Jack Josephson is one of a rare breed in Egyptology—a connoisseur, and true appreciator and interpreter of ancient Egyptian art. In his work on Late Period sculpture, he has discussed a small corpus of “realistic” heads. In his honor, and in thanks for the friendship and support he has shown me over the years, I respectfully, and humbly, bring another in this series of extraordinary statues to his attention.

The fragmentary head is in the Oriental Institute Museum (OIM 13952). Charles Breasted (the son of James Henry Breasted) purchased it in Egypt in early 1931 from the Alexandrine dealer Aristotle B. Economides. A search of the archive of the Oriental Institute has failed to produce any additional information about the provenance of the head.

It is of banded brown and white quartzite (figs. 1-3). It measures 18.5 cm high, 11.4 high, and 12.2 cm across the width. The entire back of the head has been broken away, and the end of the nose and much of the chin are lost. The unfortunate loss of the back of the head makes it difficult to reconstruct the angle of the statue’s glance, and indeed, placing the head at different angles gives the countenance varying “moods.” Regardless, its main features are the extraordinary marks of realism, in particular the fine crow’s feet at the edge of each eye, the deep nasal-labial folds, and the rays of vertical wrinkles that radiate down both sides of the chin, all of which give the impression of worry and old age.

The brow is crossed by the edge of the wig or wig cover. What appears to be a line from the midbrow up over the top of the head is an unworked lighter-colored vein of the stone. Very little is preserved of the ears. On the right side (fig. 2), just the remains of the ear can be faintly seen. The opposite ear is completely sheared away (fig. 3). There is no indication of eyebrows, or of a cosmetic line at the eyes.

The head is markedly asymmetrical. The right eye has an incised line above the full lid from to the outer corner of the eye itself to the bridge of the nose. No such line is seen over the left eye. The crow’s feet are more defined on the left side of the face than the right. The left side of the mouth is marked by lips of nearly the same fullness top and bottom, while in contrast, on the opposite side of the mouth, the upper lip is thinner. The right side of the mouth droops slightly downward, whereas the left side is straight. The left side of the mouth is longer than the right. Three strong wrinkles extend from the left nasal-labial fold, ending half way down the chin. On the opposite side, more closely spaced lines begin at the edge of the mouth and descend to the jaw line. The nasal-labial fold is more pronounced on the right than the left.

Heads with naturalistic features pose problems in dating. As with other examples, certain features seem to point to one time period, while other aspects suggest an alternative date. In this case, the likely eras seem to be the late Middle Kingdom or the Late Period.

Many of the naturalistic features of the Chicago head seem to mimic sculptural representations of Senwosret III, for example, the eyes set below a prominent brow with their heavy upper lids and small lower lid. The heavy-lidded eyes on the Chicago head appear first in the late Middle

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1 I thank Geoff Emberling, Director of the Oriental Institute Museum, for his permission to publish the head, and for the photos that accompany this article.
2 See bibliography in this volume.
3 I thank John Larson, Museum Archivist, for making correspondence of Charles Breasted available to me.
4 A good example of this controversy is British Museum EA 37883, which has been assigned a variety of dates, most recently late Dynasty 26 (E. Russmann, *Eternal Egypt: Masterworks of Ancient Art from the British Museum* [Berkeley and Los Angeles, 2001], 243-244), and Middle Kingdom or late New Kingdom by J.A. Josephson, “An Enigmatic Egyptian Portrait in the British Museum (EA 37883),” *GM* 184 (2001), 19-20. See also J. Josephson, P. O’Rourke, and R. Fazzini, “The Doha Head: A Late Period Egyptian Portrait,” *MDAIK* 61 (2005), 219-241.
Fig. 1. OIM 13952, front view.

Fig. 2. OIM 13952, right side.

Fig. 3. OIM 13952, left side.