

The Samuel A. Goudsmit Collection of Egyptian Antiquities
A SCIENTIST VIEWS THE PAST

January 30-May 9, 1982
The University of Michigan, Ann Arbor

Kelsey Museum of Archaeology
Hours: Mon-Fri 9-4, Sat-Sun 1-4



Photo: Fragment of a Ptolemaic Map of Paradise Kelsey Museum 81.4.24

CONTENTS

ACKNOWLEDGMENTS	ii
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INTRODUCTION

<u>Samuel A. Goudsmit</u>	1
<u>The Goudsmit Collection</u>	5

ANNOTATED CHECKLIST OF OBJECTS ON DISPLAY

<u>Case I</u>	<u>Relief of Kara-Pepi-Nefer from his Tomb at Saqqara</u>	9
<u>Case II</u>	<u>Relief of an Offering-Bearer from a Saqqara Tomb</u>	10
<u>Case III</u>	<u>Luxuries for a Lady</u>	11
<u>Case IV</u>	<u>Relief Fragment from a Tomb or Temple Wall</u>	13
<u>Case V</u>	<u>Homage to the Egyptian Scribe</u>	14
<u>Case VI</u>	<u>Statuette of Nephthys</u>	20
<u>Case VII</u>	<u>Thebes: City of Amun</u>	20
<u>Case VIII</u>	<u>A Decorated Mummy Case</u>	24
<u>Case IX</u>	<u>Voyage to the Afterlife</u>	25
<u>Case X</u>	<u>Egypt in Graeco-Roman and Coptic Times</u>	29
<u>Case XI</u>	<u>An Artist's Sketch Slab</u>	33
<u>Case XII</u>	<u>A Study Collection of Scarabs, Plaques, and Amulets</u>	33

ACKNOWLEDGMENTS

I should like to express my personal gratitude to Mrs. Irene B. Goudsmit and to Professor Esther M. Goudsmit--not only for their generosity (which is implicit in the fact of this exhibition), but also for their enthusiasm and openness in helping me to gain a human perspective on Samuel A. Goudsmit. This sense of the man behind the collection became essential to my conception of how Goudsmit's antiquities could best be displayed within the inherently distancing environment of a museum.

This exhibition and guidebook have been made possible through the generous support of The Associates of the Kelsey Museum--to whom I offer sincere thanks.

As always, this exhibition has been a group effort. David Slee's contribution at all stages of design and implementation was critical. The problems posed in the adequate and attractive display of small scarabs (which ought to be visible on all sides) has never been solved so effectively in any museum I have visited. Diane Lacy Brown typed this guidebook with superhuman speed and accuracy combined with extraordinary good humor in the face of work and hours well beyond the parameters of "job description." She has also handled publicity and related tasks. Amy Rosenberg has tackled the special conservation problems of this multi-media exhibition with customary efficiency, guided by her high professional standards. Several objects in the Goudsmit Collection have truly acquired a new lease on life and beauty under her care. A great deal of work has been done by Elizabeth Savage, Pamela Reister, Lisa Vihos, and Julia Nelson as registrars, secretary, and photographer, respectively. Ann Van Rosevelt, Victoria Weston, Todd Stuart, and Laurie McCoy assisted with research for the guidebook. Professor Emeritus Horace R. Crane kindly shared thoughts on Goudsmit's years at The University. Carol Hellman (editor) and Jennifer Magyar (designer), of University Publications, produced the posters and invitations for the exhibition.

The Kelsey Museum is most grateful to all of these people.

Margaret Cool Root
Assistant Curator

INTRODUCTION

Samuel A. Goudsmit (1902-1978)

Samuel A. Goudsmit was born in The Hague, Netherlands. He received his doctorate in physics at The University of Leiden under the tutelage of the distinguished theoretician and teacher Paul Ehrenfest (1880-1933).¹ While still a student, Goudsmit--along with his colleague and fellow student, George E. Uhlenbeck--discovered the spin of the electron.² This contribution to theoretical knowledge has become fundamental to the clarification of our understanding of the magnetic properties of matter. During this same period of creativity at the threshold of scientific discovery, Goudsmit began studying Egyptian hieroglyphs and, through this work, became interested in collecting Egyptian antiquities. In a two-part New Yorker "Profile," Daniel Lang relates Goudsmit's encounter with Egyptology in a humorous vein which obviously reflects his subject's own droll view of the chance events in life which sometimes become so important:

While at Leyden, Goudsmit also joined the Christian Huygens Society, a student discussion group. The members took turns giving half-hour talks on various cultural topics. Goudsmit's topic was always the same--the structure of the atom, and this caused a falling off of attendance at the meetings he addressed. The society's president finally asked him to find something else to talk about. Goudsmit was baffled. He felt

¹ Martin J. Klein, "Ehrenfest Comes to Leiden: Fifty Years After," Delta, Winter 1962-63, pp. 5-14; and Paul Ehrenfest, American Elsevier: 1970.

² See Goudsmit's delightfully anecdotal account of this achievement in "Guess Work: The Discovery of the Electron Spin," Delta, Summer 1972, pp. 77-91.

that all he knew was the atom. Determined not to let the president down, he enrolled in a course in Egyptology. When he appeared in the classroom on the opening day of the semester, he found he was the only student there. "Three make a lecture--God, teacher, and student," the professor, an ancient, kindly gentleman began, intoning a Latin proverb, and Goudsmit was embarked on the study of Egyptology. He stayed with the course two years and, with an alacrity that brought joy to the heart of his lonely teacher, learned to decipher hieroglyphics. The professor was eager for him to go into this subject more deeply, but instead Goudsmit turned to collecting scarabs. "The professor considered that vulgar, but the reality of the scarabs made me feel closer to Egypt than the printed hieroglyphics I'd been working on," Goudsmit says.³

In fact, Goudsmit maintained his avocation as an Egyptologist and collector throughout his life. He has to his credit three short articles relating to objects in his collection--all published in leading scholarly journals.⁴

Upon receiving his doctorate in 1927, Goudsmit emigrated to the United States to join the faculty of the Physics Department of The University of Michigan at Ann Arbor. In his first years here, Goudsmit co-authored with Linus Pauling an important text on atomic physics: The Structure of Line Spectra (McGraw-Hill: 1930). Dr. Robert F. Bacher, Goudsmit's first graduate student at Michigan and subsequently his collaborator on Atomic Energy States (McGraw-Hill: 1932), describes his mentor's early years in the United States thus:

Although physics in Europe was booming, the number of prospects even for outstanding young physicists were not good. This came just at the time when physics in the United States was starting a phenomenal growth and expansion. Harrison Randall, head of the physics department at Michigan, was determined to increase the quality and quantity of the research there, and it was his emissary, Walter Colby, who persuaded both Goudsmit and Uhlenbeck to come to Ann Arbor as instructors.

³ Daniel Lang, "Profiles: A Farewell to String and Sealing Wax--II," The New Yorker, November 14, 1953, p. 46.

⁴ "Not for the Art Trade," Expedition, Summer 1972, pp. 13-16; "An Illiterate Scribe," American Journal of Archaeology 78, 1974, p. 78; and "The Backview of Human Figures in Ancient Egyptian Art," Journal of Near Eastern Studies 40, 1981, pp. 43-46.

Sam Goudsmit and George Uhlenbeck arrived in Ann Arbor in the early fall of 1927 both looking thin, energetic, and incredibly young for such well-known figures. With their colleagues, they quickly set up basic courses and a weekly journal club and seminar according to the Ehrenfest tradition.

Ann Arbor became a lively place and this was enhanced by the summer sessions, also established by Randall, with distinguished visitors from all over the world. ... Sam Goudsmit played an important part in these summer symposia during the late twenties and the thirties and became so deeply attached to Michigan that when a chance came to go back to Amsterdam as professor, he declined.⁵

Goudsmit did take a leave of absence from Michigan in 1940-41 to become a visiting professor at Harvard. Then he felt compelled to join the war effort, eventually becoming Chief Scientific Officer of the Alsos Project--an intelligence mission designed to learn the state of German atomic weapons research.⁶ After the war, he soon joined the senior staff of the Brookhaven National Laboratory. From 1951 to 1975 he wielded great influence in the scientific community through his work for the American Physical Society, where he served as Editor-in-Chief of the Physical Review and founded the Physical Review Letters, still considered the most prestigious letter journal in the field.⁷

Samuel Goudsmit spent an important part of his life as a professional--the youthful, pre-war years--in Ann Arbor. He left a mark here. As with the great historian of Islamic art, Richard Ettinghausen (1904-1979), it was in Ann Arbor that Goudsmit established himself firmly in the United States as a teacher, a distinguished scholar, and a leader in his profession.

⁵ From the biographical memoir on Samuel A. Goudsmit published in the Year Book 1979 of the American Philosophical Society (American Philosophical Society: 1980), p. 67. See also the references to Michigan and its summer symposia in C. Weiner, "Physics in the Great Depression," Physics Today, 23, October 1970, pp. 31-38.

⁶ Goudsmit wrote a moving account of the mission and of his personal encounters with the tragedy of war in a popular book: Alsos (Sigma Books: 1947).

⁷ Max Dresden, "Samuel A. Goudsmit, 1902-1978," Nature 282, December 1979, pp. 889-890.

Ettinghausen, who left Germany in 1934, was recruited to Ann Arbor in 1938. Like the recruitment of Goudsmit and Uhlenbeck in 1927, this move demonstrated the astuteness of The University in attracting promising young scholars who were in the vanguard of their fields. Chance alone dictated that the biographical memorials for Goudsmit and Ettinghausen, both of whose lives were so significantly affected by early encouragement from Michigan, would appear just pages apart in the 1979 Year Book of the American Philosophical Society; but the chance proximity tells the story of a spirited, innovative era at The University of Michigan.⁸

When Samuel Goudsmit arrived in Ann Arbor, The University of Michigan's excavations at the important Graeco-Roman Period site of Karanis in Egypt had been under way for three seasons. Largely through the vigorous direction of Professor Francis W. Kelsey, The University had become a leading center of archaeological investigation. Professor Kelsey died in the year Samuel Goudsmit received his doctorate and joined the faculty at Michigan. But Kelsey's Museum, his excavations, and his strong commitment to the study of antiquity remained a vital part of the exciting academic environment of Ann Arbor during the late twenties and the thirties. Goudsmit must have enjoyed this aspect of life at The University. We know that he continued his studies of Egyptology in his spare time by attending courses taught here by the noted authority on Old Kingdom sculpture, Caroline Ransom Williams. Goudsmit never lost his sentimental attachment to Michigan. He resolved that his growing collection of Egyptian art and artifacts should one day be housed in the Kelsey Museum of Archaeology--where he was certain the material could serve well in teaching and in public exhibitions.

⁸ The memorial for Ettinghausen (pp. 58-61) was written by Professor Edith Porada.

The Goudsmit Collection

A letter written to Miss Louise A. Shier, now retired curator of the Kelsey Museum, suggests the delight Goudsmit took in puzzling over questions of the past and their relation to general knowledge. It also records Goudsmit's initial proposal to the Museum that his antiquities should find a permanent home here (Document 1).

Implementing her husband's wishes, Goudsmit's widow, Mrs. Irene B. Goudsmit, has willed his collection to the Kelsey Museum. All but a small number of the objects have come to the Museum already--in advance of the activation of her will--as a permanent loan for teaching, research, and exhibition. The Museum is pleased to be able to celebrate the bond between Samuel Goudsmit and The University of Michigan by presenting this initial exhibition of the Permanent Loan Collection. We are most grateful to Mrs. Goudsmit for her generosity and for her thoughtful assistance at every point. Through the kindness of Goudsmit's daughter, Professor Esther M. Goudsmit, we are also pleased to include in this special exhibition several objects which have become her personal property and which are not part of the permanent loan.

The material on display here includes sizable and significant groups of scarabs, seals, and amulets in addition to smaller groups of papyrus fragments (several of which preserve illustrations) with hieroglyphic and hieratic texts, demotic and coptic ostraca, stone inscriptions and reliefs, fragments of decorated mummy coverings, wood, bronze, terracotta, and stone figurines, faience ushabti, jewelry, and coptic textiles. Single examples of other types of material include a fine New Kingdom sketch slab, a fragmentary New Kingdom seated statue, a painted prehistoric vessel, a beautiful cosmetic grinder in the form of a diving girl, an alabaster grinding dish, an unusual canopic jar lid, and mummy linen from the Tomb of General Horemheb. Goudsmit's first acquisition was a scarab. He relates his early experiences as a collector in the following vein:

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DEPARTMENT OF
PHYSICS

6 August 1962

Miss Louise A. Shier
Kelsey Museum of Archaeology
The University of Michigan
434 South State Street
Ann Arbor, Michigan

Dear Miss Shier:

Thank you very much for the survey of the "right" and "left" dice. The motivation of my interest in this problem is a question for which we may never find an answer. That question is whether the ancient Egyptians were aware of the fact that there are two kinds of dice. It is obvious that we moderns are not until it is called to our attention. Exceptions may be found perhaps among crystallographers and a few other experts in spacial symmetry problems. However, some of my friends believe that the ancients were more conscious of such details than we are. It may even have had some religious or magic significance. For example, in Egyptian decorative art one finds all the symmetry arrangements represented which are mathematically possible. If the Egyptians really made these dice deliberately "right" or "left", it would be an interesting point in the history of mathematics. Perhaps we can find out about this in the following manner.

Modern dice almost always come in pairs. I do not know whether this is true for ancient dice, too. Suppose however that ancient dice are found in pairs and that often one of the pair is "right" and the other "left". In that case we can be sure that such pairs were selected or manufactured deliberately with different symmetry. If, however, the distribution is purely according to the rules of chance (two "right" "left" pairs to one pair both "left" and one pair both "right"), then we can draw no certain conclusion, or may assume that they were as unobservant as we are.

It is thus of interest to study the records to see whether any of the dice in the Michigan collection belong together. I noticed that in one showcase you exhibit a beaker with four dice which were supposedly found with it. I remember that three dice were one way and one the other way, I forgot whether "left" or "right". I would, of course, have been happier if it had been two and two! But this one example is not sufficient to prove or disprove any conjecture. Do you think

6 August 1962

your records could reveal additional data on pairs or groups of dice?

By the way, to my surprise I found that modern dice made in France are "right", but those in the U.S. are "left". A nice clue for a detective mystery!

Now I wish to ask you something about another subject. For many years I have been an amateur Egyptologist. As a student at Leiden I took a course in hieroglyphics and I also visited Caroline Ransom Williams' course when she lectured at the University of Michigan. That was before your time, before Professor Aga Oglu and long before Ettinghausen! However, I always remained a superficial amateur and to the horror of my Leiden professor (the late Dr. Boeser) I was interested in collecting. Since I started so early, I have indeed gathered a nice collection of small objects, some of which are of fine quality. It consists of a few choice scarabs, figurines, papyrus fragments with figures and writing, a wooden swimming girl, etc. I also learned to distinguish forgeries and have a few useful samples of those. Now, in my will I plan to leave almost all of these objects to the University of Michigan. However, your collection may be already sufficiently complete that you are not interested in my antiques. I can send you photographs of most items or, if you visit New York, you could spend an extra day to inspect the collection in person as my guest. Since I wish to make sure that my small collection will be of some use to students, I would not be happy if it were never displayed or otherwise made available. In case these items are of no interest to your museum, you can no doubt suggest a small school which might benefit from these objects.

I hope of course that I shall still have many years the pleasure of looking at my collection in my own home, but nevertheless one has to make plans and your opinion would be of great help to me.

With best regards,

Yours,

S. A. Goudsmit

SAG:poh

"What you dig up out of the ground is no good for the art trade." This was the doctrine of the famous Dutch-English family Duveen-*Hangjas*, which had been in the art business for generations. I learned that lesson in the early 1920's in Amsterdam, then a world center for dealers in art and antiques, when I first tried to buy an ancient Egyptian scarab. After months of searching I did find one dealer, D. Komter, who had a small, exquisite Egyptian collection. I had passed him by because I saw only some fine old paintings in his show window. I bought a scarab for ten dollars. It was in excellent condition.

He noticed my interest and he gave me his whole collection of about 120 scarabs to take home and study. I dated, photographed, and catalogued the scarabs and translated the inscriptions. Mr. Komter rewarded me with a few beautiful small figurines, which became the start of my minor collection. Not long after this, Mr. Komter retired and his valuable art was sold at auction. The scarab collection - with my catalog - sold for about \$120. No, I did not buy it, which I regret to this day. The reason was that my yearly income as a half-time assistant in one of The University of Amsterdam's physics laboratories was \$400. But this was the beginning of my life-long interest in the question of art versus archaeology.

It was not until the Second World War that the Duveen doctrine of art versus archaeology did an about-face. Ancient Egyptian curios became "Art," and art dealers and collectors began to look at the objects with much more respect.⁹

The earliest acquired objects in the Goudsmit collection for which dates are recorded are the three amulets given to Goudsmit by D. Komter in 1925 (described as "figurines" above). One of these has come to Ann Arbor with the permanent loan (K.M. 81.4.87 in Case XII). Several of the scarabs and amulets in the collection have no recorded acquisition date; and some of these may well go back to Goudsmit's earliest years as a collector. The material in this exhibition ranges in acquisition date from 1925 to 1977.

Goudsmit took particular interest in one of his papyrus fragments. He published the papyrus in the American Journal of Archaeology after having donated it to the Kelsey Museum in 1974.¹⁰

⁹ Goudsmit, "Not for the Art Trade," p. 13.

¹⁰ Goudsmit, "An Illiterate Scribe."

This fragment (K.M. 74.1.1 in Case V) contains part of the twelfth division of the funerary book of the AM-TUAT ("What is in Hades"). The scribe who copied this text was illiterate--as Goudsmit has demonstrated by analyzing the types of errors and confusions which have crept into this edition. Correspondence between Goudsmit and Miss Shier suggests the importance of the Kelsey Museum's acquisition of the AM-TUAT fragment (Documents 2-3). Furthermore, it reveals Goudsmit's eagerness to share with students his own interest in the fine points of Egyptology. Implicit in Goudsmit's "PSS" (which closes his response to Miss Shier) is his amusement at the proof that "scribes" miscopy even to this day--some of their errors being delightfully humorous.

Goudsmit also studied one of his Old Kingdom reliefs in great detail (K.M. 81.4.3 in Case II).¹¹ Here again, he seems to have been particularly intrigued by the apparent formal anomalies of the piece-- in this case the portrayal of the figure in back view. In contrast to the papyrus of the AM-TUAT and this relief, the majority of objects in the collection have come to us with only the brief notations that Goudsmit had organized into a skeletal checklist.

In many cases Goudsmit's preliminary documentation is complete--supplying material, dimensions, and date of the object as well as the date and source of its acquisition. In documenting inscribed objects, Goudsmit has frequently noted something about the content of the text; but he has only rarely included translations in his checklist. In some cases references to published examples of similar objects have also been recorded. On the other hand, a significant number of objects in almost every category are only incompletely treated in Goudsmit's list of basic information--most often missing a suggested date for the piece and/or notation of the source and date of acquisition.

¹¹ Goudsmit, "The Backview of Human Figures in Ancient Egyptian Art" and "Not for the Art Trade."

June 24, 1974

Dr. S. A. Goudsmit
The Physical Review and Physical Review Letters
Brookhaven National Laboratory
Upton, Long Island, New York
11937

Dear Dr. Goudsmit:

I am sorry to be so long in replying to your letter about the display of your recent gift of the papyrus of Am-Tuat. It is the more valuable to us now since the Metropolitan Museum has recalled much of their indefinite loan of Egyptian material, including the papyrus sections of the Book of the Dean. They are re-doing their Egyptian exhibits and recalled some pieces for their new installation and others for conservation treatment. The packing and crating took some six weeks and we are just now getting back to normal.

We are now replanning our own exhibits and the Papyrus of Am-Tuat will be the important illustration of Egyptian writing on papyrus. That the scribe was illiterate should make it the more interesting to visitors. Do you object to the use of your name in publicity about the exhibit.

Sincerely,

Louise A. Shier.

LAS:pb

There is one fragment of an inscribed wall relief for which we have no documentation. This piece (K.M. 93766 in Case IV) was given to the Kelsey Museum by Goudsmit in 1935 and thus does not appear at all in his personal checklist (prepared in his later years). A search of the Museum records and archives has produced no additional information on this fragment.

In the Annotated Checklist that follows, we have used Goudsmit's preliminary documentation list as a starting point--standardizing it, supplementing information already supplied there whenever possible, and adding the Kelsey Museum (K.M.) accession numbers that have now been assigned to all pieces in the permanent loan. In addition, we have attempted, at a basic level, to direct the reader to comparative material. Much research remains to be done on the Goudsmit Collection in preparation for its incorporation into scholarly publications of the Museum. But this is a plus factor in a teaching museum such as the Kelsey. Already, students in the Egyptian Art and Archaeology course offered by the Department of the History of Art have experienced the excitement of beginning research papers on an unpublished piece in the Goudsmit Collection--knowing that they have a chance through this work to contribute meaningfully to the Museum's ongoing scholarly investigations. Indeed, this is just the sort of enterprise Samuel Goudsmit hoped to encourage through his generosity to the Kelsey Museum.

In this exhibition of the Goudsmit Collection, our goal is to present the art and artifacts acquired by this remarkable man in a mode suggestive of the personal, intimate delight he clearly took in viewing, exploring, and--it is even appropriate to say--befriending the past through these objects. We have grouped the material so as to reflect the type of visual and intellectual correlations that we imagine Goudsmit himself might have made. We have refrained from using extensive didactic labels so that the visitor will focus on the objects themselves, much as he would were he viewing them in Goudsmit's study.

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AND
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8 July 1974

Dr. Louise A. Shier
Kelsey Museum of Ancient
and Mediaeval Archaeology
The University of Michigan
Ann Arbor, Michigan 48104

Dear Dr. Shier,

I am sorry to hear that the Metropolitan Museum has recalled part of its interesting loan exhibit. The Am-Tuat fragment can not fill the gap.

I do not object to the use of my name in publicity for the new exhibit. What I do not like is to have my name on a label with "Gift of".

As soon as it has been copied I shall send you a photograph of Louvre P3071, which is hard to find. It is the ancestor of the papyrus of which you now have a fragment.

If you think that it may be of any use to interested students I can also prepare a copy on which the text parts corresponding to the fragment are marked. If my time permits it, I can also indicate the corresponding passages in the illustrations and translation given in E. A. Wallis Budge "The Egyptian Heaven and Hell" (Vol. I, The Book of AM-TUAT). This book is in the University of Michigan Library.

Yours sincerely,

S. A. Goudsmit

S. A. Goudsmit
Editor-in-Chief

PS: In Figure 2 of my paper about the AM-TUAT fragment I erroneously put P3017 instead of P3071 for the Louvre Papyrus. In the text I used the correct number

PSS: I appreciate the slip made by your secretary, who calls the papyrus the "Book of the Dean" I always suspected that deans go that far back in history!

SAG:cw

SAG

ANNOTATED CHECKLIST OF OBJECTS ON DISPLAY

Case I

Relief of Kara-Pepi-Nefer from his Tomb at Saqqara

Painted limestone (H.130 cm W.21 cm)

Dynasty VI (c.2300 BC)

Kelsey Museum 81.4.1

Source:* Maguid Sameda, Cairo, 1967--whence Ernst E. Kofler, Lucerne, 1968

This panel originally formed the left jamb of a false-door stela within the Old Kingdom tomb of Kara-Pepi-Nefer.¹² It was found about 150 meters from the Pyramid of Unas at Saqqara. The rest of the tomb is preserved in the Cairo Museum. Kara-Pepi-Nefer, who was Chief Magistrate under King Pepi I, is rendered in a typical standing posture attired in a starched and pleated linen kilt, a "broad collar" and bracelets, a full wig of a type that becomes common in Dynasty VI and later, and a neatly trimmed beard. In his left hand he grasps a staff. In his right hand he holds the scepter of executive authority. Note that the scepter passes behind Kara-Pepi-Nefer's body. This particular representational confusion is unusual, but not unique.¹³ "Misunderstandings" of this general type are commonplace on private tomb reliefs of the Old Kingdom.¹⁴ Above Kara-Pepi-Nefer appear his titles and the royal cartouche of the Pharaoh he served. The colors on this relief were partially restored at the Cairo Museum in 1967; but they faithfully render the vivid Old Kingdom palette.

* The dates and sources of Goudsmit's acquisitions are recorded whenever this information is available.

- 12 See W.C. Hayes, The Scepter of Egypt, Vol. I (Harvard University Press: 1953), fig. 53, for a complete example of an Old Kingdom false-door stela--this, from the Tomb of Pery-Neb (late Dynasty V).
- 13 Note, for instance, the Dynasty III tomb reliefs of Kha-bauw-sokar and Iy-nefer: W.S. Smith, A History of Egyptian Sculpture and Painting in the Old Kingdom (Oxford University Press: 1946) pl. 36, and two stelae of the First Intermediate Period: R. Fazzini, Images for Eternity-Egyptian Art from Berkeley and Brooklyn (The Brooklyn Museum: 1975), figs. 29 and 30.
- 14 In the Tomb of Pery-Neb, right and left hands are frequently reversed. Note the leading offering-bearers in the two lowest registers of the funeral banquet scene: Hayes, Scepter, I, fig. 52.

Case II

Relief of an Offering-Bearer from a Saqqara Tomb

Painted Limestone (H.29.3 cm W.19.9 cm)

Dynasty V (c.2400 BC)

Kelsey Museum 81.4.3

Source: Maguid Sameda, Cairo, 1967

The offering-bearer faces left as he holds forth the container of "prime cedar oil" that is identified by hieroglyphic caption.¹⁵

The vertical ridge to the left of this representation suggests that the figure stood at the head of a procession of offering-bearers assisting at the funeral banquet of the tomb owner. Beyond the vertical divider on similar relief systems, a zone is reserved for the pile of offerings as well as for the bracketing representation of the tomb owner seated before the banquet table.¹⁶ Samuel Goudsmit has noted

that the offering-bearer here is shown with his back to the viewer. This pose, he demonstrates, is rare in Egyptian art--most frequently used for the first figure in such a procession of subsidiary figures.¹⁷ The colors preserved on this relief are original, with the exception of the ground line under the figure. This was added by the art dealer.

- 15 See Goudsmit, "Not for the Art Trade," p. 16, for a discussion of the interesting spelling error in this caption--an error that demonstrates the authenticity of the monument because it is the type of mistake only likely to be generated by an ancient Egyptian copyist. Similar mistakes occur in the texts found in the Tomb of Pery-Neb.
- 16 Hayes, Scepter, I, fig. 52.
- 17 Goudsmit, "Not for the Art Trade" and "The Backview of Human Figures in Ancient Egyptian Art."

Case III Luxuries for a Lady

1. Cosmetic Grinder in the Form of a Diving Girl

Wood (L.18.2 cm)

Dynasty XVIII (c.1500 BC)

Kelsey Museum 81.4.27

Source: Spink & Son, Ltd., London, 1956

This figure of a nude girl, fully extended in a graceful diving posture, is exquisitely carved. It was meant to be viewed from all angles--great care having been taken to render anatomical details of the entire surface. The darkened area around the figure's midsection indicates that it was grasped repeatedly here. This suggests that it was an implement of daily use rather than a tomb figurine. The figure holds an oval ball in her outstretched hands. Signs of bruising on the end of this element suggest, more specifically, that it was used as a pestle for the grinding of cosmetics. Similarly posed diving girls, dating to Dynasty XVIII, hold small dishes or spoons for cosmetic powders.¹⁸ It is certainly possible that the Goudsmit piece originally formed part of a matched set.

¹⁸ W.C. Hayes, The Scepter of Egypt, Vol. II (The Metropolitan Museum of Art: 1959), fig. 106.

2. Cosmetic Dish

Alabaster (Diam. 6.1 cm)
Old Kingdom (c.2686-2160 BC)
From excavations of Prof. George Steindorff
Collection of Esther M. Goudsmit
Source: Dr. Erich Junkelmann, Munich, 1930

Small, shallow dishes of this type were used for the grinding of natural substances in the preparation of cosmetics.

3. Figurine of Isis-Aphrodite

Green-glazed clay (H. 7.2 cm)
Graeco-Roman Period (c.300 BC - AD 300)
Collection of Esther M. Goudsmit
Source: MacGregor Collections, 1921--whence Spink & Son, Ltd., London, 1932

This figurine, with its head unfortunately missing, represents a half-draped vision of Isis-Aphrodite, a popular embodiment of the cultic syncretisms that emerged after the conquest of Egypt by Alexander. Similar Isis-Aphrodite figures of a larger scale were excavated by The University of Michigan at Karanis.¹⁹

¹⁹ E.K. Gazda, et al., Guardians of the Nile--Sculptures from Karanis in the Fayoum (Kelsey Museum of Archaeology: 1978), p. 31.

4. Bracelet

Gold, with pearls (Diam. 6.5 cm)
Late Period (c.600 BC or later)
Said to have come from the Tomb of Hatshepsut
Collection of Esther M. Goudsmit
Source: Col. Simson Collection, 1920--whence Spink & Son, Ltd., London, 1932

Goudsmit was clearly attracted by the delicate beauty of this piece of jewelry. Correspondence between him and R. Forrer (agent for Spink & Son) reveals that Goudsmit did not credit the provenance given by the dealer. He purchased the bracelet knowing that it was not of a type

produced in the era of the great New Kingdom Queen Hatshepsut. Pearls were not used in Egyptian jewelry until the Graeco-Roman Period.²⁰

²⁰ C.R. Williams, Gold and Silver Jewelry and Related Objects (The New York Historical Society: 1924), p. 7.

5. Broad-Collar Necklace with Amulets

Faience (Max. D. 14.0 cm Max. W. 25.5 cm)
Late Period (c.650-300 BC)
Said to have come from Amarna
Collection of Esther M. Goudsmit
Source: Spink & Son, Ltd., London, 1944

This elegant necklace was restrung by the dealer. Necklaces of this type were worn not only for their intrinsic beauty but also because they were thought to have protective qualities. Fringing this beaded collar is a series of pendant amulets representing Ptah, Bes, and Isis in an alternating sequence. The use of amulets in this fashion suggests a date in the Late Period for the necklace.²¹

²¹ An Egyptian necklace composed of 91 such faience amulets was found in the Bocchoris Tomb--the grave of an Etruscan lady at Tarquinia near Rome. The necklace was one of several items imported from Egypt and dating to the seventh century BC. Two earrings in the form of Bes figures were also among this lady's tomb equipment. See E. Richardson, The Etruscans (The University of Chicago Press: 1964), p. 46.

Case IV

Relief Fragment from a Tomb or Temple Wall

Limestone (Max. H. 34.0 cm Max. W. 35.5 cm)
Dynasty XXV (c.760-656 BC) or later
Kelsey Museum 93766
Gift of Samuel A. Goudsmit, 1935
Source: unknown

This fragment preserves part of a ritual scene in which a priest is officiating with a censor and a libation vessel at an offering table. Here we see the upper section of the offering table, laden with vertically rendered loaves of bread. The priest stands to the left. His head is shaven and he wears the panther skin appropriate to his office. (One paw of the panther skin is visible as it hangs down below the priest's left arm.) With his left hand, he extends the long censor. With his right hand he pours a libation. The liquid flows from the vessel in a zigzag stream. A similar scene--although involving two priests--appears on a New Kingdom tomb painting.²² But on the Goudsmit piece the use of the Old Kingdom mode of rendering the offering table with generically symbolic loaves of bread rather than an abundant variety of foodstuffs characteristic of later periods suggests the archaizing that was practiced in Dynasty XXV and later.²³ The style of carving and the form of the censor are closely paralleled on a temple relief of Piankhy at Gebel Barkal in Dynasty XXV.²⁴

²² A. Mekhitarian, Egyptian Painting (Skira: 1978), p. 132.

²³ Compare, for instance, a Ptolemaic stela from Abydos with the archaic form of offering: P. Munro, Die spätägyptischen Totenstelen (J.J. Augustin: 1973), pp. 305-306 and pl. 45.

²⁴ W.S. Smith, The Art and Architecture of Ancient Egypt (Pelican: 1965), pl. 173 a.

Case V Homage to the Egyptian Scribe

1. Relief of Scribes Holding Scrolls

Limestone, traces of paint (H. 23.0 cm W. 38.0 cm)
Dynasty VI (c.2300 BC)
Kelsey Museum 81.4.2
Source: "Das Kunsteck" (Lulu Wiesnet-Hennig), Munich, 1963

This relief is a fragment from a tomb wall that was decorated with an extensive system of representational sculpture.* Prominent on the Goudsmit piece we see the upper body of one scribe facing right, followed by part of a second. Both carry unrolled scrolls as if in the act of reading from them.²⁵ The names and titles of the scribes appear in the field. In a vertical panel to the right is preserved part of the name of a town. Egyptian scribes were important members of their society--fulfilling functions as clerks and accountants as well as copyists. Their profession was extolled in literature; and the importance Egyptian society attached to the concept of literacy is reflected in the popularity of the sculptural portrait genre of the aristocrat-as-seated-scribe.

* Students in Egyptian Art and Archaeology for Winter Term 1982 will be researching the question of the larger representational context into which this piece would have fit. Thus we shall avoid anticipating their discoveries by not elaborating upon these issues at present.

²⁵ A similarly posed scribe appears before Pery-Neb in the estate inspection scene of his late Dynasty V tomb: Hayes, Scepter, I, fig. 51.

2. Fragment of a Funerary Stela of a Royal Scribe

Glazed limestone (Max. H. 14.0 cm W. 22.4 cm)
Dynasty XIX-XX (c.1300-1100 BC)
Kelsey Museum 81.4.4
Source: Private owner, Germany, 1945

A deceased royal scribe prays with upraised hands to Osiris and Isis. The stiff sleeve of his linen garment is characteristic of Ramesside art.²⁶ A standard inscription gives the offering formula in addition to the name and titles of the scribe.

²⁶ Smith, Art and Architecture, fig. 161.

3. Fragment of an Offering Stela

Limestone (Max. H. 11.4 cm Max. W. 11.0 cm)

Middle Kingdom (c.2040-1558 BC)

Kelsey Museum 81.4.7

Source: "The Carp," Capt. Raymond Johnes, London, 1929

Three lines of hieroglyphs preserve part of a standard offering formula plus the name of the deceased. This fragment formed the left corner of a palace-facade stela that would have been crowned above the round moulding with a concave cavetto moulding. Below the inscription bands, a scene of the deceased at his funeral banquet would have appeared.²⁷

²⁷ Compare a Middle Kingdom palace-facade stela in New York: Hayes, Scepter, I, fig. 222.

4. Fragment of Manuscript with Hieratic Writing

Papyrus and black ink (H. 9.8 cm W. 9.6 cm)

Dynasty XXVII (c.525-404 BC) or later

Kelsey Museum 81.4.25

Source: Feuardent Frères, Paris, 1931

Hieratic is the cursive script of the ancient Egyptian language, derived from the hieroglyphic form. It differs from hieroglyphic script in much the same way as our hand cursive writing differs from a typewritten text. Careful perusal will reveal vestiges of hieroglyphic characters in the fluid and more abstract hieratic forms. This fragment is part of a Book of the Dead manuscript that would have had illustrations.²⁸

²⁸ Compare T.G. Allen, The Egyptian Book of the Dead (The University of Chicago Press: 1960) pl. Ll B, for a similar hieratic fragment - this with remains of sketchy ink illustrations.

5. Coptic Ostrakon

Sherd of ribbed pottery, ink inscription (H. 6.7 cm)
Coptic Period (end of the First Century AD or later)
Kelsey Museum 81.4.14
Source: Luxor, 1964

Coptic was the Late Antique-Medieval Period form of the Egyptian language--as written with Greek characters. This ostrakon--or discarded sherd used as we would use "scrap paper"--contains a list of names, now much faded. Although Greek was the official language used at this period, Coptic came to be used not only for hasty notations such as this, but also as a language of Christian literature.²⁹

²⁹ A. Badawy, Coptic Art and Archaeology (The MIT Press: 1978), pp. 2-3.

6. Demotic Ostrakon

Sherd of buff pottery (H. 7.0 cm)
Probably Ptolemaic Period (c.304-30 BC)
Kelsey Museum 81.4.13
Source: Luxor, 1964

Demotic is a cursive, highly complex written form of the Late Egyptian language. This ostrakon, like the Coptic example, gives a list of names.

7. Fragment of Abbreviated Book of AM-TUAT

Papyrus, with black ink (H. 24.5 cm)
New Kingdom (c.1558-1085 BC)
Kelsey Museum 81.4.21
Source: Feuardent Frères, Paris, 1931

This manuscript fragment consists of seventeen partially preserved columns of hieroglyphs from the twelfth division of the funerary book, AM-TUAT, ("What is in the Underworld"). The AM-TUAT is essentially a mystical guidebook to the Underworld and a description of the sun god's journey through the nether regions of the universe during the hours of the night.³⁰

³⁰ See E.A.W. Budge, The Egyptian Heaven and Hell, Vol. III (Kegan Paul, etc.: 1905), pp. 22-23.

8. Fragmentary Ushabti of a Royal Scribe

Blue faience, black inscription (H. 6.3 cm)
Dynasty XX (c.1200-1085 BC)
Kelsey Museum 81.4.15
Source: Luxor, 1967

Ushabti figures were offered in tomb assemblages to fulfill various symbolic functions as stand-ins for the deceased. They were inscribed with offering formulae in hieroglyphic (or, more rarely, hieratic) script. The text on this ushabti preserves the title of the deceased as "royal scribe." In its form it compares with good quality example from Dynasty XX.³¹

³¹ W.F. Flinders Petrie, Shabtis (British School of Egyptian Archaeology: 1935), pl. XXXVI, 263-265.

9. Fragment of the Book of AM-TUAT

Papyrus, with black and red ink (L. 38.0 cm)
Probably Late Dynastic (c.525-330 BC)
Kelsey Museum 74.1.1
Gift of Samuel A. Goudsmit
Source: Feuardent Frères, Paris, 1931

Like item number 7 in this case, the fragment here is derived from a version of the twelfth division of Book of AM-TUAT. Two aspects differentiate these examples: First, this fragment (No. 9) preserves

illustrations. Secondly, it is a late copy made by an illiterate scribe. The illustration preserved here shows the great serpent Ankh-Neteru, who lives upon the rumblings of the earth. The "twelve loyal servants" of Ra are pulling a towline in order to draw the sun god and his bark through the body of the serpent and out of its mouth to be reborn in the new day.³² For mystical reasons this division of the AM-TUAT was always written in reverse. The scribe who copied this version did not realize this. Goudsmit notes:

Whenever he had a symbol left over at the bottom of a column, he placed it at the top of the column to the left in the belief that this was the next, whereas it really was the previous, column.
...He was no scholar.

...

Such systematic errors cannot be explained as accidental oversights or carelessness, they are proof of the illiteracy of the copyist.³³

³²Budge, Heaven and Hell, pp. 192-193.

³³Goudsmit, "An Illiterate Scribe," p. 78.

10. Fragmentary Offering List from a Tomb Wall

Limestone, with traces of paint (H. 18.0 cm W. 12.2 cm)
Old Kingdom (c.2686-2613 BC)
Kelsey Museum 81.4.8
Source: Metropolitan Museum Surplus, New York, 1958

This fragment preserves, at the right, a vertical border with horizontal bands which frames a column of hieroglyphs and two offering jars in vigorous relief. This segment would have formed part of an extended offering list in the tomb. The form of the two jars is typical of the Old Kingdom.³⁴ Vestiges of yellow, red, blue, green, and black paint are clearly visible.

³⁴J. Vandier, Manuel d'archéologie égyptienne, Vol. IV (A. & J. Picard: 1964), p. 151, G4.

Case VI

Statuette of Nephthys

Wood, painted (H. 37.1 cm)

Late Period (c.378-30 BC)

Collection of Esther M. Goudsmit

Source: The Hilton Price Collection, 1897--whence Spink & Son, Ltd., London, 1941

Nephthys, a sister of Isis, was a protectress of the home of Osiris--whom she helped to restore to life in his annual cycle of death and rebirth. Here she assumes the aspect of a kneeling, wailing woman. A companion piece to this mourning Nephthys is the painted wood Isis statuette in Hildesheim.³⁵

³⁵H. Kayser, Das Pelizaeus Museum in Hildesheim (de Gruyter: 1966), fig. 33.

Case VII Thebes: City of Amun

1. Funerary Cone of Mentemhet

Terracotta (Diam. 9.0 cm)

Dynasty XXV/XXVI (c.650 BC)

Kelsey Museum 81.4.19

Source: A guard at Thebes, 1977

The insertion of rows of terracotta cones set point first into the facades of tombs is a practice peculiar to Thebes. Beginning in the New Kingdom, the flat, circular ends of these cones were impressed with large seals probably made out of wood just for this purpose.³⁶ Thebes was the city sacred to Amun-Ra, king of the gods. In the New Kingdom and later, the temple of Amun enjoyed extraordinary prosperity and favor. Mentemhet, one of whose funerary cones is exhibited here, was fourth prophet of Amun at Thebes--a distinguished and influential personage of Dynasty XXV.³⁷ His archaizing tomb reliefs have been the subject of several important studies.³⁸ The elegant seal impression on this cone--giving the name and titles of Mentemhet in horizontally disposed hieroglyphs of sculptural vitality--is worthy of his impressive tomb.

³⁶Hayes, Scepter, II, p. 35.

³⁷J. Leclant, "Montuemhat, Quatrième Prophète d'Amon, Prince de la Ville," Bulletin de l'Institut français d'archéologie orientale 35, 1961.

³⁸E.g., H.J. Kantor, "A Fragment of Relief from the Tomb of Mentuemhat at Thebes (No. 34)," Journal of Near Eastern Studies 19, 1960, pp. 213-216.

2. Funerary Cone of Nebsenny

Terracotta (Diam. 8.0 cm)

Dynasty XIX (c.1300 BC)

Kelsey Museum 81.4.20

Source: A guard at Thebes, 1977, from Theban Tomb 108

The inscription on this cone reads "Nebsenny, First Prophet of Onuris."

It is crowned by a representation of two figures adoring the Bark of Amun.

3-4. Funerary Cones of Priests of Amun

Terracotta (Diam. 6.7 cm - 7.5 cm)

New Kingdom (?) (c.1558-1085)

Kelsey Museum 81.4.9-10

Source: "The Carp," Capt. Raymond Johnes, London, 1929

5. Fragment of a Painted Coffin

Wood, painted (H. 18.2 cm W. 31.7 cm)

Late Period (probably c.1085-715 BC)

Kelsey Museum 81.4.5

Source: Feuardent Frères, Paris, 1938

This coffin fragment preserves a brightly painted representation of Horus and Isis in the funerary bark. The inscription indicates that the owner of the coffin was a dancing girl of the Temple of Amun.

6. Mummy Cloth

Plain linen (L. 41.0 cm)
Dynasty XVIII (c.1400 BC)
Kelsey Museum 81.4.34
Source: Luxor, 1964

This mummy linen was found in Theban tomb no. 78, belonging to Horemheb, a general under Thutmose IV.

7. Uninscribed Ushabti

Faience (H. 12.0 cm)
Dynasty XXX (378-341 BC)
Kelsey Museum 81.4.35
Source: "The Carp," Capt. Raymond Johnes, London, 1929

This finely modeled ushabti is typical of superior ushabti figures produced in Dynasty XXX.³⁹

³⁹ Compare Petrie, Shabtis, pls. XLIV-XLV.

8. Inscribed Ushabti

Faience (H. 11.0 cm)
Dynasty XX-XXI (c.1200-945 BC)
Kelsey Museum 81.4.12
Source: "The Carp," Capt. Raymond Johnes, London, 1929

This crudely shaped figure with its short cursive inscription finds close parallels in Dynasties XX and XXI.⁴⁰ The text identifies the figure's owner as a priest of Amun.

⁴⁰ E.g., Petrie, Shabtis, pl. XXXVII.

9. Fragmentary Inscribed Ushabti

Brown faience (H. 6.7 cm)
Dynasty XX-XXI (c.1200-945 BC)
Kelsey Museum 81.4.11
Source: Zaid Mulattin, Luxor, 1964

On the preserved lower part of this ushabti three lines of the traditional offering formula remain.

10. Fragment of a Relief Chalice

Faience (H. 3.6 cm)
Dynasty XXII (c.940-717 BC)
Kelsey Museum 81.4.16
Source: Massar Brothers, Cairo, 1964

This rim fragment from a relief chalice preserves a segment of an inscription band carved incuse, and below that, remnants of a delicately carved group of lotus blossoms in relief. The inscription records the title of a priest. In an excellent study of relief chalices such as this one, G.A.D. Tait has said:

In the whole range of Egyptian study few categories of object have attracted more attention by their rarity and their superb technical skill and yet defied accurate assessment. For none of them was found in a controlled excavation;⁴¹

Based upon Tait's comprehensive analysis, it now seems certain that the first relief chalices were made in Dynasty XXII. A chalice, of which four fragments are preserved in four different museums, provides a close parallel for the Goudsmit piece.⁴² The lotus blossoms visible at the top of the chalice here will then have formed the upper segment of a figural scene set in a marsh--with birds flying among the flowers and, most likely, either a ritual scene or a hunting scene taking place in the field below.

⁴¹G.A.D. Tait, "The Egyptian Relief Chalice," Journal of Egyptian Archaeology 49, 1963, p. 93.

⁴²Tait, "Egyptian Relief Chalice," fig. 4 (Dynasty XXII).

11. Fragment of a Seated Statue

Limestone (H. 16.0 cm W. 11.0 cm)

Dynasty XVIII (c.1558-1303 BC)

Kelsey Museum 81.4.6

Source: Collection of Prof. Leslie Verne Case--whence Hammer Galleries, New York, 1942

This statue fragment preserves the front part of the lap of a seated figure whose right hand rests palm down along his right thigh. An inscription panel runs down the middle of the figure's smooth garment--preserving the name "Thebes." Traces of red paint may be noted on the wrist and delicately rendered fingers; traces of blue are evident on the side of the figure and in the crevices of the hieroglyphs of the inscription. This figure originally formed part of a family sculpture group. The Goudsmit piece preserves part of the figure of the husband (who was undoubtedly an official of Thebes or of the Temple of Amun at Thebes). He would have been depicted reaching around with his left arm to embrace his wife seated beside him. An excellent parallel for this sculpture type is a group statue of a Governor of Thebes with his wife and daughter.⁴³ This particular positioning of figures is most common during the reign of Amunhotpe II (c.1438-1412 BC).

⁴³K. Michalowski, Great Sculpture of Ancient Egypt (Reynal & Co.: 1978), p. 150. In this group, the standing figure of the couple's daughter is included at small scale between the legs of the two adults.

Case VIII A Decorated Mummy Case

1. Fragment from the Shoulder of the Mummy Covering

Cartonnage (H. 18.0 cm W. 14.0 cm)

Late Period (c.760-525 BC)

Kelsey Museum 81.4.32

Source: Private collector, Germany, 1945

This fragment preserves part of a broad collar terminating in a falcon head that is crowned by a solar disk. The falcon is associated with the god Horus, the god of the morning sun as well as the deity responsible for presenting the deceased into the Underworld.

2a-b. Two Fragments from the Chest Area of the Mummy Case

Cartonnage (H. 16.3 cm W. 10.6 cm/ H. 14.2 cm W. 7.8 cm)

Late Period (c.760-525 BC)

Kelsey Museum 81.4.31

Source: Private collector, Germany, 1945

On these two fragments, Nephthys kneels in praise, facing right. Her sister, Isis, kneels in the same way, facing left before a lion. Nephthys and Isis are often depicted in antithetical groupings of this sort.⁴⁴ The colors on all three of the cartonnage fragments in this case (originally from the same mummy case) are beautifully preserved and give a valuable suggestion of the vivid appeal of the funerary accoutrements produced in the workshops of Egypt in the Late Period.

⁴⁴ A painted coffin of Dynasty XXVI offers an excellent parallel for the broad collar necklace of fragment no. 1 as well as a good indication of the location of fragments no. 2 a-b. Here, Isis and Nephthys kneel antithetically before a winged figure of the sky goddess Nut, who holds the feathers of Truth.: H.D. Schneider and M.J. Raven, De egyptische Oudheid (Staatsuitgeverij, 's-Gravenhage: 1981), fig. 127 and p. 127.

Case IX Voyage to the Afterlife

1. Lid of a Canopic Jar*

Terracotta, painted (H. 11.3 cm Max. Diam. 14.2 cm)

Dynasty XVIII (c.1558-1303 BC) (?)

Kelsey Museum 81.4.29

Source: "The Carp," Capt. Raymond Johnes, London, 1929

Canopic jars were used to hold the viscera of the mummy.⁴⁵ Beginning in the Middle Kingdom, the lids of the canopic jars were regularly developed as vehicles for the idealized portrait of the deceased. Here, such a portrait emerges from a flaring lid collar. The "portrait" head must originally have looked striking--as the great wig was painted with blue frit and striated with yellow bands to imitate the gold of a mummy mask. The face (also originally painted yellow to imitate the gold of a mummy mask) is dwarfed by the massive wig. The ears are prominent.

* This very interesting piece is the subject of a research paper for students in Egyptian Art and Archaeology, Winter Term, 1982. For this reason, we are leaving unresolved some of its enigmatic features--particularly the question of its date and its relation to monumental sculptural traditions.

⁴⁵ On the meaning and development of canopic jars, see M.C. Root, Faces of Immortality: Egyptian Mummy Masks, Painted Portraits, and Canopic Jars in the Kelsey Museum of Archaeology (Kelsey Museum of Archaeology: 1979), pp. 2-6.

2. Fragment of a "Map of Paradise"

Papyrus and black ink (H. 10.6 cm W. 6.4 cm)
Ptolemaic Period (304-30 BC)
Kelsey Museum 81.4.24
Source: Feuardent Frères, Paris, 1931

This is a fragment of a fine quality manuscript of the Book of the Dead--from that section in which the map of Sekhet-Hetep (paradise) is given for the deceased. The Goudsmit papyrus is closely related to the vignette of Sekhet-Hetep presented on the Turin papyrus of the Ptolemaic Period.⁴⁶ Paradise is conceived of as a rectangular region surrounded by water and defined within by canals. The deceased rows a boat laden with offerings along the uppermost canal (as we see in this fragment). In the next register, we see the top sections of both an agricultural scene with a man harvesting wheat and a libation scene before a ploughing ox.

⁴⁶ Budge, Egyptian Heaven and Hell, III, p. 61.

3. Predynastic Clay Vessel

Buff red-painted ware (H. 11.7 cm Max. Diam. 9.0 cm)
Gerzean Period (c.3500 BC)
Kelsey Museum 81.4.36
Source: Bittinger, Ann Arbor, 1935

This coil-formed jar with tubular suspension lugs is intact, but is pitted and darkened as a result of weathering. It is decorated with vertical red bands - filled with horizontal zigzag lines representing water. Often on Gerzean painted ware symbols of water and hills are disposed in a topographically descriptive arrangement in which boats, human figures, and animals become key elements of the scenario. The frequent inclusion of mourning figures in such representations suggests the possibility of associations with the deceased's voyage to immortality.⁴⁷ On the Goudsmit jar, the decoration is, rather, of a highly abstract genre-- although this does not preclude the possibility that the motif carried a related symbolic value. Vessels such as this were used as grave offerings.⁴⁸

⁴⁷E.g., Hayes, Scepter, I, fig. 14.

⁴⁸A good parallel for the abstract decorative treatment on the Goudsmit pot was excavated from a grave at Naga ed-Deir. See Fazzini, Images for Eternity, fig. 5.

4. Fragment of the Book of the Dead

Papyrus, ink inscription and painted illustrations (H. 6.5 cm W. 6.2 cm)
Persian-Ptolemaic Periods (c.525-30 BC)
Kelsey Museum 81.4.23
Source: Feuardent Frères, Paris, 1931

This fragment is part of the same manuscript as is item number 7 in this case. Vestiges of hieratic writing remain on this piece; but the essential element here is the polychrome vignette that depicts a male figure (the deceased) seated facing left before the Sycamore of Nut. Only the right edge of the Sycamore survives. It is enough to show the two arms of the sacred tree--one extending forth an offering, and the other pouring a libation of water. The vignette would have decorated Chapter 59 of the Book of the Dead. This reads in part, "O thou Sycamore of Nut, mayest thou give me water and the breath that is in thee . . ."⁴⁹

⁴⁹ Compare, for instance, the vignette for Chapter 59 in the Ryerson Papyrus: Allen, Egyptian Book of the Dead, pl. XXIII. For a translation of the complete prayer, see p. 135.

5. Broad Collar of a Mummy Wrapping

Cartonnage (W. 35.0 cm D. 15.5 cm)
Late Period (c.664-30 BC)
Kelsey Museum 81.4.33
Source: Luxor, 1964

This broad collar from a mummy wrapping is an excellent example of the material known as cartonnage--linen covered with plaster and then painted with decoration. The bands of multi-colored designs which form the collar are striking: white, blue, green, red, and gold. The motifs range from bold concentric circles to delicate pendant lotus blossoms, to simple, elongated petals. The composition formed by these bands is animated and attractive.

6. Tomb Figure of an Estate Worker

Wood (H. 11.3 cm)
Middle Kingdom (c.2040-1633 BC)
Kelsey Museum 81.4.28
Source: Collection of Lord Amherst--whence Spink & Son, Ltd., London, 1954

The arms of this figure, which were originally attached with dowels, are now missing--as is the figure's kilt, which would have originally been added in white paint. The face is, however, sensitively rendered. Especially in the Middle Kingdom it was common for nobles to be buried with elaborate wooden models depicting the work done on their estates.⁵⁰ It is likely that this figure played the part of a striding overseer on just such a boat or shop model.

⁵⁰ See Hayes, Scepter of Egypt, I, pp. 262-274.

7. Vignette from the Book of the Dead

Papyrus, with painted illustrations (H. 25.0 cm)
Ptolemaic Period (304-30 BC)
Kelsey Museum 81.4.22
Source: Feuardent Frères, Paris, 1931

This fragment is a section of the vignette illustrating the weighing of the soul, or the last judgment, of the deceased. Here, the goddess Maat (Truth) prepares the deceased. Above them, the gods of the pantheon sit in attendance in the judgment hall.⁵¹

⁵¹ Compare the rendition on the Milbank papyrus: Allen, Egyptian Book of the Dead, pls. LXXX-LXXI, for the complete scene--if not the style--of the Goudsmit fragment.

Case X Egypt in Graeco-Roman and Coptic Times

1a-b. Two Cuff Bands from a Tunic

Textile: monochrome brown wool and white linen
(L. 29.5 cm & 28.5 cm)
Late Coptic Period (probably 8th-10th century AD)
Kelsey Museum 81.4.42
Source: E. Hindamian, Paris, 1938

These cuff bands were fashioned with a balanced plain weave with half cross-stitch detail. The decorative motif produced is a panel of interlace in light and dark tones as well as a pendant border. Although this design arrangement is used early in the Coptic Period, the strict containment of the pattern and the almost mechanical aspect (with its lack of fluid line) suggests a late date.⁵²

⁵² Compare the late textile in P. du Bourguet, Musée National du Louvre: Catalogue des étoffes coptes, Vol. I (Musées Nationaux: 1964), I-87, on p. 631.

2. Carved Inlay with Animals

Bone (H. 4.0 cm L. 22.0 cm)
Coptic Period (probably 6th-8th century AD)
Kelsey Museum 81.4.37
Source: Mrs. Tove Alm, Stockholm, 1968

This narrow strip of bone would have been used as an inlay for a piece of wooden furniture such as a chest. A bear(?), a gazelle, and a lion walk in a stately file to the left, surrounded by a field of floral elements. Carvings such as this emerge from the same tradition in the decorative arts as that which produced myriad Coptic textile bands displaying files of animals amid abstract plant motifs.⁵³ This tradition was a result of the impact of Graeco-Roman art on the native Egyptian aesthetic.

⁵³ Compare, for instance, du Bourguet, Catalogue des étoffes coptes, D-116 and D-117 on p. 163.

3. Figural Medallion from a Tunic or Wall Hanging

Textile: Brown wool with white linen (H. 16.0 cm W. 14.8 cm)
Coptic Period (probably 3rd-5th century AD)
Kelsey Museum 81.4.43
Source: Galerie de Sfinx, The Hague, 1965

This fine medallion features a central kneeling figure who looks left. An ivy leaf and berry border encloses this central figural element. The pose of the crouching figure is animated and is reminiscent of the crouching Aphrodite type which is familiar from Classical Greek sculpture. Motifs such as this were introduced to the Egyptian artistic vocabulary after the conquest by Alexander. The large eyes of this medallion figure are paralleled on other textiles of the blue-and-white figural style.⁵⁴

⁵⁴ See du Bourguet, Catalogue des étoffes coptes, C-21. The figure style of the Goudsmit piece is closely paralleled by another textile in the Kelsey Museum: see E.K. Gazda, ed., The Art of the Ancient Weaver (Kelsey Museum of Archaeology: 1980), fig. 24.

4. Fish Emblem

Bronze (H. 6.9 cm L. 10.2 cm)

Late Period (c.600 BC - AD 300)

Kelsey Museum 81.4.30

Source: The Collection of K.J. Hewett--whence Spink & Son, Ltd., London, 1955

This fish is rendered with a strong, balanced sense of contour.

The eye and the striations of the dorsal fin are articulated.

A projection at the base of the sculpture was undoubtedly intended as a tongue for the insertion of the piece into some type of base element. Possibly, this emblem was a crown attachment for a figure of the goddess Hat-Mehit, who was represented as a female with a fish on her head. A very similar bronze fish has been tentatively dated by Steindorff to the Late Period.⁵⁵

⁵⁵ G. Steindorff, Catalogue of the Egyptian Sculpture in the Walters Art Gallery (The Walters Art Gallery: 1946), pl. CIII and p. 156.

5. Portrait Head from a Figurine

Terracotta (H. 5.2 cm)

Roman Period (probably 2nd-3rd century AD)

Kelsey Museum 81.4.39

Source: A digger at Hermopolis, 1967

This head is hollow at the back. The features of the face project the impression of a portrait of a specific individual. Note the protruding brow and the wart near the right eye.

6. Figurine of a Horse

Terracotta (H. 9.7 cm L. 8.5 cm)

Roman Period (3rd century AD)

Kelsey Museum 81.4.38


Source: Cairo Museum Surplus, 1938--whence W.F. Colby

Terracotta figurines of animals--and particularly of horses--form a significant part of the assemblage from the site of Karanis in the Fayoum (excavated by The University of Michigan in the 20s and 30s). M.L. Allen has convincingly demonstrated the likelihood that these figurines were not toys, but, rather, must have been commemorative souvenirs or devotional images of some sort.⁵⁶

⁵⁶M.L. Allen, in E.K. Gazda, *et al.*, Guardians of the Nile, p. 60. For a terracotta show horse that resembles the Goudsmit piece, see fig. 59 on p. 62.

7. Polychrome Panel Border from a Garment or Wall Hanging

Textile: polychrome wool with white linen (L. 19.5 cm W. 5.8 cm)
Late Coptic Period (probably 8th-9th century AD)
Kelsey Museum 81.4.41
Source: Gift from Osman el-Mawardi, Harvard University, 1946

This colorful border strip of tapestry weave with half cross-stitch detailing contains an alternation of a rather voluptuous floral motif with a zone of highly linear and abstract symbolic elements. Interestingly, the floral motif seems to be derived from the form of the ancient Egyptian hieroglyph ; while the abstract linear elements below recall the form of the Djed pillar and the scarab beetle.

8. Head--Perhaps from a Sarcophagus Relief

Limestone (H. 7.0 cm W. 3.7 cm)
Graeco-Roman Period (c.200 BC - 300 AD)
Kelsey Museum 81.4.40
Source: A digger at Hermopolis, 1967

This head is flat at the back. It may have originally been attached to a sarcophagus with a relief depicting a mythological or cultic event. Although weathered, the fine modeling of the head is still apparent. A Phrygian cap crowns curly locks. The head is tilted to one side, the mouth parted.

Case XI

An Artist's Sketch Slab

Limestone with red and black ink (H. 42.0 cm Max. W. 33.0 cm)

Dynasty XIX - XX (c.1303-1085 BC)

Kelsey Museum 81.4.18

Source: Metropolitan Museum of Art Surplus, New York, 1959.

Although the ink on this trial piece is now faded, one can still appreciate the fine calligraphic line produced by the artist. A royal Ramesside profile is centered on the surface of the stone block. Superimposed on this are two beautiful profile studies of females. Traces of hieratic notations appear near the top of the slab. Vestiges of a lion's head and a human arm are visible in the lower left. The distinctive characteristics of the human profiles reflect the court style of the Ramesside era.⁵⁷

⁵⁷ Compare W.H. Peck and J.G. Ross, Egyptian Drawings (E.P. Dutton: 1978), pl. II and fig. 1.

Case XIII A Study Collection of Scarabs, Plaques, and Amulets

The scarabs and amulets acquired by Samuel Goudsmit form the largest group of objects in his collection. As noted earlier, his very first antiquities purchase was a scarab. It is likely that these historically significant and aesthetically pleasing items carried the most sentimental as well as intellectual value for him.

The Egyptian scarab is a carved representation of the dung beetle (scarabaeus sacer)--an insect very much at home in the Nile Valley. The top of the scarab renders the top of the beetle; the bottom of the scarab is flat. This flat surface is reserved for an inscription, carved in the negative, that could be used as a seal to designate ownership or authority. Perforated longitudinally, such a scarab would be mounted in gold or silver as the swiveling bezel of a ring. The beetle form came to be used for seals because of the association in the Egyptian's mind between the dung beetle and the concept of re-birth (and hence, by extension, the concept of the force of persona).

The dung beetle could often be observed pushing a ball of dung several times its own size across the desert sands to a hiding place below ground. Similarly, the shiny black beetle was often observed emerging from its hiding place-- as if from the reaches of the Underworld--into the light.⁵⁸ Thus the beetle became a symbol of creation. The Egyptian word for beetle (Khepri) has the same root as the verb "to come into being/to become." In addition to its use as a seal, the scarab form was also used as an apotropaic device placed on the breast of the mummy (from which the heart had been removed and embalmed). These heart scarabs, as they are called, are large and are inscribed with verse xxxb from the Book of the Dead:

My heart of my mother, my heart of my mother. My heart of my becomings. Let no one stand up against me bearing testimony against me, let no one thrust himself against me to repulse me among the Two and Forty Assessors!⁵⁹

Egyptian amulets are protective emblems that were made in the form of a variety of gods and symbols of gods. Our word "amulet" is derived from the Arabic "ḥimâlah" meaning cord or chain (the cord or chain by which the amulet is suspended for wear). The Egyptians called amulets "m'ket," meaning "protective things," from the verb "mek" ("to protect").⁶⁰

⁵⁸ See J.H. Fabré, The Sacred Beetle, trans. A.T. de Mattos (Dodd, Mead & Co.: 1918) for a lyrical as well as meticulous account of the habits of the dung beetle.

⁵⁹ See E.A.W. Budge, The Mummy (Cambridge University Press: 1925), pp. 271-306, for a good summary of information on the uses and meanings of the Egyptian scarab.

⁶⁰ Budge, Mummy, pp. 306-326, for a discussion of the major amuletic symbols.

Scarabs, Scaraboids, and Plaques

1. Scarab: buff stone (L. 1.5 cm)
Base: name & "Thou becomest with a cartouche"
Dynasty XVIII
Kelsey Museum 81.4.50
Source: Spink & Son, Ltd., London, 1931
2. Scarab: buff stone (L. 2.0 cm)
Base: name & "Keeper of the Seal"
New Kingdom
Kelsey Museum 81.4.69
Source: unknown
3. Plaque: faience (H. 1.5 cm W. 1.1 cm)
Side A: pharaoh with symbols
Side B: "Annihilate not the heart, but may the king
direct it to go about in the house of Amun"
Date undetermined
Kelsey Museum 81.4.63
Source: unknown
4. Scarab: glazed steatite (L. 0.6 cm)
Base: cartouche of Thutmose III
Dynasty XVIII
Kelsey Museum 81.4.46
Source: Spink & Son, Ltd., London, 1931
5. Scarab: glazed steatite (L. 1.2 cm)
Base: King kneeling before altar, holding symbol of Isis
New Kingdom
Kelsey Museum 81.4.45
Source: Lord Amherst Collection--whence Spink & Son,
Ltd., London, 1931
6. Cowroid: glazed steatite (L. 0.9 cm)
Back: form of a cowry shell
Base: head of Hathor
Dynasty XVIII
Kelsey Museum 81.4.48
Source: Spink & Son, Ltd., London, 1931

7. Scarab: glazed steatite (Pres. L. 1.6 cm)
Base: scroll pattern
Hyksos Period or Middle Kingdom
Kelsey Museum 81.4.49
Source: Mrs. Hamburger, Frankfurt, 1929

8. Scaraboid: glazed steatite (L. 1.0 cm)
Back: form of a sleeping person
Base: Taueris, goddess of fertility
Dynasty XVIII
Kelsey Museum 81.4.47
Source: Feuarent Frères, Paris, 1931

9. Button Seal: buff stone (Diam. 1.5 cm)
Back: eight-petaled rosette
Base: stylized gazelles
Dynasty XI or earlier
Kelsey Museum 81.4.53
Source: Luxor, 1964

10. Scarab: amethyst (L. 2.0 cm)
Base: smooth (originally inscribed on gold foil
appliqué)
Middle Kingdom
Kelsey Museum 81.4.73
Source: Spink & Son, Ltd., London, 1931

11. Scarab: brown steatite (L. 1.5 cm)
Base: name & epithets of Thutmose III
Dynasty XVIII
Kelsey Museum 81.4.51
Source: Spink & Son, Ltd., London, 1931

12. Scarab: buff stone (Pres. L. 1.0 cm)
Base: "Son of Ra"
Dynasty XVIII
Kelsey Museum 81.4.74
Source: Kelekian, New York, 1930

13. Scarab: brown stone (L. 1.5 cm)
Base: name between symbols
Date undetermined
Kelsey Museum 81.4.68
Source: unknown

14. Heart Scarab: dark green stone (L. 4.1 cm)
Base: Book of the Dead XXXb
New Kingdom
Kelsey Museum 81.4.77
Source: Spink & Son, Ltd., London, 1931

15. Scarab: faience (L. 1.3 cm)
Base: goddess Mut & "the favorite of the good mother, Mut"
New Kingdom
Kelsey Museum 81.4.56
Source: unknown

16. Scarab: brown stone (L. 3.6 cm)
Base: sphinx, goddess Maat, winged uraeus
New Kingdom
Kelsey Museum 81.4.78
Source: Spink & Son, Ltd., London, 1931

17. Plaque: faience (H. 1.2 cm W. 1.7 cm)
Side A: royal sphinx, winged uraeus, & cartouche of Amunhotpe II
Side B: Horus falcon, winged uraeus, & cartouche of Amunhotpe II
Dynasty XVIII
Kelsey Museum 81.4.44
Source: Spink & Son, Ltd., London, 1929

18. Scarab: steatite (L. 1.7 cm)
Base: "Approved by Ptah, Maat, and by the good god (the King)"
Dynasty XXV
Kelsey Museum 81.4.55
Source: unknown

19. Scarab: buff stone (L. 1.5 cm)
Base: name & "Keeper of the Seal"
New Kingdom
Kelsey Museum 81.4.50
Source: Spink & Son, Ltd., London, 1931

20. Scarab: buff stone (L. 1.8 cm)
Base: "May Ra bring you a million in prosperity"
Dynasty XVIII
Kelsey Museum 81.4.75
Source: Kelekian, New York, 1930

21. Scarab: buff stone (L. 2.0 cm)
Base: Pharaoh with god Set
New Kingdom
Kelsey Museum 81.4.71
Source: unknown

22. Scarab: buff stone (L. 1.8 cm)
Base: Pharaoh fighting a lion or kneeling foe
New Kingdom
Kelsey Museum 81.4.72
Source: unknown

23. Scarab: brown steatite (L. 2.2 cm)
Base: sphinx & inverted cartouche of Thutmose III
Dynasty XVIII
Kelsey Museum 81.4.64
Source: Found in Palestine--whence Spink & Son, Ltd.,
London, 1931

24. Scarab: brown steatite with traces of glaze (L. 1.9 cm)
Base: alternating scorpions & lions
New Kingdom
Kelsey Museum 81.4.61
Source: unknown

25. Scarab: glazed steatite (L. 1.1 cm)
Base: Ra with uraeus
Dynasty XX
Kelsey Museum 81.4.54
Source: unknown

26. Scarab: buff, speckled stone (L. 2.3 cm)
Base: "Royal Sealer, Keeper of the Seal, Haar"
Dynasty XII
Kelsey Museum 81.4.67
Source: unknown

27. Scarab: buff stone (L. 1.8 cm)
Base: "Memphis the mighty, mistress of south and north"
Middle Kingdom
Kelsey Museum 81.4.66
Source: unknown

28. Scarab: buff stone (L. 1.9 cm)
Base: Pharaoh before baboon god
New Kingdom
Kelsey Museum 81.4.58
Source: unknown

29. Scarab: buff stone (L. 1.9 cm)
Base: figure holding palm leaf, between two
scrolls
Dynasty XX
Kelsey Museum 81.4.59
Source: unknown

30. Scarab: brown-green faience (L. 1.9 cm)
Base: lion and crocodile
New Kingdom
Kelsey Museum 81.4.60
Source: unknown

31. Plaque: gray stone (H. 2.2 cm W. 1.6 cm)
Side A: cartouche of Thutmose III flanked
by figures
Side B: Ra & Horus
Dynasty XVIII
Kelsey Museum 81.4.62
Source: unknown

Amulets and Related Objects of Dynastic-Roman Times

1. Amulet: glazed stone (H. 3.5 cm W. 1.6 cm)
Amun-Ra & Sekhmet (destroyer of the enemies of Ra)
Kelsey Museum 81.4.84
Source: unknown

2. Amulet: green faience (Pres. H. 1.6 cm)
Squatting Bes figure
Kelsey Museum 81.4.95
Source: unknown

3. Amulet: faience (H. 2.2 cm)
Bes
Kelsey Museum 81.4.92
Source: unknown

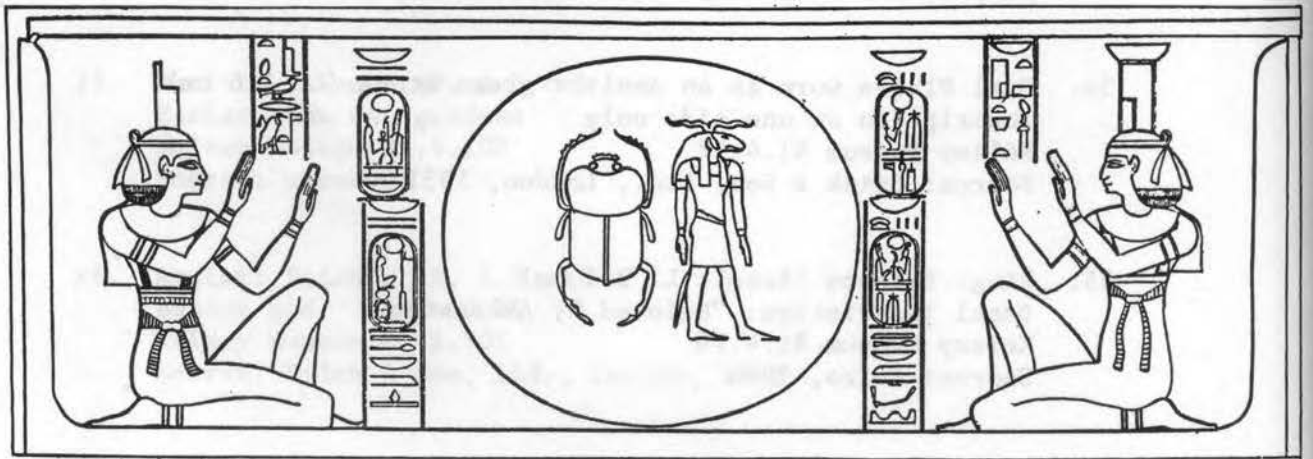
4. Amulet: faience (H. 1.4 cm)
Head of Bes
Kelsey Museum 81.4.93
Source: unknown
5. Amulet: faience (H. 1.7 cm)
Squatting Bes
Kelsey Museum 81.4.94
Source: unknown
6. Plaque for a Foundation Deposit: faience
(H. 2.7 cm W. 1.8 cm)
Impressed with stamp of Ramses III
Kelsey Museum 81.4.110
Source: Spink & Son, Ltd., London, 1931
7. Amulet: faience (H. 2.6 cm W. 1.8 cm)
Nephthys, Horus, & Isis
Kelsey Museum 81.4.83
Source: unknown
8. Amulet: faience (L. 1.9 cm)
Sekhmet
Kelsey Museum 81.4.96
Source: unknown
9. Amulet: faience (H. 2.4 cm)
Toueris, goddess of fertility
Kelsey Museum 81.4.79
Source: unknown
10. Amulet: faience (H. 1.8 cm)
Head of Bes
Kelsey Museum 81.4.90
Source: unknown
11. Disc: faience (H. 1.8 cm)
Head of Bes
Kelsey Museum 81.4.91
Source: unknown
12. Amulet: faience (H. 2.5 cm)
Khnum (ram-headed god of Elephantine)
Kelsey Museum 81.4.85
Source: unknown

13. Amulet: faience (H. 1.2 cm)
Hedgehog
Kelsey Museum 81.4.103
Source: Spink & Son, Ltd., London, 1931
14. Amulet: faience (H. 3.5 cm)
Child Horus
Kelsey Museum 81.4.81
Source: unknown
15. Amulet: faience (Pres. H. 2.4 cm)
Isis & child Horus
Kelsey Museum 81.4.88
Source: unknown
16. Amulet: faience (H. 2.1 cm)
Isis & child Horus
Kelsey Museum 81.4.89
Source: unknown
17. Amulet: faience (H. 2.3 cm)
Shu, god of air
Kelsey Museum 81.4.86
Source: unknown
18. Amulet: faience (H. 3.5 cm)
Anubis, patron of embalmers
Kelsey Museum 81.4.80
Source: Spink & Son, Ltd., London, 1931
19. Amulet: faience (H. 2.0 cm)
Isis & child Horus
Kelsey Museum 81.4.87
Source: D. Komter, Amsterdam, 1925
20. Amulet: faience (H. 3.5 cm)
Child Horus
Kelsey Museum 81.4.81
Source: unknown
21. Inlay: faience (L. 2.4 cm)
Eye of Horus
Kelsey Museum 81.4.104
Source: unknown

22. Inlay: faience (L. 1.9 cm)
 Eye of Horus
 Kelsey Museum 81.4.113
 Source: unknown
23. Inlay: faience (L. 1.6 cm)
 Eye of Horus
 Kelsey Museum 81.4.112
 Source: unknown
24. Fragment of a tile: faience (H. 4.0 cm W. 4.2 cm)
 Lower portion of cartouche of Seti II
 Kelsey Museum 81.4.17
 Source: Massar Brothers, Cairo, 1964
25. Amulet: faience (H. 1.3 cm)
 Bastet, the cat goddess
 Kelsey Museum 81.4.102
 Source: unknown
26. Amulet: faience (H. 1.1 cm)
 Baboon god
 Kelsey Museum 81.4.101
 Source: Spink & Son, Ltd., London, 1931
27. Amulet: faience (H. 2.2 cm)
 Crown of Lower Egypt
 Kelsey Museum 81.4.105
 Source: Mrs. Hamburger, Frankfurt, 1929
28. Amulet: faience (H. 1.6 cm)
 Crown of Lower Egypt
 Kelsey Museum 81.4.106
 Source: unknown
29. Amulet: faience (H. 2.3 cm)
 Crown of Lower Egypt
 Kelsey Museum 81.4.109
 Source: unknown
30. Part of an Emblem: stone (H. 2.6 cm)
 Lotus blossom
 Kelsey Museum 81.4.111
 Source: Spink & Son, Ltd., London, 1931

31. Amulet: faience (H. 3.9 cm)
Papyrus scepter
Kelsey Museum 81.4.107
Source: unknown
32. Amulet: faience (H. 3.5 cm)
Papyrus scepter
Kelsey Museum 81.4.108
Source: unknown
33. Amulet: faience (L. 2.3 cm)
Hare
Kelsey Museum 81.4.98
Source: unknown
34. Oval Plaque worn as an Amulet: green stone (L. 1.6 cm)
Inscription on one side only
Kelsey Museum 81.4.52
Source: Spink & Son, Ltd., London, 1931
35. Ring: faience (Bezel: L. 2.1 cm)
Bezel inscription: "Beloved by Akhenaten"
Kelsey Museum 81.4.76
Source: Cairo, 1964
36. Base of Scarab: glazed steatite
Royal Sphinx, winged uraeus, & name of Ramses II
Kelsey Museum 81.4.57
Source: Mrs. Hamburger, Frankfurt, 1929
37. Amulet: faience (H. 1.1 cm)
Ram
Kelsey Museum 81.4.99
Source: unknown
38. Amulet: faience (H. 1.2 cm)
Lion
Kelsey Museum 81.4.100
Source: unknown
39. Amulet: faience (H. 1.5 cm)
Hare
Kelsey Museum 81.4.97
Source: unknown

40. Amulet: faience (H. 1.7 cm)
Bes
Kelsey Museum 81.4.94
Source: unknown



Isis and Nephthys Praising Khepri (The Beetle of Becoming) and
Khnum (The God who Moulded Man on the Potter's Wheel)

From the facade of the Temple of Ramses VI (after Lepsius)