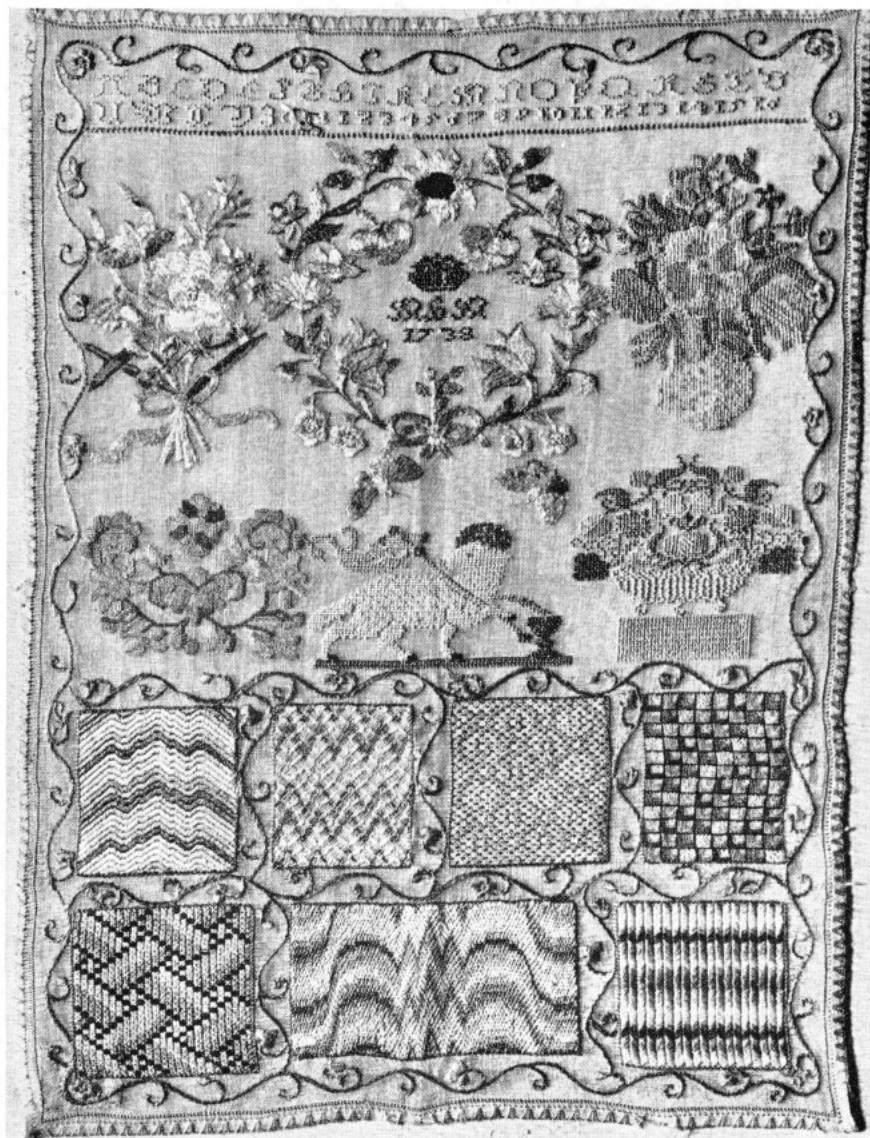


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Sampler

Dated 1738

Gift of Mr. Philip Lehman, in memory of his wife, Carrie L. Lehman

PUBLISHED BIMONTLY

SUBSCRIPTION ONE DOLLAR

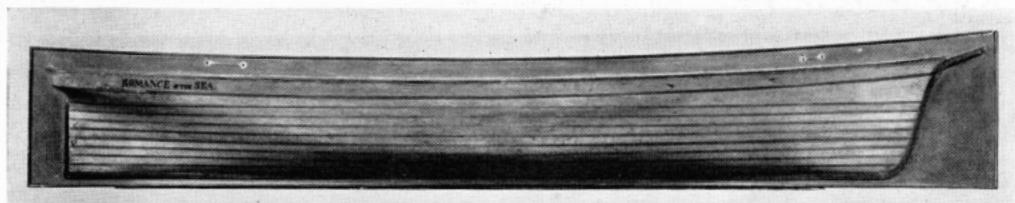
Whistler's sky was pretty dry and I don't think the picture got any damage, and the artist was most good-natured about my brother's anxiety lest the carpet should have suffered."

Whistler, after studying in Paris, had settled in London in 1859. He quickly came under the spell of the Thames, and had started his series of Thames etchings by 1862, the year he painted Westminster Bridge. The picture was sent, along with six etchings, to the Royal Academy Exhibition of 1863, where it was poorly hung and received little attention. But it gained wide recognition after Whistler's death, when it appeared at the memorial exhibitions in London, Paris, and Boston, making a strong impression, though at that time the picture appeared to be in poor condition. Probably it then looked much the way it did when it came to the Museum this year, covered with a heavy yellow-toned varnish. Fortunately this varnish has since come away easily, to reveal a few small repairs, which had probably been made when the picture first began

to blister and crack. These repairs had darkened with time, but were very easily removed, and the picture now appears practically in the condition it was in when first painted.

A year after finishing *The Last of Old Westminster*, Whistler sent to the Paris Salon his *Girl in White*, later to be titled *Symphony in White No. 1*. In a sense this Symphony marks the beginning of his consciously formulated theory on color harmonies which he explained in his *10 O'clock Lecture*, saying that the artist looks at Nature "not with the enlarging-lens, that he may gather facts for the botanist, but with the light of one who sees in her choice selection of brilliant tones and delicate tints suggestions for future harmonies." This musical feeling towards color is evident in the subdued harmonies of the Museum's newly acquired landscape, yet it is put down with a freshness and vigor which the artist lost later, when he began to paint according to a conscious formula.

BARBARA NEVILLE PARKER.



"The Romance of the Sea"

Gift of Mr. J. Templeman Coolidge

Builder's model by Donald McKay

"Romance of the Sea"

THE accompanying illustration represents the original builder's model of this extreme clipper ship designed and built by Donald McKay for Mr. George B. Upton, merchant of Boston, and launched at East Boston, November 15, 1853.

Of 1782 tons burthen, with a length of 241 feet, a beam of 39 feet, and a depth of 20 feet, this vessel was one of the sharpest and fastest, and probably the most beautiful clipper turned out by that master builder.

She was engaged in the California and China trades under command of the notable Captain Philip Dumaresq of Boston. In 1863 she sailed from Hong Kong for San Francisco and was never heard of again, thus taking her place among the mysteries of the sea.

Originally owned by Mr. George B. Upton, the history of this model is direct: given by Mrs. George B. Upton, Jr., to Mr. Thomas Kitteredge F. Cummins, and by him to his sisters, and lastly to this Museum by Mr. J. Templeman Coolidge.

Of the large number of clipper ships built by McKay, most of the models were lost or destroyed; in one case a pile of them burned up for firewood in a loft on Boston harbor during the Great War. So our Museum is fortunate in possessing three out of five of this builder's models in existence today.

J. T. C.

A Family of Royal Estate Stewards of Dynasty V

THE ancient Egyptians believed that life after death went on like life on earth, but in a spirit form unseen by human eyes. When a *ka* entered the Westland, the domain of the god of the dead, it was joined by other *kas* related to it, and in company they wandered in the happy land as glorified souls provided with all things necessary to their life after death. As the members of a family had lived together on earth, their tombs were built close to one another in order that their *kas* might be brought together in the life after death. One of the clearly marked family cemeteries in the Giza necropolis is that numbered G 6000. This cemetery is based on a complex of four large mastabas in which were buried Shepseskaf-ankh and his descendants, who served the royal family of Dynasty V for a hundred years.

The four large mastabas were begun as simple rectangular blocks of masonry, but each was increased in size by additions containing exterior chapels. The nucleus block of G 6040 (Shepseskaf-ankh) was built first. Then south of G 6040 was built the nucleus of G 6020 (his son Iymery) and east of G 6020 was built the nucleus mastaba of G 6030 (his son-in-law Iti). The first addition was built east of G 6040, then followed the addition which included G 6020 and G 6030 in one complex.



Fig. 1. Colonnaded court in mastaba of Shepseskaf-anh, looking north-east. West Cemetery at Giza.
Fifth Dynasty

Later the nucleus block of G 6010 (Ptah-neferbau) was built and its exterior chapel immediately constructed. The importance of the persons buried in these tombs is proved by the size of the mastabas. At Giza a mastaba of over 100 sq. m. in area is counted as a large one. The finished mastabas of the Shepseskaf-anh complex range from 148 to 346 sq. m. in area.

The first member of the family who is known to us is Shepseskaf-anh, the founder. Judging by his name he was probably born in the reign of Shepseskaf, last king of Dynasty IV. His boyhood passed during the reign of Weserkaf, the first king of Dynasty V. There are no extant details of his boyhood, but it was certainly in the reign of Sahura that he developed the qualities and the knowledge which prepared him for his success as an administrator of landed estates.

When Neferirkara, third king of Dynasty V, came to the throne, Shepseskaf-anh was between twenty and twenty-five years of age. In this reign Shepseskaf-anh appears to have attained the position of an estate steward of a son of the king. I would identify this prince with the younger son of Neferirkara, who later came to the throne as Neweserra, sixth king of Dynasty V. It was in his service that the chief members of the family lived their lives on earth. The favor of Neweserra as prince and as king brought the fortune of the family of Shepseskaf-anh to its climax. This favor was based on the efficiency of Shepseskaf-anh and the training he had given his eldest son, Iymery.

Shepseskaf-anh built his tomb at the Giza pyramids. His master Neferirkara had married a princess descended from the royal family of Dynasty IV and she probably had inherited estates in the fields east of the pyramids. The fact that Shepseskaf-anh elected to be buried at Giza indicates that the estates he administered were near that necropolis. As early as the reign of Neferirkara the areas of the Western Field had been occupied, leaving little space for large mastabas or complexes of large mastabas. Shepseskaf-anh selected a bare rock area along the western side of the old quarry called by me Schiaparelli's quarry. He selected the best site on this rock surface and built his nucleus mastaba in or soon after the reign of Neferirkara. The plan of his mastaba was changed at least twice. He converted his partly decorated interior offering room (Fig. 2) into a serdab and constructed an exterior offering room to which he added a vestibule and a spacious colonnaded court (Fig. 1). He also prepared a ceremonial ramp leading up to the top of his mastaba designed for his burial procession. At the lower part of this ramp, at each end of the double parapet, he erected a round-topped stela inscribed "the over-steward Shepseskaf-anh" (Fig. 3). North of the mastaba he levelled a surface of large size and prepared an approach from the east, a mud plastered pathway leading out from the old nucleus cemetery G 4000. All this was done while Shepseskaf-anh still bore the title of "over-steward," that is to say probably before the accession of his prince as King Neweserra.



Fig. 2. Preliminary drawing for relief never executed in offering room converted to a statue chamber. Mastaba of Shepseskafankh, Giza. Fifth Dynasty

Neweserra came to the throne and Shepseskafankh was promoted from an over-steward of a King's son to a palace steward of the King of Upper and Lower Egypt, as proved by his titles in his son's chapel. Early in the reign of Neweserra the office passed to the eldest son of Shepseskafankh, Iymery. By that time the nucleus mastabas of Iymery and Iti had been built, and it was probably Iymery who built the additions to these two mastabas early in the reign of Neweserra. Shepseskafankh lived on to nearly the end of the reign of Neweserra, when he was probably over seventy-five years old. He was certainly still alive when Iymery finished the decoration of his exterior chapel of three rooms in G 6020.

Iymery followed the career of his father as was customary in ancient Egypt when a man had made a success of his profession. The greater part of Iymery's life was spent in the service of a king of Upper and Lower Egypt. As a favorite of the king and a man having opportunities of speaking to the king, Iymery acquired other offices than his stewardship. He calls himself in his chapel, "scribe of the house of records" and the "priest of Cheops." He is also named a "kinsman of the king," a title probably inherited from his unknown mother. In the chapel of his son, Ptah-nefer-bauw, Iymery bears additional titles "priest of Sahura, priest of Neferirkara, and priest of Neweserra." Perhaps these offices, practically sinecures, were conferred by Neweserra after Iymery had finished the decoration of his own chapel.

In the list of the estates of his endowment in his own chapel are names compounded with the names

of Cheops, Shepseskaf, Sahura, and Neferirkara, together with Shepseskafankh and Iymery himself. It is obvious that both Shepseskafankh and Iymery had acquired land as private possessions. The royal estates probably came into Iymery's hands as gifts from the king, and I exclude the suggestion that they had come to him through any funerary priesthood, because he would have had only a life interest in such estates and could not include them in his own funerary endowment.

Iymery is proved to be the most prosperous man of the family by the size of his mastaba and the good reliefs decorating the three large rooms of his exterior chapel. He probably built the exterior chapel of his brother-in-law, Iti, in addition to his own decorated chapel, and his landed estates may have borne the cost of the construction of the mastaba and exterior chapel of his son, Ptah-nefer-bauw. Probably born in the reign of Sahura, Iymery was about twenty-eight years old at the accession of Neweserra and about forty-four years old when he finished the decoration of his chapel in the middle of the reign of Neweserra. He would have been sixty at the death of Neweserra, the master he had served all his life, and he may have survived that king. He probably died and was buried in G 6020 in the reign of Meulcauwhor.

Closely associated with the tomb of Iymery is that of his brother-in-law, Iti, who had married Iymery's sister Wesert-ka. Iti is described in his own chapel as "director of music of the Pharaoh, delighting his lord with good singing in the palace." It may be concluded that Iymery and Iti were associated in the palace in the service of Neweserra. Iymery



Fig. 3. Two stelae at base of partly destroyed funeral ramp. Mastaba of Shepseskaf-anh, Giza.
Fifth Dynasty

made a marriage between his friend Iti and his own sister. When Iti prepared for his life after death he elected to be buried beside his friend Iymery and the family of his wife. It is probable that Iymery bore part of the cost of G 6030, the tomb of Iti and Wesert-ka.

The chief person of the third generation of the family was Ptah-nefer-bauw, buried in G 6010. Ptah-nefer-bauw was the eldest of the six sons of Iymery and was trained in the service in which his father and grandfather had attained distinction. His chief service title was "palace steward." In the chapel of his father he appears as a young adult

in four scenes and bears the titles "kinsman of the king" and "steward." In his own chapel his titles vary from scene to scene and from inscription to inscription, but together they include all the chief titles ascribed to his father, "steward of the palace," "priest of Cheops, Sahura, Neferirkara, and Neweserra." Probably the offices designated by funerary priesthoods of kings were inherited from his father Iymery. Ptah-nefer-bauw was a typical heir of a rich and influential family. He planned his own tomb with a chapel much larger than that of his father, and depended on his father's support in carrying out the plan. The interior offering room was fully decorated.

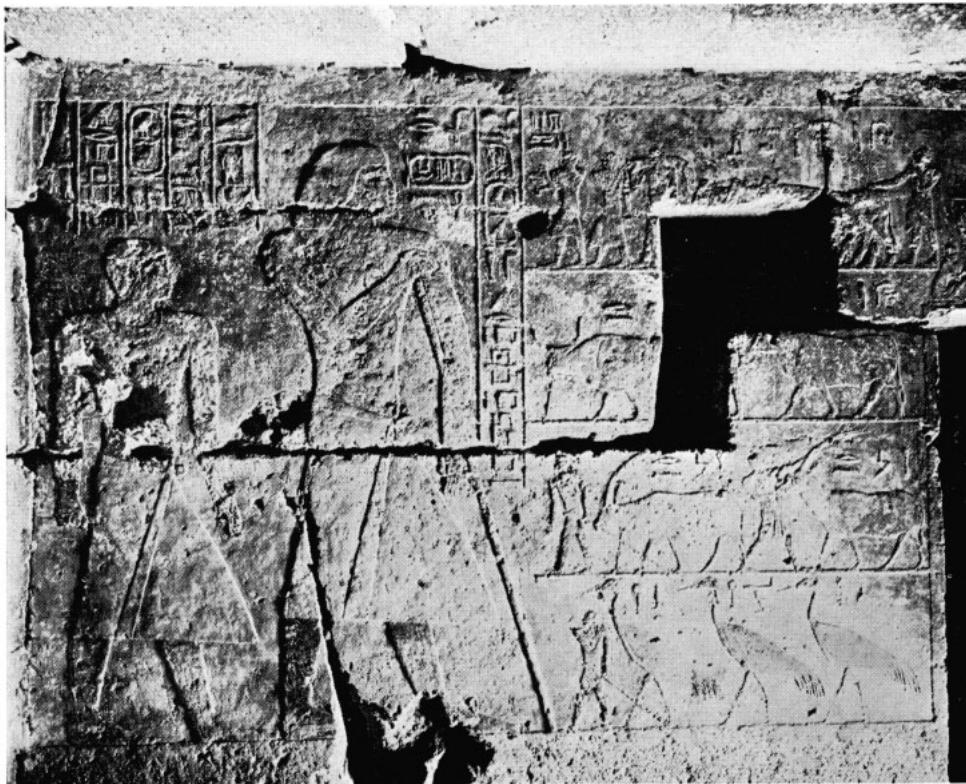


Fig. 4. Shepseskafankh followed by Iymery receiving cattle presented by servants of the *ka*. Mastaba of Iymery, Giza. Fifth Dynasty

The pillared hall in front was partly decorated. The decoration of the corridor to the north was designed but only partly carried out. Ptah-nefer-bauw was probably born before the accession of Neweserra and built his mastaba with its addition in the latter part of the reign of that king. The finishing of the decoration of his chapel was probably interrupted by the death of Iymery, not distant in time from the death of the king. He would have been thirty-nine at the end of the reign of Neweserra, forty-seven at the end of that of Menkauhor, and undoubtedly lived into the reign of Isesy.

The last member of the family whom we have been able to trace is the palace steward Ptah-nefer-seshem, the eldest son of Ptah-nefer-bauw. In the chapel of his father he appears in three scenes and bears the titles "king's kinsman, steward of the palace." Obviously he followed the profession of a steward, but we have no trace of this man in any other tomb. I would identify the nucleus mastaba (G 6050) west of that of Ptah-nefer-bauw as the tomb of Ptah-nefer-seshem, but the exterior chapel of this mastaba was never constructed and no inscription was found. If G 6050 was the tomb of Ptah-nefer-seshem, it may be concluded that his condition was not prosperous and that the wealth accumulated by Iymery had decreased materially.

The burial shafts of the men of the family are easily identified. Shepseskafankh, Iymery, Iti, and

Ptah-nefer-bauw were each buried in the chief shaft in his own mastaba. Only in the mastabas of Shepseskafankh and Iti were there any additional burial shafts. The subsidiary shaft in the tomb of Iti was undoubtedly the burial place of his wife, Wesert-ka. In the mastaba of Shepseskafankh there were three original shafts in which were buried the founder of the family and probably his wife and a minor relation. In addition there were two large burial chambers intruded in the mastaba, and I identify these as belonging to Neka-Hathor, the wife of Iymery, and to Khenuwt, the wife of Ptah-nefer-bauw. Ptah-nefer-seshem was probably buried in the chief chamber of his mastaba (G 6050). The burial places of the other children of the leading men cannot be identified, but they may have been in some of the small mastabas around the nucleus complex.

The family founded by Shepseskafankh consisted of four generations recorded in four or perhaps five mastabas. All the men of the family were estate stewards of Neweserra as a king's son or as a king. Their close association in life was emphasized by the way in which the persons of the family were associated in the funerary services of the chapels. I presume that in the great colonnaded court of Shepseskafankh (G 6040) all the family and the servants of the *ka* assembled on each of the periodic feasts. These were the feast of Zehuwtyt, held on the opening of the year (the rising of Sothis),



Fig. 5. Shepseskafankh as principal figure in the offering room of Iymery. Mastaba of Iymery, Giza.
Fifth Dynasty

the feast called Wa'g, celebrated on the first day of the calendar year, the feast of the torches, the coming forth of the god Min, and other feasts including "every great feast," the beginnings of the seasons, the months, and the half-months. The two great feasts were those called Zehuwtyt and Wa'g. The chapel of Shepseskafankh was sparsely inscribed, but in the great decorated chapel of Iymery the whole family was represented, down to Ptah-nefer-bauw.

On feast days, the chapels of the complex were frequented by all those concerned in the funerary service, the kinsmen, the servants of the *ka*, and those attached by blood or service to the head of the family at the time of the feast. One of the unusual features of the great chapels of the complex was that in the reliefs of Iymery the chief figure in four scenes was the father, Shepseskafankh. The offering niche was inscribed in the name of the owner, Iymery, but in the main offering scene on the south wall of the offering room, the principal figure was Shepseskafankh and Iymery was shown as first of the subordinate figures, while in six other scenes in

the chapel Iymery appeared as the chief figure. Similarly Ptah-nefer-bauw, son of Iymery, gave his father, the place of honor in the offering scene on the south wall of his own offering room. More significant, on the log lintel at the entrance to that room, the titles and name of Ptah-nefer-bauw were inscribed above those of Iymery. Iymery is the chief figure on the northern jamb of the same doorway, and on the east face of the northern pillar in the room surrounding that entrance. Ptah-nefer-bauw went a little further and had the figure of his grandfather, Shepseskafankh, carved on the east face of the pillar south of the pillar bearing the figure of Iymery. The facts prove the close association of the members of the family not only in life on earth but in the life after death. The old man Shepseskafankh was certainly alive when Iymery finished his beautifully decorated chapel, and he may even have seen the construction of the exterior chapel of his grandson Ptah-nefer-bauw.

Shepseskafankh was in his later years obviously revered and loved by the whole family. I imagine Iymery leading his father, Shepseskafankh, into the



Fig. 6. Unfinished relief of Ptah-nefer-bauw overseeing works on his estate. Mastaba of Ptah-nefer-bauw, Giza
Fifth Dynasty

beautifully decorated chapel of G 6020 and showing the old man the brightly colored scenes in which Shepseskaf-ankh appeared as the chief figure. As they entered the chapel Shepseskaf-ankh would have seen himself as a chief figure on the north door jamb in a large boat proceeding to the west. Inside the first room, he would have seen first on the west wall a scene in which the servants of the *ka* are presenting cattle, wild animals, and birds to himself, with his son Iymery standing behind him (Fig. 4). Then he would have become aware of a scene on the north wall in which he sat in a carrying chair borne by six men and attended by Iymery, his sons and grandsons, and servants bearing his personal equipment. Then he would have passed through a long room decorated with scenes dedicated to Iymery, with three slot windows in the south wall leading to the long serdab in which he was probably represented by statues amidst statues of his family. Finally in the offering chamber, the most important room, he saw himself as the chief figure in an offering scene in which he sat in an armchair in a kiosk, attended again by Iymery and other members of the family (Fig. 5). The satisfaction of the old father can be imagined at seeing the whole family assembled around him in the chapel of his son.

Iymery had much the same experience as his father in visiting the chapel of his son, Ptah-nefer-bauw. There again on the south wall of the offering room Iymery was the chief figure in an offering scene, seated in an armchair in a kiosk attended by men who are not named, but who were obviously

designed as his son, his grandson, and the servants of his *ka*. He is smelling a lotus flower held out to him by the first figure in the register before him. In the pillared hall around the entrance to the offering room he saw himself carved on one of the pillars, on the north jamb of the doorway, and his name and titles on the log lintel over the entrance. But the decoration of that chapel was never finished (Fig. 6). Although the figure of Shepseskaf-ankh was carved on the face of a pillar, it is doubtful if the old grandfather ever saw that figure when he was alive, but he may have seen it as a glorified soul after death. All the glorified souls of the family had access to all parts of the complex, and they were called to come up from their burial chambers by the servants of the *ka* on every repetition of the food offerings at the *ka*-doors of the chapels.

The association of the *kas* of several generations in Cemetery G 6000 was characteristic of all the family cemeteries of ancient Egypt. The purpose of the layout of the tombs in a family cemetery was to assure to its members the continuation in the life after death of the associations of their life on earth. On the great feasts they were called together by the offering formulas recited by the servants of the *ka*. Thus, while the chapels and spaces around the family cemetery were thronged on such days by living persons related to the family, unseen behind the walls of the chapels were assembled all the members of the family who had entered the domain of the god of the dead as "glorified souls."

G. A. REISNER.