

The Metropolitan
Museum of Art
Bulletin / Winter 1983/84



Hieroglyphic text in the top register, consisting of several lines of symbols in black and red ink.



Large block of hieroglyphic text in the middle register, arranged in vertical columns. The text is written in black and red ink.



Egyptian Art

The Metropolitan Museum of Art

Director's Note

The completion last June of the reinstallation of the Museum's collection of Egyptian art in the Lila Acheson Wallace Galleries, an area covering about sixty-nine thousand square feet, represented the end of a prodigious task. Every one of the estimated forty thousand objects that make up this collection is now on display, including the rich concentration of excavated material—the result of thirty years of archaeological activity by the Metropolitan Museum's Egyptian Expedition—which has for the first time been given special focus in open study areas adjoining the main galleries. So enormous was the task of reinstallation that it necessitated three phases: first, the earliest material—from the Predynastic Period and the Old and early Middle Kingdoms—and the latest—from the Ptolemaic, Roman, and Coptic Periods; second, objects from the Amarna, Ramesside, and Late Periods; and finally, holdings from the periods best represented in the collection, the classic high points of the later Middle Kingdom and the early New Kingdom, culminating in the monumental sculptures of Queen Hatshepsut from Deir el Bahri. This resplendent and comprehensive installation could not have been undertaken without generous funding from Lila Acheson Wallace, one of the greatest patrons this Museum has ever known and to whom all visitors will forever be indebted.

Though much Egyptian art originated within the funerary cult and the ritual enacted to perpetuate life after death, there is little that is funereal about the objects illustrated on the following pages. On the contrary, these works of art celebrate life, and in the galleries the visitor enters a realm where the present meets the past. Scenes of daily life are played out in reliefs, paintings, and sculpture. One gazes with delight and wonder at the models from the tomb of Mekutra, a chancellor who served both Mentuhotpe II and III, which depict the many activities of his estate, its houses, and its gardens, and include a magnificent river craft (fig. 9). There are also austere, idealized representations of pharaohs, often shown with the powerful body of a sphinx or in a formal striding pose—omnipotent and invincible. And certain rulers' portraits are invested with special pathos. I single out for mention here the brooding, ravaged face of Senwosret III on the sphinx (fig. 12), and I want to encourage visitors to the galleries to contrast this moving sculpture with the other heads that flank it.

The objects selected for this issue of the *Bulletin* can only provide a few highlights to delight the eye and the mind. It is my hope, however, that they will also stimulate your desire to visit our Egyptian galleries. For only through a visit, or repeated visits, can the range of the Museum's Egyptian antiquities be appreciated and their strength as a collection be assessed.

—Philippe de Montebello, *Director*

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Curator's Foreword

In selecting some fifty objects for this publication marking the Metropolitan's installation of its complete collection of Egyptian art, I was impressed by the riches of our holdings. The Museum's collection, formed over the past hundred years through excavation, purchase, and gifts, offers outstanding quality and variety. Pieces range from minute gold amulets to colossal stone sculptures, from everyday items made of linen and rush to painted papyri for the life beyond. This variety is shown in the new installation, where objects of each period are gathered together in order to display the scope of Egyptian art, culture, and history.

Most of the items in this publication are well known to Museum visitors. Newly cleaned or restored for the opening of the new galleries last June, they now appear in a refreshed state. Some favorites may be absent from these pages: sculpture, paintings, and relief have been featured here, and only a sprinkling of the small items of gold, faience, or colored stone has been included. (The smaller objects may be found in the Museum's recently published *Guide* and in Nora Scott's *Daily Life of the Ancient Egyptians*.) The entries were written by Edna R. Russman, Associate Curator, Peter Dorman, Assistant Curator, and myself.

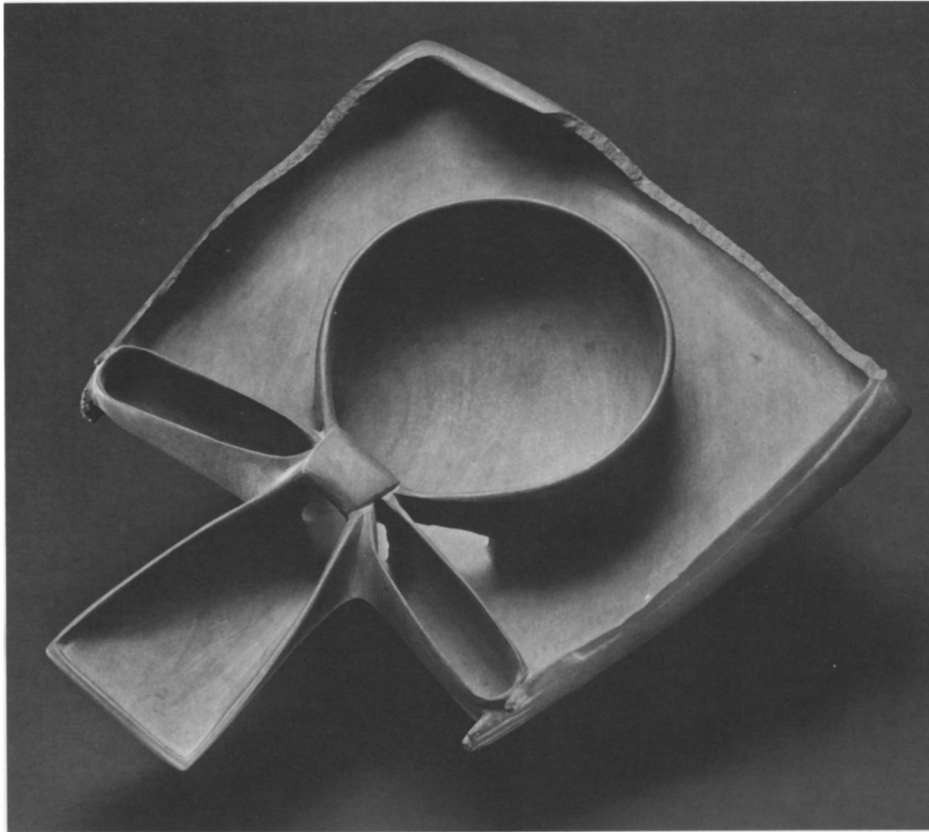
The opening of the new galleries has been a momentous occasion for all of us in the department. Through the work of more than a thousand people and the support of Lila Acheson Wallace, the entire superb collection is now on view.

—Christine Lilyquist, *Curator, Department of Egyptian Art*



1. Carved from a single piece of elephant tusk, this knife handle from the collection of Lord Carnarvon, whose expedition discovered Tutankhamun's tomb, was originally fitted with a slender flint blade. The protruding boss on the reverse side, pierced longitudinally for suspension, indicates that the knife was not equipped with a sheath. A magnificent product of the craftsmanship of predynastic Egypt, the handle is decorated with rows of various animals, a motif especially favored on ivories of the Gerzean period (c. 3600–3200 B.C.). In the upper register a wading bird and a giraffe are followed by nine more wad-

ing birds with long beaks; next, an African elephant treading on two intertwined cobras leads a file of three lions, and below them stand three oxen and another lion. Despite its early date and small size, the handle already evinces characteristics of the monumental art of Egyptian reliefs: division of figures into separate registers, formalized perspective, careful spacing, and rigid orientation. Indeed, the conventions of the two-dimensional relief representations of pharaonic times were formulated during the Predynastic Period on ceremonial objects such as palettes, mace heads, and knife handles. P.D.



2. This elaborate dish, carved from a single piece of fine-grained stone, shows the superb level of skill Egyptian stone-workers had attained by the time they began to develop the art of stone sculpture in the early Dynastic Period.

Water or other liquid poured into the dish during religious rites was channeled by means of openings interconnecting its divisions. The design consists of a pair of arms embracing an *ankh*, the hieroglyphic sign for writing "life." The arms are another hieroglyph, for *ka*, or "spirit." Thus the dish can be read as a short prayer or wish: "[may my] spirit live." The underlying belief, that water could magically absorb the power of words or images over which it flowed, lasted a very long time in Egypt. The Metternich Stela (fig. 50) shows a much later application of the same idea. E. R. R.

3. Many of Egypt's earliest gods were animals. By pharaonic times, most had been partly humanized into animal-headed gods. When the Egyptians first began to make cult images in stone in the late Predynastic Period, however, the more primitive beasts still reigned. This recumbent lion deity is carved in glittering, semitranslucent quartz. The hard stone, treacherously veined and crystaled, may have encouraged the sculptor to suppress anatomical details. He has carved the tail looped along the spine, in a manner peculiar to archaic Egyptian representations of lions, and has deliberately exaggerated the size of the head. To us, the proportions may suggest a cub, but the sculptor's intention, judging from similar works, was rather to convey a sense of mass and power. Since there seems to be no mane, the divine beast is perhaps a lioness, forerunner of numerous later lion-headed goddesses. E. R. R.





4, 5. Representations of the tomb owner, along with his name and titles, were the most important feature of any decorated Egyptian tomb. They were not only more numerous, but also larger and often more carefully worked than the images of anyone else. These two details, from tombs of Dynasties 4 and 5, show how the tomb owner was typically portrayed and illustrate some of the changes in relief style during the Old Kingdom.

The earlier example (left) is the base of a corner from a niched chapel in the Dynasty 4 tomb of Akhtyhatpu, decorated on two sides with his figure. On each side, the now- incomplete inscription gives his name and some of his titles. In both depictions, Akhtyhatpu stands alone. His costume, like the titles above each figure, has been deliberately varied, to perpetuate the scope and variety of his activities. The relief is high and rather sharply cut, giving a bold but somewhat heavy effect. Little of the internal detail has been carved, but no doubt it was originally provided in paint, since the reliefs would have been fully colored. Their thickness and simplicity make these reliefs look a bit old-fashioned, even for the early years of Dynasty 4; it is possible that the figure of Akhtyhatpu provides an early example of the perennial Egyptian tendency to look backward and to seek models in the venerated works of the past.

The relief at the right represents the judge Nykauharu of Dynasty 5 facing his false door; it is but a part of a larger section in the Metropolitan's collection from the west wall of his tomb chapel. Typical of Dynasty 5 are his elaborately curled wig, his jewelry, and his stiffened kilt, as well as the delicate low relief. Nykauharu has permitted one of his sons to join him here. The son's inscription, below his father's elbow, shows that he was named after his father and held several titles, including that of judge. We must assume, therefore, that this diminutive naked child, clutching a hoopoe bird and clinging to his father's staff, was in reality a full-grown man. E. R. R.





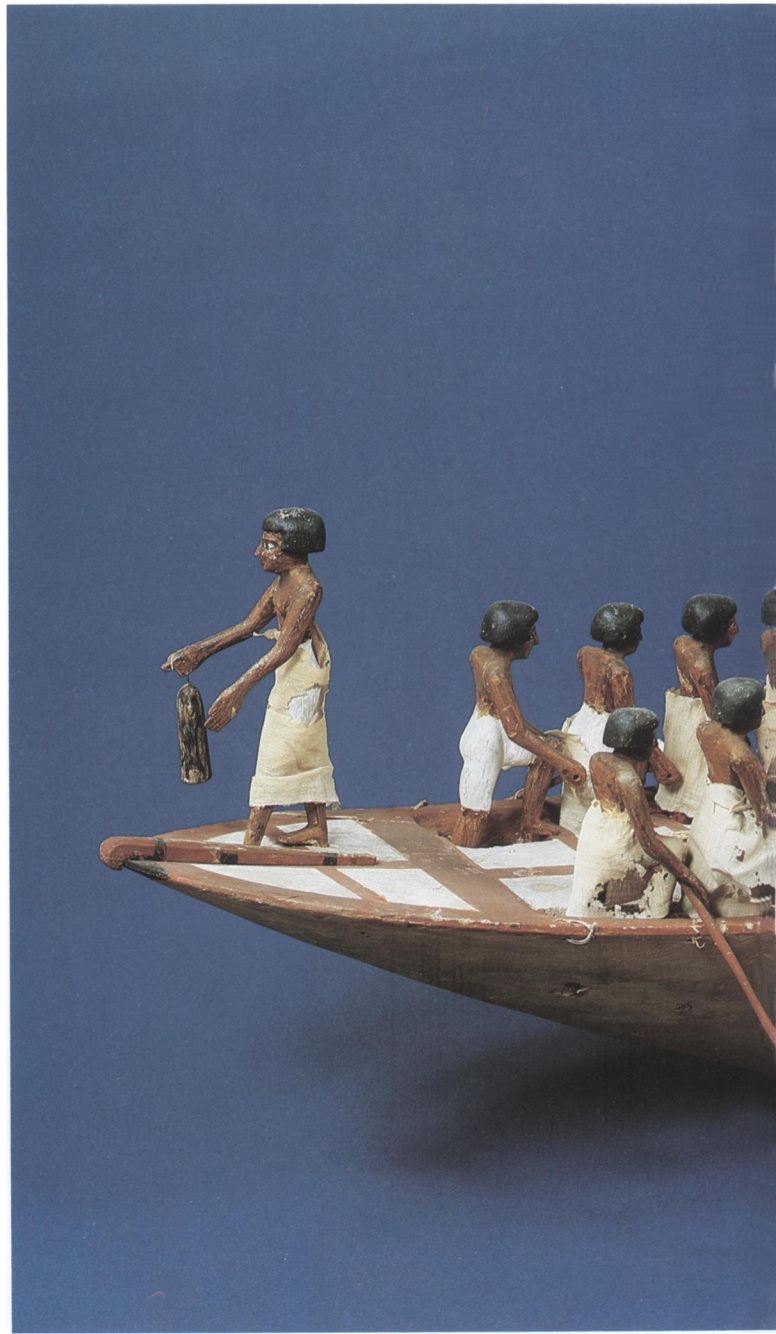
6. With the growth of government and temple bureaucracies during the course of Dynasties 5 and 6, more and more people were able to commission tombs and tomb sculpture. The sculptors of the huge cemetery at Saqqara responded by developing a style devoid of individuality but extremely competent and attractive. This statue of the granary foreman Nykairau with his wife and daughter is a good example. The faces of all three are nearly identical. The tomb owner Nykairau, however, definitely holds pride of place. His

naked little girl hangs on to one leg, while his wife Nykainebty nestles beside the other, in a charmingly feminine but clearly dependent pose. The fringe of curls on her forehead represents her own hair beneath her heavy wig. The great discrepancy in size of the figures, common in Old Kingdom art, was modified in later periods but never entirely abandoned. Nykairau had several tomb statues. Another, in the Metropolitan Museum, shows him as a scribe. E.R.R.



7. Bold relief and brilliant color distinguish this unusually well-preserved relief of Nebhepetra Mentuhotpe II (c. 2060–2010 B.C.), who is portrayed wearing the White Crown of Upper Egypt, a jeweled broad collar, and a white garment held in place by a shoulder strap. Uncommon care has been taken with the fine details of the hieroglyphs, the subtle shading of the king's eye, and the miniature patterning of the rectangular panel in front of the king's face. The goddess Hathor, whose damaged figure adorned with the horned sun disk stands at the right, declares in the accompanying text, "I

have united the Two Lands for you according to what the souls of Heliopolis have decreed." Although the words are purely conventional in the context of a religious ceremony, Mentuhotpe II is indeed remembered as the founder of the Middle Kingdom and the conqueror who reunified Egypt after the turbulent First Intermediate Period. The block was discovered in 1906–7 by Edouard Naville in the ruins of Mentuhotpe's funerary temple at western Thebes. This scene originally decorated the southern outer wall of the vestibule of the sanctuary. P.D.





8, 9. Adequate provisioning for the afterlife was a paramount concern to Egyptians of every social and occupational class. While funerary offerings and activities of everyday life were most often portrayed in relief during the Old Kingdom, small painted models placed in the tomb became increasingly prevalent during the First Intermediate Period as a more effective way of perpetually ensuring the necessities and pleasures of life. The elaborately painted models of Mekutra, a chancellor who served both Mentuhotpe II and III, are the finest preserved from ancient Egypt. Made of painted and gessoed wood, linen, and cord, they

were discovered in a small chamber of Mekutra's tomb in western Thebes during its reexcavation by the Museum Expedition in 1920.

The servant girl bearing provisions from one of Mekutra's estates is carved to half life scale with remarkable sensitivity. Her eyes are large, her nose is rather wide and flat, and her mouth is drawn back in a tight smile—features characteristic of the royal style of late Dynasty 11. Despite the stiffness of the conventional striding stance, her slim torso is modeled with unusual subtlety, and the figure is further enlivened by the brilliant colors of her costume and jewelry. On her head she balances a tall

pannier containing bread, vegetables, and choice cuts of meat, and she carries a sacrificial duck by its wings.

In the underworld as in everyday life, the Nile was the highway for commerce and travel, and riverine craft were therefore necessary equipage for the deceased. Mekutra's traveling boat is faithfully recreated. The cabin is covered with woven matting and decorated with shields painted in imitation of cowhide; mat curtains are rolled up over the windows. As the captain makes his obeisance, Mekutra sits before the cabin door, inhaling the fragrance of a lotus bud and enjoying the music of a singer and a blind harpist. P.D.



10. This magnificent wooden sculpture was excavated by the Museum's Egyptian Expedition in 1914 inside the subterranean part of a wall surrounding a private tomb near the pyramid of Senwosret I (c. 1971–1928 B.C.) at Lisht. Although the sculpture is not inscribed, site records are sparse, and the final analysis is only now underway, there is evidence to suggest that the excavators were correct in connecting this statue with the time of Senwosret I: the position of the tomb in the cemetery; the high titles of the tomb owner, Imhotep; the character of the material within that tomb's area; and the careful positioning of the statue and its related objects.

This figure—found with another, now in Cairo—exhibits the blocky strength of Dynasty 11 Theban sculpture (see fig. 8) as well as a subtlety of modeling in the torso and a finish in details that carries it almost into the realm of portraiture. In the best tradition of Egyptian sculpture, it is stylized, combining an aloof reserve with a vibrant virility.

The statues wear royal regalia, but whether they represent Senwosret is uncertain. Excavator Albert Lythgoe suggested that they were used in the burial rites of Imhotep, and their crowns without uraei, their divine kilts and indications of divine beards, and their *heka* scepters suggest that they could be divinities. In any case they are clearly products of the royal workshop, and given the importance of Imhotep, it is possible that they were the gift of the king for Imhotep's burial. C.L.





11. Rarely is the intimate interrelationship of Egyptian art, architecture, and writing expressed on such a monumental scale as in the colossal falcon panels that once decorated the enclosure wall of the pyramid complex of Senwosret I at Lisht. The panels are primarily a hieroglyphic device for the portion of the royal titulary that identifies the king with Horus, who is depicted as a falcon wearing the Double Crown and symbolizes the living ruler. The "Horus name" of Senwosret appears on each panel together with his coronation name or his personal name.



Beneath the hieroglyphs is a patterned architectural façade that may ultimately derive from domestic buildings of the Predynastic Period and represents one of the most enduring motifs of Egyptian art. Together these elements comprise the royal *serekh*, whose occurrence in early written records coincides with the inception of kingship in the Nile valley (c. 3150 B.C.). A smaller *serekh* in hieroglyphic scale appears on the relief of Mentuhotpe II (fig. 7), and the falcon recurs in miniature on the pectoral of Sithathoryunet (fig. 14), this time in the guise of Ra-Harakhty. P.D.



12. Perhaps the most memorable faces in all of Egyptian art belong to the late Dynasty 12 rulers Senwosret III (c. 1878–1843 B.C.) and his son, Amenemhat III (c. 1842–1797 B.C.), who are represented in works of the Museum's collection. They have a father-son resemblance, but their likenesses are quite distinct. Senwosret III, shown here as a sphinx with his name written on his chest, is characterized by deep-set, heavy-lidded eyes, and, in some cases, frown lines between the brows. A series of diagonal furrows marks the sunken cheeks, echoing the slanted lines of the thin upper lip. The expression seems brooding, almost weary, and combined with the majestic and powerful form of the lion's body, it creates an almost disturbing impression. Here and in other representations of this god-king and his successor, the rulers apparently chose to emphasize their age—and by implication their mortality—but we do not know why.

E. R. R.

13. The steward Montuwsre sits before an offering table in a classic composition used to portray the deceased on funerary monuments at least as early as Dynasty 2 (c. 2890–2686 B.C.). One hand grasps a folded piece of linen and the other is outstretched to receive the provisions presented to the steward by three members of his family. Donated to Montuwsre by Senwosret I in year 17 of his reign, the stela is a product of the royal workshop and is characterized by the consciously archaized poses of the figures. Despite the pure formalism of the scene, the musculature of Montuwsre's shoulders, arms, and legs is realistically modeled. The long inscription is biographical, enumerating the offices that the steward exercised on behalf of Senwosret, but typically for

such stelae, it is couched in stereotyped phrases that do not describe specific events in his life. Nonetheless, from information given in the text, Montuwsre's family can be partially reconstructed for four generations. It can also be inferred from geographic references given in the inscription that the stela was carved not for the steward's tomb but for his offering chapel at Abydos, which during the Middle Kingdom was thought to be the legendary burial place of Osiris and was therefore a popular site for private memorials.

P. D.



Hieroglyphic text in three horizontal registers. The top register contains 12 columns of text. The middle register contains 12 columns of text. The bottom register contains 12 columns of text.



14–17. The treasure of Princess Sithathoryunet includes some of the finest pieces of royal jewelry preserved from the Middle Kingdom, a period of Egyptian history unsurpassed for its elegance and workmanship in the minor arts. To judge from her title of King's Daughter, Sithathoryunet never became queen of Egypt and was buried at Lahun in the pyramid complex of Senwosret II, apparently her father. Several of the ornaments from her tomb bear the cartouche of Amenemhat III, presumably her nephew, into whose

reign she survived and who must have arranged for her funeral. Her jewelry was deposited in a small niche that was inadvertently ignored by ancient plunderers and was later inundated by flood waters pouring down the open burial shaft. In 1914 the dislocated elements of pectorals, diadems, girdles, and bracelets were painstakingly recovered from a mass of sediment by Guy Brunton, whose careful archaeological methods—together with more recent research—have enabled the reconstruction of the princess's jewelry.



The pectoral (fig. 14) is a masterpiece of goldworking and lapidary craftsmanship. Three hundred seventy-two carved bits of turquoise, lapis lazuli, carnelian, and garnet are inlaid into individual cloisons fused onto a gold base. The central motif of the pectoral is the cartouche of Senwosret II, which is flanked by two falcons surmounted by sun disks and is supported by a kneeling deity grasping two palm strips.

Entirely made up of hieroglyphic signs, the composition can be read as a wish for long life: "May the sun god [Ra-Harakhty] grant that Senwosret II live for hundreds of thousands of years." The reverse side is exquisitely chased with the same design. Sithathoryunet wore the pendant around her neck, attached to a chain of drop beads and ball beads made of gold, carnelian, feldspar, and turquoise.

Wild cats form the dominant motif of Sithathoryunet's girdle (fig. 15) and its accessories, all fashioned from deep-purple amethyst and burnished gold. The hollow gold leopard-head spacers of the girdle were each fashioned in two halves that were then fused together. Of the seven large double-head elements, six contain tiny stone pellets that would have produced a seductive jingling

sound when the princess walked, and the seventh functions as a sliding clasp. These are strung alternately with seven smaller quadruple-head spacers and double rows of amethyst ball beads. A pair of wristlets (fig. 16) features crouching lions; matching anklets (fig. 17) are adorned with gold claws and are secured by a clasp in the shape of a square knot. P.D.

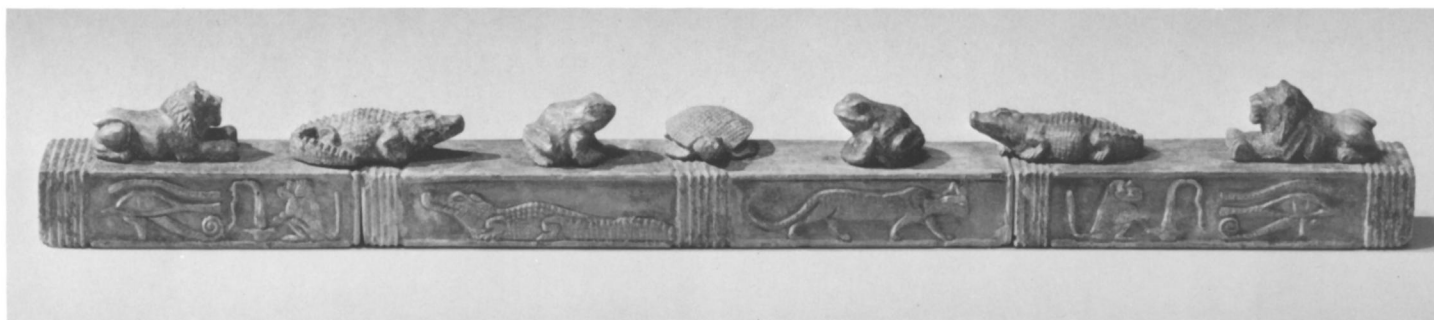




18



19



20

18–20. Belief in the efficaciousness of amulets and magical spells was clearly widespread during the Middle Kingdom. These three objects, which appear so disparate, were nonetheless created for the same purpose: to invoke the aid of helpful deities and to repel the malignant influences symbolized by various animals by portraying those beasts and thus enlisting their assistance. The ivory wand (fig. 18) is incised with a

series of fiercely beneficent figures wielding knives and bears an inscription that proclaims their role: “protection by day and protection by night.” The amethyst amulet (fig. 19) depicts the riverine turtle *Trionyx triunguis*, whose secretive life and watery habitat represented concepts in opposition to the daily manifestation and brilliance of the sun god Ra; inlaid bits of turquoise, lapis lazuli, and red jasper imitate the

spotted carapace of the species. Flanked by tiny sculptures of frogs, crocodiles, and lions, the turtle also appears as the focus of the carved steatite rod (fig. 20). The base is carved in low relief with baleful creatures, as well as protective symbols such as the *udjat* eyes and the baboons sitting before flaming braziers. P.D.

21. The massive form and placid expression of this faience hippopotamus are familiar to millions of visitors to the Museum, who know him as "William." The brilliant-blue glazed surface is decorated with the blossoms of the blue lotus, which represent the animal's natural environment, and its corpulent bulk is given a slight forward momentum by the asymmetrical placement of its legs. Although such hippopotamus figurines are popular today, they were viewed with less affection during the

Middle Kingdom and served a purpose similar to that of the amuletic objects on the opposite page. A mythical enemy of the king, the hippopotamus symbolized certain destructive forces in nature that could be neutralized through the harmless portrayal of the animal. This figurine was one of a pair discovered in the burial chamber of the steward Senbi at Meir, where it had been placed in order to extend its apotropaic function into the afterlife. P.D.





22. The mummy of the chief treasurer Ukhhotpe is wrapped simply in layers of bandages enclosed by an outer linen shroud, and the head is protected by a carved wooden funerary mask. In contrast to the stylized forms of the mask's mouth and ears, the eyes are strikingly brought to life with inlays of polished obsidian and translucent alabaster, which are tinted red at the corners and set into ebony sockets. The skin areas are overlaid with reddish gold leaf, and the headdress and beard are painted blue. In a burial typical of the Middle Kingdom, Ukhhotpe's mummy was placed in a rectangular wooden coffin decorated on the interior with selec-

tions of spells from the Coffin Texts, a corpus of funerary literature intended to equip the deceased with magical powers for the afterlife. The mummy was originally positioned on its left side, so that in death Ukhhotpe could peer through the eye panels that adorn the left side of the coffin. The horizontal band of text above the eyes is a conventional offering formula that invokes "Osiris, lord of eternity, foremost of Abydos, the great god, lord of the West." Ukhhotpe's burial was one of several sumptuous private interments of the Middle Kingdom discovered at Meir. P.D.



23. The coffin of Puhorsenbu belongs to a class of coffins known by the Arabic word *rishi*, meaning “feathered”; they are distinguished by the intricate pattern of wings decorating the lid. *Rishi* coffins are essentially a Theban phenomenon and exhibit the clumsiness, individuality, and charm of provincial works. Puhorsenbu’s smiling face is painted a rare pink, and the execution of the wings, which are depicted as if viewed from the dorsal side, approaches an abstract design. Although many *rishi* coffins were hollowed out of logs, Puhorsenbu’s was constructed of sycamore planks. *Rishi* coffins were in vogue for only two hundred years (c. 1667–1450 B.C.); nevertheless, they are a crucial link in the development of coffin types. Their distinctive decoration may originate in feathered mummy masks of the late Middle Kingdom, yet their anthropoid shape signals a changed conception of the coffin as a representation of the deceased, a conception fully developed during the New Kingdom. The coffin of Puhorsenbu was discovered by the Museum in 1918–19 in the Asasif valley of western Thebes. P.D.

24. The Egyptian king was both a god and a priest, roles that were male by definition. Accordingly, when Great Queen (in Egyptian, literally “Great King’s Wife”) Hatshepsut assumed the titles and functions of king (1503–1482 B.C.), for reasons that are still not entirely clear, almost all of her royal images represented her in masculine guise. This fiction is followed in the “White Hatshepsut,” one of the finest of the many statues of her excavated by the Metropolitan Museum at her funerary temple at Deir el Bahri. Not only the royal kilt and headdress, but even the bare torso, are those of a man. Nevertheless, the prim little face and the delicate figure give a distinctly feminine impression. We know that Hatshepsut’s subjects were fully aware of the anomaly of a female king; it is easy to believe that the sculptor here tried, with some success, to reconcile the political myth with human reality. E.R.R.



25, 26. The treasure of the three minor wives of Tuthmosis III (c. 1504–1450 B.C.), of which only a few objects are illustrated here, comprises the most spectacular corpus of royal jewelry of Dynasty 18 prior to the reign of Tutankhamun. It is thought to have been discovered in 1916 in a tomb located in a deserted valley of western Thebes by local inhabitants. The Museum purchased the contents of the treasure almost entirely on the market over the course of seventy-five years. The objects include items that were made for everyday use—and accord-

ingly show signs of wear—as well as equipment intended expressly for the tomb. Although the names of the three queens—Menhet, Merti, and Menwai—occur only on certain funerary artifacts, their association with Tuthmosis III is assumed because of the appearance of his cartouches on some of the everyday jewelry and alabaster unguent jars. The unusual spellings of the names indicate a non-Egyptian origin and suggest that the queens' marriages to Tuthmosis may have strengthened a number of diplomatic alliances with foreign lands.



The hinged bracelets (fig. 25, right) are fashioned of gold beaten to shape, burnished to a high gloss, and inlaid with alternating pieces of turquoise, carnelian, and a third substance not identified. Inscribed on the interior with the royal titles of Tuthmosis III, they are skillfully chased so that the broad grooves reflect light brilliantly. Although the bracelets were apparently intended to be worn as a matched pair, the texts display a number of idiosyncracies indicating that each was done by a different hand. Cut from sheet gold, the sandals (fig. 25, left) closely imitate tooled leatherwork, but their fragile construction is typical of

objects made for the single purpose of adorning a mummy.

A unique oval gold plate, chased with a palmette design, is the centerpiece for this reconstruction of a magnificent headdress (fig. 26). Four hundred fifty gold elements, graduated in size and inlaid in rosette patterns with carnelian, turquoise glass, and clear glass, are strung vertically in jeweled strips that descend from the oval plate and cover the wig below. The discovery of similar rosette elements at the purported findspot of the treasure has established an archaeological link between the tomb and the headdress. P.D.



27. The chaste, sober style of early Dynasty 18 tomb painting is reflected in these anonymous male figures, portrayed in the tomb of Sobekhotpe for the sole purpose of eternally presenting their offerings of papyrus, lotus, and waterfowl. The painter felt constrained to render this ritual scene in formal patterns. He was working, however, during the reign of Tuthmosis IV, a period of transition to a livelier, more painterly style in the Theban tombs, and his awareness of new developments can be seen in small details, such as the

freely placed brushstrokes of the ducks' feathers. Although he was buried at Thebes, Sobekhotpe—whose name refers to Sobek, the crocodile god of the Fayum—was mayor of that marshy district. Conceivably, the swamp products, though often found in offering scenes, may here have special reference to his jurisdiction. *Sobek* is written in hieroglyphs with a crocodile; some timorous soul of ancient times has excised this dangerous creature from Sobekhotpe's name in the inscription at the lower right. E. R. R.





28. These busts originally belonged to a statue representing a couple, almost certainly husband and wife, seated side by side with their arms about each other, in front of a slab inscribed on the back with funerary invocations for each of them. Parts of the text survive, but their names are lost. The statue was made for the couple's tomb at Thebes. It probably stood at the back of the tomb chapel, where it would have served as the focus for periodic offerings and rites performed by funerary priests. The well-preserved paint helps us to gauge the effect of this early Dynasty 18 style. As usual, the woman's yellow skin color is contrasted with the darker red of the man's. Her bulky wig and his blocky chin beard were fashions of the day. The large eyes and taut smiles are a heritage of Dynasty 11 art, very influential at the beginning of Dynasty 18, as is evident when the faces of this couple are compared with that of the servant in fig. 8. E.R.R.



29. Board games, already integral elements of funerary equipment before Dynasty 1 (c. 3100–2890 B.C.), span the entire continuum of Egyptian civilization. This wooden board has two playing surfaces, one with twenty squares on top for the game of *tjai*, or “robbers,” apparently an import from Asia, and one with thirty squares on the bottom for *senet*, which means “passing.” *Senet* acquired a funerary role during the New Kingdom; the obstacles of the game were equated with the hazards of the afterlife, and knowledge of its rules was thought to enable victorious entry into the underworld. Gaming pieces

were stored in the drawer at one end of the board. Players’ moves were determined by tossing throw sticks such as these red-stained ivory examples, carved at one end with the head of a jackal and at the other with a fingernail, a visual reference to the ancient word for throw stick, *djebe*, or “finger.” The rules for the two games, forgotten since Roman times, have never been entirely reconstructed. The sides and top of the board are inscribed with funerary formulas in the name of the overseer of works Taia and his parents, and at one end Taia is depicted seated with his wife and her mother. P.D.



30. The spontaneity of ancient Egyptian life is often more vividly glimpsed in the scraps of archaeological debris such as the fragment on the left than on the walls of pharaonic monuments. In this scene of humorous or erotic import, a female musician with braided tresses is seated under an arbor heavy with bunches of blue grapes. She plucks a harp that is similar to that played by Mekutra's harpist (fig. 9), apparently to provide accompaniment for the naked man dancing in front of her. This fragment may have been part of a leather hanging or a canopy for a piece of domestic or cult furniture. One corner is reinforced with a square of red leather and is provided with ties. P.D.

31. Discovered by Theodore Davis in the tomb of Tuthmosis IV in the Valley of the Kings, this panel formed the left side of a chair that was part of the king's burial equipment. Crafted of thin pieces of cedar dovetailed and pinned together, the carved panel was attached to the left arm by the tenon at the top. On the outer side (top) Tuthmosis in the guise of a sphinx crushes underfoot a group of enemies conventionally represented as Nubians. Above the sphinx's tail hovers a protective Horus of Behdet and behind stands an animated hieroglyph of life, the *ankh*, wielding a fan and literally providing the king with the "breath of life." The inner side (bottom) portrays Tuthmosis IV enthroned, wearing the Red Crown of Lower Egypt. The lion-headed goddess Werethekau reaches up to touch the crown, while the ibis-headed god, Thoth, approaches from the opposite side. He carries three hieroglyphs—an *ankh* (life), a now-missing *was* scepter (dominion), and a palm strip (year)—that reinforce his declaration: "I have brought you millions of years of life and dominion united with eternity." P.D.





32. This head from a statue of Amenhotpe III (c. 1417–1379 B.C.) is a characteristic likeness of the king who ruled over the richest empire the world had yet seen. The features of Amenhotpe are curiously childlike: round cheeks and a soft chin; a full mouth with a distinctively shaped upper lip slightly thicker than the lower; large, slanted, elegantly outlined eyes; and a pleasant but somewhat enigmatic expression. The personality behind this face remains elusive, although we have considerable information about Amenhotpe's reign. He claimed to have been a mighty lion hunter in his youth, but—to judge from statues in the Metropolitan Museum and elsewhere—he became corpulent in later years. E.R.R.



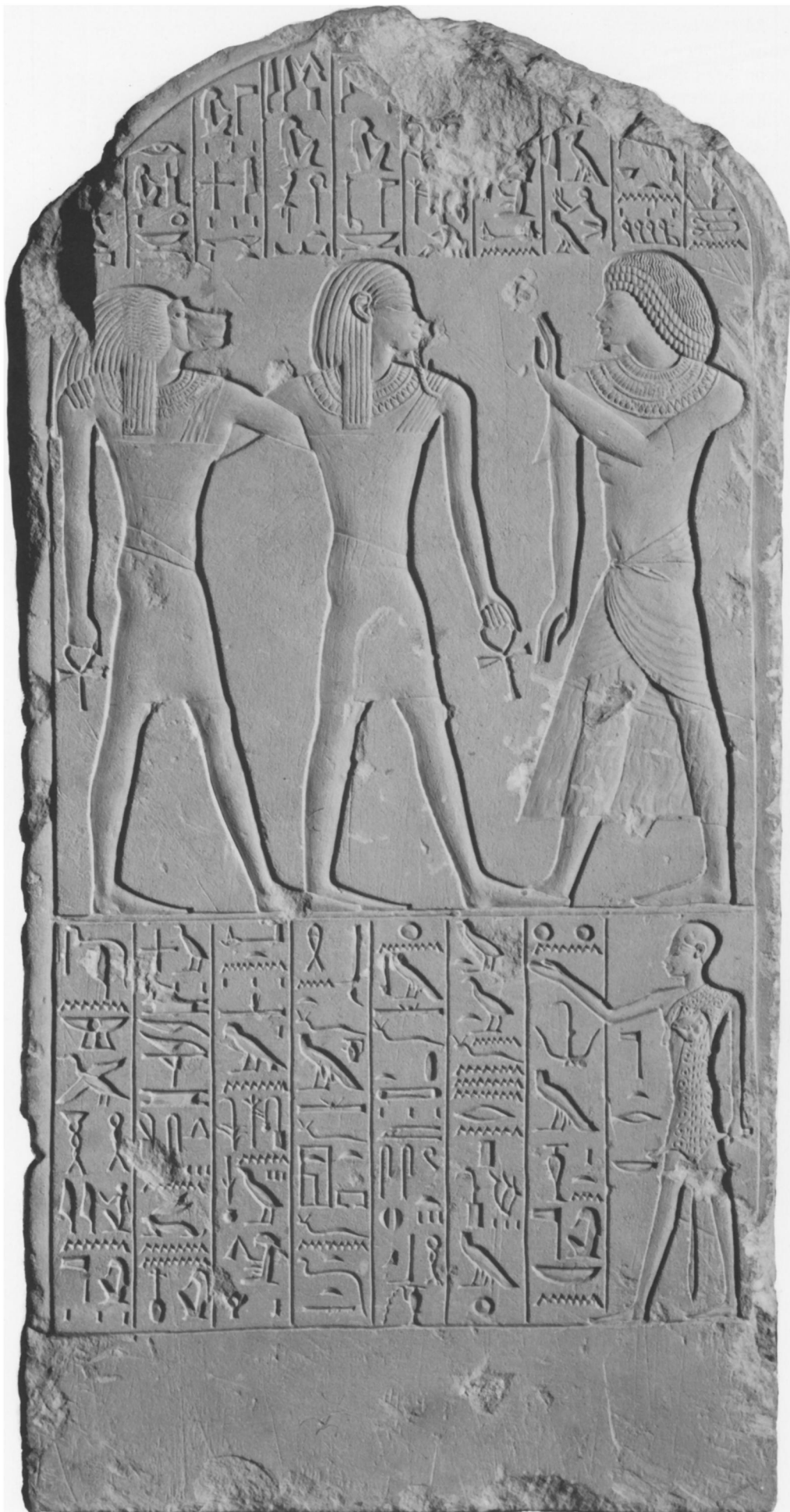
33. Although she was not of royal birth, Great Queen Tiye seems to have exercised unusual influence, probably by virtue of her forceful personality. Like most representations of the contemporaries of any Egyptian king, her images were made to resemble those of her husband, Amenhotpe III, with youthfully rounded face and large almond-shaped eyes. Yet Tiye had her own distinctive features, including a determined little frown at the brows and an

indescribable but unmistakable contour to the full and generous but faintly pouting mouth. Thus this fragment of a statue, in beautifully polished jasper, is immediately recognizable as Tiye. When complete, the figure was probably a composite work, with appropriately colored stones and precious metals forming the various elements of her costume and headdress—a masterwork in a time of lavish wealth and brilliant craftsmanship. E. R. R.

34. These three carnelian plaques were originally set in gold jewelry, probably bracelets. The stone was precious and, being hard, difficult to carve; these facts, and the glorification on all three of Amenhotpe III, indicate that they were a product of the royal workshops. They may have been made to commemorate one of the king's *heb sed*s—important festivals of royal renewal—for on one (left) he is shown twice in *heb sed* costume, accompanied by Queen Tiye. On the second (right), Amenhotpe and Tiye are attended by two princesses. The third (below), a virtuoso little piece of openwork carving, shows Tiye as a winged sphinx, wearing a floral crown. Her human arms are raised in adoration of the cartouche containing her husband's name. The prominence of Tiye on all three plaques is significant, a sign of her great importance. E. R. R.

35. The Royal Scribe Senu appears at the right on this stela, worshipping Imsety and Hapy, two of the funerary deities known as the Four Sons of Horus. His own son, the lector-priest Pawahy, stands below, making the prescribed gesture as he recites for his father the funerary hymn written in front of him. The fine workmanship and suave style are characteristic of all the arts of Amenhotpe III's reign. The graceful figures, with their slight limbs, rather large heads, and great slanting eyes, recall the elegant but vaguely juvenile appearance of the king himself. Senu had a set of these stelae for his mortuary cult. One in the Louvre shows him greeting the other two Sons of Horus, Duamutef and Kebehsenuief. Another, in the Metropolitan's collection, represents him with Osiris. E. R. R.





36, 37. Vibrant with color, these four small vessels have the brilliance of jewels. The comparison is not at all far-fetched, for the Egyptians seem to have regarded glass as a kind of artificial gemstone, and it was equally valued.

Glassmaking was apparently invented in western Asia. The art reached Egypt early in Dynasty 18, around 1500 B.C., and until at least the end of the dynasty, glass manufacture was a royal monopoly. There were glassworks in the palace complex of Amenhotpe III at Malkata, and in Akhenaton's residential capital at Amarna. During the reigns of these two kings, Egyptian glassmaking reached its peak, producing vessels like these,

whose technical excellence and clear, pure colors are unsurpassed in the ancient world.

The shapes of Egyptian glass vessels were borrowed from stoneware and pottery. The miniature amphora and two miniature kraters (right) have their prototypes in large storage jars. The footed bowl with horizontal ribbing (below) imitates alabaster examples. All the vessels were formed over a sandy core, which was scraped out when the glass had cooled and hardened. Additional colors were trailed on and, while still soft, dragged up and down to produce festoon and feather patterns. The whole was then marvered, or smoothed, to the sheen of polished gemstones. E. R. R.

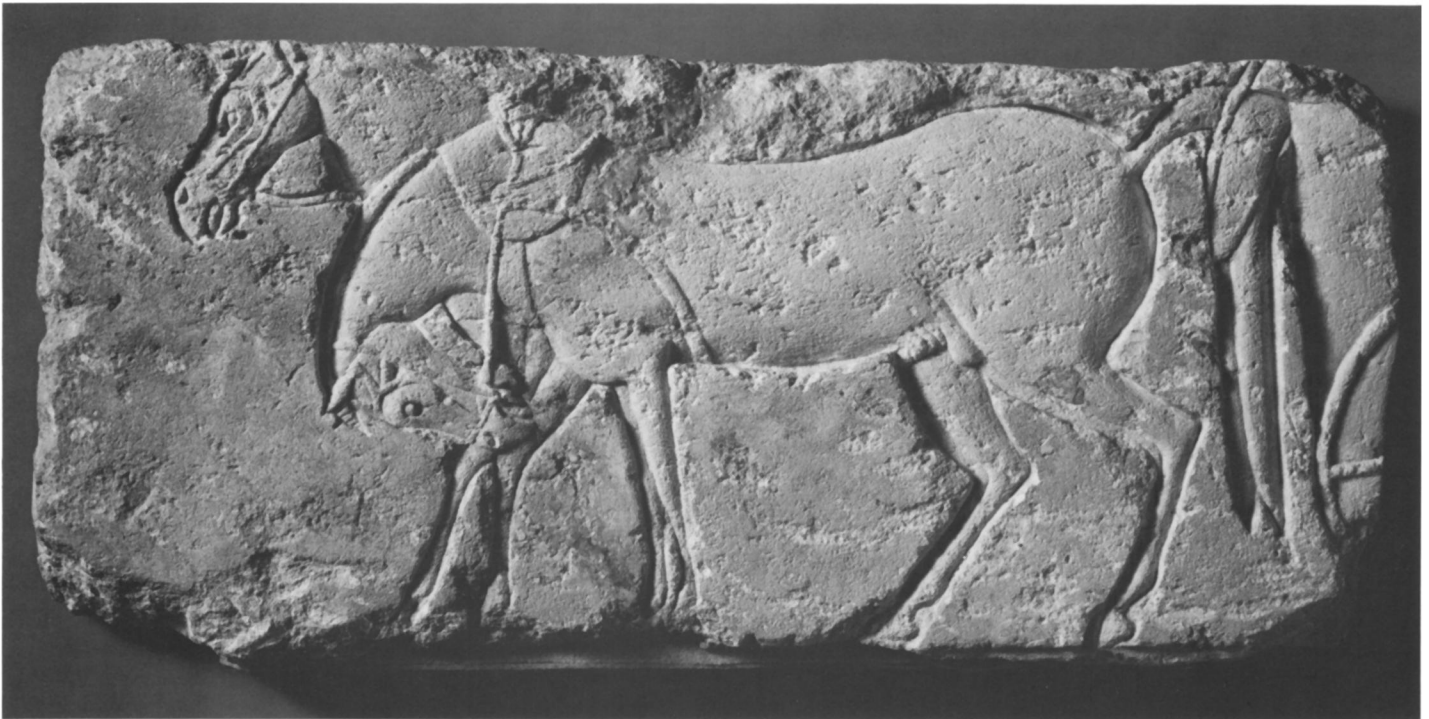




38. Generally restricted to formal stylistic conventions and repetitious subject matter, Egyptian artisans were nevertheless capable of creating works of startling realism. The body of this gazelle is carved from a single piece of ivory, with hooves painted black and hairs along the spine rendered by small scores; the missing horns were probably of another material, such as ebony. Attached to the wooden base by tenons protruding from its tiny hooves, the

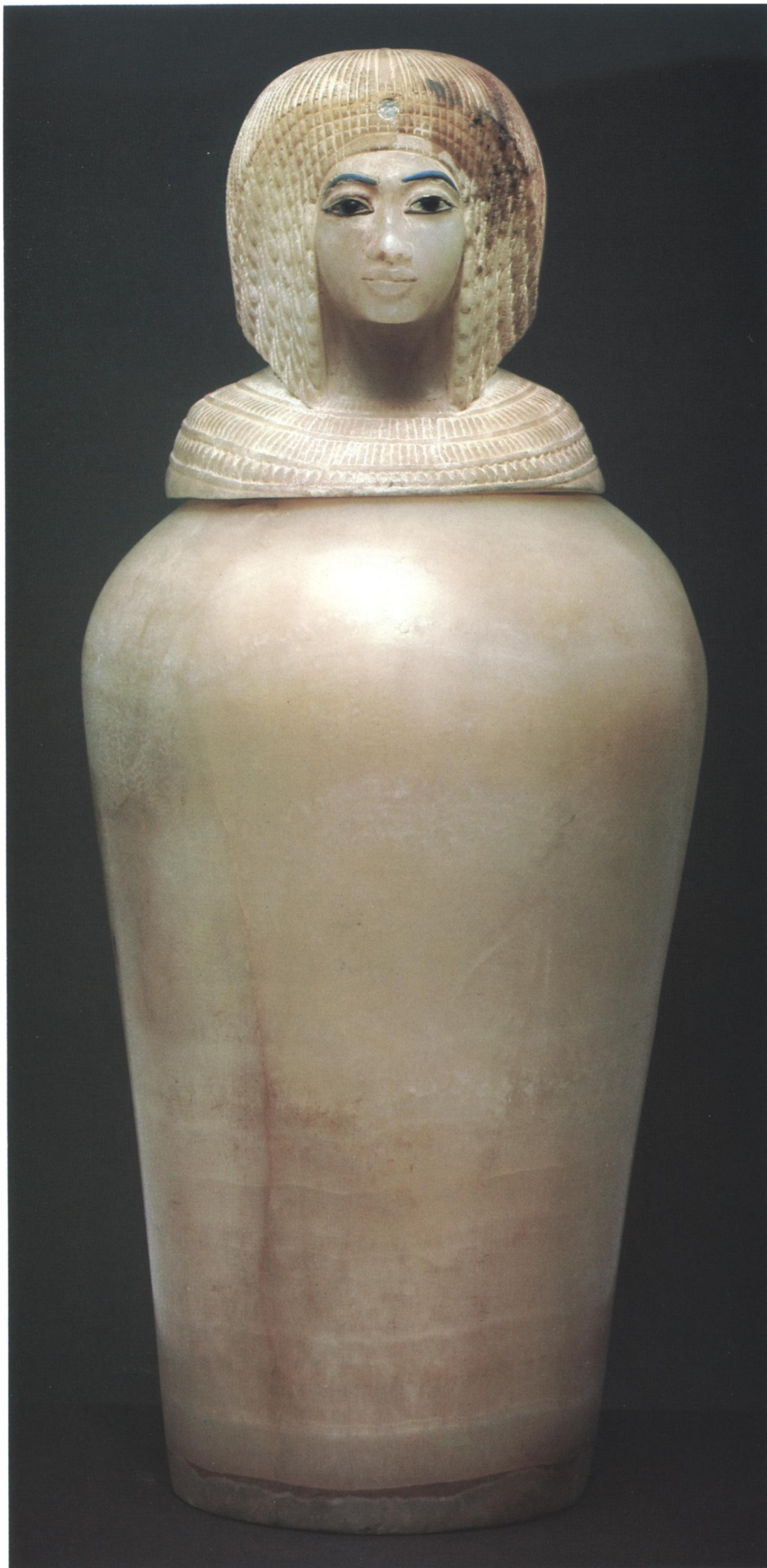
gazelle is shown poised on a desert hillock, tail raised and eyes alert to danger. The smoothed surfaces, slender legs, and delicate coloring contribute to this consummate portrayal of fragile grace. As in the hippopotamus (fig. 21), reference is made to the animal's environment: the base is incised with desert flora that represent the natural habitat of the gazelle, and the hollows are filled with Egyptian-blue pigment. P.D.





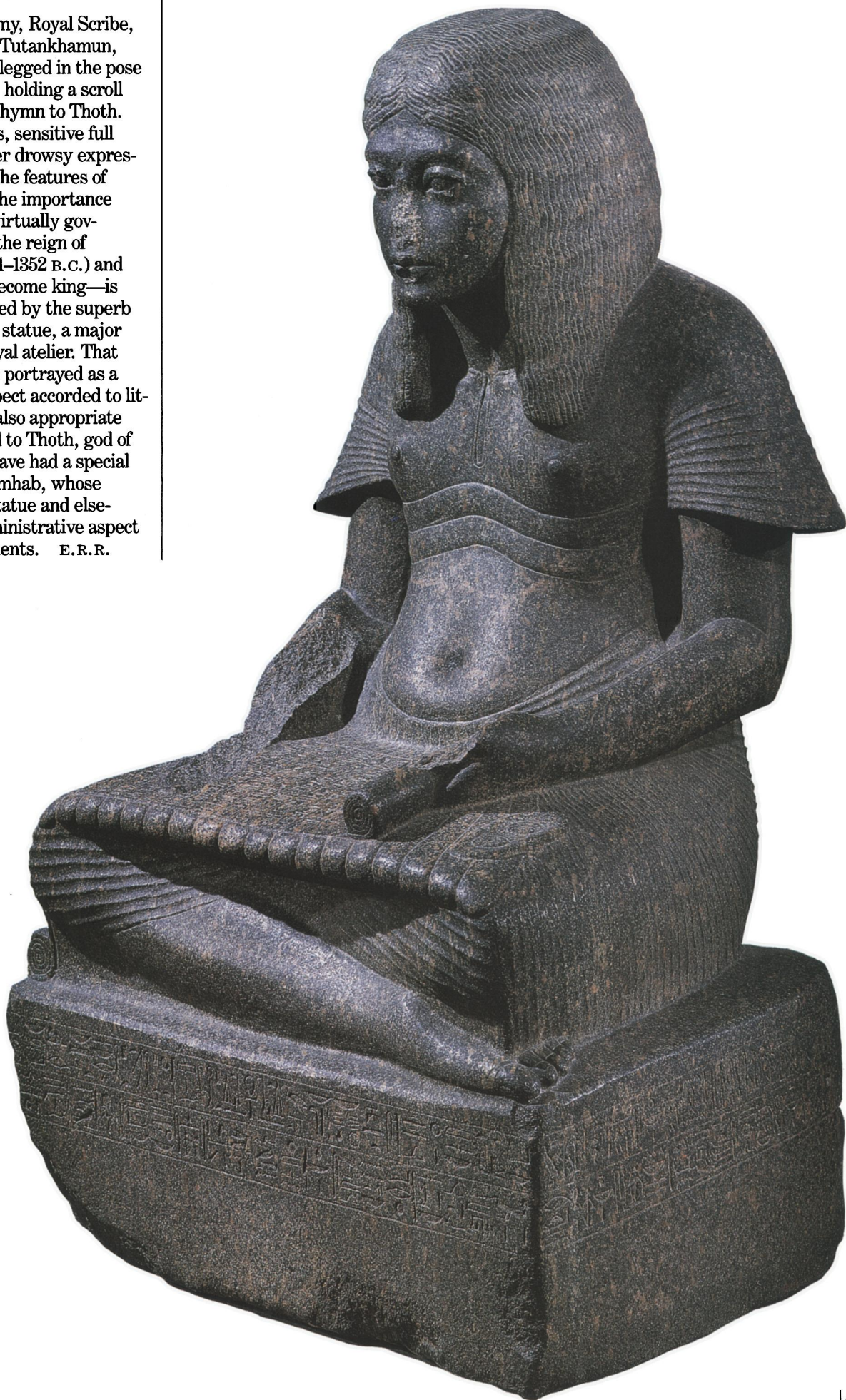
39. The reliefs that adorned the temples of the Aton at Tell el Amarna are some of the most innovative to have been produced in ancient Egypt. Designed to serve the propagandist purposes of Akhenaton (c. 1379–1362 B.C.), the scenes that comprised the temple decorations were planned on a monumental scale and often covered entire walls, enlivened on the periphery by smaller vignettes or subsidiary figures. This span of horses, undoubtedly accompanied by other teams and grooms, was a subordinate detail in a chariot procession of which Akhenaton and his queen, Nefertiti, were the primary focus. These horses are given unusual

vitality by the modeling of their drooping muzzles, tapering arched necks, attentive ears, and rounded eyes. Although their hind legs are predictably rendered in double profile, the conventions of Egyptian art are stunningly violated in the simple action of one horse throwing its head down to gnaw at its leg. The lifelike movement has been faithfully reproduced by the sculptor, who, rather than depict the commonplace image of a synchronized team, has captured a purely ephemeral moment. The relief is now on loan to the Museum from the collection of Norbert Schimmel. P.D.



40. Although this alabaster canopic jar was fashioned for a practical purpose—as a container for an embalmed human organ—its lid (see cover) is an unusually fine representation of a royal woman that can be dated to the reign of Akhenaton or shortly thereafter. The woman's serene features are animated by eyes inlaid with carved bits of alabaster, obsidian, and blue paste, and her face is framed by a massive wig of layered curls, a headdress favored by Akhenaton's queen, Nefertiti, and their six daughters. Together with three identical jars now in Cairo, this one was discovered by Theodore Davis in a tomb in the Valley of the Kings that has aroused great controversy concerning the events surrounding Akhenaton's death and succession. The tomb also contained a shrine dedicated to Akhenaton's mother, Queen Tiye; the coffin of a minor queen, Kiya, reinscribed for Akhenaton; and mud seals of Tutankhamun. Deliberate erasure of the names and figures on most of the pieces from the tomb has deepened the mystery of the objects' common archaeological context. Even the jar has suffered depredations: the uraeus on the woman's brow has been knocked off; her collar has been recut; and the inscriptions on the front have been removed, leaving her identity as inscrutable as her expression. P.D

41. General of the Army, Royal Scribe, and Deputy for King Tutankhamun, Haremhab sits cross-legged in the pose of an ordinary scribe, holding a scroll on which is written a hymn to Thoth. His heavy-lidded eyes, sensitive full lips, and sweet, rather drowsy expression are modeled on the features of his young king. But the importance of Haremhab—who virtually governed Egypt during the reign of Tutankhamun (c. 1361–1352 B.C.) and who would one day become king—is unmistakably conveyed by the superb quality of this lifesize statue, a major work from a great royal atelier. That such a man should be portrayed as a scribe shows the respect accorded to literacy. The pose was also appropriate for a statue dedicated to Thoth, god of writing, and it may have had a special significance for Haremhab, whose inscriptions on this statue and elsewhere stress the administrative aspect of his many achievements. E.R.R.



42. The pandemonium of the battlefield and the anguish of the wounded are portrayed on this sandstone block, which once formed part of a large war relief. The scene may not refer to an historical event, but may be a conventionalized representation of the Egyptian king triumphant over his foes, identifiable as northerners by their distinctive dress and hairstyles. Transfixed by the feathered shafts of pharaoh's arrows, several

dying Asiatics lie entangled in a heap, trampled beneath the hooves of the king's chariot team, whose underbellies are visible along the upper border. One of the fallen enemy, with yellow skin and a white long-sleeved garment, is apparently a man of social or military rank different from that of the red-skinned soldiers in short embroidered kilts, whose longer hair is bound by fillets. Although the carving is cur-

sory and the painting imprecise, the hasty execution of the relief seems to suit the confusion of armed conflict. Originally part of a battle scene in a temple of Ramesses II, the block was reused by Ramesses IV (c. 1166–1160 B.C.) in the foundations of his mortuary temple in western Thebes, where it was discovered by the Metropolitan Museum in 1912–13. P.D.





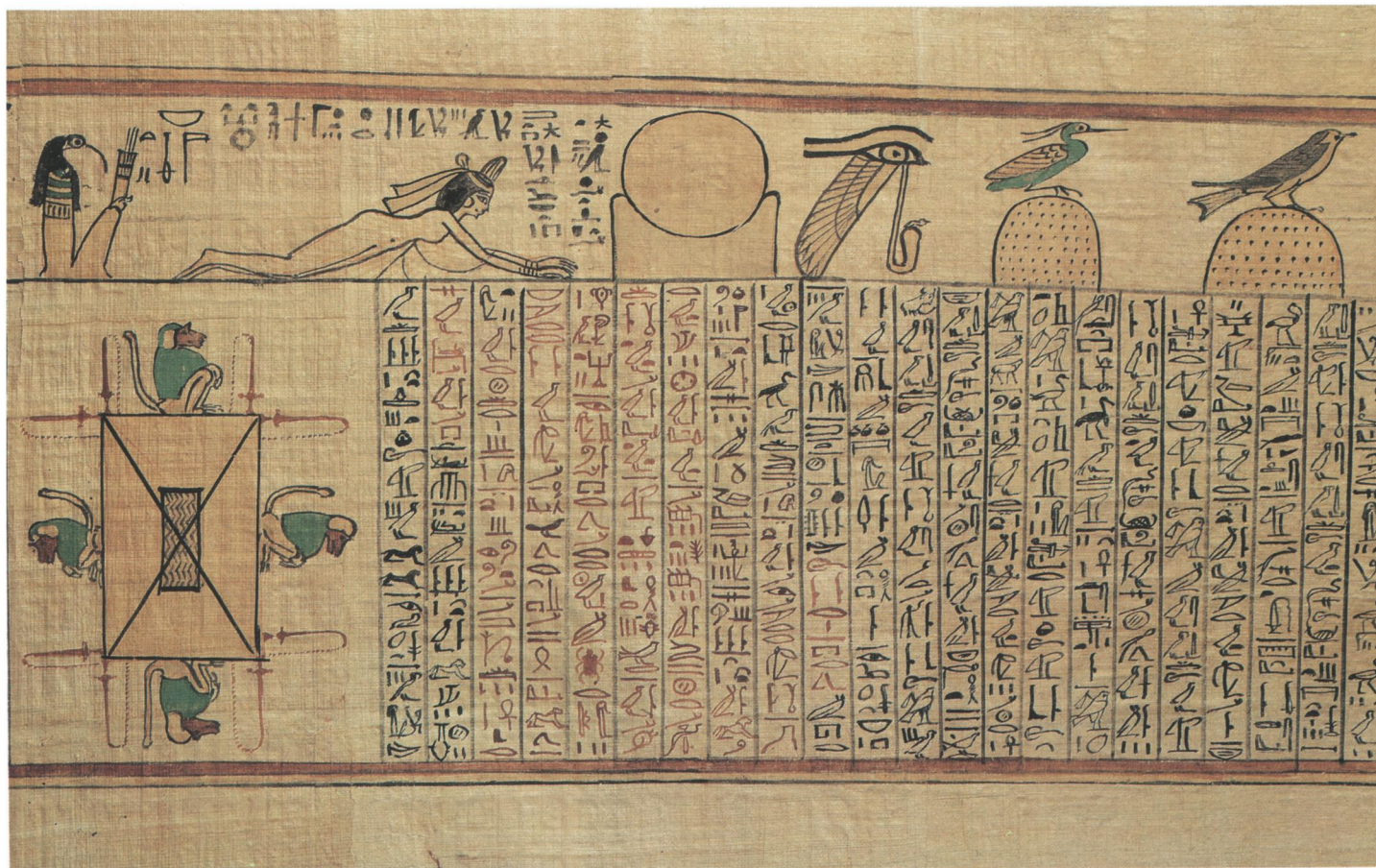
43. Smooth limestone flakes from the excavation of rock-cut tombs were often used by draftsmen and scribes for practicing their professional freehand skills as well as for idle doodling. This ostrakon, discovered in the Valley of the Kings, bears sketches of both serious and humorous intent, doubtless drawn by one of the workmen engaged in decorating the royal tombs. The first sketch is that of a Ramesside king, whose almond-shaped eyes and gracefully curved nose were completed with a few confident strokes; the dome of the crown, however, apparently required correction. The artist also drew two standing figures whose names appear above: Pay and his wife, Meresger. Pay seems to be drinking beer from a jar through a tube, and his thin physique and conventional dress are an amusing contrast to the corpulence and near-nakedness of Meresger. Her hair, which normally would have been covered by a long wig, is close-cropped, and her shoulders have been rendered in clumsy foreshortening for comic effect. P.D.



44. The coffins of Amenemope, a member of a priestly Theban family during the reign of Ramesses XI (c. 1113–1085 B.C.), are masterpieces of colorful detail and stylized religious design. By the twilight years of the New Kingdom, much of the essential decoration that had once adorned tomb walls had been transferred to the nested coffins that contained the mummies of the deceased. Deposited in bare rock-cut shafts, these receptacles were now painted with elaborate floral collars and

headdresses, miniature vignettes, and cramped hieroglyphic texts covering every inch of surface. This interior detail of Amenemope's outer coffin represents Amenhotpe I, one of the first kings of Dynasty 18, who was later deified as one of the patrons of the workmen's village of Deir el Medina and who by the end of the New Kingdom possessed a number of local shrines around the Theban necropolis. Garbed in the Blue Crown and a beaded tunic, Amenhotpe grasps a mace and an *ankh*

sign; on either side kneels a green Nile god, striped in the zigzag lines that represent water and bearing a heavily laden offering table. Amenhotpe is also flanked by two crowned vultures perched on the hieroglyph representing the West. The bright colors, applied with such precision to this stylized interior scene, are not dimmed by the varnish that coats the exterior of the coffin. P.D.



45

45. Despite the variety of its content, all Egyptian funerary literature served the fundamental purpose of providing the deceased with a compendium of magical spells that would facilitate entry into the underworld. From the New Kingdom onward, these spells were written most frequently on papyrus and included original compositions as well as derivatives of the earlier Pyramid Texts and Coffin Texts. The spells and their accompanying vignettes are collectively known as the Book of the Dead; only a selection occurs on any one papyrus,

with the texts apparently arranged in random order. The papyrus of the songstress of Amun Nany, who lived during Dynasty 21 (c. 1085–945 B.C.), displays the freedom with which spells were intermingled and abridged, often with garbled results. The text pictured above is written in cursive hieroglyphs and is comprised of parts of Chapters 71 and 72, spells for “coming forth by day and opening the underworld”; the former is illustrated by a winged *udjat* eye. The four baboons seated around a lake of fire belong to Chapter 125, recorded

elsewhere on the papyrus. The other vignettes appear without their corresponding texts: the scene of Nany prostrate before the rising sun pertains to Chapter 17, while the sketches of a swallow and a phoenix represent the spells that enable Nany to transform herself into these birds. The papyrus was found by the Museum in 1929 among Nany's burial equipment, deposited in the earlier tomb of Queen Merit-amun in western Thebes. P.D.

45



46. The fabled gold of ancient Egypt has survived mainly in the form of jewelry and funerary objects buried in hidden tombs. This solid-gold statuette of the god Amun is an extremely rare example of the precious statuary and cult objects with which, ancient accounts tell us, the great temples were equipped. Amun, king of the gods, is identifiable by his characteristic crown, though only traces remain of its two tall plumes. As a god, he carries the sign of life (*ankh*) in one hand. Against his chest he holds a scimitar, symbol of power. The style of the slender, wasp-waisted figure and its very high technical quality indicate a date somewhat after the end of the New Kingdom, a period when Egypt, though growing weaker and poorer, produced its finest metal statuary. E. R. R.

47. The fragrant blossom of the blue lotus (water lily) was much loved by the ancient Egyptians, who saw in the unfolding of its petals upon the water each morning a constant reenactment of creation and rebirth. Many vessels imitated its slender form, usually in brilliant blue faience. This faience chalice also includes the flower's watery habitat in miniature reliefs. Above the sepals encircling the bowl of the cup, a ring of fish is shown over, but theoretically in, the wavy water. In the two registers above, men, beasts, and fowl go about among papyrus and marsh reeds. The minute figures show elements of playful absurdity, especially the clumsily gamboling bull calves. Nevertheless, the cup is a truly religious object, probably made for a tomb, as a symbol and promise of the eternal rebirth of life in all its richness and variety. E. R. R.





48. The vizier Nespekashuty (c. 656 B.C.) planned to be buried at Thebes in a tomb covered with relief of the best quality. The tomb and its decoration were never finished, however—whether because the owner died prematurely or because he was forced to abandon the project, we do not know. The subject matter in this detail is traditional, with female offering bearers bringing produce to the tomb owner for his afterlife. But while the subject in Sobekhotpe's tomb (fig. 27) of eight hundred years earlier is made graceful

by means of fancy wigs, elegant costumes, and transparent brushstrokes, this scene is rigid, with stolid poses, sharply cut outlines, and flat relief planes. The preliminary drawings were more lively, and a hint of that vitality can be seen in the right leg of the woman on the left: the contour of the leg would have been deleted in the final smoothing of the stone. The preference in the seventh century B.C. was for a readable formula, crisply executed in the fine crystalline limestone of the Theban hills. C.L.

49. This curved wooden panel formed the head end of the outer anthropoid coffin of a temple official, the Door-keeper of the House of Amun, Pekherkhonsu. Around the base, a band of stylized narrow niches or doorways, a traditional architectural motif, marks the box as the mummy's final home. Above, a kneeling goddess spreads her winged arms in a gesture of protection around the occupant's head. She is Amentet, the goddess of the West, where the sun set and the dead

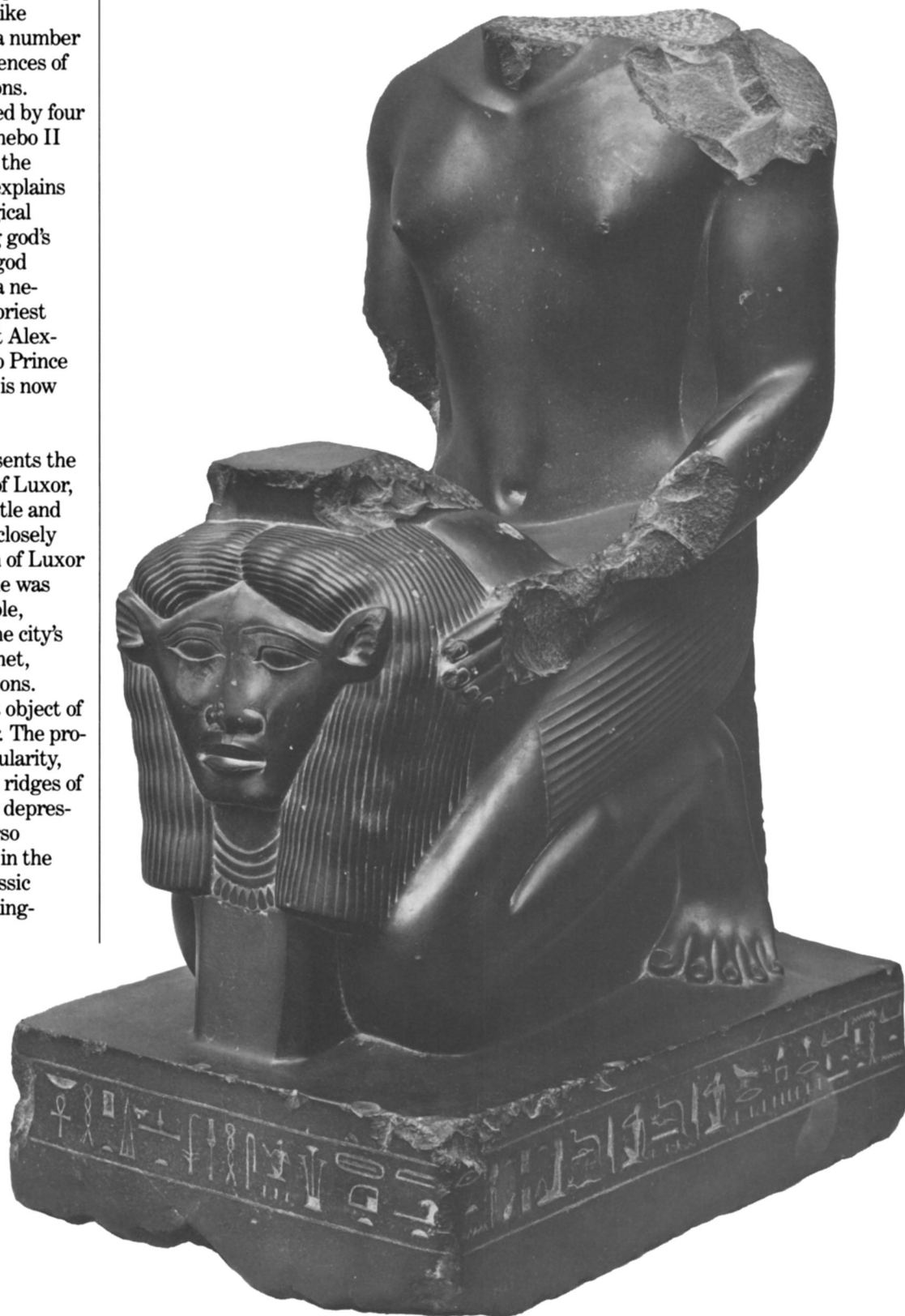
were buried. Amentet is drawn with authority, in the precise, linear style of painting favored at Thebes in the seventh century B.C. The color, carefully applied within the outlines, is subordinate to the drawing; even the unearthly green of the goddess's skin seems subdued in comparison to the complicated branches of her elaborately drawn ear. It is noteworthy that Pekherkhonsu, a fairly minor official, was able to command such fine work for his funerary equipment. E.R.R.





50. Carved of graywacke, the Metternich Stela is the finest and most elaborate example of a genre of magical stelae that originated in the late New Kingdom. The child Horus standing on two crocodiles is the dominant motif of these monuments, which were inscribed with magical texts that were recited to cure ailments and to protect against animal bites. The gemlike vignettes of this stela portray a number of gods counteracting the influences of snakes, crocodiles, and scorpions. Above, the sun god is worshiped by four baboons and a kneeling Nectanebo II (360–342 B.C.), to whose reign the monument is dated. One text explains the centrality of Horus on magical stelae by recounting the young god's cure of poisonous bites by the god Thoth. Apparently erected in a necropolis of sacred bulls by the priest Esatum, the stela was found at Alexandria and presented in 1828 to Prince Metternich, by whose name it is now known. P.D.

51. This kneeling statue represents the Overseer of Singers of Amun of Luxor, Amenemopiemhat. Both his title and his name indicate that he was closely associated with a cult of Amun of Luxor in or near Memphis. The statue was designed for a Memphite temple, probably the main temple of the city's major deities, Ptah and Sekhmet, who are named in the inscriptions. Amenemopiemhat holds a cult object of the cow-eared goddess Hathor. The proportions of his figure, its muscularity, and such details as the slanted ridges of the collarbone and the shallow depression down the center of the torso represent a conscious attempt in the Late Period to emulate the classic works of the Old and Middle Kingdoms. E.R.R.





52. Its freewheeling mastery of the sky and the fierce arrogance of its sharp beak and darting glance made the falcon one of the major embodiments of divinity for the ancient Egyptians. There were a number of falcon gods, including Sokar, Nemty, and the warlike Montu. Foremost among them, and one of the most important of all Egyptian gods, was Horus, in whom the majesty and lordliness of the bird were preeminent. Originally a sky god, Horus became the tutelary deity of Upper Egypt. From the beginning of Dynasty 1 (c. 3100 B.C.), he was identified with kingship, both in a general sense and as embodying the divinity inherent in each reigning king, whose first title was always "Horus." Like all the major gods, Horus had many aspects and could be represented as a falcon-headed man, as a naked child, or as Harakhty ("Horus of the Horizon," god of the sun in the daytime sky)—a male figure, sometimes mummiform, with a bird's head crowned by a sun disk. When emphasis was on his role as the great national and royal god, however, he often appeared in his original, wholly animal form, and it is thus that he is shown in this superb bronze statuette, made sometime during the last four centuries B.C. (The feet and base are modern.) E.R.R.

53. The tenacity of Egyptian traditions is nowhere more evident than in this figure of a late Ptolemaic ruler of the middle of the first century B.C. (80–30 B.C.) The pose, costume, and inscriptions follow conventions developed as much as 2,500 years earlier. In this case, extreme orthodoxy has, in part, a political motivation, for the foreign-bred, internationally minded Ptolemies sought to hold their subjects' loyalty by appearing in temple statues and reliefs as true heirs to the divine and priestly functions of pharaoh. Perhaps the most remarkable thing about the statue is its freshness. A master sculptor has not just recapitulated the old forms, but has recreated them by means of small variations. This high-waisted, young-looking, crisply turned out figure is a product of the individual response within rigid guidelines that enlivens the best Egyptian art of all periods. The royal names identify the king as Ptolemy XII, the father of Cleopatra, or possibly one of his ephemeral successors, her brothers and son. E.R.R.



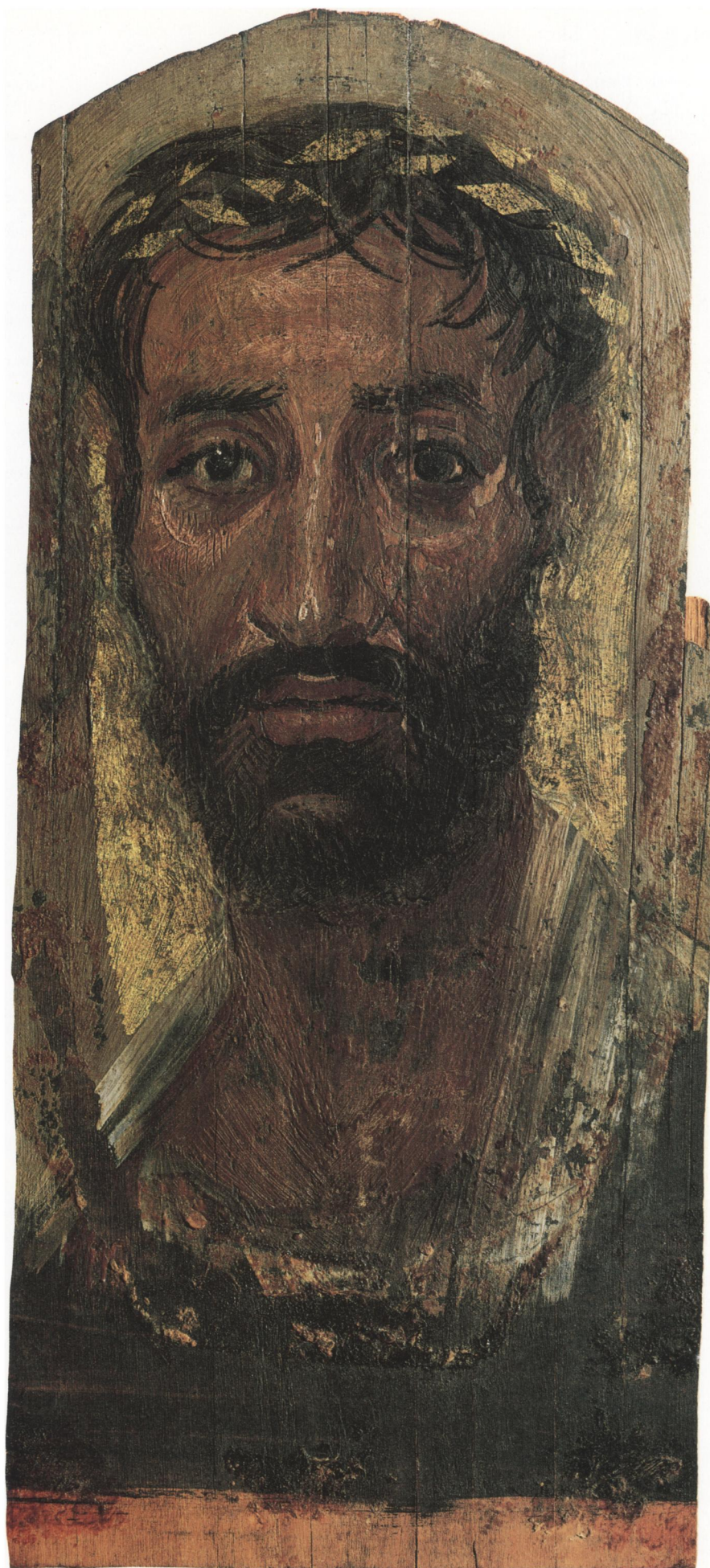
54. Horus the falcon, the royal god, hovers in flight. His claws grasp the (now broken) hieroglyph *shen*, a circular sign signifying universal dominion, and related to the oval cartouche in which royal names were written. Horus in this pose was usually shown directly above the king, as protector and guarantor of the royal person. This plaque is one of a partially

preserved group of faience inlays that decorated a large elaborate object, probably a wooden shrine. The red and dark-blue details are the product of a *champlevé* technique very unusual for faience: depressions were cut into the main body of the plaque and filled with vitreous pastes. The whole was then fired, and the inlaid surface polished like a great jewel. E.R.R.





55. The immediacy of a Fayum portrait such as this one, with its luminous dark eyes gazing at us intently out of a bearded face modeled by loosely brushed highlights, contrasts sharply with the cool precision of most pharaonic images. The man's garment and wreath, and the style of this portrait, which dates to the second century A.D., are Hellenistic-Roman. It was painted in encaustic (pigment applied in melted wax) on wood. Fayum portraits are named after the part of Egypt in which they were found. The extensive Greek communities of the Fayum, founded in the Ptolemaic Period, maintained their ethnic identities. They followed current Mediterranean fashions, but they adopted some Egyptian customs, including mummification: panels like this one were made to be fitted into the wrappings of the dead, serving the function of the traditional mummy mask. E.R.R.



Credits

1. Gerzean Period. Ivory, l. 4½ inches. Purchase, Edward S. Harkness Gift, 1926 (26.7.1281)
2. Dynasty 1. Graywacke, l. 6½ inches, w. 5¼ inches. Rogers Fund, 1919 (19.2.16)
3. Dynasty 0. Quartz, h. 4¾ inches, l. 9½ inches. Purchase, Fletcher Fund and The Guide Foundation Inc. Gift, 1966 (66.99.2)
4. Dynasty 4, from Saqqara. Limestone, h. 38 inches. Purchase, funds from various donors, 1958 (58.123)
5. (Detail). Dynasty 5, from Saqqara. Painted limestone, h. of main figure, 39¼ inches. Rogers Fund, 1907 (08.201.2)
6. Dynasty 5, c. 2456–2345 B.C. Painted limestone, h. 22½ inches. Rogers Fund, 1952 (52.19)
7. Dynasty 11, from Thebes, Deir el Bahri, temple of Mentuhotpe II. Painted limestone, 14¼ × 38½ inches. Gift of Egypt Exploration Fund, 1907 (07.230.2)
8. Dynasty 11, c. 2009–1998 B.C., from Thebes, tomb of Mekuttra (MMA 1101). Painted wood, h. 44½ inches. Rogers Fund and Edward S. Harkness Gift, 1920 (20.3.7)
9. Dynasty 11, c. 2009–1998 B.C., from Thebes, tomb of Mekuttra (MMA 1101). Gessoed and painted wood, linen, and cord, l. 50½ inches, h. 14½ inches, w. 12 inches. Rogers Fund and Edward S. Harkness Gift, 1920 (20.3.1)
10. Dynasty 12, c. 1962–1928 B.C., from Lisht, South Pyramid cemetery. Gessoed and painted wood, h. 22½ inches. Rogers Fund and Edward S. Harkness Gift, 1914 (14.3.17)
11. Dynasty 12, c. 1962–1928 B.C., from Lisht, South Pyramid. Limestone, h. 13 ft., 11½ inches. Rogers Fund, 1934 (34.1.205)
12. Dynasty 12, c. 1878–1843 B.C. Gneiss, l. 28¾ inches, h. 16¼ inches. Gift of Edward S. Harkness, 1917 (17.9.2)
13. Dynasty 12, c. 1955 B.C. Painted limestone, 41 × 19½ inches. Gift of Edward S. Harkness, 1912 (12.184)
- 14–17. Dynasty 12, c. 1897–1878 B.C., from Lahun, tomb 8. Pectoral: gold, amethyst, turquoise, feldspar, carnelian, lapis lazuli, and garnet; girdle, wristlets, and anklets: gold and amethyst. Pectoral: l. 3¼ inches, h. 1¼ inches; circumference of clasped girdle, 31½ inches; wristlets: l. 5¼ inches; anklets: l. 7½ inches. Purchase, Rogers Fund and Henry Walters Gift, 1916 (16.1.3); (16.1.6); (16.1.14,15); (16.1.7AB,55)
18. Dynasty 12–13. Ivory, l. 13¾ inches, w. 2 inches. Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915 (30.8.218)
19. Dynasty 12–13. Amethyst, turquoise, red jasper, and lapis lazuli, l. 1½ inches. Purchase, Edward S. Harkness Gift, 1926 (26.7.1359)
20. Dynasty 12–13. Steatite, l. 10¼ inches. Purchase, Edward S. Harkness Gift, 1926 (26.7.1275A–J)
21. Dynasty 12, from Meir, burial of Senbi, B3 pit 1. Blue faience, l. 7½ inches, h. 4½ inches. Gift of Edward S. Harkness, 1917 (17.9.1)
22. Dynasty 12, from Meir. Wood, gold leaf, alabaster, obsidian, and various organic materials, l. 6 ft., 5 inches, w. 1 ft., 7 inches. Rogers Fund, 1912 (12.182.132C)
23. Dynasty 17–18, c. 1668–1450 B.C., from Thebes, Asasif. Painted sycamore wood, l. 76¼ inches, w. 18½ inches. Rogers Fund, 1930 (30.3.7)
24. Dynasty 18, c. 1503–1482 B.C., from Thebes, Deir el Bahri. Painted indurated limestone, h. 76¼ inches. Rogers Fund, 1929 (29.3.2)
25. Dynasty 18, c. 1482–1450 B.C., from Thebes, Wadi Gabbanet el Qurud. Sandals: gold, l. 10 inches, w. 3¼ inches. Bracelets: gold, carnelian, and turquoise glass, l. 7¼ inches, w. 2½ inches. Fletcher Fund, 1922 (26.8.146AB), (26.8.125,127)
26. Dynasty 18, c. 1482–1450 B.C., from Thebes, Wadi Gabbanet el Qurud. Gold, carnelian, turquoise glass, and clear glass, max. diam. 12 inches, h. 9½ inches. Purchase, Frederick P. Huntley Bequest, 1958; Lila Acheson Wallace Gifts, 1982, 1983; Joseph
- Pulitzer Bequest, 1966; Fletcher Fund, 1922 (58.153.1 [selective]); (58.153.2,3); (1982.137.1); (1983.1–13); (66.2.77); (26.8.117A)
27. Dynasty 18, c. 1424–1417 B.C., from Thebes. Paint on mud plaster, 28½ × 21 inches. Rogers Fund, 1930 (30.2.1)
28. Dynasty 18, c. 1504–1425 B.C. Painted sandstone, h. (left) 14½ inches, (right) 17½ inches. Rogers Fund, 1913 (13.182.1AB)
29. Dynasty 18, c. 1450–1360 B.C. Wood, blue faience, and ivory; gameboard: 5¼ × 1½ × 3¾ inches; draughtsmen: h. ½ inch and 1½ inch, diam. ¾ inch; throw sticks: w. ½ inch, l. 3¼, ½, and ¾ inches. Rogers Fund, 1912 and 1919 (12.182.72); (19.2.19–27); (OC 3014A–H, J–Q)
30. Dynasty 18, c. 1570–1379 B.C., from Thebes, Asasif (MMA 815). Paint on leather, 7½ × 6¼ inches. Rogers Fund, 1931 (31.3.98)
31. Dynasty 18, c. 1424–1417 B.C., from Thebes, Valley of the Kings, tomb 43. Cedar wood, h. 9½ inches. Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915 (30.8.45A–C)
32. Dynasty 18, c. 1417–1379 B.C.. Quartzite, h. 13¾ inches. Rogers Fund, 1956 (56.138)
33. Dynasty 18, c. 1417–1379 B.C. Yellow jasper, h. 5½ inches. Purchase, Edward S. Harkness Gift, 1926 (26.7.1396)
34. Dynasty 18, c. 1417–1379 B.C. Carnelian, 2¾ × 1½, 2½ × 1¾, 2¼ × 1¼ inches. Purchase, Edward S. Harkness Gift, 1926 (26.7.1339, 1340, 1342)
35. Dynasty 18, c. 1417–1379 B.C. Limestone, 29½ × 12½ inches. Rogers Fund, 1912 (12.182.39)
36. Dynasty 18, c. 1370–1320 B.C. Glass, h. 5½, 2½, 3½ inches. Purchase, Edward S. Harkness Gift, 1926; Rogers Fund, 1944 (26.7.1177, 1181); (44.4.48)
37. Dynasty 18, c. 1370–1320 B.C. Glass, h. 2¾ inches, diam. 4½ inches. Purchase, Edward S. Harkness Gift, 1926 (26.7.1178)
38. Dynasty 18, c. 1379–1362 B.C. Ivory, wood, and Egyptian-blue pigment, l. 3¾ inches, h. 4½ inches. Purchase, Edward S. Harkness Gift, 1926 (26.7.1292)
39. Dynasty 18, c. 1373–1362 B.C. Limestone, 9 × 20½ inches. Collection of Norbert Schimmel (L.1979.8.19)
40. Dynasty 18, c. 1365 B.C., from Thebes, Valley of the Kings, tomb 55. Alabaster, obsidian, and blue paste, h. 20½ inches, diam. 9½ inches. Jar: Gift of Theodore M. Davis 1907 (07.226.1); lid: Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915 (30.8.54)
41. Dynasty 18, c. 1361–1352 B.C. Gray granite, h. 46 inches. Gift of Mr. and Mrs. V. Everit Macy, 1923 (23.10.1)
42. Dynasty 19, c. 1304–1237 B.C., from Thebes, Asasif, temple of Ramesses IV. Painted sandstone, 24 × 45¼ inches. Rogers Fund, 1913 (13.180.21)
43. Dynasty 19–20, from Thebes, Valley of the Kings. Limestone, 10¼ × 8½ inches. Gift of Theodore M. Davis, 1913 (14.6.191)
44. Dynasty 20, c. 1113–1085 B.C. Gessoed and painted wood, l. 76¼ inches, w. 20½ inches. Rogers Fund, 1917 (17.2.7A)
45. Dynasty 21, c. 1039–991 B.C., from Thebes, Deir el Bahri, SAE 358 (MMA 65). Painted and inscribed papyrus, h. 13¾–14½ inches. Rogers Fund, 1930 (30.3.31)
46. Dynasty 22. Gold, h. 6½ inches. Purchase, Edward S. Harkness Gift, 1926 (26.7.1412)
47. Dynasty 22. Faience, h. 5¼ inches. Purchase, Edward S. Harkness Gift, 1926 (26.7.971)
48. (Detail). Dynasty 26, 656–610 B.C., from Thebes, Deir el Bahri, SAE 312 (MMA 509). Limestone, total h. of figures, c. 16½ inches. Rogers Fund, 1923 (23.3.468A)
49. Dynasty 25, c. 690–656 B.C., from Thebes, MMA 832. Painted wood, h. 22 × 22½–26½ inches. Rogers Fund, 1928 (28.3.53)
50. Dynasty 30, 360–342 B.C., Graywacke, 32¾ × 10½ inches. Fletcher Fund, 1950 (50.85)
51. Dynasty 26, 664–610 B.C. Graywacke, h. 25¼ inches. Rogers Fund, 1924 (24.2.2)
52. Dynasty 30 or Ptolemaic Period. Bronze, h. 7½ inches. Rogers Fund, 1925 (25.2.11)

53. Ptolemaic Period, 50–30 B.C. Basalt, h. 36½ inches. Purchase, Lila Acheson Wallace Gift and Rogers Fund, 1981 (1981.224.1)

54. Macedonian–Ptolemaic Period, 332–30 B.C. Polychrome faience, l. 11½ inches. Purchase, Edward S. Harkness Gift, 1926 (26.7.991)

55. Roman Period, A.D. 150–61. Encaustic on wood, h. 15¼ inches. Rogers Fund, 1909 (09.181.3)

Egyptian Chronology

Paleolithic Period c. 300,000–6000 B.C.

Neolithic Period c. 6000–4300 B.C.

Predynastic Period c. 4300–3000 B.C.

Badarian Culture c. 4300–4000 B.C.

Amratian Culture c. 4000–3600 B.C.

Gerzean Culture c. 3600–3200 B.C.

Dynasty 0 c. 3200–3100 B.C.

Archaic Period c. 3100–2686 B.C.

Dynasty 1 c. 3100–2890 B.C.

Dynasty 2 c. 2890–2686 B.C.

Old Kingdom c. 2686–2160 B.C.

Dynasty 3 c. 2686–2613 B.C.

Dynasty 4 c. 2613–2498 B.C.

Dynasty 5 c. 2498–2345 B.C.

Dynasty 6 c. 2345–2181 B.C.

Dynasty 7 c. 2181–2173 B.C.

Dynasty 8 c. 2173–2160 B.C.

First Intermediate Period c. 2160–2060 B.C.

Dynasty 9 c. 2160–2130 B.C.

Dynasty 10 c. 2130–2040 B.C.

Middle Kingdom c. 2060–1786 B.C.

Dynasty 11 c. 2133–1991 B.C.

Dynasty 12 c. 1991–1786 B.C.

Second Intermediate Period c. 1786–1570 B.C.

Dynasty 13 c. 1786–1668 B.C.

Dynasty 14 c. 1700–1668 B.C.

Dynasty 15 (Hyksos) c. 1667–1559 B.C.

Dynasty 16 c. 1667–1559 B.C.

Dynasty 17 c. 1667–1570 B.C.

New Kingdom c. 1570–1085 B.C.

Dynasty 18 c. 1570–1320 B.C.

Dynasty 19 c. 1320–1200 B.C.

Dynasty 20 c. 1200–1085 B.C.

Third Intermediate Period c. 1085–656 B.C.

Dynasty 21 c. 1085–945 B.C.

Dynasty 22 c. 945–715 B.C.

Dynasty 23 c. 818–715 B.C.

Dynasty 24 c. 730–715 B.C.

Dynasty 25 (Kushite) c. 760–656 B.C.

Late Dynastic Period 656–332 B.C.

Dynasty 26 (Saite Period) 664–525 B.C.

Dynasty 27 (First Persian Domination) 525–404 B.C.

Dynasty 28 404–399 B.C.

Dynasty 29 399–380 B.C.

Dynasty 30 380–342 B.C.

Second Persian Domination 342–332 B.C.

Macedonian Period 332–305 B.C.

Ptolemaic Period 305–30 B.C.

Roman Period 30 B.C.–A.D. 325

Coptic Period A.D. 325–641

Cover: Youthful majesty and courtly elegance are apparent in the features of an Egyptian royal woman who died thirty-three centuries ago. Although her face was carved just 2¼ inches (5.4 cm.) high, this enlarged detail (see fig. 40) only enhances the lifelike forms created by the ancient artisan.

Inside front and back covers: Details of papyrus of Nany (fig. 45)



Handwritten text in a cursive script, likely a form of Arabic or Persian, arranged in approximately 15 vertical columns. The script is dense and flowing, with some characters in red ink. The text is written on a light-colored, textured background, possibly parchment or paper.

