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where the obvious devices of a primitive technique can be generally recognized.

The general significance has been admirably summarized by Glotz for the Aegean area as follows, and such a generalization is equally valid for India :

"She is the Great Mother. It is she who makes all nature bring forth. All existing things are emanations from her. She is the madonna, carrying the holy child, or watching over him. She is the mother of men and of animals, too. She continually appears with an escort of beasts, for she is the mistress of wild animals, snakes, birds, and fishes. She even makes the plants grow by her universal fecundity . . . perpetuating the vegetative force of which she is the fountain head."*

We know that in India the multiplicity of feminine divinities, found in the Hindu pantheon, and there all regarded as aspects of the Supreme Devi, are historically of indigenous (Dravidian) origin; for goddesses play a very insignificant part in the Vedic Brāhmanism, and it is not difficult to trace the gradual processes by which the indigenous feminine divinities were gradually absorbed into an orthodox Hinduism, though many remained, as it were, outside the pale, and are still worshipped by the lower classes and served by non-Brāhman priests or even by priestesses.

Without enumerating all the goddesses of popular origin who are incidentally mentioned in the Vedas, and later on in the Grhya Sūtras, mention may be made of Vāśinī, the "ruling goddess," who "is probably the mother-goddess who despite all Vedic influences always was the chief spiritual village power identified with Śiva's wife in various forms."† An identification of the nude goddess with Vāśinī might be made if any were ventured. The goddesses in question are approached as givers of children and of long life; in this connection, too, it is of interest that the Atharva Veda specifies the girdle (*mekhalā*), which is so constant a feature of the terra-cotta icons, as a long life (*āyusyam*) charm. In the last analysis our goddess is identical with the Great Mother, the Supreme Devi of the Tantras. Not all the religious development nor countless successive waves of alien ethnic influence have sufficed to eradicate or even materially weaken the old indigenous concept of the supreme deity as a feminine power.

STYLISTIC CONSIDERATIONS

The early Indian terra cottas are of great importance, not only as documents of religious culture, but as documents of the history of art. At one end of the series they present numerous technical and formal analogies not only with those that have been found in India on "Indo-Sumerian" sites, but also with those of ancient origin from Mesopotamia and Elam, not to mention the Aegean; at the other end, in style and detail they are linked with the earliest Indian relief sculptures in stone (Fig. 12).

Like other works of art, they are also expressions

of racial taste and social ideals. The steatopygous character of the early types will have been specially remarked; such forms are by no means peculiar to India, but it is a remarkable illustration of the continuity of Indian culture that the old and spontaneous conception of fruitfulness and beauty as inseparable qualities has survived throughout the later artistic evolution, where it explains and therefore justifies the expansive and voluptuous warmth of the characteristically feminine types of Indian literature and sculpture. This emphasis is not, in our modern sense, an erotic emphasis—the nude figure, indeed, in India is never represented solely for its own sake and without definite significance—but is the expression of a racial taste and of a sociological ideal in which enormous value is attached to the concept of the family, and the begetting of descendants is a debt that must be paid to the ancestors.

Gods are everywhere modelled according to the ideals of men, "taking the forms that are imagined by their worshippers." Thus naturally the great feminine divinities of the developed Hindu pantheon exhibit the perfections of humanity. Ancient ideals, of racial and popular rather than priestly origin, have been more philosophically interpreted by later theologians, while yet retaining the devotional allegiance of the worshipper.

ANANDA COOMARASWAMY.

New Installation in the Egyptian Department

DURING the summer just past the Museum has acquired an unusually fine Old Kingdom sarcophagus. It is of Assuan granite and was found by the Harvard University-Museum of Fine Arts Expedition in the Royal Cemetery of the Cheops Family at Giza. It is inscribed with the name of Meresankh, "Daughter of the King, of his body; King's Wife; Great Favorite," and comes from the burial chamber of her mastaba tomb.* The sides of the sarcophagus bear conventionalized representations of a house façade in relief, and on the ends, below the name and titles of the Queen, are lists of offerings. The lid is also inscribed and bears a representation of the jackal of Anubis. The jackal, the house façades, and the inscriptions still retain a considerable part of their original coloring. The Museum is fortunate in possessing this sarcophagus, both because of its fine workmanship and the rarity of royal sarcophagi of the Old Kingdom. It may also be of interest to observe that this Queen Meresankh, the second of the name and daughter of Cheops, is closely related to several of the royal personages whose portraits are shown in the First Egyptian Gallery. She was the sister (or half-sister) of Chephren and probably his wife as well. She was the aunt of

*Glotz, G., *Aegean civilization*, p. 245.

†*Cambridge history of India*, p. 238.

*Not to be confused with the Tomb of Meresankh III which was described in the Museum of Fine Arts Bulletin for October, 1927 (No. 151). Meresankh III was a niece of the owner of this sarcophagus.



Detail from Cover of Sarcophagus of Queen Meresankh II

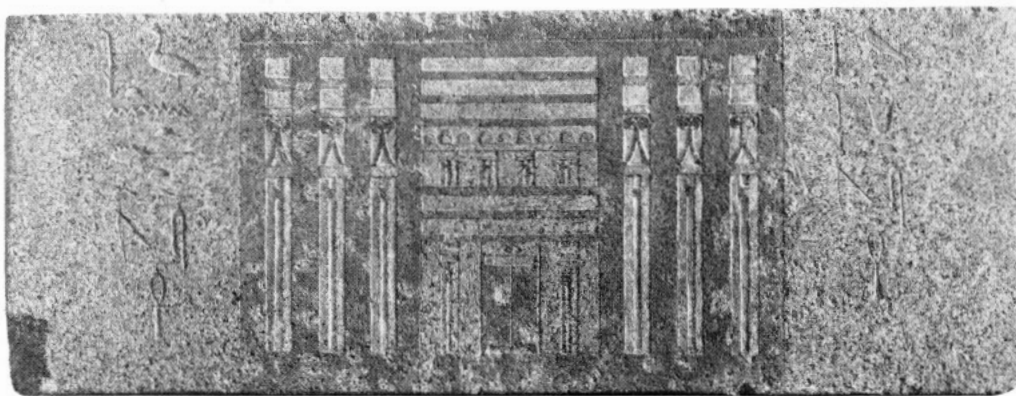
Dynasty IV

Mycerinus and his sister-queen Khamerernebti, and the great-aunt of Shepseskaf and Khuwenra. It is therefore entirely fitting that her sarcophagus should stand in the same gallery with the portraits of her family.

The red limestone sarcophagus of Thothmes I, the gift of the late Theodore M. Davis, with which visitors to the Egyptian Galleries have long been familiar, has been removed from its former position in the Mastaba Gallery and now takes its logical place in the centre of the New Kingdom Room. It is replaced in the Mastaba Gallery by the black granite altar of the Ethiopian king Atlanersa, from the temple built by him at Napata, and sent to the Museum some years ago by the Harvard University-Museum of Fine Arts Expedition. The altar was formerly exhibited in the Renaissance Court, and its placing in permanent position has been delayed owing to its great weight (about seven tons) and the problem of dealing with the resultant load on the floors of the galleries. The Mastaba Gallery is expressly

designed for the exhibition of heavy stones, and a special base has been prepared to distribute the weight of this monument. The altar, originally dedicated by Atlanersa, was usurped by his successor, Senkamansenen (643-623 B. C.) when he restored the temple in which it stood, and its present location has been selected partly because a statue of this king already stands in the same gallery.

The installation of the Jewelry Room has been amplified and rearranged during the summer. It now contains the principal smaller objects from the Harvard University-Museum of Fine Arts Excavations at the Royal Cemeteries of the Ethiopian and Meroitic Kingdoms. From the Ethiopian Period are a noteworthy collection of scarabs, amulets, foundation deposit tablets, and jewelry. Especially remarkable among them are the fragments of ivory carvings from the tomb of Shabataka representing foreign captives, a solid gold collar from the tomb of one of his queens, and a gold vase from the pyramid of Aspalta.



Side of Sarcophagus of Queen Meresankh II

Dynasty IV

The Meroitic Period is represented by a large collection of gold jewelry, including seal rings, necklaces, bracelets, earrings, and studs. One group of earrings and necklaces comes from the tomb of a Meroitic queen, which had been only slightly plundered, and was found in a single mass, apparently having been enclosed in a jewel case which had fallen to dust.

A further group from Meroë are the bronze and silver objects shown in a separate case, illustrating the intimate connections of Meroë with Hellenic culture. Notable among these are a Hellenistic-Roman silver goblet with relief scenes (50-40 B.C.), the bronze head of a Greek god (about 20 B.C.), a bronze lamp showing the forepart of a horse (about 100 A.D.), and a large bronze basin bearing a central medallion with a relief scene representing Actæon set upon by his dogs (about 100 A.D.). A beautiful bronze wine pitcher in the same case comes from the excavations of the late Oric Bates at Gammal, and is the gift of Mrs. Bates.

A pedestal in the centre of the room supports one of the principal treasures of the collection. This is the Attic Greek rhyton found in one of the pyramids at Meroë. The vase is supported on the back of an Amazon on horseback, and the group is signed by the Attic potter Sotades (ca. 450 B.C.). A masterpiece of fifth century Greek art, this vase, found thirteen hundred and fifty miles from the Mediterranean, may have been acquired in trade, brought back by some Meroitic envoy to Egypt, or presented as a gift by an ambassador from the northern neighbor; but in any case it shows intercourse with the Greeks and appreciation for their art, and is the forerunner of the later importations which have been noted above.

D. D.

The Garden Court

TO most of the friends of the Museum the Japanese garden is probably familiar, but many will not be aware that the original plan for the completed Museum contemplated two large garden courts. These were intended to provide visitors with a rest and a pleasant change from their efforts to assimilate a multitude of impressions. One of these courts is now an accomplished fact, and the garden within it has been most generously given by Mrs. Frederick T. Bradbury, the Misses Hannah and Grace Edwards, and Mrs. W. Scott Fitz.

The garden can be reached by a doorway in the new wing, but the two principal entrances will be through French windows in the Lecture Hall corridor. These give on to a broad terrace, bounded by a balustrade pierced by two flights of steps leading down to the garden. In the centre will be a large octagonal fountain surrounded by a flagged area with seats. The balustrade of the terrace will be continued on the three other sides of the court and paved paths will follow the

same outline at a distance of fifteen feet, with grass plots intervening.

The paths will open out at the intersections and will be outlined by hedges protecting the grass panels, with an occasional set-back for seats, well-heads, and statuary.

Trees in tubs after the manner of orange trees in French gardens will be placed along the paths, and the general formality will harmonize with the French influence in the architecture of the buildings. The balustrade has been placed twenty feet distant from the building in order to maintain unimpaired the light and air in the lower galleries of the New Wing.

At the end opposite to the terrace there will be a wall fountain and the lower levels here and around the court will give the opportunity for further planting. Vines overhanging the balustrade, with shrubs and grass, will make of it primarily a green garden.

The design, simple and dignified, has been drawn by Arthur A. Shurtleff, landscape architect, in consultation with the Director of the Museum and the Committee of Architects, including William T. Aldrich and Henry Forbes Bigelow, and in conference with Guy Lowell until his death. The final plan was approved only after long deliberation and a series of experiments extending over a period of months. Full size models of various arrangements were set up in wood and cloth, and when the terrace and balustrade were finally accepted as the most suitable treatment for the great quadrangle, every detail was erected in full size. Various materials were considered, — cast concrete, limestone, and granite. The last was chosen for its permanence and its harmony with the granite of the building.

The foundations are in and the terrace is ready for the balustrade and steps, which will be set in place in the spring, together with the shrubbery, trees, and hedges.

Lying at the heart of the Museum, removed from the noise and hurry of the city, it is hoped that this garden will provide some of the charm and quiet beauty that pervades the cloistered gardens of the old world.

Notes

AN APPROACH to a final realization of the Museum's original plan to house the collections of Asiatic art in one wing has been made with the recent expansion of the Indian collection from the Indian corridor into the two larger galleries formerly occupied by Gothic art. The Indian corridor and galleries are surrounded on three sides by the Chinese and Japanese collections; while Muhammadan art has been installed in the inner rooms, entered near the library; these in turn open into the Indian galleries. Thus, in its physical arrangement, there has been effected an inner and an outer circuit which parallels in a measure the geographical relation of the countries.

Decorative Arts—Textiles.*Brocade, French.*

- 27.543. Louis XIV Gift of Mary W. Bartol, John W. Bartol,
and Abigail W. Clark.
27.578. Louis XV Gift of H. A. Elsberg.

Brocade, Indian.

- 27.579 Ross Collection.

Embroidery, Greek Island.

- 27.576 Gift of Charles Wendell Townsend.

Embroidery, Italian.

- 27.577. Chalice veil, seventeenth-eighteenth century Gift of Charles Wendell Townsend.

Lace, Belgian.

- 27.544. Collar, Brussels, nineteenth century Gift of Mrs. Alfred Clarke.

Lampas, French.

- 27.542. Louis XVI Gift of Mary W. Bartol, John W. Bartol,
and Abigail W. Clark.

Painted Cotton, Indian.

- 27.559. Quilt, eighteenth century Purchased from the Helen and Alice
Colburn Fund.

Printed Cotton, American.

- 27.553. Eighteenth century Gift of Charles Wendell Townsend.

Printed Cotton, English.

- 27.545-546. Two pieces, eighteenth-nineteenth century Gift of Charles Wendell Townsend.

Printed Cotton, Italian.

- 27.547-552. Six pieces, early nineteenth century Gift of Charles Wendell Townsend.

Silk, French.

- 27.563. Chiné silk gown with quilted satin underskirt, eighteenth century Gift of Miss Margaret K. Adams.

Tapestry, Egyptian.

- 27.566. Coptic, sixth-seventh century Purchased from the Francis Bartlett
Donation (1912).



Ti

J. L. Smith

Paintings.*Drawing.*

- 27.571. Study of William James Stillman for a Head of Christ, by Dante Gabriel Rossetti Gift of Michael Spartali Stillman in
memory of his mother, Marie Spartali
Stillman.

Miniature.

- 27.572. Portrait of a Man, artist unknown. 27.573. Portrait of a Man, by George Loring Brown Anonymous gift.

Oil.

- 27.554. Portrait of Ti, Royal Architect, by Joseph Lindon Smith Gift of Mrs. William Amory.
27.574. Man with a Gaff, by Frank Weston Benson Gift of Friends of the Museum.
Res. 27.117. Landscape, French, eighteenth century. Res. 27.118. Madonna and Child, School of Raphael Gift of S. Richard Fuller in memory of
his wife, Lucy Derby Fuller.

Pastel.

- 27.575. Yellow Dahlias, by Laura Coombs Hills Purchased.

Prints.

- Etching by Edward Hopper. Etching by Louis Orr. Etching by Louis C. Rosenberg Gift of Frederick G. Hall.