

tools of stone, bone and wood, yet they have developed the most complex social organization of any living race. To determine the material culture of these aborigines will be the ultimate object of the project. Dr. Davidson will start into the interior from Sidney, New South Wales, early in January.

7. *The Sharpe Memorial Gallery*

THE Sharpe Memorial Gallery, given in memory of Richard and Sallie P. Sharpe of Wilkes-Barre, by their children, Mr. Richard Sharpe and Miss Mary A. Sharpe, and the late Miss Sallie Sharpe, Miss Elizabeth M. Sharpe and Mrs. Henry St. George Tucker, was formally opened on the afternoon of November 21st with a private view and tea in the Members Room.

The choicest pieces of the Museum's Mediterranean collections have been installed in the Gallery, comprising representative examples of Greek, Roman, Etruscan, Cretan, Cypriote and Phoenician art. A generous endowment given by the Sharpe family, in addition to the gift of the gallery itself, provides an income to be used for the purchase of objects to further supplement the collections on exhibition in the Gallery.

8. *The Sallie Crozer Hilprecht Collection*

BY the will of the late Herman V. Hilprecht, one time curator of the Babylonian Section, the Museum acquires three pieces of great importance: two copper goats' heads

from Fara, obtained by Dr. Hilprecht while he was excavating for the Museum at Nippur, and a rare boundary stone of the time of Nebuchadnezzar I, found at Nippur during the excavations of 1896.

The heads, splendid examples of the Babylonian sculptor's craft of five thousand years ago, belong to the type of animal sculpture so superbly illustrated in the silver, gold and copper bulls' heads in the Museum's collections from Ur, with which they should be compared. The spirally twisted horns characterize the wild Asiatic goat, and the strong modelling, the eyes inlaid with lapis lazuli and shell, the rich patina of the copper, combine to make the pieces among the most outstanding in the collections of Babylonian sculpture. The larger is here illustrated. [Plate VIII.]

The magnificent boundary stone [Plate IX], was "presented by the Imperial Ottoman Government to Professor Hilprecht for his services in organizing the Assyriological Section of the Sultan's Archaeological Museum in Constantinople."

It is a conical block of black limestone, forty-nine centimetres high and seventy-three in circumference. Around the top are carved in low relief symbols of Marduk, Nabu, Anu, Enlil, and other Assyrian deities. Among them is written the name of the stone: "Ninib and Nusku establish the boundary." Below is the unusual feature of a drawing of the field, with a description of it. There follows a long inscription, beginning with a beautiful hymn to Enlil, the God of Nippur,



**COPPER GOAT'S HEAD FROM FARA
THE SALLIE CROZER HILPRECHT COLLECTION**

followed by an account of the presentation by Nebuchadnezzar of the land described to Nusku-ibni, a high dignitary of the temple in Nippur, and closing with curses upon anyone who should attempt to appropriate the land, to interfere with the privileges of the owner, or to remove or destroy this stone. The inscription is finally dated, and closes with the names of fourteen witnesses present at the transaction.

9. *Two New Collections of African Art*

IN the spring the Museum secured a large and important collection of over two hundred masks and wooden statuettes from the Ivory Coast, the French Soudan, the French Congo, and Dahomey. Most of the specimens are extremely rare, some unique. The highly stylized Nafara mask surmounted by the figure of a bird which is reproduced in a line drawing on the cover of this issue of the *Bulletin* is an example of the conventionalization which is an essential feature of all negro representative art. Even in the most nearly realistic attempts to reproduce the human form a drastic simplification of contours and of the details of modelling shows itself. The sculpture of the Ivory Coast provides excellent examples of the progress of stylization through a series of phases in pieces which are contemporary with one another.

The figure of a woman [Plate X] with a child on her back is a good example of such realism as is achieved by these inveterate conventionalizers. The highly decora-



**BOUNDARY STONE OF NEBUCHADNEZZAR I
THE SALLIE CROZER HILPRECHT COLLECTION**