

Digging Up Egypt's Past



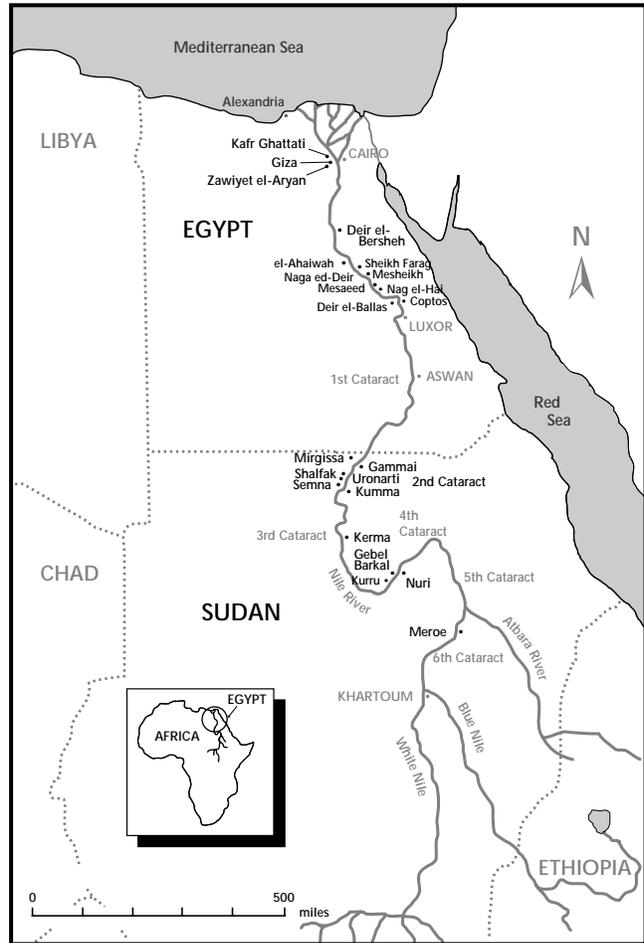
**A Resource
for Teachers**

**Department of Education
Museum of Fine Arts, Boston**

DIGGING UP EGYPT'S PAST

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Map of Egypt and Nubia (modern-day Sudan). Sites excavated by the Museum of Fine Arts Expedition are in black type.



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Fig. 5 photograph by Peter Der Manuelian. All other photography is by the Museum Expedition and the Museum of Fine Arts, Boston. Map drawn by Peter Der Manuelian

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Front cover: *View of the pyramid of Khafre (Chephren) at Giza, looking south (July 9, 1914).*
Back cover: *Restoration work on the Sphinx at Giza (December 26, 1925).*

Introduction

Visitors to the world-renowned Egyptian galleries at the Museum of Fine Arts often ask how these objects came to be in Boston. Unlike any of the other parts of the MFA's collection, the answer is that almost all of the ancient Egyptian and Nubian objects were carefully excavated by Museum archaeologists. This booklet is an introduction to the work of MFA archaeologists, past and present. In addition to actual excavation, archaeologists and Egyptologists study the objects found (knowing how to read hieroglyphs helps!) and think about what each object can tell us about life in ancient Egypt.

The following works of art are discussed in this booklet; look for them when you visit the MFA.

Where to Find the Objects

- 1


Pair statue of King Men-kau-re (Mycerinus) and Queen Kha-merer-nebty II from Giza. Old Kingdom, Dynasty 4. MFA 11.1738
- 2


Tomb relief of Nofer from Giza. Old Kingdom, Dynasty 4. MFA 07.1002
- 3

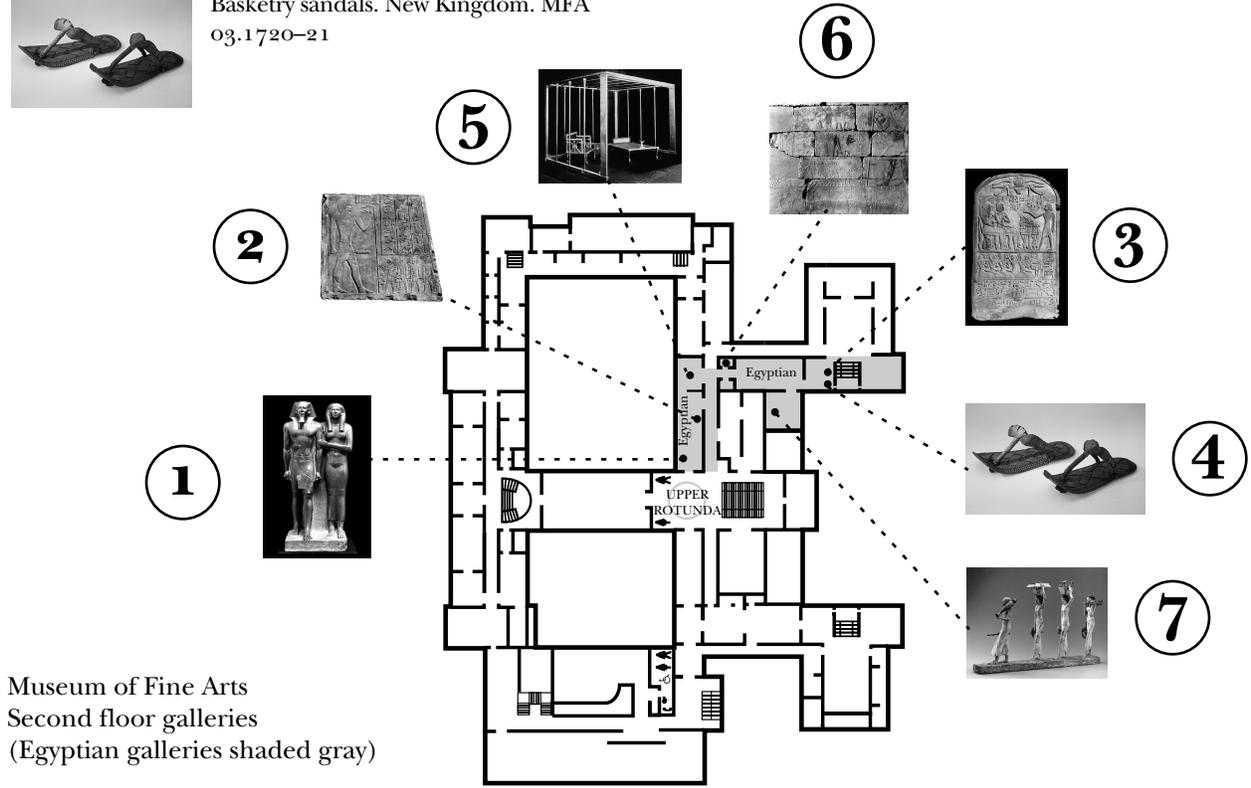

Stela of Ahmose. New Kingdom, Dynasty 18. MFA 07.1002
- 4


Basketry sandals. New Kingdom. MFA 03.1720-21
- 5


Reproductions of furniture of Queen Hetep-heres from Giza. Old Kingdom, Dynasty 4. MFA 29.1858 (bed), 38.957 (chair), and 38.873 (canopy)
- 6


South wall of chapel of Sekhem-ankh-ptah from Saqqara. Old Kingdom, Dynasty 5. MFA 04.1760
- 7


Procession of offering bearers from Deir el-Bersheh. Middle Kingdom, Dynasty 11. MFA 21.326



Excavating at the Giza Pyramids

In the evening, just before work stopped a small boy from the gang at thieves' hole in strip 1 appeared suddenly at my side and said "come." In the lower part of this hole the female head of a statue (3/4 life size) of bluish slate had just come into view in the sand. It was too late to clear it. But immediately afterwards a block of dirt fell away and showed a male head on the right,—a pair statue of a king and queen. A photograph was taken in failing light and an armed guard of 20 men put on for the night....

—Giza Excavation Diary of George A. Reisner,
January 18, 1910

For an archaeologist, days like the one described above—recording the discovery of the famous Old Kingdom pair statue of King Men-kau-re (Mycerinus) and Queen Kha-merer-nebty II (see fig. 1)—are special ones not easily forgotten. Egyptologist George Reisner (1867–1942) experienced many such days in over four decades of archaeological exploration up and down the Nile Valley. One of the pioneers of modern scientific archaeological method, Reisner directed the Harvard University–Museum of Fine Arts, Boston, Expedition from 1905 to 1942 at twenty-three different sites in Egypt and Nubia (modern-day Sudan). The Museum Expedition's legacy is an impressive addition to our knowledge of all aspects of ancient Egyptian and Nubian history and culture, as well as spectacular works of art now housed in the Museums of Boston, Cairo, and Khartoum.

Why Dig?

Why are archaeological expeditions important? How do they get started, how are they run, and how long do they last? Where do the finds go, and what happens when the expedition closes? These are interesting questions, and the answers change from country to country, generation to generation, and even year to year. Let's take them one by one. Archaeological expeditions are important because they furnish the context for the discoveries made about ancient civilizations. A statue or fragment of a tomb wall may be a very beautiful and valuable thing by itself, but this is just the beginning of the entire story. We need to know where the object came from, whether it was found still in its original position or in a disturbed setting, and what other objects or buildings were nearby. This information helps us determine the date of the object, what it was used for, and how.

An archaeological expedition often gets under way because an ancient site is being threatened by

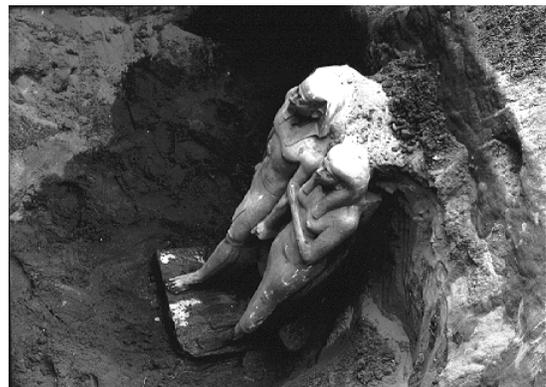
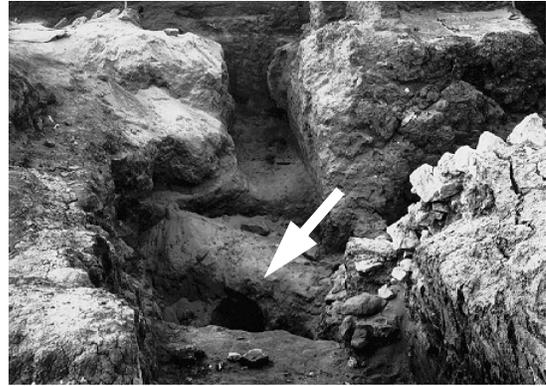
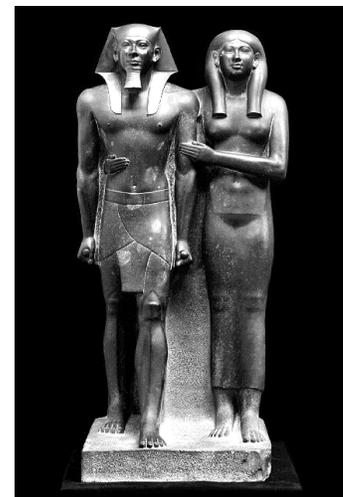


Fig. 1. *Sequence of photographs taken on January 19, 1910, showing the discovery of the famous pair statue of King Men-kau-re (or Mycerinus, 2548–2530 B.C.) and Queen Kha-merer-nebty II at Giza. The statue was found in a robber's hole in the king's Valley Temple and is now on view in one of the Museum's Egyptian galleries.*



1



Fig. 2. Oct. 18, 1929: Archaeologists from the Museum Expedition at Giza remove a carved stone sarcophagus from its subterranean burial shaft. Three wooden beams are lashed together, coming to a point right over the burial shaft. Then the sarcophagus is bound with ropes and lifted from the deep shaft by means of pulleys. Once out of the burial shaft, it is swung over beside the tomb and placed on the ground (lower right). A granite sarcophagus similar to the one shown here is on view in the Egyptian galleries.

forces of nature, modern construction and development, or even treasure hunters. Often, an archaeologist knows from surveys of the surface area that the site is worthy of exploration. He or she has formulated a series of questions or theories about the ancient culture, which can hopefully be answered or tested by digging the site. Then a permit is granted by the host country for archaeological fieldwork within a very specific area. In the case of the Museum Expedition at the pyramids of Giza, the Egyptian antiquities authorities invited several foreign expeditions to excavate the site in order to halt the damage being done by plunderers destroying the scientific data

with their illicit digging. This huge necropolis, or ancient cemetery, just west of modern Cairo, may be the most famous archaeological site in the world. It is not only the burial place of three kings of the Fourth Dynasty (2630–2524 B.C.), but also the cemetery site for hundreds of individuals of the period known as the Old Kingdom. These include both royal (kings, queens, princes, and princesses) and “private” Egyptians (high officials, administrators, priests, scribes, and their families). The tombs and their contents and wall carvings reveal unique glimpses into ancient Egyptian architecture, art, burial customs (see fig. 2) and religion, daily life, costume, language, craftsmanship, social organization, history, and politics.

Out in the Field

Depending on the size of the site (and of the funding!), an archaeological expedition can last a single season, or continue for decades. Sometimes just a small team is used, but large areas require the help

of additional people. Local labor is often hired in Egypt and Nubia to assist in the excavation, clearance of debris, sifting through excavated material, and the preservation of ancient monuments. Each area has to be photographed before excavation begins to preserve a record of its appearance. Then precise maps, plans, and notes are taken recording the progress of the dig and the position of any finds. Documentary photography continues as the area is cleared, and objects may be removed, conserved, and photographed separately in the expedition camp or in a studio. In George Reisner's day, the workforce sometimes numbered over one hundred; today, crews tend to be smaller, working more meticulously on concentrated areas. The expedition director is not unlike the director of a large movie set. He or she might have to be all things to all people: site supervisor, record-keeper, employer, fundraiser, liaison to the host country's authorities, settler of disputes, morale-booster, accountant, and scholar. When the season is over, he or she must tie

up the loose ends, submit reports, ensure the proper care of the finds, and then, finally, publish the results of the excavation. This last obligation is a most important one, for without the excavation publication, no one else in the world would have access to the discoveries made and the knowledge gained; a part of history would be lost forever.

Who Gets the Finds?

In the early 1900s, when archaeology was a relatively young science, many expeditions to Egypt and Nubia were allowed to bring a portion of the finds home to their sponsoring institution (see fig. 3). This is how the Museum of Fine Arts came to possess such a spectacular collection: by legal division of finds determined by the antiquities organizations of Egypt and the Sudan. For every statue, pottery vessel, or article of jewelry found by the Museum Expedition that was granted to Boston, many others went to the Egyptian Museum, Cairo, or the Sudan National Museum, Khartoum. In order to see the full breadth



2

Fig. 3. The Museum Expedition discovered many fine examples of carved wall reliefs. This one comes from the chapel entrance of the tomb of Nofer at Giza. In the lower right, four scribes, each listed by name in hieroglyphs, march toward the large-scale figure of Nofer, who holds a staff and scepter. In the upper right are three columns of hieroglyphs listing Nofer's administrative duties and titles. These wall decorations can tell us much about the tomb owner's social status, job responsibilities, and family.

of the Museum Expedition's contribution to the archaeological investigation of the ancient Nile Valley, you must visit all three of these museums!

In the MFA galleries you will find a mixture of royal and nonroyal, or "private," monuments. How can you tell which monuments are royal and which are not? Look for certain clues: kings wear special crowns (one for Upper Egypt and one for Lower Egypt, sometimes combined into the double crown) or headdresses (such as the *nemes* headcloth with lappets hanging over the shoulders), and royal names appear written within oval rings called cartouches. You won't find cartouches used for the names of nonroyal people, unless they incorporate the king's name, for example, Khufu-ankh, "May Khufu live!"

In the Old Kingdom, the pyramid form of tomb was reserved for kings and queens; nonroyal people were buried in subterranean burial chambers beneath low, rectangular buildings (called mastabas) with sloping sides and offering niches or chapels. In the MFA galleries devoted to Giza, you will see royal statues of King Men-kau-re (Mycerinus), builder of the third pyramid at Giza, and his family. There are wall carvings and paintings from the tombs of Egypt's administrative classes. Smaller objects include pottery and stone vessels, tools, cosmetic implements, and family group statues; hieroglyphic inscriptions are

everywhere. You will even see reproductions of the funeral furniture from the burial chamber of Queen Hetep-heres, mother of King Khufu (or Cheops), builder of the Great Pyramid.

The Documentation

In Boston, the wonderful objects on view in the Museum's galleries are supplemented by much more documentation kept "behind the scenes." The Egyptian Department is custodian to thousands of pages of excavation diaries, archaeological and architectural plans and section drawings, sketches, and a unique collection of sixty thousand photographs of its excavation sites in Egypt and Nubia. This corpus of photographic negatives is on glass plates, because of how photographs were taken in the first half of the twentieth century. Egyptologists today face a dual challenge: to document and preserve not just the ancient monuments that continue to deteriorate, but also the more modern documentation about them (see figs. 4 and 5). Among these are the excavation notes taken on now brittle, cracking paper and the photographic images on broken glass-plate negatives or fading photographic paper. Part of the Museum curator's duty, then, is to preserve, study, and publish both the ancient remains of Egypt's and Nubia's past and the more modern archaeological documentation of those civilizations.



Figs. 4 and 5. *One of the reasons why studying the past is so important is the fact that it won't last forever. Time, the elements, tourism and vandalism are taking a heavy toll on ancient monuments throughout the world. These two photographs show the same Giza chapel wall relief of a procession of male offering bearers at*

two different periods in time. The image on the left was taken by the Museum Expedition on June 29, 1929. The image on the right was taken in August 1989. Without conservation and further documentation, this wall will soon exist for study only in photographs.

Egyptian Hieroglyphs: Writing as Art



Did you ever wonder how all those birds and men walking sideways could be part of a real language? It is difficult to think in terms of letters, grammar, and sentences when it seems

we are looking at mere pictures. But don't be fooled; Egyptian hieroglyphs (see figs. 6, 7, and 8) represent a well-developed, written and spoken language that is every bit as complex as English. It has nouns, verbs, prepositions, all kinds of grammatical features; it just also happens to be aesthetically arranged and beautiful to look at!

The ABCs of Ancient Egyptian

There are basically two types of uses for hieroglyphic signs: the type you read and pronounce (sound-signs, or phonograms, such as , the letter *m*), and the type you look at for its picture value (sense-signs, or ideograms, such as , notions of sailing). Many words in Egyptian use both types of signs, first "spelling" out the word with sound-signs, and then adding a pictorial sense-sign to help clarify the meaning. So,

to write the word "man" in Egyptian, you would spell out the hieroglyphic equivalents for "m" + "a" + "n" and then add a picture of a man at the end of the word: .

From here it gets a little trickier. While a basic alphabet exists in Egyptian of only about twenty-five letters (see partial alphabet below, fig. 7), it is possible to write these letters in many different ways, making for literally thousands of hieroglyphic signs. In English the letter "b" always means just that one letter; but in Egyptian some signs stand for a single

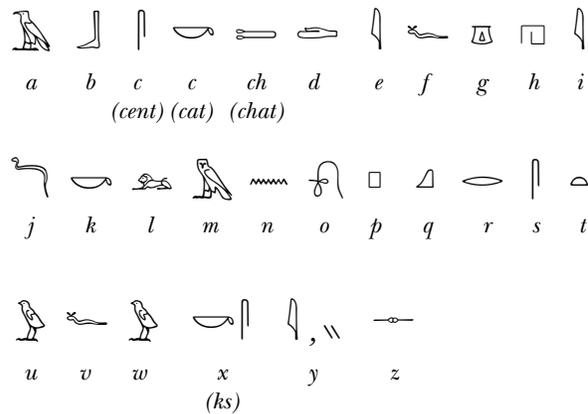


Fig. 7. The approximate equivalent in Egyptian hieroglyphs of the letters of the English alphabet.

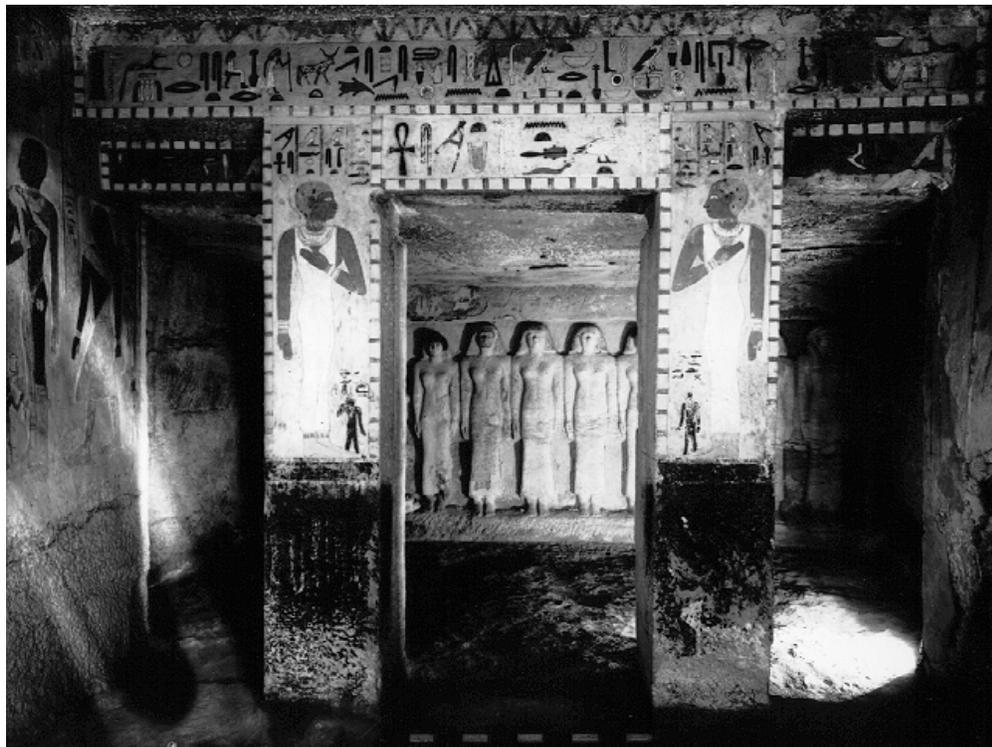


Fig. 6. Painted hieroglyphs cover the walls of the subterranean tomb chapel of Queen Meresankh III at Giza, excavated by the Museum Expedition (May 8, 1927).



Fig. 8. This limestone tomb chapel slab, or stela, shows the coppersmith Ahmose (Dynasty 18, about 1570–1504 B.C.) seated with his wife and family. It contains an offering formula in three horizontal lines at the bottom, which visitors could recite for the benefit of Ahmose's spirit. A word-by-word translation appears below.

vegetable	offering	good	cattle	grant	god	offering	king
	pure	thing	invocation	great	Osiris	give	
every			every fowl	beer/bread	he		
(kind of)							

May the King give an offering (to) Osiris, the great god, that he may grant an invocation offering of bread, beer, cattle, fowl, and every good and pure thing, every kind of vegetable...

eddy	from	water	drink	north wind	sweet	inhaling
				of	breeze	

...inhaling the sweet breeze of the north wind and drinking the water from the eddy...

Werel	mistress	sister	Ahmose	chief	river
	house	his	coppersmith	for	
				of ka	

...of the river, for the ka of the chief coppersmith Ahmose and his sister, the house-mistress Werel.

letter (𐀀 *b*), other signs stand for two letters (𐀁 *ba*), and still others stand for three (𐀂 *nfr*, pronounced *nefer* as in *Nefertiti*). And word order is different from English too. In English we say: “The child saw the people” (subject, verb, object), but in ancient Egyptian the sentence literally reads: “Saw the child the people” (verb, subject object):



Where to Begin Reading?

Egyptian is far more flexible than English in some ways. For instance, you can write hieroglyphs in any of three different directions: left to right, right to left, or even up to down. (The only one you won’t find is down to up.) How do you know at which end to start reading? Just look “into the faces” of the hieroglyphic signs.

For writing correspondence, accounts, lists, and other texts concerned with daily life, the ancient scribes used a cursive script form of hieroglyphs called hieratic, which always goes from right to left or up to down (see fig. 9). Try comparing the differences between your own print and script handwriting to those between hieroglyphs and hieratic.



Fig. 9. Writing in cursive Egyptian. The left columns show a hieratic inscription, while the right columns provide the same text in hieroglyphs: “I was an excellent seal-bearer, one praised by his lord. I conducted (my) affairs in my town, and there was no one superior to me.”

Languages change and grow over generations; consider how different the English language sounds in a play by Shakespeare from the way we speak today. Ancient Egyptian survived more than three thousand years, from the earliest hieroglyphic inscriptions around 3000 B.C. to the last known text from A.D. 394. During that time, it too went through many evolutionary phases. Scholars today divide the phrases into Old Egyptian, Middle Egyptian, Late Egyptian, Demotic, and Coptic, the last stage of ancient Egyptian, when the hieroglyphs were abandoned in favor of mostly Greek letters.

Cracking the Code

Who figured all this out? Unlike Greek, ancient Egyptian died out, was completely forgotten, and

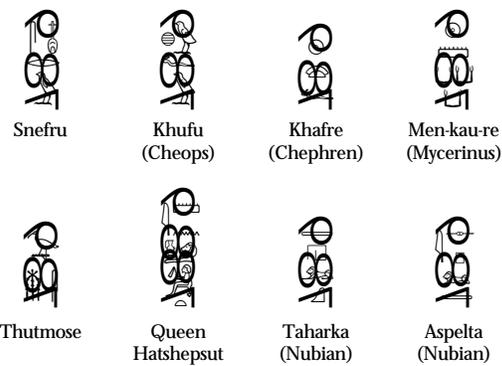


Fig. 10. Some famous cartouches, or royal names within oval rings, that are on objects in the MFA galleries.

had to be “rediscovered” and deciphered. When you are stumped by a “dead” language, what you need is the same inscription in both the dead and a living language, and then you can compare the known to the unknown. In 1799, one of Napoleon’s soldiers in Egypt found a stela, or inscribed stone (the famous Rosetta Stone, now in the British Museum, London), written with the same text in three different languages: Greek and two different kinds of Egyptian. By comparing the Egyptian hieroglyphic signs in the oval rings, or cartouches, with their Greek counterparts, a brilliant French scholar named Champollion was able to crack the hieroglyphic code in 1822. This gave birth to the modern field of Egyptology, and scholars from all over the world have built upon each other’s work ever since, in order to further improve and refine our understanding of this fascinating ancient tongue.

Read any Good Texts Lately?

What is there to read in ancient Egypt? Just about everything you could imagine: letters, accounts, legal texts, and religious spells. There are autobiographical inscriptions, royal decrees, poems, battle accounts, love stories, “wisdom literature,” and medical treatises. There are even recorded proceedings of the court trials of tomb robbers. New texts are constantly being discovered and translated, and scholars have written more grammar books and dictionaries on ancient Egyptian than for any other ancient language. (See Further Reading for selected translations.) The Museum’s Egyptian galleries contain pen-and-ink cases used by scribes for writing materials, and even flakes of limestone that served as their “doodle pads.” For cartouches with royal names found in the Museum’s Egyptian galleries, see fig. 10, above.

From Daily Life to Afterlife and Back

It might seem unusual that we have learned so much about life in ancient Egypt from the monuments of death. But there are good ancient and modern reasons for this. First of all, the Egyptians considered death not as an ending, but more as an altered continuation of life. They delighted in all aspects of the human experience and believed in its extension into the world beyond. This faith, along with a trust in the symbolic magic of statues, scenes, and inscriptions, translated into burial places filled with revealing information on how they lived their lives.

Since the Egyptians intended their burial places to last for eternity, as homes for the various aspects of the spirit, they built them in the most durable materials they could afford. This is why many Egyptian tombs were constructed or carved in stone and located in the desert or cliffs on the west bank of the Nile. By contrast, Egyptian dwellings tended to consist of mud brick and were situated on the floodplain. They were, therefore, far more susceptible to the elements and ravages of time. From our perspective today, this resulted in an overbalance of preserved tombs over dwelling places, and early archaeologists accordingly focused on tomb excavation. Only in recent decades have excavations shifted to concentrating more on settlements and emphasizing how the Egyptians lived, rather than how they died.

You Can Take It with You

The Egyptians strove to equip their tombs with all the scenes and images, tools, and objects of material comfort for the next life that they had enjoyed in this one. Tomb excavations have produced objects as varied as ceramics, footwear (see fig. 11), razor blades and tweezers, furniture (see fig. 12), wheeled



Fig. 11. These delicate basketry sandals from the New Kingdom have survived over three thousand years.

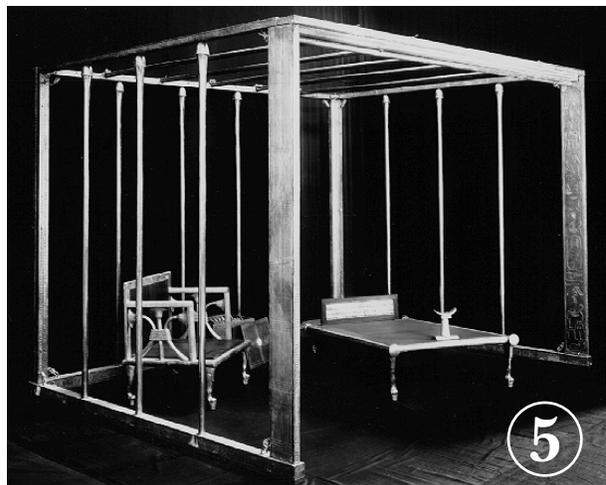


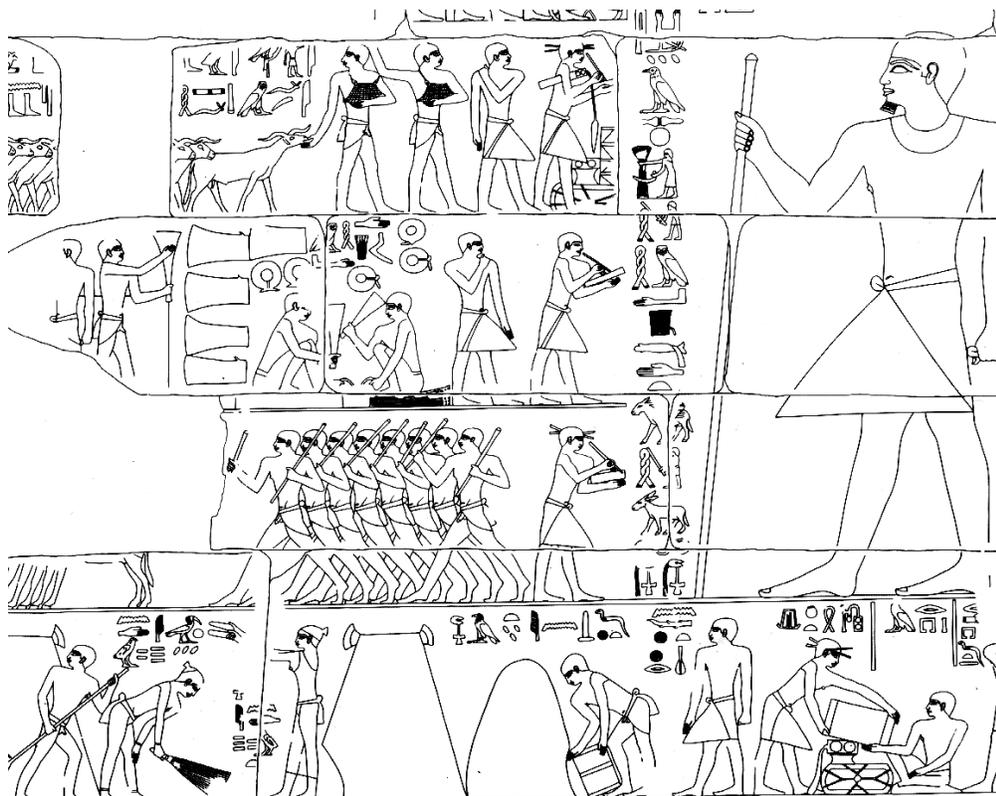
Fig. 12. Reproductions of Old Kingdom royal furniture discovered by the Museum Expedition in 1925 at Giza. This canopy, bed, and chair once belonged to Queen Hetep-heres, mother of Khufu (Cheops), builder of the Great Pyramid (ruled 2606–2583 B.C.).

toys, gloves, chariots, bread, and jewelry, all in addition to the coffins, sarcophagi, and mummy itself. All these objects would be available in the afterlife to serve the deceased. In addition, it didn't really matter if the objects were "actual" ones, such as a real ceramic wine vessel; or a ritual one, such as a tiny model vessel; or even a two-dimensional vessel carved or painted on the tomb wall. Once represented, the objects—or the people—were present and accounted for in the netherworld. You can imagine how much more practical this system was; after all, why slaughter and bury human sacrifices (as in earlier periods) when a simple wooden model with carved human figures could perform the same function?

From its excavations at nearly two dozen sites in Egypt and Nubia, as well as its gifts and other acquisitions, the Museum of Fine Arts has gained a comprehensive collection of almost every aspect of life in the ancient Nile Valley. For example, a host of daily life scenes are carved on the tomb chapel walls of Sekhem-ankh-ptah (see fig. 13), a high official who lived toward the end of Dynasty 5 in the Old Kingdom (about 2400 B.C.). Here you can see Egyptians at work in the fields, presenting produce to the tomb owner, jousting in papyrus skiffs in the marshes, keeping accounts, and tending animals. What does the Egyptologist learn when he or she studies such a tomb? The good-quality limestone and fine carving immediately signal that the tomb owner had access to wealthy resources (not everyone could afford such a lavish burial place). The style of the carvings, poses, costumes, and treatment of the human figures helps us to date the tomb. Even the grammar



Fig. 13. This detail of the south wall of Sekhem-anekh-ptah's tomb chapel from Saqqara is reproduced here in both photograph and line drawing. It shows Sekhem-anekh-ptah standing at the right, surveying the work of three registers (horizontal bands of scenes). By translating the texts and studying the scenes, Egyptologists can gather all sorts of information about social life during the Old Kingdom. The long inscription just in front of Sekhem-anekh-ptah reads: "Viewing the work of the fields, ploughing, reaping, gathering flax, loading donkeys, donkeys treading the threshing floors and winnowing." The first register (across from Sekhem-anekh-ptah's head) shows sheep treading the ground to sow seed in the fields, while scribes report to the tomb owner. The second register, below the first one, contains additional scribes. Round cord or rope is shown above them, while five bales of bound flax appear to the left. In the third register, a single scribe writes his report, while a team of men behind him marches off to drive their donkeys. The bottom register shows accounts being handed over at the far right. Moving left, a man stands with both hands at his sides as he watches another man scoop grain from a large pile into a barrel. Next, two female winnowers face each other near a pile of grain. The woman on the right holds grain scoops in both hands, while her companion bends over to use a whisk broom.



used in the hieroglyphic texts (for example, the first person pronoun “I” was not written out in hieroglyphs during the Old Kingdom) can provide key clues as to when the tomb was constructed. The choice of subject—in this case, many agricultural scenes—informs us that Sekhem-ankh-ptah was the owner of an estate and oversaw many of its activities. By carefully preparing a facsimile wall drawing of the scenes for publication, the Egyptologist becomes familiar with all sorts of details that might not show up clearly in photographs alone.

Model Citizens

Other fascinating glimpses of life along the Nile come in the form of painted wooden models. The largest number of these from a single tomb was found by the Museum Expedition in the Middle Kingdom burial of the provincial governor Djehuty-nakht at Deir el-Bersheh (about 2000 B.C.). Numerous scenes from antiquity have been frozen in action over the millennia for us: processions of offering bearers, granaries, carpenter’s shops, weaving houses, boats, and slaugh-

terhouses. One particular model, the famous “Bersheh procession” showing a male priest and three female offering bearers, is one of the finest examples of model sculpture known (see fig. 14). It also has an interesting archaeological history: tomb robbers had jumbled all of the Bersheh models, and this procession was unfortunately reconstructed incorrectly by the archaeologists, with pieces missing or wrongly placed. Just a few years ago, the missing incense brazier in the priest’s right hand and the chest carried by the last female were rediscovered in storage. The study of similar processional figures in other museums provided clues for the correct reconstruction. The photograph in fig. 14 is one of very few published images that shows the correct arrangement (most published photographs omit the chest and brazier and show the mirror with its ox-hide case stuck into the priest’s right hand instead of hanging over the last woman’s right shoulder—why would a priest be carrying a mirror?!). The archaeology of death continues to tell us much about the wonderful world that was (and still is) so full of life along the banks of the Nile.



Fig. 14. *The newly reconstructed “Bersheh procession” wooden model group shows a priest in front with incense brazier and ritual vessel, followed by three female offering bearers, each providing products and sustenance for the spirit of Djehuty-nakht.*

Putting the Objects to Work

These curriculum suggestions are organized around key topics and questions raised in this booklet. Use these suggested classroom activities as a starting point for studying ancient Egypt or as tie-in activities to accompany a museum visit.

Digging Up the Past: Archaeological Activities

Students can experience the process of excavating (see fig. 15), restoring, and recording objects by painting old flower pots with tempera paint to create ancient Egyptian designs in traditional colors—black, blue, green, gray, dark red, white, and dark yellow. Working in small groups, students should decorate a pot and then smash it into a small number of broken, but identifiable, pieces and place these in plastic Ziploc bags. Student groups should trade bags and try to reconstruct the pots using glue.

Each group is responsible for recording a register page that describes the different fragments in terms of materials, colors, design, use of hieroglyphs or pictures, and what this object reveals about life in ancient Egypt.

Another option for this activity is to bury the fragments in plastic tubs of sand and have students use brushes to unearth them. Students can also create other items to reconstruct such as amulets in different shapes, parts of tomb paintings, or small sculptures made from clay.

Cracking the Code: Using Egyptian Hieroglyphs

After viewing examples of cartouches on royal tombs and objects, students can try making an oval-shaped

cartouche of their own on regular or papyrus paper using hieroglyphic symbols to write their names. Review with students how to use the hieroglyphic alphabet by matching sounds for the letters in their names. Students can display their cartouches and try to crack each other's codes.

Scenes from Daily Life Then and Now

After seeing examples of tomb paintings that show scenes from daily life, invite students to create a mural that shows them with their family or friends doing everyday activities. Egyptians put clues in their scenes that revealed what their lives were like—what food they ate, what their clothing looked like, and the types of work they did. The style of art used by Egyptians also provides an important way for us to learn about the kinds of materials Egyptians used and how they chose to depict their world.

Students can create a second painting of a tomb wall using some of the conventions of Egyptian art. Encourage students to notice the following attributes when they look at examples of Egyptian art in the museum:

- the head and the hair as it appears in profile view
- the eye as it appears in frontal view
- the frontal view of the shoulders and chest
- the arm positions, indicating the person's activity
- the hips, legs, feet, and arms in profile view
- the dark red coloring of the men, and the yellow coloring of the women.

Fig. 15. MFA Expedition archaeologist clearing remains from the floor of the burial chamber of Queen Hetep-heres at Giza (July 22, 1926). The objects on the floor had to be completely documented and cleared before the sarcophagus (at right) could be opened. The excavation of Hetep-heres' tomb took 280 days, required 1,057 photographs, and filled 1,701 pages of notebook records. For a reconstruction of the furniture fragments shown in this picture, see fig. 12, on page 9.



Further Reading

General

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