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Ponte Vecchio, Florence

Antonio Canale (*Il Canaletto*), 1697-1768

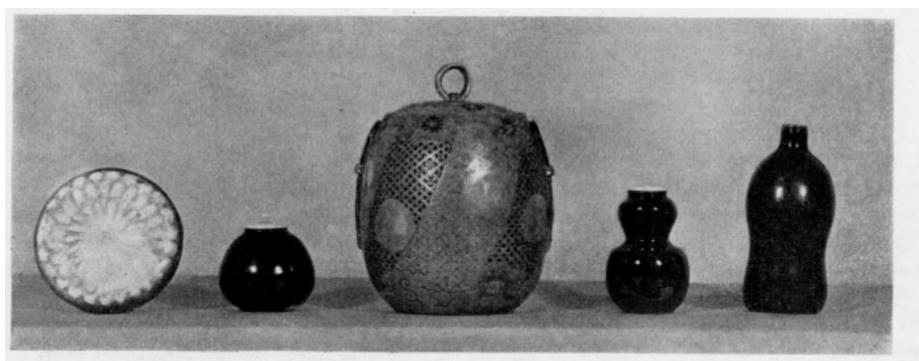
The Ponte Vecchio by Canaletto

THE Museum has just acquired an unusual painting by Antonio Canale (*Il Canaletto*), purchased from the Maria Antoinette Evans Fund. Named by his English admirers Canaletto, because of his numerous paintings of the canals of Venice, it is a matter of surprise to find an important work of his of the Ponte Vecchio, Florence.

Born in 1697, son of a theatrical scene-painter of Venice, he learned his craft in his father's studio. At the age of twenty-two, "solemnly excommunicating the theatre," as he says, he left home for Rome, where he, like Piranesi, was attracted by its picturesque ruins. There he studied to great purpose and produced oil paintings and charming drawings in pen, pencil and sepia, which reveal a remarkable knowledge not only of perspective, but of light and shade. On his return home his work attracted the attention of an English merchant,

Joseph Smith, who became later British Consul to the Republic. This connection between him and his patron led Canaletto to go to London, where he spent two years (1746-48), painting many pictures for the Windsor Collection and numerous others which have found their way into the Wallace Collection. It is generally believed that his work in London had a direct influence in the awakening of the English school of landscape painters—Gainsborough, Turner, Cox, Cotman, etc.

The artist afterwards executed a number of etchings, thirty-one of which were published and dedicated to his patron. The Museum is the fortunate possessor of Mr. Joseph Smith's own set of these. In these silvertone prints Canaletto enjoyed depicting quiet country scenes on the outskirts of Venice, and in them he revealed the same

*Types of Japanese Pottery*

Five Originals of Ninagawa's Work

THROUGH the will of Thomas Allen, Esq., the Museum has lately come into possession of five more originals figured in Ninagawa's work on Japanese pottery. These objects consist of a beautiful covered jar by Iwakura, a Tamba bottle, an incense box by Sozen (date 1610), and two Satsuma tea-jars. The first three are figured in Part VII of Ninagawa's work, and the two tea-jars in Part VIII, which was never published. In 1885 Captain Brinkley, an eminent connoisseur, sent to our country a fine collection of Japanese and Chinese pottery and porcelain. An instructive catalogue of this collection was published, and many pieces were marked "From the collection of Ninagawa Noritane." Among these were a number of originals figured in Ninagawa's work, but this fact was not indicated in the Catalogue. A number of these had been sold before I was able to see the collection. I got one of a pair of Tamba wine bottles, the other had been bought by the Costa Rican minister. Some years after his collection came into the market and I secured this specimen. Six of Ninagawa's types went to the Waggaman collection, and when this was sold I secured five of them. Mr. Allen bought the five types which have now come, through his will, to the collection.

In the Bulletin of the Museum of Fine Arts, Vol. XI, No. 61, a brief account was given of the famous antiquarian, Ninagawa Noritane, of Tokyo, Japan. He was the first Japanese who made a systematic study of native pottery. A description of his collection was published in 1876-80, illustrated by lithographic plates, colored by hand. The objects figured in Part I consisted of ancient pottery dug up from a mound and reburied. The objects described and figured in Parts II, III, IV, V represented the most important portion of the collection, most of which is in our collection. Parts VI and VII contained many important pieces, eighteen of which are in our collection and the remainder are in the British Museum and in the hands of private collectors, and, as mentioned before, Part VIII was never published, but of these we possess sixteen.

In 1912-13 the Ninagawa types were removed from the main collection and were arranged in a case in the gallery, where a photograph was taken which is reproduced in the Bulletin already mentioned.

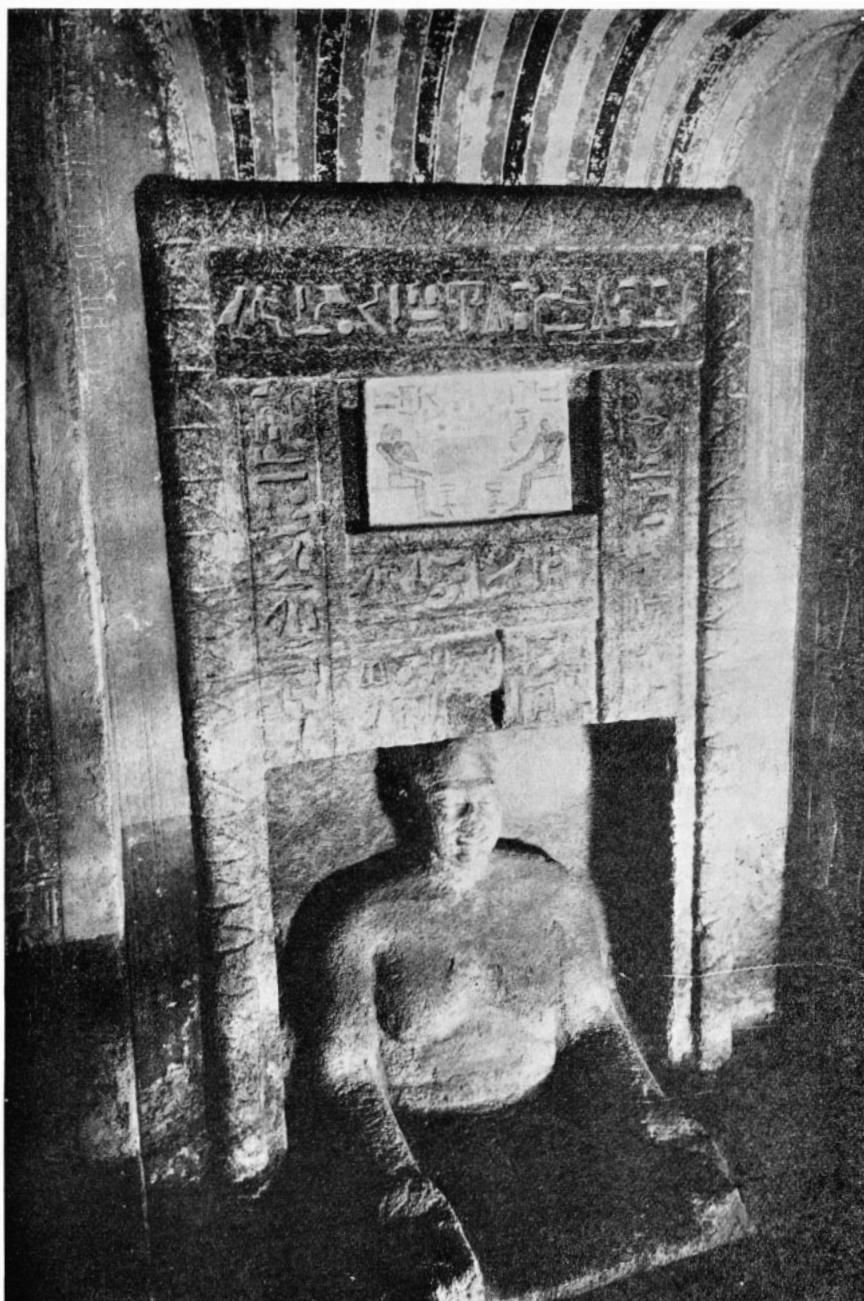
E. S. M.

Recent Discoveries at the Giza Pyramids

DR. REISNER, of the Egyptian Department, arrived in Boston on February 12 and will remain until July. During his absence the work at the Giza Pyramids continues under Mr. Alan Rowe, assisted by Mr. Greenlees and the *basireis* Said Ahmed Said. The antiquities assigned to the expedition by the Egyptian and the Sudan Governments during 1922-1924 arrived at the Museum of Fine Arts earlier in the winter, and Dr. Reisner brought with him only the Hellenistic silver goblet from Meroë and a very fine scarab presented to the expedition by Mrs. Robert F. Clarke.

During this last winter the expedition has been engaged in the excavation of the area east of the Cheops Pyramid at Giza. Here stand the three small pyramids, the tombs of the queens of Cheops, with a street fifty feet wide along their eastern front, and east of that street five rows of great mastabas, the tombs of the sons and daughters of Cheops, separated by four narrow streets. The northernmost tomb of each row is a great double mastaba, about 80 x 16 meters in size, belonging to Prince Ka-wa'ab (a prince whose name was destroyed in spite), the Princess Meresankh, the Princess Hetepheres, and another prince whose name has not yet been recovered. The chief steward of Ka-wa'ab, Meresankh, and Hetepheres, was a man named Khemten, whose mastaba lies west of the Cheops pyramid and was excavated by the expedition in 1915. The destruction of the name of the second prince was done by an enemy in order to deprive his *ka* of the means of life and cause him to suffer hunger and thirst eternally.

North of these pyramids and mastabas the work



Stela of Iduw with niche underneath in which a figure of Iduw from the waist up is shown emerging from the rock, — that is, coming out of the grave, to beg for offerings.

exposed the foundations of the entrance hall of the temple of Cheops and the upper part of the causeway which leads from the entrance of the temple down to the valley. Between the causeway and the rows of mastabas, unsuspected tombs were found belonging to priests of the pyramids who lived during the Fifth and Sixth Dynasties. Two of these tombs proved to be of unusual interest — the tombs of Qa'ar and his son Iduw.

Qa'ar was "mayor of the pyramid town of Cheops, purifying-priest of the pyramid of Chephren, mayor of the pyramid town of Mycerinus, and personal letter-writer to the king" (probably Pepy II). The upper part of the tomb had been a mastaba, but was destroyed to the foundations; the lower part, containing the offering-chapel, was fifteen feet below the floor of the Cheops causeway, cut in the solid rock, and was entered by two flights of

steps. From the foot of the stairway one looks across an open court to a portico with one square pillar and two antas, and the eye is taken by the five statues of Qa'ar and one small figure of his son Iduw, standing along the back wall of the portico. Right and left of the portico open the two offering-chambers, one of Qa'ar and the other of "his beloved wife, the honored one, Gefy" (which being interpreted means "little monkey"). The reliefs in the court are of good workmanship and present a number of unusual details.

The tomb of Qa'ar was found in December, north of the mastaba of Ka-wa'ab, but the area east of it could not be excavated until after the clearing of the street of the mastaba of Ka-wa'ab. On Saturday, January 10, we exposed the upper part of the rock-cut tomb of Iduw adjoining that of his father on the east, and finished the clearing on the following Monday. This, like the tomb of Qa'ar, had had a mastaba with the offering chambers underground. The main offering chamber was a small room, three feet wide by ten feet long and just high enough for a man to stand upright, but with the colors beautifully preserved. Along the left-hand wall stood five statues of Iduw in niches in the wall and a smaller statue of his son Qa'ar (named for his grandfather). In the middle of the left wall between two offering scenes of traditional composition was a stela painted to imitate granite. The form and the decorations were traditional, but the stela was cut off about two feet and a half from the floor to make room for a niche cut in the rock. In this niche was a figure of Iduw, from the waist up, life-size, represented as emerging from the floor of the niche,—that is, coming up from the underground burial chamber. His hands are outstretched with the palms up, begging for offerings. This is entirely in accordance with Egyptian conceptions of the life after death, but the representation is a break with traditional forms hitherto unknown in Egypt and utterly unexpected in Dynasty VI. All the rest of the carvings are characteristic of the period, but four small scenes on the north wall beside the doorway are very unusual previous to the New Kingdom. These represent two groups of men and two of women wailing, tearing their hair, and saying: "O our beloved father"; "O our beloved master," and similar expressions.

Dr. Reisner will deliver a number of lectures at the Museum on Egyptian art, on the work of the expedition during the last three years, and on the "beautiful temple of Zoser" recently excavated at Saqqarah by Mr. C. M. Firth and Mr. Dows Dunham. Both these men were formerly members of the Harvard-Boston Expedition and are now employed by the Egyptian Government to conduct the government excavations at Saqqarah. The temple of Zoser is, from the historical standpoint, the most important discovery made in Egypt itself since the war.

Annual Report of the Museum for 1924

THE complete Report has recently been distributed among Annual Subscribers and other friends of the Museum.

During the year just past the visitors to the Museum numbered 406,427. In 1923 they were 383,746; and 330,243 in 1922. This increase in attendance, steadily progressive for several years past, is indicative of the growing importance of the exhibitions and the added interest of the public.

The number of Annual Subscribers during 1924 was 2,718, and the amount of the subscriptions \$62,959. This total exceeds by over \$6,000 the amount given in 1923, which was the largest subscription on record at that time. It should be remembered that these subscriptions, although generous, pay only about one-quarter of the running expenses of this Museum, which is alone among the larger museums of the country in receiving no aid from city or State.

A gift of \$20,000 was received from Mrs. Horatio Greenough Curtis in memory of her late husband, Horatio Greenough Curtis, to establish a permanent fund of which the income may be used for the purchase of prints.

The outstanding accomplishment of the past year has been the success of the Trustees in raising funds to build and maintain a new wing to house Western Art. This wing will provide space for panelled rooms from England and France as well as from the colonial art of America, and will permit the closer grouping of exhibits of sculpture, textiles, ivories, bronzes, furniture, silver, pottery, etc.,—objects of Western Art now scattered through numerous galleries in the present building.

The acquisitions during 1924 included important additions to the Department of Paintings through the gift by Robert Jordan and Dorothy Jordan Robinson of a selection of pictures from the collection of the late Eben D. Jordan. The Museum collection of paintings has been further enlarged by the purchase of a portrait by Ingres, a landscape by Watteau, a portrait by Corneille de Lyon, and oils by Monet and Fortuny. The Classical Department has received a marble portrait bust of the Antonine period through the gift of Dr. Ross. The Museum has continued its work with the Freer Gallery of Art in the expedition to excavate in China, and reports indicate that the expedition has met with success despite the chaotic condition of the country. The collection of Indian Art has been enlarged by several pieces of Cambodian sculpture of great importance. Gifts to the collection of Western Art include an English interior and a panelled room of the Louis XVI period, the gift of Mrs. Harriet J. Bradbury as a memorial to George Robert White; a bust of Washington by Houdon, the gift of Mr. Edward Tuck; and numerous other objects from generous donors. A French Gothic altarpiece of the fourteenth century and a Renaissance tomb monument