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be credited to Lorenzo Morgiani and Giovanni di Piero da Magonza (Johannes Petri, from Mainz) between 1491 and 1500. Petri was one of the craftsmen called in to help the nuns of the Ripoli press, and he supplied some of its outfit in 1476. In and after 1495 Morgiani and Petri worked for the publisher Pacini, who employed other printers also. Their most famous illustrated book is the folio volume of the Epistles and Gospels (Kristeller 135), first published July 27, 1495. Only two copies of this fifteenth century edition are known. The *Sermoni volgari*, on peace, silence, prudence, pity, etc., acquired by the Museum and incorrectly entitled "del Venerando doctore Sancto & Aurelio Augustino," has been assigned to Morgiani and Petri (Kristeller 11 a). In the d'Essling sale catalogue it is dated about 1498, and about 1500 in the *Gesamtkatalog der Wiegendrucke*. Only two other copies are known of this edition, one in the British Museum and one in the Royal Library at Copenhagen. The title-page woodcut, here reproduced, of a saint copying a manuscript, appears in the June 28, 1493 edition of this work (Kristeller 11 c), printed by Miscomini, of which there are six copies, and in one other work, *Orationi e versi* (Kristeller 13), the only known copy of which is in Milan. The figure of the saint has resemblances to that of St. Benedict in the picture by Alunno di Domenico in the Uffizi reproduced by Géza de Francovich as one of his most characteristic works.<sup>1</sup>

The fourth of the Museum's acquisitions, the *Monte dell' Oratione* (Kristeller 288 a), was printed, like Jacopone da Todi's *Laude*, by Francesco Bonaccorsi, but six years later and for Piero Pacini, May 10, 1496. In this little quarto of thirty leaves the nature of prayer is described in an allegorical story. Savonarola had said:<sup>2</sup> "He who prays to God ought to address Him as if He were present; for He is everywhere, in every place, in every man, and especially in the souls of the just. Seek Him not therefore on the earth, or in heaven, or elsewhere—seek for Him in your own hearts; do as did the prophet who says, 'I will hear what God the Lord will speak' . . ." In the *Monte dell' Oratione* a monk, desirous of serving God, hears of a king who employed men to dig treasure on a mountain. A messenger, Humanum dico, takes him to the city of the king, where one named Lospiglia has him strip before he can pass through the narrow gate of Omniadono, the entrance to the mountain of prayer where the treasure of God's kingdom is buried. The monk's guide thereafter is Rinovamini, representing new birth. Rinovamini tells him of the garden which will come from prayer, a garden with fountain and tree of life, surrounded by two deep and fearful ditches and guarded by the true love and fear of God. To the mountain of prayer Jesus has ascended and calls men to hear Him.

A second woodcut, representing the Crucifixion, heads the twentieth chapter, a petition for grace to

persevere in prayer. This *Crucifixion* is used in at least ten editions of five other books, but the full-page cut of the mountain of prayer appears again only once, in the *Monte dell' Oratione* of 1524. Two copies of the earlier edition are in Italy, both editions are in Mr. Dyson Perrins' collection in England; the later edition and the first two leaves of the 1496 edition are in the Metropolitan Museum, New York. The only other recorded copy of the 1524 edition is in the Bibliothèque Nationale, Paris.

There are fortunately at least twelve other copies of Jacopone da Todi's *Laude* (Kristeller 220) in existence. All writers agree that the illustration of the Franciscan monk in prayer, offering his book to the Virgin, is one of the loveliest in conception and sensitive line, if not the very finest of the woodcuts of the early grave style as defined by Kristeller. Placed following the table of contents, it introduces a hymn of supplication addressed to the Virgin by a penitent. If Savonarola, that extraordinary figure of the last decade of the quattrocento, commanding the Florentines to despoil themselves of worldly things and turn to God, had no direct control of the book production of Florence, at least his influence is unescapable. ANNA C. HOYT.

### Some Notes on Ancient Egyptian Drawing

A FEW years ago, in the attempt to clarify for visitors Egyptian methods of drawing, the Department of Egyptian Art prepared two sketches of a simplified subject, one drawn in modern perspective, the other as an Egyptian draughtsman would have handled it. In each case the picture

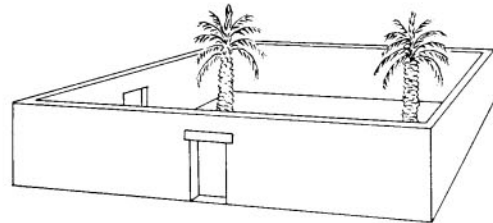


Fig. 1. An Egyptian walled garden; modern perspective view

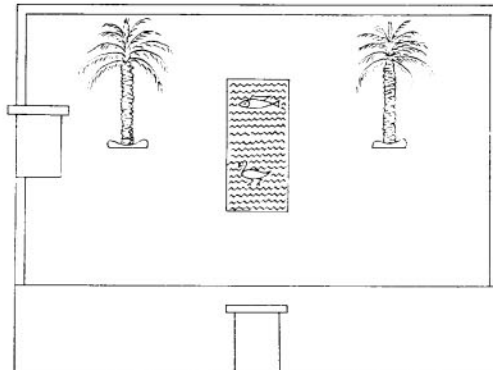


Fig. 2. The walled garden as an Egyptian would have represented it

<sup>1</sup>*Bollettino d'Arte* (Anno VI, 1926-27) Vol. I, p. 81, fig. 16.

<sup>2</sup>Mrs. Oliphant, *The Makers of Florence*, 1889, p. 263.

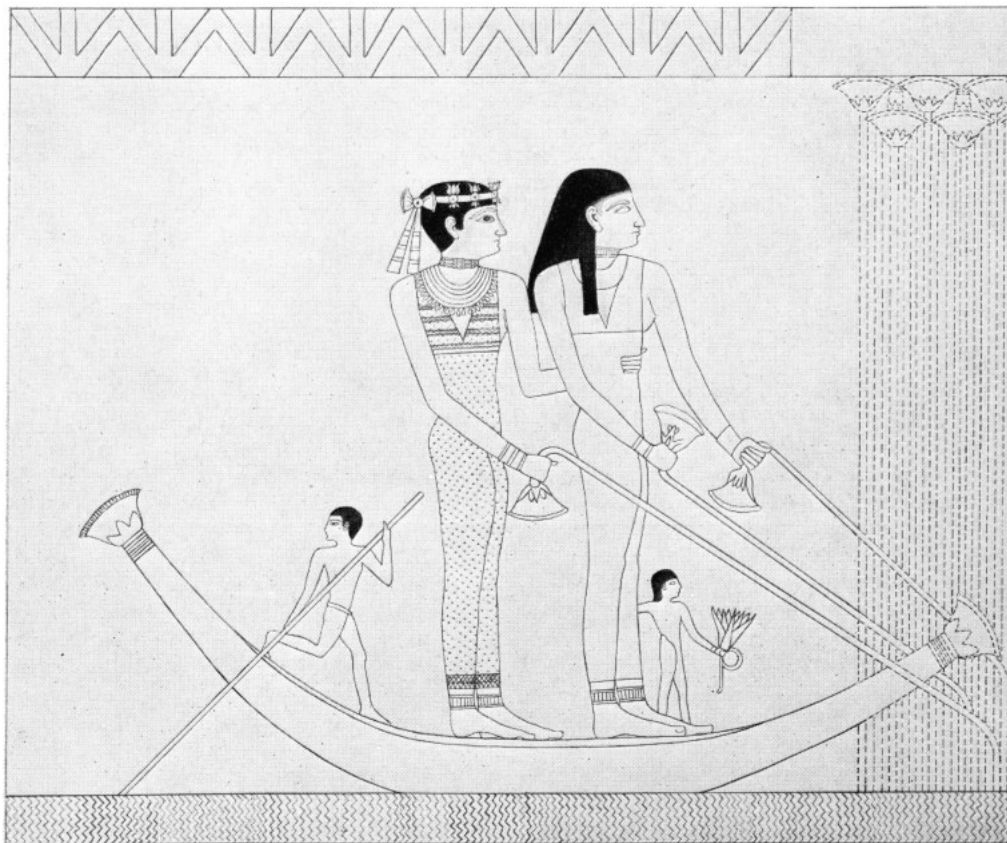


Fig. 3. Copy in outline of a boating scene from the tomb of Queen Meresankh III at Giza

represents a rectangle enclosed by walls which are pierced by doorways on two adjoining sides. The enclosure contains two palm trees growing, as they sometimes do in Egypt, with a raised rim of mud to retain irrigation water around their bases. Between them, in the centre of the enclosure, is a rectangular pool, beneath the waters of which swims a fish, while a duck paddles on its surface. Any attempt to represent this subject in modern perspective, as may be readily seen from Figure 1, inevitably fails to portray some aspect of it, for the attitude of the modern draughtsman is a strictly visual one, limited to representing what can be seen by the eye from a given point of view. Not so the ancient Egyptian. Drawing with him was not so much representation of a pictorial image as the explanation of a situation. He never made a sharp distinction between verbal and graphic description, as is shown by his fondness for inserting hieroglyphic captions into his pictures. These are more nearly explanatory diagrams than the reproductions of a visual impression, and to our eyes, trained in the conventions to which for centuries we have been accustomed, they are at first difficult to understand. In looking at his renderings we should realize that he does not hesitate to combine various points of view in a single picture. He makes use of plans and elevations in combination, and takes apart elements in his picture to show what

is hidden from view, the better to explain his subject. The Egyptian treatment of the enclosure with its fish pond and palm trees would have been something like Figure 2, and, as will be readily seen, it makes possible a much more complete understanding of the facts than does the perspective view.

Having in mind the different approach of the Egyptian artist to his problem, we have, in the second group of illustrations, attempted the "translation" of a subject taken from one of the decorated tomb-chapels excavated by our Expedition. Figure 3 is an exact copy in outline of a scene from the tomb of Meresankh III at Giza, which dates to the second half of the Fourth Dynasty. The subject is a not uncommon one representing persons of quality on a pleasure expedition in the marshes. As usual in such cases there are many distortions in the drawing. The sizes of the different figures have reference to their relative importance rather than to actuality, the thicket of papyrus to the right has been formalized, the rendering of costume and ornament on the principal figures is conventional rather than realistic, yet the facts presented are accurate and make it possible to transpose the scene into a visual impression with considerable assurance.

This has been done with much charm and skill by Miss Suzanne Chapman in the drawing reproduced as Figure 4. Apart from the introduction



Fig. 4. Perspective "translation" of boating scene from the tomb of Queen Meresankh III

of perspective and the addition of appropriate scenery — the latter the only element in which the "translator" has given some rein to imagination — it has only been necessary to make changes in scale and to fill in certain details which had been omitted as non-essential by the Egyptian draughtsman. The construction of the reed canoe with its plank deck has been indicated according to the best available archaeological evidence. The boat itself has been made large enough to support the load which it has to carry, although one is inclined to feel somewhat nervous as to its stability, and it should perhaps have been drawn broader in the beam. The young boatman has been increased to a size at which he might be supposed to have the strength for handling such a craft.

The costumes of the women present several points of interest. For example, we know from the study of statues in the round that both breasts were actually covered by the women's dresses of the Old Kingdom. The fact that in relief representations one breast is normally shown is attributable to the fact that these two-dimensional pictures were a combination of profile and front view, in which the desire to show the cut of the dress conflicted with the necessity of representing the contours of the body. Similarly, the statues tell us that the bottom of the dress was not as skin-tight as the reliefs indicate. Here, too, there is a conflict between the desire to show the forms of leg and ankle, and the fact that the clothing actually hid them. There is, as a matter of fact, some evidence to indicate that

figure drawing entailed two stages, or at least mental processes, first the rendering of the figure itself, and then the application of clothing to it. The garment worn by the smaller woman was once painted, and sufficient color remains on the original to show that the dress was covered with a net of beadwork. The decorative tie with streamers, shown at the side of the head in the tomb relief, was actually at the back of the fillet and does not show in the perspective drawing. The dress of the older woman was quite plain, but a wig was worn over the natural hair, and this was indicated in the tomb relief only by a difference in color. DOWS DUNHAM.

#### Hanford Lyman Story

THE sudden death of Mr. Story on June 18 terminated thirty-five years of devoted service to the Museum. Mr. Story joined the staff in 1904 and since 1914 had been Registrar, ably handling the details of this exacting work. He was sent to Greece in 1910-11 to assist Mr. B. H. Hill, Director of the American School at Athens, and to Egypt in 1914-15 and again in 1920-21 to assist Dr. G. A. Reisner, Director of the Museum's excavations. Only a short time before his death he had returned from a holiday trip to Egypt, Palestine, Italy, France, and England. His unassuming good will toward all fellow men contributed to his human contacts that touch of nature which makes men conscious of their common kinship and which will make his loss the more keenly felt by his many friends.

A. S.