, is very peculiar; the center stalk, possibly ending in a perianth, supports palmette foliage and is bordered by twisting papyrus stems, probably borrowed from scarab designs. The tree of Fig.

⁴⁸ Meg. Iv., 117 is another handle of the same kind. It once carried a hybrid design of which only the

XVII.35 has a palm-like trunk emerging from a basal South-flower perianth and ending in another, from which springs foliage crowning three peculiarly arranged stems. These two trees may be related to the Second Syrian seal, Fig. XIII.29, where a triple palm-like tree is formed from South-flower perianths and lateral foliage. The arboreal forms of Fig. XVI.58, a Third Syrian seal from Ras Shamra, are also possible analogies.

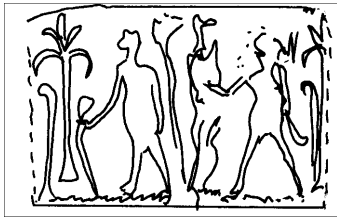


Fig. XVII.36



Fig. XVII.37



Fig. XVII.38



Fig. XVII.39

The Palestinian seal of Fig. XVII.36 has a palm-like motive that may be related to the trees of Palestinian LB II pottery (Figs. XV.81, XV.82; cf. also XV.74).

As in Second Syrian seals (Figs. XIII.13, XIII.14), figures of Third Syrian, Palestinian cylinders carry bent papyriform staffs (Figs. XVII.37, XVII.38). The straight papyrus-headed stick of Fig. XVII.35 is unusual. Branching curvilinear elements on Figs. XVII.39 and XVII.18 may possibly be related to forms such as the jointed nymphaea stems on a Second Syrian seal (Fig. XIII.11). A coarsely carved cylinder in the Newell

palmette foliage now remains.

collection, Fig. XVII.40, bears a unique hybrid, apparently formed of a thick median stem and two disintegrating South-flower perianths. In sharp contrast to such an amorphous, degenerate descendant of the hybrid tradition is a fine seal from Maroni in Cyprus, Fig.

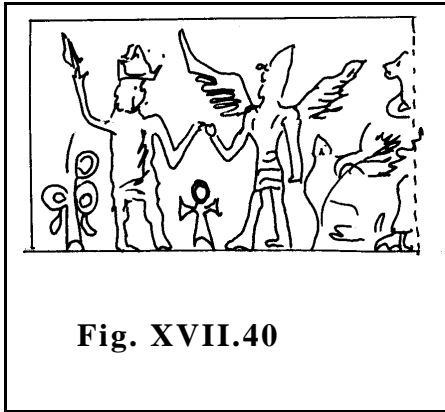


Fig. XVII.40

XV.92, on which is cut a plant that, though simplified, continues the tradition established by patterns such as the early Third Syrian motives of Figs. XIII.31, XIII.43, XIII.46, XIII.50. Other cypriote seals, Figs. XV.88 and XV.52, possess hybrids which testify to the existence of a northern "Canaanite" school, most of the products of which

have now vanished.

CONCLUSION

In dealing with the plant ornaments of the Mediterranean littoral during the Eighteenth Dynasty, we were handicapped because almost all available material seemed to be from the north, from Syria. During the Nineteenth and Twentieth Dynasties our picture is equally one-sided, but in this case it is the south which has yielded most of the data. Even though in the case of plant designs, it is thus impossible to check in detail, the existence of northern and southern "Canaanite" traditions is extremely probable. Of the two, it was apparently the northern school which was able to assert a greater degree of independence from Egyptian traditions. The southern "Canaanite" ornaments surveyed in this chapter do not provide us with a clear-cut series possessing definite characteristics or developing according to any definable trend. This may, in part, be owing to the small number of designs known, but is probably also in great measure a result of the derivative nature of the Palestinian arts and the ever-present predominant influence of Egypt. Close imitations of Egyptian motives were made, or individual Egyptian hybrid units were

recombined with a certain degree of originality, but the southern "Canaanites" did not endow their products with a distinctive nature of their own.

We have now completed our study of the history of plant ornament in Asia during the Second Millennium B. C. We have seen that such motives did not penetrate to the east before the latter part of the Second Millennium B. C., after the rise of hybrid plant designs in Egypt during the later Second Intermediate period and early Eighteenth Dynasty, and that Asiatic developments arose on the basis of motives inherited from Egypt. Although in Palestine Egyptian influence remained predominant, elsewhere, in Syria, Cyprus, Mitanni and Middle Assyria, the plant designs, though usually involving recognizable Egyptian elements, are strikingly diversified and very different from anything produced along the Nile.

The ornamental motives with which we have been working mirror the general cultural history of the Near Eastern world during the latter part of the Second Millennium B. C. It was a period of intimate cultural contact and exchange, in which important roles were played, not only by Egypt and the Asiatic states, but also by the Aegean, an area which during many centuries had stood apart, possessing only incidental commercial relations with the African and Asiatic mainlands. In this period Mycenaean elements join with characters derived from all the corners of the civilized world to form the syncretistic *koine* cultures of the great commercial cities situated on the Mediterranean coast of Asia.

The incomplete archives of two of the greatest empires of the period, found at Akhetaten and Hattushash, reveal the delicate balance of power characteristic for the political history of the late Second Millennium B. C. The documents recording the arrival of messengers and ambassadors, the exchange of gifts and "tributes," the travel of physicians from one court to another, and the journeys of royal princesses married for dynastic purposes, cast light, not only on the intricate details of the methods by which each land attempted to aggrandize itself at the expense of its peers, but also on the numerous

opportunities for cultural contacts allowed by political conditions. The Amarna correspondence and the appearance of the first treaties prove clearly the importance of the later Second Millennium B. C. as the first truly international phase in the world's history. The story of plant ornament also contributes its modest part toward the characterization of this period. The mingling and fusion of artistic elements which we have been tracing in Asia, could have taken place only in a period when frontiers were open and men could pass freely across them.

SOURCES FOR THE FIGURES

- XVII.1 Petrie, *Beth Pelet* I, Pl. LV.
- XVII.2 Montet, *Byblos et l'Egypte*, Pl. CXXX (Sarcophagus of Ahiram).
- XVII.3 *Lachish* II, Pl. XXXVI, 103.
- XVII.4 *Ibid.*, Pl XXXVI, 91 (blue glaze).
- XVII.5 *Ibid.*, Pl. XXII, 55 (faience).
- XVII.6 Meg. Iv., 240
- XVII.7 *Ibid.*, 243.
- XVII.8 *Ibid.*, 55.
- XVII.9 *Ibid.*, 148.
- XVII.10 *Ibid.*, 151.
- XVII.11 *Lachish* II, Pl. XIX, 18 (ivory).
- XVII.12 Petrie, *Gaza* III, Pl. XLIV (XCIV?)

- XVII.13 Meg. Iv., 27
- XVII.14 *Ibid.*, 28.
- XVII.15 *Ibid.*, 28
- XVII.16 *Ibid.*, 169-170
- XVII.17 Rowe, *Four Canaanite Temples at Beth Shan*, Pl. XXXVIII, 3.
- XVII.18 De Clercq, 292
- XVII.19 Petrie, *op. cit.*, Pl. XVI, 50 (fragment of alabaster vase).
- XVII.20 *Ibid.*, Pl. XVI, 51, Site H = Port highway; fragments of engraved ivory plates).
- XVII.21 Petrie, *Gaza IV*, Pl. XIV, 32 (Hoard 1299).
- XVII.22 *Ibid.*, Pl. XX, 141.
- XVII.23 *Lachish II*, Pl. XXVI, 7 (temple area; gold pendant).
- XVII.24 *Ibid.*, Pl. XIX, 17 (structure III; LB II; ivory spoon lid).
- XVII.25 *Ibid.*, Pl. XIX, 16 (structure III; LB II; ivory spoon lid).
- XVII.26 *Ibid.*, Pl. XXXIII, 53 (structure III; excavator's dates: c. 1325-1223 B. C.).
- XVII.27 Meg. Iv., 223.
- XVII.28 Meg Iv., 22a, b.
- XVII.29 Meg. Iv., 166
- XVII.30 Meg. Iv., 167
- XVII.31 Meg. Iv., 14.
- XVII.32 Meg. Iv. 116

XVII.33 Meg. Iv., 165

XVII.34 Newell, 318.

XVII.35 VAR, 548; cf. Syria XI (1930), 11-15.

XVII.36 Newell, 323.

XVII.37 De Clercq, 387.

XVII.38 Rowe, *op. cit.*

XVII.39 VAR, 543.

XVII.40 Newell, 326.