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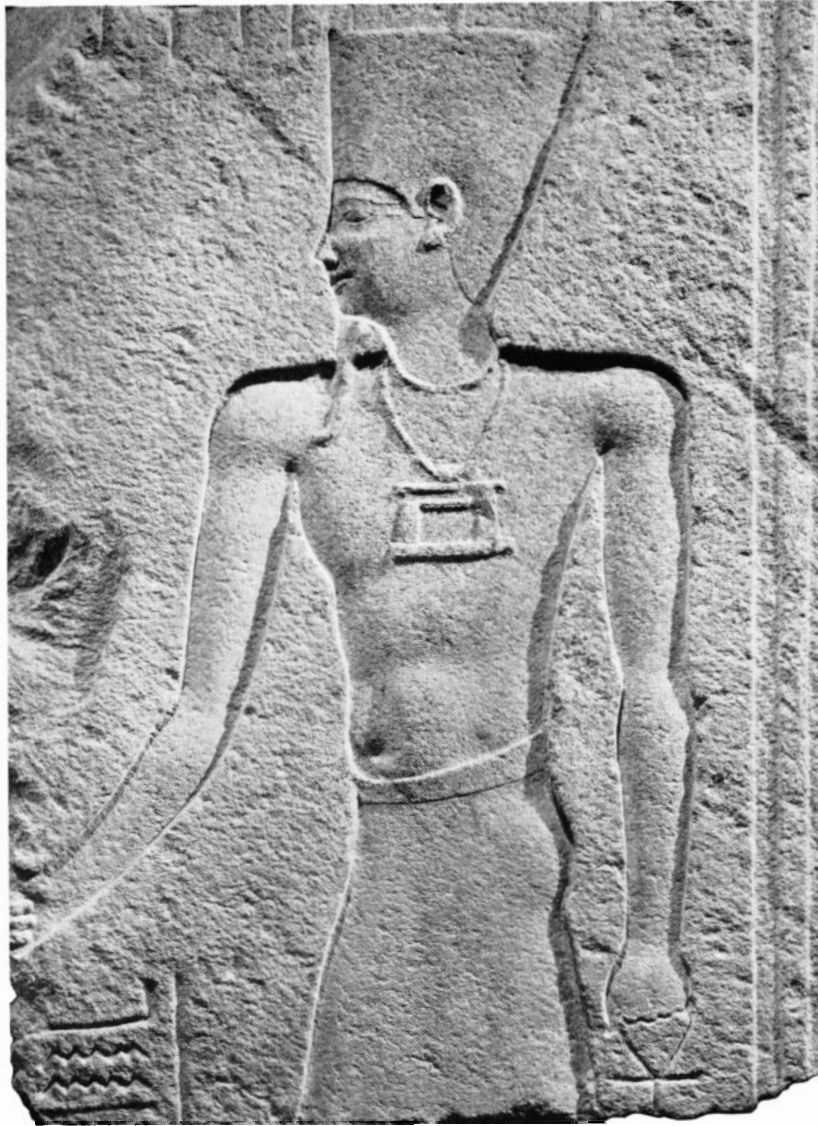


Fig. 1 *Granite Relief*

Detail: The God Amun
Martha A. Willcomb Fund

Time of Ptolemy II

PUBLISHED QUARTERLY

SUBSCRIPTION ONE DOLLAR

units, each of which is of swelling rounded form without any flat surfaces: the breast with pronounced lower boundary, below it the rest of the rib cage within the limits of the thoracic arch, and then the upper abdomen with the navel near its base.³⁴ In relief work this tripartition is first found on temple decorations of King Nectanebo I, but its translation into two-dimensional representation resulted in a curious shifting of the planes, due no doubt to the unwillingness of the Egyptian sculptor to deviate from certain traditions. Thus the navel always remained near one side of the torso's contour line as noticeable on the reliefs in Fig. 1 (Cover) and in Fig. 3. This form of modeling in relief is a native development derived from a mode established much earlier in sculpture in the round, and it took place without foreign influence. The same holds true for realistic portraiture which time and again appears in Egyptian art, from Dynasty IV to Dynasty XXV and more frequently in the following centuries down to the Roman period. It constitutes an inherent native trend, and in its final form is based on long-established Egyptian practice rather than on foreign motivation. Parallel with the development runs the traditional trend of pious conservatism, in relief as well as in sculpture in the round, and frequently these two modes of representation are found side by side, as on the Boston relief in the figure of Amun on the one hand and in that of Ptah-Sokar-Osiris on the other.³⁵

BERNARD V. BOTHMER

³⁴ For the anatomy of contemporary Greek statues, see the masterful analysis in Gisela M. A. Richter, *Kouroi* (New York, 1942), pp. 34-40, 157-158, 194-196, and *passim*.

³⁵ This may be the place to record the following changes in the location of certain reliefs as published by Steindorff, *loc. cit.*: Fig. 10, in 1951 on loan at the Cincinnati Art Museum, Cincinnati, Ohio; Fig. 13, Museum of the Cranbrook Academy of Art, Bloomfield Hills, Michigan (No. 1948.33); Fig. 14, Columbus Gallery of Fine Arts, Columbus, Ohio (No. 47.107); Fig. 15, Seattle Art Museum, Seattle, Washington (No. Eg 11.27).

A New Publication of the Egyptian Department

ROYAL CEMETERIES OF KUSH, VOL. III, *Decorated Chapels of the Meroitic Pyramids at Meroë and Barkal*, by Miss Suzanne E. Chapman of the Museum staff and Dows Dunham, Curator of Egyptian Art, is shortly to appear, its price to be announced. This large folio volume (23³/₄ x 18¹/₂ inches) has a 6-page text by Mr. Dunham and contains 34 collotype plates, including reproductions of 55 original drawings by Miss Chapman, as well as photographs and material from other sources, illustrating the relief decoration of all the funerary chapels at Meroë and Barkal, based on the records of the Harvard University-Boston Museum of Fine Arts Expedition as well as on earlier photographs and copies of these monuments. It constitutes the most complete presentation now possible of the elaborate scenes with which the kings and queens of

the Meroitic Kingdom of Kush embellished the offering places of their pyramid tombs, and provides comprehensive illustration of the art of sculpture in relief in the ancient Sudan: an art reflecting local interpretations of Egyptian prototypes.

Volume I in the same series, *El Kurru*, an archaeological report on the excavation of that earliest of the royal cemeteries of Kush, was published by the Museum of Fine Arts in 1950. Volume II, *Nuri*, a similar treatment of the principal cemetery of the Napatan Period, is now in an advanced stage of preparation. Subsequent volumes dealing with the excavation of the cemeteries at Barkal and Meroë are planned to follow the completion of *Nuri*. The illustrations now published as Vol. III are directly associated with the archaeological material which will form the subject matter of these projected volumes.

Errata

In *Bulletin* Vol. L, No. 282 (December, 1952) dates in captions of Cover illustration and Figs. 1, 9, and 11 should read *ca. 1350*, and in Figs. 2 and 3, *ca. 1360*.

Two Recently Acquired Sieneese Paintings in the Museum of Fine Arts

THE Museum of Fine Arts has recently acquired two very interesting Sieneese paintings.¹ One by Simone Martini represents a Male Saint with a Book (Fig. 1). It is impossible to identify the subject more exactly. The picture was bought by the Museum from a dealer in New York in October, 1952. It had formerly been in the collection of Paul B. Bottenwieser. Then it passed to the Meinhard Collection in New York, and later was sold at auction at Parke-Bernet to the dealer from whom the Museum purchased it. Comparatively little, therefore, of its history is known. The attribution is based on internal evidence alone, but is unassailable. Incidentally, the painting was attributed to Simone by Mr. Berenson.² It is a work of the artist's maturity. It is related to the series of frescoes that he did in the Lower Church of San Francesco at Assisi, but would seem to be later. The frescoes in the Lower Church were done probably between 1322 and 1326, but our piece looks later than this. To be sure, there is a close relation between the painting in the Museum and the figure of Christ in the *Dream of St. Martin* in the Lower Church (Fig. 2). In the latter, however, the lines are suaver, the

¹ Simone Martini, acc. no. 51.2397; Ambrogio Lorenzetti, acc. no. 51.378; both Charles Potter Kling Fund.

² Bernard Berenson, *Italian Pictures of the Renaissance*, Oxford, 1932, p. 534.