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MORRIS GRAY
PRESIDENT OF THE MUSEUM 1914-1924
Marble Bust by Charles Grafly

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such as this "handy" box to be used by royal personages.¹

The design is executed in the main in *togidashi* ("rubbed out") process; the rocks, the birds and the butterflies, however, are in the *takamakie* (raised gold lacquer) method; the sun and the ideographs are of inlaid silver. The background is the so-called *chiriji*, that is, particles of gold sprinkled on a black ground.

The reverse of the cover (Fig. 3) is decorated with sprays of blossoming plum and weeping willow done in the *hiramakie* (flat gold lacquer) process on a plain black ground. The interior of the box (Fig. 4) is lined with silk damask with diaper pattern, presumably contemporaneous with the lacquer work.

The box was formerly in Baron Kawasaki's Collection and has been a source of great admiration in Japan because of its fine decoration and its excellent workmanship as well as the good state of preservation notwithstanding its age.² Now this important and interesting specimen of the Japanese lacquerer's art has its permanent home in this Museum.

KOJIRO TOMITA.

The Late Egyptian Gallery Rearranged

EARLY in the year the Late Egyptian Gallery (E 7) was reopened to the public following its redecoration, the regrouping of the exhibits, and the incorporation of material not previously shown. This gallery is the last in the chronological series on the Main Floor, and is devoted to antiquities of the periods following the New Kingdom, comprising Saïte, Late Egyptian, Ptolemaic, and Coptic material from Egypt proper, as well as objects of Ethiopian and Meroitic date from the Sudan. This latter field is especially well represented in the Museum owing to the exhaustive excavations carried out by our Expedition in the Sudan, which have made the Museum's collection of Ethiopian and Meroitic antiquities the finest to be seen outside of Khartum.

The slate figure of the god Osiris, here illustrated, is of the Saïte Period and comes from the Museum's excavations at Giza. Depicting the god in mummy form with his distinctive crown and the insignia of authority in his hands, the statuette is an excellent example of the sculpture of the period. Two other statues, both of granite, one an Egyptian king of the Twenty-ninth Dynasty and the other one of the later Ethiopian monarchs, represent large scale sculpture in the round, while reconstructed sections from the walls of a temple of Ptolemy IX found at Coptos illustrate the work in relief of the latest phase of native Egyptian art. Of the other exhibits in this gallery it must suffice here to mention two. Case 5 is devoted to a group

¹At least two "handy" boxes still exist on which the Choseiden subject is used. One, in the collection of Marquis Yoshichika Tokugawa, depicts a palatial building standing in a garden. The other, in the Baron Okura Museum, bears on the reverse of the cover a design similar to that which appears on the top of our box. These pieces are assigned to the late Kamakura period (1190-1335).

²Reproduced and described in *Kokka*, No. 266 and also in the *Choshunkaku Kansho*, Vol. 5.



The God Osiris Saïte Period
From the Museum's Excavations at Giza

of the small funerary amulets characteristic of Saïte and later times, and the selection has been made not only to show the great number of subjects treated, but to illustrate the variety in material and workmanship which they display. Case 8 is given over to *shawabti* figures, those little statuettes of the mummified dead so typical a feature in the funerary practice of the later periods in Egypt. Of especial interest will be found the chronological series of the figures of Ethiopian kings which illustrates in a most striking manner the development and subsequent decline of the art of the *shawabti* maker. The series begins with Piankhi and extends with but few gaps down to Nastasen, last of the Ethiopian kings, covering a period of some 420 years.

In order to assist the visitor a Gallery Book has been prepared for use in this room. It contains more detailed information than can be included in the labels, as well as an historical resumé of the period covered, and such explanatory text as may be helpful to an understanding of the exhibits.

DOWS DUNHAM.