

ANCIENT EGYPT

Lowie Museum of Anthropology | University of California, Berkeley





## ANCIENT EGYPT

### THE COVER:

*Portion of Prince Wepemnofret's Funerary Stela.* The unusually fine preservation of the colors is attributed to the stela's having been covered by a protecting slab when further building was commenced in front of the original tomb superstructure. Wepemnofret, the chief person of one of the three branches of the older generation of the royal family of King Cheops, held four priestly titles as well as four secular ones, including that of Royal Scribe. Giza. Dynasty IV. Height 17½ in. 6-19825. (Entire stela shown on p. oo.) [Illustration by courtesy of *Archaeology* and the Boston Museum of Fine Arts.]

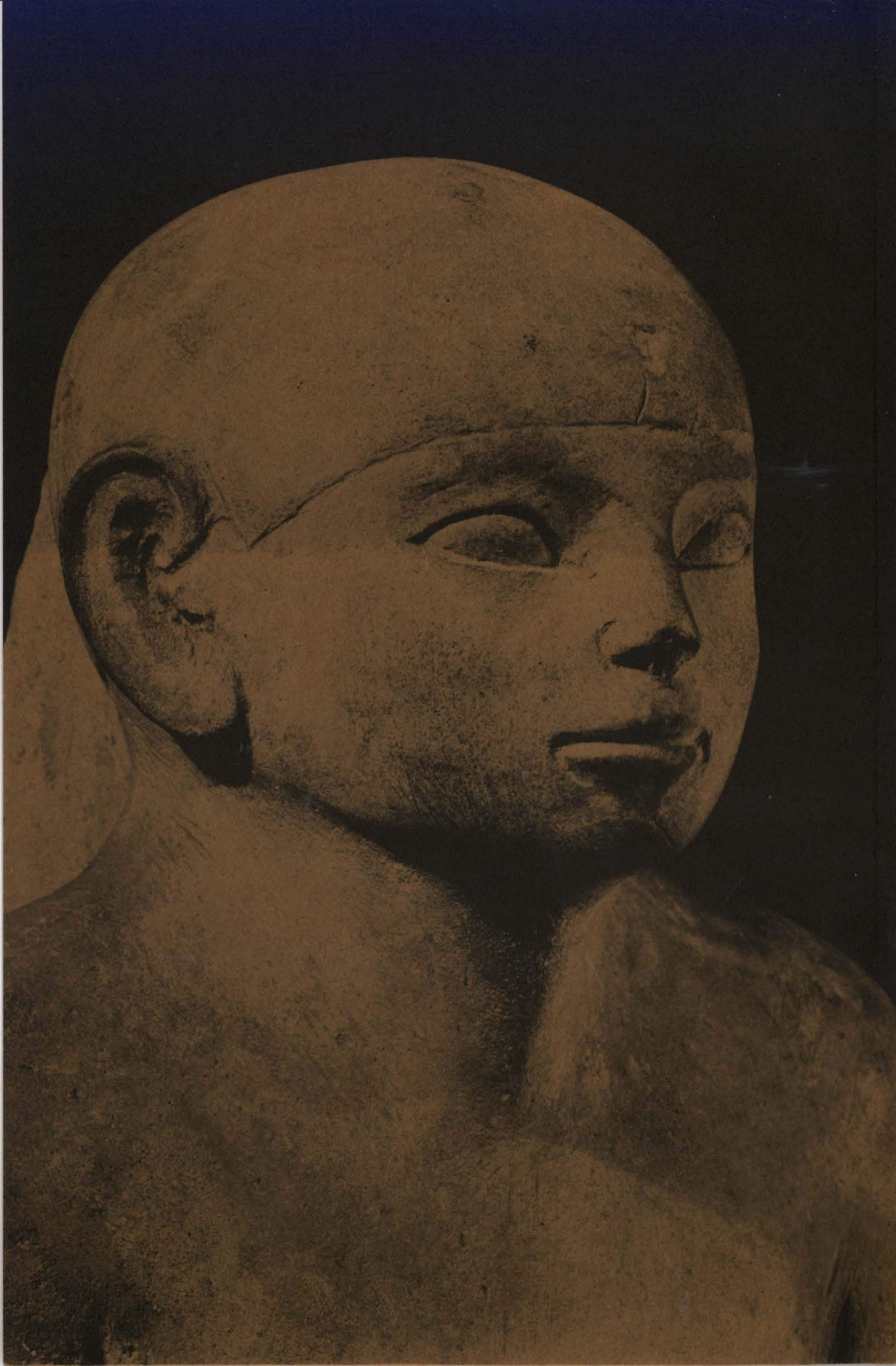
### FRONTISPIECE:

*Funerary Statue (detail).* Part of the inscription from the back of the statue identifies the figure as "Paten" and says "May he be endowed with life, praise, love and gifts by everyone." Giza. Old Kingdom. Total height: 25½ in.; height of detail: 6½ in. 6-19690. (See p. oo.)

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# ANCIENT EGYPT

An Exhibition  
at the Robert H. Lowie Museum of Anthropology  
of the University of California, Berkeley  
March 25-October 23, 1966

presented with the support of  
the Committee for Arts and Lectures

Catalogue by  
Albert B. Elsasser and Vera-Mae Fredrickson

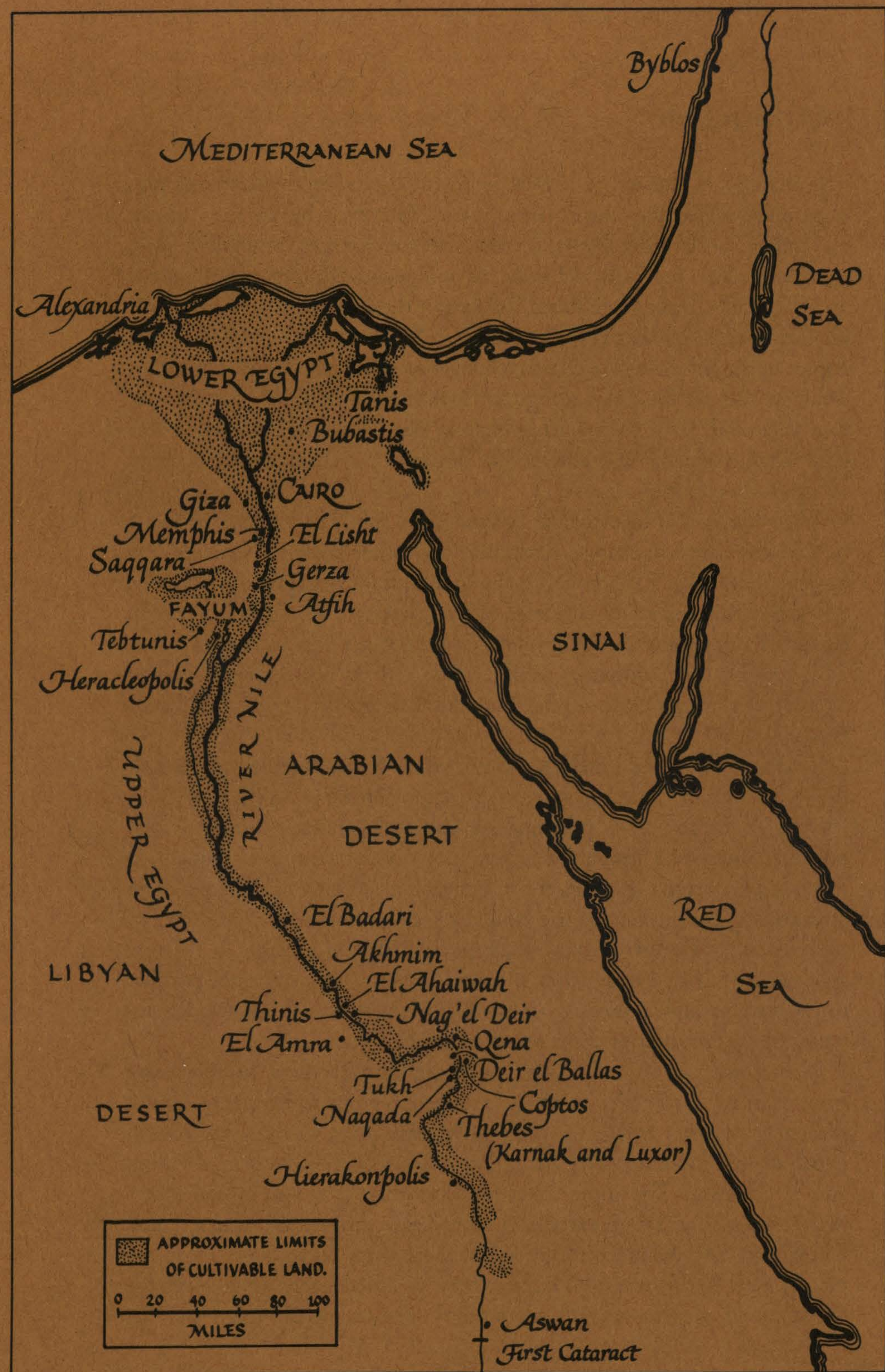


## The Exhibition and the Catalogue

Although the vast majority of the works on exhibit are taken from the Museum's own collections, specimens contributing significantly to the range of the presentation were loaned by the Rare Books and Special Collections Department of the University Library, Berkeley, the Department of Design on the Berkeley campus, and the Department of Anthropology at the University's Davis campus. Thanks are due these departments for their cooperation. Gratitude is also expressed to the Committee for Arts and Lectures for the generous grant which has made this catalogue possible.

The exhibition was prepared under the immediate direction of Dr. Albert B. Elsasser, with Vera-Mae Fredrickson acting as research technician. Alex Nicoloff, Senior Museum Artist, supervised the installation with the assistance of most members of the Museum staff. Dr. William Stevenson Smith, Curator of Egyptian Art of the Boston Museum of Fine Arts, permitted use of the color plate for the cover of the catalogue; he also provided certain background notes and photographs relating to Dr. Reisner's expedition to Egypt that were not available in Berkeley. The cover plate is reproduced by courtesy of the Boston Museum of Fine Arts and the journal *Archaeology*, in which an article on the Wepemnofret Stela had appeared earlier. Dr. William F. Edgerton, Visiting Professor of Egyptology at the Berkeley campus served as a consultant on several important aspects of the exhibition. Dr. William R. Bascom is Museum Director, and Dr. Michael J. Harner is Assistant Director.

All photography for the catalogue, excepting that on the cover, was executed by Eugene R. Prince, Senior Museum Photographer, and Alfred A. Blaker. Specimens illustrated here are from collections at the University of California, Berkeley. Lowie Museum of Anthropology Egyptian specimen numbers are prefixed either with a 5 or a 6. Those with the prefix 5 are purchased specimens and, unless otherwise indicated, are without specific provenience data. For the most part, objects with numbers prefixed 6 were excavated by Dr. George A. Reisner and have reliable provenience information.





## Introduction

The richness of the archaeological record of Egyptian civilization is perhaps unparalleled anywhere in the world. Preserved by an arid climate and other special circumstances, the material remains, often including written records, represent a history of indigenous cultural development and continuity through millenia. Although the Egyptians certainly were recipients of influences from outside the Nile Valley at an early date, Egypt emerged as a distinctive civilization that developed almost in isolation and persisted as a recognizably unique society for some three or four thousand years. Even during its long period of so-called decline, foreign domination did not altogether obliterate the characteristic outlines of Egyptian culture.

With the wealth of evidence derived from artifacts, writings on stone or papyrus, from paintings, sculpture, and other material remains, the present exhibition can only present a sample of Egyptian antiquities. Although this collection is inadequate to portray thoroughly the entire course of Egyptian cultural development, relatively few museums in the world possess the resources to arrange what could be a truly representative exposition through time of the fundamental aspects of life in ancient Egypt.

It happens that the Lowie Museum, when it was founded in 1901 as the Museum of Anthropology, was most fortunate in having Mrs. Phoebe A. Hearst as its principal sponsor and generous supporter. She not only used good judgment in retaining the services of well-qualified scholars to excavate in important archaeological sites and to purchase outstanding antiquities for the museum's collections; she chose the opportune time. The expedition to Egypt in charge of George A. Reisner, sponsored by Mrs. Hearst, took place at a time when it was still possible to excavate in highly productive sites and, in addition, to remove legally many of the antiquities there recovered from Egypt.

Reisner was an American Egyptologist who received his doctorate from Harvard University in 1893. In what has come to be known as the Hearst Expedition to Egypt, principally from 1899 to 1904, he investigated several important sites, including Nag' el Deir, Giza, Deir el Ballas, and El Ahaiwah. The entire collection from these sites and several others represents a time range extending from early predynastic times to the end of the New Kingdom, a period of more than 2,000 years. There are certain gaps in this record, but these may be based either upon accidents of choice in digging certain portions of sites or merely upon the cir-

cumstance that some occupation periods were represented sparsely or not at all in a particular region.

With funds provided by Mrs. Hearst, Dr. Reisner also purchased numbers of ancient Egyptian specimens suitable for museum collections, among them the famed papyrus which subsequently was named the Hearst Medical Papyrus, from such places as Coptos, Luxor, and Deir el Ballas. Excavation in the Fayum, chiefly at Tebtunis, may also be considered a part of the Hearst Expedition. This work was carried out by two British papyrologists, B. P. Grenfell and A. S. Hunt, and resulted in the finding of great numbers of records written on papyrus. Most of these date from the Late Period, *i.e.*, after the first or second centuries B.C. The University of California Egyptian collection at the Lowie Museum consists of 17,780 catalogued items. Other materials excavated by Reisner during the early part of the century are in Egypt and in the Boston Museum of Fine Arts.

Not the least of Mrs. Hearst's contributions was her initial arrangement to finance publication of results of the expedition. Although several factors in combination prevented an early completion of this project, published writings by Reisner himself and later by A. C. Mace, H. F. Lutz, and A. M. Lythgoe have served to document the findings of the excavations accomplished by the Hearst Expedition. Moreover, parts of the Reisner collection have been the subject of numerous other monographs concerning Egyptian antiquities. Thus one of the chief responsibilities of those who have had the privilege of excavating in the sites of ancient Egypt has been properly met.



## Prehistoric and Historic Background

It has already been indicated that one relatively small exhibition of selected antiquities cannot adequately represent the entire sweep of Egyptian culture during a three- to four-thousand year period. An attempt to provide full background data in the present catalogue even on the objects on exhibit would also be overly presumptuous. We shall therefore limit our efforts to a modest summary and hope that the reader will consult some of the books or articles cited in the appended reading list for further enlightenment.

In most prehistoric studies, evidence of the earliest groups occupying a region often is sparse but becomes progressively richer as the historic period is approached. If evidence for the latter period is found, the archaeologist need no longer depend solely on radiocarbon and other comparatively abstruse or approximate methods of dating the various identifiable periods of the culture. In the case of Egypt, the time before the Dynastic or Pharaonic Period is usually considered prehistoric, and it is believed that many thousands of years before dynastic times there took place in the Nile Valley a mingling of hunters and gatherers, comprising probably Nubians, Libyans, and peoples from southwest Asia. Remains of these people consist almost entirely of stone implements, although investigation of these Palaeolithic sites has to date been severely limited. Recent excavations north of Aswan, near Kom Ombo, have disclosed an assemblage of stone tools in a site dated by radiocarbon tests at about 12,000 years B.C.

Between the latter date and about 5000 B.C. exists a curious gap in Nile Valley archaeological studies that may conceivably some day be closed by additional excavation. A radiocarbon date of around 4500 B.C. is the earliest yet known for the Neolithic Period in Egypt, and here we note a lapse of perhaps 3,000 years from the time of the supposed beginnings of the Neolithic in Western Asia. In any event, the Neolithic sites, mainly in the Fayum, just west of the main channel of the Nile, mark the beginning of the comparatively well-known sequence of culture development in Egypt. The Neolithic seems to represent a time when climatic conditions made settlement in the Nile Valley and some of its environs particularly favorable. Besides pottery and characteristically chipped flints, the Neolithic sites provide good indications of the agricultural base of Egyptian culture, in the form of seeds and other evidence of the use of wheat, barley, and flax. Following the introduction of agriculture three successive periods in Egyptian prehistory, usually called Badarian, Naqada I (Amratian), and Naqada II (Gerzean) may be distinguished. Each of these

is named after sites where distinct cultures have been found, *i.e.*, at El Badari, El Amra, and El Gerza. Early discoveries were also made at Naqada, and it seems a matter of choice which of the terms, Naqada I and II, as against Amratian and Gerzean, are used in descriptions of the same prehistoric assemblages. Differences between these cultures extended to only a few classes of artifacts, but these are sufficient to set them apart from each other. Badarian pottery, for example, is of unexpectedly good quality, and it is known that the Naqada I peoples were the first to make stone maces, whereas the Naqada II peoples at El Gerza were the first to use glaze and gold.

Another way of referring to the Amratian and Gerzean periods in Egyptian prehistory is by use of the more general terms *Early* and *Late* Predynastic Periods, respectively. There is no clear evidence that the distinguishing features of either of these predynastic periods can be attributed to foreign invasion, although it is assumed that there was increasing culture contact with Western Asia at this time. As examples, several inventions, including the cylinder seal, the pear-shaped stone mace head and certain artistic motifs as well as architectural designs in brick, all employed by Sumerians in southern Mesopotamia, seem suddenly to have been adopted in Egypt in late predynastic times.

It is only after 3100 B.C., at the beginning of true historic times, that anything is known positively and in great detail about life in ancient Egypt. A large part of this knowledge stems from the decipherment of the written language and from evidence taken from numbers of royal cemeteries with their elaborate monuments and grave goods.

The ancient Egyptian language bears affinities to both the Semitic and Hamitic groups of languages. The principles of writing in the hieroglyphic script were almost certainly taken from Sumer, although there is no apparent identity between the early Sumerian and Egyptian picture writing. The Egyptians retained the hieroglyphic script for nearly 3,500 years, from 3100 B.C. to about the turn of the third century A.D., when a script consisting mainly of the Greek alphabet was adopted for writing the language. This script included several characters derived ultimately from the hieroglyphs, and in this form the written language came to be known as Coptic. Knowledge of reading the original hieroglyphic script probably was lost soon after it was largely superseded, and no key to its meaning was discovered until 1799, when some soldiers in Napoleon's army found the so-called Rosetta Stone. This was inscribed with an Egyptian hieroglyphic text accompanied by a Greek translation and included a third inscription in demotic characters, a cursive script developed late in Egyptian history. The stone itself was ceded to the British under a treaty in 1801, but it was not until 1822 that Jean François Champollion successfully began to decode it. The Rosetta Stone (originally carved at



the beginning of the second century B.C.) gave the initial clue to the decipherment of the ancient writing, which has served as the basis for our knowledge of early Egyptian language, literature and history.

The division of rules of the historic kings or pharaohs of Egypt into dynasties is based upon the *History* by the Egyptian priest Manetho, prepared, in Greek, under Ptolemy II in the third century B.C. The dynastic lists have come down to us in differing versions by various writers of the early Christian Era. Some of the original lists, on papyrus, perhaps used as reference documents by Manetho, have survived and other biographical or record materials which historians of Egypt have found useful are contained in monumental stone carvings or in clay tablets. Especially noteworthy among the writings on clay are those employed in the Amarna Tablets—the foreign correspondence of the XVIIIth Dynasty.

Datings of the various dynasties are derived from evidence contained in lists on papyrus, including records of various astronomical phenomena. Despite the abundance of evidence referring to these dates, there are still controversies among scholars about the exact length in years of certain dynasties, and alterations of some dates are still being proposed. It seems likely that as more evidence is gathered and corresponding data from Mesopotamia and the Levant are available for the times when Egypt had contact with these regions, the gaps in the dating will be narrowed and perhaps general agreement may be reached. So far radiocarbon dating, with its relatively large margin of testing error, cannot be useful in resolving opinions concerned with historical texts which in many cases involve differences of less than ten years' time.

Apart from contrasts found in the dating of the dynasties themselves there are also some minor differences of ideas about terminology and duration of the major historical divisions of Egypt before about 1500 B.C. The term "Protodynastic Period," used here, is often called the "Archaic Period," for example, and the period is thought by different authorities to include varying numbers of dynasties. The accompanying table is a brief summary, with a modern consensus about dating of the major historical subdivisions and the dynasties included within them.

## PERIODS OF EGYPTIAN HISTORY

<i>Period</i>	<i>Dates and Capital Cities</i>	<i>Dynasties</i>	<i>Significant Events</i>
PROTODYNASTIC	3100–2680 B.C. (Memphis)	I, II	Development of writing Refinements in manufacture and use of copper tools and weapons Political uniting of Upper and Lower Egypt
OLD KINGDOM	2680–2160 B.C. (Memphis)	III through VIII	"Pyramid Age" Large scale building and sculpture in stone Dynasty IV: the classic age of the Old Kingdom
FIRST INTERMEDIATE	2160–2040 B.C. (Heracleopolis)	IX, X	Period of decadence Interregnum
MIDDLE KINGDOM	2040–1786 B.C. (Thebes) (El Lisht)	XI, XII	Reunion of Upper and Lower Egypt Large irrigation schemes in Fayum
SECOND INTERMEDIATE	1786–1570 B.C. (Thebes) (Tanis)	XIII through XVII	Breakdown of strong central political authority Hyksos occupation
NEW KINGDOM	1570–1085 B.C. (Thebes)	XVIII through XX	"Age of Empire": Tuthmosis III, Ramesses II, III Development of bronze and new weapons, horse and chariot
THE DECLINE OR LATE PERIOD	1085–30 B.C. (Thebes) (Baubastis) (Tanis, Sais) (Napata-Nubia) (Alexandria)	XXI through XXX	Successive conquerings and dominations by Libyans, Nubians, Assyrians Dynasty XXX ends, 343 B.C. Ptolemaic Period begins with conquest by Alexander the Great and ends with death of Cleopatra

Later history in Egypt is often divided into two periods:  
Roman: 30 B.C. to A.D. 324 (accession of Constantine)—  
Byzantine or Coptic: A.D. 324–640 (Muslim conquest)



## Continuity and Change in Egypt

One cannot examine any aspect of Egyptian life without realizing the great importance of the Nile River. The river, besides being in effect the source of livelihood, was also the principal highway of the land. Both the wheeled vehicle and the horse were lacking in Egypt before about 1600 B.C., long after many large blocks of stone were moved from quarries, on barges and presumably at the height of the river's flood, to the great building sites. Most importantly, the yearly rise brought both water and precious alluvium necessary for crop cultivation.

With the introduction of agriculture in Egypt, the time of annual rise of the Nile (in August and September by our calendar) surely became a matter of great concern to the population. The inundation had a special name and was in fact worshipped as a god. Prediction of the regular behavior of the river and intercession with the god to bring about a properly high water level were matters which must have been entrusted to experts who ultimately achieved the status of priests. In addition, in the *nomarchs*, or heads of the administrative districts (*nomes*) of the land of Egypt were vested responsibility for feeding the people, hence much of their power must have been dependent upon the extent of the inundation.

A recurrent theme in the annals of the pharaohs in the historic period is that of unifying the lands of Upper and Lower Egypt. Although the line dividing these two regions has never been precisely determined, we may assume here arbitrarily that one existed near the city of Memphis. Southern or Upper Egypt consisted originally of twenty-two *nomes*, while northern or Lower Egypt included twenty *nomes*. This point is emphasized because it offers part of the explanation for Egyptian religion.

One of the strong bases of this religion may be found in the cults which arose in the various *nomes* in predynastic times. It is inferred from representations on pottery, slate objects, and other objects that each *nome* had its own deity or cult object. With the unification of Egypt at the beginning of the Dynastic Period the gods of the small districts met a crisis, from which some emerged as national gods while others remained only locally worshipped. A transition from the old custom of worshipping gods in the forms of animals and inanimate objects occurred probably in the early historic period. The idea of anthropomorphism then took hold, and the local gods were portrayed with human bodies, though sometimes with animal heads.

It happened ultimately that the prominent gods of unified Egypt, such as Horus, Osiris, Ptah, and Amen-Re were associated with important political or religious centers, like Hierakonpolis, Abydos, Memphis, or

Heliopolis. The change in location of capital cities during the historic period, noted in the chronological table presented above, is also a reflection, in part, of the strength of the royal adherents to the favored god of these cities. It also came about that the position of pharaoh, which probably had begun in predynastic times as *nomarch* or chief supplicant to the god of the Nile's inundation and the highest person directly responsible for the general welfare, underwent a series of transformations in early historic times. From high priest in the temple dedicated to the main god, the pharaoh assumed the rank of the son of the god and finally was identified as one of the gods himself.

This brief outline is of course not adequate to convey a clear idea of Egyptian religion, but it should be realized that to resolve what has been called the "theological tangle" of ancient Egypt would require several volumes. The tangle is certainly understandable if it is recalled that until a time near the end of the New Kingdom, 2,000 years of development had taken place, and what had started as simple local beliefs had been turned into complicated theological patterns.

Acceptance of the concept of the pharaoh as god aids in discerning some of the reasons for the amazing continuity of Egyptian life as expressed by funerary customs. Relatively little is known about how the common people of ancient Egypt thought and lived, but because the pharaoh and other important personages expected to carry on in death in a manner similar to that enjoyed in life, there was a great emphasis on tomb memorials in the form of carved stelae, wall paintings, and writings upon papyrus. These, plus the provision in the tombs of goods, often in the form of models, which the deceased could use in the after life, permit a reasonably clear picture of the beliefs and customs of at least one segment of Egyptian society. The practice of mummification was certainly intended to preserve the well-being of the dead man in the after life, in addition to being an attempt to preserve the body itself.

With discussions of chronology and of the long unbroken flow of ancient Egyptian culture, there may be a tendency to lose sight of the significant changes in art and custom which took place in spite of the generally even tenor of life in the Nile Valley. In the present exhibition an effort has been made to underscore certain changes which have occurred from one period to the next. Even without specific guidance in this respect the magnitude of innovations may be appreciated simply by noting the general date of certain of the sculptural productions, for instance, and comparing these with objects from preceding or subsequent periods. One of the most engrossing features of Egyptian archaeology is the opportunity it affords to anthropologists and to students of aesthetics and art history to investigate the mechanics of style changes in a fairly precisely dated time sequence. It is possible occasionally, even within short time



periods, to perceive the influence of religion or politics upon art styles. Here may be cited as one instance the stylization and tendency to abstraction detected creeping into the official art as certain pharaohs were thought of as becoming more gods than conquerors.

Architecture associated with royal funerary customs and a whole array of conventions involved basically with mummification, like the use of stone sarcophagi to receive inner wooden coffins, "Canopic" jars for holding internal organs, portrait headpieces in plaster, and mummy portraits painted on wooden boards, are of primary interest in that innovations here manifest themselves in such a striking fashion. There are other, more subtle modifications, however, executed on less spectacular classes of objects which may also claim attention. Sir Flinders Petrie, an eminent Egyptologist who worked in this field from 1883 until well into the twentieth century, devised, for instance, a technique for seriating or "sequence dating," *i.e.*, placing in proper chronological order, the contents of predynastic tombs. He utilized pottery types fundamentally and further employed objects like stone vases, slate palettes, and chipped flints to check the correctness of his results. His system was based upon the recording of changes, sometimes minute changes, that had taken place through time in the design of these objects. By comparison of pottery found in newly discovered cemeteries with that recorded on Petrie's master lists it became feasible to place it in its proper place in the relative time sequence. The method is still referred to by modern excavators and is illustrated in the present exhibition.

Beyond the "sequence dating" method, it is possible to follow, largely from dated tombs throughout the Dynastic Period, the course of development of many kinds of products and habits. Often these developments seem to be quite erratic, with strong evidence that political conditions and the state of the royal treasury were directly responsible for the waxing and waning of inspiration and achievement in the arts and crafts. On occasion, directly functional considerations may have obtruded, as when changes in design and technique in the development of tomb architecture would apparently result from attempts to make the burial more secure from sacrilegious robbers.

In sculpture, there has been recognized a long period of development which began with small carvings of the Predynastic Period and reached a high point in the superb, realistic productions of the IVth Dynasty. Although freedom from certain conventions in painting and sculpture throughout the historic period was limited by the demands on the artist to achieve a naturalism in connection with funerary or religious purposes, it is yet possible to observe variation within each major chronological subdivision. Not to be overlooked is the considerable art required in rendering the many repetitive details called for by custom in sculpture without

giving the impression of complete lifelessness. Another aspect of change in technique may be seen in the perceptible increase in the use of harder stones like schist and basalt, starting with the XXVth Dynasty and ending with the Ptolemaic Period.

Although stone vessels from earliest times in Egypt have consistently shown a high level of craftsmanship and may be said to have reached a peak of excellence in the Old Kingdom, the course of development of ceramic objects was irregular. After the Predynastic Period the Egyptians showed little inclination to the use of plastic forms in clay, like figurines, until the Ptolemaic and Roman Periods, when the production of terracotta human heads became widespread.

The earliest pottery dates back to the Badarian Period, and succeeding periods show characteristic, varied designs. With the end of the Predynastic Period, however, the native painted ware of Egypt virtually disappears, though during the historic period, in the third and second millennia B.C., large numbers of painted pots seem to have entered Egypt from places like Crete, Cyprus, and Syria. In addition, there was a temporary resurgence of native painted ware in the XVIIIth Dynasty. The introduction of the potter's wheel in the Protodynastic Period may have contributed to the decline of artistry in pottery design by facilitating the production of the utility ware which was employed subsequently for such a long stretch of time.

The so-called *shabti* (also called *shawabti* or *ushabti*) figurines were from earliest times placed in tombs and thought to act as deputies for the deceased in carrying out various necessary tasks in the Underworld. The earlier *shabtis* (Old Kingdom) were made of wood or wax, but this gave way to stone, and then, in the XVIIIth Dynasty, a glazed composition was used in their manufacture. Thereafter this composition (usually called *faience*) was employed practically to the exclusion of all other materials. The use of the *shabtis* in burials seems to have died out at the end of the Dynastic Period.

Craftsmanship in wood shows a long history of replacing and replacement, of and by other materials. Wooden objects date from the Predynastic Period but fine woodwork is not seen until early dynastic times, when adequate copper tools became available. There are depictions in Old Kingdom tomb paintings of productions obviously executed in wood, like furniture, although in the latter case not many surviving examples from before the New Kingdom are to be seen in museums today. Many of the carpenter's or joiner's tools have been recovered from tombs, and from these finds and other observations it is possible to assert that neither metal-headed hammers nor planes were used by the ancient Egyptians. The smoothing of wood was done by adzes, and the commonest type of fitting together of planks in coffin and other construction



was by use of wooden dowels. Despite the symmetrical look of parts of much early royal furniture, it seems that the wood lathe was not used in Egypt before the Roman Period.

The earliest river boats were made of papyrus or reeds. When these materials were replaced by wood in the early Dynastic Period, however, the typical high prow of the early boats was still retained in the wood construction. In contrast, the design of the wooden chariot appears to have followed the prototype of the chariot introduced by the Hyksos (ca. seventeenth century B.C.) without the addition of any traditional motif or characteristic.

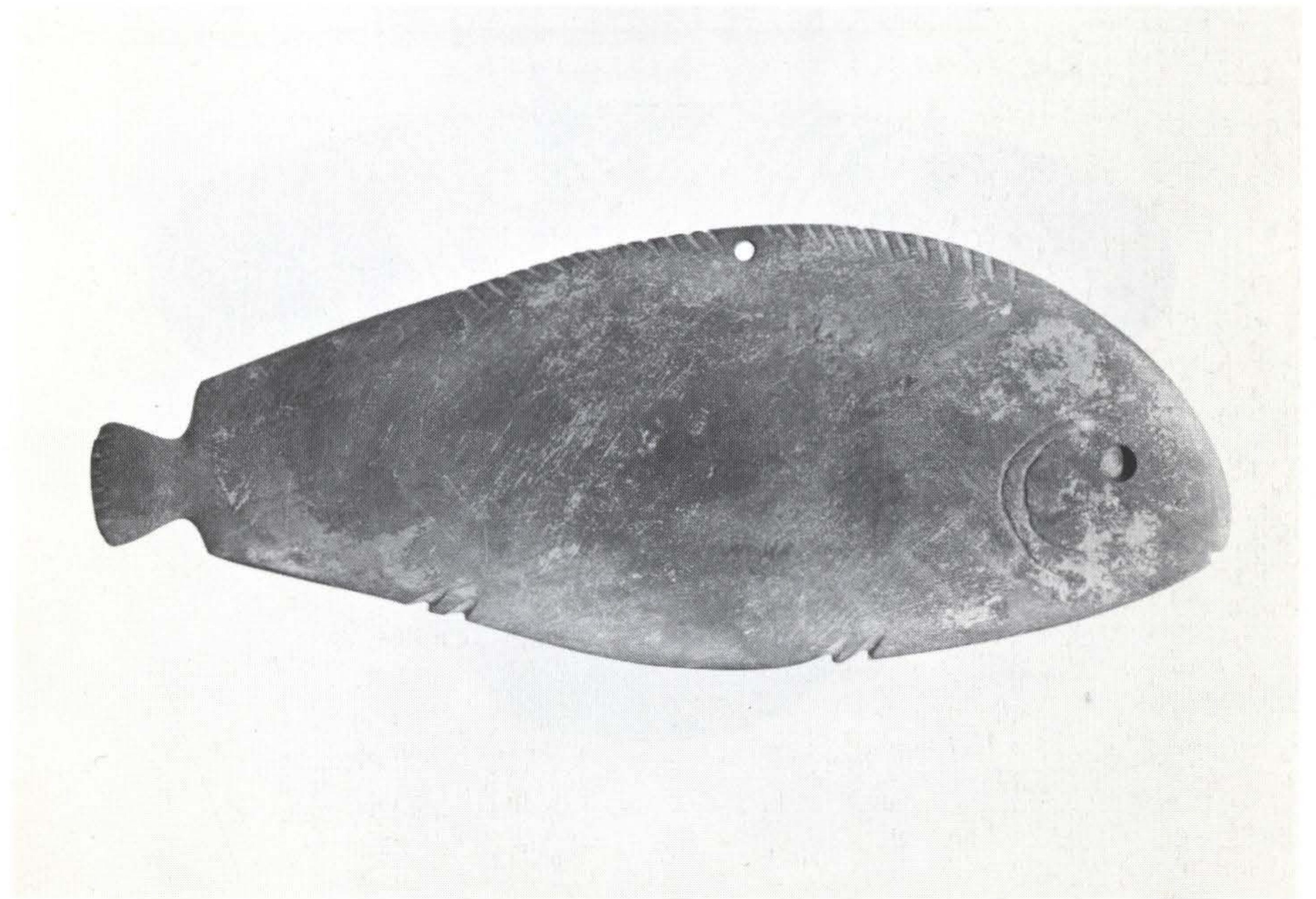
*Faience*, or glazed composition (grains of quartz sand or rock crystal ground into a powder), is more typical of dynastic Egypt for plastic art than is terra cotta. Glazed objects of *faience*, mostly beads, are found in the Predynastic Period, and glazed steatite, certainly the most common material for scarabs, is found throughout the Dynastic Period. The normal glaze applied to the composition material was similar to ancient glass, but being an "alkali glaze" would not adhere to pottery. Glazes with lead compounds, probably suitable for pottery, were known in the late Dynastic Period but were even then still used as though they were alkali glazes. Glazed pottery itself is not found before Roman times in Egypt. Although the Egyptians knew of glass from an early date, as indicated in the form of the alkali glaze, it was not until the XVIIIth Dynasty that the glass was used in making vessels. Perhaps this was a result of contact with Syrian cities during that period.

Some of the apparently chance forces which seem to characterize the adaptation or adoption of specific elements of pottery or glass technology may also have been operative in the processing and use of metals. The predynastic peoples knew about copper, lead, gold, and silver—tin was not found in Egypt. The dynamic development of material culture in historic Egypt significantly has been attributed by some scholars to the plentiful supply of local copper and its use in making tools. Probably the use of bronze in Egypt begins at a later date than in Mesopotamia. Its ultimate introduction to Egypt presumably was based upon contact with the Near East, where tin, the necessary element with copper for alloying bronze, was available. In any case, the employment of metal for human or animal figure subjects whether of copper or bronze, was comparatively rare in Egypt before the XVIIIth Dynasty.

These few illustrations of changes and innovations occurring in an extremely stable society which survived virtually intact for more than 3,000 years will serve to give at least a crude idea of the almost incredible creativeness of the ancient Egyptians. It has been said with justice that perhaps their greatest genius was for adapting and harmonizing different traditions without actually discarding anything.

### *Slate Cosmetic Palette*

In many graves dating from the Badarian Period through Dynasty III, slate palettes were found. Probably the main use of these palettes was in the preparation of eye paint which was employed for decoration, for protection from the sun, and as a supposed preventative for the numerous eye diseases that plagued the Egyptians. The usual shell-ring eye depiction of the fish is missing in this specimen. El Ahaiwah. Late Naqada II (Gerzean). Length 7½ in. 6-17557.



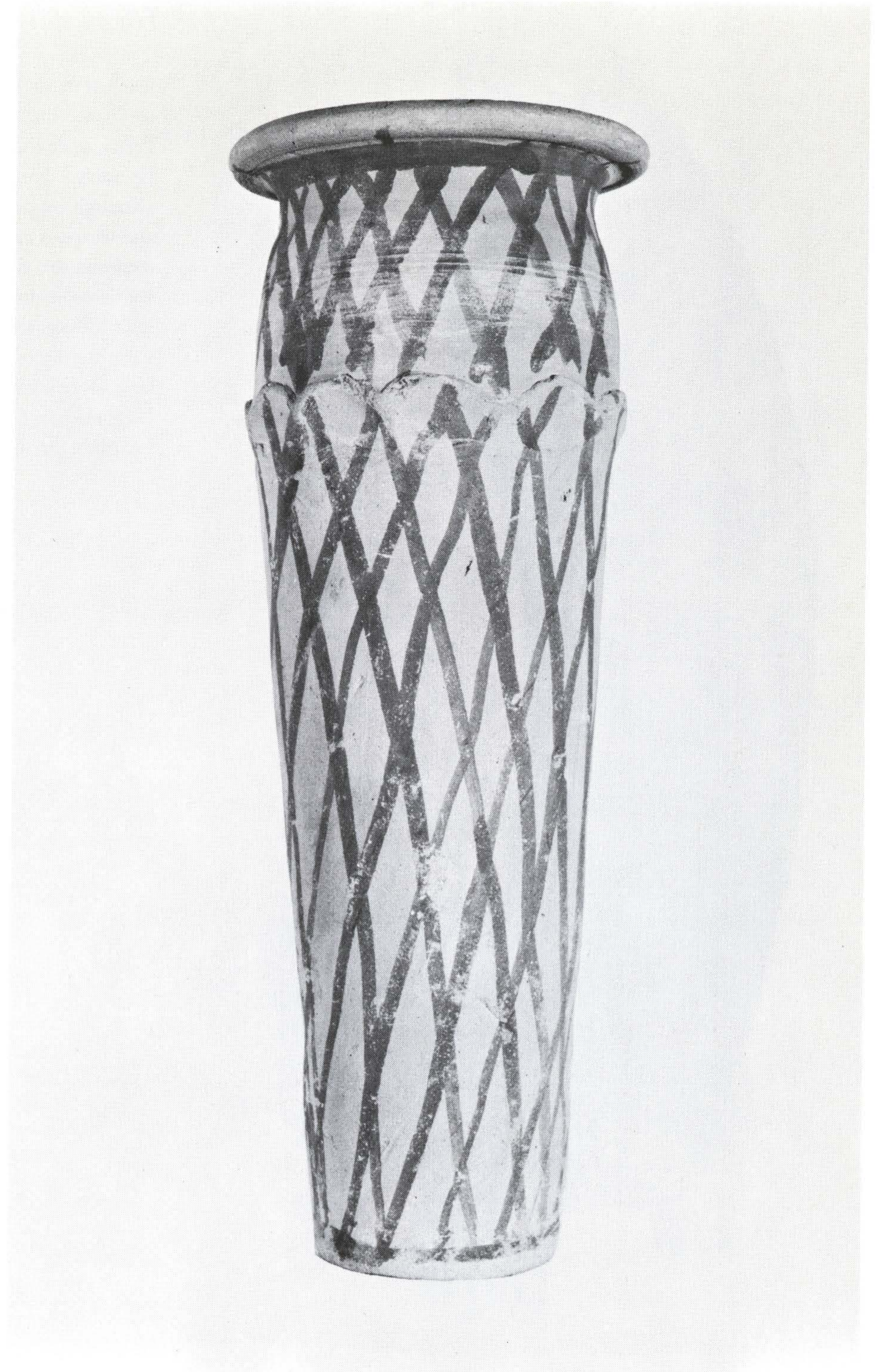


*Predynastic Pottery Jar*

This example of Wavy-handled ware (red designs on buff background) was made during Late Naqada II (Gerzean). El Ahaiwah. Height 13¼ in. 6-17398.

*Predynastic Pottery Bowl*

This example of white-line (on red background) ware is characteristic in both shape and designs of the early Amratian Period. Naqada I (Amratian). Nag' el Deir. Height 3 in. 6-4735.





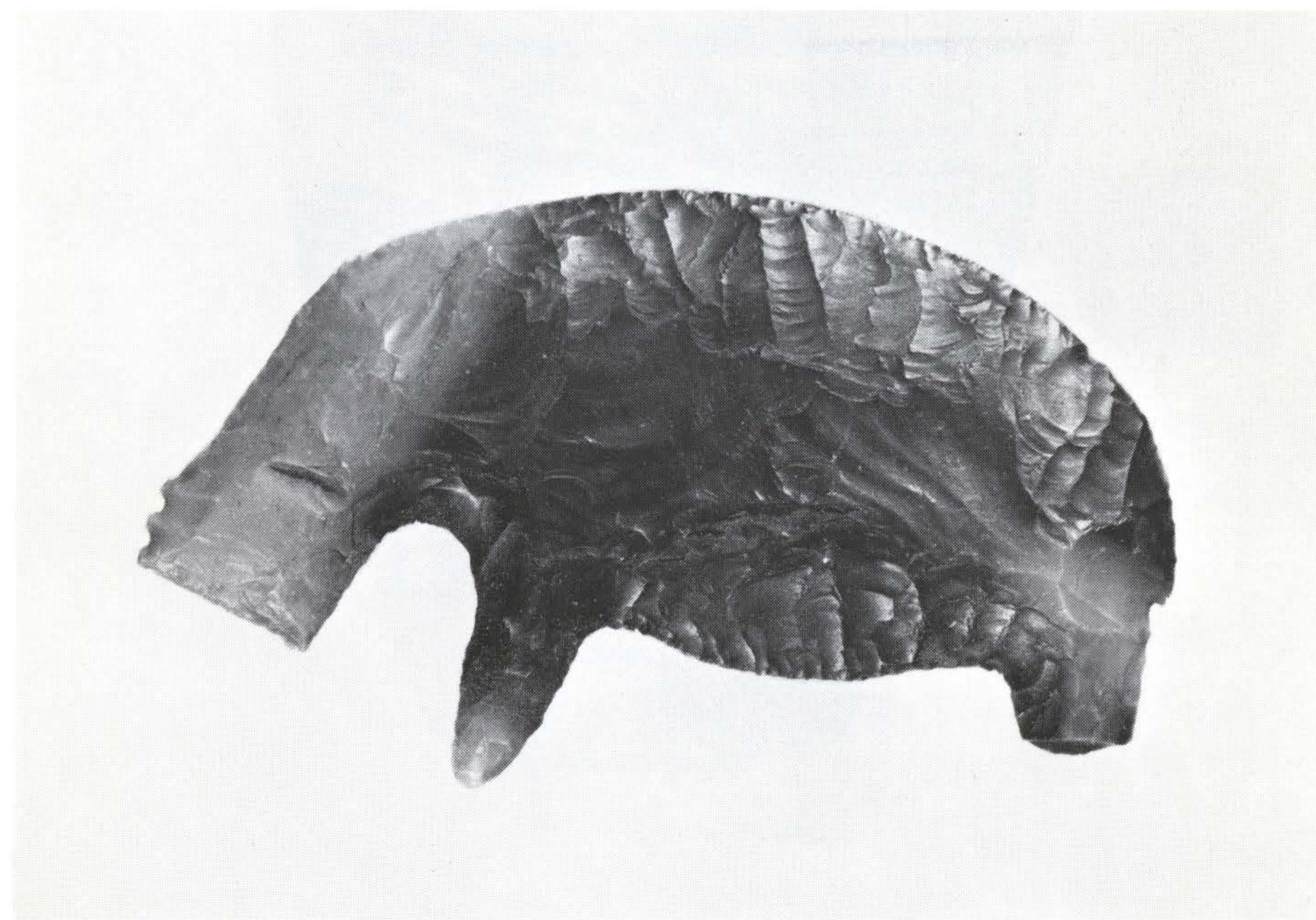


*Flint Knife*

The working of flint reached its highest perfection during the Predynastic Period and Dynasty I. Later, although copper tools and weapons came into common use, flint knives continued to be used for such tasks as ritual slaughtering until at least Dynasty XII. Nag' el Deir. Dynasty I. Length 11 in. 6-528.

*Flint Hippopotamus Figurine*

The hippopotamus was a commonly known animal in early Egypt, appearing in many art forms, such as pottery designs or amulets. Figures of chipped flint were evidently most popular in the Predynastic Period, but were also made in the Dynastic Period. Length  $2\frac{3}{4}$  in. 5-211.





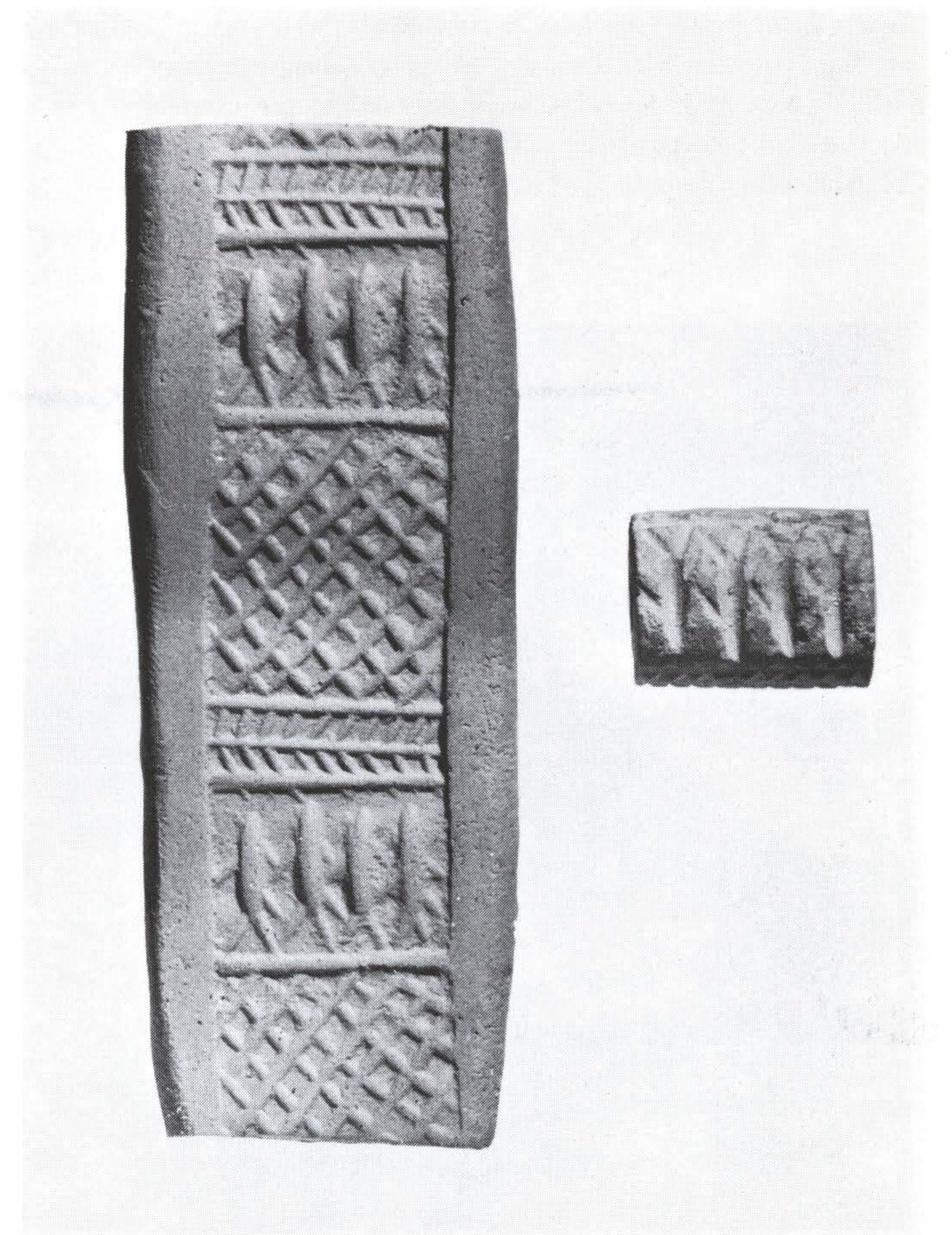
*Predynastic Pottery Jar*

Wavy-handled-Decorated ware such as this was made during the late Naqada II (Gerzean) period. No provenience data. Height 9½ in. 5-488.



*Stone Cylinder Seal*

The fish, branch, and crosshatch designs indicate that this is an imitation of the Jemdet Nasr style of Mesopotamian seals. This is one of the earliest known examples of cylinder seals in Egypt. On the left is an impression of the seal, Nag' el Deir. Naqada II (Gerzean). Diameter ½ in. 6-3499.





*Predynastic Pottery Jar*

A typical example of the Decorated ware (red on buff) of the Gerzean Period. Nag' el Deir. Naqada II. Height 5½ in. 6-3329.



*Slate Jackal*

Apart from pottery, objects most frequently found in prehistoric Egyptian graves are slate palettes, which were used for grinding eye paint. Those in the form of birds, fish, or mammals probably were believed to possess magical or religious properties, through early deities associated with these creatures.

El Ahaiwah. Naqada II (Gerzean). Length 16 in. 6-19071.



*Predynastic Pottery Jar*

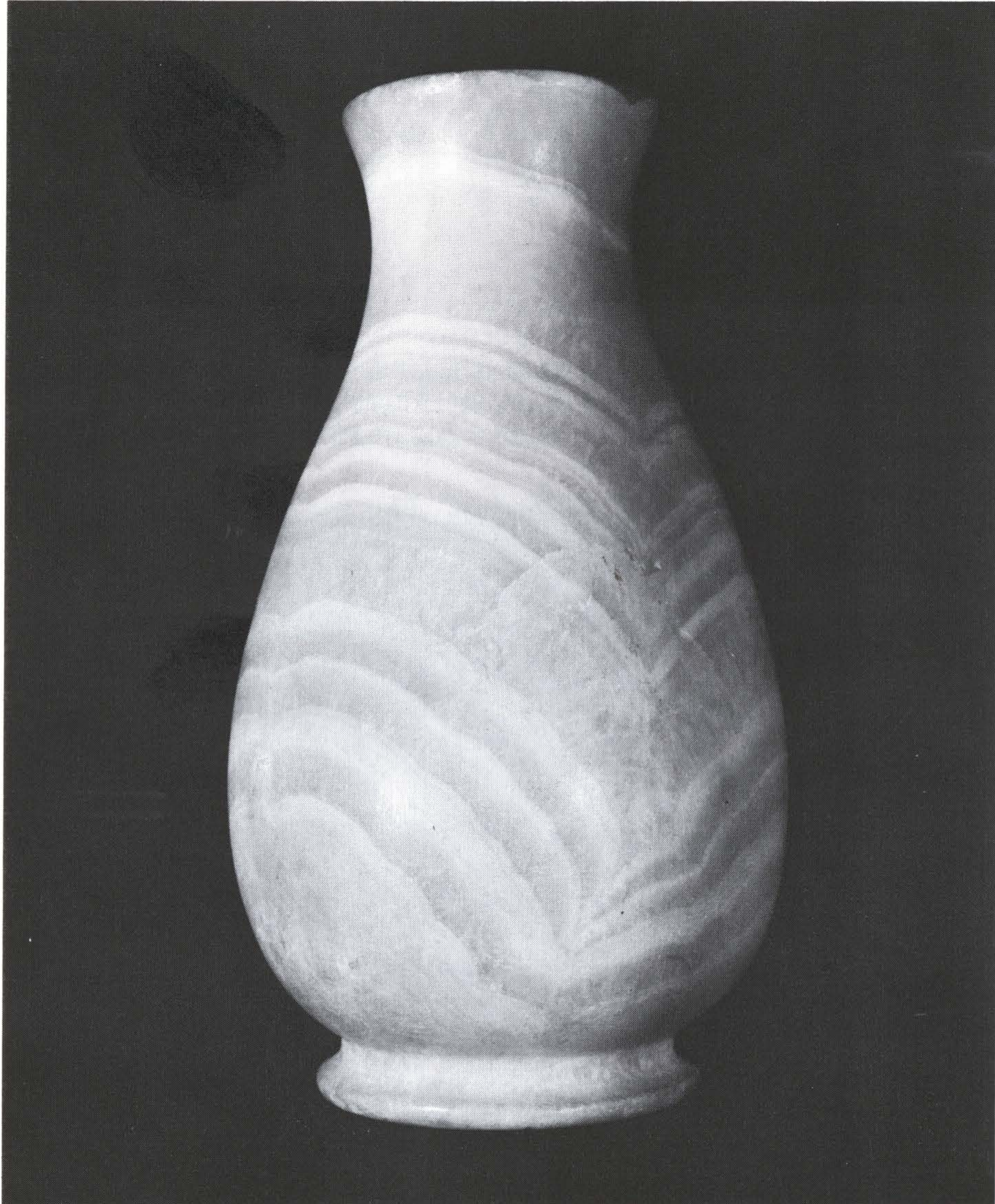
The ceramics made by the predynastic people included the finest pottery produced in ancient Egypt. The riverboat and row of flamingos are characteristic designs of this period. Nag' el Deir. Naqada II (Gerzean). Height 9 in. 6-4015.





*Alabaster Jar*

Although a variety of durable stone, suitable for shaping into vessels or figures of animals or human beings, occurs in Egypt, alabaster was evidently the most favored by the ancient Egyptians. This stone, also called calcite, takes a good polish and is relatively easy to work. Nag' el Deir. Dynasty II. Height 9 in. 6-1069.



*Predynastic Pottery Jar*

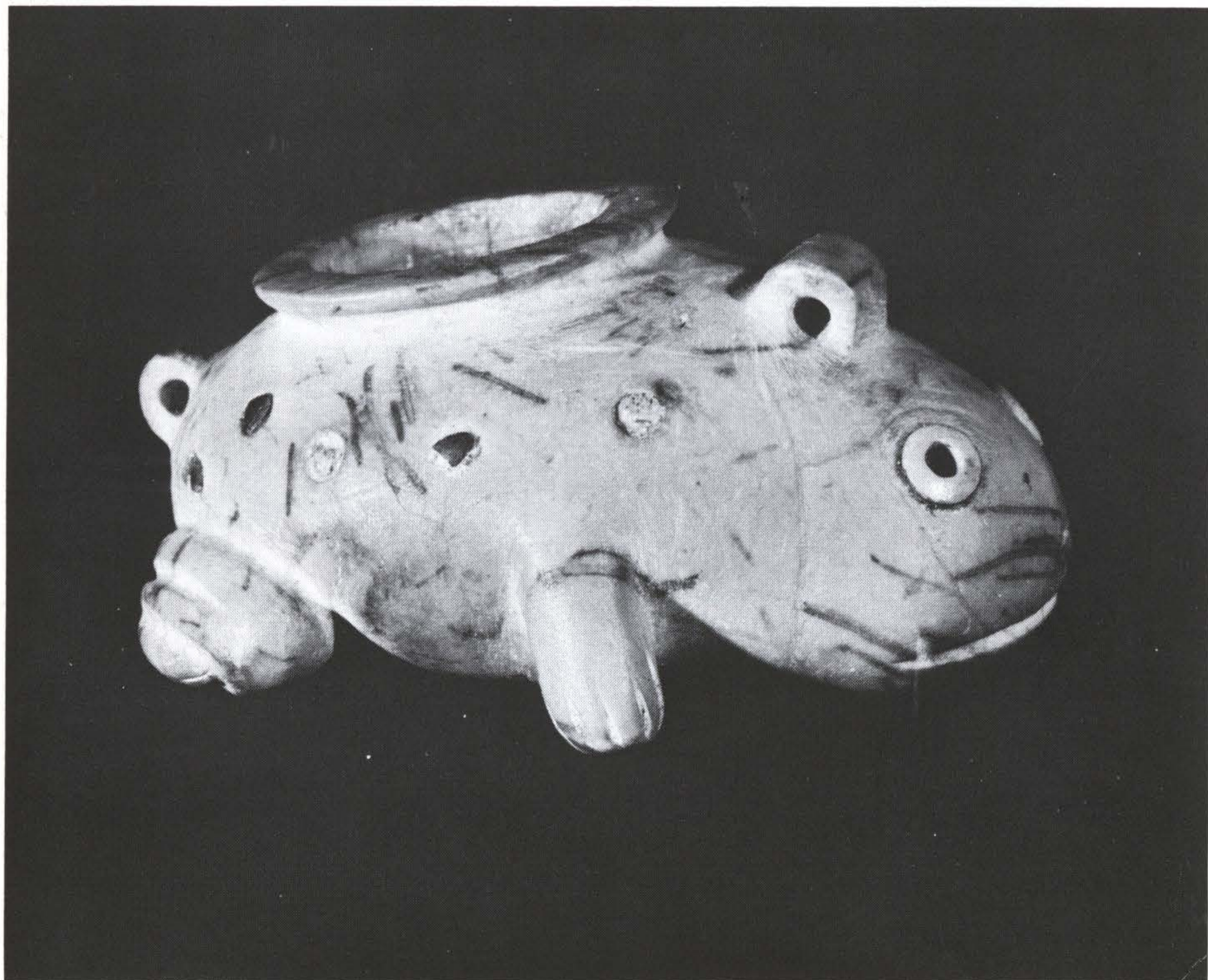
Polished Red ware was made in both the Amratian and Gerzean periods. The incised design depicts a bull. El Ahaiwah. Naqada II (Gerzean). Height 10 in. 6-17633.





*Stone Frog Vase*

This vase, a characteristic type of the late Predynastic Period, was found in the same grave with an Egyptian imitation of a Mesopotamian cylinder seal, indicating the early contacts between the two countries. The eyes are ring beads and the inlays are chips of lapis lazuli. Nag' el Deir. Naqada I (Amratian). Length: 3¼ in. 6-17171.



*Limestone Head of Ka-nofer*

Substitute heads were placed beside the coffin in Dynasty IV, probably to serve as a second residing place for the soul in case the body itself was destroyed. Giza. Dynasty IV. Height 10½ in. 6-19767.





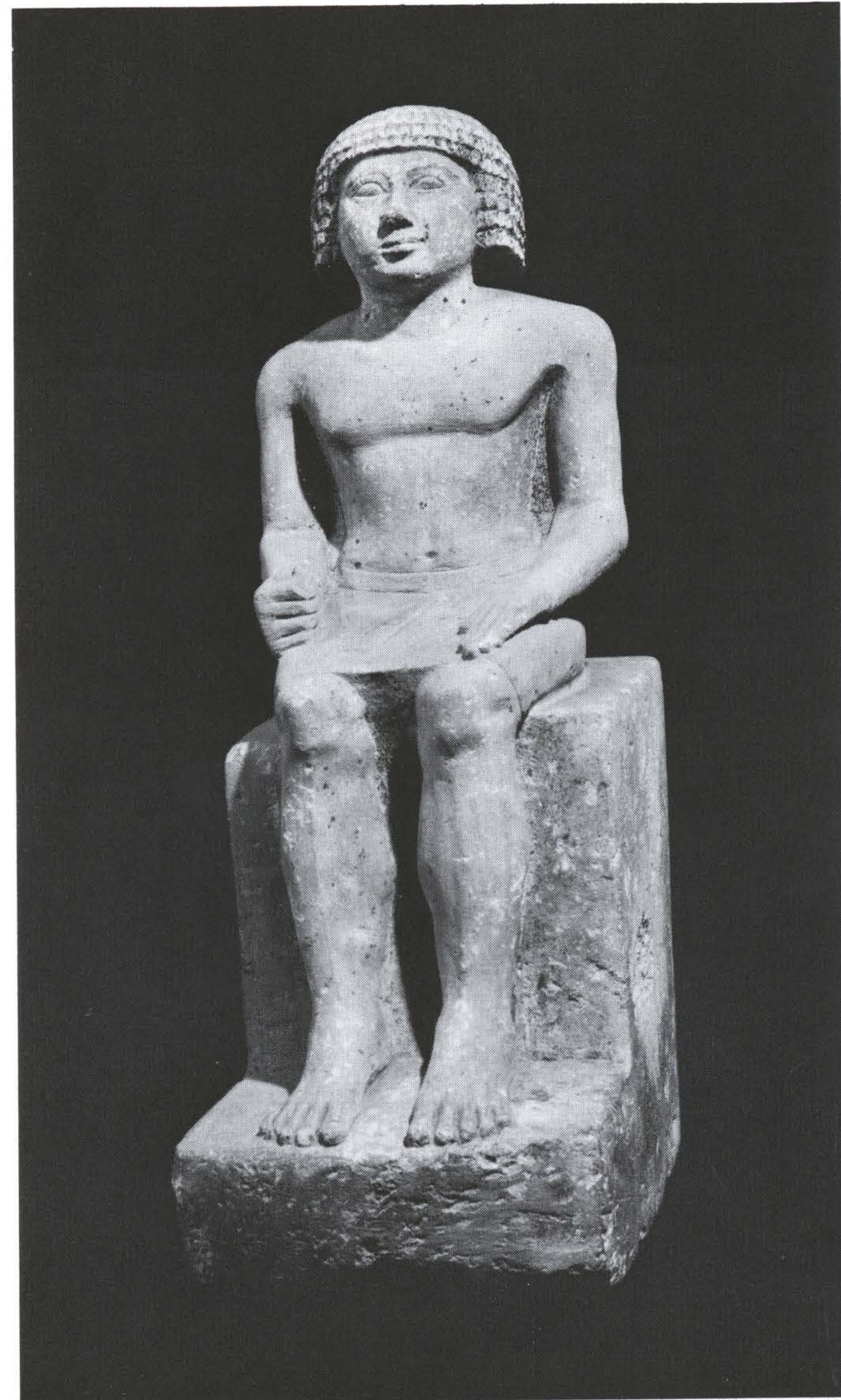
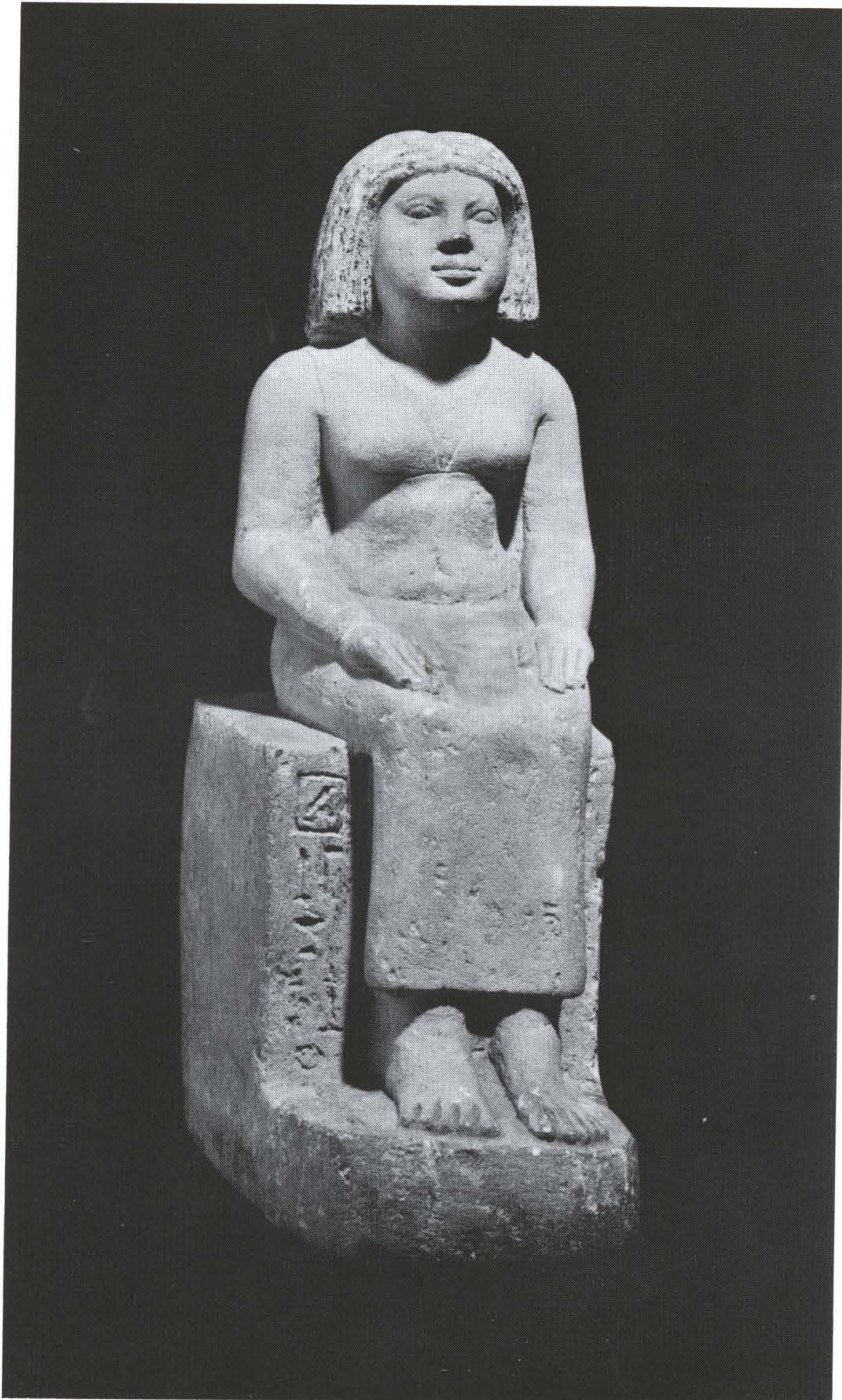
*Stone Funerary Statues*

Two statues found placed side by side in a *serdab*, a room for the statue of the deceased adjacent to the mortuary chapel. On one is inscribed "The Hathor priestess and mistress of (place?), Intekes."

The name Intekes means "she belongs to you." No inscription appears on the companion piece, which probably depicts the husband of Intekes.

Giza. Old Kingdom. Height of female statue 13 $\frac{3}{4}$  in.;

male statue: 16 in. 6-19773, 6-19774 (male).





*Diorite Bowl*

The complete mastery of stone as an art or craft material is well demonstrated by this bowl dating from the period of highest development in stone vessel manufacture. Giza. Probably Dynasties III-IV. Diameter 8 in. 6-19784.

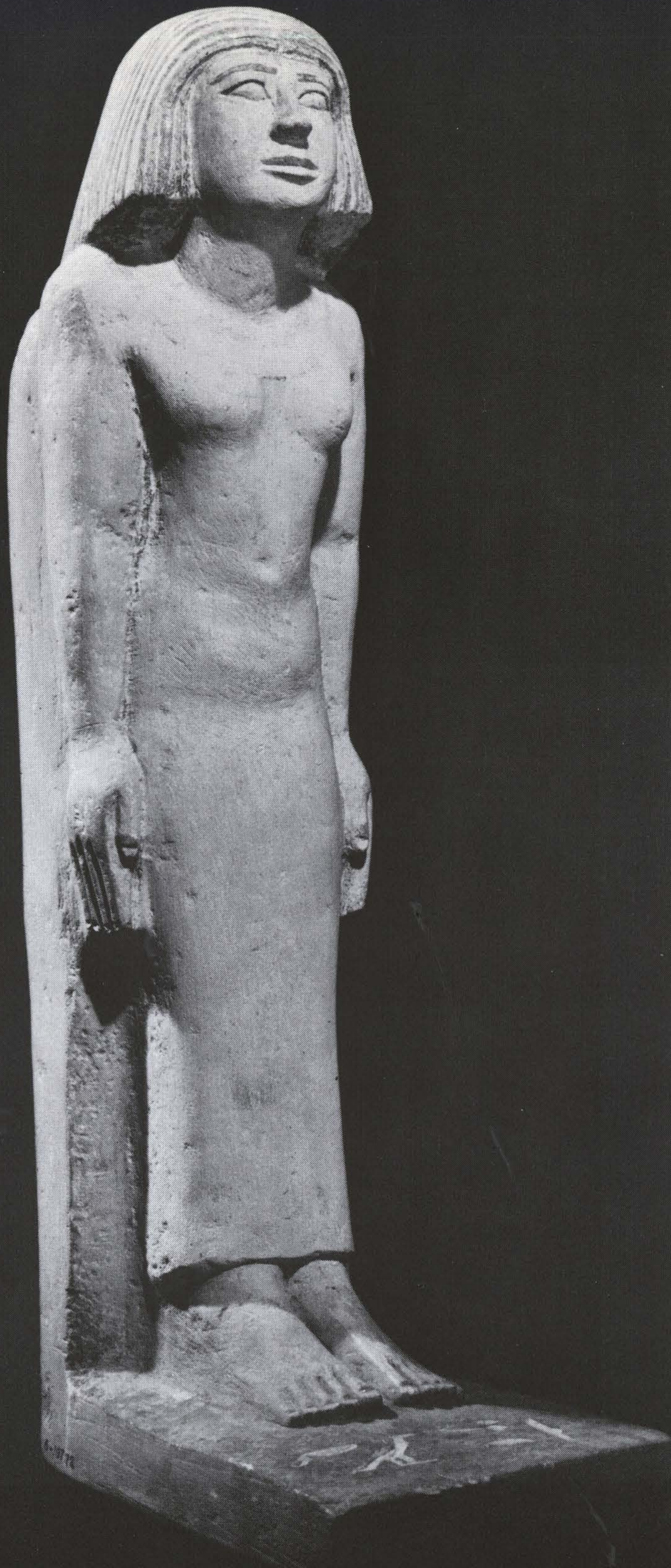


*Stone Jar*

Although low stands were used for various kinds of vessels, stands and vessels made in one piece, as in this example, are rarely found in Egypt. Nag' el Deir. Dynasties V-VI. Height 6¼ in. 6-10499.





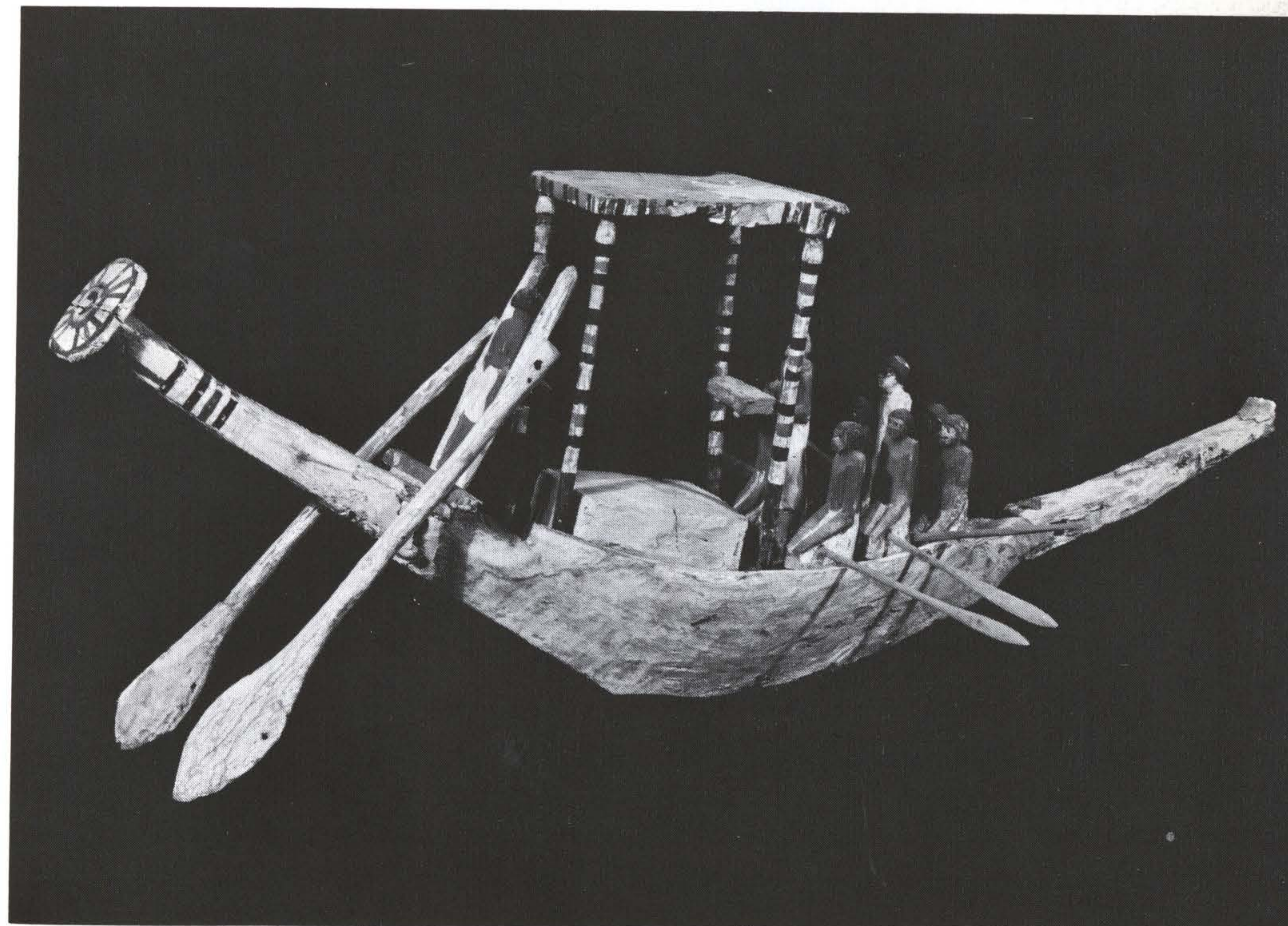


*Stone Funerary Statue*

The woman's name, Ithetka, is inscribed on the base.  
Giza. Old Kingdom. Height 16 in. 6-19772.

*Model Funerary Boat*

This form of vessel was traditionally used in the funerary voyages to and from the sanctuary of Osiris at Abydos. To be without a boat for this crossing meant that the spirit might be barred from immortality. Since no sail is provided the boat is presumably represented as going downriver, with the current. Nag' el Deir. Dynasties VI-VII. 6-17156.





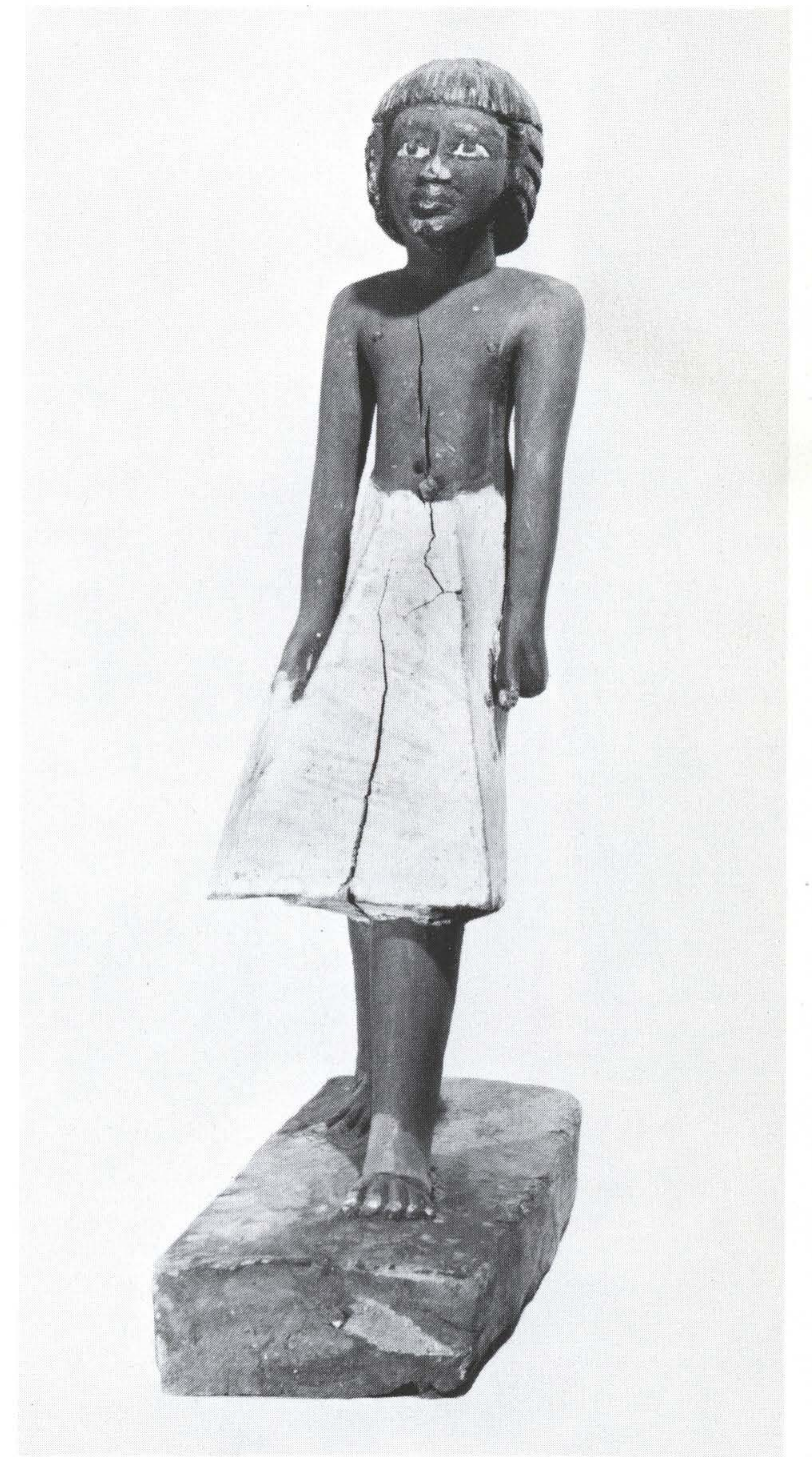
*Wooden Statue of a Boy*

This statue was found in the corner of a burial chamber leaning against the coffin. Unlike the majority of Egyptian sculptures of children which resemble miniature adults, this rendering is clearly of a youth. The figure has been partially restored. Giza. Dynasty IV. Height 18 in. 6-19768.



*Wooden Servant Figure*

One of a group of nineteen wooden male and female figures placed around the foot of a coffin in a funerary chamber. Nag' el Deir. Dynasties VI-IX. Height 19½ in. 6-15201.







*Funerary Statue (see frontispiece)*

Part of the inscription from the back of the statue identifies the figure as "Paten" and says "May he be endowed with life, praise, love and gifts by everyone."  
Giza. Old Kingdom. Height 25½ in. 6-19690.

*Stone Servant Figure*

Servant figures of stone or wood were placed in burials apparently as helpers in the continuation of material life in the hereafter. This woman is grinding grain.  
Giza. Old Kingdom. Length 13 in. 6-19766.





*Stone Funerary Statue*

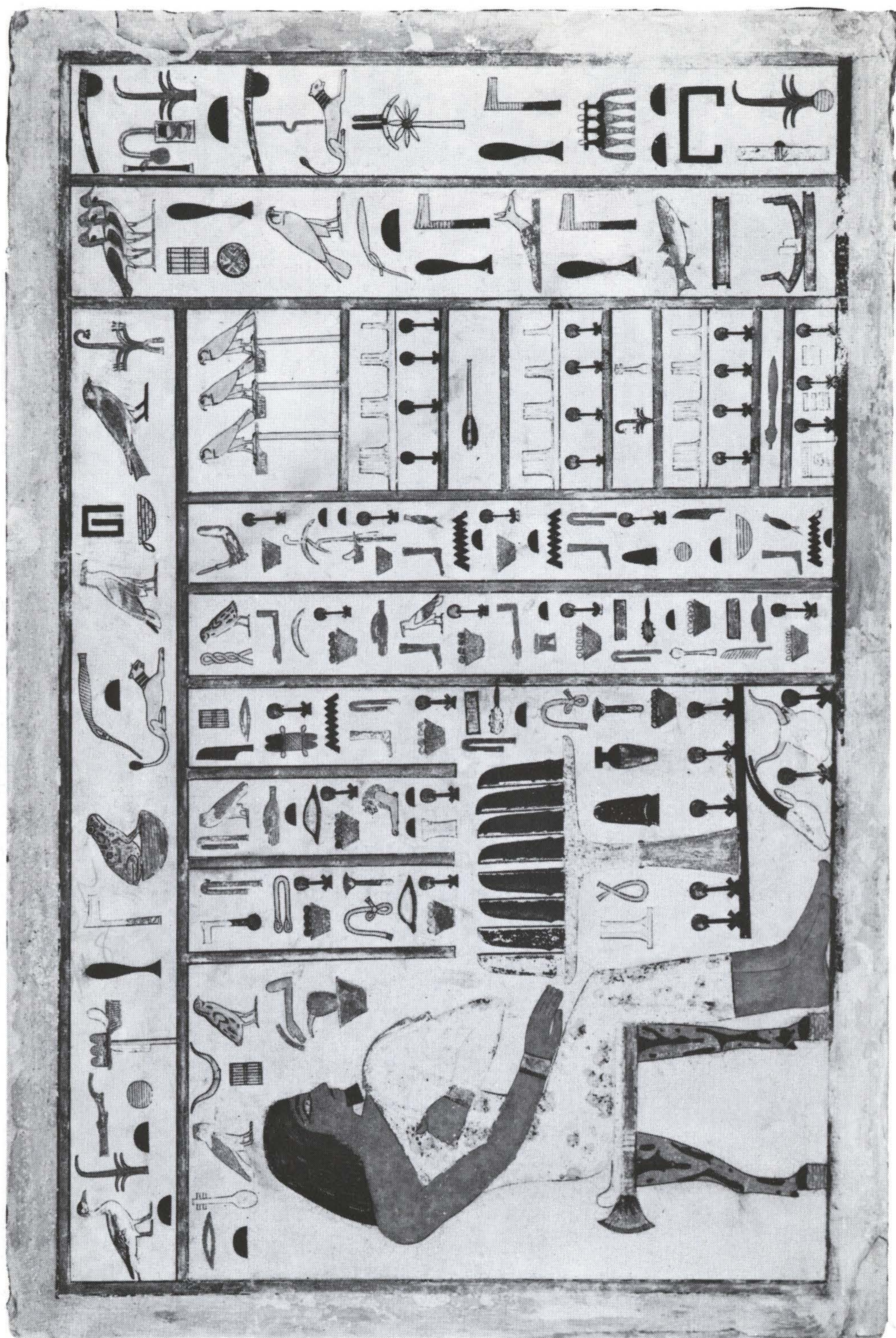
A statue of Senu, Priest of Cheops, and his wife, found in the *serdab* of their tomb. Giza. Dynasty IV. Height 28½ in. 6-19775.

*Stone Funerary Statue*

"Ipi-wer, Overseer of the Masons." Giza. Dynasty IV. Height 19 in. 6-19799.





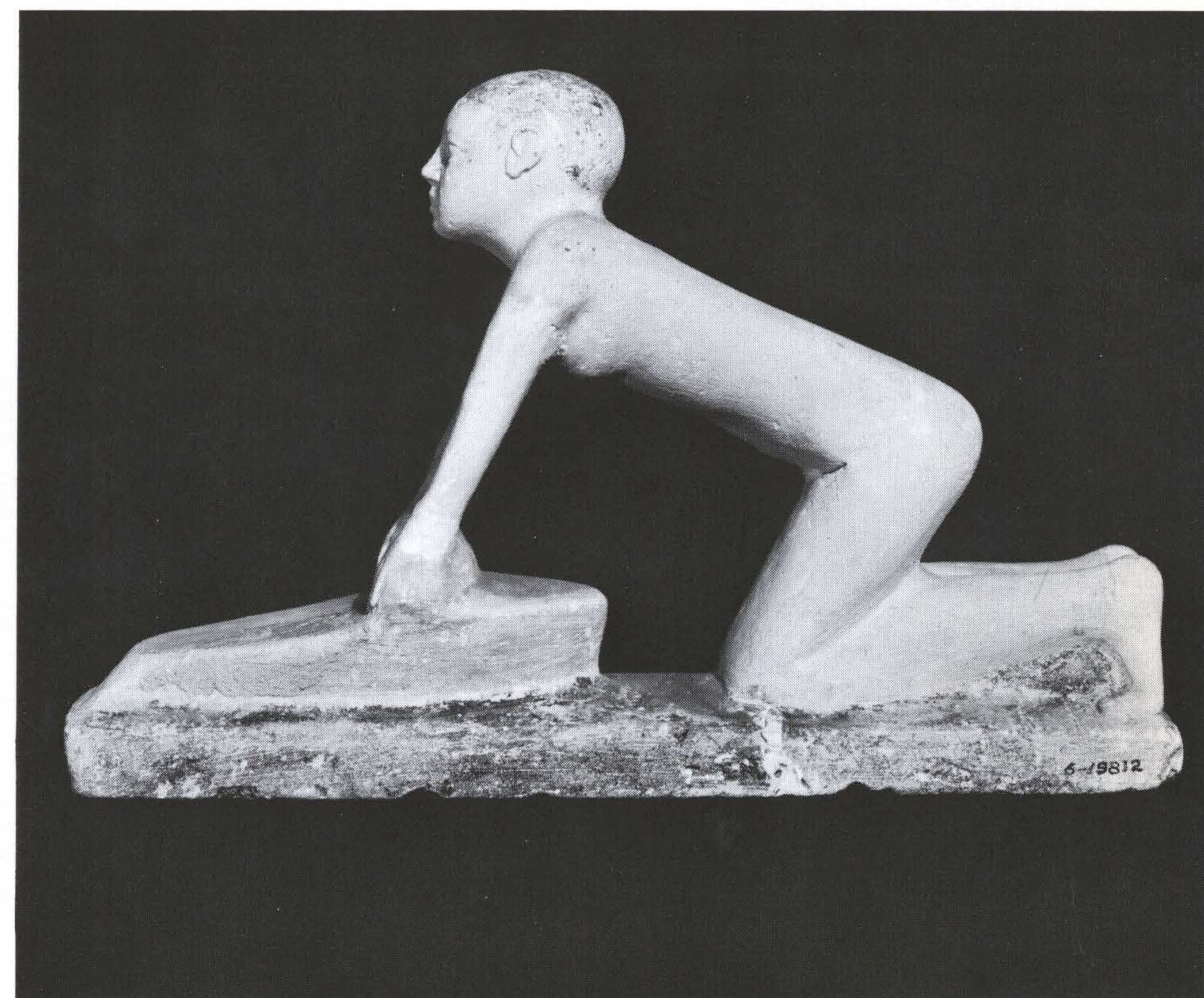


*Prince Wepemnofret's Funerary Stela (see cover)*

The stela lists the name and titles of the owner as well as offering lists of all the goods he would need to continue existence in the hereafter. (The Lowie Museum is indebted to the Boston Museum of Fine Arts for its recent treatment to preserve the subtle coloring of the stela.) Giza. Dynasty IV. Height 17½ in. 6-19825.

*Stone Servant Figure*

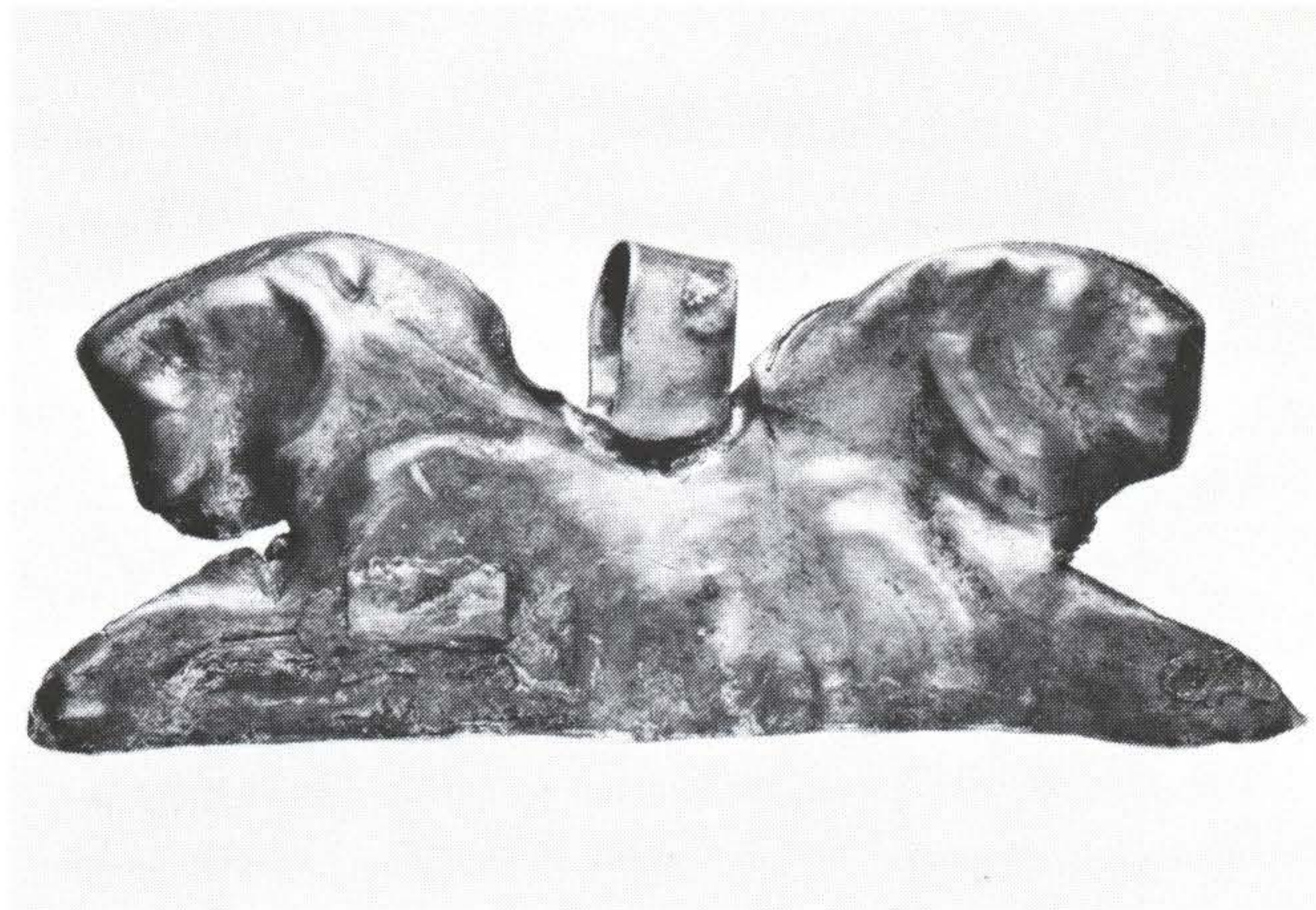
Barley was the principal food crop grown in Egypt until the Ptolemaic Period. Limestone figures of men or women grinding grain were commonly placed in tombs of Dynasties V and VI. Giza, Old Kingdom. Length 12 in. 6-19812.





*Gold Ornament*

Two lions forming a pendant. Nag' el Deir.  
Dynasties II-VI. Length  $\frac{7}{8}$  in. 6-22880.



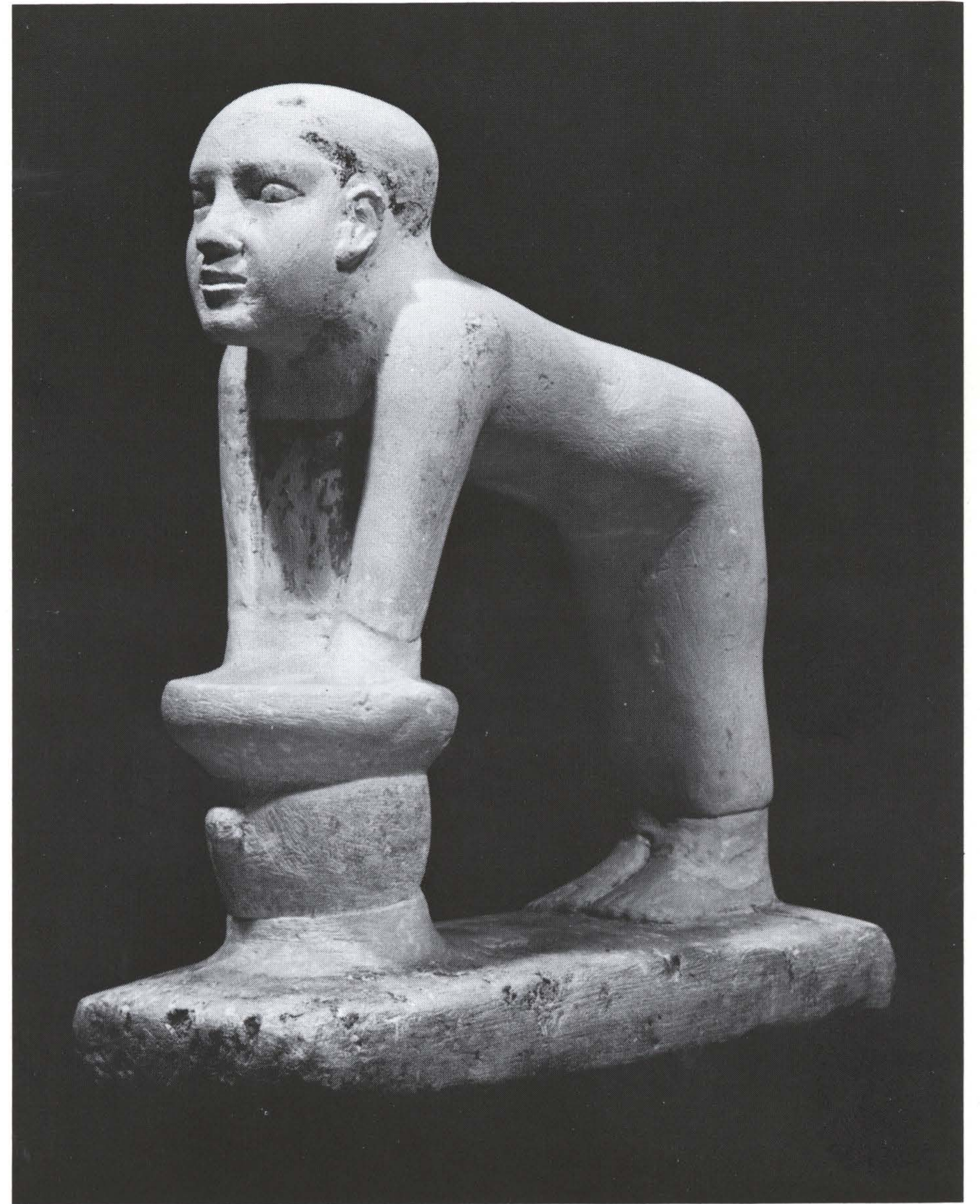
*Alabaster Jar with Lid*

Probably used for myrrh, a fragrant gum-resin, which at this period was obtained from Punt (the ancient Egyptian name for a land in the region of Ethiopia). In the inscription on the side of the jar the goddess identified with Punt says, "I bring unto thee all myrrh." Nag' el Deir. Dynasty VI. Height 6 in. 6-11551a,b.



*Stone Servant Figure*

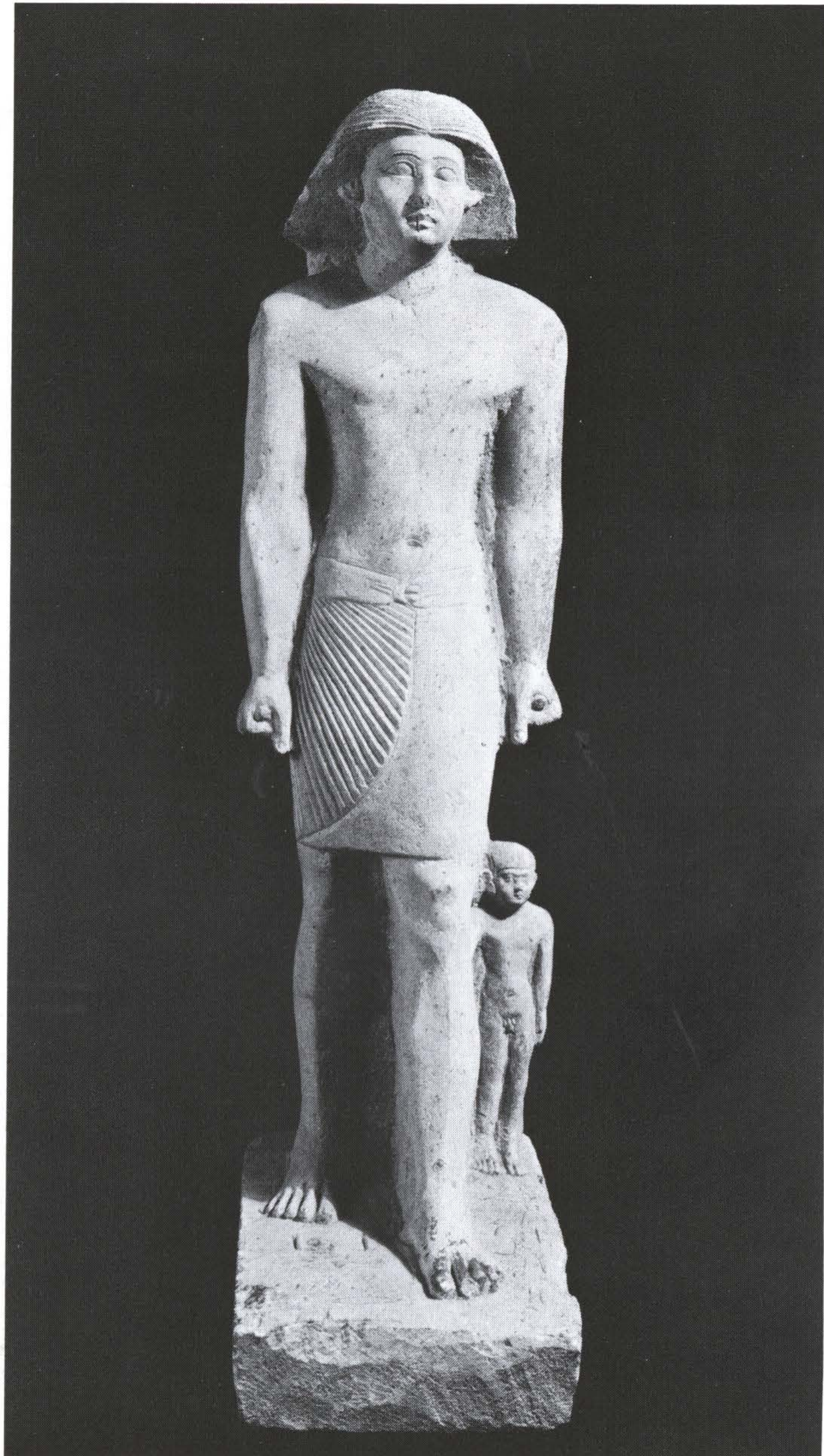
This statue represents a brewer straining the mash made from a fermented barley bread into a beer vat. Giza. Old Kingdom. Length 12 in. 6-19811.





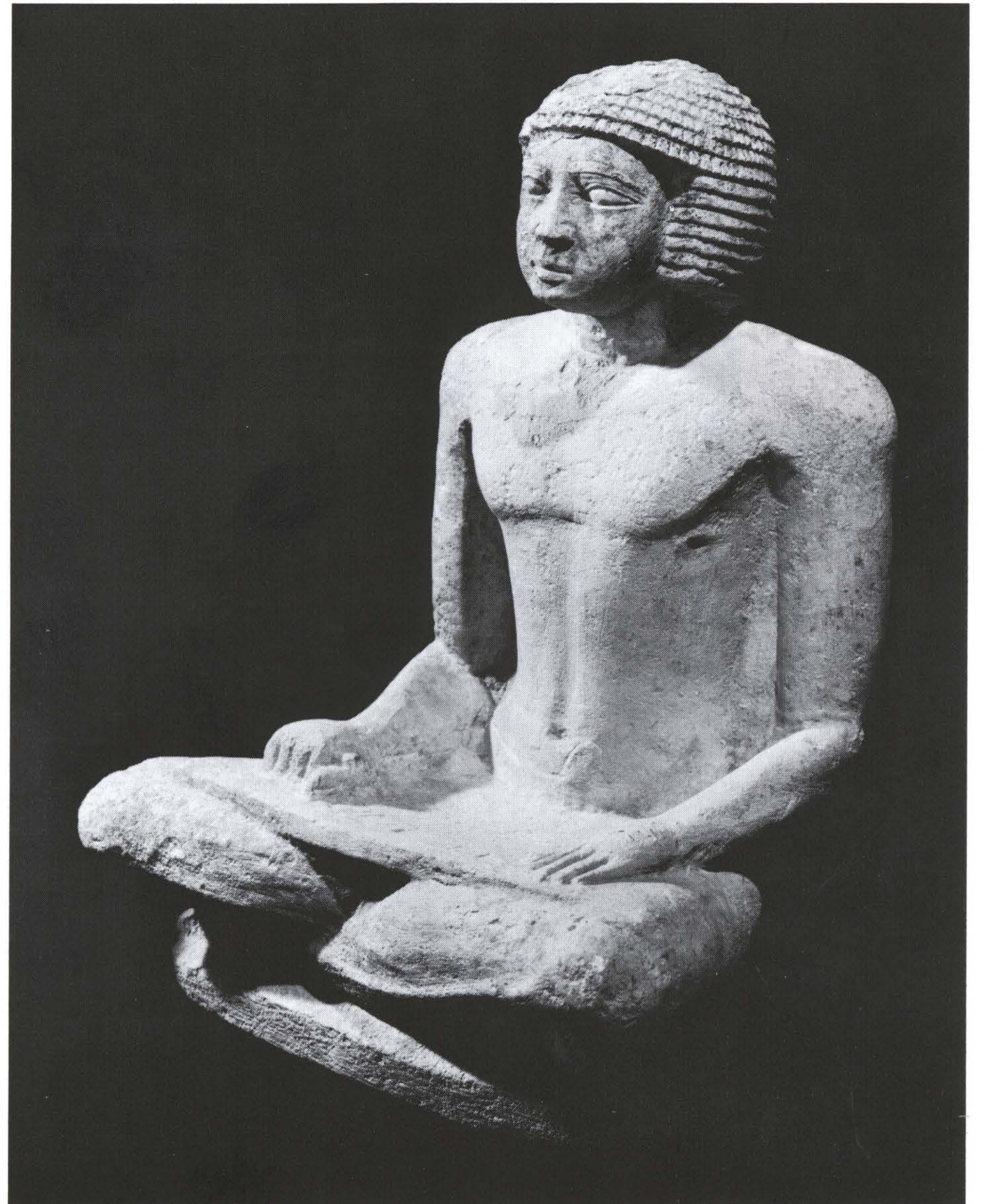
*Stone Funerary Statue*

The Royal Wigmaker Kem-ka-Re and his eldest son. Giza.  
Old Kingdom. Height 15½ in. 6-19780.



*Stone Funerary Statue*

The owner's designation as "Judge and Royal Scribe" appears, but his name is omitted.  
A papyrus roll is represented in his lap. Giza. Old Kingdom. Height 12 in. 6-19765.





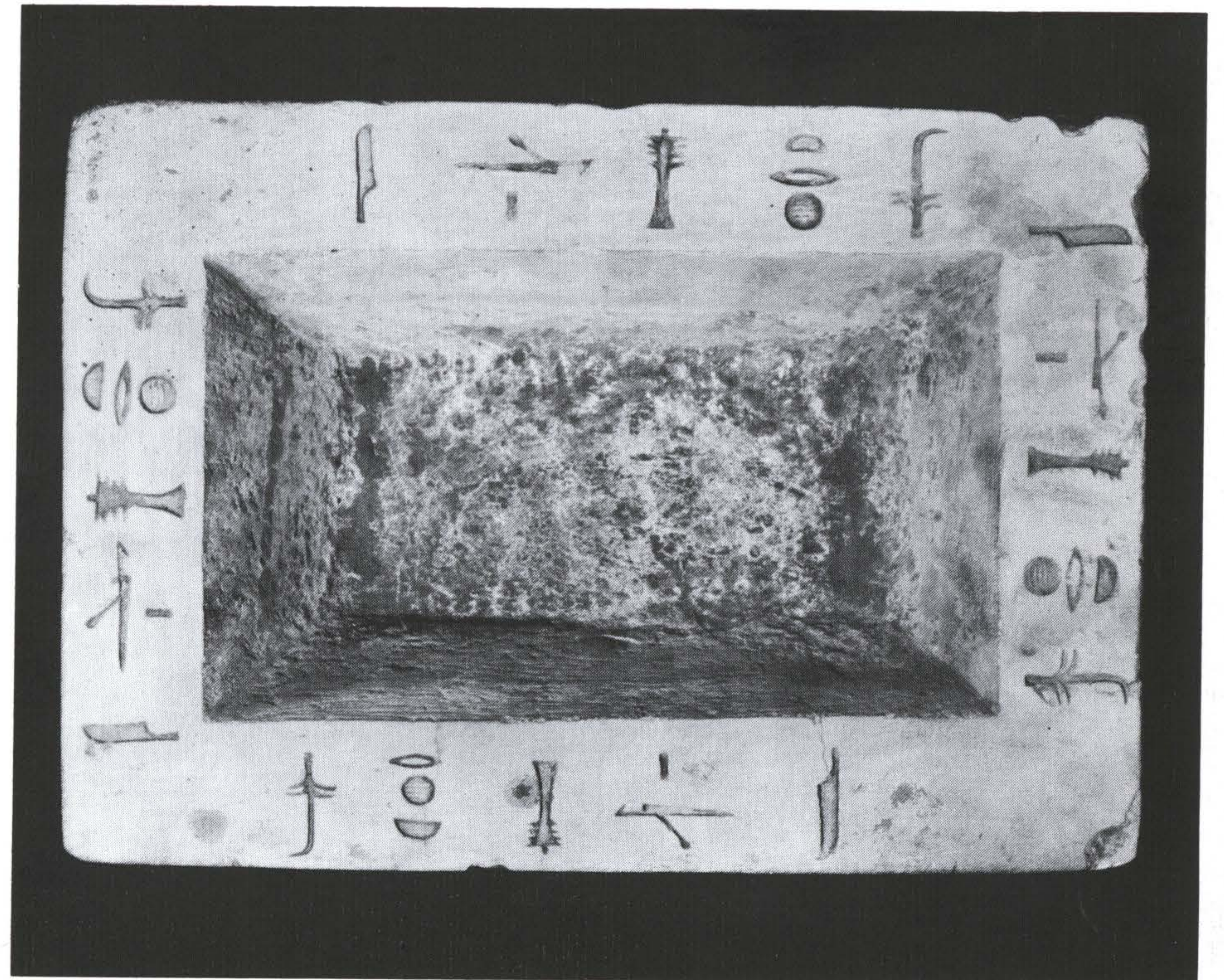
*Stone Funerary Statue*

Giza. Dynasty VI. Height 15½ in. 6-19692.



*Offering Stone*

"Royal Acquaintance, Jed-wai" inscribed four times, once on each side.  
Giza. Old Kingdom. Length 12¾ in. 6-19751.





*Funerary Stela*

The Lady Nofert sits before  
an offering stand containing  
loaves of bread.

Giza. Dynasty IV.

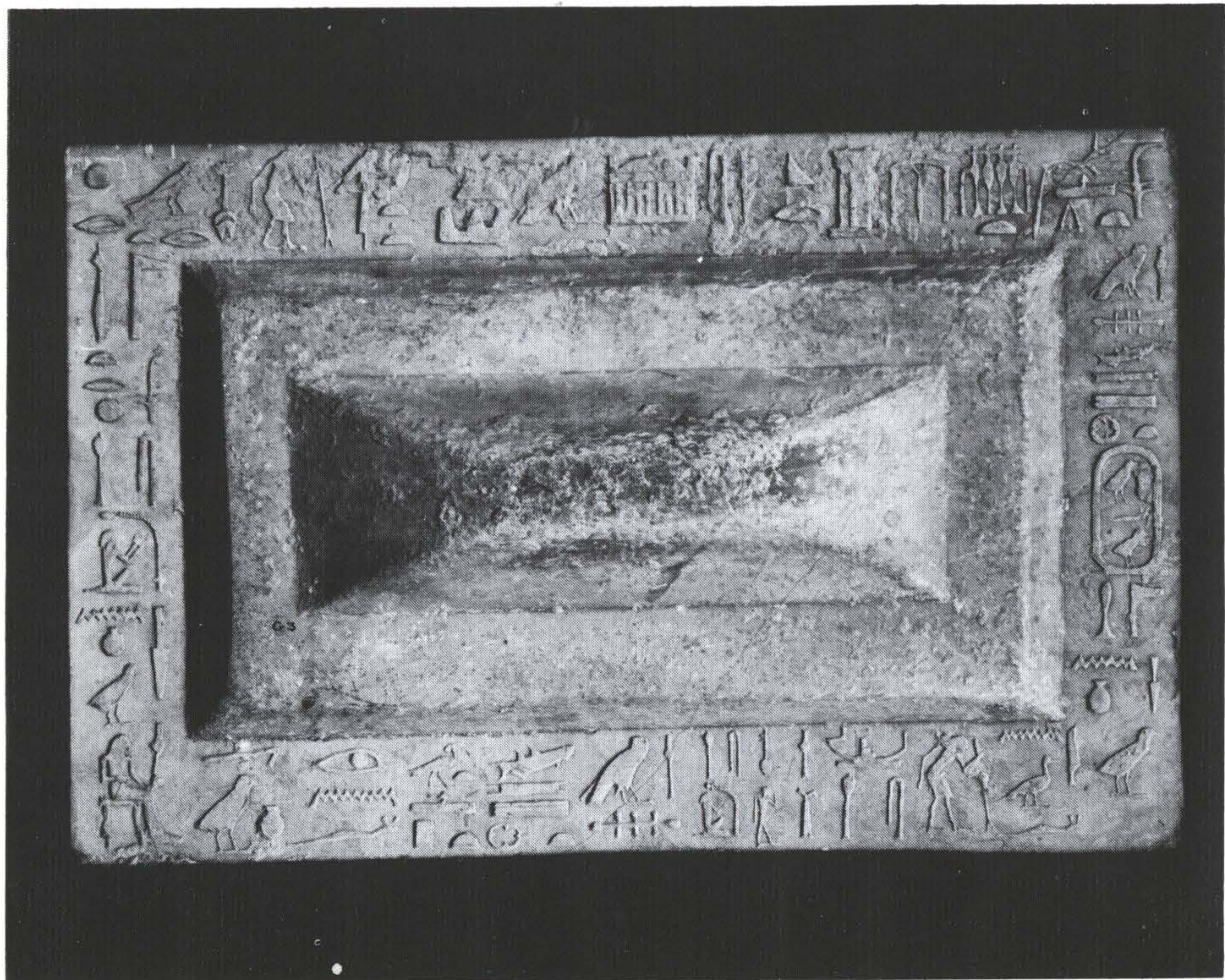
Height 20 in. 6-19801.





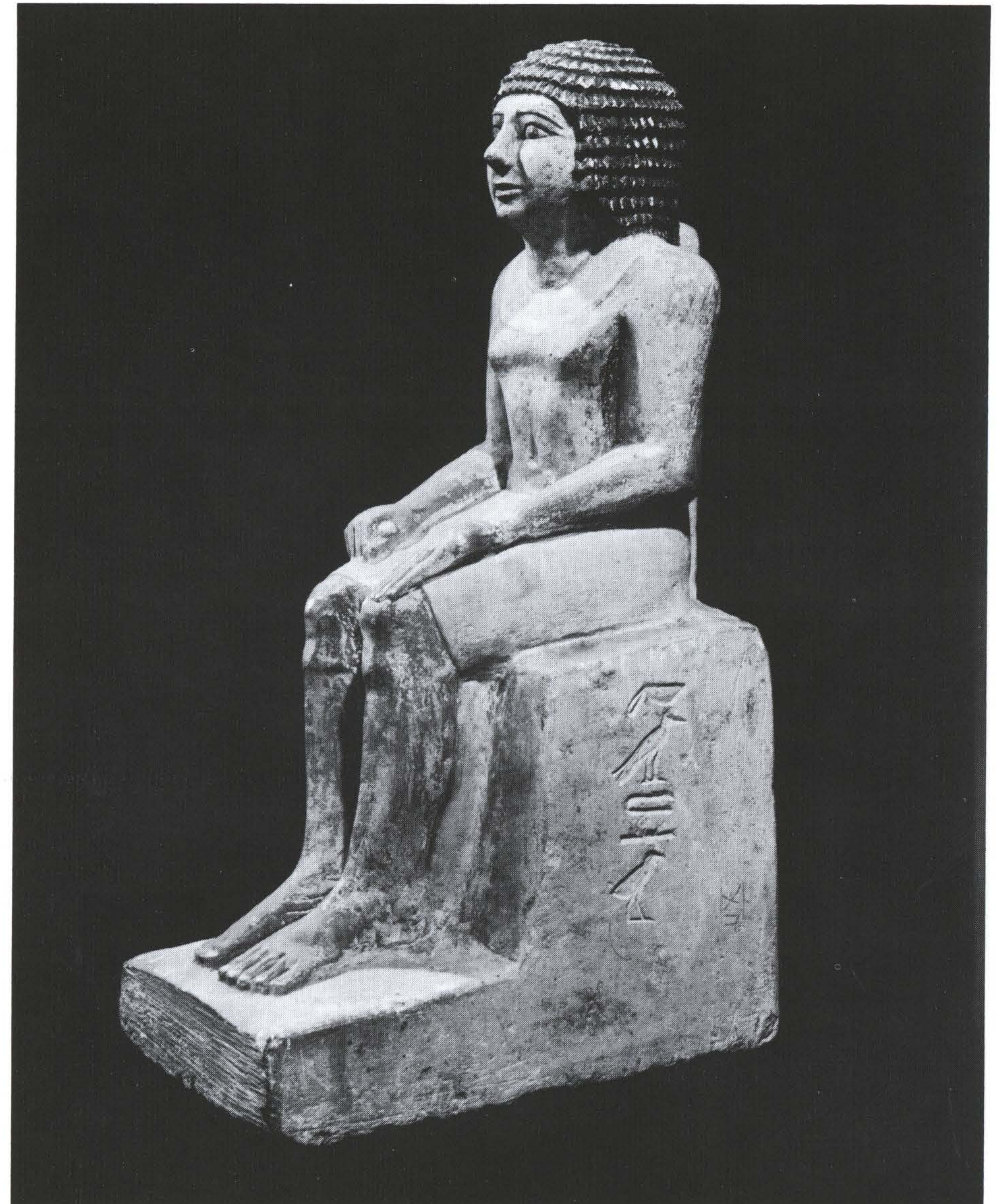
### *Offering Stone*

Such stones were placed in the chapel outside of the sealed room (*serdab*) containing the mortuary statue of the deceased. *Serdabs* were often provided with a small opening through which the statue could "see" the offerings provided in the mortuary chapel. This stone was made for Senu, Priest of Cheops, by his eldest son, Akhat-hotep. Giza. Dynasty IV. Length 22 in. 6-19752.



### *Stone Funerary Statue*

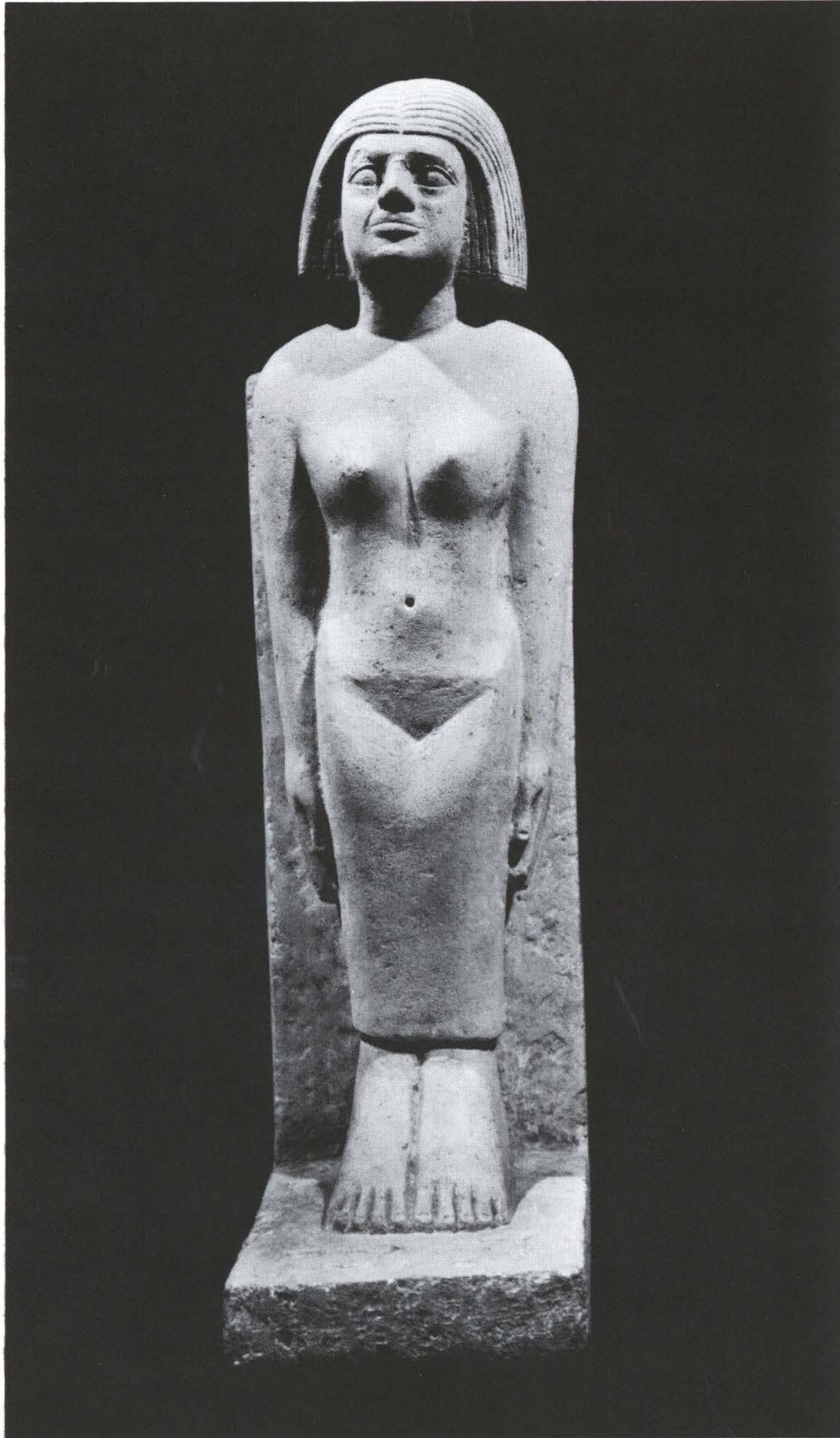
Statues of the owner of the tomb and his family were made in accordance with the belief that they would provide residing places for the souls of the dead persons. Giza. Old Kingdom. Height 15 in. 6-19770.





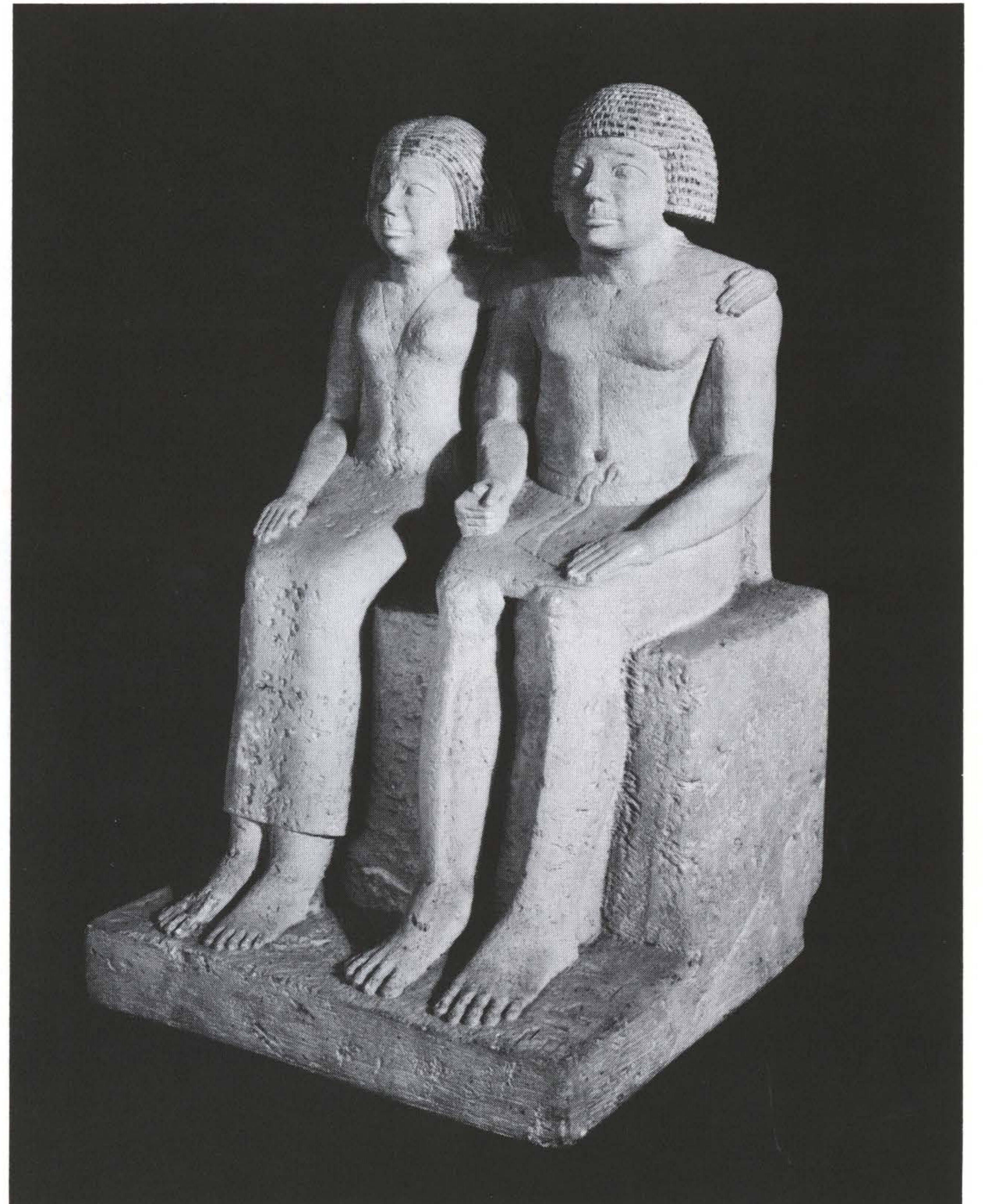
*Stone Funerary Statue*

The name Intes-ka, "Acquaintance of the King," appears on the base.  
The statue was found in the forecourt of a tomb which contained several other statues.  
Giza. Old Kingdom. Height 20 in. 6-19800.



*Stone Funerary Statue*

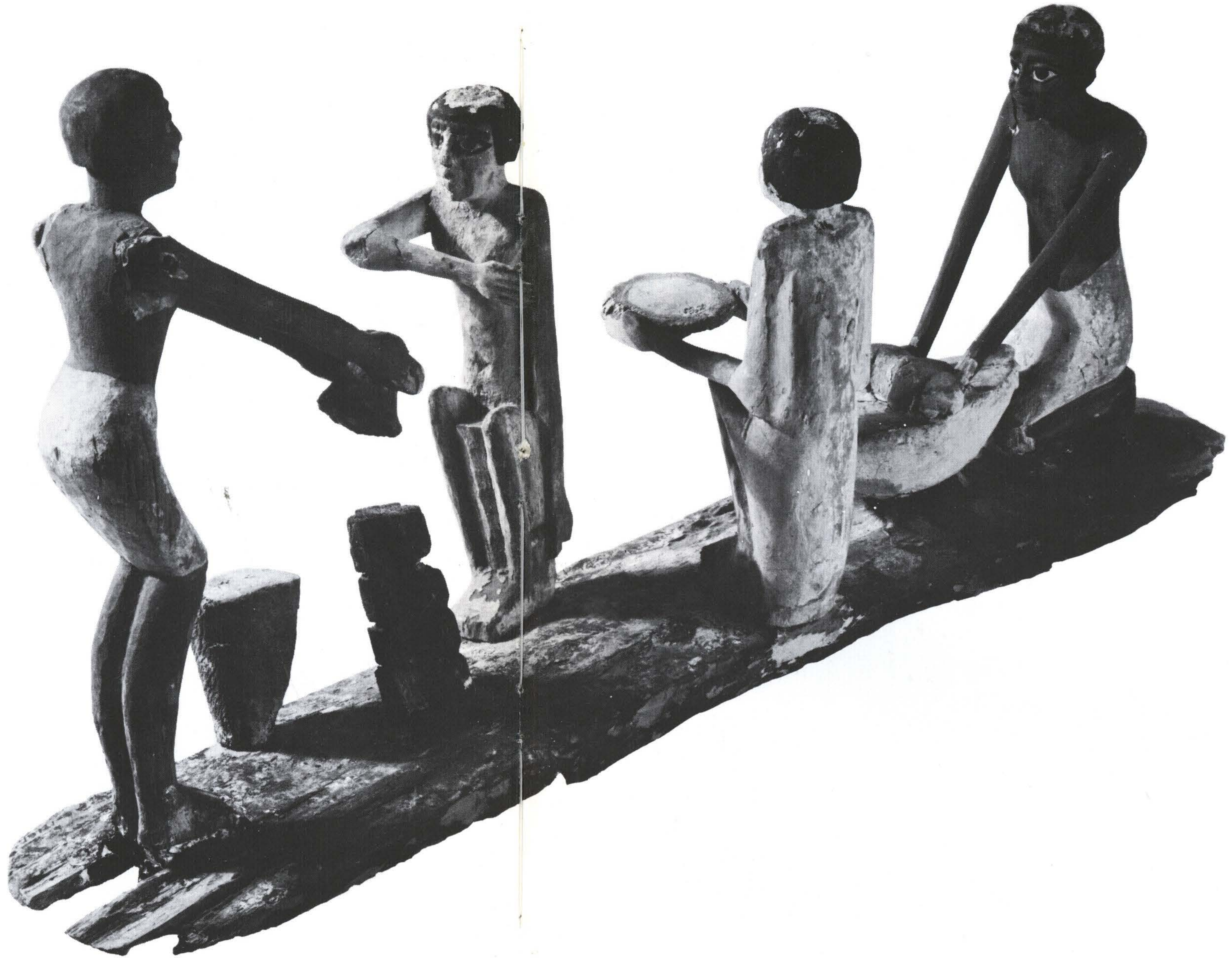
"Acquaintance of the King," Hotepe and his wife Renpet-nefert. The precise meaning of the frequently used conventional phrase, "acquaintance of . . . . . ." is not yet determined; it may mean relative or perhaps dependent.  
Giza. Old Kingdom. Height 17 in. 6-19760.





*Wooden Servant Statues*

Although the number and variety of model figures in several different materials are far greater in the Middle Kingdom than in other periods, wooden servant figures were already common by Dynasty VI (Old Kingdom). These figures were intended to depict a bread-making scene. They were found in a tomb with two fully manned model ships as well as other groups of servant figures. Nag' el Deir. Dynasties VI-IX. Height of tallest figure 9¼ in. 6-17161.





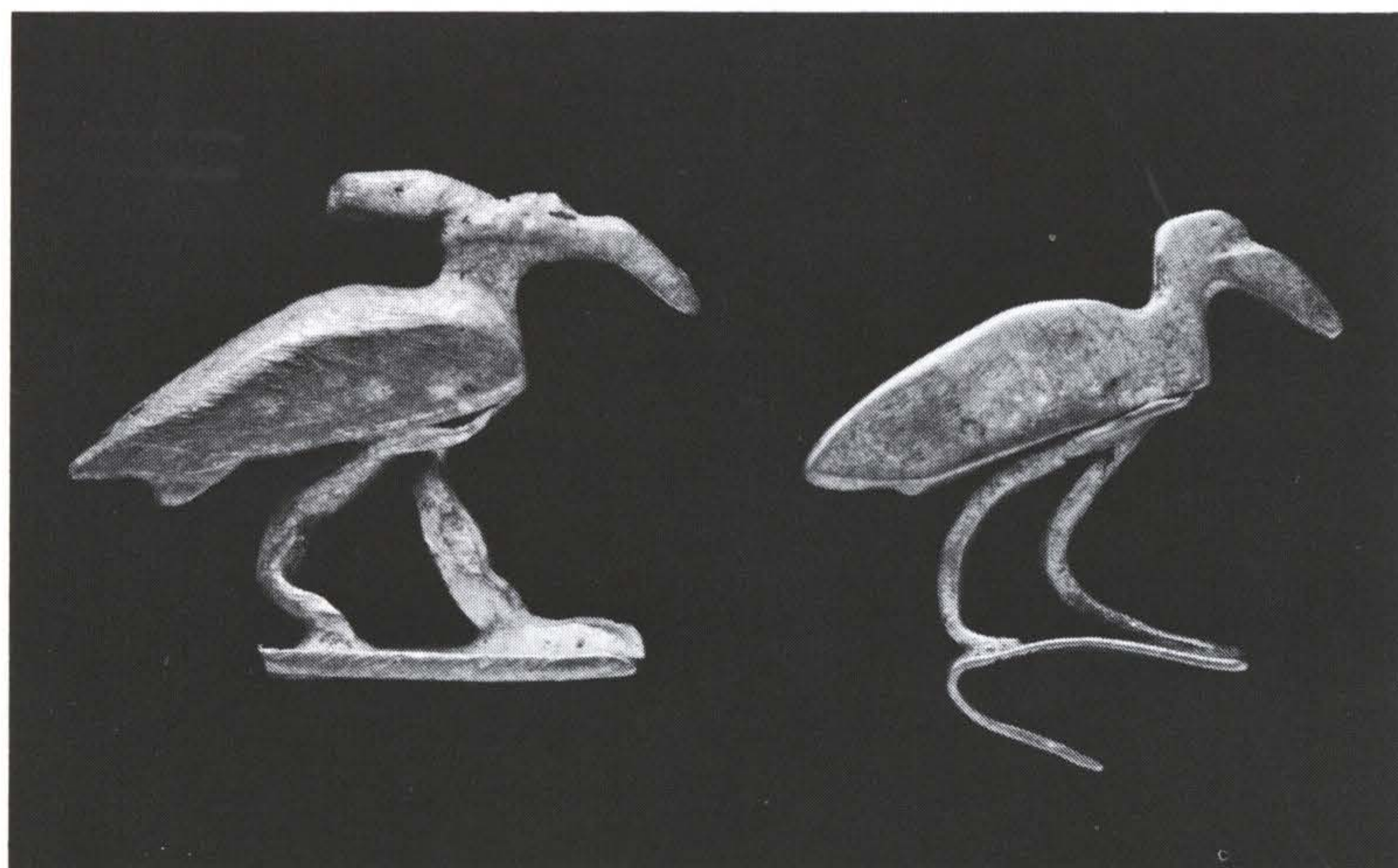
*Jackal Pendant*

The material may be electrum, a naturally occurring alloy of gold and silver. Nag' el Deir. Height  $\frac{7}{8}$  in. 6-22881.



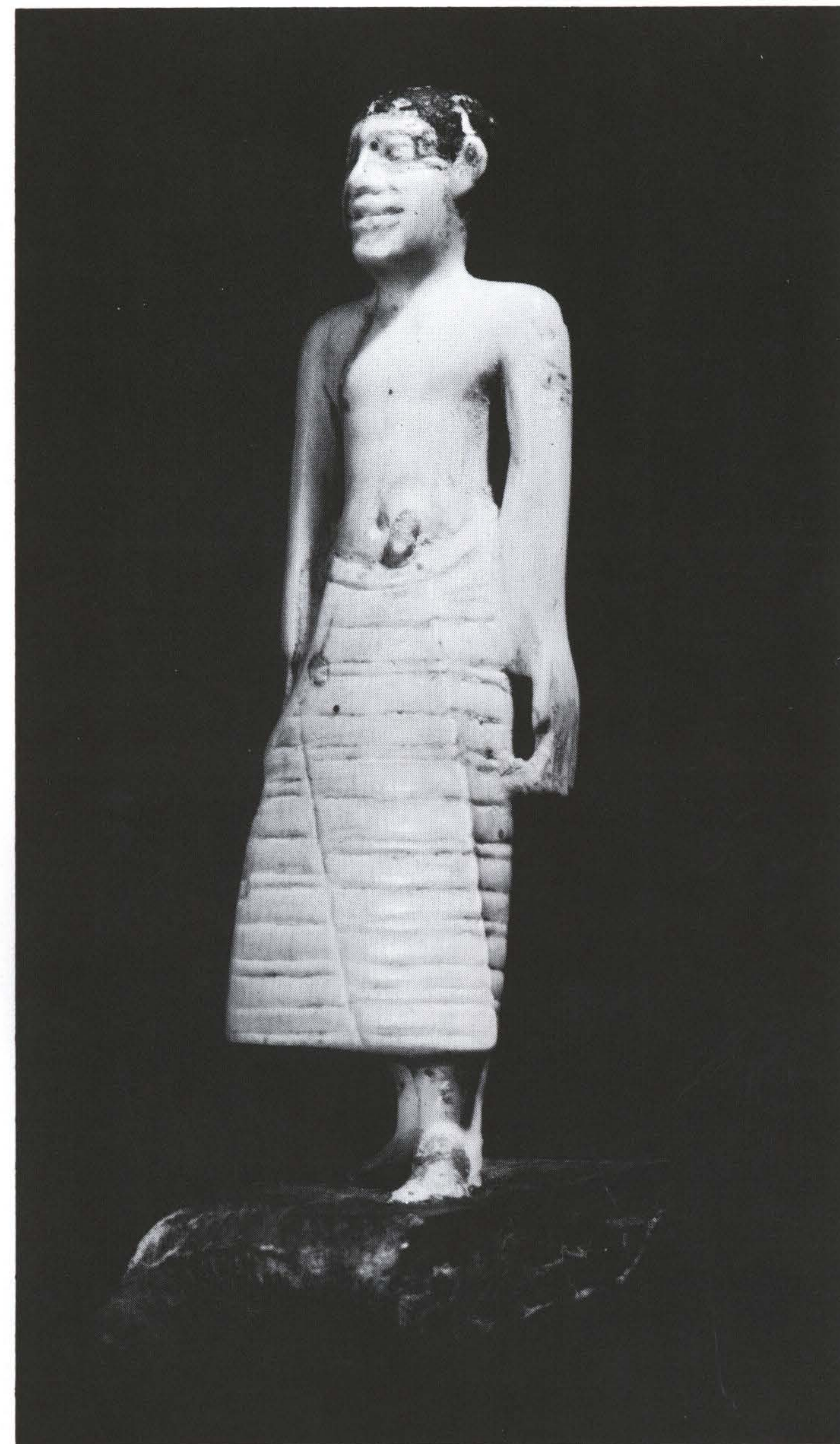
*Bird Ornaments of Gold*

The crested bird is probably a crane and the other an ibis, the bird associated with the god, Thoth, patron of scribes. Nag' el Deir. Height of each  $\frac{1}{2}$  in. 6-22884, 6-22885 (ibis).



*Ivory Statuette*

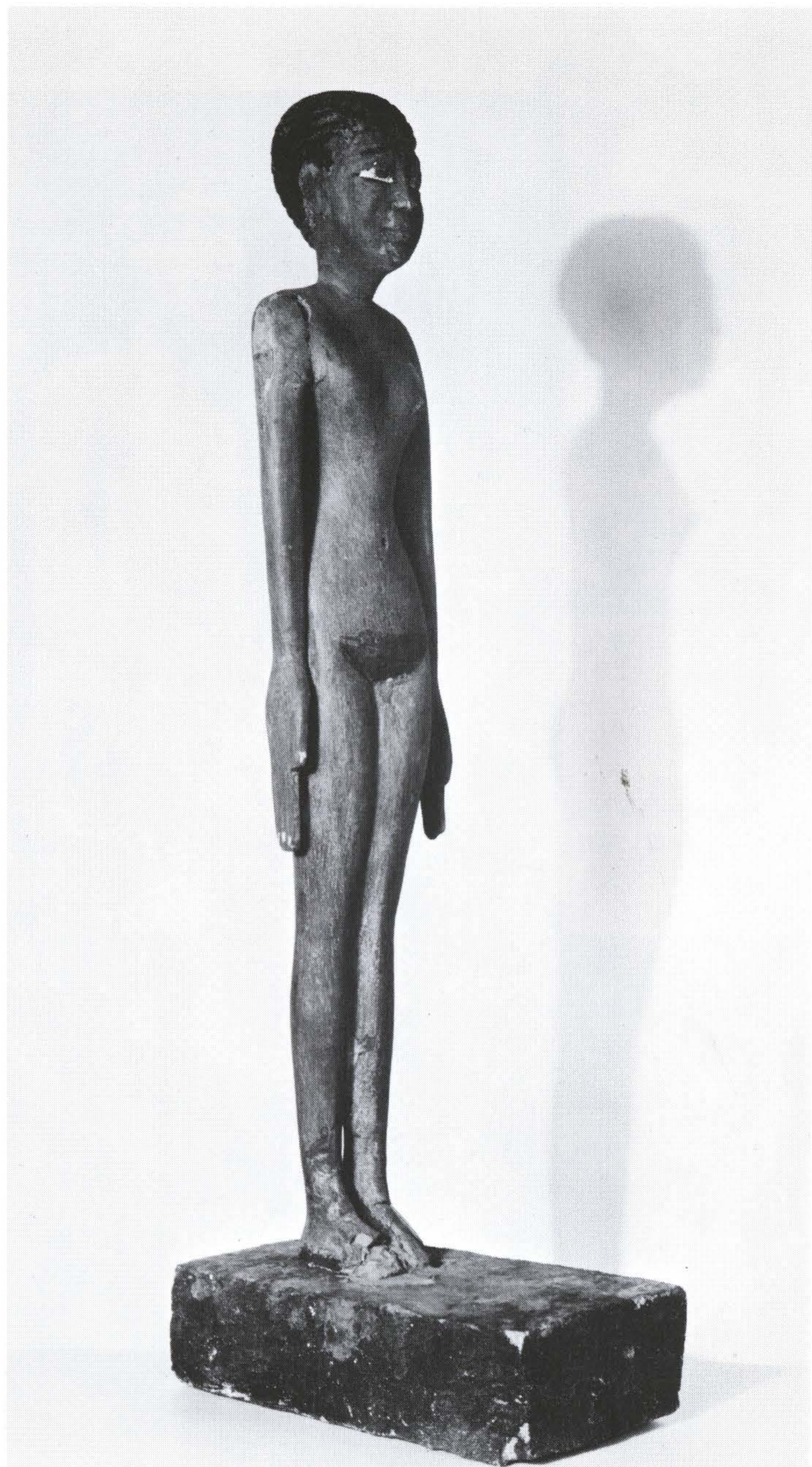
Meru, the name inscribed on the base, was a wealthy and powerful "Overseer of Prophets" known familiarly as "Iy the Long." The tomb in which this statue was found also contained an exceptionally large coffin. Nag' el Deir. Probably Dynasty IX. Height  $3\frac{1}{2}$  in. 6-17307.





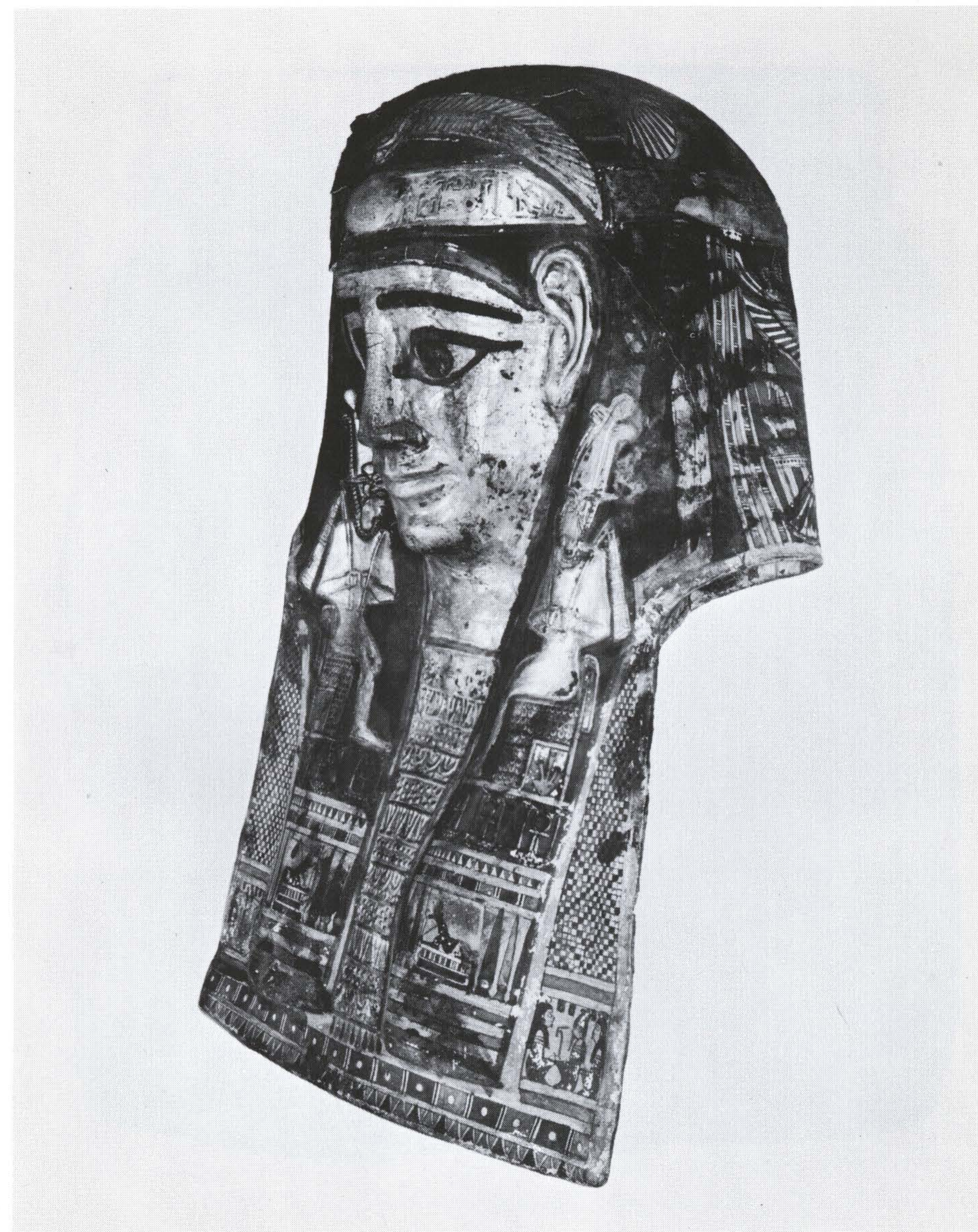
*Wooden Servant Figure*

A female figure from a group of nineteen figures found in a funerary chamber. Nag 'el Deir. Probably First Intermediate Period. Height 16 in. 6-15215.



*Gilded Mummy Mask*

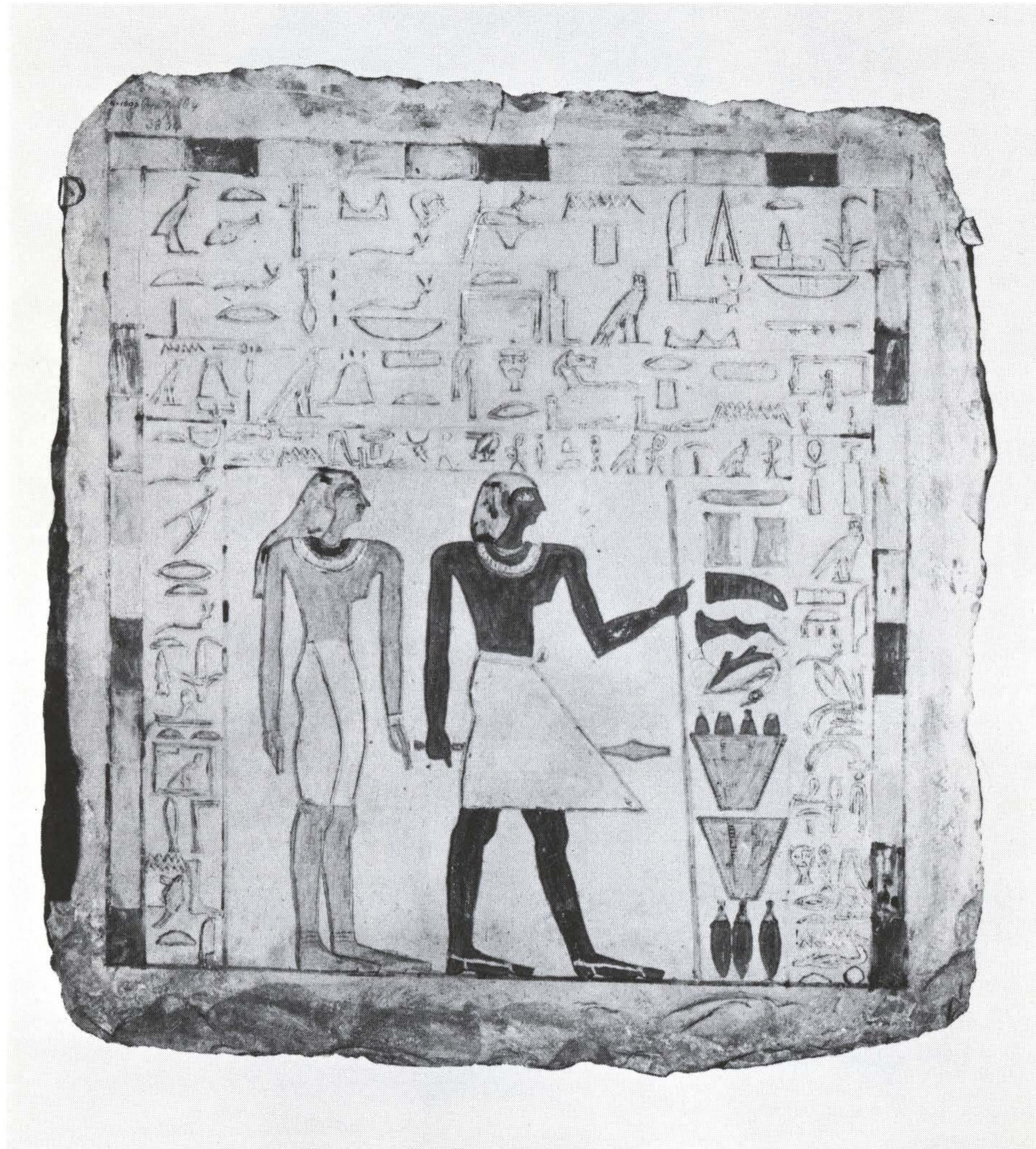
Atfih. Time unknown. Probably Middle Kingdom or later. Height 20 in. 5-293.





*Funerary Stela*

Found in place in the passage leading to the burial chamber. In front of the stela were two pottery offering stands, jars, and a dish. Translation: (partial) "An offering which the king gives and Anubis upon his mountain, who is in the place of embalming, lord of the necropolis in all his beautiful places; funerary offerings of bread and beer for the Hereditary Noble, Count, Privy Councillor, ?-Priest of Min, Inhrtnht." "His beloved wife, Sole Royal Ornament, Prophetess of Hathor, Bnjt." Nag' el Deir. Dynasties VII-IX. Height 26 in. 6-1903.



*Funerary Stela*

Dynasty XII. Height 23 in. 5-352.





*Stela Recording Inundation Level of the Nile*

"Year 23, 4th month of summer, day 23, level of the inundation under the majesty of the king of Upper and Lower Egypt, Amenemhat III living forever."  
The line through a circle at the bottom indicates the height of the inundation on October 25, 1820 B.C. Nag' el Deir. Dynasty XII. Height 10½ in. 6-19877.



*Funerary Stela*

Inscribed as a royal mortuary offering to Osiris, for the benefit of Sebk-nakht, son of Senet (mother). The inscription in front of the female figure identifies her as his wife, Hapu. The shape of the stela is not typical. No provenience. Height 10¼ in. 5-358.





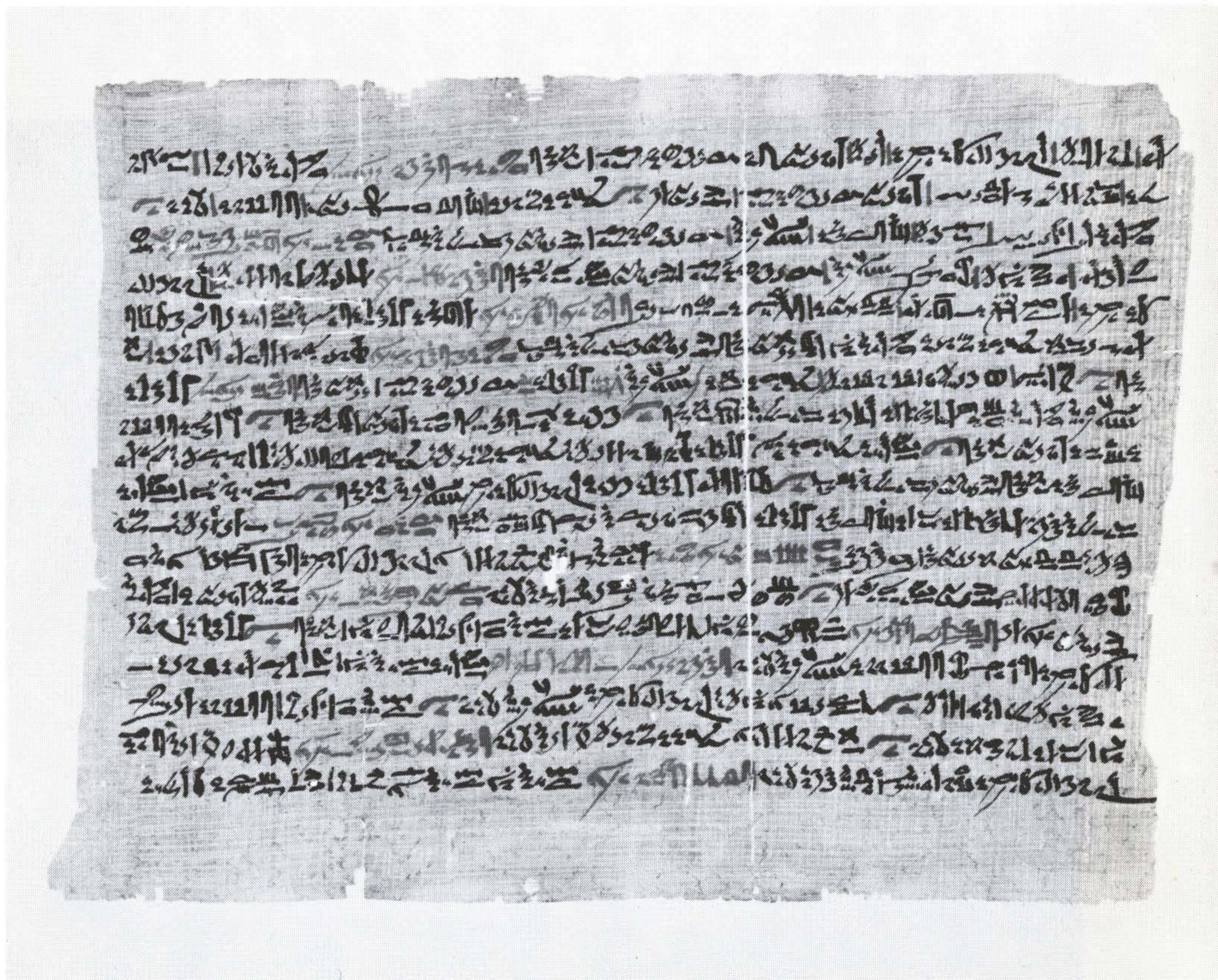
### Medical Papyrus

One of the nine principal extant medical papyri recognized by Egyptologists is known as the Hearst Medical Papyrus. The papyrus, named for Mrs. Phoebe A. Hearst, is a collection of remedial formulae intended for the use of practicing physicians.

The ancient Egyptians thought that the cause and cure of every illness were subject to supernatural influence, hence incantations were an integral part of each remedy.

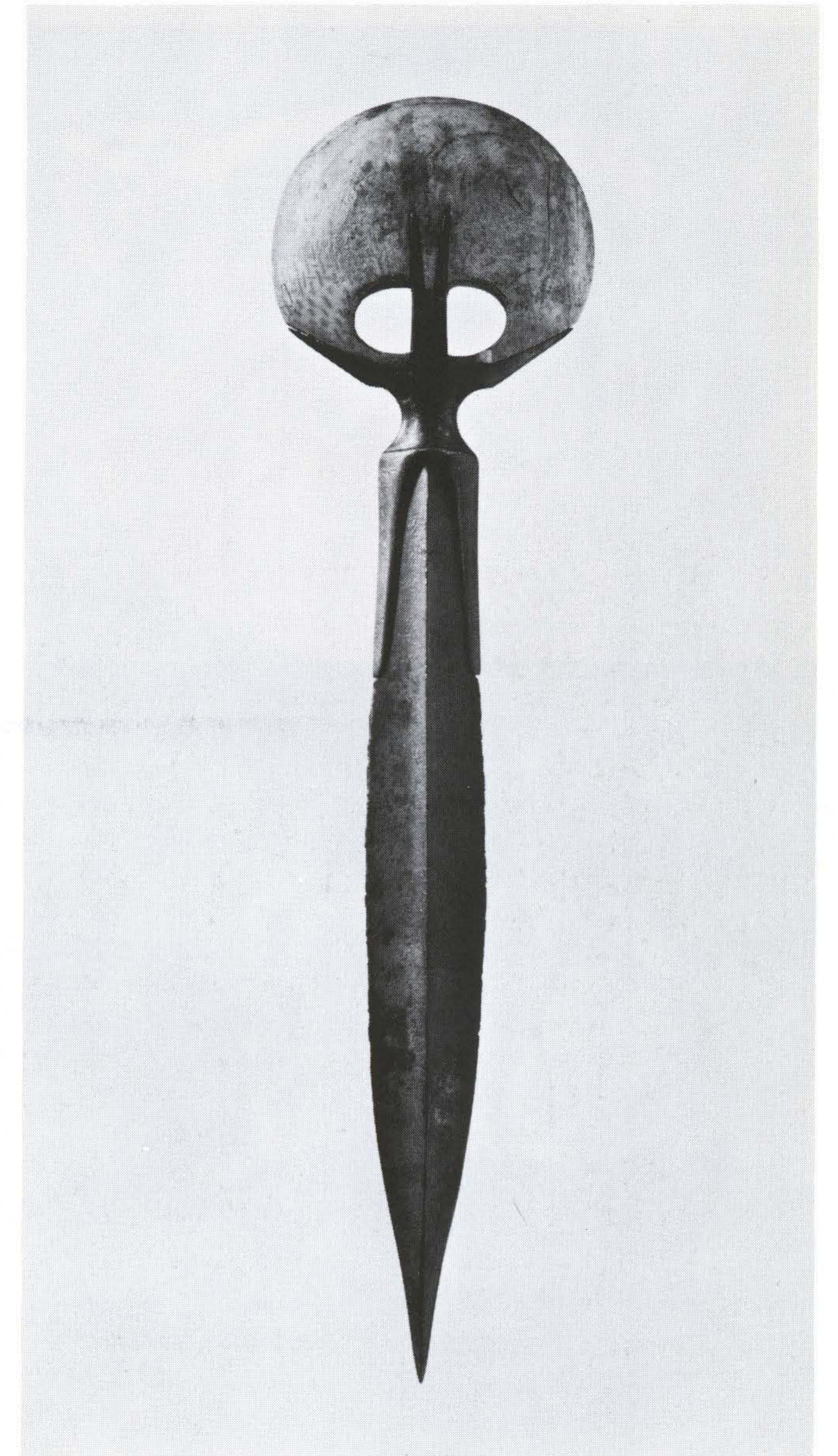
The section of the papyrus shown here (one from a group of 18 related pieces) lists prescriptions for ailments of the blood vessels.

Deir el Ballas. Dynasties XII–XVIII. Height 6¾ in. Plate VIII of the Hearst Medical Papyrus, Rare Books and Special Collections Department, University of California Library.



### Ivory and Bronze Dagger

Deir el Ballas. Post-Dynasty XVII. Length 9¼ in. 6-17311.





*Ivory Hand Wand*

Hand wands usually were equipped with holes in their butt ends and are almost invariably found in pairs. Before Dynasty XII, ivory wands with one end representing a gazelle head were used to mark time in dancing and the wands in the shape of hands presumably replaced them for this purpose. Such wands continued in use until early in Dynasty XVIII. Deir el Ballas. Probably Dynasty XVIII. Length 7 in. 6-8436.



*Ivory Cosmetic Tray*

Container for perfumed ointment, rendered in a conventional lotus design. El Ahaiwah. Probably late New Kingdom. Length 7½ in. 6-22249.





*Pottery Female Figurine*

Possibly a doll. The head was made so that hair may be attached.  
Qena. Probably Dynasty XVIII. Height 6 in. 6-19513.



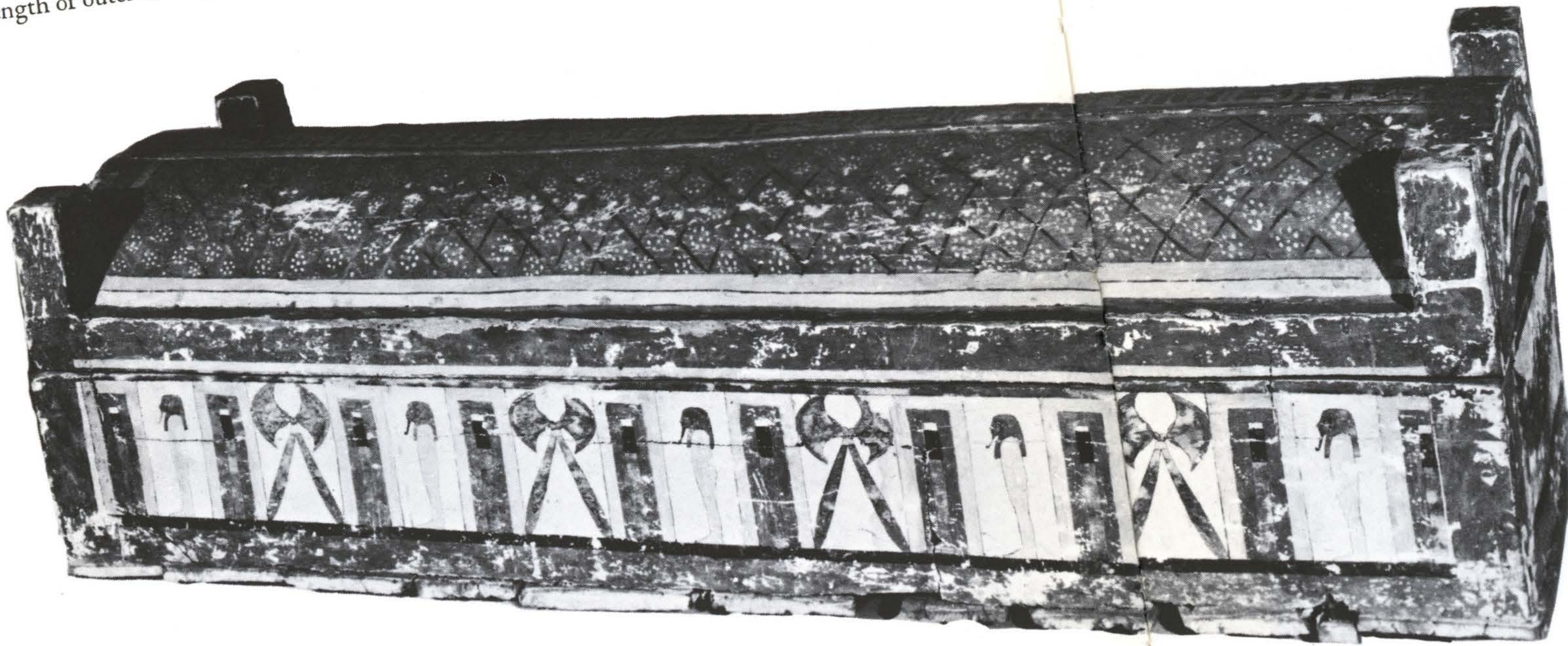
*Bronze Mirror*

Handles in the form of a servant girl holding the mirror disk were  
characteristic of Dynasty XVIII. Height 8 in. 5-194.





*Mummy Case with Inner Mummiform Coffin*  
The painted decorations on the outer case or chest and inner coffin are religious scenes and amuletic symbols. Provenience not known. Late New Kingdom.  
Length of outer case 63 in. 5-1404.





*Diorite Bust of Sekhmet*

Always portrayed as a female figure with the head of a lioness, Sekhmet was at various periods in Egyptian history the goddess of war, epidemics, and doctors. This bust probably was part of a seated figure from the temple of Mut at Karnak which was built and dedicated by Pharaoh Amenhotep III. Dynasty XVIII. Height 29½ in. 5-365.



*Funerary Stela*

Osiris is depicted on the left and a father and son on the right. This stela was dedicated to the spirit of Atum-nakht by his son Nekht-en-teter-maa. Nag' el Deir. End of New Kingdom. Height 14½ in. 6-19872.

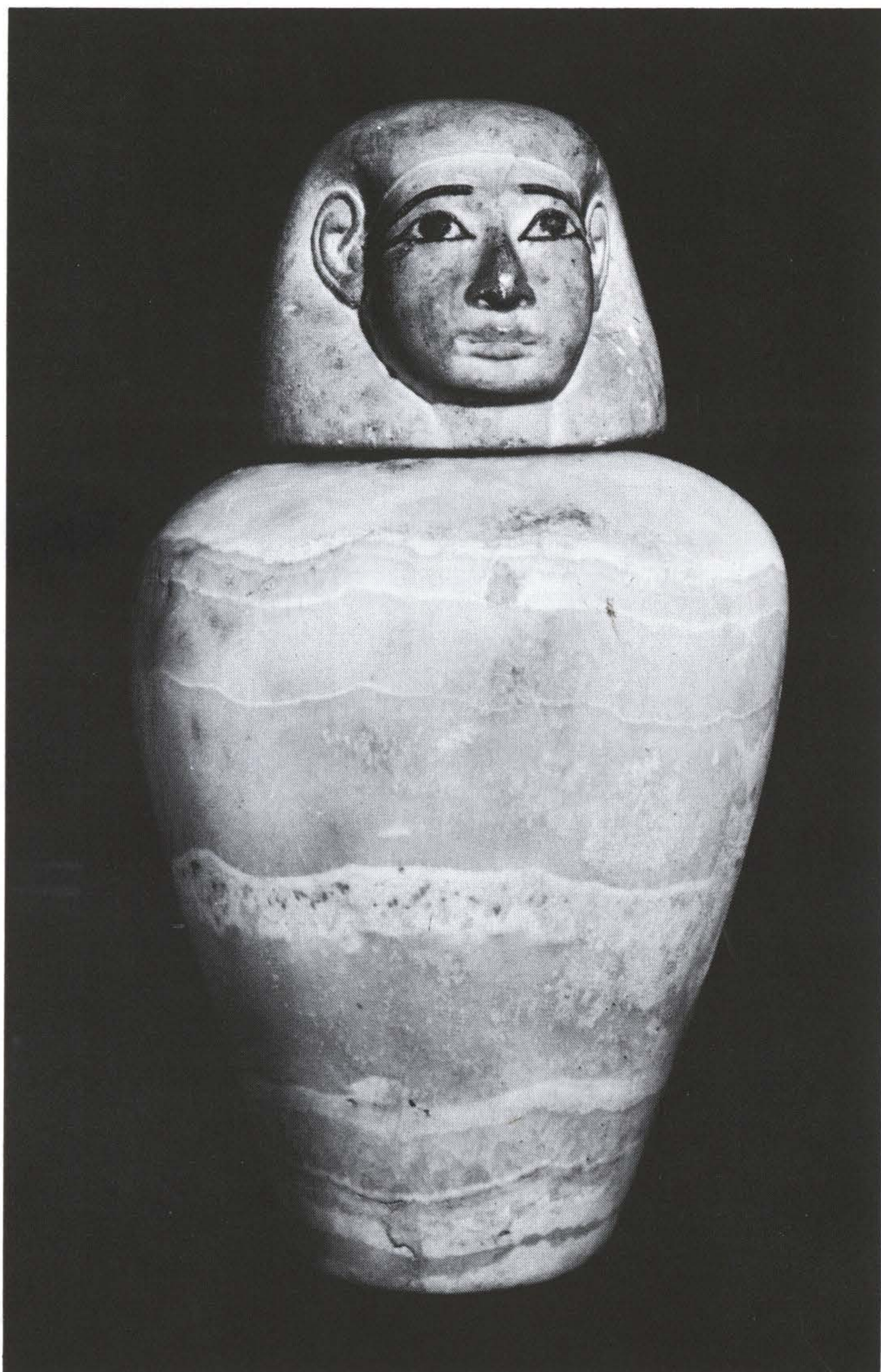




*Canopic Jar with Stopper*

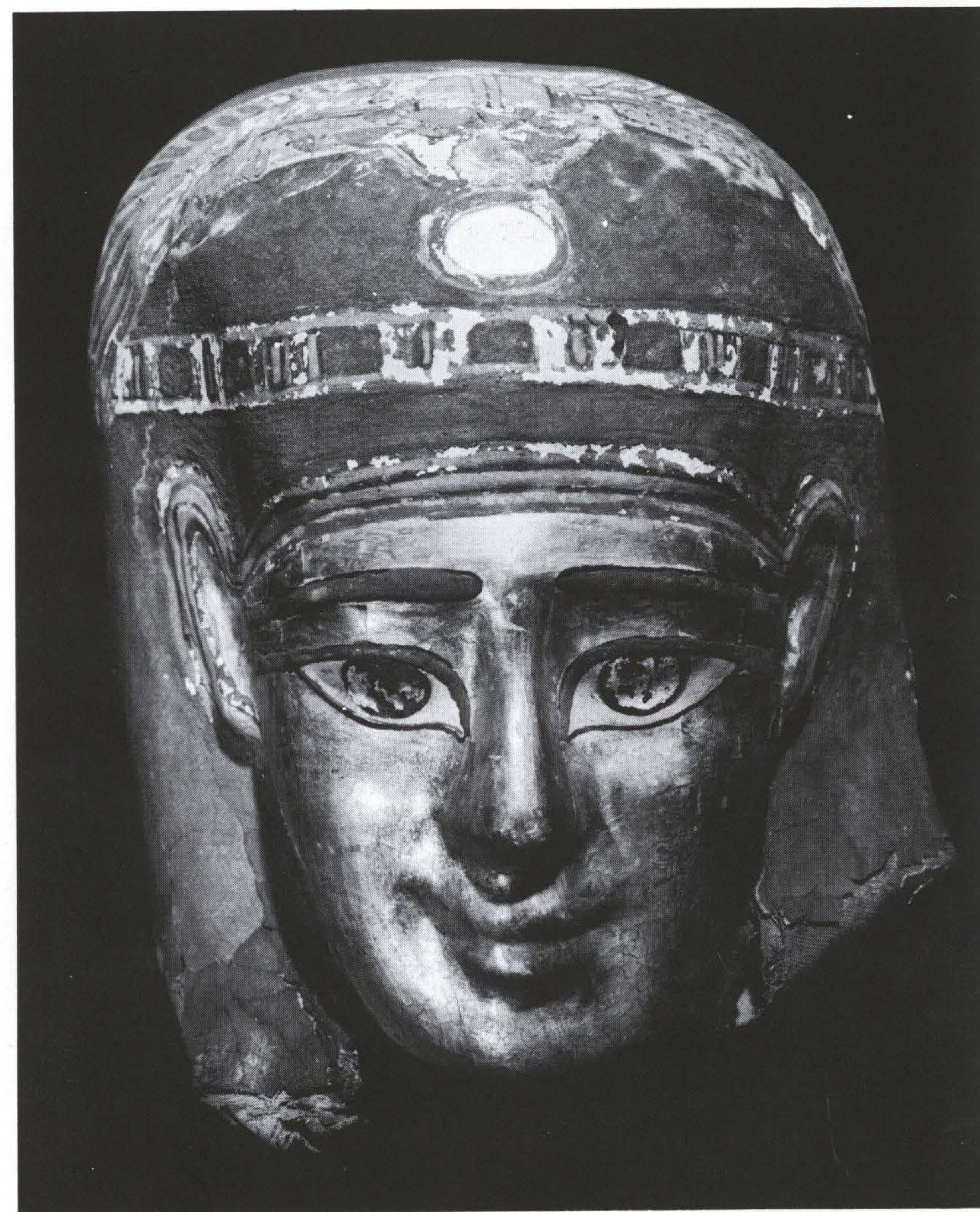
Beginning with the Old Kingdom and continuing until the Ptolemaic Period, it was customary funerary practice to place the embalmed viscera in four jars, each thought to be guarded by a minor deity, one of the four Sons of Horus. Amset, protector of the liver, is represented by the human head on this alabaster jar.

Tebtunis. Late New Kingdom or Late Period. Height 13 in. 5-163; 5-162.



*Mummy Mask*

During Dynasties X–XVIII and again in the Ptolemaic Period, it was customary to cover the head of a mummy with a molded mask made of linen and plaster, painted or gilded. Probably Tebtunis, Late Period. Height 11 in. 6-20104.

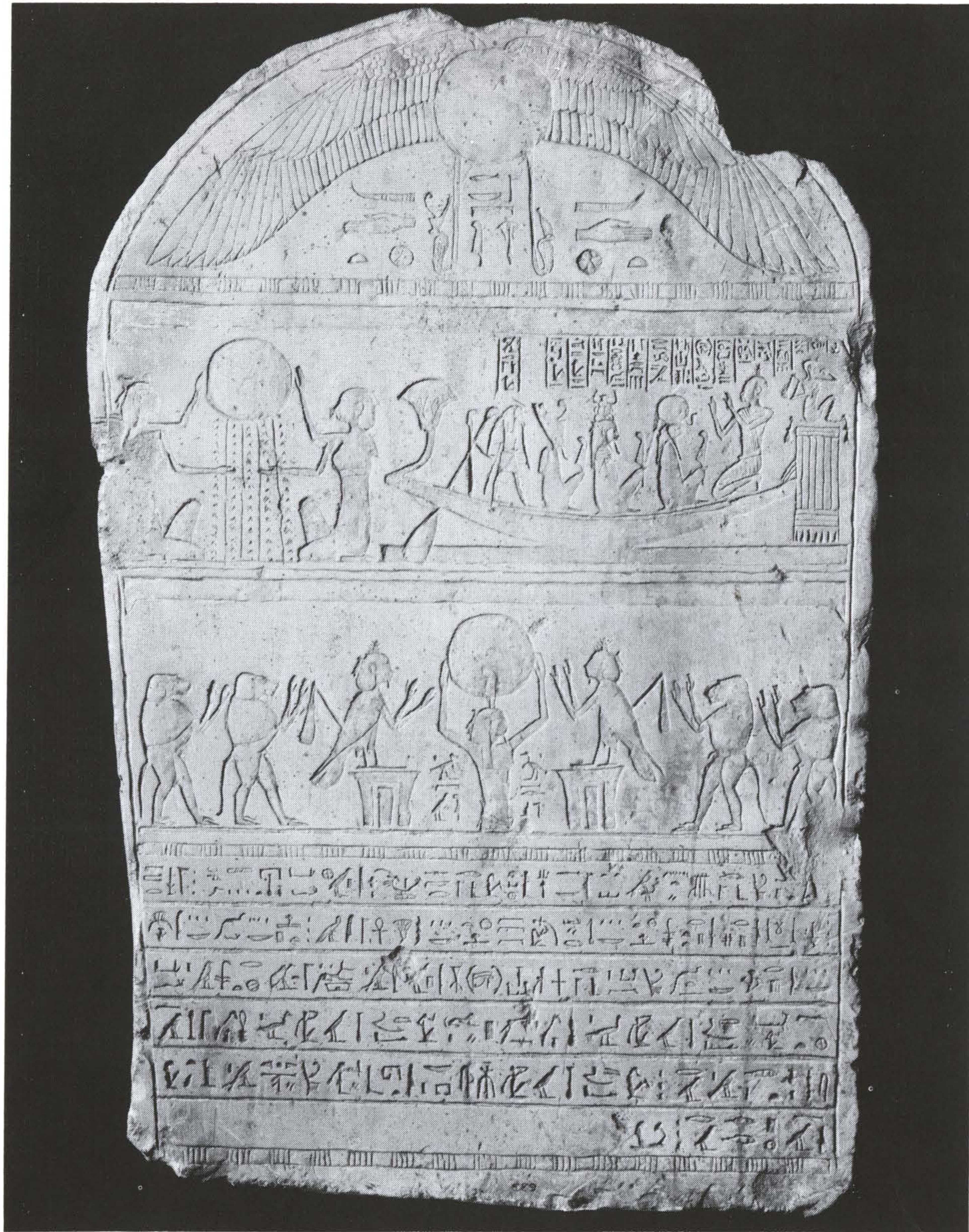




*Funerary Stela*

The inscription is a standard "offering list" which was intended to act as a magical substitute for the provision of actual offerings.

Achmim. Late Period. Height 29 in. 6-19880.



*Wooden Statue of Osiris as a Mummy (detail)*

Osiris, protector and king of the dead traditionally holds a shepherd's crook, the ancient symbol of both divine and royal authority, and a flail.

He was the central figure in a widespread cult which stressed his resurrection and, by analogy after the late Old Kingdom, the resurrection of all individuals.

Red and blue paste inlays. Late Period. Total height 43 in.; height of detail 23 in. 5-288.





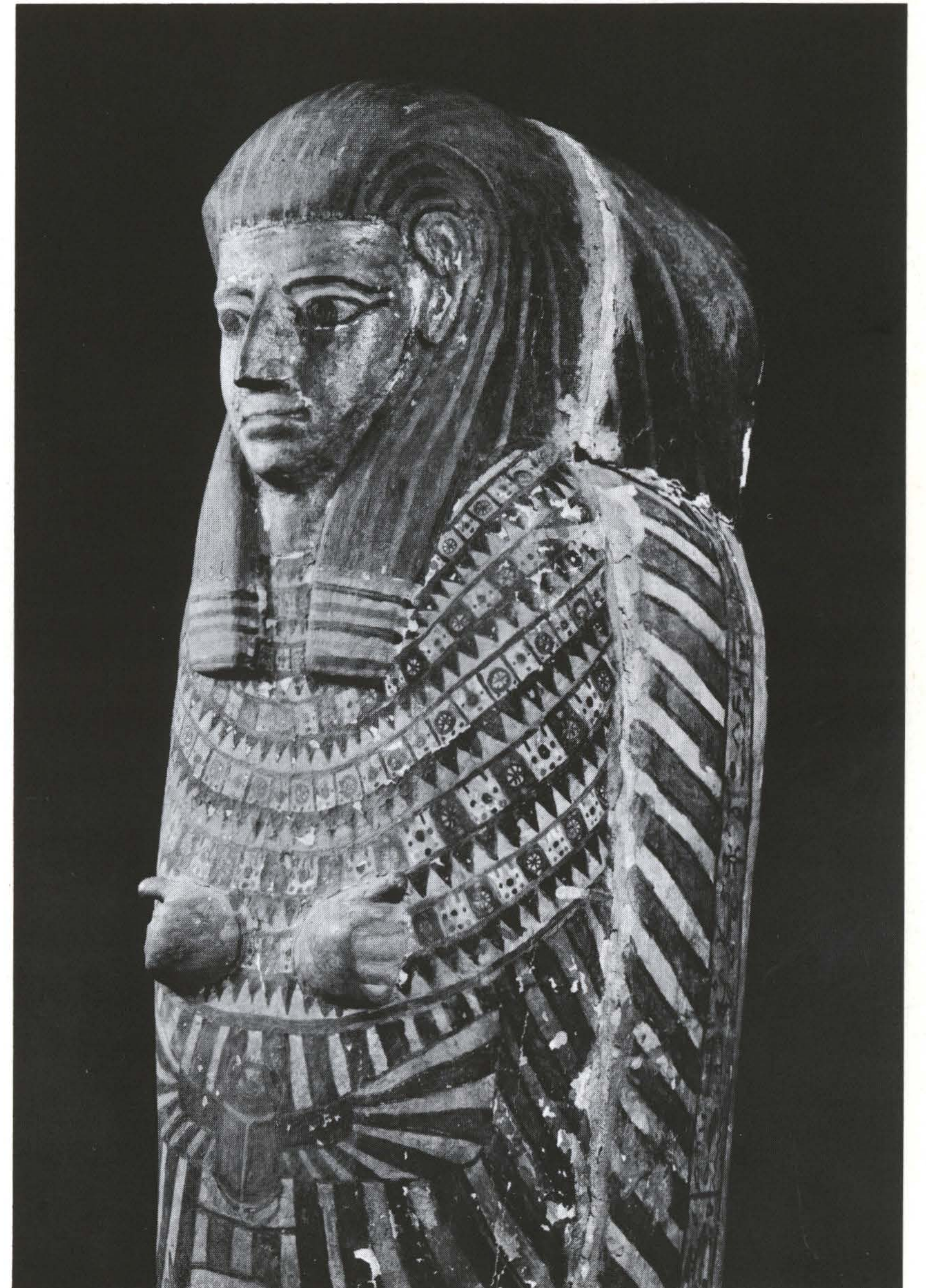
### *Head End of Basalt Sarcophagus Lid*

Large sarcophagi were used in the burial of royalty and very important nobles in the Late Period. The inscriptions include identification of "Head Physician, Chief of the Libyans, Psmtk" [Psamtik]. Saqqara, near Pyramid of Unas. Dynasty XXVI. Total length of lid 8 ft., 2 in. Length of detail 50 in. Weight about 2½ tons. 5-522. The lid, which has come to be known as "The Doctor," may be seen at the foot of the main stairwell of Kroeber Hall.



### *Child's Mummy*

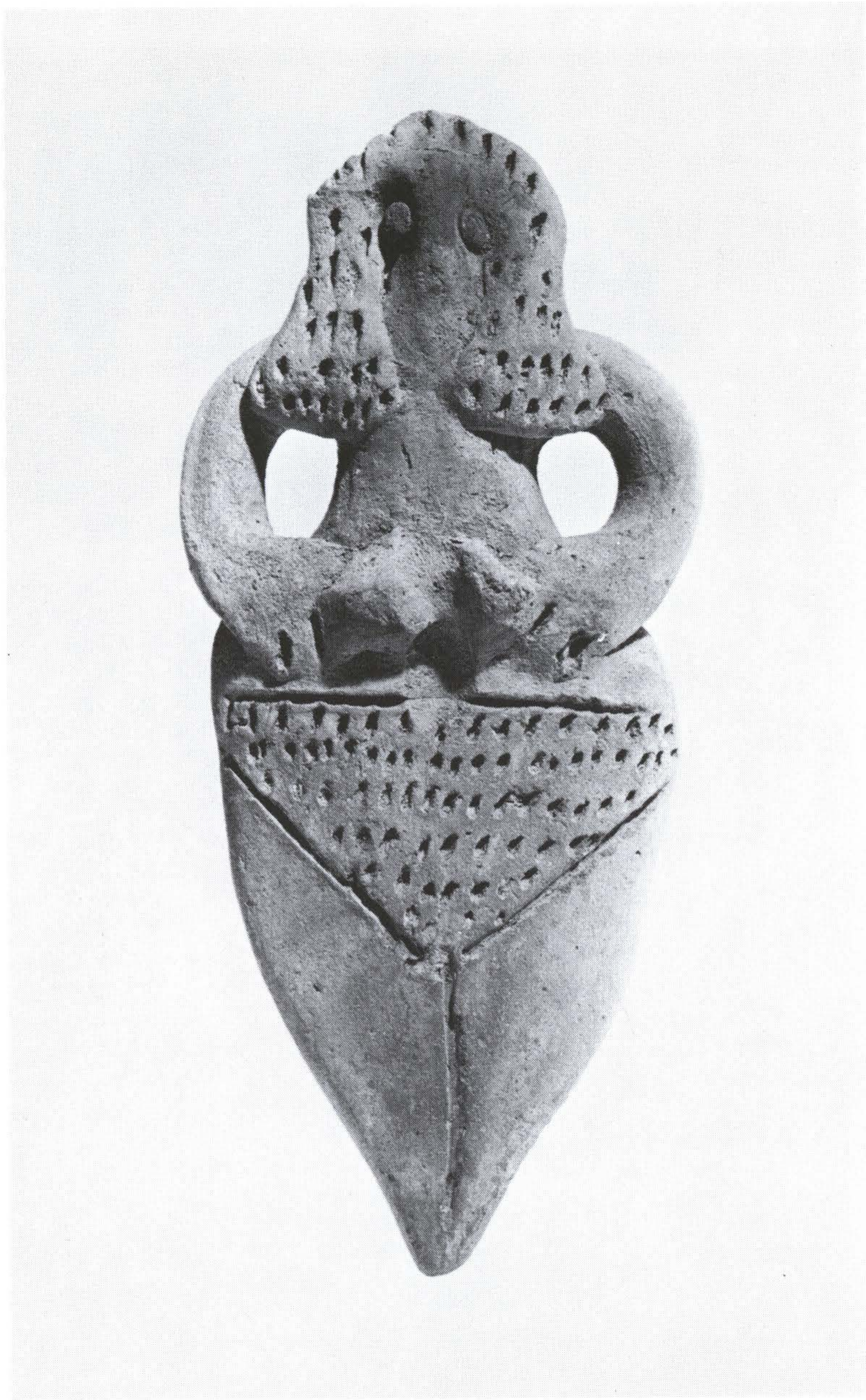
In the later New Kingdom coffins of wood or cartonnage (linen glued together in many thicknesses and usually having a coat of stucco), shaped like mummies and profusely decorated with symbols and scenes from everyday life, became common. This style continued until the Roman Period. Probably Late Period. Total length 35 in.; length of detail 18 in. 5-613





*Pottery Female Figurine*

No figures such as these have been found in definitely dated sites. On the basis of the material and style of the figure, however, Dynasty XXII has been suggested as their most likely time of origin or use. Some authorities believe that they are dolls. Tukh. Height 8 in. 6-19522.



*Bronze Dog*

Bronze does not appear to have been known in Egypt before the Middle Kingdom. Though used for a number of purposes, perhaps the chief utilization of bronze was in the production of tools and of images of gods and sacred animals. Late Period. Height 5 in. 5-176.





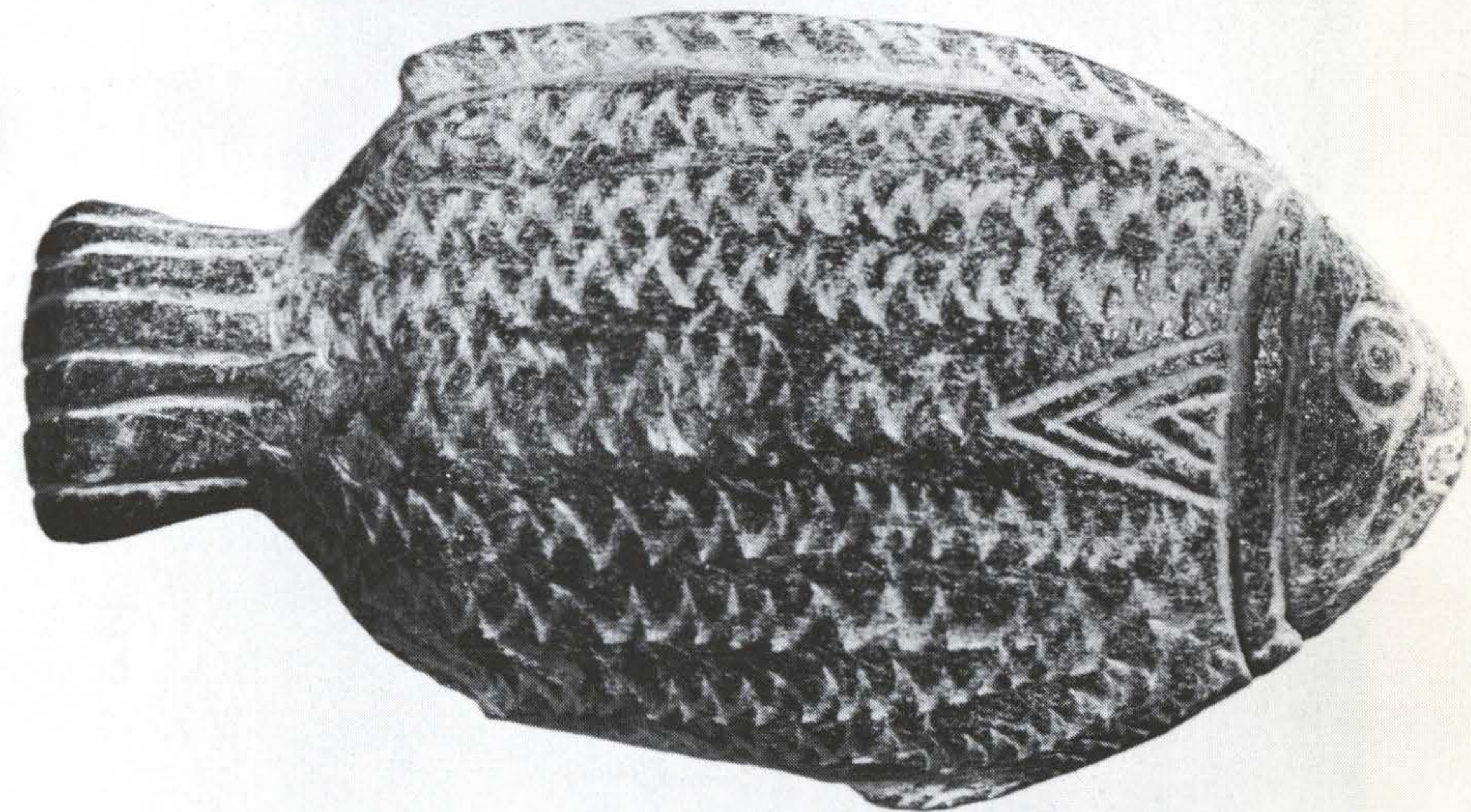
### Scarab

Seals were most frequently carved to represent the Egyptian beetle (*Scarabaeus sacer*), with devices or inscriptions engraved on the underside. Scarabs were also used as protective amulets. The inscription here is "Amen-Ra, Lord of the Two Lands." Probably Dynasty XXV. Length 1½ in. 5-199.



### Steatite Cosmetic Tray

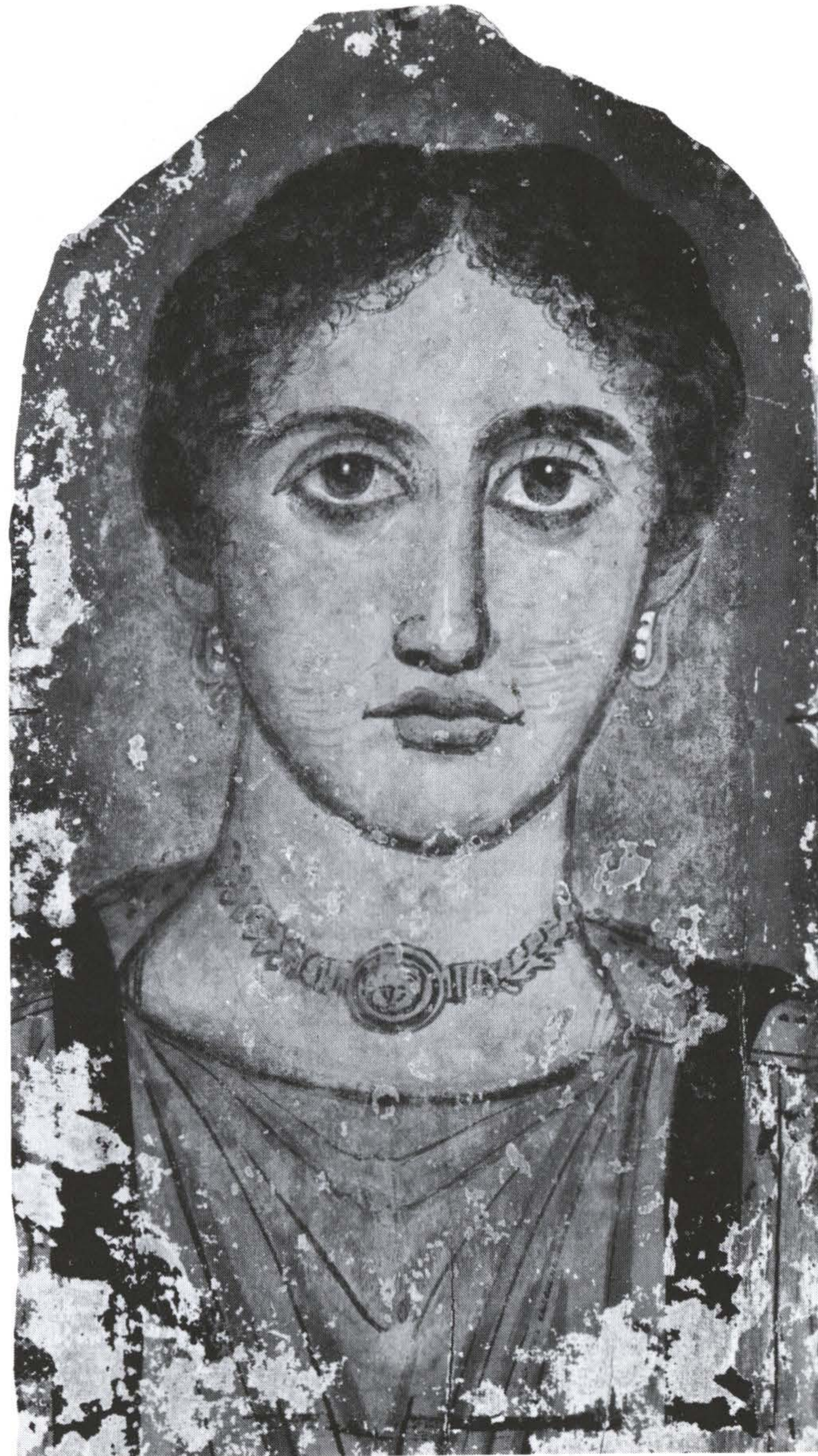
The fish represented is *Tilapia nilotica*. This motif is frequently encountered in Egyptian art from the Predynastic Period into Christian times, particularly in objects utilized in daily life. Coptos. Probably Roman Period. Length 2¾ in. 6-19458.





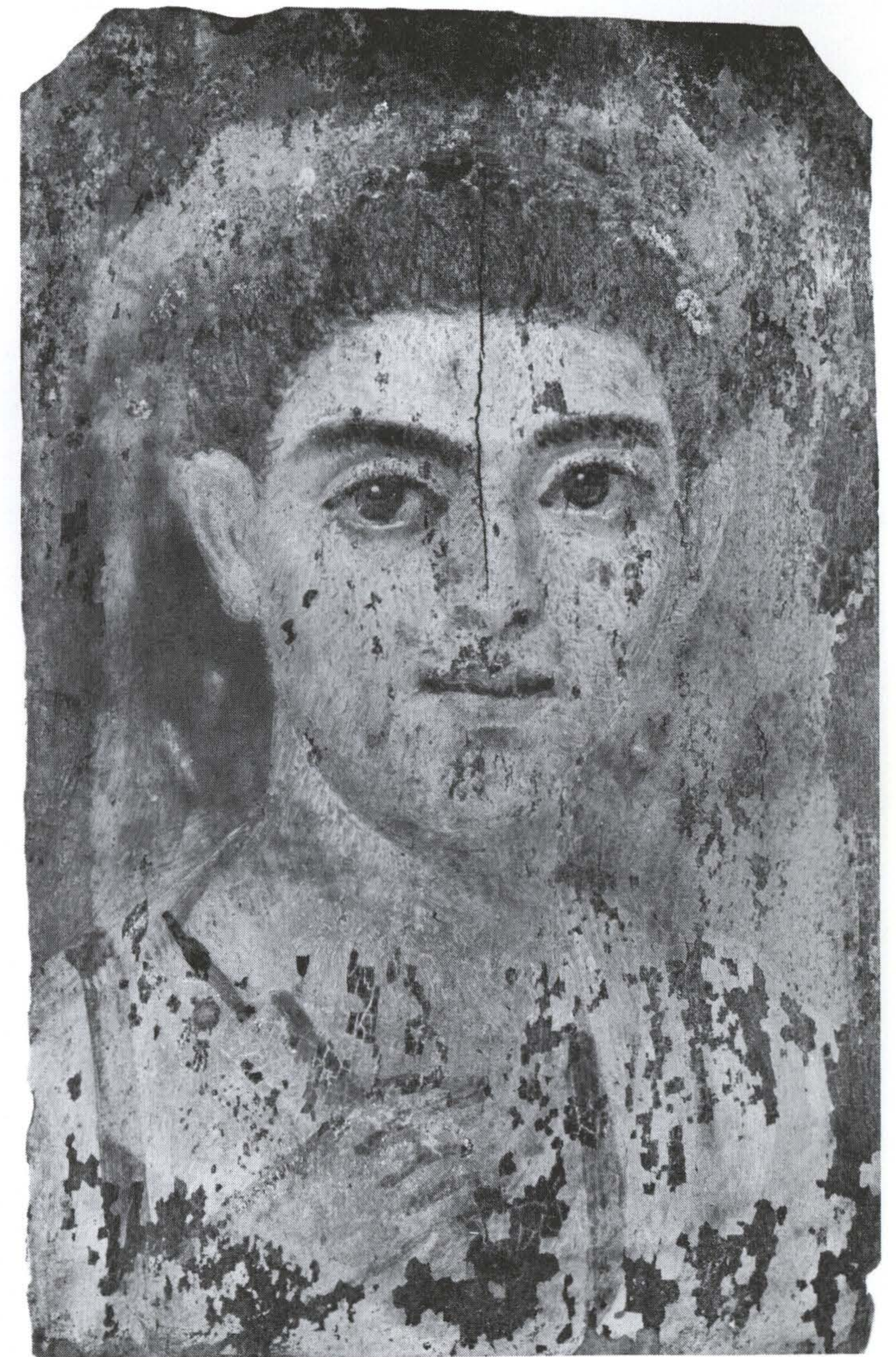
### *Mummy Portrait*

Portraits painted on thin panels of wood, intended to be part of a person's burial goods, also may have hung on the wall during the deceased's lifetime. Toward the end of the first century A.D., the custom arose of inserting these panels in the head area of wrapped mummies. Although the most common painting method during this period was the technique called *encaustic* (using wax and powdered coloring), this painting was executed in tempera on a chalk background. Fayum. 175–200 A.D. (Roman Period). Height 13½ in. 5-2327.



### *Mummy Portrait*

The use of panel portraits on mummies was centered in the Fayum area and was discontinued during the third century A.D. probably following the spread of Christianity and the accompanying cessation of the practice of mummification. This portrait was rendered in the encaustic technique, in which powdered pigments were combined with molten beeswax and applied to a prepared background. From a Roman tomb at Tebtunis. Fayum. Roman Period. Height 11¾ in. 6-21377.





*Plaster Mummy Masks*

Early foreign populations living in Egypt had almost all adopted the Egyptian practice of mummification. In the Post-Dynastic Period and under Roman influence was introduced a realistic style of portraiture in mummy masks. Modeled plaster masks were in use particularly during the time of the first to third centuries A.D.

Male mask; ca. third century A.D. Fayum. Height 11 in. 8-205.

Female mask; Roman Period. Fayum. Height 11 in. 8-206.





*Sketch for a Mummy Portrait*

The style of hairdressing, which was in vogue during the time of Constantine, helps date this sketch to the first quarter of the fourth century A.D. From a Roman tomb at Tebtunis. Fayum. Height 14 in. 6-21378a.



*Funerary Stela*

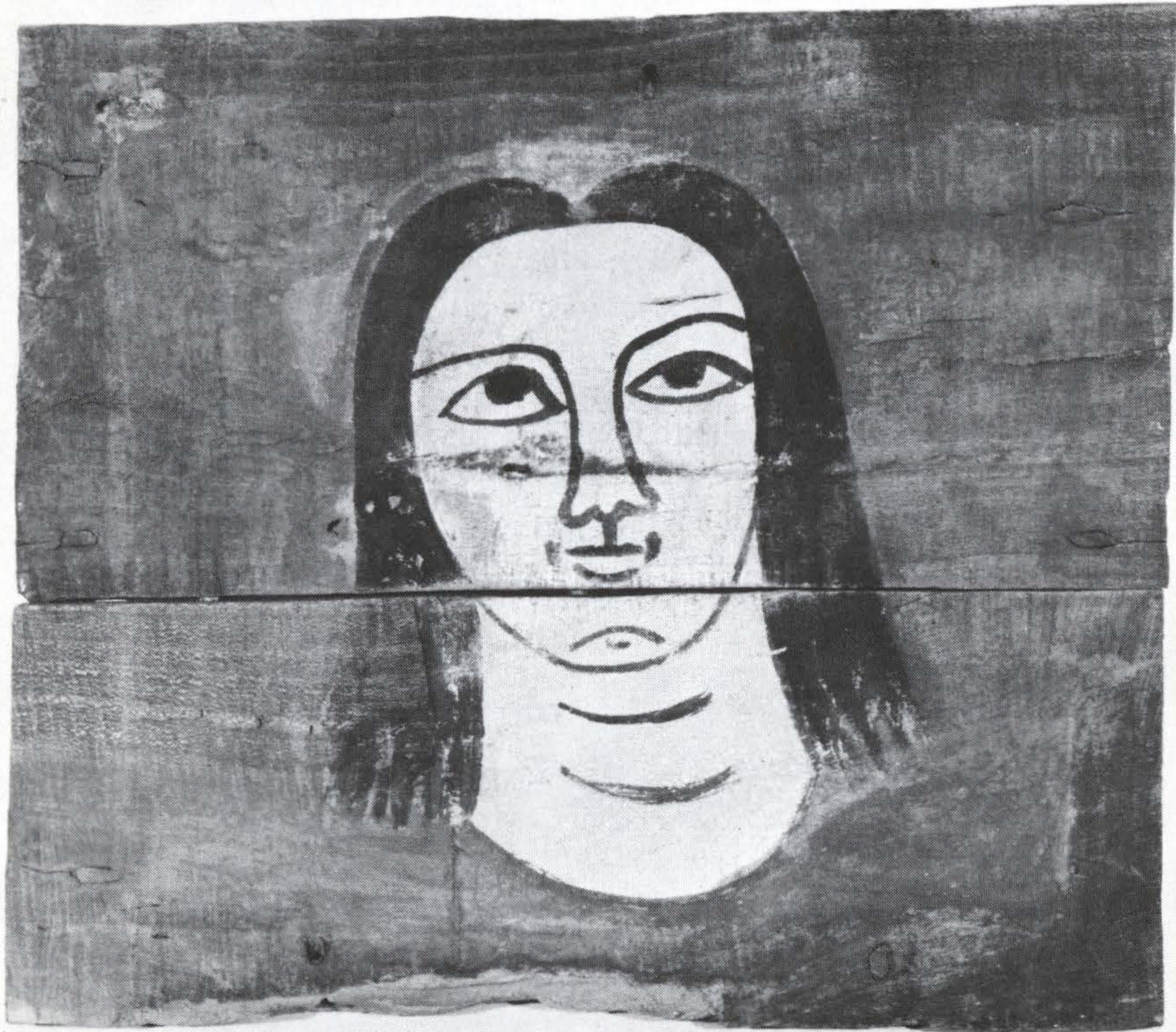
A shrine with a table of offerings and an inscription giving the age of the man for whom it was made as 40 years. From the excavations at Tebtunis. Coptic Period. Height 14 in. 6-19921.





### *Mummy Portrait*

Although this head is painted on a wood panel as were the portraits of the Roman Period, the style is not Graeco-Roman. Instead the portrait shows strong affiliations with the figures depicted on Coptic textiles. Tebtunis. Fayum. Fourth century A.D. 6-21625.



### *Coptic Costume Ornament*

Squares or roundels with woven patterns were attached to tunics. Intricate geometric patterns in purple wool and undyed linen thread were characteristic of the 4th century A.D. The horned beast was drawn from the repertoire of late Hellenistic art. Egypt. Coptic Period. Height 8¼ in. Lent by the Department of Design. University of California, Berkeley. From the Harriet Foster Brewer Collection. 1280.





### Memorial Stone

A stone dedicated to a monk, Brother Joseph, on the 27th day of the month called Pharmuthi, in the sixth year of one of the fifteen-year periods used by Roman emperors for tax assessment purposes. Nag' el Deir. Coptic Period. Height 14½ in. 6-19878.



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Publications on Egyptian archaeology are so numerous as to defy comprehensive enumeration. The volumes cited above were chosen because of their broad summary nature as well as for ready availability to the general reader. Most of them contain selected reading lists. The authors of the present catalogue have drawn especially upon ideas and interpretations outlined in the guide books by I. E. S. Edwards and W. S. Smith, for the British Museum and the Boston Museum of Fine Arts, respectively.

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\* Alternate spelling is Nag' el Deir.



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