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Po I (detail)

Fenollosa-Weld Collection

Naonobu (1607-1650)

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SUBSCRIPTION ONE DOLLAR

to the Ukiyoe, though the technique is still that of a Kano artist.

Other aspects of the Kano style can be studied in a group of screens of which one is "Hsüan Tsung and the Battle of Flowers." Such a screen as this in the style of Kano Sanraku carries on the tradition that started in the Momoyama period (1568-1615) of using strong colors on a gold ground, the kind of decoration that harmonized with the castle building spirit of the age.

Exceptional to the general development of Japanese art is one anonymous screen of a "European King and his Court," reminding us of the presence of the first foreigners in Japan in the sixteenth and seventeenth centuries. In this case the Japanese artist has attempted with oriental pigments to imitate the effect of Western oil painting. His model must have been some European work of art brought to Japan by the Jesuits.

The present exhibition also includes a singular collection of nine screens by the eighteenth century artist Soga Shōhaku (1730-1783). One of the pair of "Landscape" screens adds to our knowledge of his biography, for it bears a seal commonly used by him and the family name of Miura. Hitherto his family name has been unrecorded. The word Soga has always been rightly understood to express Shōhaku's voluntary dependence on the style of the fifteenth century artist Soga Jasoku. Shōhaku's style was too coarse to be fully appreciated in his own generation. Many of his contemporaries considered him mad, though at the same time the vigor of his brushwork was admitted. Such a painting as the "Three Laughters" (Fig. 4) admirably reveals the power of line to create an emotion. The laughter of these three men, one of whom has vowed never to cross a certain bridge, bursts forth spontaneously as they realize suddenly that good friendship and conversation have carried the party beyond the bridge.

Altogether fifty-five screens will be shown. As in the first exhibition, the particular strength of the collection is again that of the Kano tradition. There are representative works from the time of Kōi (died 1636) to Gahō (1835-1908).

ROBERT T. PAINE, JR.

Note on Objects Assigned to the Museum by the Egyptian Government

DURING the last three years the Harvard-Boston Egyptian Expedition has been occupied with the preparation of *The History of the Giza Necropolis*. While working on this publication a small gang of men has been constantly employed in minor clearing operations, sometimes inside the old excavations and sometimes along their edges where it seemed possible to gain further information on the chronological connections of certain tombs.

When the complex of mastabas of the *Senzem-ib* family had been cleared and recorded, it was found that these tombs had been built on débris about a

meter deep, and that this débris contained remains of older mastabas. Examination showed that this earlier cemetery, called the Secondary Cemetery of Officials of the Fifth Dynasty, had occupied the space north of the old Cheops Cemetery and eastward to the edge of the enclosure of the Cheops Pyramid. In 1915 a limited area of small ruined mastabas had been left unexcavated north of the *Senzem-ib* complex and westward for about fifty meters. Working over the history of this family, which contained seven men who directed the public works of all the kings from the last two of the Fifth Dynasty to the last of the Sixth, it seemed desirable in 1936 to ascertain the dates of the tombs in this unexcavated area. Our small gang was set to work clearing northward from the edge of the unexcavated area and uncovered a number of small ruined mastabas which had been partly broken down by the theft of building stone and thoroughly plundered. The first, numbered G 2420, belonged to a man named *Nezemuw* who bore the titles "Overseer of Purifying Priests, Gardener of Pharaoh." The mastaba was nearly destroyed but contained a chapel, a statue chamber (*serdab*), and four burial shafts. The statue chamber had been cleared out and reused for a burial of the Sixth Dynasty, but in the adjoining shaft D were found four statuettes thrown out from the *serdab*, one of *Nezemuw* standing (made by his son), two seated statuettes of the same man, and one servant statuette of a man preparing a jar for filling with wine. The three statuettes of *Nezemuw* (one¹ of which is illustrated in Fig. 1) were given to the Expedition, while the servant statuette was taken by the Cairo Museum. All these figures date from the second half of the Fifth Dynasty.

Immediately east of the tomb of *Nezemuw* another partly destroyed mastaba was uncovered, belonging to an "Overseer of the Gardeners of Pharaoh," *Min-nefer*. The chapel was almost entirely destroyed, but the statue chamber was partly preserved and contained four standing statuettes of *Min-nefer*, of which one² was complete (Fig. 2), two headless (Fig. 3, one³), and the fourth with the body missing from the waist up. All of these pieces were assigned to the Expedition.

In thieves' débris around these two mastabas were found two statuettes which may have come from either of the two *serdabs*. One was an ordinary servant figure, a girl grinding grain, which was taken by the Cairo Museum. The other was an incomplete pair statuette of a man and woman, which was assigned to the Expedition. It lacks the man's head and the feet of both figures. The woman's head⁴ is shown in Fig. 6.

From the adjoining area on the west, in thieves' débris in the shaft G 2407 D, came two statuettes each of a different person. One, a complete standing figure of the "Overseer of Gardeners," *Khu-*

¹Reg. No. 37.641; height 54.2 cm.

²Reg. No. 37.637; height 55.3 cm.

³Reg. No. 37.639; height 61.0 cm.

⁴Reg. No. 37.645a; height 0.68 cm.

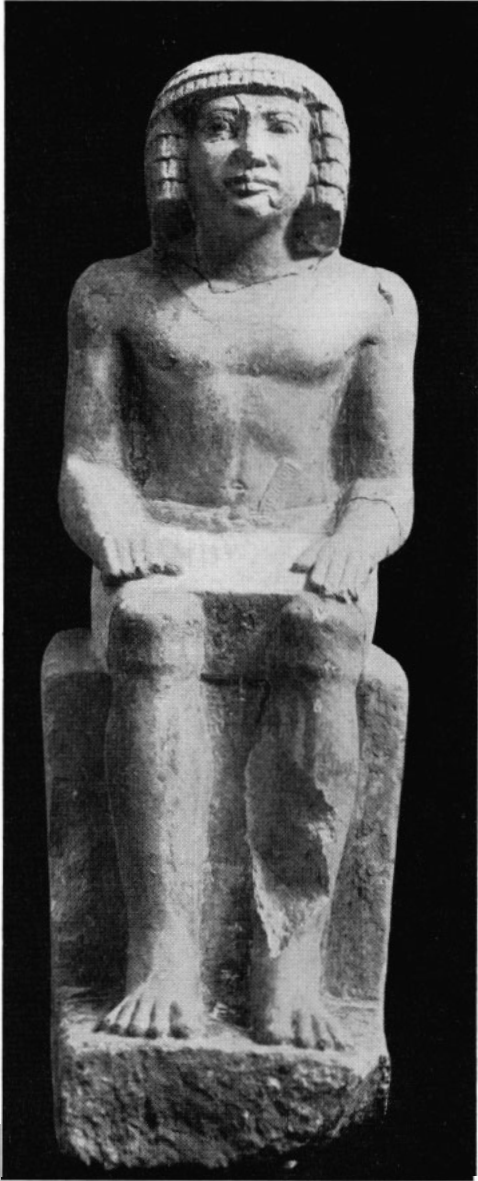


Fig. 1. Nezemuw Limestone Fifth Dynasty

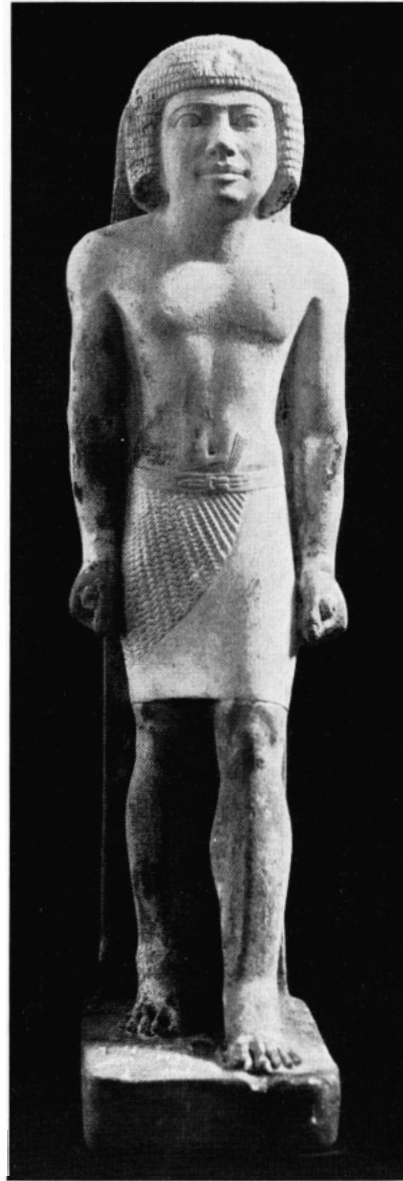


Fig. 2. Min-nefer Limestone Fifth Dynasty

fuw-khenawi,¹ was assigned to the Expedition (Fig. 5); the other, a seated figure of the personal attendant of the king, "The Gardener," *Ka-em-iset*, was taken by Cairo. Further west, in clearing a plundered shaft in mastaba G 2185, we found a complete seated statuette² (Fig. 4), uninscribed but obviously from the *serdab* from which came a standing man inscribed with the name *Nefer-sefuw*(?). This was given to us. All these figures may be dated to the second half of the Fifth Dynasty.

The division list contained two mummy masks of plaster of Paris. One of these was found in a late burial chamber of the Sixth Dynasty, intruded in mastaba G 2415, the chapel and *serdab* of which

were on the edge of the unexcavated area mentioned above. The chapel was inscribed in the names of *Weri* and his wife, the "King's Kinswoman," *Meti*, and the *serdab* contained five statuettes now in Boston. The mastaba is of the second half of the Fifth Dynasty, but the burial chamber containing the mummy mask was of the Sixth, probably late in that Dynasty. This mask was taken by the Cairo Museum. The other mask¹ (Fig. 7), which was given to the Expedition, was of about the same period but was found approximately 150 meters further west, in G 2092 on the northern edge of the cemetery. This tomb was uncovered in a clearing operation intended to complete northward the area called Cemetery 2000,

¹Reg. No. 37.638; height 83.3 cm.

²Reg. No. 37.640; height 37.0 cm.

³Reg. No. 37.644; height 22.2 cm.



Fig. 3. Min-nefer Limestone Fifth Dynasty

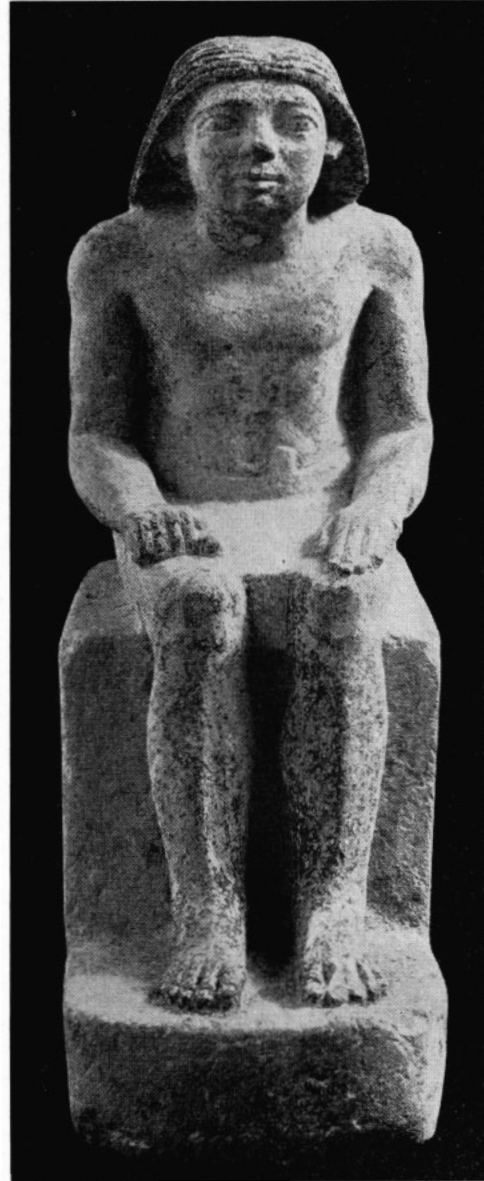


Fig. 4. Seated man Limestone Fifth Dynasty

excavated in 1905-06. The small mastaba contained only one shaft, and the stela gave the titles and name of the man as "Chief Gardener of Pharaoh," *Ne-ma'at-ra*.

Chance played its part in enabling the Expedition to include in the division list three portrait heads ("reserve heads") of white limestone found in unexpected places. In 1915-16, in excavating the Cemetery *en echelon*, built on a unified plan some time between the middle of the reign of Chephren and the middle of the reign of Mycerinus, we uncovered a causeway winding among the tombs from west to east, used for the transport of building stone, probably for the mastaba of "Prince" *Khnum-ba-f*. That causeway passed over the north end of G 5020, or rather over an annex added to the northern

end of that mastaba. The roadway was at that time left intact for further study, but in 1934 the men were instructed to break through it and excavate a burial shaft presumed to lie underneath. The shaft proved to lead to a small, poor burial place completely plundered, but the shaft itself had been filled in by some excavator, probably illicit, with thieves' débris taken from an excavation further west. This débris contained a mass of potsherds representing a series of bowls and jars such as were commonly found in the burial shafts of the older mastabas of Cemetery 4000, and with these broken vessels lay the portrait head of a woman, of a type also found in the shafts of these older mastabas. The head had a small crescent shaped piece missing from the front of the neck. In 1913, in the shaft of



Fig. 5. The "Overseer of Gardeners," Khufuw-khenuwi
Limestone Fifth Dynasty

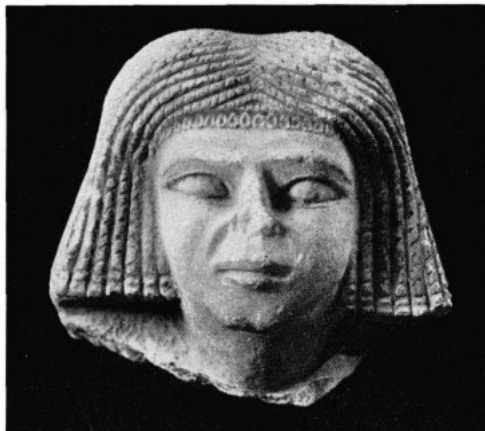


Fig. 6. Woman's head from pair statuette
Limestone Fifth Dynasty

G 4240, the tomb of Prince *Sneferuw-seneb*, we found a fragment which appears to fit the hole in the front edge of the neck. If this is correct the new head represents the wife of Prince *Sneferuw-seneb*. It was found encrusted with gypsum crystals, but when cleaned was seen to be well preserved. This new head, which was taken by the Cairo Museum, brings the total of such portraits found in the Western Field at Giza to twenty-two.

The other two heads were both found shattered. One could be fitted together until nearly complete, while the other had the upper part of the face missing. Both of these, of the end of the Fourth Dynasty and probably from the reign of Mycerinus, were assigned to Boston. They represent a man and his wife and were found in the chief burial chamber of G 7560, which was one of the last additions to the nucleus cemetery of the Eastern Field. The name was not found, but the owner was undoubtedly a descendant of the royal family who died in the reign of Mycerinus. When this mastaba was excavated in 1928 the exigencies of the work required that a small dump of debris be deposited over the top of the building. In December, 1936, this temporary dump was cleared away and the two shafts were excavated. In the southern or chief shaft were found the two shattered heads, the fragments of a white limestone sarcophagus of the old plain form, models of stone vessels and implements, flint flakes, parts of a magical set, and many broken pottery vessels.

One of the minor clearing operations was turning over a large roofing slab of the portico of the exterior stone chapel of Prince *Ka-wa'ab*, eldest son of Cheops. Hidden under this slab was the lower part of a granite figure of the prince represented as a squatting scribe. This piece, which was assigned to the Expedition, is of peculiar interest, not only because it represents a son of Cheops, but because the papyrus roll spread out on the lap is inscribed with an offering formula and a list of food offerings.

The list of stone vessels assigned to the Expedition, all found in minor clearing operations, includes

two fine alabaster vessels and three diorite bowls. One of the finest of these is an alabaster bowl found in the burial shaft of one of the twin mastabas designed for a son of Cheops, G 7330, and dated to the reign of Radedef or Chephren. The second alabaster vessel was a cylindrical ointment jar found in the burial chamber of G 1407, a mastaba dated by position and forms to Mycerinus or Shepseskaf. The three diorite bowls are all of the Sixth Dynasty. In addition to these practicable vessels, four important sets of model vessels were given to us. These, ranging from the late Fourth to the Sixth Dynasties, form one of a significant series of facts on which is based the chronological order of the Giza mastabas. With the new additions to the sets already in the Boston Museum, we now have a very full collection of these important model vessels. With these, two fine headrests, one of alabaster and one of limestone, have fallen to our share, while three sets of limestone canopic jars have been divided, two being assigned to Boston and one to Cairo.

From the clearing of minor shafts came a valuable and rare series of wooden objects. A badly preserved panelled box with its wooden headrest was taken by the Cairo Museum. The wooden objects given to the Expedition include a fine wooden headrest of the late Fifth Dynasty from G 2417 A, a set of six small wooden combs (unique) dated to the early part of the same Dynasty from G 1102, a wooden *Sekhem*-wand (unique) and a wooden staff from G 2011 of the Sixth Dynasty, another staff from G 2420 S, an intrusive burial in the *serdab* of *Nezemuw*, and a wooden belt-tie from the mummy in the same intrusive burial. In the reliefs the large standing figure of the owner is generally represented as holding the staff in the left hand and the *Sekhem*-wand in the right. The wooden staff has often been found with mummy or skeleton, but here for the first time we have both staff and wand buried with the mummy as part of its personal equipment.

In examining the debris under the *Senezem-ib* complex several small ruined mastabas were exposed in the area at its southeast corner. In the shafts of G 5564 we found two wooden figures of a standing man and the head of a large female statuette, all of which were given to us. These shafts had also contained a number of wooden servant statuettes, brewers, women grinding grain, and similar figures which had accessory utensils made of plaster or stone. The wood had decayed, but the accessory parts were preserved with their original colors. Cairo took a few of these and gave the rest to the Expedition.

Other objects from the personal equipment of the body include diadems or ornamental headdresses, and necklaces of beads and amulets. All these will have to be reconstructed before exhibition. The most promising is a gilt copper headdress (Fig. 8) ornamented with pieces of copper covered with painted plaster, one on the forehead and one on either side. This ornament shows a central disc of

red carnelian from which an *ankh*-sign rises upward with an *akhet*-bird on either side, while depending from it downward is a lotus flower and two buds. This crown was found in the chief burial chamber of a mastaba on an independent site south of the great tomb of Prince *Khufuw-khaf*, and dates from about the middle of the Fifth Dynasty. It was lying broken around the skull in a decayed wooden coffin. In a shaft of the Sixth Dynasty in the Western Field, G 2146, were found two painted plaster discs from a similar crown, with the colors well preserved. Both the nearly complete crown and the discs have been given to the Expedition.

One of the most valuable classes of objects found in excavation is the pottery. In the first place it shows the sense of form and the technical skill of the ancient Egyptian potters, and widens our view of the artistic character of the people. In the second place, when the pottery covers with continuous examples a period of centuries, the material reveals the development of the potter's craft during that time and enables us to establish a rough chronological scale which may be used for dating tombs containing large groups of pottery. The Expedition has now worked out a very full corpus of the pottery used at the Giza Pyramids from the time when *Hetep-heres*, the mother of Cheops, was buried by her son in the "secret tomb," down to the death of the "Director of Public Works," *Impy*, who was buried about the twentieth year of Pepy II, last king of the Sixth Dynasty. In studying the development of the pottery we have made a large card catalogue in which are registered in groups and type-forms the pottery vessels and models found by our Expedition at Giza during the whole period of excavation. On studying this record we have established the fact that the series begins with the pottery found in the *Hetep-heres* tomb, and develops through the succeeding dynasties. The pottery contained in the burial chambers of the reigns of Cheops and Chephren presents with little

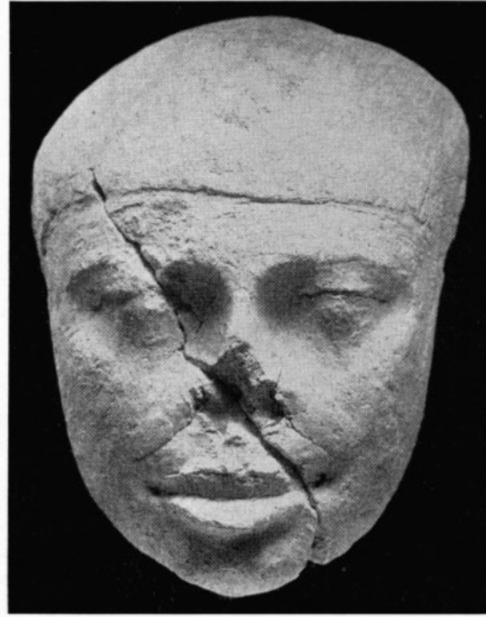


Fig. 7. Mummy mask of Ne-ma'at-ra
Plaster Sixth Dynasty

change the collection found in the *Hetep-heres* tomb, but after that certain forms degenerated, others disappeared, and new forms were introduced. In the burial chamber of *Impy*, dated to the reign of Pepy II, the group of vessels is entirely different from the *Hetep-heres* pottery. The history of the pottery of the Fourth to Sixth Dynasties at Giza has been written, with illustrations of the varied forms, as one of the chapters in *The History of the Giza Necropolis*. A large number of vessels ranging from the Fourth to the Fifth Dynasties was presented for division this season, and the Cairo Museum selected ten to fifteen examples to complete its collection, giving the rest to us. At the same time we presented the pottery vessels found in the

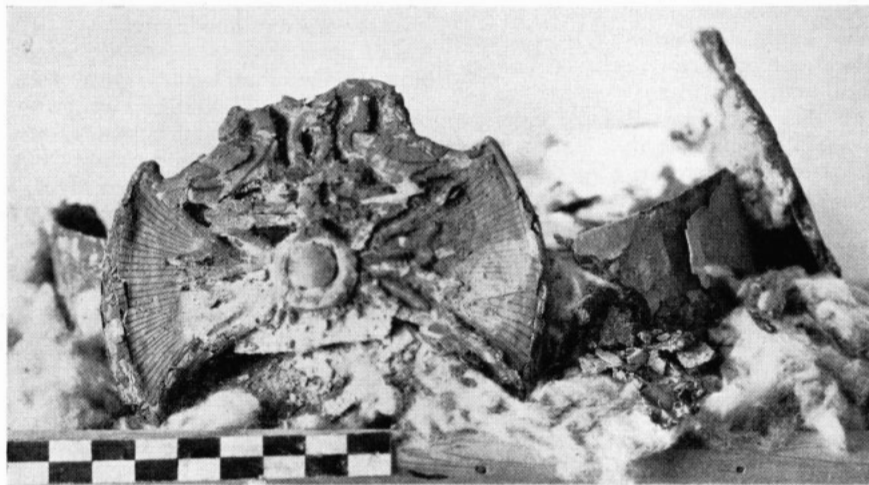


Fig. 8. Diadem found on head of a burial
Gilded copper and plaster Fifth Dynasty

Hetep-heres tomb. The contents of this tomb was taken in 1927 by the Cairo Museum, but at that time the pottery was in such a broken condition that it could not be delivered. It needed fitting together before we could even form any idea of the material. For ten years we have had a skilled Egyptian workman fitting and mending the vessels under the supervision of the staff. This winter we found that little more could be done: some vessels were perfect, some were complete or nearly so, and others so reconstructed that the form could be drawn and the ware described. The total number of vessels which had been drawn was 276, and the Egyptian Department of Antiquities very graciously presented to the Expedition duplicates to the number of 138 vessels. Thus the collection of pottery so generously assigned to our Museum will be a most valuable addition to our collections. In the first place it is representative of the pottery made at the beginning of the Fourth Dynasty, and in the second place these vessels are the only objects from the tomb of *Hetep-heres* which have been allowed to leave Egypt. They represent the vessels used in the kitchen of the queen's palace and for her table, and were made on the order of her son Cheops especially for the burial equipment. GEORGE A. REISNER.

A Thirty Ducat Goldpiece of Transylvania

IN Transylvania during the seventeenth century some attractive coins of gold were struck in denominations of one, five, and ten ducats usually, but also pieces, probably struck for presentation, are known of fifty and a hundred ducats. The Museum has received as a gift one of thirty ducats dated 1677, a coin of unusual interest.

Transylvania, that mountainous region formerly a principality of Hungary and now a part of modern Roumania, was a buffer state between powerful neighbors, and its ruling prince from 1661-1690 was Michael Apafi, whose likeness is seen on our goldpiece. Apafi was placed in power under Turkish influence and ruled his principality in vassalage to the Turks. Earlier in the seventeenth century inscriptions on Transylvanian coins proclaimed their princes as Kings-elect of part of Hungary, but that on the coin of 1677 limits the pretension to the Lordship of a part of the Kingdom.

On the obverse of our coin Prince Apafi is shown at half length wearing elaborately decorated armor, carrying a sceptre in his right hand and with his left resting on his sword-hilt. On his hat of fur is the aigret or heron's crest, a characteristic insignia of these princes. Encircling the figure is the inscription: MIC.APAFLDEL.G.P.TR: or "Michael Apafi by the Grace of God Prince of Transylvania." As a surround are two laurel branches, crossed at the base, and on the bands overlaying the two stems appears the metrical inscription:

SPLENDOR OPES AURUM MUNDI MIHI NULLA
VOLUPTAS
QUIN PUTO PRO CHRISTO HAEC OMNIA DAMNA
MEO

"The glitter, the resources, the gold of the world to me are no delight;

"Nay, rather, I count all these things as losses in comparison with my Christ."

The reverse of the coin is skillful in design and filled with significant detail. The central shield of elliptical form presents the arms of the Apafi, a helmet impaled on a sword and a vine with pendent grapes; this is surrounded by two winged griffins within a circle which is surmounted by an arched crown breaking its border line. In the field are a sun, a crescent, an eagle, and the seven fortress towers of the armorial bearings of Transylvania.

The whole design is framed within curving laurel branches, as on the obverse of the coin, bearing the metrical inscription:

SPES CONFISA DEO NUNQUAM CONFUSA RECEDIT
FIDENTEM NESCIT DESERUISSE DEUS

"Hope placed in God never gives way in confusion; God has never abandoned one who trusts in Him."

The larger and abbreviated inscription reads:

PART:REG:HUNGARIAE:DNS:E:SI:CO:1677

"Lord of part of the Kingdom of Hungary and Count of the Czecklers, 1677."

A. Resch in his work on the coins and medals of Transylvania describes and illustrates with drawings a hundred ducat piece, identical with our coin of thirty, and in a supplementary work he catalogues and describes a fifty ducat piece. All three were struck from the same dies, their difference in face value being wholly a matter of weight.

Commenting on a hundred ducat piece in the Montenuova Collection (published in 1880) A. Hess writes:

"Of this magnificent gold piece only two specimens were struck. One was a donation for Emperor Leopold and is in the Imperial Coin Cabinet in Vienna. The second one Prince Michael Apafi presented the General, Count Andrassy, in whose family the piece was kept until a few years ago when it came into the possession of Prince Montenuova to whose courtesy we owe this information. The Vienna Coin Cabinet also possesses a thin restrike in silver, from the dies of the hundred ducat piece."

Ducats have been coined in many European countries and their value is counted at about two dollars and thirty cents of our money, but their purchasing power in other countries offers, of course, a difficult question of national condition. As late as 1887 a ducat was struck in the English mint, and this trial coin for a proposed use of the decimal system was marked "One Ducat" and also "One Hundred Pence." It is known that in England about 1675 the daily wage of agricultural laborers was eight pence a day and of artisans twelve pence. Assuming that a ducat of Transylvania was equal in 1677 to one hundred English pence, as it probably was, our goldpiece of thirty ducats would have paid, on English terms, for a day's work by three hundred and seventy-five men in the field.