

MUSEUM OF FINE ARTS BULLETIN

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No. 6

The Museum of Fine Arts, Boston, incorporated February 4, 1870, is a permanent public exhibition of original works of the art of Egypt, Greece, Rome, the Orient, and modern Europe and America, supplemented by reproductions of others. It is supported wholly by private gifts, and managed by a Board of Trustees including representatives of Harvard University, the Boston Athenæum, the Massachusetts Institute of Technology, the City and the State, with the coöperation of a responsible staff. Visitors, about 250,000 annually.

A public museum of fine art offers the whole people an unfailling source of interest, improvement, and delight. It is especially the privilege of wealth to further the enrichment of museum collections and their interpretation to the visitor. Opportunities not likely to recur for the acquisition of important objects present themselves continually. The oral and written exposition of the works shown demands highly trained assistance. In the measure of the funds placed at its command by donation or bequest, a museum can both widen and deepen its influence.

The legal title is "Museum of Fine Arts." Names of givers are permanently attached to objects purchased with their gifts.

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Librarian	A. M. CARTER
Assistant Librarian	MISS MARTHA J. FENDERSON
For information regarding other collections than those enumerated above, apply at the Director's office.	
Superintendent of the Building	W. W. McLEAN
Assistant Superintendent	JAMES McCABE

Admission.

The Museum is open every day in the year, excepting the Fourth of July, Thanksgiving Day, and Christmas, from 9 A. M. (on Sunday from 1 P. M.) until 5 P. M.

Admission is free on every Saturday and Sunday, and on holidays. On other days the entrance fee is twenty-five (25) cents.

Children under fourteen years of age are not admitted unless accompanied by an adult.

Catalogues and Guides.

The following are for sale at the Desk at the door of the Museum:

FIRST FLOOR.

Catalogue of Casts of Greek and Roman Sculpture. Edward Robinson . . . \$0.50

Owing to the growth of the collection of original objects of classical art, most of the casts described from p. 266 to p. 364 have been either rearranged or withdrawn from exhibition since the revised edition of this catalogue was printed.

Manual of Italian Renaissance Sculpture. Benjamin Ives Gilman50

Guide to the Catharine Page Perkins Collection of Greek and Roman Coins25

SECOND FLOOR.

Catalogue of the Morse Collection of Japanese Pottery. Prof. E. S. Morse . . . 20 00
Large paper edition 50.00

Also

(In illustration of the Buffum Collection of Amber): "The Tears of the Heliades, or Amber as a Gem." W. A. Buffum . . . 1.00

In addition to the foregoing, copies of the following catalogues of former exhibitions in the Museum may still be obtained by inquiry at the Desk:

DEPARTMENT OF PRINTS.

Exhibition of the Etched Work of Rembrandt (1887). S. R. Koehler \$0.50

Exhibition of the Work of the Women Etchers of America (1887). S. R. Koehler25

Exhibition of Albert Dürer's Engravings, Etchings, and Dry Points (1888). S. R. Koehler50

Exhibition of Etchings, Dry Points, and Mezzotints of Francis Seymour Haden (1896). S. R. Koehler25

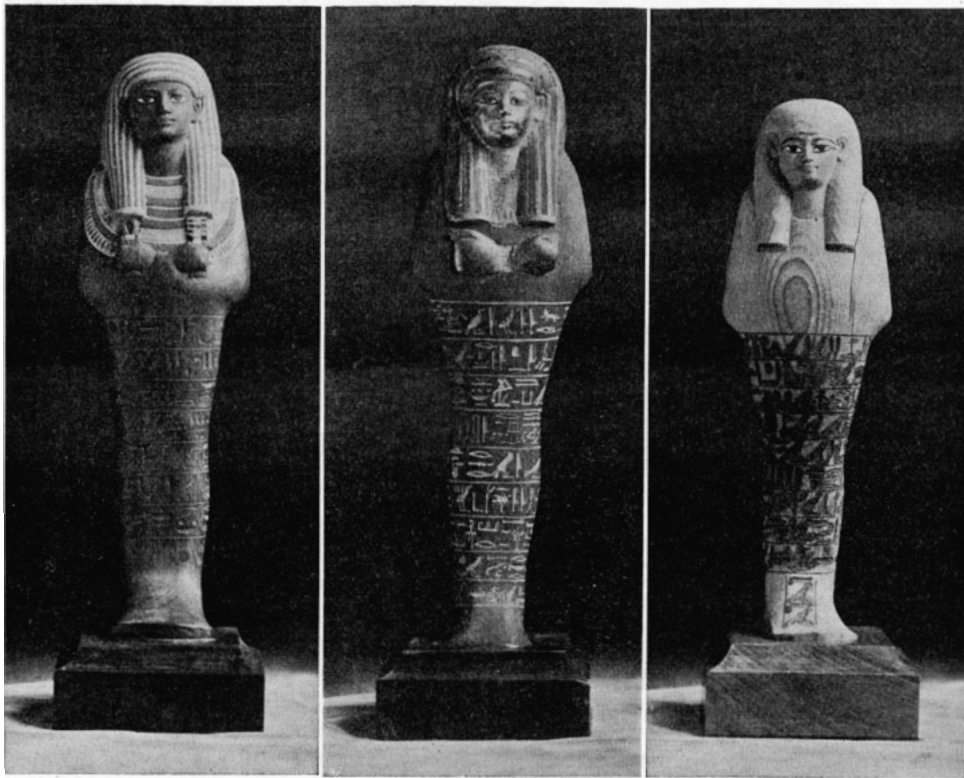
Exhibition of Book-Plates and Super-Libros (1898). Chas. Dexter Allen25

Exhibition of Turner's Liber Studiorum (1904). Francis Bullard25

Exhibition of Early Engraving in America: December 12, 1904-February 5, 190550

Also

Catalogue of the Engraved and Lithographed Work of John Cheney and Seth Wells Cheney (1891). S. R. Koehler2.50

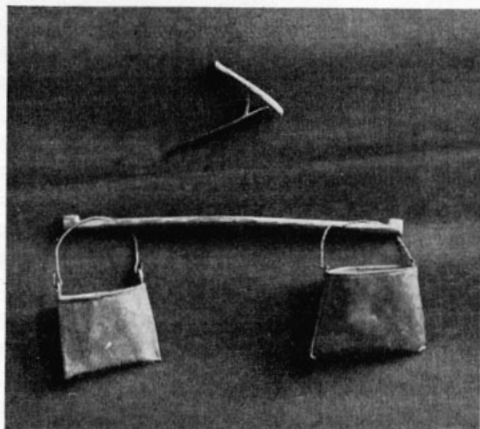


Egyptian Department.

Mr. Theodore M. Davis has deposited in the Museum as a loan three wooden "ushabti" figures* from the tomb of Ua and Tua, the father and mother of Queen Tii, which he discovered in the Valley of the Kings last spring. An illustrated account of the discovery of the tomb and the rich store of beautiful objects which it contained will be found in the Century Magazine for November. Although the authorities offered him his choice of the treasures of the tomb, Mr. Davis thought it better, on account of the unique character of the discovery, that they should all be kept together in the Museum of Cairo; and consequently these three little figures, which he accepted as a keepsake, are the only fruits of this excavation which have been taken away from Egypt. They are, however, sufficient to give an impression both of the exquisiteness of the art that was represented in the tomb and the remarkable preservation of its contents. Tii was the Queen of Amenhotep III, of the XVIII dynasty, and therefore the date of this tomb would be roughly about 1400 B. C. Hence these statuettes are not far from three thousand three hundred years old, a fact which seems hardly credible when one observes the fresh color of

the natural wood and the pigments upon it. The delicacy and precision with which the hieroglyphs are cut are also worthy of note, as well as the quality of "style" which the figures possess to a marked degree, in spite of their simple line.

Ushabtis or Ushabtiû were statuettes made to receive the soul of the deceased on its return to the tomb in case the body disappeared. These three were of servants of the master of the tomb who were expected to perform the same duties in heaven that they had on earth, hence the statuettes are provided with implements—a short handled hoe and two sacks for grain, with the pole on which they were carried.



* Exhibited in a case immediately to the right on entering the new Egyptian room.