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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



Fig. 10. Two Birds Fighting

Museum of Fine Arts, Boston

Splashing is a detail of another example in ink by the same artist.

The *Ten Bamboo Studio* excels as a book of color printing in the quality of its tone relations and in the closeness of its brush interpretation. In these respects it outranks the later and more sophisticated designs of the *Mustard Seed Garden* where there is much more emphasis on outline. The *Ten Bamboo Studio* retains preëminently the vigor of brush stroke so prized by oriental artists.

From the foregoing discussion it seems certain that the copy of the *Ten Bamboo Studio* now in the Museum collection represents the edition of 1633, though not in the earliest printing. The finest single pages, that is to say, the very earliest printing, seem to be the six prints in the British Museum. The edition succeeding that in the Boston Museum is the set of books in the Fogg Museum. That in turn is followed by the set in the collection of Mr. Sickman.

To this same group with the general introduction of 1633 belong, too, the originals which have been reproduced in the books of Mr. Tschichold. Still largely from the original blocks but showing some signs of recutting is the set in the Library of Congress, which as has been stated is an edition printed sometime after 1662 but with the general

introduction dated 1643. As it is only the very early editions which preserve the original intention and beauty, the Museum is fortunate to have been able to obtain an example which has proved itself to be perhaps the earliest known edition. The printing of the *Ten Bamboo Studio* in 1633, late in the Ming dynasty, precedes by a little more than a century the introduction of polychrome printing in Japan and proves the high advance of the art of color printing in China.

ROBERT T. PAINE, JR.

Joseph Lindon Smith 1863-1950

Joseph Lindon Smith died at his home in Dublin, New Hampshire, on the eighteenth of October. For half a century he had been closely associated with the archaeological work of the Museum in Egypt translating from stone to canvas through his remarkable dexterity as an artist the sculptured and painted treasures of that antique land.

In 1927 the Trustees of the Museum appointed him Honorary Curator of Egyptian Art in recognition of his great service to Egyptology in bringing to the Museum many realistic representations of objects which themselves could never come out of Egypt.