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Fig. 1. Bird Splashing, detail from *Ten Bamboo Studio*
Museum of Fine Arts, Boston

Chinese, 1633

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SUBSCRIPTION ONE DOLLAR

HELMETS	Copper	Tin	Lead	Zinc	Arsenic	Silver	Silicon	Manganese	Calcium	Magnesium	Phosphorus	Antimony	Nickel	Germanium	Iron	Cobalt	Bismuth	Aluminum	Gallium	Iridium
01.7479	H	M	M	T	T	M	L	O	L	T/L	O	T	L	T	L	T	T/L	T	O	T
98.664	H	M/H	L/M	T	T	T/L	L	T/L	T/L	L	O	T	L	O	T/L	T	O	O	F/T	F/T
1942.85	H	M	T	T	O	L/M	L	O	M	L	O	T	O	O	L	F/T	F/T	L	O	O
*48.498a	H	M	L	T	O	T/L	L	T/L	T/L	L	O	T	L	O	L	T	O	O	F/T	F/T
1916.362	H	M/H	M	T	O	L	L	O	T/L	L	O	T	L	O	M	T	F/T	O	O	O
Italic	H	M/H	L	O	O	L	T	L	T/L	L	O	T/L	L	O	L/M	O	O	O	T	F/T

Chart Showing Analyses of Greek Helmets
 H — high; M — medium; L — low; T — trace; FT — faint trace; O — absent

I am indebted to Mr. J. J. Connelly, Department of Metallurgy, Massachusetts Institute of Technology, for the photomicrographs contained in the above article.

WILLIAM J. YOUNG.

Scarabaeus Venerabilis

THE lowly dung beetle, ever so busy rolling its pill and digging in the soil, was to the Egyptians a symbol of chthonic genesis and of celestial life. They believed that it was born out of itself in the earth and also held that it cruised the sky every day as a form of the sun god. In hieroglyphic writing its picture was used to designate "to become," "to come into existence," as well as "to happen," and soon after the end of the Old Kingdom small amulets were fashioned in the shape of the beetle which are now called scarabs. The under side was incised first with simple ornaments, later with ideogrammatic signs, and finally, in the beginning of the Middle Kingdom, with names in hieroglyphic writing and elaborate scroll patterns. Many scarabs must have served as seals, and numerous impressions in clay have been found which testify to such usage. However, most scarabs seem to have been personal amulets of their bearers who wore them in life and did not part with them in death.

One of the finest scarabs in the Museum's collections is the amulet illustrated in Figs. 1 and 2.¹ It was excavated in February, 1900, by F. W. Green in Tomb D.6, Cemetery 1, at Deir el Ballas, a site on the west bank of the Nile between Thebes and Dendera. This cemetery had been in use during the early part of Dynasty XVIII in the sixteenth century B.C. and may have served as burial ground for the servants and minor officials of the royal residence whose impressive brick walls are still standing today. The equipment of this grave consisted of several pieces of simple

pottery typical of the period; the scarab was found in the loose dirt at the bottom of the tomb.

The life-size body of the insect and the base plate are cut from a single piece of steatite (soapstone) and are glazed a beautiful emerald green which shows brown discolorations here and there due to iron or copper impurities in the glaze. Steatite is a form of talc and quite soft in its natural state so that it can easily be carved. When heated in the glazing process it attains a considerable degree of hardness. This scarab has an unusually high undercut, that is the body rises well above the base plate as if shown walking rather than hugging the ground. Every part of the beetle has been worked out with attention to the minutest detail. All six legs are carved freely in the round and are marked with small slant notches in perfect rendition of nature's design. But the most attractive feature of the insect is its back. Head, eyes, plates, and clypeus are neatly modeled and set off against each other. The prothorax is strongly curved and defined by a single outline, while the elytra have a double contour line. The delicate ribbing of the elytra is rarely found on scarabs of this size; the same holds true for the numerous little dots with which the back is marked throughout. They enliven the surface and induce one to closer observation which in turn reveals more details of the artisan's skill.

The under side of the base plate is decorated with incised hieroglyphs and sunk relief, in workmanship equal to that with which the beetle has been carved. In the center of the oval field with its double outline appears a genuflecting genius, or minor deity, holding two date-palm branches. He has long hair and is dressed in a short-sleeved shirt and a pleated skirt. The vertical line of hieroglyphs in front of him reads: *The Good God, the Lord of the Two Lands, Zeser-Ka-Ra*. The first epithet refers to the divinity of Pharaoh, the second to his rule over Upper and Lower Egypt

¹ Acc. No. 47.1681; height 1.6 cm.; length 3 cm.; width 2.4 cm.; height of undercut (space between base plate and beetle) 6 mm.



Fig. 1. Steatite Scarab of King Amenhotep I, Dynasty XVIII
Actual Size

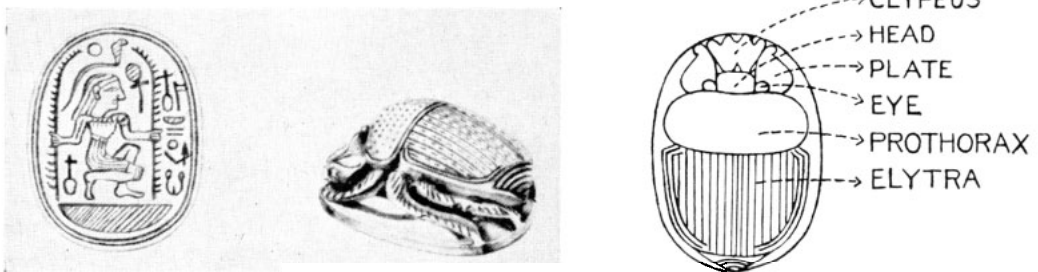


Fig. 2. Drawings by Miss Suzanne E. Chapman

which are united under his political leadership, and *Zeser-Ka-Ra* is the name which Amenhotep I (1551–1524 B.C.) assumed when he ascended the throne as the second king of Dynasty XVIII. On other monuments this name is usually encircled for emphasis, but on scarabs the cartouche is rarely indicated. The palm branch is an elaborate form of the hieroglyphic sign for *Year*; two palm branches in the hands of the genuflecting genius proclaim *A Great Number of Years* which, in connection with the king's titulary and name, expresses the wish for a long-lasting rule. The magic quality of this rebus-like composition is still further enhanced by the hieroglyphs which fill the space not taken up by the inscription and the branches with their bearer. Before his head stands the sign for *Life*; above him are the cobra, denoting *Eternity*, and another symbol of permanence, the sun disk of the god Ra. This alludes to the divine role played by the scarab in the sky and to the divine rulership of the king as *Son of Ra*. The space behind the feet of the genius is taken up by the *Nefer* sign, meaning *Good* and *Beautiful*, which occurs very often on good-wish scarabs. The large semicircular hieroglyph at the bottom, actually representing a wickerwork basket, express *All* and *Each* as well as *Lord* and *Master*. Beyond its appropriate meaning this sign serves the additional purpose of filling the remaining space and providing both the inscription and the allegorical scene with a common base.

This royal scarab of exquisite workmanship, decorated in honor of the ruling Pharaoh, may have been given to a faithful servant by Amenhotep I for whom it was originally made. The

story of the nameless Egyptian in whose tomb it was found will never be known. Yet, as a token of the king's favor, this little jewel tells a story of a past world, of human skill and refinement, of divine worship and eternity beyond the grave.

BERNARD V. BOTHMER.

Edward Jackson Holmes 1873–1950

EDWARD JACKSON HOLMES was the grandson of the poet, Dr. Oliver Wendell Holmes, and nephew of the Justice of the same name. His own father, Edward Jackson Holmes, was keenly interested in art, and the son inherited his taste. His mother was Henrietta Wigglesworth. He was born in Boston on January 3, 1873 and died there on May 29, 1950.

After graduation from Harvard in the class of 1895, he went abroad with two of his classmates, Richard Wheatland and Frederick E. Lowell. Although Holmes was not especially fond of athletics, that summer he and Lowell climbed the Jungfrau in Switzerland — no mean undertaking for two inexperienced mountaineers. That same summer he joined Robert Walcott, now Judge Walcott, in Berlin and together they went around the world. One of the most fortunate coincidences of his life occurred on this voyage. He met Miss Mary Stacy Beaman. They were married in July, 1897, at Cornish, New Hampshire.

His own account, written for his fiftieth anniversary report to the class of 1895, thus expresses the significance of his travels for him and also tells of the origin of his interest in art.