

on epigraphic grounds in the early part of the third century B.C.⁸

Some important fragments of painted glass from the later Roman occupation in Egypt have been recently placed with the Roman glass; these will be fully described in a future publication, pending which they are here briefly noticed. A large conical beaker of which two adjacent fragments remain (fig. 4)⁹ had scenes from the arena arranged in several zones, of which the best preserved is nearly two and a half inches high. In this zone are pairs of gladiators in combat. Below are the wild beasts of the

RENOIR

Pierre Auguste Renoir, whose paintings can be seen throughout this summer in a magnificent exhibition at The Metropolitan Museum of Art in New York,¹ was the greatest of the French Impressionists, and one of the greatest artists that France has ever produced. He was one of four painters—the others being Claude Monet, Alfred Sisley, and Frédéric Bazille—who met as young men in a Paris art school about 1860 and formed the nucleus of the Impressionist movement, which was to revolutionize mod-



FIG. 5. ATHENIAN GEOMETRIC BOWL

arena—a lion bringing down one deer while another flees, in the presence of a leopard painted blue. The colors—blue, green, yellow, brown, brownish red, and white—are brilliantly preserved; the glass is colorless and thin. In the same technique as the preceding is another fragment (fig. 3)¹⁰ from the Museum's Egyptian excavations carried out in 1907–1908 at 'Ain et Turbeh in the Khargeh Oasis, a site which is dated by coins to the fourth century A.D. This shows a tiger attacking an antelope. Four small fragments from the same source are also shown.¹¹ CHRISTINE ALEXANDER.

⁸ F. Heinevetter, *Würfel- und Buchstabenorakel in Griechenland und Kleinasien* (1912). I owe the reference to Dr. R. Zahn.

⁹ Acc. nos. 22.2.36, 37. H. $3\frac{7}{16}$ in. (8.7 cm.).

¹⁰ Acc. no. 15.1.1. $1\frac{1}{16}$ by $1\frac{1}{16}$. (2.7 cm.).

¹¹ The objects described above have been placed as follows: the bowl in Gallery J 2, the fragment and the gem in J 3, the polyhedron in the Daily Life section of K 7, the glass in K 6.

ern painting throughout the world. The official French art of the day was a cold and dull affair, with its frigid pseudoclassic subjects and its highly polished photographic style. Rebelling against it, these young men turned to the everyday life around them. They went outdoors and painted direct from nature, rediscovering sunlight and air. The dark indoor tones of the old school they replaced with such brilliant color as painting had not known for generations. Instead of the unchanging light of the studio, they captured the ever changing effects of nature.

¹ This address on Renoir was given on May 26, 1937, over Station WABC by Lloyd Goodrich, of the Whitney Museum of American Art. It is printed here by permission of the Columbia Broadcasting System and Mr. Goodrich. The exhibition is held in Gallery D 6 and will remain open through September 12. An exhibition of Prints by Renoir and His Contemporaries has been arranged in Galleries K 37–40 and will be on view through the summer.—Ed.

fashioned to fit a cast of a very charming life-sized head from el 'Amārneh, and on it the headdress is now exhibited.⁴

We feel confident that the headdress as restored very closely approximates its original arrangement. However, as noted above, it was doubtless somewhat longer originally. Furthermore on the forehead there probably were also some insignia denoting the rank of the wearer (like the gazelle heads on the circlet with which this headdress was acquired) or perhaps a row of decorative elements across it. Of such elements we have no trace other than a ring in the middle of the front of the top plate, where we have strung a row of simple beads. And finally it should be remembered that since but little of the inlay remains, today the effect is of a mass of gold, where formerly it was of a mass of shimmering red, blue, and green rosettes merely outlined in gold.

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ACCESSIONS OF GREEK AND ROMAN ANTIQUITIES

A terracotta bowl, a vase fragment, a gem, an inscribed faience polyhedron, and some painted glass have been added to the collection of Greek and Roman art and have been placed on exhibition in the galleries in which they belong.

A small bowl (fig. 5) of the Athenian geometric style, ninth to eighth century B.C., is interesting for its shape, which imitates a basket.¹ After it was turned on the wheel, its two sides were pressed in so as to make it oval in section; on the long sides of the oval, where the rim is broken away, there may have been an arching handle. Round the bowl is a band of checkers, carrying out

⁴ The cast was presented to the Museum by the Egypt Exploration Society. The original is in the Cairo Museum. See *The Journal of Egyptian Archaeology*, vol. XIX (1933), p. 117, pls. XII, XVIII, 3, 4. The headdress (acc. no. 26.8.117) is shown this month in the Recent Accessions Room.

¹ Acc. no. 36.11.10. Fletcher Fund. H. $2\frac{5}{16}$ in. (6.5 cm.). A similar vase in Athens, published by S. Wide, *Jahrbuch des deutschen archäologischen Instituts*, vol. XIV (1899), pp. 213 f., fig. 94, has two high loop handles which meet in the middle; cf. also vases in Munich and the Hague, *Archäologischer Anzeiger*, 1910, cols. 488 f., fig. 15; *Corpus vasorum antiquorum: Pays-Bas, Musée Scheurleer*, fasc. 1, 111, H b, pl. 2, 7.

the suggestion of basketry; above this is a frieze of crouching antelopes, below it dotted lozenges. The bowl is said to be from Greece.

The fragment, of the mid-sixth century, belongs to a vase fabric which has been assigned to Klazomenai (fig. 1).² It is broken from a dish cover on which the decoration was arranged in concentric zones³; two of the zones, including (above) a long-legged, long-necked waterfowl and (beneath) a similar bird and a siren, appear on the fragment. The figures are painted in glaze, turned reddish in the fire; white is used for



FIG. 1. FRAGMENT OF KLAZOMENIAN WARE

the human skin of the siren, with details drawn in diluted glaze over the white; mat red is used for her wing coverts; her wing and tail feathers are incised, and so are the breast feathers of the upper bird and the preserved portions of the lower. Klazomenai was an important ceramic center, as is shown by its great terracotta sarcophagi painted in the vase technique. Their close relation to the widely distributed vase fabric is one of the reasons for its assignment to the Klazomenian workshops. The fact that it has been found in the Delta in considerable quantities⁴ lends probability to the sup-

² Acc. no. 37.11.4. Fletcher Fund. W. $3\frac{3}{4}$ in. (8.5 cm.). See R. Zahn, *Athenische Mitteilungen*, vol. XXIII (1898), pp. 38 ff.

³ Cf. J. Sieveking and R. Hackl, *Die königliche Vasensammlung zu München* (Munich, 1912), vol. 1, pl. 20.

⁴ At Daphne (Defenneh). Cf. W. M. Flinders Petrie, *Tanis* (London, 1888), vol. II, pp. 61 ff.; also E. Pfuhl, *Malerei und Zeichnung der Griechen* (Munich, 1923), vol. 1, pp. 171 ff.

posed Egyptian provenance of our fragment. The ware has not hitherto been represented in our collection; the fragment, with its well-preserved surface and finished drawing, gives a glimpse of a beautiful archaic style.

An archaic Graeco-Phoenician scarab of green jasper (fig. 2) has in intaglio Bēs in his character of master of beasts, carrying on his back a lion and in his hand a boar suspended head downward by the tail.⁵ The god is bald-headed, snub-nosed, and long-tailed, like a satyr, and wears his headdress of five vertical plumes. On scarabs produced by the admixture of Greek and Phoenician



FIG. 2. GRAECO-PHOENICIAN SCARAB. ENLARGED

art this divinity is of frequent occurrence, being powerful against evil; his power is symbolized by his dominion over savage animals. This scarab is a fine example of its class.

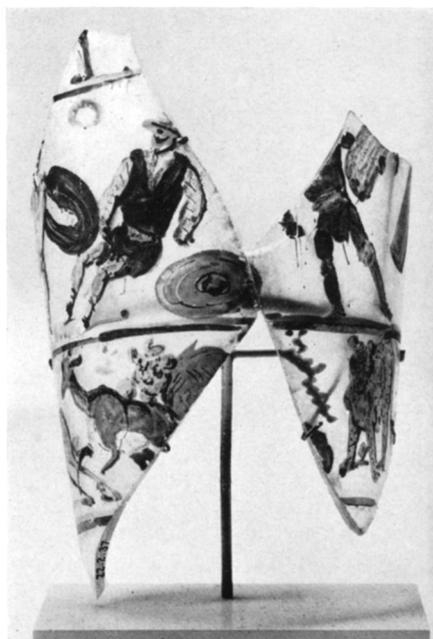
A blue-green faience polyhedron of twenty faces,⁶ which is said to be from Egypt, is inscribed with the letters of the alphabet, one to a face, from alpha to upsilon in this order:

A	B	Γ	Δ	E
H	Θ	Ι	Κ	Λ
M	N	Ξ	Ο	Ζ
P	C	T	Υ	Π

A similar figure, of steatite, was acquired

⁵ Acc. no. 37.11.7. Fletcher Fund. L. $\frac{1}{2}$ in. (1.7 cm.). Cf. A. Furtwängler, *Die antiken Gemmen* (Leipzig and Berlin, 1900), vol. III, p. 110; H. B. Walters, *Catalogue of the Engraved Gems . . . in the British Museum* (London, 1926), p. xxix; F. Lajard, *Mithra* (Paris, 1857), pl. 69, 4.

some years ago.⁷ Other known examples are of bronze and stone, including rock crystal; the arrangement of the letters varies. No ancient author makes any allusion which



FIGS. 3, 4. FRAGMENTS OF PAINTED GLASS IV CENTURY A.D.

would throw light on the particular use of these objects. It is reasonable to suppose that they were thrown like dice, the letters having their corresponding numerical values. A piece like ours, in Athens, has been dated

⁶ Acc. no. 37.11.3. Fletcher Fund. Side of each face $1\frac{1}{16}$ in. (4 cm.).

⁷ Acc. no. 27.122.5. BULLETIN, vol. XXIV (1929), p. 204.