

# MUSEUM OF FINE ARTS BULLETIN

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*The Museum of Fine Arts, Boston, incorporated February 4, 1870, is a permanent public exhibition of original works of the art of Egypt, Greece, Rome, the Orient, and modern Europe and America, supplemented by reproductions of others. It is supported wholly by private gifts, and managed by a Board of Trustees including representatives of Harvard University, the Boston Athenæum, the Massachusetts Institute of Technology, the City and the State, with the cooperation of a responsible staff. Visitors, about 250,000 annually.*

*A public museum of fine art offers the whole people an unfailling source of happiness, enlightenment, and edification. It is especially the privilege of wealth to further the enrichment of museum collections and their interpretation to the visitor. Opportunities not likely to recur for the acquisition of important objects present themselves continually. The oral and written exposition of the works shown demands highly trained assistance. In the measure of the funds placed at its command by donation or bequest, a museum can both widen and deepen its influence.*

*The legal title is "Museum of Fine Arts." Names of givers are permanently attached to objects purchased with their gifts.*

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For information regarding other collections than those enumerated above, apply at the Director's office.	
Superintendent of the Building . . . . .	W. W. McLEAN
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## Admission.

The Museum is open every day in the year, excepting the Fourth of July, Thanksgiving Day, and Christmas, from 9 A. M. (on Sunday from 1 P. M.) until 5 P. M.

Admission is free on every Saturday and Sunday, and on holidays. On other days the entrance fee is twenty-five (25) cents.

Children under fourteen years of age are not admitted unless accompanied by an adult.

## Catalogues and Guides.

The following are for sale at the Desk at the door of the Museum, or may be obtained by addressing the Secretary of the Museum. Add one-fifth of price for postage. The Catalogue of the Morse Collection can be sent by express only.

### FIRST FLOOR.

Catalogue of Casts of Greek and Roman Sculpture. Edward Robinson . . . . . \$0.50

Owing to the growth of the collection of original objects of classical art, most of the casts described from p. 266 to p. 364 have been either rearranged or withdrawn from exhibition since the revised edition of this catalogue was printed.

Manual of Italian Renaissance Sculpture. Benjamin Ives Gilman . . . . . .50

Guide to the Catharine Page Perkins Collection of Greek and Roman Coins . . . . . .25

### SECOND FLOOR.

Catalogue of the Morse Collection of Japanese Pottery. Prof. E. S. Morse . . . . . 20 00  
Large paper edition . . . . . 50.00

Also

(In illustration of the Buffum Collection of Amber): "The Tears of the Heliades, or Amber as a Gem." W. A. Buffum . . . . . 1.00

## Annual Subscriptions Toward Current Expenses.

### Circular of the Executive Committee.

BOSTON, MASS., March, 1905.

The Trustees of the Museum of Fine Arts gratefully acknowledge the subscriptions received for the current expenses of the Museum, in answer to their request issued a year ago.

The amount contributed was \$13,405, a sum \$468 in excess of the previous year's subscription; and the number of subscribers was 1,038, of whom 96 gave more than \$10. The current expenses of the year were \$82,034, exceeding the current income by \$20,947.50. This sum has to be met by a reduction of invested funds.

The Museum was founded by private citizens of Boston, and has been upheld by them. It is believed to be the largest museum in the world maintained without subsidy from city or state, its support being wholly derived from the voluntary assistance of individuals. The amount received from annual subscribers has ever been one of its chief sources of income, but this should increase if the Museum is to be enabled to fulfil its obligation to the public. The sum received ten years ago exceeded the amount contributed last year, and served to defray more than one-third of the annual expenses of that date; the annual subscriptions of a year ago were less than one-sixth of the corresponding outgoings.

The Museum is passing through a period of transition. While its collections have never been so rich, or so freely shown, plans which will culminate in their

detractors and its admirers. It made many converts, however, and was one of the first of his works to establish the preëminence of Millet among his contemporaries.

### The Exhibition of Recent Acquisitions of the Egyptian Department.

In the Annual Report of the Museum for 1904 mention was made of the plan for adding a new room to the present Egyptian Department by removing the casts in the room hitherto devoted to casts of Egyptian and Assyrian art, and by exhibiting in their place as much as possible of the material which has been added to the collection, both by gift and by purchase, since the Department was created in the autumn of 1902. This work of preparing the room for the exhibition of originals has been in hand for several months past and the room has been thrown into its proper relation with the rest of the Egyptian Department by the introduction of a doorway in the wall separating it from the room devoted to the Way Collection. The work is now nearing its completion and advantage is taken of this opportunity of giving now a general outline and description of the character of the new material, to be followed in later numbers of the BULLETIN by detailed explanations of the objects under the various subject-classifications.

Of the recent additions to the collection by gift, the place of prominence in this new Egyptian Room is given to the unique and beautiful collections of glazed porcelains and sculptures in wood from the tomb of Thothmes IV., in the valley of the kings at Thebes, which were given to the Museum in 1903 by Mr. Theodore M. Davis, who had carried on the work of excavation in the royal tombs with the coöperation of the Egyptian government. Most of this collection has been placed temporarily on exhibition the past year in the main room of the Department, but the addition is now made of a fragment of a throne, bearing on both sides scenes in the very finest relief, — on one side Thothmes IV. as a sphinx, trampling under foot his Semitic enemies; on the other, the king seated on his throne receiving the blessing of Sekhmet, the lioness-headed goddess of war, while behind him stands his namesake, the ibis-headed Thoth.

From the tomb of Queen Hatshepsut in the Valley of the Kings, Mr. Davis has now given to the Museum the great polished-sandstone sarcophagus of Thothmes I., the father of Hatshepsut, which was found in the tomb of the queen in the excavations of 1903-4. The sarcophagus has not yet reached the Museum, but on its

arrival in the near future it will be placed on exhibition in this room, and, from its exceptional importance, will be the most notable addition yet made to the collection.

From the regular annual donations to the collection from the Egypt Exploration Fund, received during the past two years, the important examples of glazed porcelain and sculptures in ivory of the earliest Egyptian dynasties, from the excavations of Flinders Petrie in the old Osiris Temple at Abydos, are now placed on exhibition in this room, with other material donated by the Fund from the work carried on in sites of the Ptolemaic and Roman period by Grenfell and Hunt.

Of the additions made to the collection by purchase during the past two years, the most important are the two offering-chambers, with their decoration of scenes in beautifully modelled relief, from mastaba-tombs of the fifth dynasty at Sakkara, announced in the Annual Report of last year. The statement was made at that time that, because of their great weight and size, no provision could be made for reconstructing and exhibiting the chambers until the new Museum building was erected. At the present time, however, photographs of the chambers are being placed on exhibition, to illustrate in some degree the character and quality of their relief-sculpture.

A considerable portion of the available space in this room has been devoted to the collection of wooden sculptures of the Middle Empire (about 2000 B. C.), from excavations in the rock-cut tombs at Assiut, carried on in 1903 by M. Chassinat, partly on behalf of the Louvre. These sculptures were found by M. Chassinat in a series of tombs in the Nile-cliff at Assiut, just west of the main group of tombs which has long been known to travelers in Egypt. The sculptures consist of the large statue 1.12 m. in height, shown in the illustration on page 15; a series of five statuettes, of which two are shown on page 14; and three groups of figures, one of which — the slaying of an ox for the sacrifice — is represented in the illustration.

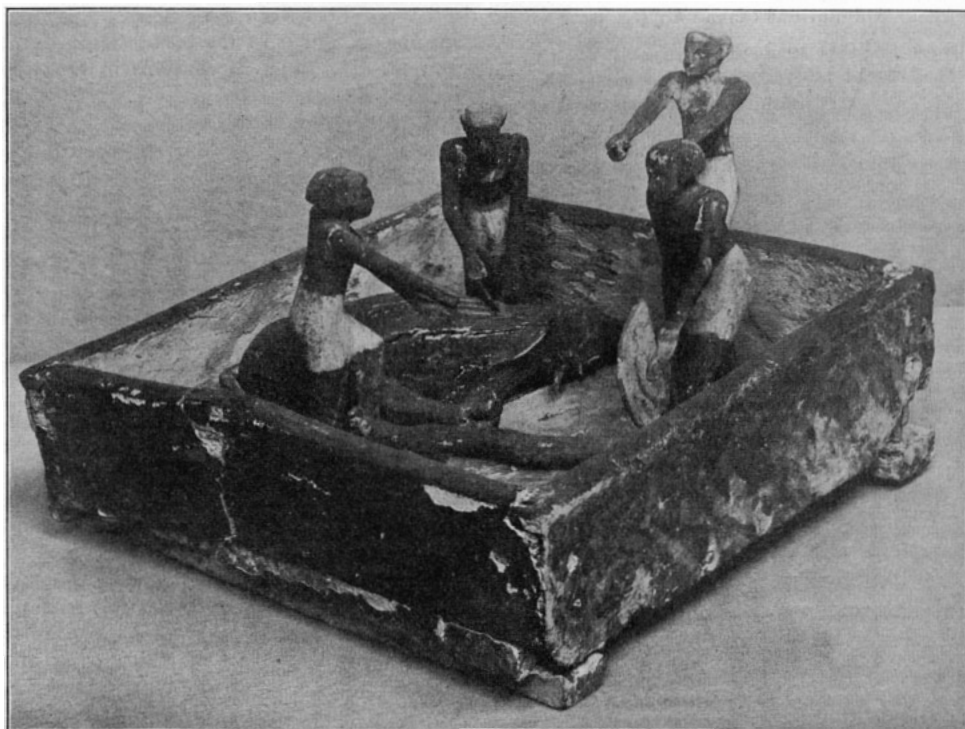
The remaining cases in the room are devoted to the exhibition of material illustrating other periods or other sides of Egyptian art. Sculpture in stone is represented by the two fine seated statuettes in limestone, dating from the early part of the fourth dynasty (about 2500 B. C.) and by the series of other statuettes and heads, including a number of characteristic examples of the best work of the Early New Empire (about 1600-1000 B. C.). On other sides, the material shown has been acquired with the definite purpose of making the Egyptian Collection as a whole more uniform in its illustration of the chief phases of Egyptian art, and has now been brought down to include the illustration of that last and least productive period of Egyptian art, the Coptic or Early-Christian period.



STATUETTE OF A PRIEST.



BEARER OF FUNERAL-OFFERINGS.



THE SLAUGHTER OF A STEER FOR THE SACRIFICE.

Wooden sculptures of the Middle Empire (about 2000 B. C.), from excavations at Assiut (Upper Egypt) carried on in 1903 by M. Chassinat, partly in behalf of the Louvre.



PORTRAIT STATUE OF THE MIDDLE EMPIRE.

HEIGHT, 1.12 M.

From the excavations of M. Chassinat at Assiut