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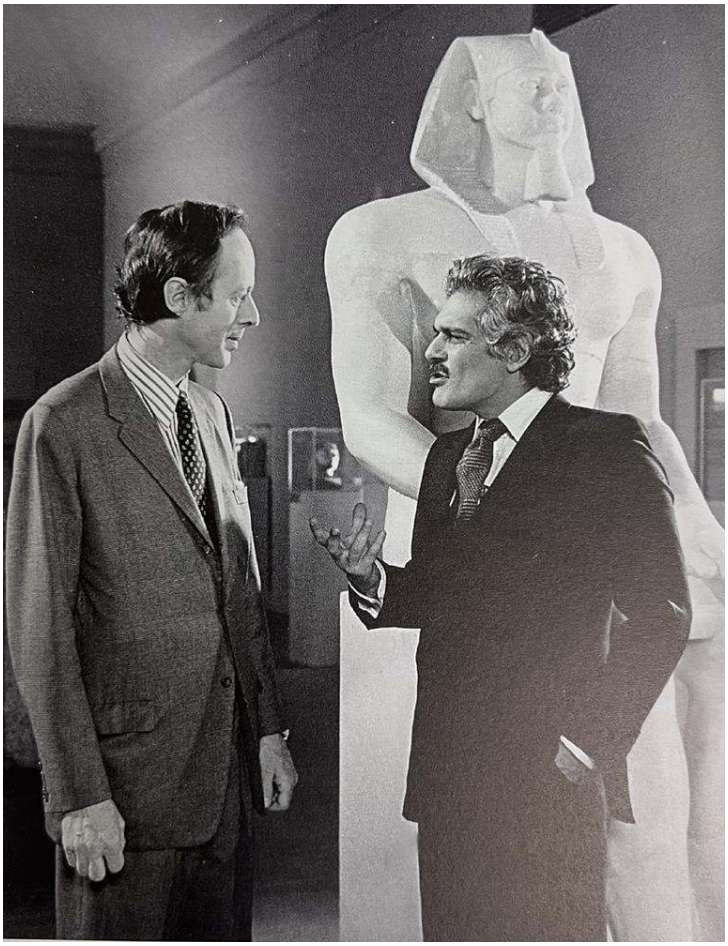

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Studies in Honor of William Kelly Simpson

Volume I

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Editor

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Nubian, and Near Eastern Art

Museum of Fine Arts, Boston
1996

Preface

In our generation, few Egyptologists have achieved the international acclaim and earned the universal respect that is enjoyed by William Kelly Simpson. As scholar, curator, teacher, and excavator, he has made significant contributions to nearly every aspect of Egyptology and already claims a major legacy of students taught directly or indirectly through his nearly twenty books and over 130 articles. Hardly a member of the lay public interested in Egypt has not read and enjoyed his *Literature of Ancient Egypt, An Anthology of Stories, Instructions, and Poetry* (edited and translated with R.O. Faulkner and E.F. Wente) or learned from his *Ancient Near East: A History* (co-authored with W.W. Hallo).

To know Kelly, as friends and acquaintances all address him, is to know a man profoundly interested in and knowledgeable about a wide variety of topics. He is a leading collector of modern and contemporary art, and has generously lent to many shows in those areas. He has served as trustee of institutions as diverse as the Caramoor Center for Music and the Arts, the French Institute–Alliance Française New York, and the Museum of Primitive Art. The International Association of Egyptologists, the American Research Center in Egypt, the American University in Cairo, and the American School of Classical Studies in Athens have all acknowledged his leadership abilities by electing him president, vice-president, or chairman.

Born in New York City on January 3, 1928, Kelly Simpson graduated from the Buckley School (New York) and Phillips Academy (Andover, Massachusetts) before attending Yale University. At Yale, he received his B.A. and M.A. in English. In search of a job afterwards, he was hired by W.C. Hayes and Ambrose Lansing in the Metropolitan Museum's Egyptian Department, where he served as Curatorial Assistant from 1948 to 1954. Within a year of accepting the job, he published his first Egyptological articles, on a Fourth Dynasty head and the Tell Basta treasure, the first two in a long list covering a tremendous breadth of material in the field. Taking classes at the Metropolitan while he worked there, Kelly pursued a Ph.D. in Egyptology under the tutelage of Ludlow Bull and wrote his dissertation on the Metropolitan Museum's excavation of the pyramid of Amenemhat I at Lisht. It was also during his years at the Metropolitan Museum that he participated in his first archaeolog-

ical excavation (in Nimrud, Iraq, under the auspices of the British School of Archaeology) and served in the New York National Guard, retiring as First Lieutenant.

Upon completion of his Ph.D. in 1954, Simpson received the prestigious Fulbright Fellowship and visited Egypt for the first time. In addition to touring museums and archaeological sites, he also excavated at the Bent Pyramid at Dahshur under the directorship of Ahmed Fakhry and at Mitrahineh with the University of Pennsylvania, where he worked with Rudolph Anthes. After two years in Egypt, he returned to the U.S. to Harvard University, accepting a position as Research Fellow at the Center for Middle Eastern Studies.

Recognizing a young scholar with stellar potential, Yale University offered William Kelly Simpson an assistant professorship in the Department of Near Eastern Languages and Literatures in 1958. He was promoted to Associate Professor of Egyptology in 1963 and made full professor two years later, a position he still holds.

It was thanks to Kelly Simpson that Yale University became involved in archaeological fieldwork in Egypt in 1960. Responding to the international call for help in rescuing the monuments of Nubia at the time of the building of the Aswan High Dam, Simpson led a joint team from the University of Pennsylvania and Yale to Toshka and Arminna for three seasons, excavating and recording New Kingdom Egyptianizing tombs and Late Meroitic cemeteries, which he published in 1963. The Pennsylvania–Yale team then moved north to work on the Middle Kingdom remains at Abydos under the co-directorship of Simpson and his student, David O'Connor, now Lila Acheson Wallace Professor of Ancient Egyptian Art at the Institute of Fine Arts of New York University. Simpson's 1974 volume that was inspired by this work, *The Terrace of the Great God at Abydos,* forms a basis for any scholarship done on stelae, administration, or social organization of the Middle Kingdom.

It was also during his years at Yale that he completed three out of four landmark volumes on the Middle Kingdom hieratic texts from Naga ed-Deir known as Papyrus Reisner. To quote one of its many glowing reviews:

> The. . . volumes. . . are monuments of careful and painstaking scholarship which yield almost an embarrassment of material to broaden our paleographical and lexicographical knowledge of Middle Egyptian, as well as furnishing material for the administrative study of the Middle Kingdom. . . .[1]

[1] A.R. Schulman, *JARCE* 6 (1967), p. 175.

In 1970, a year after completing a three-year tenure as Chairman of the Department of Near Eastern Languages and Literatures at Yale, Kelly Simpson was offered the Curatorship of the Department of Egyptian and Ancient Near Eastern Art (now called the Department of Ancient Egyptian, Nubian, and Near Eastern Art) at the Museum of Fine Arts, Boston, which he accepted in addition to his Yale professorship. For the next seventeen years, he split his time weekly between Boston and New Haven, and devoted full-time attention to each job. With the collection as his primary focus, he refurbished galleries and added fully 500 objects to the collection. Hiring students interested in Egyptology every summer, he saw to it that a younger generation was given the opportunity to work in the Department, its present curator and most of its present staff included.

Recognizing the need to publish the tremendous legacy of Giza mastabas excavated by George A. Reisner, Simpson reopened the Museum of Fine Arts' excavations at Giza in 1970, after a nearly thirty-year hiatus, in order to complete the recording of the tombs and finalize their publication. He remains its principal project director. Also in 1970, the inaugural volume of the Giza Mastabas series, *The Mastaba of Queen Mersyankh III*, was published under the joint authorship of Simpson and Dows Dunham. As of 1996, a total of six volumes have been published in the series (four by Simpson) and an additional six are in preparation.

In 1986 Kelly Simpson resigned the curatorship in Boston to devote his full attention to teaching and writing, which he does to this day. Upon his departure, the administration of the Museum of Fine Arts appointed him Consultative Curator in gratitude and recognition of his accomplishments at the museum and in the expectation and hope that he would continue to serve in an advisory capacity. To date, he is the only person in the museum's history to hold this title and distinction.

These sixty-eight articles written by scholars from nine countries are offered in gratitude and tribute to a great man. The substantial task of administering, editing, and designing these volumes was admirably borne by Peter Der Manuelian, another scholar whose entry into the field of Egyptology was made possible by William Kelly Simpson. From the entire staff of the Department of Ancient Egyptian, Nubian, and Near Eastern Art, a resounding *ꜥnḫ, wḏꜣ, snb* (life, prosperity, health) to Kelly, with affection.

Rita E. Freed
Curator, Department of Ancient Egyptian,
Nubian, and Near Eastern Art
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In the early 1970s, I was an undergraduate at the University of Pennsylvania. Having participated in one of the University's excavations in Greece, I began attending the annual meetings of the Archaeological Institute of America. It was at one of these meetings that I first met Kelly Simpson. I was immediately impressed by the fact that he was *both* professor of Egyptology at Yale *and* Curator of Egyptian Art at the Museum of Fine Arts, Boston.

In the fall of my senior year, as I pondered whether to pursue graduate studies or to gravitate towards law or business school, out of the blue I received a telephone call that was to change my life. Kelly Simpson was on the line, informing me that he had an assistant's opening in the Egyptian Department at the Museum and asking if I would be interested in discussing it with him. Needless to say, I was on the next plane, and thus began my lifelong love both of Egyptology and of the Museum of Fine Arts.

I was, however, curious as to why he would consider me for the position rather than one of his graduate students or someone else far more qualified than I. In his characteristically candid way, he replied that this was a curatorial position and that, in his opinion, it would be more productive for the Museum to take on someone who had an interest in ancient art and archaeology and train him in Egyptian art than to bring in one of his graduate students—all of whom at the time were philologists—and try to get them to look at an object as a work of art.

Ever since that first telephone call, Kelly has had a profound influence on my life as teacher, mentor, and friend. He was (and is) a demanding professor with a razor-sharp mind and quick wit, but at the same time he gives freely of his advice and wisdom. His interests extend far beyond his chosen field, both in art and in his love of the opera. Given the enormous impact he has had on students, colleagues, and friends alike, it is only fitting that so many of the leading scholars in the field have contributed to this book. Enjoy!

Miguel de Bragança
MFA Overseer and Chairman of the
Visiting Committee to the Department of
Ancient Egyptian, Nubian, and Near Eastern Art

Bibliography of William Kelly Simpson

EGYPTOLOGICAL PUBLICATIONS BY WILLIAM KELLY SIMPSON ARE gathered below in four separate categories: books, publications he has edited, prefaced or contributed to, articles and, finally, book reviews. The listings are in chronological order, from the earliest to the most recent. The bibliography is complete through early 1996.

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Fig. 1. W.K. Simpson at the Metropolitan Museum, 1952. Photograph by Nora E. Scott.

Fig. 2. Archaeological team at Toshka, 1961. On the left: Anthony Casendino and Edward L.B. Terrace. On the right, Maher Saleeb and Nicholas B. Millet. Kneeling: W.K. Simpson.

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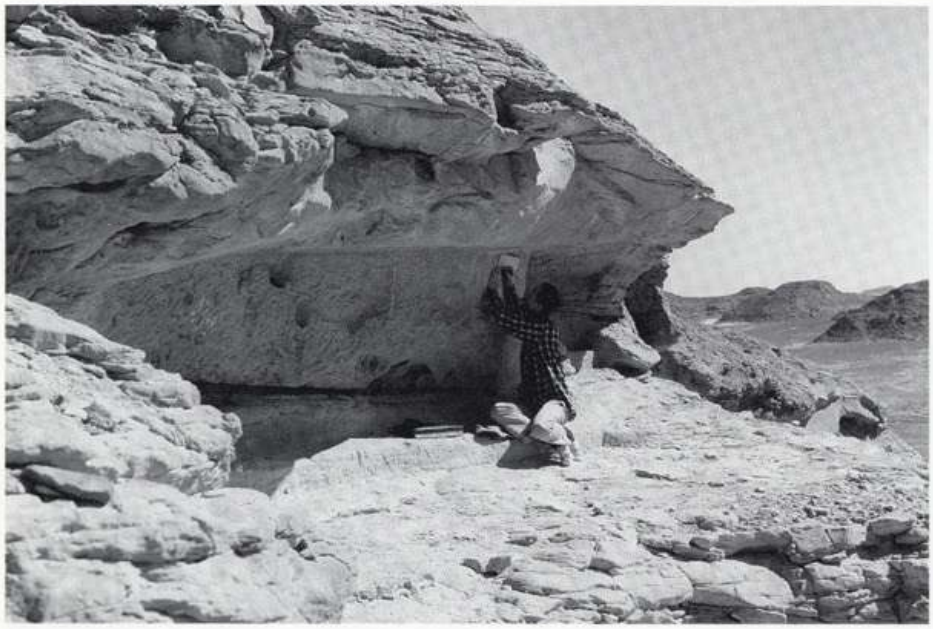

Fig. 3. Studying rock shrine on south side of Gebel Agg, Toshka East, 1961.

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Fig. 4. At Abydos, 1969.

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Fig. 5. With Gamal Mokhtar and MFA Visiting Committee members, Boston, 1975.

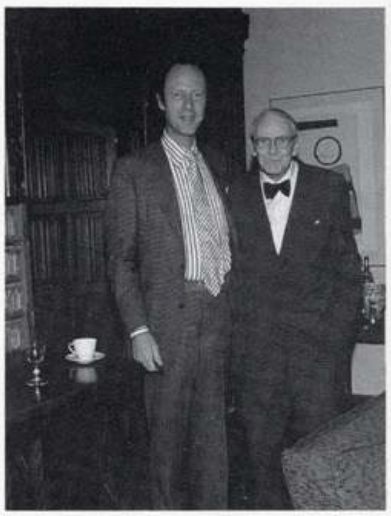

Fig. 6. With Dows Dunham, Boston, 1975.

Fig. 7. With Omar Sharif by the colossal statue of Mycerinus in the Museum of Fine Arts, Boston, mid-1970s.

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Fig. 8. In the garden of President Sadat (right), Ismalia, with trustees of the American University in Cairo, late 1970s.

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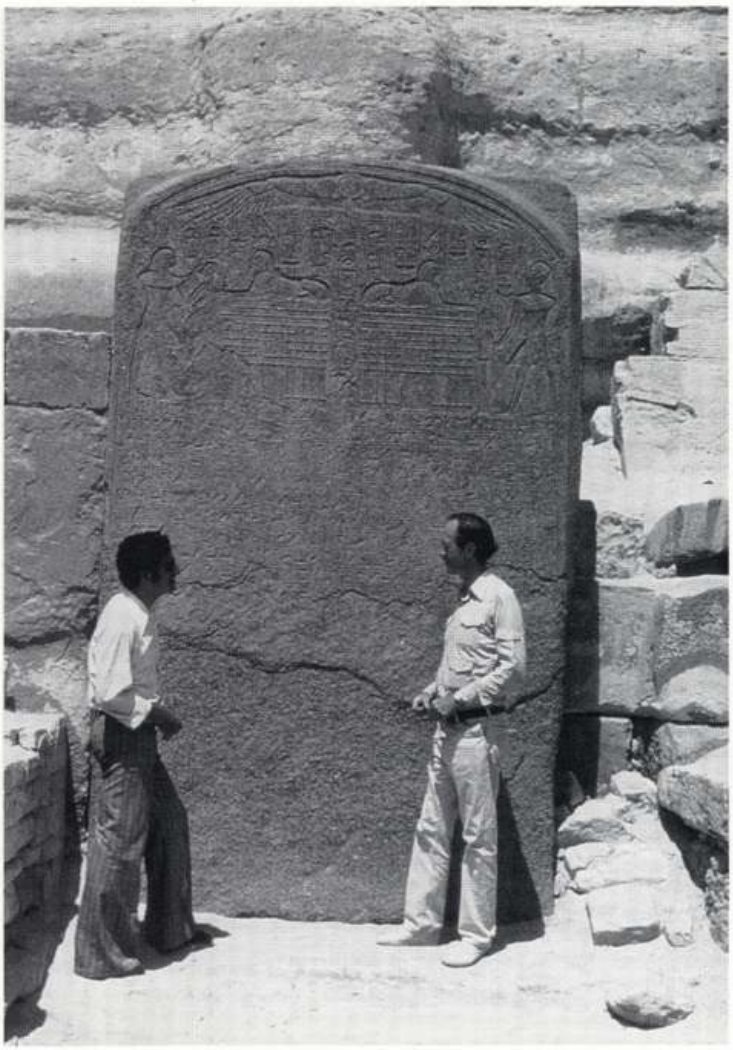

Fig. 9. With Zahi Hawass in front of the stela of Thutmose IV between the paws of the Sphinx at Giza, 1977; photograph by Robert E. Murowchick.

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Fig. 12. Speaking at the American University in Cairo 75th Anniversary Forum, May 18, 1995. Photograph by Richard Laird.

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Zweites Heft. Literarische Texte des Neuen Reiches. (2)pp., 42 plates.
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This work is the official account of the results of the expedition, published at the expense of the Prussian state over a period of ten years. It remains a fundamental resource for Egyptologists on monuments in both Egypt and Nubia. The plans, maps and drawings of tomb and temple walls are of a high degree of accuracy and reliability, and are often the only record of monuments that have since been destroyed or reburied.

"Several copyists perfected the accuracy of recordings through prolonged work in Egypt in the first half of the 19th century.... These efforts were crowned in the 1840s by the work of Karl Richard Lepsius and his team: the first real epigraphers. The Lepsius expedition worked in Egypt and Nubia between 1842 and 1845, and the artists Joseph Bonomi (1796-1878), Ernst Weidenbach (1818-1882) and Max Weidenbach (d.c. 1893) were among its draughtsmen. Hand-drawn copies were accompanied by paper squeezes (impressions). Most of the material appeared as the 12-volume 'Denkmäler aus Ägypten und Äthiopien...' (1849-1859). The accuracy, presentation and understanding of the Egyptian conventions were such that the publication remains indispensable even now" (Jaromir Malek, in The Dictionary of Art).

The plates are arranged in six divisions, in more or less chronological order, as follows: Abtheilung I: Topographie und Architectur (Vols. I-II, of which Vol. I is not present here); Abtheilung II: Denkmäler des alten Reichs (Vols. III-IV); Abtheilung III: Denkmäler des neuen Reichs (Vols. V-VIII); Abtheilung IV:

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