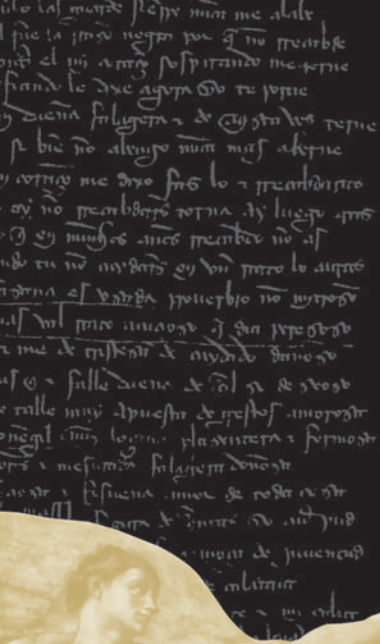




ARTS & HUMANITIES

Through the Eras



ARTS & HUMANITIES
Through the Eras

ARTS & HUMANITIES



Through the Eras

Ancient Egypt
2675–332 B.C.E

Edward Bleiberg, Editor

THOMSON

GALE

Detroit • New York • San Francisco • San Diego • New Haven, Conn. • Waterville, Maine • London • Munich



Arts and Humanities Through The Eras: Ancient Egypt (2675 B.C.E.–332 B.C.E.)

Edward Bleiberg

Project Editor
Rebecca Parks

Editorial
Danielle Behr, Pamela A. Dear, Jason Everett,
Rachel J. Kain, Timothy Sisler, Ralph G.
Zerbonia

Editorial Support Services
Mark Springer

Indexing Services
Barbara Koch

Imaging and Multimedia
Randy Bassett, Mary K. Grimes, Lezlie Light,
Daniel William Newell, Christine O'Bryan,
Kelly A. Quin

Rights and Acquisitions
Margaret Chamberlain, Shalice Shah-Caldwell

Product Design
Michelle DiMercurio

Composition and Electronic Prepress
Evi Seoud

Manufacturing
Wendy Blurton

© 2005 Thomson Gale, a part of the
Thomson Corporation.

Thomson and Star Logo are trademarks and
Gale is a registered trademark used herein
under license.

For more information, contact

Thomson Gale
27500 Drake Rd.
Farmington Hills, MI 48331-3535
Or you can visit our Internet site at
<http://www.gale.com>

ALL RIGHTS RESERVED

No part of this work covered by the copyright
hereon may be reproduced or used in any
form or by any means—graphic, electronic, or
mechanical, including photocopying, record-
ing, taping, Web distribution, or information
storage retrieval systems—without the written
permission of the publisher.

This publication is a creative work fully
protected by all applicable copyright laws, as
well as by misappropriation, trade secret,
unfair competition, and other applicable laws.
The authors and editors of this work have
added value to the underlying factual
material herein through one or more of the
following: unique and original selection,
coordination, expression, arrangement, and
classification of the information.

For permission to use material from this
product, submit your request via the Web at
<http://www.gale-edit.com/permissions>, or you
may download our Permissions Request form
and submit your request by fax or mail to:

Permissions Department

Thomson Gale
27500 Drake Rd.
Farmington Hills, MI 48331-3535
Permissions Hotline:
248-699-8006 or 800-877-4253, ext. 8006
Fax: 248-699-8074 or 800-762-4058

Cover photographs by permission of Corbis
(seated statue of Pharaoh Djoser) and
AP/Wide World Photos ("The Creation of
Adam and Eve" detail by Orvieto).

Since this page cannot legibly accommo-
date all copyright notices, the acknowledg-
ements constitute an extension of the
copyright notice.

While every effort has been made to
secure permission to reprint material and to
ensure the reliability of the information
presented in this publication, Thomson Gale
neither guarantees the accuracy of the data
contained herein nor assumes responsibility
for errors, omissions, or discrepancies.
Thomson Gale accepts no payment for list-
ing; and inclusion in the publication of any
organization, agency, institution, publication,
service, or individual does not imply endorse-
ment of the editors or publisher. Errors
brought to the attention of the publisher and
verified to the satisfaction of the publisher
will be corrected in future editions.

LIBRARY OF CONGRESS CATALOGING-IN-PUBLICATION DATA

Arts and humanities through the eras.
p. cm.

Includes bibliographical references and index.
ISBN 0-7876-5695-X (set hardcover : alk. paper) —
ISBN 0-7876-5696-8 (Renaissance Europe : alk. paper) —
ISBN 0-7876-5697-6 (Age of Baroque : alk. paper) —
ISBN 0-7876-5698-4 (Ancient Egypt : alk. paper) —
ISBN 0-7876-5699-2 (Ancient Greece : alk. paper) —
ISBN 0-7876-5700-X (Medieval Europe : alk. paper)
1. Arts—History. 2. Civilization—History.

NX440.A787 2004
700'.9—dc22

2004010243

This title is also available as an e-book.
ISBN 0-7876-9384-7 (set)

Contact your Thomson Gale sales representative for ordering information.

Printed in the United States of America
10 9 8 7 6 5 4 3 2 1



CONTENTS

ABOUT THE BOOK	ix	SIGNIFICANT PEOPLE	
CONTRIBUTORS	xi	Amenhotep, Son of Hapu	59
ERA OVERVIEW	xiii	Hemiuunu, Son of Nefermaat	59
CHRONOLOGY OF		Imhotep	60
WORLD EVENTS	xvii	Ineni	60
CHAPTER 1: ARCHITECTURE		Senenmut, Son of Ramose	60
AND DESIGN		Sety I	61
IMPORTANT EVENTS	2	DOCUMENTARY SOURCES	61
OVERVIEW	4	CHAPTER 2: DANCE	
TOPICS IN ARCHITECTURE AND DESIGN		IMPORTANT EVENTS	64
Earliest Temples and Tombs	6	OVERVIEW	65
Pyramid Complexes	9	TOPICS IN DANCE	
The North-South Pyramid Complex:		Preconceptions about Dance	66
King Djoser's Complex at Saqqara.	11	Dance in Visual Art	66
The First True Pyramids	14	Costumes and Fashion in Dance	68
Fourth-Dynasty Architecture and History.	20	The Dancers	69
Architecture of the Fifth and Sixth		Funeral Dances	73
Dynasties	29	Muu-Dancers.	76
Mastaba Tombs of the Old Kingdom	34	The Iba-Dance and Heby-Dance	79
Domestic Architecture in the Old Kingdom.	36	Cult Dances.	81
Transition to the Middle Kingdom.	37	SIGNIFICANT PEOPLE	
The Pyramids of the Middle Kingdom	39	Horihotep	81
Rock-Cut Tombs of the Middle Kingdom	42	Khnumhotep	82
A Planned Town of the Middle Kingdom:		Watetkhethor.	82
Kahun	44	DOCUMENTARY SOURCES	82
New Kingdom Temples.	45	CHAPTER 3: FASHION	
Thebes and the Estate of Amun	49	IMPORTANT EVENTS	86
Egyptian Construction Technology.	52	OVERVIEW	88

TOPICS IN FASHION

Cloth Production	88
Clothing	91
Hairstyles	97
Crowns	100
Jewelry and Amulets	105

SIGNIFICANT PEOPLE

Irer	109
----------------	-----

DOCUMENTARY SOURCES	110
-------------------------------	-----

CHAPTER 4: LITERATURE

IMPORTANT EVENTS	112
----------------------------	-----

OVERVIEW	114
--------------------	-----

TOPICS IN LITERATURE

Egyptian Writing and Language	115
Egyptian Writing Materials and Publishing.	118
The Author	121
The Idea of Genre in Middle Egyptian Literature	123
The Literature of Moral Values	126
Pessimistic Literature	128
Story of Sinuhe	130
Emergence of New Kingdom Literature	131
Demotic Literature	138
The Egyptian Literary Canon	141

SIGNIFICANT PEOPLE

Khaemwase	148
Ptahhotep	148
Wenamun	149

DOCUMENTARY SOURCES	149
-------------------------------	-----

CHAPTER 5: MUSIC

IMPORTANT EVENTS	152
----------------------------	-----

OVERVIEW	154
--------------------	-----

TOPICS IN MUSIC

Musical Instruments	155
Musical Notation	159
Work Songs	160
Male and Female Musicians in the Old Kingdom	164
A Musical Bureau in the Old Kingdom	165
Banquet Music during the New Kingdom	166
The Office of Chantress	168
The Social Status of Musicians	168
Musical Deities	170
Music During the Reigns of Akhenaten and Nefertiti	172
The Blind Solo Harpist and His Song	174

Erotic Music	178
------------------------	-----

SIGNIFICANT PEOPLE

Amenemhab	179
Iti	179
Neferhotep, Son of Henu	179

DOCUMENTARY SOURCES	180
-------------------------------	-----

CHAPTER 6: PHILOSOPHY

IMPORTANT EVENTS	182
----------------------------	-----

OVERVIEW	184
--------------------	-----

TOPICS IN PHILOSOPHY

Maat	185
Cosmogony: The Origin of the World	187
Teaching Philosophy	190
Secret Knowledge	193
Astrology	198
Alchemy	199

SIGNIFICANT PEOPLE

Ankhsheshonqi	201
Any	201
Hordjedef	201
Merykare	202

DOCUMENTARY SOURCES	202
-------------------------------	-----

CHAPTER 7: RELIGION

IMPORTANT EVENTS	206
----------------------------	-----

OVERVIEW	208
--------------------	-----

TOPICS IN RELIGION

The Gods	210
Egyptian Myths	214
Myth of Osiris	217
Myths of Horus, Seth, and Amun	218
Theology	220
Animals in Egyptian Religion	221
The King	224
Kingship Rituals	225
Temple Architecture and Symbolism	227
Temple Ritual	230
Temple Personnel	232
Personal Religion	233
Ethics	235
Magic in Egyptian Religion	237
Funerary Beliefs and Practices	239
The Egyptian Afterlife	244

SIGNIFICANT PEOPLE

Akhenaten	247
Amenhotep, Son of Hapu	248
Imhotep	248

DOCUMENTARY SOURCES	249
-------------------------------	-----

CHAPTER 8: THEATER

IMPORTANT EVENTS..... 252

OVERVIEW..... 253

TOPICS IN THEATER

Defining Theater 253

Spoken Drama 254

The Osirian Khoiak Festival Drama 260

SIGNIFICANT PEOPLE

Emhab 261

DOCUMENTARY SOURCES 262

CHAPTER 9: VISUAL ARTS

IMPORTANT EVENTS..... 264

OVERVIEW..... 266

TOPICS IN VISUAL ARTS

Interpreting Egyptian Art. 269

Grid Systems in Visual Art. 271

Earliest Egyptian Art. 272

Narmer Palette 274

Early Dynastic Period Art 276

The Old Kingdom 280

The Middle Kingdom 289

The New Kingdom 293

Late Period 308

SIGNIFICANT PEOPLE

Nefertiti 309

Senenmut 309

DOCUMENTARY SOURCES 310

GLOSSARY 311

FURTHER REFERENCES..... 315

MEDIA AND ONLINE SOURCES 321

ACKNOWLEDGMENTS 323

INDEX..... 325



ABOUT THE BOOK

SEEING HISTORY FROM A DIFFERENT ANGLE. An education in history involves more than facts concerning the rise and fall of kings, the conquest of lands, and the major battles fought between nations. While these events are pivotal to the study of any time period, the cultural aspects are of equal value in understanding the development of societies. Various forms of literature, the philosophical ideas developed, and even the type of clothes worn in a particular era provide important clues about the values of a society, and when these arts and humanities are studied in conjunction with political and historical events a more complete picture of that society is revealed. This inter-disciplinary approach to studying history is at the heart of the *Arts and Humanities Through the Eras* project. Patterned in its organization after the successful *American Decades*, *American Eras*, and *World Eras* products, this reference work aims to expose the reader to an in-depth perspective on a particular era in history through the study of nine different arts and humanities topics:

- Architecture and Design
- Dance
- Fashion
- Literature
- Music
- Philosophy
- Religion
- Theater
- Visual Arts

Although treated in separate chapters, the connections between these topics are highlighted both in the text and through the use of “See Also” references to give the reader a broad perspective on the culture of the time period. Readers can learn about the impact of religion on literature; explore the close relationships between dance, music, and theater; and see parallel movements in architecture and visual arts. The development of each of these fields is discussed within the context of important historical events so that the reader can see history from a different angle. This angle is unique to this reference work. Most history books about a particular time period only give a passing glance to the arts and humanities in an effort to give the broadest historical treatment possible. Those reference books that do cover the arts and humanities tend to cover only one of them, generally across multiple time periods, making it difficult to draw connections between disciplines and limiting the perspective of the discipline’s impact on a specific era. In *Arts and Humanities Through the Eras* each of the nine disciplines is given substantial treatment in individual chapters, and the focus on one era ensures that the analysis will be thorough.

AUDIENCE AND ORGANIZATION. *Arts and Humanities Through the Eras* is designed to meet the needs of both the beginning and the advanced history student. The material is written by subject experts and covers a vast array of concepts and masterworks, yet these concepts are built “from the ground up” so that a reader with little or no background in history can follow them. Technical terms and other definitions appear both in the

text and in the glossary, and the background of historical events is also provided. The organization of the volume facilitates learning at all levels by presenting information in a variety of ways. Each chapter is organized according to the following structure:

- Chronology covering the important events in that discipline during that era
- Brief overview of the development of that discipline at the time
- Topics that highlight the movements, schools of thought, and masterworks that characterize the discipline during that era
- Biographies of significant people in that discipline
- Documentary sources contemporary to the time period

This structure facilitates comparative analysis, both between disciplines and also between volumes of *Arts and Humanities Through the Eras*, each of which covers a different era. In addition, readers can access additional research opportunities by looking at the “Further References” and “Media and Online Sources” that appear at the back of the volume. While every effort was made to include only those online sources that are connected to institutions such as museums and universities, the web-

sites are subject to change and may become obsolete in the future.

PRIMARY DOCUMENTS AND ILLUSTRATIONS. In an effort to provide the most in-depth perspective possible, *Arts and Humanities Through the Eras* also includes numerous primary documents from the time period, offering a first-hand account of the culture from the people who lived in it. Letters, poems, essays, epitaphs, and songs are just some of the multitude of document types included in this volume, all of which illuminate some aspect of the discipline being discussed. The text is further enhanced by 150 illustrations, maps, and line drawings that bring a visual dimension to the learning experience.

CONTACT INFORMATION. The editors welcome your comments and suggestions for enhancing and improving *Arts and Humanities Through the Eras*. Please mail comments or suggestions to:

The Editor
Arts and Humanities Through the Eras
Thomson Gale
27500 Drake Rd.
Farmington Hills, MI 48331-3535
Phone: (800) 347-4253



CONTRIBUTORS

Edward Bleiberg, Editor, is associate curator in the Department of Egyptian Classical and Ancient Middle Eastern Art at the Brooklyn Museum. He earned the Ph.D. in Egyptology at the University of Toronto. He is the author of *The Official Gift in Ancient Egypt* (1996) and *Jewish Life in Ancient Egypt* (2002), and an editor of *The Oxford Encyclopedia of Ancient Egypt*. He has also written scholarly articles on the ancient Egyptian economy.

William H. Peck, Advisor, was educated at Ohio State University and Wayne State University. For many years he was the curator of Ancient Art at the Detroit Institute of Arts. He has taught Art History at the Cranbrook Academy of Art, the University of Michigan, and Wayne State University. He is currently teaching at the College for Creative Studies, Detroit. His books include *Drawings from Ancient Egypt* (Thames and Hudson, 1978), *The Detroit Institute of Arts: A Brief History* (DIA) and

Splendors of Ancient Egypt (DIA). He has published many scholarly and popular articles on Egyptian art and archaeology, especially on Egyptian painting and drawing. His excavation experience includes work at the ancient city of Mendes in the Egyptian Nile Delta and at the Temple of the Goddess Mut, Karnak. He has been responsible for a number of exhibitions at the Detroit Institute of Arts and has also lectured on art and archaeology throughout the United States and Canada.

Stephen E. Thompson is the History Chair and Dean of Students at the Donna Klein Jewish Academy in Boca Raton, Florida. He earned his Ph.D. in Egyptology from Brown University. He is the author of *A Lexicographic and Iconographic Analysis of Anointing in Ancient Egypt* (1991) and a collaborating editor on *A Dictionary of Late Egyptian* (1982-present).



ERA OVERVIEW

PROBLEM OF EVIDENCE. In a series devoted to the arts and humanities of different cultures and time periods, ancient Egypt may not seem like a ready candidate for study. Whereas more modern cultures have vast amounts of cultural evidence, from written records to art to examples of clothing, musical instruments, and architecture, artifacts from ancient Egypt are largely limited to that which could survive for millennia—largely stone reliefs, several partial structures such as pyramids and temples, and those items preserved in tombs that eluded grave robbers. While there is no doubt that ancient Egypt had a thriving culture that included the major disciplines of the arts and humanities, the evidence for its existence has largely been destroyed by the sands of time, and modern Egyptologists must piece together an understanding of that culture from the relatively small amount of evidence that is left. The paucity of surviving material has limited scholars' ability to speak conclusively about many areas of Egyptian life; indeed, there is some doubt as to whether one of the major disciplines—*theater*—existed at all, and the discipline of philosophy is so closely tied to that of religion that it is problematic to separate the two into separate disciplines. Nevertheless, close readings of texts and close examination of artistic evidence allows Egyptologists to describe many aspects of the arts and humanities in Egyptian culture. Scholars can study music, for example, by examining the words to songs, representations of musical ensembles on tomb walls, and archaeological examples of musical instruments. Egyptologists can study fashion by comparing artistic representations to archaeological examples of

cloth. In every aspect of the arts and humanities, the Egyptians left some record of their activities.

THE DOMINANCE OF RELIGION. Egyptian religion dominated almost every aspect of the arts and humanities in Egyptian culture. Stone buildings, the best-preserved structures, were always religious structures such as temples or tombs. Knowledge of dance and music that survives through representations on tomb and temple walls are parts of religious rituals or funerals. Many of the literary genres, such as hymns, served a religious purpose. Even writers of secular literature assume the immediate presence of the gods in a way not present in modern writing. The visual arts also served religion in decorating tombs and temples but also through the belief that representation was a way of ensuring that a ritual was performed. Finally, it is nearly impossible to separate religion and philosophy, so fundamental was religion to the Egyptian point of view.

THE IMPORTANCE OF ART. Visual art assumes an added importance in the study of Egypt. Often artistic evidence survived when no other evidence is available to study some aspect of the arts and humanities. Egyptologists study dance, music, fashion, and many aspects of religion through examining sculpture, relief, and paintings preserved from tombs and temples. Artists, for example, carefully reproduced all the known steps of the funeral dance in tombs. The composition of Egyptian musical ensembles is known only from representations on tomb and temple walls. Since very few Egyptian fashions are cut and sewn, the correct way to wrap a piece of material around the body can only be seen in

sculpture. Finally, the order of rituals and the relationship between the gods and their sacred animals are just two aspects of religion that can be studied through art. Without Egyptian art, scholars would not know anything about many of these subjects. Yet interpreting the evidence of visual art is not always straightforward. The Egyptian conventions used in art lead scholars to interpret rather than merely report on what they see in visual art.

WRITING. The Egyptians were probably the first to invent writing, perhaps as early as 3500 B.C.E. This tremendous innovation, the ability to represent language graphically, allowed for accurate communication across time and space and led to a revolution in intellectual history. For the first time, it was possible to send words and thoughts formulated in one place hundreds or thousands of miles away. It was also possible to build on an intellectual heritage and accurately remember the words uttered by ancestors generations before. The Egyptians themselves recognized the importance of this accomplishment. As with anything truly important, they attributed the invention of writing to the gods. Hieroglyphs were to the Egyptians the “words of the gods.” Thoth, the ibis-headed scribe of the gods, was patron for all human scribes. The Egyptians also recognized that writing had shifted the balance of power in their society. Although physical labor still had great value in Egyptian society, a new kind of power emerged with writing and the existence of the scribal class. For scribes, as the Egyptians were fond of saying, were really the people in control of everything. Certainly the scribal class played a key role in preserving ancient Egyptian heritage, for it is largely through their writings that modern scholars are able to judge and understand Egyptian accomplishments. These writings provide important evidence not only of the literature of the time, but also about the religious ceremonies and beliefs, the role of music, and even dance steps. The writings that accompany artistic representations of Egyptian life are invaluable in deciphering this visual evidence, casting a stronger light on the shadowy world of ancient Egyptian culture.

LINGUISTS. Though all Egyptologists study the Egyptian language, philologists specialize in this field. In general Egyptian philologists are familiar with the five historical dialects of Egyptian and the four ways of writing those dialects. The dialects divide the language into five historical periods closely mirroring the time when each of them was the spoken language. They include Old Egyptian, Middle Egyptian, Late Egyptian, Demotic, and Coptic. Very roughly they represent the spoken language of the Old Kingdom, Middle Kingdom, New

Kingdom, Late Period, and Graeco-Roman Period. The earliest four dialects were written with hieroglyphic signs and hieratic signs, a simplified, cursive writing system. Demotic had its own writing system based on hieratic while Coptic was written with the Greek alphabet. Philologists study the grammatical systems of the dialects and are generally less interested in the writing system itself. They very often specialize in one or more of the dialects. Paleographers and epigraphers, on the other hand, specialize in the writing systems themselves. Paleographers study handwriting such as is generally found on papyrus and on limestone ostraca. Epigraphers, in contrast, are generally interested in the carved and painted hieroglyphs found on temple and tomb walls. Paleographers and epigraphers make texts available through publication for philologists to study. Historians of ancient Egypt are trained primarily as philologists.

ARCHAEOLOGISTS. Though most philologists have spent some time studying objects, archaeologists specialize in this field. A large number of specialties among archaeologists have developed in Egyptian archaeology in the years since World War II. Traditionally archaeologists studied only art and architecture. These fields remain vital and continue to make progress as new methods of analysis emerge. Other scholars concentrate on less glamorous objects such as ceramics, tools, and human, animal, and plant remains. These objects are important for understanding daily life and the lives of those ancient people who could not write. As is generally true in history, post-World War II scholars have tried to learn about all classes in the ancient world rather than concentrating only on the elite. Some archaeologists prefer to work in the field, excavating new objects for study. Others study the existing collections of Egyptian artifacts found in museums and other private and public collections. Most are involved in studying a combination of the two, both newly excavated objects and those already in collections.

THE PROBLEM OF DATES. The study of history generally deals in absolute dates, in which events are linked with concrete years and follow a specific chronology. Such methodology is more problematic when discussing ancient history, however, given the absence of precise dating systems. Ancient Egyptians used a chronology of rulers when referencing time periods, referring to events as happening in the reign of a particular king rather than in a particular year or range of years. Egyptologists have attempted to marry this rather vague dating system with actual ranges of years, but there is much disagreement regarding the exact dates of rulers' reigns or the length of certain periods of history. The disagreements that used

to separate interpretations by over 1,000 years have now narrowed to 10- to 25-year differences in dates assigned to key kings such as Ahmose, Amenhotep III, and Ramesses II. Even so, many Egyptologists refer to events as occurring in “the reign of King X” rather than in an absolute year. This allows scholars to ignore small differences in absolute dates when discussing some historical issue. Every attempt has been made to include both the name of a period or reign as well as dates when describing an event. This will allow readers to connect the information in this volume with other books about ancient Egypt. The absolute dates used in this volume were refined by the American Egyptologist William J. Murnane. They were published in *Civilizations of the Ancient Near East* in 1995 and have been adopted by many scholars. Readers might notice that a different set of dates is used in the *Oxford Encyclopedia of Ancient Egypt* published in 2001. Conflicting sets of dates stem from different ways of interpreting the data. Egyptologists generally accept that there will be minor differences of opinion on the absolute dates of ancient Egyptian history.

PERIODS OF HISTORY. Egyptologists today use a scheme of periods that can be traced to the historian Manetho who lived in Egypt in the second century B.C.E. Manetho worked from Egyptian texts to develop thirty dynasties of Egyptian kings. Manetho’s work remains the framework for all current chronologies of ancient Egypt. In modern times Egyptologists have grouped the dynasties into larger periods. Recent discoveries in Abydos in central Egypt have established the existence of a royal dynasty predating the First Dynasty. It has been called Dynasty 0 for convenience. Otherwise, the period before Dynasty One has been called the Predynastic Period. Dynasties One and Two are called the Archaic or Early Dynastic Period. Dynasties Three to Six form the Old Kingdom. Dynasties Seven to Ten, a period of decentralization, are called the First Intermediate Period. That period is followed by the Middle Kingdom, Dynasties Eleven to Thirteen. Dynasties Fourteen to Seventeen, when the west Semitic people called the Hyksos ruled Lower Egypt, are called the Hyksos Period and/or the Second Intermediate Period. From Dynasties Eighteen to Twenty, when Egypt was an international power, the period is called the New Kingdom. Subperiods of the New Kingdom are the Amarna Period, when the religious radical Akhenaten ruled, and the Ramesside Period—Dynasties Nineteen and Twenty—when kings who claimed descent from Ramesses I ruled. The Third Intermediate Period includes Dynasties Twenty-one to Twenty-five. It is followed by the Late Period, Dynasties Twenty-six to Thirty. Within the Late

Period are the Saite Period (Dynasty Twenty-six) and the Persian Period (Dynasty Twenty-seven). Finally, the Ptolemaic Period follows Alexander the Great’s conquest of Egypt after 332 B.C.E. when kings and queens were descended from Alexander’s general named Ptolemy. The Roman Period follows Cleopatra VII’s defeat at Actium by the future Roman emperor Octavian.

SPELLING. The spelling of kings’ names and of places in ancient Egypt also presents a problem for modern writers. The Egyptians wrote only the consonants in their language, leaving modern scholars to pursue different theories of how to add the vowels to names. The result is a variety of naming systems that can be confusing to the lay reader. Many scholars have avoided this problem by following the spellings of ancient Greek historians in reproducing the names of Egyptian kings. Thus Khufu, the Fourth-dynasty king who built the Great Pyramid, is known as Cheops, following the Greek pronunciation, in some books. This volume uses spellings based on the ancient Egyptian rather than ancient Greek, drawn specifically from the spellings established in *Civilizations of the Ancient Near East*.

EGYPTOLOGY AND EGYPTOSOPHY. This volume is a work of Egyptology. Egyptology is a modern academic discipline that grew directly from Jean-François Champollion’s work on the Rosetta Stone. In 1822 Champollion published *A Letter to M. Dacier*. This letter was actually a scholarly article explaining that ancient Egyptian hieroglyphs formed a writing system that was basically phonetic and represented an ancient, but perfectly ordinary, human language. Reading this language would allow scholars to study ancient Egyptian words and to gain knowledge of this ancient culture using ordinary historical methods. Champollion’s discovery was judged at the time, and in the following years to today, against a nearly 2,000-year tradition that the Egyptologist Erik Hornung called Egyptosophy. Egyptosophy regards ancient Egypt as the source of all wisdom and arcane knowledge. Egyptosophists are not a unified group, but rather among them are people who hold a variety of views about ancient Egypt. These views include the belief that the Egyptians invented usable astrology, alchemy, and magic. Among Egyptosophists are also people who believe that they have access to “hidden” Egyptian knowledge. This alternative tradition also includes the work of Rosicrucians, Freemasons, the late eighteenth-century German Romantics, nineteenth-century Theosophists, Anthroposophists, and a wide variety of Internet content providers. None of these groups and individuals rely on knowledge of the ancient Egyptian language—the Egyptians’ own words—for their insights into Egyptian

culture. For that reason they represent a different kind of interest in ancient Egypt from Egyptology's concerns, and their views are thus not included in this volume except when they have relevance to our understanding of Egyptian beliefs.

PRIMARY TEXTS. This volume's authors have based their interpretations on primary texts, the ancient Egyptians' own words. The chapters contain many extracts from Egyptian texts to allow readers to form their own judgments of the interpretations offered here. These texts more than adequately demonstrate the incredible accomplishments of Egyptian culture from earliest times.

CURRENT THINKING. This volume also has tried to reflect current thinking on a wide variety of issues in Egyptology. The authors have tried to synthesize the major arguments in the field but to offer the most widely accepted views for the reader. As is true in most fields of history, the range of questions asked of the data is much broader than would have been true fifty years ago.

Great advances have been made in our understanding of the lives of ancient Egyptians outside of the elite since World War II. The fact that this volume is dedicated to the Egyptians' cultural life exclusively shows the differences from former times in the kinds of questions scholars ask today. This approach has led to a fuller and more sophisticated understanding of ancient Egypt.

ACKNOWLEDGEMENTS. This volume has benefited from the work of many people. I thank Stephen Thompson for his work on religion and William H. Peck for his crucial role as reader. Rebecca Parks has labored long and hard to bring the manuscript into conformity with the series' requirements. I thank her for her work and her patience. As always, I cannot express adequately my appreciation for the love and support I receive from my wife and son while I am working on time-consuming projects.

*Edward Bleiberg
Brooklyn, New York*



CHRONOLOGY OF WORLD EVENTS

By Edward Bleiberg

All dates in this chronology are approximations (c.) and occur before the common era (B.C.E.).

- 4400–3100 The Predynastic Period occurs in Egypt. Nothing is known of historical events during this time.
- 3200–3100 Dynasty 0 occurs. During this dynasty, an unknown number of kings including King Scorpion and King Narmer lay the foundations for the central government of a united Egypt.
- 3100–2800 The Egyptian First Dynasty consists of nine known rulers whose capital was perhaps in Abydos in central Egypt. Contemporary city-states include Nineveh in Northern Mesopotamia (Iraq), Troy in Anatolia (Turkey), and Ebla in Syria.
- 2800–2675 The Egyptian Second Dynasty includes five kings. The last of them, Khasekhemwy, was the subject of the first known seated statue of an Egyptian king.
- 2675–2170 The Egyptian Old Kingdom is established and provides central government from the capital city of Memphis.
- A fully developed writing system and literature in the Sumerian language emerges in Mesopotamia, and includes the first law codes and anonymous poetry. Political organization is by city-states.

The *Ram and Tree* offering stand and *Bull's Head from a Harp* are created in the city of Ur.

- 2675–2625 The Egyptian Third Dynasty includes five kings. Djoser, builder of the Step Pyramid in Saqqara and subject of a life-size seated statue, is second king of the dynasty.
- 2625–2500 Egypt's Fourth Dynasty includes seven kings. The most famous are Khufu, builder of the Great Pyramid at Giza, as well as his son and grandson; Khafre, builder of the Great Sphinx; and Menkaure.
- 2500–1800 Early Minoan II culture flourishes along areas of the Aegean and Mediterranean seas. It is characterized by the earliest stone vessels, jewelry, copper daggers, imported obsidian, and textile manufacture.
- 2500–2200 Early Helladic II culture flourishes on the Greek mainland.
- 2500–2350 Egypt's Fifth Dynasty consists of eight kings. The first "Overseer of Upper Egypt" is established to deliver taxes to the court at Memphis. A second vizier for Lower Egypt is established. The first provincial governors called "nomarchs" take office.

- Ebla, a city-state in Syria, develops a writing system.
- The First Dynasty of Lagash, a leading Mesopotamian city-state, flourishes.
- Native peoples populate permanent settlements on the Pacific coast of South America along the Andes mountain range.
- 2500 Early Kerma culture (Kingdom of Yeram) flourishes in Nubia. It is characterized by black and brown pottery with incised decorations found in oval-shaped burials with stone superstructures.
- 2350–2150 The Awan Dynasty of the Old Elamite Period flourishes on the Iranian Plateau.
- 2350–2170 Egypt's Sixth Dynasty includes five rulers. Egypt is involved in military or trade operations in Nubia.
- 2350–2193 The empire of Akkad is founded by Sargon in Mesopotamia. He organizes the military, conquers much of the Euphrates River region, and establishes trade with areas such as the Indus Valley, Crete, and the Persian Gulf. The first known published poet, Enkheduanna, daughter of Sargon, writes "Hymn to Inanna," dedicated to the goddess of love and war. The bronze sculpture "Head of an Akkadian Ruler," possibly a representation of Sargon, is created in Nineveh.
- The Victory Stele of Naram-Sin*, commemorating the victory of Sargon's son over a mountain tribe, is carved in Mesopotamia.
- 2338–2298 In the reign of the Egyptian king Merenre Pepi I, the general Weni organizes an army to fight the Bedouin in the Sinai.
- 2200 People who can be identified as "Greeks" arrive on the Greek mainland during the Bronze Age, establishing the the Early Helladic III Period.
- 2193–2100 The Gutians, tribesmen from the northeastern mountains, invade and settle in North Mesopotamia and end the Akkadian empire.
- 2150 Gudea becomes governor of Lagash, a leading Sumerian city-state in Mesopotamia. A series of statues of Gudea are carved.
- 2130–1980 The First Intermediate Period in Egypt includes the Seventh, Eighth, Ninth, Tenth, and part of the Eleventh Dynasties. Egypt lacks a strong central government, and local governors control the provinces.
- 2112–2004 The Third Dynasty of Ur flourishes. Ur becomes the leading Sumerian city-state. The earliest version of the Gilgamesh Epic known in the Sumerian language is written, and the Ziggurat of Ur, a three-stepped brick pyramid-like structure, is built.
- 2100–1900 The Shimaskhi Dynasty of the Old Elamite Period flourishes on the Iranian Plateau.
- 2081–2008 During the first half of the Egyptian Eleventh Dynasty four kings reign as local princes at Thebes.
- 2008–1938 Nebhepetre Mentuhotep II founds the Middle Kingdom by conquering Lower Egypt and reunifying the country. He is followed by Mentuhotep III and Mentuhotep IV.
- 2004 Amorites, a Canaanite people from the mountainous northern Jordan River region, invade Mesopotamia and end the Sumerian city-states.
- 2000 Amorites sack Ebla, the city-state in Syria, and establish their temple and a palace in the city.
- 2000–1500 An Indo-European people called the Hittites arrive in Anatolia. They establish a Middle Bronze Age city-state culture known as the Hittite Old Kingdom.
- 2000–1550 Palaces and cities are established on Crete during the Middle Minoan Period. The earliest Greek writing, called Linear A and B, is developed in the Aegean area and on islands in the region.
- 1945–1938 The Eleventh-dynasty Egyptian king Nebtawyre Mentuhotep IV builds the

- first Egyptian forts to house garrisons in Nubia.
- 1938–1759 The Egyptian Twelfth Dynasty includes eight rulers who solidify central rule from Thebes. Senwosret I builds more forts in Nubia and occupies it, spreading Egyptian culture southward. The first extant laws concerning forced labor are compiled in papyrus records of the Great Enclosure, a prison.
- 1980–1630 The earliest alphabetic writing in Semitic languages occurs.
- 1950–1759 Independent city-states are established in Anatolia.
- 1900–1500 The Sukkalmakh Dynasty (ebartids) of the Old Elamite Period flourishes on the Iranian Plateau.
- 1900–1650 A new culture (designated C group IIA), characterized by rectangular burials with superstructures and clay figurines, flourishes in Nubia.
- 1900 The Assyrian trading colony of Kanash (modern Kültepe in Turkey) is active in Anatolia.
- Middle Helladic Period flourishes on the mainland of Greece. It is characterized by pottery with a soapy texture.
- 1894 The Old Babylonian Period, a time when several city-states vie for power, begins in Mesopotamia. The earliest known flood narrative appears in the poem *The Atrahasis*, composed in the Akkadian language.
- 1836–1818 In the reign of Senwosret III provincial governors are absorbed into the central government. Local administrative councils answer directly to the central government. More forts are built in Nubia.
- 1813 Shamshi-Adad I, an Amorite king, conquers Ashur (Assyria).
- 1792–1750 The Babylonian king Hammurabi issues a written law code in Mesopotamia and has it carved on a stele.
- 1759–1630 The early Thirteenth Dynasty rules Egypt and gradually loses control of the Lower Egypt to the Hyksos, an Amorite people.
- 1700–1550 A new group of people (designated as Classic C II B), characterized by massive tumuli with chapels over graves and the use of pottery, figurines, and cattle skulls as grave offerings, flourishes in Nubia.
- 1630–1539 At least thirteen kings of the later Thirteenth Dynasty rule contemporaneously with the Fourteenth Dynasty in Lower Egypt. These kings are Amorites, a Semitic-speaking group. About fifteen local kings rule Upper Egypt and are called the Seventeenth Dynasty.
- 1630–1523 The Egyptian Fifteenth and Sixteenth Dynasties, foreign rulers called Hyksos, rule Lower Egypt.
- 1595–1158 The Kassite Dynasty takes control of Mesopotamia and ends the city-state period. The Kassites establish their capital at Babylon. The kingdom is a center of architectural and artistic achievements, and becomes known for trade and science.
- 1595 The Hittite king Murshili I conquers parts of Syria and captures Babylon, ending the Old Babylonian Period.
- 1550 The Indo-Iranian Mitanni Empire emerges in northern Mesopotamia and competes with Egypt for control of Syria.
- A Late Bronze Age Minoan artist creates the *Octopus Vase*, an example of the dark-on-light pottery painting in the Marine Style. The Minoans also construct the Palace of Minos on the island of Crete.
- 1543 The Seventeenth-dynasty king Kamose initiates a war to expel the Hyksos from Lower Egypt.
- 1539–1075 The Egyptian New Kingdom consists of the Eighteenth (fifteen rulers), Nineteenth (eight rulers), and Twentieth Dynasties (ten rulers) and marks the period of its greatest prosperity. Egypt conquers its eastern neighbors as far as the Euphrates River and its southern neighbors as far as