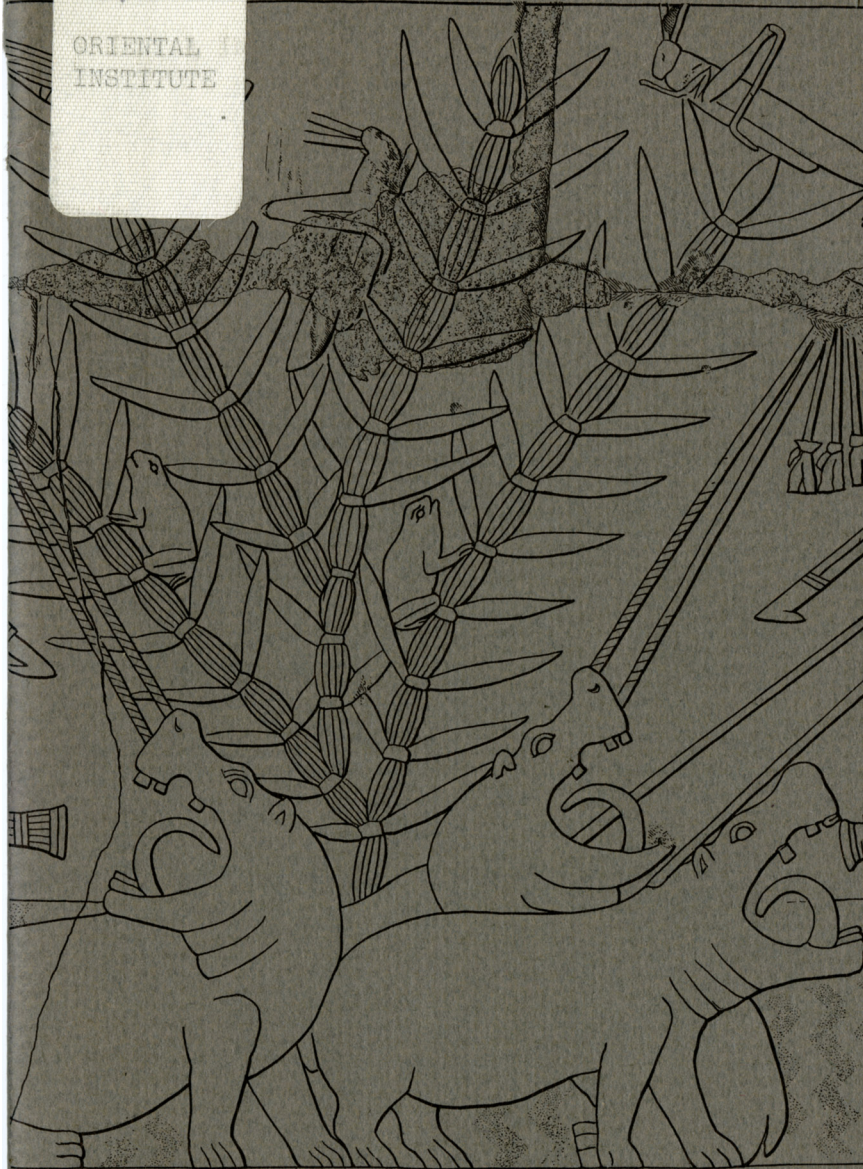


pan

ORIENTAL
INSTITUTE



ARTISTS
in
EGYPT
1920-1935

*cover drawing: A detail of a hippopotamus hunt
Stanley R. Shepherd.*

ARTISTS IN EGYPT

An Exhibition of Paintings
and Drawings
by Artists employed by
The Oriental Institute
in Egypt
1920–1935



THE ORIENTAL INSTITUTE MUSEUM
1155 East 58th Street, Chicago

Introduction

Archaeologists and scholars working in the Near East face a variety of problems, not the least of which is the accurate recording of material. Fundamentally the scholar has two techniques at his disposal: he can describe what he sees, and he can also make a pictorial record. Both are important, for his arguments are likely to depend on an interplay of verbal and visual material.

Ever since its inception more than fifty years ago, THE ORIENTAL INSTITUTE has recognised that facts must be systematically collected and published in accessible and reliable form. Over the years it has developed an unique system for recording Egyptian carvings and hieroglyphs, which forms the corner-stone of the *Epigraphic Survey*. The method requires the services of scholars, photographers and artists, working in close conjunction with each other. This exhibition is concerned with one aspect of the enterprise, the work of the artists; a selection of paintings and drawings has been made from the large collection which THE ORIENTAL INSTITUTE possesses.

In its objectivity regarding the problem of visual communication, THE ORIENTAL INSTITUTE expresses an attitude that has its origin in the West in the sixteenth century. Ever since the first Europeans travelled to the Near East, the desire to communicate the experience has existed, resulting in a rich variety of travel literature. But early on the travellers realised that their accounts could be considerably enhanced if they could only convey exactly what they *saw*. In this way the sketches made by medieval pilgrims and travellers became illustrations, such as those in Bernard von Breydenbach's *Journey to the Holy Land* (1486); a woodcut of the Holy Sepulchre in his book shows the structure more or less exactly as it then was. *FIGURE 1*.

In the seventeenth century, there was an awakening of interest in antiquities other than those immediately related to Christian shrines. An instance of this new awareness can be found in Henry Maundrell's account of his journey from Aleppo to Jerusalem, at Easter in 1679 A.D.



Figure 1. The Holy Sepulchre, from Bernard von Breydenbach's *Peregrinationes in Terram Sanctam* 1486 A.D.

Riding down the coast of Syria, he noticed a group of ruins near Tartus, and made a detour to inspect them. Besides describing them and speculating on their origins, he made a sketch, which was subsequently printed as an engraving in his book. FIGURE 2. This drawing and others that he made on his trip are amongst the first attempts by an European traveller to depict accurately what he saw. Another traveller with a similar interest was Sir Thomas Herbert, who travelled to Persia and back at the beginning of the century. Herbert also made drawings to supplement his descriptions, although he had no illusions about his skill, and usually added some self-deprecatory comment such as, "I am no *Phidias*". However slight his own contribution, he realised the possibilities of drawing on the spot; when he returned to England, he persuaded the Earl of Arundel to send out an artist to record the ruins at Persepolis. The young man chosen for the task, one Nicholas Wilford, unfortunately died on the way. Had he survived, he might have earned the distinction of being the first archaeological draughtsman.

In the eighteenth century, there was an increasing interest in Classical antiquities. When James Dawkins and Robert Wood visited Palmyra in 1750, they took with them an Italian artist, Giovanni-Battista Borra, to measure the ruins. An engraving shows Dawkins and

Wood, improbably dressed in Roman togas, approaching the ruins, with Borra just behind wearing a turban, and sketchbook in hand. FIGURE 3. Their publication of the ruins of Palmyra and Baalbek had a resounding impact on the West, and is generally considered to mark the birth of the Neo-Classical movement.

In the nineteenth century, a growing interest in the land of the Bible led to a more scientific investigation of the Near East, such as Captain Warren's *Survey of Palestine*, and his exploration of underground Jerusalem. On a popular level, there was an increasing demand for topographical paintings and drawings, like those of David Roberts (1796–1864). Roberts began his career as a scene-painter, and his somewhat theatrical but highly accomplished

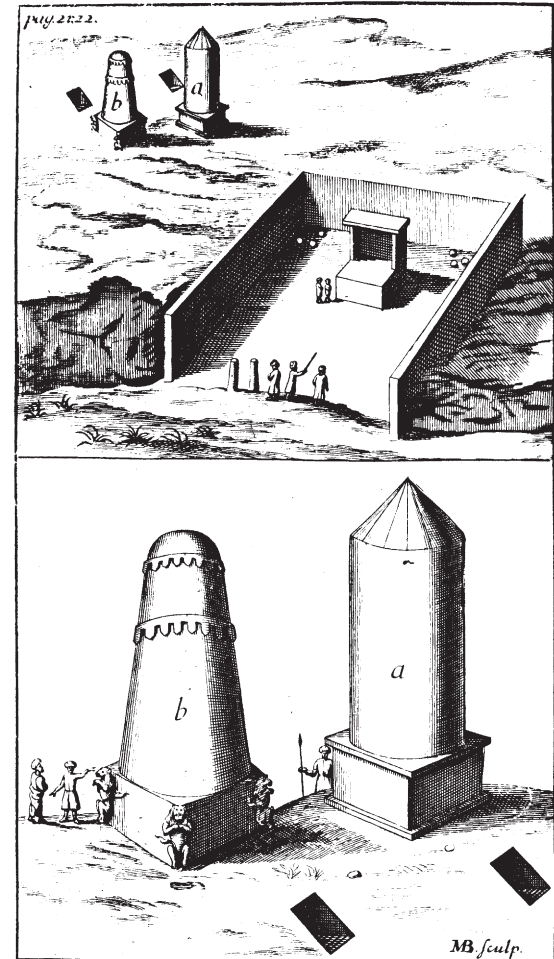


Figure 2. Ruins near Tartus; from Henry Maundrell's *Journey from Aleppo to Jerusalem in 1697 A.D.*

drawings of Egypt and the Holy Land, mass-produced as coloured lithographs, provided a Victorian public with its first taste of what the Near East actually looked like.

Theoretically the invention of photography should have dealt a death-blow to the travelling artist. That this was not so is part of the interest of the present exhibition. In order to appreciate

this one must accept the fact that the camera, with its single eye, can never be quite free from distortion. Scholars were quick to realise that photography could never be entirely satisfactory as a means of precise documentation, and that some other, alternative visual record was necessary. For this reason artists were employed, to make

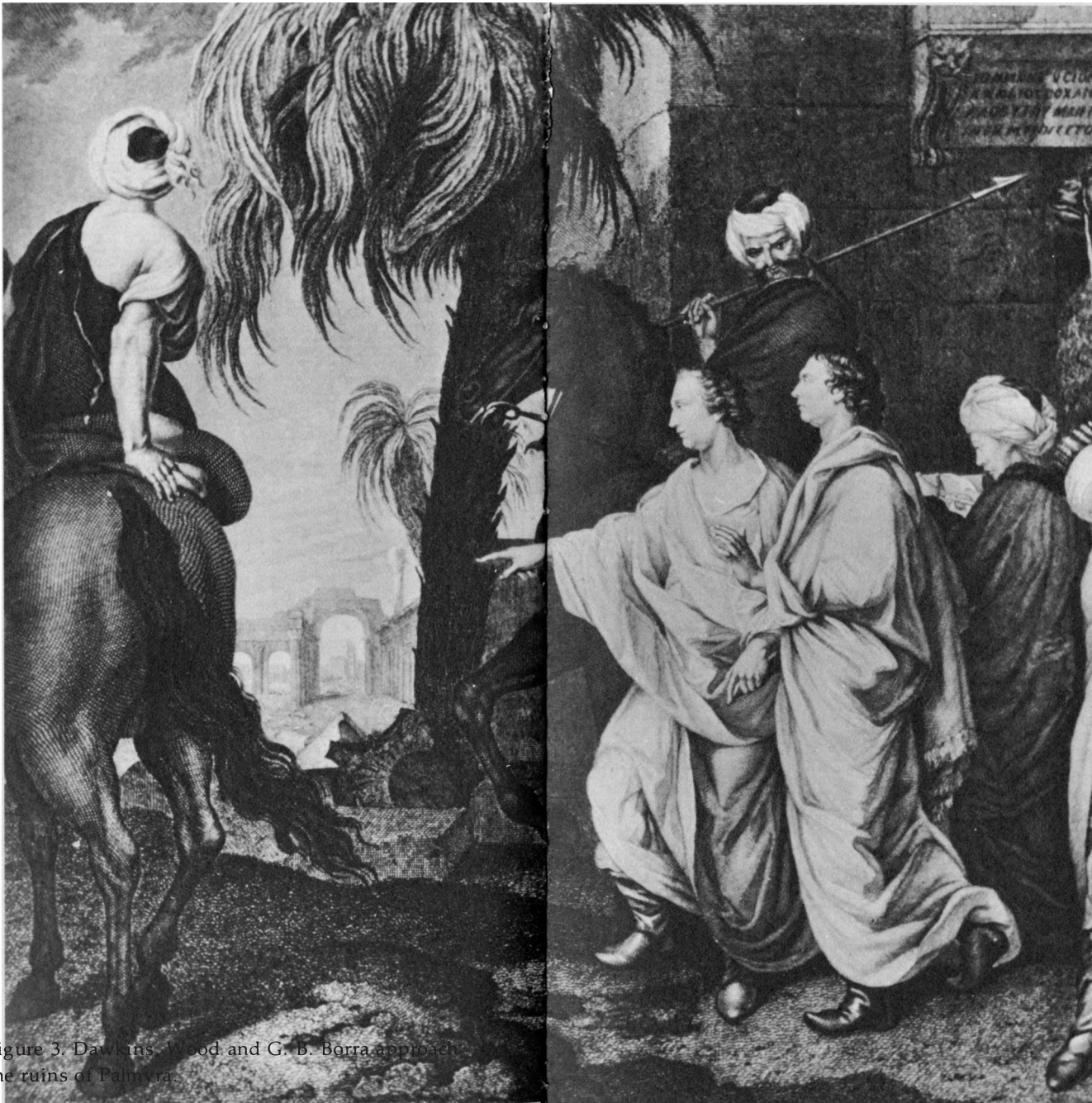


Figure 3. Dawkins, Wood and G. B. Borra approach the ruins of Palmyra.



measured drawings more accurate than any photograph, and copy paintings with a skill and sensitivity beyond the range of mechanical reproduction.

Under the inspiration of its founder, James Henry Breasted, THE ORIENTAL INSTITUTE has been a pioneer in this field. For many years it has employed artists in Egypt, to copy carvings and paintings within the framework of a planned campaign of research. The artists made black-and-white drawings of the carvings and hieroglyphs, and coloured copies of wall-paintings and coloured reliefs. *FIGURE 4.*

The artists were far from being simply mechanical recorders. If one compares the work of different artists in this exhibition, it will be seen to be highly divergent in its approach. For instance, Nina Davies was a master at conveying the lively spontaneity of the tomb paintings, whereas Amice Calverley and Myrtle Broome working in almost identical style concentrated on a needle-sharp interpretation of the coloured reliefs. The technique used for the black-and-white drawings is much more impersonal, and it is difficult for the casual observer to distinguish between the works of individual artists, such as Stanley Shepherd, Vcevolod Strelakovsky and Clyde Shuford. It is often only in the details, such as the cross-hatching of missing areas in the reliefs, that there is any detectable variation.

Charles F. Nims has described at first hand exactly how these drawings were produced, by an ingenious combination of photography, draughtsmanship and editorial control:

The present method of recording begins with a photograph of the wall surface; a whole scene is covered where practical. A view camera with a plate size of 8 x 10 in. is normal, but in unusual circumstances a 5 x 7 in. plate camera is used. The normal lens has about 45° coverage, and in a few extremely narrow passageways resort has been had to a lens with a coverage of 140°. Great care must be taken to have the negative parallel to the wall.

Figure 4. At work in the temple of Ramesses III at Medinet Habu. *L. to R.* Charles F. Nims, Douglas A. Champion (artist), and George R. Hughes.

Curved surfaces are traced and the tracing photographed. A meter scale is included in each photograph.

From the negative an enlargement is made on smooth mat double weight paper, medium contrast, developed in a low contrast developer. The maximum sheet size is 50 x 60 cm.; where required several sheets are used for one scene. When more than one negative is used for continuing parts of a scene or scenes, care is taken to match exactly the scale of the enlargements.

The artist takes the enlargement to the wall, and with constant reference to the relief pencils in its outlines, noting also the painted patterns and damaged areas. In the studio the lines are gone over with waterproof black ink; according to the choice of the artist either a pen or a brush is used. Solid lines are used to show the preserved carved pattern, dotted lines to show paint. Modeling of the figures, especially at the abdomen, knees, and ankles, is indicated. The damaged areas are shaded. When the artist has finished his work, the photographic image is bleached away, leaving a line drawing on a white background.

From this preliminary drawing two positive blueprints are made and assigned to an Egyptologist. He cuts one copy into small pieces and pastes them on legal size sheets of paper. He then goes to the wall and checks every detail against the relief, indicating corrections and additions on the sheets. Full attention is given to both the inscriptions and the figures. Following the first collation a second Egyptologist takes the same sheets again to the wall, indicating agreement or disagreement with an addition to the comments of the first epigrapher. After both epigraphers consult to settle any problems, the sheets are given to the artist for the correction of his work. Because photographic paper has a thin gelatin coating, the ink, when properly applied, lies on top of this. With care it can be etched away, and new lines drawn. All corrections are checked for accuracy.

Certain editorial work is done on the drawings, commonly the addition of line numbers to the inscriptions and a meter scale below the lower right edge of the drawing. After study restorations are made, using a broken line. Where the sign on the wall is damaged but certain, or where previous copies show the sign once was there, no other indication of restoration is used, but where the additions are based entirely on research by the Egyptologists, they are inclosed in square brackets.

After such additions the drawing is ready for publication, but prior to printing changes can be made if further research so indicates.*

That such a method should produce uniform results is obvious. But what is surprising is that the stylistic strait-jacket should not have strangled the artists concerned. Even with the dependence on mechanical aids and the controlling editorial hand, the copies are far from sterile. The drawings are full of life, echoing the vitality of the Egyptian originals.

The present exhibition is a tacit recognition of the fact that purely mechanical means of recording can never entirely supplant the contribution made by the artist. Whilst the original purpose of the copies was to provide an accurate record, they can also be appreciated as works of art in their own right. Like captured butterflies, pinned down in ordered sequence, they have their own special fascination.

John Carswell

*Charles F. Nims, 'The Publication of Ramesside Temples in Thebes by The Oriental Institute', *Textes et Langues de l'Égypte Pharaonique*, II, pp. 89-94. A further valuable account of the technique is given by George R. Hughes, 'Recording Egypt's Ancient Documents', *ARCHAEOLOGY*, vol. 5, no. 4, 1952, pp. 201-204.

Catalogue

1 Farmers deliver their quota of geese.

Painting by Nina Davies.

16 $\frac{1}{4}$ x 45 $\frac{3}{4}$ inches (41 x 115.5 cm).

Thebes, unlocated tomb; now in The British Museum, no. 37978.

Dynasty XVIII, Reign of Tuthmosis IV, 1419–1386 B.C., or Amenophis III, 1386–1349 B.C.

Inscribed on back:

“Part of a fragment from a Theban wall painting now in the British Museum (name of the tomb lost). Full scale, Copied by Nina de G. Davies 1932”

Bibliography:

Nina M. Davies, *Ancient Egyptian Paintings*; University of Chicago Press, 1936, Pl. LXVII.

2 Queen Nefertari worshipping.

Painting by Nina Davies.

19 x 14 inches (48.5 x 35.5 cm).

Biban el-Harim, Tomb of Nefertari, No. 66, first chamber, front wall in the corner near the left-hand wall.

Dynasty XIX, Reign of Ramesses II, 1279–1212 B.C.

Inscribed on back:

“Pl. XCII Tomb of Nefertari, wife of Ramses II SE wall, first chamber Valley of the Queens, Thebes Nina de G. Davies 1932 scale $\frac{3}{4}$ plus”

Bibliography:

Nina M. Davies, *Ancient Egyptian Paintings*; University of Chicago Press, 1936, Pl. XCII.

3 Nubian tribute bearers.

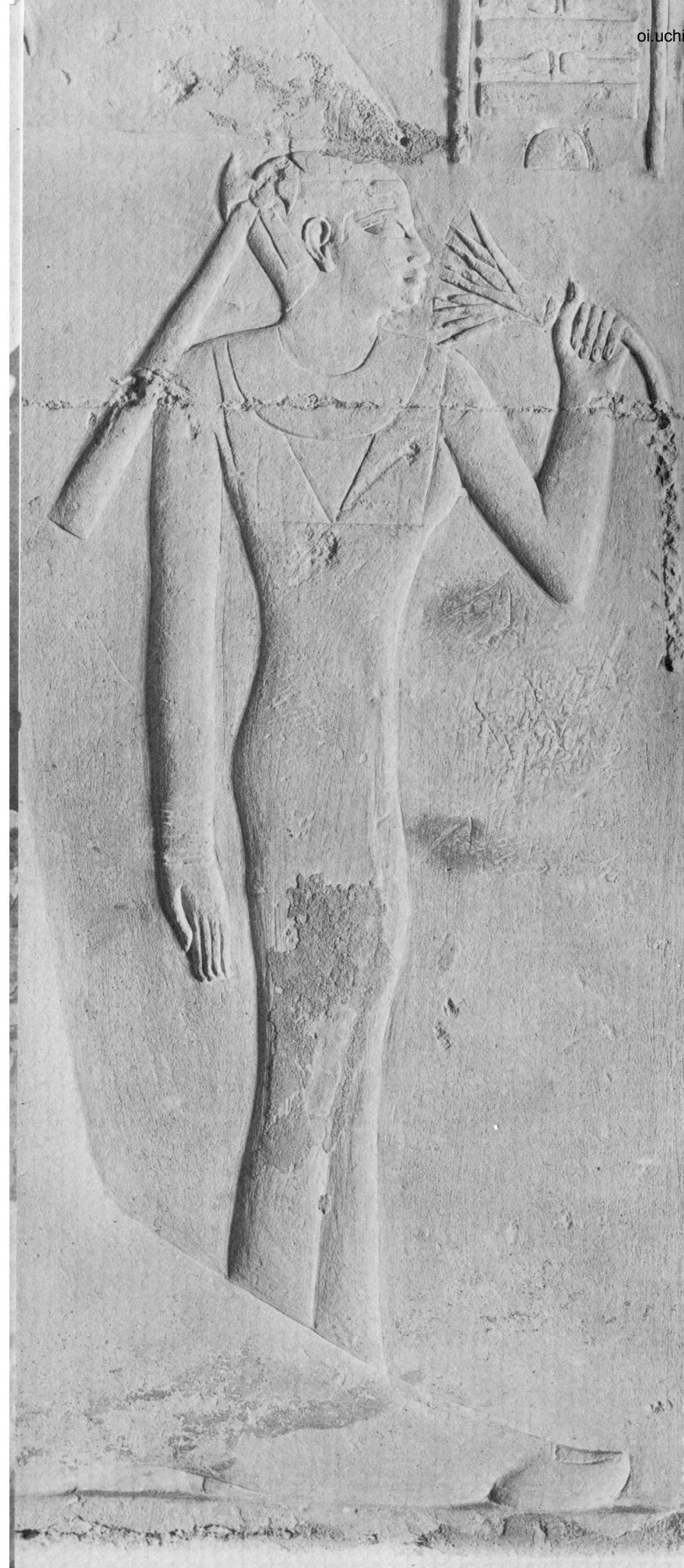
Painting by Nina Davies.

15 $\frac{3}{4}$ x 35 $\frac{1}{4}$ inches (40 x 89.5 cm).

Qurnet Murai, Tomb of Huy (No. 40), back wall of hall, left-hand portion.

Dynasty XVIII, Reign of Tutankhamun, 1334–1325 B.C.

◀ Watetkhethor, wife of Mereruka



Inscribed on back:

“Tribute bearers, pl. 80 Tomb of Huy (No. 40 2—from top W wall 1915”

Bibliography:

Nina M. Davies, *Ancient Egyptian Paintings*; University of Chicago Press, 1936, Pl. LXXX.

4 Tutankhamun hunting lions.

Painting by Nina Davies.

9¾ x 22¼ inches (24.5 x 56.5 cm).

Biban el-Muluk, Tomb 62. Painted lid of a chest, Cairo Museum 324.

Dynasty XVIII, Reign of Tutankhamun, 1334–1325 B.C.

Inscribed on back:

“One half of the lid of the Tutankhamun casket Cairo Museum Full size Nina de G. Davies 1932”

Bibliography:

Nina M. Davies, *Ancient Egyptian Paintings*; University of Chicago Press, 1936, Pl. LXXVII.

5 A Nile boat with its crew.

Painting by Nina Davies.

11¾ x 27¾ inches (30 x 70.5 cm).

Sheikh Abd el-Qurna, Tomb of Pairi, No. 139, right-hand end wall.

Dynasty XVIII, Reign of Amenophis III, 1386–1349 B.C.

Inscribed on back:

“own property 1934”

Bibliography:

Nina M. Davies, *Ancient Egyptian Paintings*; University of Chicago Press, 1936, Pl. LVI.

6 Birds in an acacia tree.

Painting by Nina Davies.

22 x 18¼ inches (56 x 46.5 cm).

Beni Hasan, Tomb of Khnumhotep (No. 3), top of back wall, main room.

Dynasty XII, Reign of Ammenemes II or Sesostris II, about 1929–1878 B.C.

Inscribed on back:

“Beni Hasan 12th Dynasty – The wall has rather more grey mist (a result of salt coming through the colours) but slight damping shows the colours as bright as I’ve painted. Nina de G. Davies 1932”

Bibliography:

Nina M. Davies, *Ancient Egyptian Paintings*; University of Chicago Press, 1936, Pl. IX.

7 Three vignettes.

Painting by Nina Davies.

16¾ x 23½ inches (42.5 x 59.5 cm).

Biban el Harim, Tomb of Queen Nefertari, No. 66, first chamber, left-hand wall.

Dynasty XIX, Reign of Ramesses II, 1279–1212 B.C.

Inscribed on back:

“Plate XCIII Tomb of Queen Nefertari. Wife of Rames II. Nineteenth dynasty. First chamber, S. wall. Scale 4/7 original size 24-1/2” high. Nina de G. Davies 1932”

Bibliography:

Nina M. Davies, *Ancient Egyptian Paintings*; University of Chicago Press, 1936, Pl. XCIII.

8 From a row of deities bringing offerings.

Painting by Nina Davies.

24½ x 26½ inches (62.5 x 67.5 cm).

Abydos, Temple of Ramesses II, First Hypostyle Hall, North Wall, lowest register, third figure from the right-hand corner.

Dynasty XIX, Reign of Ramesses II, 1279–1212 B.C.

Inscribed on back:

“Plate XC Temple of Ramesses II. Abydos N. wall of 3rd hall, 3rd figure from the right-hand corner. The black outlines have disappeared throughout the picture & also the green leaves (which were behind the offerings) & which had black spots on them. Full size. Nina de G. Davies 1933 (For Chicago)”

Bibliography:

Nina M. Davies, *Ancient Egyptian Paintings*; University of Chicago Press, 1936, Pl. XC.

9 The pool in the garden.

Painting by Nina Davies.

24½ x 28¼ inches (62 x 72 cm).

Thebes, unlocated tomb; now in the British Museum, no. 37983.

Dynasty XVIII, Reign of Tuthmosis IV or Amenophis III, 1419–1349 B.C.

Inscribed on back:

“Pl. LXIX Fragments in a Theban wall painting now in the British Museum. The name of the tomb is lost. Full scale. Copied by Nina de Garis Davies 1931”

Bibliography:

Nina M. Davies, *Ancient Egyptian Paintings*; University of Chicago Press, 1936, Pl. LXIX.

10 Ceiling pattern with name and title.

Painting by Nina Davies.

20¼ x 22½ inches (51.5 x 57.2 cm).

Sheikh Abd el-Qurna, Tomb of Neferhotep (No. 50), ceiling of right-hand bay.

Dynasty XVIII, Reign of Haremhab, 1321–1293 B.C.

Inscribed on front:

“to go to W & G”

Inscribed on back:

“Plate LXXXIII Tomb of Neferhotep: S. Abd el Qurneh No. 57 Ceiling. Note. The black outlines in the original have in most cases faded to a mere stain. The restoration of them has therefore changed and appearance of the pattern a good deal. All breaks have been restored also in this copy. Nina de G. Davies. 1921. Photo of this painting is P29632. R.C.A.”

Bibliography:

Nina M. Davies, *Ancient Egyptian Paintings*; University of Chicago Press, 1936, Pl. LXXXIII.

11 Syrian tribute-bearers.

Painting by Nina Davies.

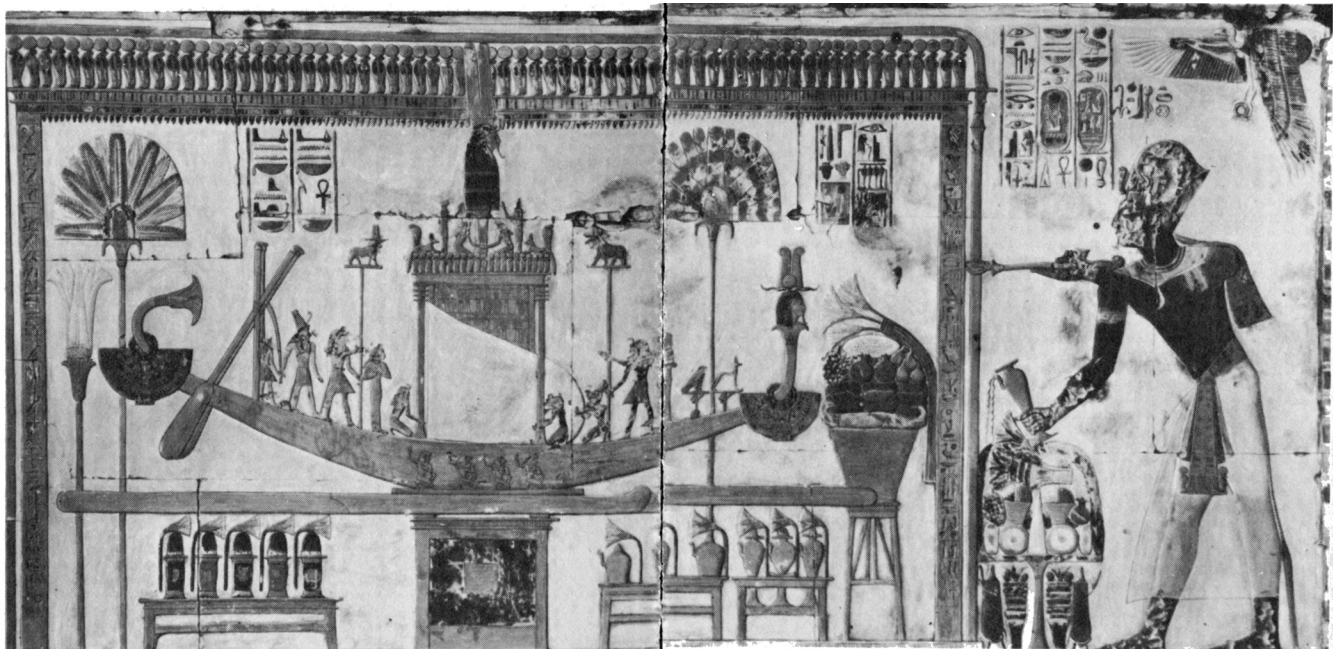
22 x 27 inches (56 x 69 cm).

Sheikh 'Abd el-Qurna, Tomb of Sebekhotep, No. 63, probably from the back wall of the hall, right-hand portion; now in the British Museum, no. 37991.

Dynasty XVIII, Reign of Tuthmosis IV, 1419–1386 B.C.

Inscribed on back:

“Fragment of a wall painting in the British Museum from the tomb of Sebekhotep (no. 63) at Thebes. *Half scale.* Nina de G. Davies 1931. There is a faint



Sethos offers incense and libations to the sacred bark of Osiris *Amice M. Calverley*



The daily meal within the tomb *Nina M. Davies*.

hieratic inscription on the right which might possibly be better read with the glass off and close inspection. It was too faint to be copied in paint''

Bibliography:

Nina M. Davies, *Ancient Egyptian Paintings*;
University of Chicago Press, 1936, Pl. XLII.

12 Isis greets Ramesses III and his son.

Painting by Nina Davies.

30 x 25½ inches (76.5 x 65 cm).

Biban el-Harim, Tomb of Amenkhopshuf, No. 55, back wall of hall, left-hand portion.

Dynasty XX, Reign of Ramesses III, 1182–1151 B.C.

Inscribed on front:

“Actual size 224 cms x 17”

Inscribed on back:

“No. 55 . . . e, King and Isis Hall (no. 5 in plans of Porter & Moss) Reduced scale Full size is – 98” x 67-1/2” Plate CIII Nina de G. Davies

1932 Tomb of Amen (hir) Khopshef. No. 55
Valley of the Queens. Prince King & Isis Hall no. 5
in plan of . . ."

Bibliography:

Nina M. Davies, *Ancient Egyptian Paintings*;
University of Chicago Press, 1936, Pl. CIII.

13 The daily meal within the tomb.

Painting by Nina Davies.

24½ x 29 inches (62.5 x 73.5 cm).

Sheikh Abd el-Qurna, Tomb of Dhout, No. 45,
front wall of hall, right-hand portion.

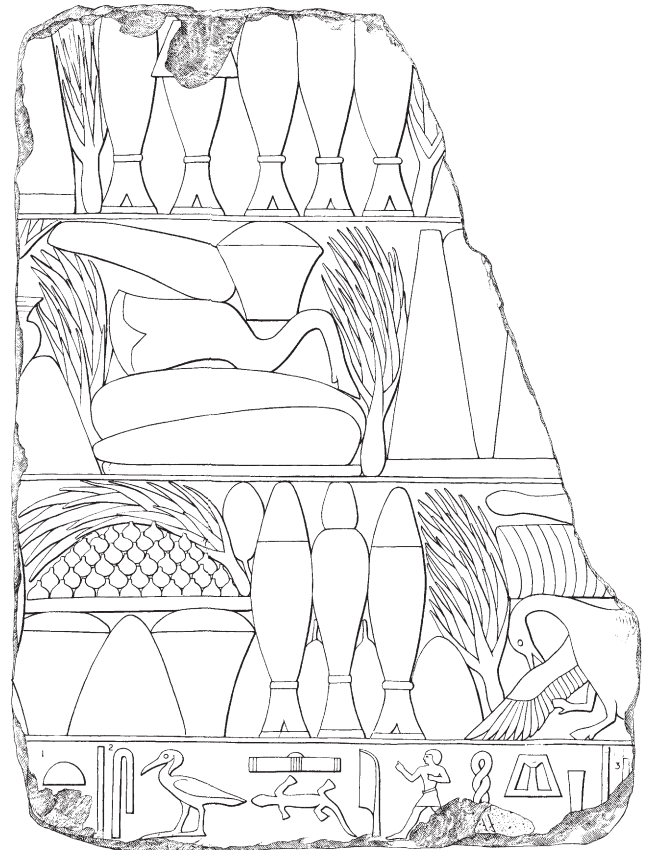
Dynasty XVIII, Reign of Amenophis II,
1453–1419 B.C.

Inscribed on back:

"Man & Wife Before Offerings. Tomb 45. Tomb of
Thothemhab (no. 45) Belonging to Nina de G.
Davies Top register N.E. wall Full size. Nina de
G. Davies 1933 Pl. XXXV"

Bibliography:

Nina M. Davies, *Ancient Egyptian Paintings*;
University of Chicago Press, 1936, Pl. XXXV.



Food offerings Stanley R. Shepherd

14 Cretans bringing tribute.

Painting by Nina Davies.

17¾ x 29½ inches (45.5 x 75 cm).

Sheikh Abd el-Qurna, Tomb of Rekhmire (No.
100), transverse hall, North Wall, West of
doorway, West end, 2nd register from top.

Dynasty XVIII, Reigns of Tuthmosis III to
Amenophis II, 1504–1419 B.C.

Inscribed on back:

"Picture No. 6—Portf. Box 3 cf. Pl. IV & part of pl.
V in 'Tomb of Rekhmere' Met. Mus. Tomb of
Rekhmere (no. 100 – Sheikh abd al Quernah) First
room, West Wall, S. Side. 2nd register from top. Nina
de G. Davies 1915 Rekhmare. These may very
well be Cretans."

15 Horses and mules at the harvest field

Painting by Nina Davies.

16 x 29½ inches (40.5 x 75 cm).

Western Thebes, from an unlocated tomb; now
in the British Museum, no. 37982.

Dynasty XVIII, Reign of Tuthmosis IV,
1419–1386 B.C., or Amenophis III. 1386–1349
B.C.

Inscribed on back:

"Part of a fragment of a Theban wall painting now in
the British Museum. The name of the owner of the
tomb is lost. Nina de G. Davies 1931 Full
scale Date. Probably reign of Amenhotep III. The
black sketch of the ram's head in the left is probably a
restoration of the ram's head on the measuring cord
of rope, generally found erased as sacred to Amen,
by Ak-en-Aton."

Bibliography:

Nina M. Davies, *Ancient Egyptian Paintings*;
University of Chicago Press, 1936, Pl. LXVIII.

16 Egyptian girl with lotus flowers and ducks.

Painting by Howard Carter.

11¼ x 6 inches (28.5 x 15.5 cm).

Sheikh Abd el-Qurna, Tomb of Menna (No. 69),
second hall, North wall, center, West end of
fishing and fowling scene, 2nd register.

Dynasty XVIII, Reign of Tuthmosis IV (?),
1419–1386 B.C.

Signed on front, in pencil,
"Howard Carter 1911"

Pencilled on back:

"Sketch *The Daughter of Menna* Menna was
Superintendent of the Estate of the King Thutmosis
of the 18th Dynasty. from Menna's tomb at Thebes.
Howard Carter 1911"

Lent by Edward F. Wentz.

17 Winged Maat kneeling on Nub sign.

Painting by Howard Carter.

12¼ x 9½ inches (31 x 24 cm).

Signed on front, in watercolor:
"Howard Carter"

Pencilled on back:

"B.R.P.—1139 – 12-5/8 9-1/2"

Lent by Edward F. Wentz.

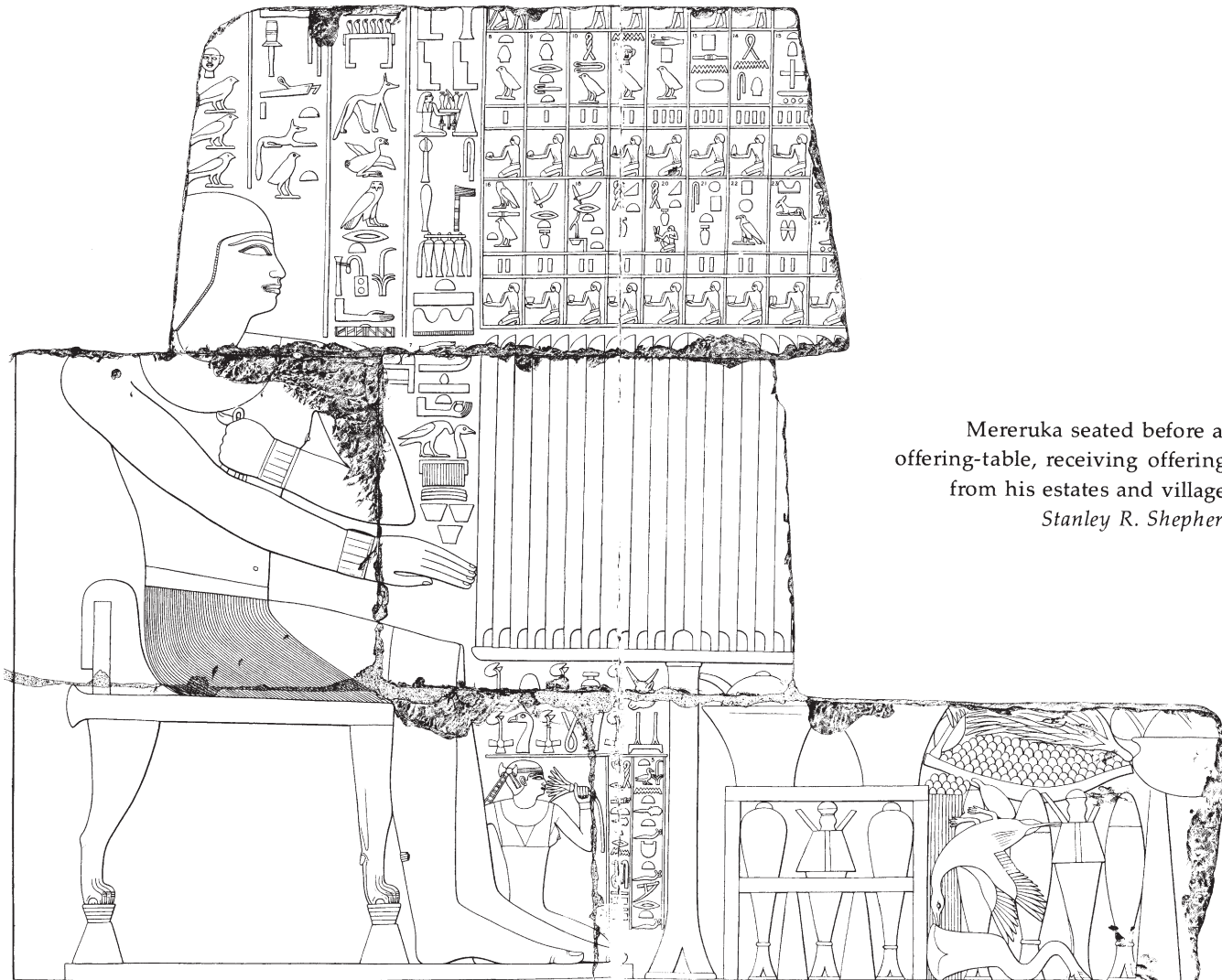
**18 Sethos cleanses the sanctuary
and lays his hand upon Amen-Re.**

Painting by Myrtle F. Broome.

20¾ x 29 inches (53 x 74 cm).

Abydos, Temple of Sethos I, Chapel of Amen –
Re, North Wall, Western section, lower right.

Dynasty XIX, Reign of Sethos I, 1291–1279 B.C.



Mereruka seated before an
offering-table, receiving offerings
from his estates and villages
Stanley R. Shepherd

Inscribed on back:

“Vol. II, pl. 6. Sethos cleanses the sanctuary and lays his hand upon Amen – Re. N. wall, W. section (lower right); Chapel of Amen – Re”

Bibliography:

The Temple of King Sethos I at Abydos, Vol. II, Egypt Exploration Society & The University of Chicago, 1935, Pl. 6.

19 Sethos burns incense before Osiris.

Painting by Amice M. Calverley.

18 x 16 inches (46 x 40.5 cm).

Abydos, Temple of Sethos I, Chapel of Osiris, South Wall, Eastern section, upper register, left-hand scene.

Dynasty XIX, Reign of Sethos I, 1291–1279 B.C.

Bibliography:

The Temple of Sethos I at Abydos, Vol. I, Egypt Exploration Society & the University of Chicago, 1933, Pl. 13.

20 Shrine of Horus, East Wall, Northern portion.

Painting by Myrtle F. Broome.

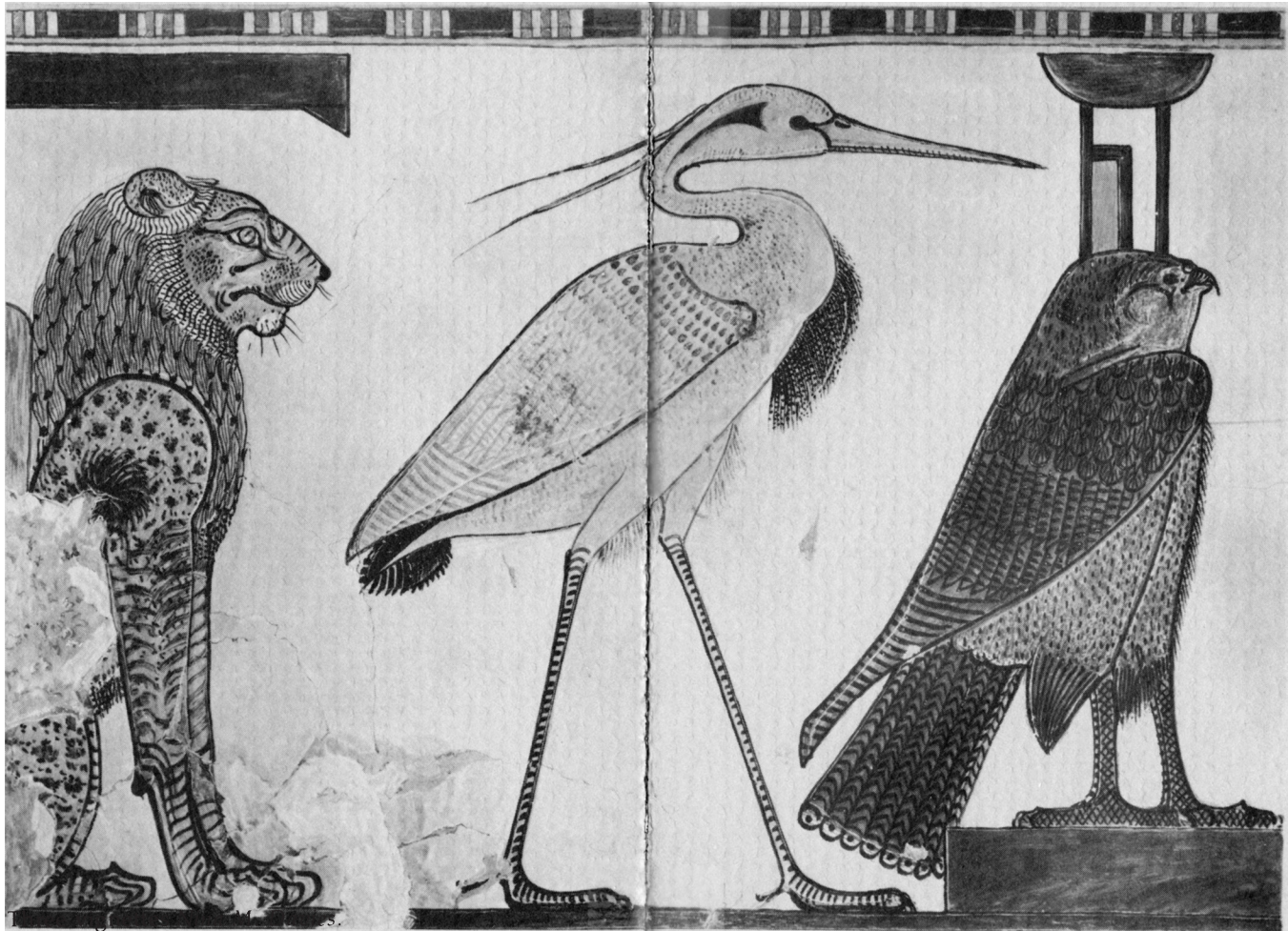
22 x 14¼ inches (56 x 36 cm).

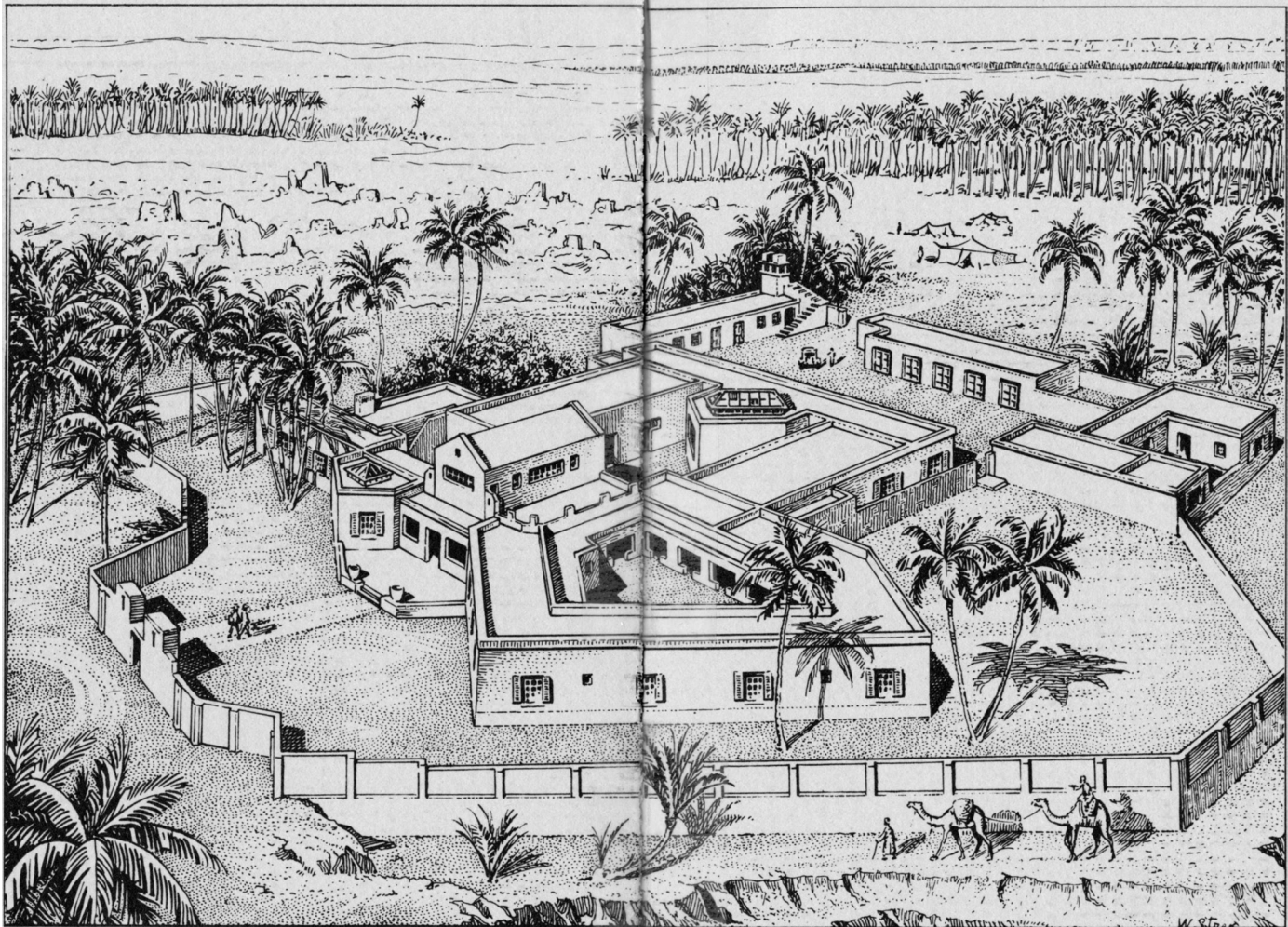
Abydos, Temple of Sethos I, Shrine of Horus, East Wall, Northern portion.

Dynasty XIX, Reign of Sethos I, 1291–1279 B.C.

Bibliography:

The Temple of King Sethos I at Abydos, Vol. III, Egypt Exploration Society and the University of Chicago, 1938, Pl. 32.





The University of Chicago Expedition House at Sakkara
Vcevolod Strekalovsky

21 Sethos offers ornaments and insignia to Osiris.

Painting by Myrtle F. Broome.
20½ x 21¾ inches (52 x 55 cm).

Abydos, Temple of Sethos I, Chapel of Osiris, Southeast Wall, center scene in lower register.

Dynasty XIX, Reign of Sethos I, 1291–1279 B.C.

Inscribed on back:

“Osiris Chapel. Central scene in lower register of SE wall (called S wall). M. F. Broome King offering bracelets & paraphernalia of royalty to Osiris (Horus supporting) 2.”

Bibliography:

The Temple of King Sethos I at Abydos, Vol. I, Egypt Exploration Society & the University of Chicago, 1933, Pl. 12.

22 Shrine of Sethos, West Wall, central portion.

Painting by Myrtle F. Broome.
23¾ x 15¾ inches (60 x 40 cm).

Abydos, Temple of Sethos I, Shrine of Sethos, West Wall, central portion.

Dynasty XIX, Reign of Sethos I, 1291–1279 B.C.

Inscribed on back:

“Abydos Vol. III (Not yet published, Winter 1939) Painting by Amice Calverley” *This contradicts the attribution in the publication.*

Bibliography:

The Temple of King Sethos I at Abydos, Vol. III, Egypt Exploration Society & the University of Chicago, 1938, Pl. 40.

23 Shrine of Isis, East Wall, Northern portion.

Painting by Amice M. Calverley.
22 x 14¼ inches (56 x 36.5 cm).

Abydos, Temple of Sethos I, Shrine of Isis, East Wall, Northern portion.

Dynasty XIX, Reign of Sethos I, 1291–1279 B.C.

Bibliography:

The Temple of King Sethos I at Abydos, Vol. III, Egypt Exploration Society & the University of Chicago, 1938, Pl. 44.

24 The prow of the sacred bark of Amen-Re.

Painting by Myrtle F. Broome.
22 x 15¼ inches (56 x 39 cm).

Abydos, Temple of Sethos I, Chapel of Amen-Re, North Wall, Western section, top register.

Dynasty XIX, Reign of Sethos I, 1291–1279 B.C.

Inscribed on back:

“Vol. II, pl. I. The Prow of the Sacred Bark of

Amen-Re, Chapel of Amen-Re, N. wall, W. section (upper center)”

Bibliography:

The Temple of King Sethos I at Abydos, Vol. II, Egypt Exploration Society & the University of Chicago, 1935, Frontispiece.

25 Sethos worships and offers natron to Osiris.

Painting by Amice M. Calverley.
17½ x 32¼ inches (44.5 x 82 cm).

Abydos, Temple of Sethos I, Chapel of Osiris, South Wall, Eastern section, upper register, right and central portions.

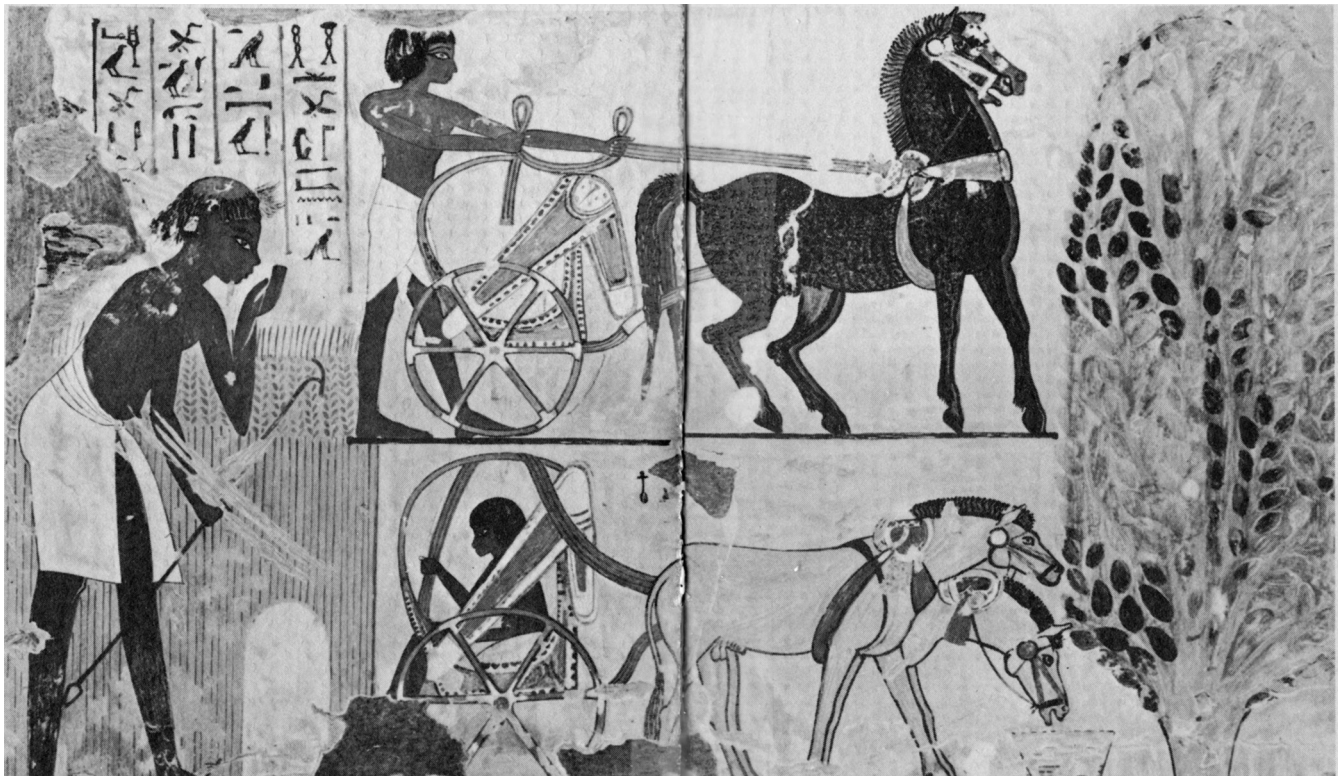
Dynasty XIX, Reign of Sethos I, 1291–1279 B.C.

Inscribed on back:

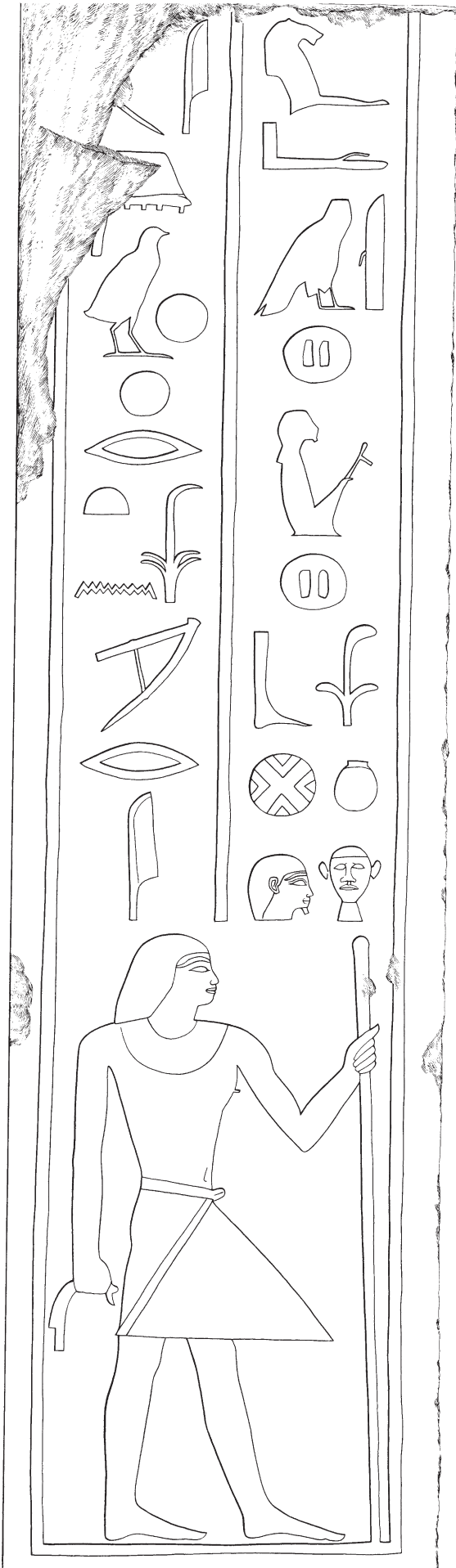
“King adoring Osiris and offering natron to Osiris accompanied by Thoth Vol. I, pl. XIV [partly effaced signature] A. M. Calverley”

Bibliography:

The Temple of Sethos I at Abydos, Vol. I, Egypt Exploration Society & the University of Chicago, 1933, Pl. 14.



Horses and mules at the harvest field *Nina M. Davies.*



26 Sethos offers incense and libations to the sacred bark of Osiris.

Painting by Amice M. Calverley.
20 x 32¼ inches (51 x 82 cm).

Abydos, Temple of Sethos I, Chapel of Osiris,
North Wall, Western section, upper register.

Dynasty XIX, Reign of Sethos I, 1291–1279 B.C.

Inscribed on back:

“Plate 7 Sethos Osiris Chapel, upper scene, N
West wall (usually called North Wall) A.M. Calverley
4”

Bibliography:

*The Temple of King Sethos I at Abydos, Vol. I, Egypt
Exploration Society & the University of Chicago,
1933, Pl. 7.*

27 Shrine of Sethos, West Wall, Southern portion.

Painting by Myrtle F. Broome.
23½ x 17¼ inches (59.5 x 43.5 cm).

Abydos, Temple of Sethos I, Shrine of Sethos,
West Wall, Southern portion.

Dynasty XIX, Reign of Sethos I, 1291–1279 B.C.

Inscribed on back:

“Abydos Vol. III (Not yet published – Winter
1939) Painting by Amice Calverley” *This contradicts
the attribution in the publication.*

Bibliography:

*The Temple of King Sethos I at Abydos, Vol. III, Egypt
Exploration Society & the University of Chicago,
1938, Pl. 41.*

28 Offering bearers.

Line drawing by Stanley R. Shepherd.
6½ x 34 inches (16.5 x 86.5 cm).

Sakkarah, Mastaba of Mereruka, Chamber A 8,
North Wall, Scene 2.

Dynasty VI, Reign of Teti, 2400–2390 B.C.

Stamped on back:

“Plate A 65 North Wall Chamber A8 Stanley R.
Shepherd”

Bibliography:

*The Mastaba of Mereruka, Vol. I. Oriental Institute
Publication, Vol. XXXI, University of Chicago Press,
1938, Pl. 65A.*



Syrian tribute-bearers *Nina M. Davies.*

29 False door.

Line drawing by Stanley R. Shepherd.
21¼ x 20 inches (54 x 51 cm).

Sakkarah, Mastaba of Mereruka, Chamber A 8,
West Wall.

Dynasty VI, Reign of Teti, 2400–2390 B.C.

Stamped on back:
“Pl. 62 West Wall Chamber 8 Stanley R.
Shepherd”

Bibliography:
The Mastaba of Mereruka, Vol. I. Oriental Institute
Publications, Vol. XXXI, University of Chicago Press
1938, Pl. 62.

**30 Mereruka seated before an offering-table,
receiving offerings from his estates and
villages.**

Line drawing by Stanley R. Shepherd.
16½ x 33¾ inches (42 x 86 cm).

Sakkarah, Mastaba of Mereruka, Chamber A 8,
South Wall.

Dynasty VI, Reign of Teti, 2400–2390 B.C.

Stamped on back:
“Plate 57 South Wall, Chamber A 8 Stanley R.
Shepherd”

Bibliography:

The Mastaba of Mereruka, Vol. I. Oriental Institute
Publications, Vol. XXXI, University of Chicago Press,
1938, Pl. 57.

31 Fragment of a butchering scene.

Line drawing by Stanley R. Shepherd.
5¾ x 5 inches (14.5 x 12.5 cm).

Sakkarah, Mastaba of Mereruka, Chamber A 8,
East Wall.

Dynasty VI, Reign of Teti, 2400–2390 B.C.

Stamped on back:
“Plate 61B East Wall Chamber A8 Stanley R.
Shepherd”

Bibliography:

The Mastaba of Mereruka, Vol. I. Oriental Institute
Publications, Vol. XXXI, University of Chicago Press,
1938, Pl. 61B.

**32 Servants dragging jars of oil on a sledge; others
carrying chests of linen.**

Line drawing by Stanley R. Shepherd.
12¼ x 18 inches (31 x 46 cm).

Sakkarah, Mastaba of Mereruka, Chamber A9,
West Wall, Scene 1.

Dynasty VI, Reign of Teti, 2400–2390 B.C.

Stamped on back:

“Plate 70 West Wall Chamber A 8 Stanley R. Shepherd”

Bibliography:

The Mastaba of Mereruka, Vol. I. Oriental Institute Publications, Vol. XXXI, University of Chicago Press, 1938, Pl. 70.

33 The University of Chicago Expedition House at Sakkarah.

6¼ x 8½ inches (16 x 22 cm).

Line drawing by Vcevoid Strekalovsky.

Sakkarah.

Signed on front:

“W. Streck”

34 The cartouches of Ramesses III.

Painting by Alfred Bollacher or Virgilio Canziani

10½ x 8½ inches (27 x 22 cm).

Medinet Habu, Temple of Ramesses III.

Dynasty XX, Reign of Ramesses III, 1182–1151 B.C.

Bibliography:

Medinet Habu, Vols. I–VIII. Oriental Institute Publications, cover decoration.

35 Prince Preherwonmef.

Painting by Laurance J. Longley.

14 x 10¼ inches (36 x 26 cm).

Medinet Habu, Temple of Ramesses III, Second Court, West Wall, from doorway North to corner, bottom register, 5th figure from left.

Dynasty XX, Reign of Ramesses III, 1182–1151 B.C.

Bibliography:

The Temple Proper, Part I. Medinet Habu, Vol. V. Oriental Institute Publications, Vol. LXXXII, University of Chicago Press, 1957, Pl. 250 Frontispiece.

36 Offering bearers.

Line drawing by Stanley R. Shepherd.

5½ x 33½ inches (14 x 85 cm).

Sakkarah, Mastaba of Mereruka, Chamber A 8, North Wall, Scene 2.

Dynasty VI, Reign of Teti, 2400–2390 B.C.

Stamped on back:

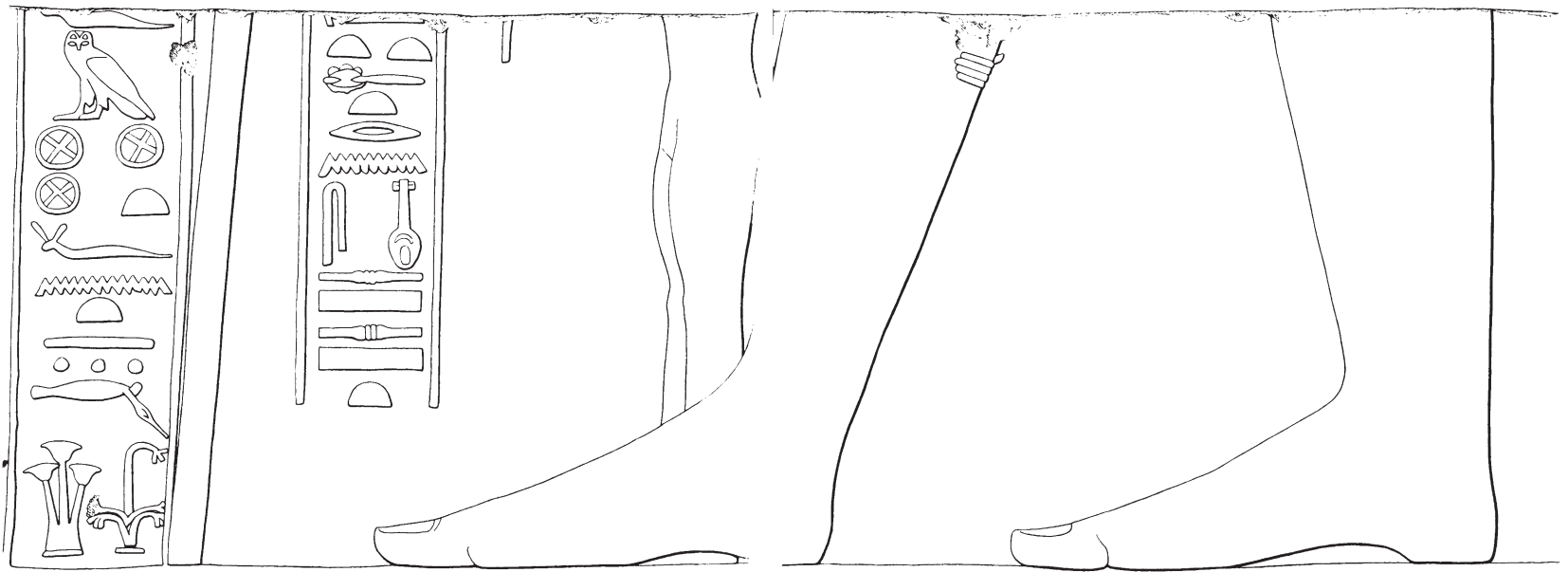
“Plate 65 C North Wall Chamber A 8 Stanley R. Shepherd”

Bibliography:

The Mastaba of Mereruka, Vol. I. Oriental Institute Publications, Vol. XXXI, University of Chicago Press, 1938, Pl. 65C.

Mereruka. accompanied by Watetkhethor, receiving animals led in as mortuary offerings from his villages

Vcevoid Strekalovsky



37 Mereruka with Watetkhethor.

Line drawing by Stanley R. Shepherd.
17¾ x 15¾ inches (45.5 x 40 cm).

Sakkarah, Mastaba of Mereruka, Chamber A 11,
North Wall, Scene 1.

Dynasty VI, Reign of Teti, 2400–2390 B.C.

Stamped on back:

“Plate 108 Chamber A 11 North Wall, Scene I
Stanley R. Shepherd Tomb of Mereruka Volume II’

Bibliography:

The Mastaba of Mereruka, Vol. II. Oriental Institute
Publications, Vol. XXXI, University of Chicago Press,
1938, Pl. 108.

38 Mereruka seated before an offering-table, receiving offerings from his estates and villages.

Line drawing by Stanley R. Shepherd.
20 x 24½ inches (51 x 62 cm).

Sakkarah, Mastaba of Mereruka, Chamber A 8,
North Wall, Scene 1.

Dynasty VI, Reign of Teti, 2400–2390 B.C.

Stamped on back:

“Plate 64 North Wall Chamber 18 Stanley R.
Shepherd”

Bibliography:

The Mastaba of Mereruka, Vol. I. Oriental Institute
Publications, Vol. XXXI, University of Chicago Press,
1938, Pl. 64.

39 Offering bearers; lector priests performing funerary rites.

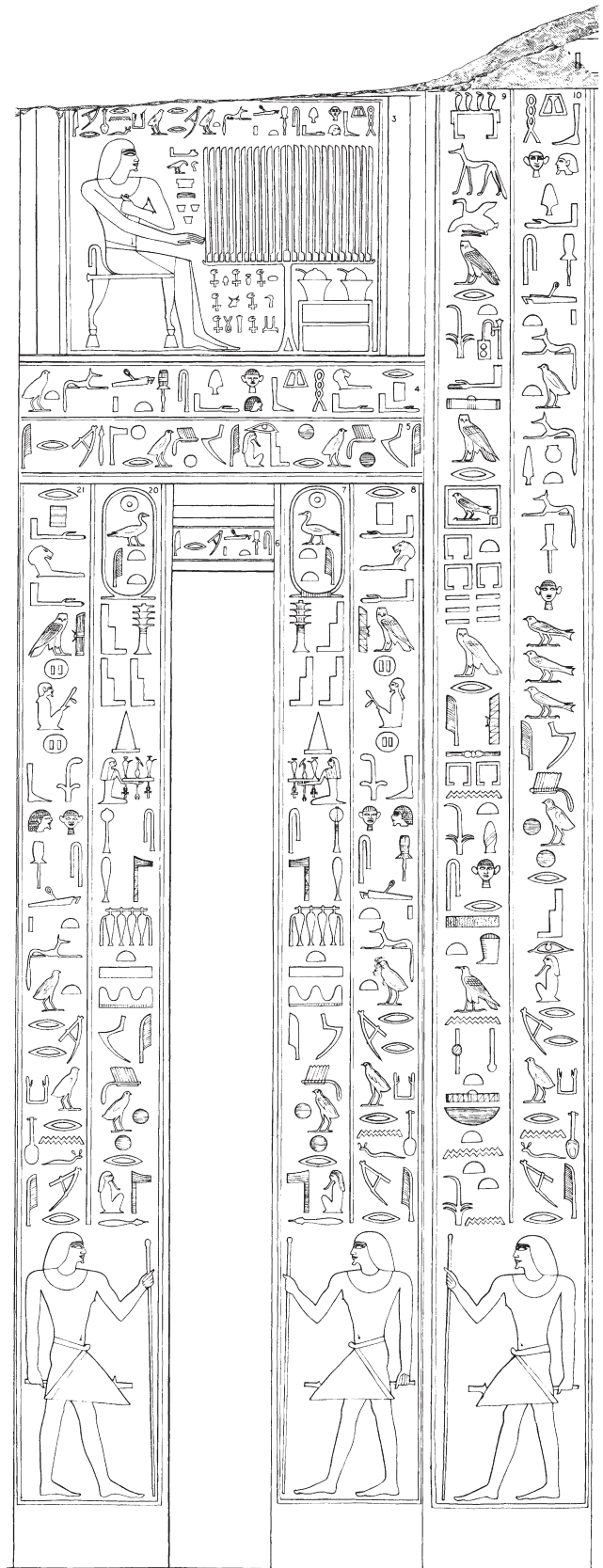
Line drawing by Stanley R. Shepherd.
11 x 10¼ inches (28 x 26 cm).

Sakkarah, Mastaba of Mereruka, Chamber A 8,
South Wall, upper portion.

Dynasty VI, Reign of Teti, 2400–2390 B.C.

Stamped on back:

“Plate 61 C South Wall Chamber A 8 Stanley R.
Shepherd”



Bibliography:

The Mastaba of Mereruka, Vol. I. Oriental Institute Publications, Vol. XXXI, University of Chicago Press, 1938, Pl. 61C.

40 Food offerings.

Line drawing by Stanley R. Shepherd.
10½ x 8 inches (26.5 x 20 cm).

Sakkarah, Mastaba of Mereruka, Chamber A 8, South Wall, upper portion.

Dynasty VI, Reign of Teti, 2400–2390 B.C.

Stamped on back:

“Plate 61 South Wall Chamber A 8 Stanley R. Shepherd”

Bibliography:

The Mastaba of Mereruka, Vol. I. Oriental Institute Publications, Vol. XXXI, University of Chicago Press, 1938, Pl. 61A.

41 Mereruka, accompanied by Watetkhethor, receiving animals led in as mortuary offerings from his villages.

Line drawing by Vcevolod Strelakovsky.
5½ x 19 inches (14 x 48 cm).

Sakkarah, Mastaba of Mereruka, Chamber A 6, South Wall, Scene 3.

Dynasty VI, Reign of Teti, 2400–2390 B.C.

Stamped on back:

“Plate 48 B South Wall Chamber A 6 Vcevolod Strelakovsky”

Bibliography:

The Mastaba of Mereruka, Vol. I. Oriental Institute Publications, Vol. XXXI, University of Chicago Press, 1938, Pl. 48B.

42 Mereruka and Watetkhethor.

Line drawing by Vcevolod Strelakovsky.
5½ x 12 inches (14 x 30.5 cm).

Sakkarah, Mastaba of Mereruka, Chamber A 4, North Wall.

Dynasty VI, Reign of Teti, 2400–2390 B.C.

Stamped on back:

“Plate 40 B North Wall Chamber A 4 Vcevolod Strelakovsky”

Bibliography:

The Mastaba of Mereruka, Vol. I. Oriental Institute Publications, Vol. XXXI, University of Chicago Press, 1938, Pl. 40B.

43 Mereruka in a reed boat, accompanied by Watetkhethor, spearing fish in the marshes.

Line drawing by Clyde R. Shuford.
14¼ x 35½ inches (36 x 90 cm).

Sakkarah, Mastaba of Mereruka, Chamber A 1 North Wall, Scene 1.



Tutankhamun hunting lions Nina M. Davies.

Dynasty VI, Reign of Teti, 2400–2390 B.C.

Stamped on back:

“Plate 9 (main part) North Wall Chamber
A1 Clyde R. Shuford”

Bibliography:

The Mastaba of Mereruka, Vol. I. Oriental Institute
Publications, Vol. XXXI, University of Chicago Press,
1938, Pl. 9.

4 Mereruka, accompanied by Watetkhethor,
receiving offerings given him by the King.

Line drawing by Clyde R. Shuford.

13¾ x 16 inches (35 x 40.5 cm).

Sakkarah, Mastaba of Mereruka, Chamber A 9,
East Wall, Scene 2.

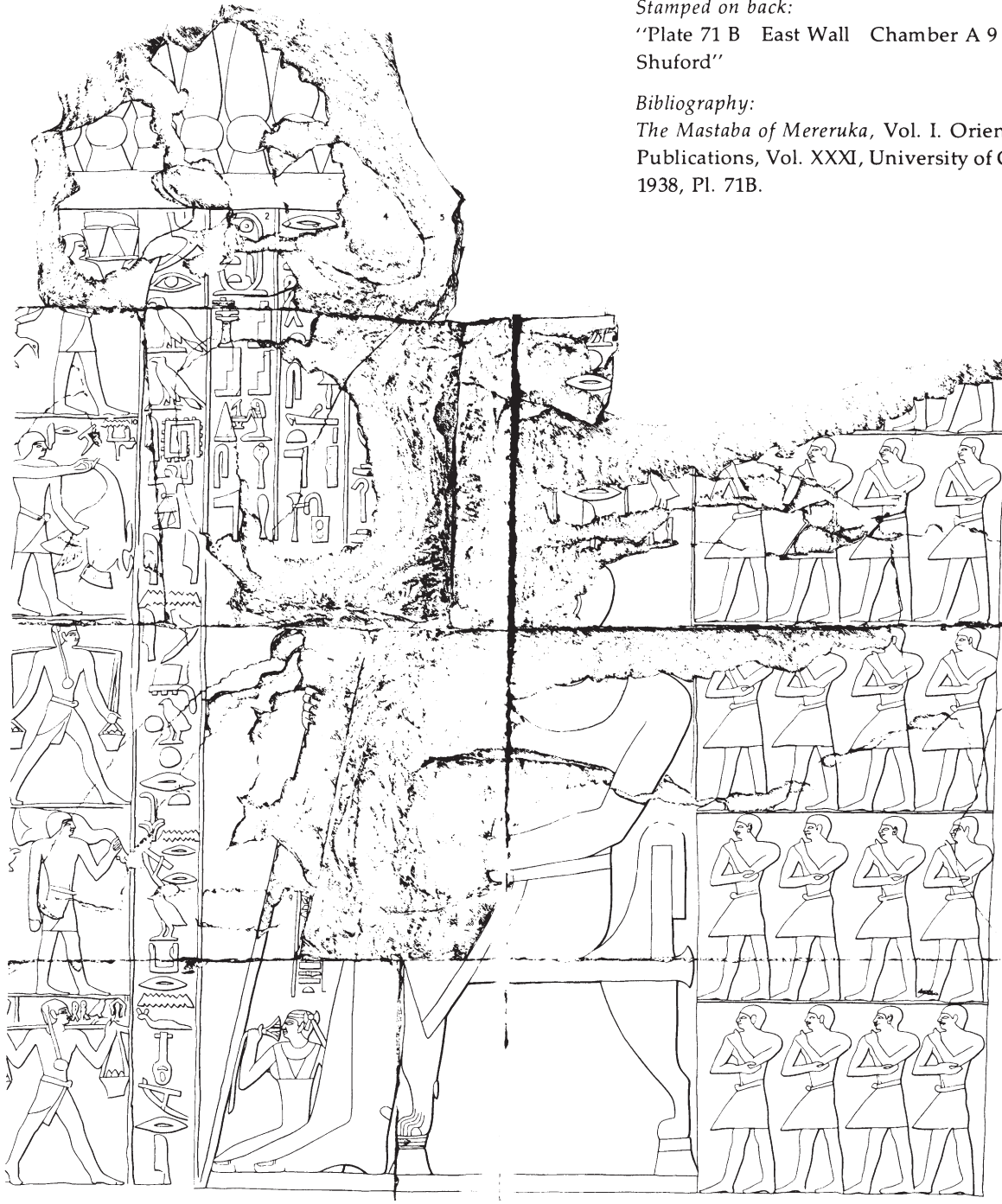
Dynasty VI, Reign of Teti, 2400–2390 B.C.

Stamped on back:

“Plate 71 B East Wall Chamber A 9 Clyde R.
Shuford”

Bibliography:

The Mastaba of Mereruka, Vol. I. Oriental Institute
Publications, Vol. XXXI, University of Chicago Press,
1938, Pl. 71B.



Mereruka, with Watetkhethor, attended by servants,
viewing the presentation of offerings H. Martin Lack

45 Pier 2, West Side.

Line drawing by H. Martin Lack.
19¾ x 5½ inches (50.5 x 14 cm).

Sakkarah, Mastaba of Mereruka, Chamber A 10,
Pier No. 2, West Side.

Dynasty VI, Reign of Teti, 2400–2390 B.C.

Stamped on back:

“Plate 103 B Chamber A 10 Pier No. 2 West
Side H. M. Lack Tomb of Mereruka Volume I”

Bibliography:

The Mastaba of Mereruka, Vol. I. Oriental Institute
Publications, Vol. XXXI, University of Chicago Press,
1938 Pl. 103B.

**46 Mereruka, with Watetkhetor, attended by
servants, viewing the presentation of offerings.**

Line drawing by H. Martin Lack.
17½ x 13¾ inches (44.5 x 35 cm).

Sakkarah, Mastaba of Mereruka, Chamber A 10,
North Wall, Scene 1.

Dynasty VI, Reign of Teti, 2400–2390 B.C.

Stamped on back:

“Plate 78 Chamber A 10 North Wall Scene 1
H. M. Lack Tomb of Mereruka Volume I”

Bibliography:

The Mastaba of Mereruka, Vol. I. Oriental Institute
Publications, Vol. XXXI, University of Chicago Press,
1938 Pl. 78.

47 Mortuary priests bearing food offerings.

Line drawing by Raymond T. Cowern.
16 x 26 inches (40.5 x 66 cm).

Sakkarah, Mastaba of Mereruka, Chamber A 10,
North Wall, Scene 2.

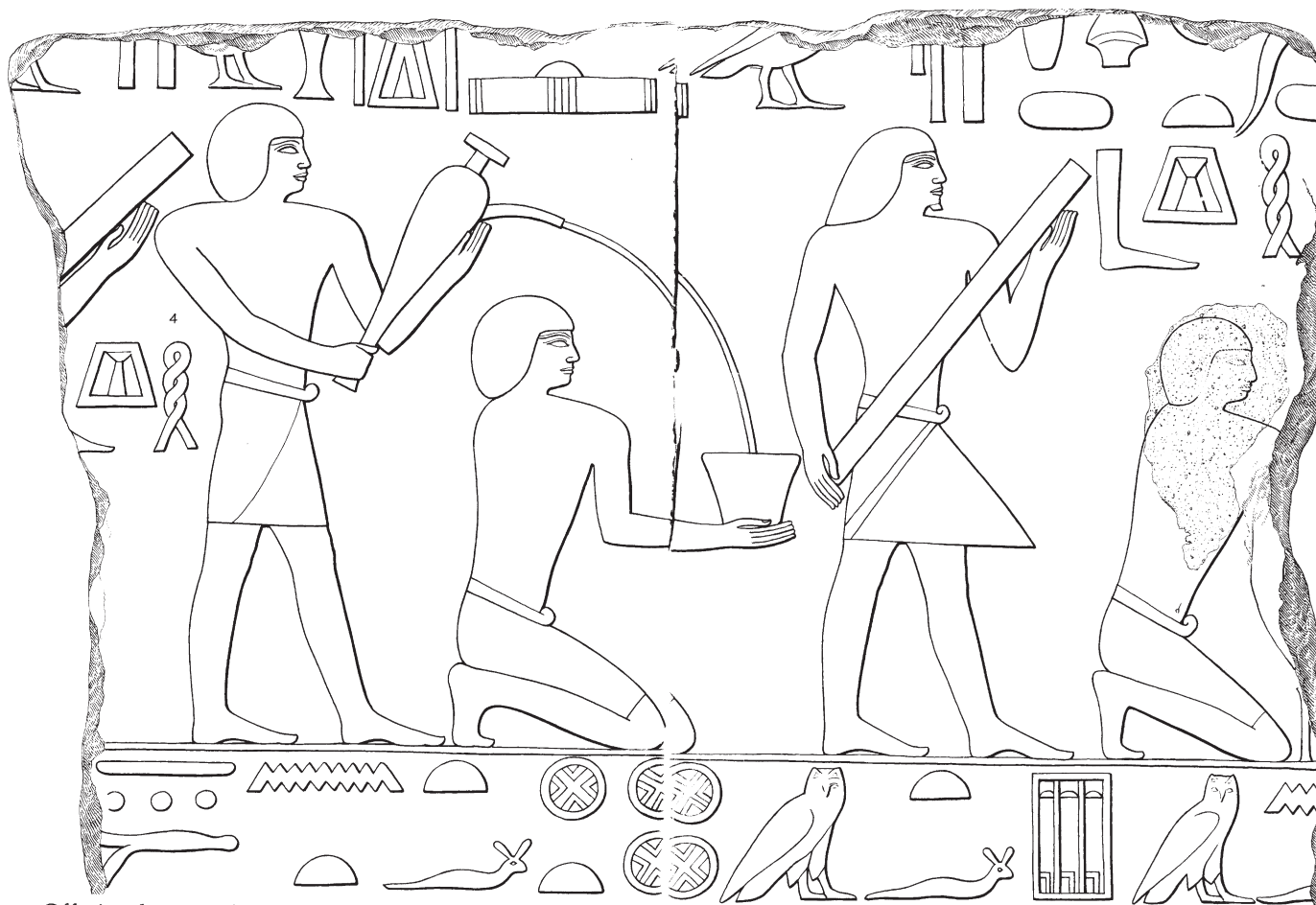
Dynasty VI, Reign of Teti, 2400–2390 B.C.

Stamped on back:

“Plate 82 North Wall Scene 2 Chamber A 10
R. T. Cowern Tomb of Mereruka Volume I”

Bibliography:

The Mastaba of Mereruka, Vol. I. Oriental Institute
Publications, Vol. XXXI, University of Chicago Press,
1938, Pl. 82.



Offering bearers; lector priests performing funerary rites Stanley R. Shepherd

- 48 Acacia tree, Thebes (I).**
Oil painting on canvas board, by Charles K. Wilkinson.
 12¾ x 15¾ inches (32.5 x 40 cm).

Lent by Dr. and Mrs. George R. Hughes

- 49 Acacia tree, Thebes (II)**
Oil painting on canvas board, by Charles K. Wilkinson.
 12¾ x 16¼ inches. (32.5 x 41 cm).

Dated 1930.

Lent by Dr. and Mrs. George R. Hughes.

- 50 Watetkethor playing the harp before her husband Mereruka.**
Painting by Prentice Duell.
 21¼ x 19 inches (54 x 48 cm).

Sakkarah, Mastaba of Mereruka, Chamber A 10, West Wall, Scene 3, center portion.

Dynasty VI, Reign of Teti, 2400–2390 B.C.

Stamped on front:

“Plate 95 Chamber A 10 West Wall Scene 3
 Prentice Duell Tomb of Mereruka Volume I”

Bibliography:

The Mastaba of Mereruka, Vol. I. Oriental Institute Publications, Vol. XXXI, University of Chicago Press, 1938, Pl. 95.

- 51 Mereruka supported by two sons.**
Painting by Prentice Duell.
 21½ x 15¼ inches (65 x 39 cm).

Sakkarah, Mastaba of Mereruka, Chamber A 13, North Wall, Scene 3.

Dynasty VI, Reign of Teti, 2400–2390 B.C.

Stamped on front:

“Plate 104 Chamber A 13 North Wall, Scene 3
Prentice Duell Tomb of Mereruka Volume II”

Bibliography:

The Mastaba of Mereruka, Vol. II. Oriental Institute
Publications, Vol. XXXIX, University of Chicago
Press, 1938, Frontispiece

**52 Mereruka issuing from the Kingdom of the
Dead and entering his tomb**

Painting by Prentice Duell.

20 x 16 inches (51 x 41 cm.).

Sakkarah, Mastaba of Mereruka, Chamber A 13,
North wall in its setting.

Dynasty VI, Reign of Teti, 2400–2390 B.C.

Stamped on front:

“Plate 1 Chamber A 13 Prentice Duell Tomb of
Mereruka Volume I”

Bibliography:

The Mastaba of Mereruka, Vol. I. Oriental Institute
Publications, Vol. XXXI, University of Chicago Press,
1938, Pl. 1, Frontispiece.

53 Watetkhethor, wife of Mereruka

14 x 10³/₄ inches (35.5 x 27.5 cm).

Photograph of an Egyptian wall relief; Oriental
Institute, no. 24152 Neg. 13241.

Sakkarah, Mastaba of Mereruka; Chamber A3,
detail of East wall.

Dynasty VI, Reign of Teti, 2400–2390 B.C.

Bibliography:

The Mastaba of Mereruka, Vol. I. Oriental Institute
Publication, Vol. XXXI, University of Chicago Press,
1938, Pl. 28.

54 Great temple of Ramesses III at Medinet Habu

Photograph, drawings and annotated
blueprints, showing the working methods used
in recording material.

Acknowledgements

The Museum of the Oriental Institute gratefully
acknowledges the support of the Chester D.
Tripp Fund, in preparing the exhibition, and
the accompanying catalogue. The following
individuals are also warmly thanked:
John A. Brinkman, George R. Hughes, Sidney
F. Huttner, Charles F. Nims, Robert Rosenthal,
Edward F. Wente, and Charles K.
advice; and Jean Grant, Barbara J. Hall,
Christina Madej, Myrna Simon, David
Nasgowitz, Raymond Tindel and Honorio
Torres, all of the Museum staff, for their help in
preparing the exhibition, and the catalogue.

John Carswell
Curator.