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Notes.

On Thursday, March 3, Professor Georg Steindorff gave a lecture in the Egyptian Rooms of the Museum to about one hundred and fifty of the auditors of his course at the Lowell Institute on the History, Social Conditions, and Religion of Egypt.

At the invitation of the Committee on the Museum, a Catalogue of the current exhibition of Turner's Liber Studiorum has been prepared by Mr. Francis Bullard, the lender of the greater part of the plates exhibited, and is now on sale at the door and in the gallery.

The School of the Museum is to be represented at the Louisiana Purchase Exhibition at St. Louis next summer by envois from the Departments of Painting (Mr. Edmund C. Tarbell, instructor), Drawing from Life (Mr. Frank W. Benson, instructor), Drawing from the Antique (Mr. Philip L. Hale, instructor), Modeling (Mr. Bela L. Pratt, instructor), and Design (Mr. C. Howard Walker, instructor). These envois form a part of the exhibits in the Educational Department of the Exhibition. The paintings are fifty-three in number, consisting of portraits and studies from life. The drawings from life and the antique number over a hundred; the pieces of sculpture eight, four statues and four reliefs; and the examples of design include a large number of subjects relating to the various applied arts. The envois of the Department of Design were exhibited at Room 616, Huntington Chambers, during the week ending March 12.

On public holidays which fall on Monday the Museum opens at 9 A. M. instead of remaining closed until noon. This rule will apply on Memorial Day, May 30, when the Museum will be open from 9 till 5. Admission, 25 cents.

The number of admissions to the Museum in the month of January, 1904, was 20,761; in February, 19,843. Last year the numbers were 20,789 and 23,317. On the nine Sundays that fell this year in these two months, 21,128 visitors entered the Museum, as against 18,478 on eight Sundays in 1903.

Exhibition of Americana.

Attention is called to a projected loan exhibition of early American prints, including engravings, etchings, wood-cuts, etc., to be opened next autumn. It is at present proposed to restrict it to work produced in this country before 1820, although an earlier year will be adopted as a limit provided enough material is available. In the absence of any satisfactory handbook on early American prints, the catalogue of this exhibition will prove useful to collectors.

Its success will depend in a great measure on its completeness. Among the early prints some are known to exist in one or two impressions only; a number of these will be represented, thanks to the courtesy of private collectors. It is hoped that other rare early prints may come to light on this occasion. To this end, offers of loans from owners of early prints would be welcome.

Manual of Italian Renaissance Sculpture.

The Manual of Italian Renaissance Sculpture, by Mr. Benjamin Ives Gilman, Secretary of the Museum, announced in the last Bulletin, has since been published and is now on sale at the Museum.

The volume is based on the collection of casts in the Italian Renaissance room, which although not large is a representative one. Several original works of the same period, reliefs in terra cotta and plaster, loans or gifts to the Museum, are installed in the same room for want of appropriate space elsewhere. While these are not referred to in the Manual, they will be of especial interest to its readers. The works of which the casts are reproductions form the subject of a series of descriptive notices, chiefly designed as an aid to the reader in the detailed scrutiny of the objects. To each artist is devoted a brief biographical sketch mentioning his principal achievements, and giving some statement of his place in the development of sculpture in Italy. A bibliography precedes the text, which is followed by an index of the places where the works described are now preserved.

The Manual embodies a novelty in catalogue making in regard to which the suffrages of those who use it are awaited with interest. In view of possible future additions to the collection which would disturb consecutive numbering, the casts are designated by their numbers in the Museum Registers. To find the description, in the book, of any cast seen in the room requires therefore an index of numbers; and this is printed for ease of reference, not among the pages of the book but inside the front cover. Likewise, to find in the room any cast described in the book requires a plan of the arrangement of the room, and this is printed for the same reason inside the back cover. The index is placed first because it leads into the book, the plan last because it leads out of the book.

The present Manual, the Catalogue of the Museum collection of casts of Greek and Roman Sculpture by Mr. Edward Robinson, and that of the casts from the antique at the Berlin Museum by Friederichs-Wolters are the only existing books treating of the great epochs of sculpture in the form of a commentary upon a collection of reproductions. Despite the manifest imperfections of casts, books like these greatly aid the student of the history of art in acquiring that familiarity with the works themselves, which is the indispensable foundation of his knowledge. To the much larger number of persons whose aim is purely that of intelligent enjoyment, they offer in narrow compass data, which if given at all in histories and monographs of art are often effectually concealed amid masses of material irrelevant to the inquiry into artistic intention.

The Ceramic Room.

ORIENTAL PORCELAINS AND JADES.

Following upon the rearrangement of the European ceramics (see Bulletin I, page 29), that of the Oriental porcelains and the jades completes the redistribution of the Ceramic Room, and involves some changes as

market. It is a period of paucity of ideas with facility of expression. The cuttings for the attachment of wings in the hair indicate that the figure is Hermes. The extended right hand held a plate or a purse, the attributes of Hermes as the god of trade, and the left the herald's staff (*kerykeion* or caduceus) indicative of his office as messenger of the gods. The usual winged sandals are lacking. The posture of the beautiful marble Hermes in the Room of Greek Sculpture is similar to that of this statuette.

The small Athena wearing a Corinthian helmet with decoration in inlaid silver is another slight piece belonging to the same very large and comprehensive class. She is clad in her usual robes with the *ægis* over them, and leaned upon a spear grasped in her raised left hand. The composition is not original, but is derived from some fifth century prototype.

The small serpent with semi-human head is an object of much greater interest than would at first appear. It represents Glykon, the reincarnate god Asklepios, whose worship, established about 150 A. D., flourished for a century or more throughout Asia Minor and even reached Rome. The story of the origin and spread of the cult is told with much entertaining detail in Lucian's "Alexander, or the False Prophet."

This Alexander was a native of Abonouteichos, a Paphlagonian town on the southern shore of the Black Sea. Of great natural gifts, he was the apt pupil of a certain sorcerer-physician who had learned the magic art from the notorious Apollonios of Tyana. After the death of his master, Alexander found himself a partner with whom he wandered for a long period in Asia and Europe, practising the profession of magician. Finally, at Pella in Macedonia, they bought a large tame serpent for a few obols, and, to make gainful use of this acquisition, hit upon the scheme of establishing an oracle in Alexander's native town. Accordingly they buried and later caused to be discovered, in the very ancient temple of Apollo in Chalcedon (on the Propontis opposite Byzantium), bronze tablets foretelling that Asklepios was about to return to earth and take up his abode in Abonouteichos. The citizens of that place, moved by the honor thus done them, forthwith set about building a temple for the god, while Alexander presented himself as his divinely appointed priest. On a certain morning, fantastically appareled, he led the people to the site of the new temple, went singing and praying down into the water that had collected in the excavation, and drew thence an egg. This broken, a small snake issued forth and twined itself about his finger. Thus was Asklepios reborn and prophecy fulfilled in the eyes of the amazed, adoring multitude. (The egg had been deposited in the mud the preceding night by the crafty priest. It was a goose's egg, with the snake substituted for its contents and the aperture closed with wax.)

A day or two later the people were admitted to a dimly lighted chamber where their priest, gorgeously attired, sat with his serpent-god's body twined about his neck and its tail reaching the floor in front of him (to such a size had it miraculously lengthened) and—greater wonder—its face, peering through the prophet's beard, seemed almost human. The body belonged to the tame snake bought at a bargain in Pella; the head the people saw was an affair of linen, cleverly fashioned and painted in some degree of human likeness, with jaws and fangs worked by means of horse-hair.

When at length the temple had been completed, the new Asklepios, as prophet and physician, gave counsel or information on any matter laid before him for a fee or one drachm and two obols (a shilling). Questions coming in sealed scrolls—with the fee—were returned, answered, with seals unbroken. (Alexander was an adept at duplicating seals, or removing and replacing them undamaged). Responses were in verse, and often ambiguous or unintelligible, in accordance with oracular tradition. The annual income from fees

alone was some 70,000 to 80,000 drachms, beside that from the many gifts prompted by hope or gratitude or fear. For a great price, too, it was vouchsafed wealthy and powerful patrons to hear Glykon's response from his own mouth. The well-trained snake would sit coiled up with his head erect, as we see him in the statuette, and wearing his linen mask, which had been fitted with a tube (made of cranes' windpipes, says Lucian), into which a concealed attendant would recite the verse the astonished inquirer heard issuing from the serpent's mouth. Such an "autophonous" oracle sent a general of Marcus Aurelius to overwhelming defeat at the hands of the Parthians. The victory another "autophone" had promised if the Romans should cast a pair of lions into the Danube was won by the enemy. (This episode of the lions is commemorated on the column of Marcus Aurelius at Rome.)

In spite of conspicuous ill guessing and of some exposures of his trickery, Alexander continued successful to the end, partly owing to the protection of the greatest of his dupes, Rutilianus, a powerful senator who became his son-in-law, and whose influence augmented his prestige and assured him against the interference of Rome. The prophet even secured a change of the name of his city from Abonouteichos (Wall of Abonos) to the aristocratic Ionopolis (City of the Ionians).

The cast beside the statuette is from one of the earliest coins issued under the new title, a bronze of Lucius Verus (161 to 169 A. D.), with that emperor's bust and name on the obverse, and on the reverse Glykon with his name and that of the Ionopolitans. Coins of Ionopolis continue to show the effigy of the god at least until 252 A. D.

In the course of his account of this most successful ancient religious imposture, Lucian remarks that innumerable portraits were made of Glykon—paintings and images of silver and bronze. This little figure is apparently the first of these images to be discovered. It shows, incidentally, how well the art of bronze casting was still practiced as late as the latter half of the second century A. D.

An Ephod (?) from Thebes.

If the garment described below is rightly to be identified with the ancient Jewish priestly robe named above, it will be an object of much interest to biblical students, for an Egyptian tomb will have yielded up after thirty-four hundred years the only recognized specimen.

The tombs of the kings at Biban-el-Molouk, the necropolis of Thebes, are situated in a network of rocky ravines on the west bank of the Nile a mile and a half from the river. In one of the spurs of the East Valley at the tomb of Prince Mai-her-pri (about 1500 B. C.), discovered in 1899, excavations undertaken in 1902 on behalf of Mr. Theodore M. Davis brought to light a small box in a hollow of the rock over the tomb. The box was painted yellow and bore on the lid an inscription incised and painted blue, reading "Mai-her-pri, Cupbearer" (of the sovereign). Within it were found two tunics of soft skin, each cut in the most marvelous way, within a narrow border and about a rectangular patch in the upper centre, into fine meshes as of a woven network. One of these tunics was in 1903 presented to the Museum by Mr. Davis and is now exhibited in the Egyptian Cast Room with the box in which both were found.

It was surmised at the time of its discovery that this might be one of the leather corselets from Syria, several times mentioned in inscriptions of Thothmes III. among the spoils of Canaanitish peoples. Its very perfect preservation gives color to the supposition that it was not the product of the daily life of Egypt. That it may be a specimen of the heathen ceremonial garment from which the early Jewish ephod was derived is suggested by the six

following facts: (1) it was given a position of honor in Mai-her-pri's tomb; (2) two were found there, the ephod being thought to have consisted of two like coverings for front and back; (3) the principal marks of wear upon it are at the waist, the ephod having a girdle (Ex. xxviii. 8); (4) the whole network is a single skin but for the piece added at each shoulder, the ephod having the "two shoulder pieces thereof joined at the two edges thereof" (Ex. xxviii. 7); (5) the rectangular patch seems destined for some ornament, the ephod having a breastplate fastened above the girdle (Ex. xxviii. 29); (6) it is a scanty garment, such as would have warranted Michal's reproach to David (2 Sam. vi. 14ff).

The whole of accredited human history has unrolled itself since a cunning workman wrought this skin into a garment; yet the fragile hair still clings to several spots missed by the artisan's knife, and of all the myriad meshes but very few are broken. The network has been produced without the excision of any fragment by many series of cuts running lengthwise of the garment, each series interrupted about every

quarter inch by a minute space left intact, the interruption in one series being opposite the middle of the cuts in the next. Over the whole surface of the skin these cuts succeed one another with absolute regularity, about forty to the inch, and aggregating scores of thousands in number, producing a network of thread-like fineness which proves easily expandable to twelve times the dimensions of the untouched skin. It does not seem unfair to compare this achievement of a Canaanitish workman three thousand years ago with the diffraction gratings of modern physics, ruled, it is true, hundreds of times more finely, but upon rigid glass instead of flexible skin and over a surface hundreds of times less in extent. On the two shoulders the skin has been pieced directly through the network, a series of knots almost imperceptible to the naked eye showing where the adjacent meshes have been bound together by a thread of spiderlike delicacy.

The marvelous workmanship and perfect preservation of this tunic add to the interest excited by its possible bearing upon a much disputed question of biblical archaeology.

OBJECTS NEWLY INSTALLED.

PLACE.	OBJECT.	SOURCE.
FIRST FLOOR.		
Egyptian Room	An Ephod (?) from Thebes (<i>see p. 7</i>).	Gift of Theodore M. Davis.
Bartlett Room	The Francis Bartlett collection of Greek marbles, bronzes, vases, terra cottas, gems, etc. (<i>see Bulletin I., p. 26, and the present Bulletin, p. 6</i>)	Gift of Francis Bartlett.
SECOND FLOOR.		
Allston Room	Portrait of Maria Teresa Gold Appleton, by Stuart; body finished by Jane Stuart	Lent by Miss Alice M. Longfellow.
Third Gallery	Portrait of a man; Spanish School	Lent by Francis Bartlett.
Fifth Gallery	Mother and Child, by Wyatt Eaton	Gift of Mrs. Warren B. Potter.
Print Rooms	Exhibition of Turner's Liber Studiorum (<i>see January Bulletin, p. 3</i>)	Lent by Francis Bullard, Professor C. F. Norton, and Denman W. Ross.
Textile Gallery	Special exhibition of the collection of laces owned by the Museum (<i>see Bulletin I., p. 2</i>)	
Ceramic Room (<i>see p. 5</i>)	Blue and white hawthorne jar, Chinese.	Lent by Francis H. Bigelow.
	Seven pieces Persian porcelain	Gift of Denman W. Ross.
	Mexican pottery	Lent by Denman W. Ross.
Japanese Corridor	Venetian glass and Chinese porcelain	Bequest of George W. Wales.
	Chinese porcelain	Bequest of Mrs. S. D. Warren.
	Monochrome screens	From the Bigelow and Fenollosa-Weld collections.
	Prints	Loaned by Denman W. Ross.
	Ten Chinese panels	Five loaned by Denman W. Ross.