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Fig. 1. Crucifixion, Bolognese School

Last Quarter of Thirteenth Century

Gift of Edward Jackson Holmes

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SUBSCRIPTION ONE DOLLAR

gold borders on Mary's mantle, particularly the execution of the border framing her face.

A detailed comparison of the corresponding figures in the two works can hardly leave doubt that the small panel was painted by the artist who produced the large Crucifix. The differences to be observed in the figures of Christ, less marked than those existing between the figures of the Crucified in Deodato di Orlando's paintings of 1288 and 1301, can satisfactorily be explained by the gap in time between their execution. The more attenuated and limper form of the Crucified in the panel at Boston as compared with the figure in the work at Faenza, and the modeling with somewhat broader and softer lines indicate that the former painting was executed later than the other.

The work at Faenza belongs to a group of crucifixes influenced by the art of Giunta Pisano that were executed in Bologna and surroundings in the second half of the thirteenth century. The effect of Giunta's art can be explained by the Pisan painter's activity in this region. The presence of his latest known work in S. Domenico, Bologna, is almost certain evidence for such activity which seems to have taken place in the 1250's. However, Giunta's influence is neither the only one nor the most extensive in the group of works under consideration. These paintings show a more far-reaching effect of the art of the Master of St. Francis, a very individualistic, mannered Umbrian follower of Giunta, whose main activity seems to have taken place in the third quarter of the thirteenth century at Assisi. It appears probable that the North Umbrian influence was transplanted largely in connection with Franciscan artistic enterprises in the order's centers at Assisi, Perugia, and Bologna.

Inasmuch as the Umbrian influence in the works from the region of Bologna is more evident and more extensive than the Pisan, some students have ascribed these paintings to the Umbrian school. The fact that in most works of the group the two influences are found side by side, that the colors in these panels are more somber than those employed in related, unquestionably Umbrian works, and that the panels exhibit iconographic and stylistic details not present in Umbrian paintings contradicts the correctness of such attribution. These very characteristics justify the conclusion, also suggested by the locations, that the group of crucifixes in Emilia to which the work at Faenza belongs are products of the Bolognese school.¹

In the panel at Faenza the figure of Christ and the iconographic scheme of the top terminal have direct connections with Giunta's art.² On the

¹ Such origin had been considered already in 1936 by Cesare Brandi (*idem* in *L'Arte*, XXXIX, p. 91) and is held probable by Edward Garrison (*op. cit.*, p. 13).

² The condition of the topmost horizontal of the frame makes it almost certain that the Crucifix at Faenza was originally surmounted by a disk containing a representation of the blessing Christ in bust-length.

other hand, the choice of full-length representations of Mary and John for the lateral terminals and the inclusion of a small image of St. Francis are compositional and iconographic details not found in Giunta's works and not favored by the Tuscan followers of this artist, but characteristic of the art of the Master of St. Francis. Moreover, the figure of the disciple in the painting at Faenza is so similar to that in the Crucifix by an Umbrian follower of the Master of St. Francis in the museum of S. Francesco, Assisi,¹ as to make it certain that the author of the Faenza Cross had important contact with North Umbrian painting.

In the panel at Boston Giunta's influence is no longer much in evidence. Instead, we find here increased signs of the influence of the Master of St. Francis. The inscription on the horizontal of the cross and those above the heads of the witnesses of the Crucifixion are derived from the Umbrian painter's art. We know from a number of intact examples, including the Crucifix of 1272 in the Gallery at Perugia, that the *REX* at the left of Christ's head was originally followed by *GLO-RIAE*, inscribed on the opposite side. Small fragments of words above Mary indicate that the *Ecce mater tua* visible above the disciple had a counterpart in *Ecce filius tuus*. The passage from the Gospel of John containing these phrases (chapter XIX, verses 26, 27) had been used somewhat earlier by the Master of St. Francis in his Crucifixion fresco at S. Francesco, Assisi.

Due to the fact that we know only two North Umbrian and no Bolognese dated Dugento panels, and that we are not aided by the surviving frescoes, it is very difficult to date within narrow limits the early paintings from these regions. It is therefore not surprising to find such different proposals for the date of the Crucifix at Faenza as "1255-1265," and "at the end of the thirteenth century."² In view of the relations of this work to Giunta's at Bologna, the Crucifix of 1272 by the Master of St. Francis, and the contemporary painting by a follower in the museum of S. Francesco, Assisi, the present writer considers most plausible a date toward the end of the third quarter of the thirteenth century. The painting at Boston would seem to her best placed in the early 1280's.

GERTRUDE COOR-ACHENBACH.

¹ Well reproduced in Sandberg-Vavalà, E., *La croce dipinta italiana* . . . Verona, 1929, Fig. 531.

² See Garrison, *op. cit.*, No. 559; and Sandberg-Vavalà, *op. cit.*, p. 848.

Two Heads of the New Kingdom

WITH the expulsion of the Hyksos invaders from the Nile Valley and the rise of Dynasty XVIII (1580-1340 B.C.) Egypt became, in the course of a hundred and fifty years, a world power which dominated the Orient from the foothills of the Taurus in northern Mesopotamia to Gebel Barkal in what is today the Anglo-Egyptian

Sudan. Since the outer reaches of the Empire were never wholly subservient to the central authority for any extended period of time, many campaigns of successive warring pharaohs were necessary in order to keep the foreign nations in their tributary state. The inevitable booty of the royal forays as well as gifts and presents from the conquered added to the wealth of Egypt which then, as always in times of well-integrated centralized administration, experienced great prosperity. The majestic temples of Thebes and many tombs with fine decorations in relief and painting still bear witness to this first flowering of New Kingdom art.

By the time Amenhotep III ascended the throne (ca. 1405 B.C.) the Egyptian Empire was at its height. For a few years the new king followed the pattern set by his predecessors and engaged in at least one foreign campaign to impress his royal power upon the Kushites to the south of Egypt. But then a change took place and the king's interests turned toward a life of luxury and enjoyment rather than of statesmanship and military expeditions. Amenhotep III undertook the erection of magnificent palace and temple buildings, and the records of his personal life commemorate his marriages, hunting expeditions in the pursuit of lions and wild bulls, and the construction of a pleasure lake for his queen Tiy.¹ The preoccupation of the king and his obvious indifference to some of his traditional duties had far-reaching effects. The heresy of his son Amenhotep IV, who later assumed the name Akhenaten and founded Tell el Amarna, was made possible only through the leniency, not to say weakness, of the father. And the loss of Egyptian prestige abroad, of which the Amarna Letters speak so vividly and which later necessitated the costly campaigns of the kings of Dynasty XIX, was the direct result of Amenhotep III's disregard for a firm foreign policy.

On the other hand Egyptian art, in his time, benefited greatly from the hedonistic inclinations and the aestheticism characteristic of the ruler. The crisp, fresh style of early New Kingdom art had begun to disappear even under Amenhotep II, resulting in a lack of vitality in sculpture in the round. With the reign of Amenhotep III a new spirit manifested itself, and the works of art created during that period are distinguished by a delicacy and an elegance hardly ever surpassed in Egypt's history. The paintings of the palace in western Thebes, enlivened by the happy integration of foreign elements in Egyptian style, the relief carvings of the tombs of Kha-emhat and Ramose, the delightful products of arts and crafts made during those years, all reflect the sensitive approach to beauty and form on which, in

the end, the freedom of Amarna and the exaggerated splendor of Tut-ankh-amen's display were to be based. In a sense, perhaps, the period of Amenhotep III is one of decline, but, as has been noted elsewhere in the history of the arts, the transitional stage of incipient decadence often betrays more liveliness and is far more attractive than the earlier, stricter style from which it deviates. From this fascinating period date two heads in the Museum of Fine Arts which are well worth a close examination.

The first head to be published here (Figs. 1-4) is made of dark grey granite.¹ It was acquired in Cairo in the early years of the century; its provenance is not known. The crown of the head is somewhat worn away as if by the touch of many hands; a good indication that it once formed part of a statue placed in a temple and not in a tomb.² The tip of the nose and the chin are badly damaged, and the clean break along the line where the fringe of the wig touches the shoulders suggests that the head broke off when the statue fell over forward. It represents a man of youthful appearance who wears the elaborate wig which became fashionable in the latter half of Dynasty XVIII.³ This coiffure consists of two distinct parts. The upper part is marked by parallel waves which from the crown of the head down are repeated in a number of concentric circles. The strands of the hair are indicated by slightly undulating incised lines and are terminated by four or five slanting cross-lines which suggest that the end of each braid was tied in individually. The lower part of the wig, protruding from beneath the upper part at an angle below ear level, is formed by heavy echeloned curls. In this case they are treated as so many rectangular upright plaques. Only the lower part of the ear is left free by the wig; the ear lobes bear an indentation, signifying that the owner probably wore earrings in real life.

The beauty of the narrow, almond-shaped eyes is accentuated by the curve of the eyebrows, worked in low relief. The fold of the upper lid is marked by a single incised line. The mouth appears quite small and slightly protruding; its tragic, almost bitter, expression is produced by the deep line running down from each corner. With its oval shape the face conforms to an ideal of the period, frequently represented until the time of Ramesses I.

For dating the head accurately the elaborate wig is only of limited help. Its component features can be traced back to the time of Hatshepsut, and in the manner of our granite head it was fashion-

¹ Acc. No. 42.467. Gift of Mrs. Richard M. Saltonstall. Height 17.5 cm.; width 20.3 cm.

² H. Kayser, *Die Tempelstatuen* (1936), *passim*.

³ e.g. British Museum 448 (No. 632) and 423 (No. 1210), and many other examples cited in this article; in relief, for instance, in Theban tombs 55 and 57.

¹ E. Drioton, in *Annales du Service des Antiquités de l'Égypte* 45 (1947), 85-92.



Fig. 1. Granite Head

Dynasty XVIII

Gift of Mrs. Richard M. Saltonstall

able from the times of Amenhotep II¹ to well into Dynasty XX,² not considering some archaizing examples from the Late Period.³ Yet it was first widely used under Amenhotep III and, leaving the facial expression aside for the moment, a point can be made on purely external grounds for attributing the head to the time of that resplendent king. From pieces of sculpture as well as from reliefs it appears that the concentric circles of the wig were approximately horizontal when the head was represented in a vertical position and the face as looking straight ahead. Placed in such a position, the granite head leans too far back, and the lower part of the wig projects to such a degree that, were the missing part restored, it would extend much too far in front of the chest on which it should lie. Also, the upper part of the wig bulges out over the back of the head and its fringe would meet the shoulder blades at a distinct angle. All these incongruities disappear when

the head is inclined (Fig. 4) so that the face looks down rather than straight ahead. At once its intelligent expression becomes pensive as behoves a learned man and scribe, and the look of the eyes softens and appears to be turned inward. This, then, must have been the original attitude of our granite head, bowed as in a number of well-known scribe's statues and statuettes. It occurs rarely from Dynasty V on,¹ but is most frequently found under Amenhotep III.² During this reign the attitude of the scribe lowering the head gains an inner meaning. It is not merely that of a man concerned with writing and recording, with accounting and reading, but one which expresses a deeply founded humility in the presence of god. This becomes most apparent in those statuettes,³ datable to the time of Amenhotep III, which represent scribes sitting, with bowed head, before the

¹ Cairo 83; W. S. Smith, *A History of Egyptian Sculpture and Painting in the Old Kingdom*, p. 80.

² e.g. Cairo 592; Berlin 2294 and 22621; Copenhagen, Ny Carlsberg Glyptotek, A 65; Detroit Institute of Arts 31.70; New York, MMA 31.4.1; also the objects cited in note 3 below and note 3 on p. 45 right.

³ e.g. Louvre E. 11153 and E. 11154; Berlin 20001; *Journal of Egyptian Archaeology* 19 (1933), p. 117, pl. XVII-XVIII.

¹ e.g. Cairo 566.

² Statues of Remy, Mahuhy, and the third Bakenkhonsu in the Cairo Museum; see G. Lefebvre, *Histoire des Grands Prêtres*, pp. 256-261.

³ e.g. Cairo 42236.



Fig. 2. Granite Head

Dynasty XVIII
Gift of Mrs. Richard M. Saltonstall

Fig. 3. Granite Head

Dynasty XVIII

god Thoth, the patron and protector of their vocation (Fig. 7).¹ It is not surprising that these scribe's statuettes should have been created in the latter half of Dynasty XVIII when Egypt was no longer seeking the summit, but had attained it. The reflective pose of the lowered head is in accord with the spirit of the time which tried to find expression for a new relationship between man and his god.²

The mood of this period, which foreshadowed the spiritual and artistic revolution of Amarna, is perhaps best reflected in the statues of Amenhotep Son of Hapu, the distinguished official of Amenhotep III.³ He was greatly honored by his king

whom he had served in many capacities, and Amenhotep III caused his statues to be placed in the Karnak temples,¹ as their finding place as well as their inscriptions indicate. And even before Amenhotep Son of Hapu had died,² he had been granted a funerary temple of his own on the west side at Thebes, an exceptional privilege which no other private man had ever been awarded in the long history of Egypt. The Cairo Museum has two granite statues of Amenhotep Son of Hapu in scribe's attitude, both representing him as a man of youthful appearance,³ to which our granite head may be likened (Figs. 5-6).⁴ The different statues of Amenhotep Son

¹ Berlin Inv. Nr. 20001; photograph by courtesy Foto Marburg (no. 0.523784).

² Jacques Vandier, *La Religion égyptienne* (1944), p. 141.

³ Seven statues have been listed by Helck, in Sethe-Kees, *Untersuchungen* 14 (1939), p. 2. To these has to be added Cairo 551 (Borchardt, *Statuen II*, pp. 97-98, pl. 92), perhaps identical with the statue mentioned by Maspero (*Guide du Visiteur au Musée du Caire*, 1915, p. 136) as No. 464.

⁴ Kayser, *l.c.* p. 35.

² Soon after the thirty-year jubilee (ca. 1375 B.C.) of Amenhotep III; see *Fouilles de l'Institut Français d'Archéologie Orientale du Caire* 11 (1936), p. 15.

³ *Journal d'Entrée* 44861-44862; Maspero, *l.c.*, Nos. 461 and 465.

⁴ Fig. 5: Courtesy, Foto Marburg (no. 155011). Fig. 6: Courtesy, Dept. of Egyptian Art, Metropolitan Museum of Art, New York (no. C 381).



Fig. 4. Profile of Granite Head

Boston

Fig. 5. Amenhotep Son of Hapu
(First Scribe's Statue)

Cairo

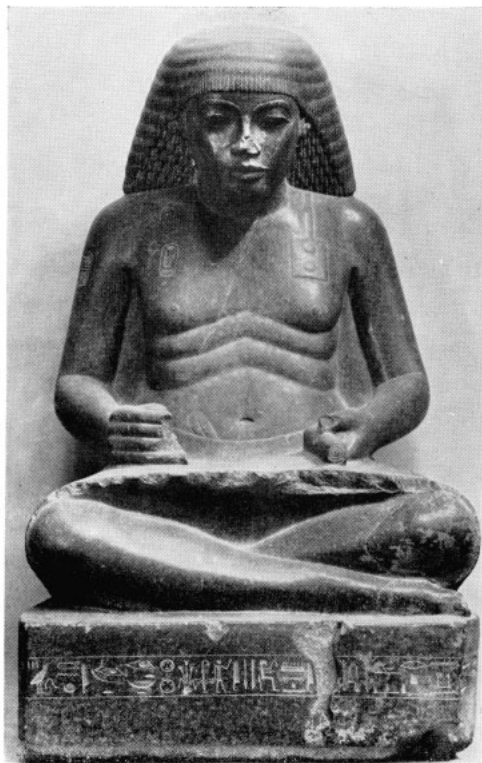


Fig. 6. Amenhotep Son of Hapu
(Second Scribe's Statue) Cairo

of Hapu show a great variety of style and execution, of costume and coiffure; only the two scribe's statues are rather similar to each other, and it is in the expression of their heads that a strong affinity to the Boston piece can be detected. Since they are larger than life-size while our granite head is somewhat smaller than life-size, no real comparison appears possible except that based on their expression. Yet there are two other fragmentary scribe's statues of this man preserved,¹ the heads of which are missing. Both are made of dark granite, and both must have represented Amenhotep Son of Hapu smaller than life-size as can be calculated by comparing the measurements of their preserved parts with those of the corresponding parts of the complete statues in Cairo.

However daring it may seem to state that the Boston granite head belonged to one of the two seriously damaged scribe's statues of Amenhotep Son of Hapu, the resemblance to the likeness of the much honored counselor of Amenhotep III is striking, both in the physical features and in the expression of the spirit prevailing in the time of that refined king.

An entirely different type of person is represented by a quartzite head (Fig. 8) in the Museum

¹ Cairo: Maspero, *l.c.*, No. 409; British Museum: *Journal of Egyptian Archaeology* 15 (1929), pp. 2-5, pl. II.



Fig. 7. Scribe's Statuette of Thay

Berlin

Dynasty XVIII



Fig. 8. Quartzite Head

Dynasty XVIII

Maria Antoinette Evans Fund

of Fine Arts which, in its present state, hardly suggests the quality it possessed before it was damaged.¹ Its provenance is not known; it came to the Museum with a small group of antiquities, the adventures of which were briefly described by Mr. Dunham some twenty years ago.² The lowest point of the break lies near the collarbone. Nose, mouth, and chin are heavily battered, parts of the wig are missing on both sides of the head, and there are numerous chip marks elsewhere on the surface. The eyes are very narrow; the upper lid is given in relief, the eye corners are drawn out quite far, and the eyebrows — likewise done in low relief — have a fairly high sweep. The wig

¹ Acc. No. 29.729. Maria Antoinette Evans Fund. Height 20.8 cm.; greatest width at eye level 17.2 cm. Brown to dark red quartzite.

² *Journal of Egyptian Archaeology* 15 (1929), p. 164.

consists of two parts, but is slightly different from that of the granite head described above. The lines marking the strands of the hair are almost straight, the concentric horizontal waves are much less prominent and set farther apart, and the projecting curls of the lower part of the wig overlap each other from the top down and are enlivened by incised horizontal lines. At the base of the left side of the neck appears a small line in relief which indicates that the figure of our man was clothed in a linen garment tied at the neck with a drawstring.

This quartzite head, too, is characteristic of a type of sculpture executed under Amenhotep III, although it seems imbued with a spirit very different from that of the granite head. Here we



Fig. 9. Head of Nefer-renpet
Louvre Dynasty XVIII

have an open, round face, almost chubby and cheerful, not burdened by intellectual contemplation. This facial expression reminds one immediately of the well-known statuette of the Steward Nefer-renpet (Fig. 9)¹ from the Uriage collection, now in the Louvre,² which is also made of the quartzite from Gebel Ahmar,³ a material favored especially during the reign of Amenhotep III.

Although the photographs of the Boston head and of the head of Nefer-renpet were taken from different angles and on different levels, the roundness of the faces, the details of modeling and execution can be compared. A full, heavy face and very narrow, drawn-out eyes were often represented during this age. A life-size head in Berlin⁴, likewise made of quartzite, shows the same characteristics, and this also holds true of a number of other sculptured heads of the period.⁵

The reason for such widespread repetition of the same distinct features lies probably in the fact that they were those of the luxurious king himself after whose portrait his family and courtiers liked to have their own sculptures fashioned. The fine statue of Aa-nen, brother-in-law of Amenhotep III, in the Turin Museum⁶ may have been the first to be worked in such a manner, and there is no doubt that its sculptor was lastingly impressed by the likeness of the full-faced king himself as it is preserved in the head in Berlin,⁷ in the head of

¹ After *Monuments Piot* 33 (1933), pl. IV.

² E 14241; see E. Drioton, "Essai sur la cryptographie privée de la fin de la XVIII^e dynastie," in *Revue d'Égyptologie* I (1933), pp. 20-22. *Monuments Piot* 33 (1933), pp. 11-26, pl. 111-IV. Boreux, *Guide-catalogue sommaire II*, p. 487. TEL., *Encyclopédie photographique de l'art*, pl. 68.

³ K. Sethe, *Die Bau- und Denkmalsteine* (Sitz. Ber. Berlin Akad., 1933), pp. 889-894.

⁴ Inv. Nr. 23150; *Berliner Museen* 61 (1940), 1-7.

⁵ e.g. Cairo 779A; Birmingham, Art Gallery, 69'96; Brussels E. 2401; British Museum 565 (No. 36).

⁶ For references see *Annales du Service des Antiquités de l'Égypte* 40 (1940), p. 642 note 1; add *Monuments Piot* 25 (1921-1922), pp. 129-130, Fig. 9.

⁷ Inv. Nr. 21299.

the seated statue in London,¹ and in several other portraits of Amenhotep III.²

It is very likely that the man represented by our quartzite head was the Chief Steward in Memphis, Amenhotep, one of several high officials by that name, who lived in the time of Amenhotep III.³ In the course of the study of our head the search for comparative material led to an examination of the published quartzite statues of that period, and since it was known from the trace of the drawstring at the neck that the man must have worn the full linen garment (and not the customary short skirt) it was not too difficult to find the one headless statue which, in material and costume, fulfilled all requirements (Fig. 10).⁴ This is the scribe's statue of the above-mentioned Chief Steward Amenhotep from the temenos of the Ptah Temple at Memphis, now in the collections of the Ashmolean Museum, Oxford.⁵ It is approximately life-size; the top of the chest, however, is so badly battered between the shoulders that no close fit could be obtained if the head and the torso were put together. With the help of Miss Rosalind Moss of the Griffith Institute, Ashmolean Museum, a small sample of the stone of the

¹ British Museum 413 (No. 21).

² e.g. Alexandria Inv. No. 406; Cairo (*Guide*, 1915) No. 455.

³ W. C. Hayes, in *Journal of Egyptian Archaeology* 24 (1938), 9-24.

⁴ After W. M. F. Petrie, *Tarkhan I and Memphis V*, pl. LXXVIII.

⁵ Hayes, *l.c.*, pp. 12, 18-21; Petrie, *l.c.*, pp. 33-36, pl. LXXVIII-LXXX.

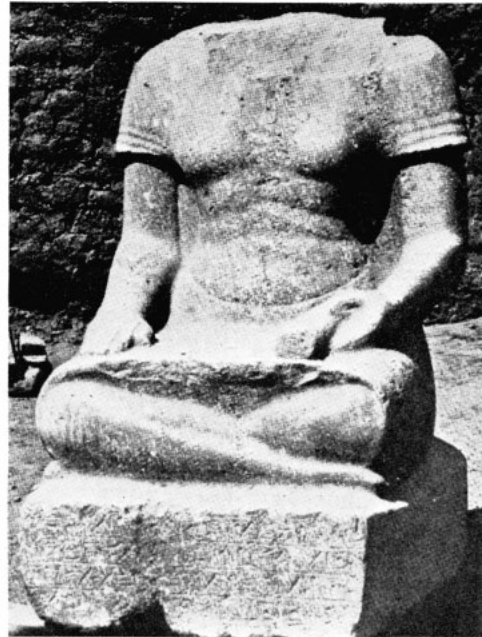


Fig. 10. Statue of Chief Steward Amenhotep
Oxford

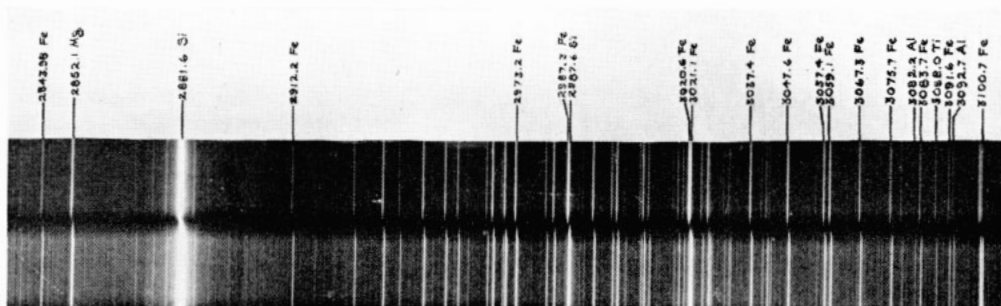


Fig. 11. Section of Spectrogram of Quartzite Samples from Oxford Statue (upper) and Boston Head (lower)

Oxford statue was secured from the break and compared with a sample taken from the neck of the Boston head.¹ A spectrogram was made of these two samples in juxtaposition (Fig. 11), and the study of the resulting spectra showed clearly that the two samples are chemically identical, even to the amount of impurities ingrained in the stone. The main elements in the spectrogram are silicon, iron, magnesium, copper, titanium, and aluminum, and they were found in approximately the same amounts in both samples. Also sections were made for petrographic study which

confirmed the result of the spectrographic analysis. This would indicate that the samples in question originated not only in the same quarry, but in particularly close vicinity to each other within this quarry.

The Boston head appears to be a little too small for a life-size statue. But since the relationship of the size of head and body varies considerably in Egyptian statues and, to a great extent, is influenced by costume and pose, this does not constitute a serious obstacle to the identification of our quartzite head as that of Amenhotep, Chief Steward in Memphis under Amenhotep III.

BERNARD V. BOTHMER.

¹ Mr. William J. Young, Head of the Research Laboratory of the Museum of Fine Arts, conducted the examinations and kindly provided all technical information set forth in this paragraph.

An Album of Twelve Landscapes by Tao-chi

IN the history of Chinese painting one rarely comes upon a painter who asserted his individuality as boldly as did Tao-chi of the seventeenth century, popularly known as Shih-t'ao. His stand is all the more remarkable because he lived at a time when conservatism had full sway. No doubt the conservative attitude of a majority of the contemporary artists had the merit of preserving principles of permanent value. Yet this assiduous adherence to tradition and occasional misinterpretation of fundamental ideals tended to curb creative impulse. For example, emphasis on the embodiment of poetic expression in Chinese landscape paintings has everlasting virtue. When, however, the idea that a picture and a poem are inseparable is carried to the extent exemplified in the efforts of many of the later painters of the Literary Men's School who copied the works of older masters and affixed to their (the copyists') signatures the words "after the manner of so-and-so," even though they sometimes appended their own verses, the results were no longer imbued with creative spirit.

That which at first was the refined pleasure of an erudite man expressing his poetic, pictorial, and calligraphic aptitude, typified by the great works of such noted literati-painters as Huang Kung-wang (1269-1358), Wang Meng (died in 1385), Wu Chên (1280-1354), Ni Tsan (1301-1374), Shên Chou (1427-1507), and Wên Chêng-

ming (1450-1537), thus became eventually a mere form devoid of natural expression. The efforts of many Chinese painters from the seventeenth century onward were doubtless affected by the essays on painting of Tung Ch'i-ch'ang (1555-1636), himself a scholar and painter, in which he extolled the ideals of the old masters, especially those of the Southern and of the Literary Men's School. Because Tung Ch'i-ch'ang's influence was far-reaching, many painters were content to imitate the works of celebrated artists of the past. As might be expected, the technique was there but the spirit was lacking. Tao-chi appeared on the scene during such a period.

Tao-chi (Shih-t'ao) was born in Ch'ing-hsiang Hsien, Ch'uan Chou (present Ch'uan Hsien in Kwangsi), in 1630, of the Chu family which is lineally descended from Prince Ching-chiang, great-grandson of the elder brother of the Emperor T'ai Tzu who founded the Ming dynasty in 1368.¹ At the time of Tao-chi's birth, the great house of Ming was tottering, having been in power for nearly three hundred years, and in 1644 it was finally conquered by the Manchus who established the Ch'ing dynasty. Saddened by the catastrophe and denied a mode of life befitting a son of the royal blood, Tao-chi sought refuge in religion and art. At the age of fourteen he embraced the

¹ These biographical data were taken from *Shih-t'ao Shang-jên Nien P'u*, by Professor Fu Pao-shih, published in 1948.