Fig. 1. Crucifixion, Bolognese School Last Quarter of Thirteenth Century
Gift of Edward Jackson Holmes
Two Heads of the New Kingdom

With the expulsion of the Hyksos invaders from the Nile Valley and the rise of Dynasty XVIII (1580-1340 B.C.) Egypt became, in the course of a hundred and fifty years, a world power which dominated the Orient from the foothills of the Taurus in northern Mesopotamia to Gebel Barkal in what is today the Anglo-Egyptian...
Sudan. Since the outer reaches of the Empire were never wholly subservient to the central authority for any extended period of time, many campaigns of successive warring pharaohs were necessary in order to keep the foreign nations in their tributary state. The inevitable booty of the royal forays as well as gifts and presents from the conquered added to the wealth of Egypt which then, as always in times of well-integrated centralized administration, experienced great prosperity. The majestic temples of Thebes and many tombs with fine decorations in relief and painting still bear witness to this first flowering of New Kingdom art.

By the time Amenhotep III ascended the throne (ca. 1405 B.C.) the Egyptian Empire was at its height. For a few years the new king followed the pattern set by his predecessors and engaged in at least one foreign campaign to impress his royal power upon the Kushites to the south of Egypt. But then a change took place and the king’s interests turned toward a life of luxury and enjoyment rather than of statesmanship and military expeditions. Amenhotep III undertook the erection of magnificent palace and temple buildings, and the records of his personal life commemorate his marriages, hunting expeditions in the pursuit of lions and wild bulls, and the construction of a pleasure lake for his queen Tiy.¹ The preoccupation of the king and his obvious indifference to some of his traditional duties had far-reaching effects. The heresy of his son Amenhotep IV, who later assumed the name Akhenaten and founded Tell el Amarna, was made possible only through the leniency, not to say weakness, of the father. And the loss of Egyptian prestige abroad, of which the Amarna Letters speak so vividly and which later necessitated the costly campaigns of the kings of Dynasty XIX, was the direct result of Amenhotep III’s disregard for a firm foreign policy.

On the other hand Egyptian art, in his time, benefited greatly from the hedonistic inclinations and the aestheticism characteristic of the ruler. The crisp, fresh style of early New Kingdom art had begun to disappear even under Amenhotep II, resulting in a lack of vitality in sculpture in the round. With the reign of Amenhotep III a new spirit manifested itself, and the works of art created during that period are distinguished by a delicacy and an elegance hardly ever surpassed in Egypt’s history. The paintings of the palace in western Thebes, enlivened by the happy integration of foreign elements in Egyptian style, the relief carvings of the tombs of Kha-emhat and Ramose, the delightful products of arts and crafts made during those years, all reflect the sensitive approach to beauty and form on which, in the end, the freedom of Amarna and the exaggerated splendor of Tut-ankh-amen’s display were to be based. In a sense, perhaps, the period of Amenhotep III is one of decline, but, as has been noted elsewhere in the history of the arts, the transitional stage of incipient decadence often betrays more liveliness and is far more attractive than the earlier, stricter style from which it deviates. From this fascinating period date two heads in the Museum of Fine Arts which are well worth a close examination.

1. The first head to be published here (Figs. 1-4) is made of dark grey granite.¹ It was acquired in Cairo in the early years of the century; its provenance is not known. The crown of the head is somewhat worn away as if by the touch of many hands; a good indication that it once formed part of a statue placed in a temple and not in a tomb.² The tip of the nose and the chin are badly damaged, and the clean break along the line where the fringe of the wig touches the shoulders suggests that the head broke off when the statue fell over forward. It represents a man of youthful appearance who wears the elaborate wig which became fashionable in the latter half of Dynasty XVIII.³ This coiffure consists of two distinct parts. The upper part is marked by parallel waves which from the crown of the head down are repeated in a number of concentric circles. The strands of the hair are indicated by slightly undulating incised lines and are terminated by four or five slanting cross-lines which suggest that the end of each braid was tied in individually. The lower part of the wig, protruding from beneath the upper part at an angle below ear level, is formed by heavy ebonized curls. In this case they are treated as so many rectangular upright plaques. Only the lower part of the ear is left free by the wig; the ear lobes bear an indentation, signifying that the owner probably wore earrings in real life.

The beauty of the narrow, almond-shaped eyes is accentuated by the curve of the eyebrows, worked in low relief. The fold of the upper lid is marked by a single incised line. The mouth appears quite small and slightly protruding; its tragic, almost bitter, expression is produced by the deep line running down from each corner. With its oval shape the face conforms to an ideal of the period, frequently represented until the time of Ramesses I.

For dating the head accurately the elaborate wig is of limited help. Its component features can be traced back to the time of Hatshepsut, and in the manner of our granite head it was fashion-

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² Acc. No. 42.467. Gift of Mrs. Richard M. Saltonstall. Height 17.5 cm.; width 20.3 cm.
³ H. Kayser, Die Tempelstatuen (1936), passim.

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¹ E.g. British Museum 448 (No. 632) and 423 (No. 1210), and many other examples cited in this article; in relief, for instance, in Theban tombs 55 and 57.
Fig. 1. Granite Head

Gift of Mrs. Richard M. Saltonstall

Dynasty XVIII

able from the times of Amenhotep II\(^1\) to well into Dynasty XX,\(^2\) not considering some archaizing examples from the Late Period.\(^3\) Yet it was first widely used under Amenhotep III and, leaving the facial expression aside for the moment, a point can be made on purely external grounds for attributing the head to the time of that resplendent king. From pieces of sculpture as well as from reliefs it appears that the concentric circles of the wig were approximately horizontal when the head was represented in a vertical position and the face as looking straight ahead. Placed in such a position, the granite head leans too far back, and the lower part of the wig projects to such a degree that the missing part restored, it would extend much too far in front of the chest on which it should lie. Also, the upper part of the wig bulges out over the back of the head and its fringe would meet the shoulder blades at a distinct angle. All these incongruities disappear when the head is inclined (Fig. 4) so that the face looks down rather than straight ahead. At once its intelligent expression becomes pensive as behooves a learned man and scribe, and the look of the eyes softens and appears to be turned inward. This, then, must have been the original attitude of our granite head, bowed as in a number of well-known scribe’s statues and statuettes. It occurs rarely from Dynasty V on,\(^1\) but is most frequently found under Amenhotep III.\(^2\) During this reign the attitude of the scribe lowering the head gains an inner meaning. It is not merely that of a man concerned with writing and recording, with accounting and reading, but one which expresses a deeply founded humility in the presence of god. This becomes most apparent in those statuettes,\(^3\) datable to the time of Amenhotep III, which represent scribes sitting, with bowed head, before the

\(^{1}\) Cairo 85; W. S. Smith, *A History of Egyptian Sculpture and Painting in the Old Kingdom*, p. 80.

\(^{2}\) e.g. Cairo 592; Berlin 2794 and 22621; Copenhagen, Ny Carlsberg Glyptotek, A 65; Detroit Institute of Arts 31.70; New York, MMA 31.4.1; also the objects cited in note 3 below and note 3 on p. 45 right.

\(^{3}\) e.g. Louvre E 11153 and E 11154; Berlin 20001; *Journal of Egyptian Archaeology* 19 (1933), p. 117, pl. XVII-XVIII.
god Thoth, the patron and protector of their vocation (Fig. 7). It is not surprising that these scribe’s statuettes should have been created in the latter half of Dynasty XVIII when Egypt was no longer seeking the summit, but had attained it. The reflective pose of the lowered head is in accord with the spirit of the time which tried to find expression for a new relationship between man and his god.²

The mood of this period, which foreshadowed the spiritual and artistic revolution of Amarna, is perhaps best reflected in the statues of Amenhotep Son of Hapu, the distinguished official of Amenhotep III.³ He was greatly honored by his king whom he had served in many capacities, and Amenhotep III caused his statues to be placed in the Karnak temples,¹ as their finding place as well as their inscriptions indicate. And even before Amenhotep Son of Hapu had died,² he had been granted a funerary temple of his own on the west side at Thebes, an exceptional privilege which no other private man had ever been awarded in the long history of Egypt. The Cairo Museum has two granite statues of Amenhotep Son of Hapu in scribe’s attitude, both representing him as a man of youthful appearance,³ to which our granite head may be likened (Figs. 5-6).⁴ The different statues of Amenhotep Son

¹Berlin Inv. Nr. 20001; photograph by courtesy Foto Marburg (no. 0.523784).
²Jacques Vandier, La Religion égyptienne (1944), p. 141.
³Seven statues have been listed by Helck, in Sethe-Kees, Untersuchungen 14 (1939), p. 2. To these has to be added Cairo 531 (Borchardt, Statuen II, pp. 97-98, pl. 92c, perhaps identical with the statue mentioned by Maspero, Guide du Visiteur au Musée du Caire, 1915, p. 136) as No. 464.
⁴Journ. d’Études 11 (1906), 14640; Maspero, l.c., Nos. 461 and 465.
⁵Fig. 5: Courtesy, Foto Marburg (no. 155011). Fig. 6: Courtesy, Dept. of Egyptian Art, Metropolitan Museum of Art, New York (no. C 381).
of Hapu show a great variety of style and execution, of costume and coiffure; only the two scribe’s statues are rather similar to each other, and it is in the expression of their heads that a strong affinity to the Boston piece can be detected. Since they are larger than life-size while our granite head is somewhat smaller than life-size, no real comparison appears possible except that based on their expression. Yet there are two other fragmentary scribe’s statues of this man preserved,¹ the heads of which are missing. Both are made of dark granite, and both must have represented Amenhotep Son of Hapu smaller than life-size as can be calculated by comparing the measurements of their preserved parts with those of the corresponding parts of the complete statues in Cairo.

However daring it may seem to state that the Boston granite head belonged to one of the two seriously damaged scribe’s statues of Amenhotep Son of Hapu, the resemblance to the likeness of the much honored counselor of Amenhotep III is striking, both in the physical features and in the expression of the spirit prevailing in the time of that refined king.

An entirely different type of person is represented by a quartzite head (Fig. 8) in the Museum

¹Cairo: Maspero, l.c., No. 409; British Museum: Journal of Egyptian Archaeology 15 (1929), pp. 2-5, pl. II.
of Fine Arts which, in its present state, hardly suggests the quality it possessed before it was damaged.¹ Its provenance is not known; it came to the Museum with a small group of antiquities, the adventures of which were briefly described by Mr. Dunham some twenty years ago.² The lowest point of the break lies near the collarbone. Nose, mouth, and chin are heavily battered, parts of the wig are missing on both sides of the head, and there are numerous chip marks elsewhere on the surface. The eyes are very narrow; the upper lid is given in relief, the eye corners are drawn out quite far, and the eyebrows — likewise done in low relief — have a fairly high sweep. The wig consists of two parts, but is slightly different from that of the granite head described above. The lines marking the strands of the hair are almost straight, the concentric horizontal waves are much less prominent and set farther apart, and the projecting curls of the lower part of the wig overlap each other from the top down and are enlivened by incised horizontal lines. At the base of the left side of the neck appears a small line in relief which indicates that the figure of our man was clothed in a linen garment tied at the neck with a drawstring.

This quartzite head, too, is characteristic of a type of sculpture executed under Amenhotep III, although it seems imbued with a spirit very different from that of the granite head. Here we

¹ Acc. No. 29.729. Maria Antoinette Evans Fund. Height 20.8 cm.; greatest width at eye level 17.2 cm. Brown to dark red quartzite.  
the seated statue in London,¹ and in several other portraits of Amenhotep III.²

It is very likely that the man represented by our quartzite head was the Chief Steward in Memphis, Amenhotep, one of several high officials by that name, who lived in the time of Amenhotep III.³ In the course of the study of our head the search for comparative material led to an examination of the published quartzite statues of that period, and since it was known from the trace of the drawstring at the neck that the man must have worn the full linen garment (and not the customary short skirt) it was not too difficult to find the one headless statue which, in material and costume, fulfilled all requirements (Fig. 10).⁴ This is the scribe’s statue of the above-mentioned Chief Steward Amenhotep from the temenos of the Ptah Temple at Memphis, now in the collections of the Ashmolean Museum, Oxford.⁵ It is approximately life-size; the top of the chest, however, is so badly battered between the shoulders that no close fit could be obtained if the head and the torso were put together. With the help of Miss Rosalind Moss of the Griffith Institute, Ashmolean Museum, a small sample of the stone of the

¹British Museum 413 (No. 21).
²e.g. Alexandria Inv. No. 406; Cairo (Guide, 1915) No. 455.
⁴After W. M. F. Petrie, Tarkhan I and Memphis V, pl. LXXVIII.
⁵Hayes, l.c., pp. 12, 18-21; Petrie, l.c., pp. 33-36, pl. LXXVII-LXXX.
Oxford statue was secured from the break and compared with a sample taken from the neck of the Boston head. A spectrogram was made of these two samples in juxtaposition (Fig. 11), and the study of the resulting spectra showed clearly that the two samples are chemically identical, even to the amount of impurities ingrained in the stone. The main elements in the spectrogram are silicon, iron, magnesium, copper, titanium, and aluminum, and they were found in approximately the same amounts in both samples. Also sections were made for petrographic study which confirmed the result of the spectrographic analysis. This would indicate that the samples in question originated not only in the same quarry, but in particularly close vicinity to each other within this quarry.

The Boston head appears to be a little too small for a life-size statue. But since the relationship of the size of head and body varies considerably in Egyptian statues and, to a great extent, is influenced by costume and pose, this does not constitute a serious obstacle to the identification of our quartzite head as that of Amenhotep, Chief Steward in Memphis under Amenhotep III.

BERNARD V. BOTHMER.

An Album of Twelve Landscapes by Tao-chi

In the history of Chinese painting one rarely comes upon a painter who asserted his individuality as boldly as did Tao-chi of the seventeenth century, popularly known as Shih-tao. His stand is all the more remarkable because he lived at a time when conservatism had full sway. No doubt the conservative attitude of a majority of the contemporary artists had the merit of preserving principles of permanent value. Yet this assiduous adherence to tradition and occasional misinterpretation of fundamental ideals tended to curb creative impulse. For example, emphasis on the embodiment of poetic expression in Chinese landscape paintings has everlasting virtue. When, however, the idea that a picture and a poem are inseparable is carried to the extent exemplified in the efforts of many of the later painters of the Literary Men’s School who copied the works of older masters and affixed to their (the copyists’) signatures the words “after the manner of so-and-so,” even though they sometimes appended their own verses, the results were no longer imbued with creative spirit.

That which at first was the refined pleasure of an erudite man expressing his poetic, pictorial, and calligraphic aptitude, typified by the great works of such noted literati-painters as Huang Kung-wang (1269-1358), Wang Meng (died in 1385), Wu Chen (1280-1354), Ni Tsan (1301-1374), Shen Chou (1427-1507), and Wen Zheng-ming (1450-1537), thus became eventually a mere form devoid of natural expression. The efforts of many Chinese painters from the seventeenth century onward were doubtless affected by the essays on painting of Tung Chi-ch’ang (1555-1636), himself a scholar and painter, in which he extolled the ideals of the old masters, especially those of the Southern and of the Literary Men’s School. Because Tung Chi-ch’ang’s influence was far-reaching, many painters were content to imitate the works of celebrated artists of the past. As might be expected, the technique was there but the spirit was lacking. Tao-chi appeared on the scene during such a period.

Tao-chi (Shih-tao) was born in Ch’ing-hsien, Ch’uan Chou (present Ch’ian Hsien in Kwangsi), in 1630, of the Chu family which is lineally descended from Prince Ching-chiang, great-grandson of the older brother of the Emperor T’ai Tzu who founded the Ming dynasty in 1368. At the time of Tao-chi’s birth, the great house of Ming was tottering, having been in power for nearly three hundred years, and in 1644 it was finally conquered by the Manchus who established the Ch’ing dynasty. Saddened by the catastrophe and denied a mode of life befitting a son of the royal blood, Tao-chi sought refuge in religion and art. At the age of fourteen he embraced the

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1 These biographical data were taken from Shih-tao Shuang-jin Nien P’u, by Professor Fu Pao-shih, published in 1948.