

ABSTRACTS:
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Abdelrahiem, Mohamed

The Festival Court of the Temple of Ramesses II at Abydos (Part II)

S. 1-14, Taf. 1-5

In a previous article (SAK 39, 2010, 1-17) the author has published the inscriptions of the Southern Wall of the festival court of the temple of Ramesses II at Abydos. This paper aims to complete the previous study, and publish all the accessible inscriptions of the Eastern and Northern Walls that are legible enough to be all intelligible. The texts presented here are based also on copies that were made on the spot and collated with the originals.

Altenmüller, Hartwig

Anubis mit der Scheibe im Mythos von der Geburt des Gottkönigs

S. 15-35, Taf. 6

Im Mittelpunkt von Szene 15 des Zyklus von der Geburt des Gottkönigs steht die Beschneidung des designierten Gottkönigs. Die Szene besitzt Vorläufer im Alten und Mittleren Reich. Der Beitrag sucht nach einer Erklärung für die Rolle des Anubis, der in der Beschneidungsszene eine Scheibe vor sich her rollt. Durch einen Vergleich mit den Bildsequenzen der Zaubermesser des Mittleren Reiches lässt sich wahrscheinlich machen, dass die Szene den Gott Anubis mit dem Sonnenauge abbildet, der das Sonnenauge an den Sonnengott übergibt.

Baumann, Stefan

Der saisonale Aspekt der Ressortgötter in der Opfereingangskammer von Edfu

S. 37-57

In the Horus Temple of Edfu the offerings that were required for the cult were brought into the temple through the side door of chamber Y. In accordance with the function of the chamber, reliefs on each of its two inner door lintels show six gods that offer specific products. These offerings provide an overview of the kind of products that passed through that room. By means of the sequence of the gods and the agricultural events, which are implied by their inscriptions, it is possible to conclude that on an additional level of understanding each of the Egyptian seasons is represented by one pair of gods, who symbolize by their arrangement the course of the year on each lintel.

Fitzenreiter, Martin

Zeit und Raum (und Licht) – Wahrnehmung und deren Konstruktion im pharaonischen Ägypten (Notizen zum Grab des Pennut Teil VI ½)

S. 59-82

Perception of time and space is determined by human sense as well as by cultural conditions. The article explores differences between the ancient Egyptian and contemporary (everyday) concepts of time and space. It is proposed that a central category of perception in Ancient Egypt was the dichotomy of a perfective, limited, illuminated, this-worldly matrix on the one hand and an imperfective, unlimited, unlit, other-worldly one on the other, characterized on the temporal level as realms of Djet- vs. Nekheh-times and on a spatial level connected to the south-north direction of the river Nile vs. the more unspecific rotation of the sun respectively. Three examples are used to analyse the specialisation of time concepts on the shrine of Tutankhamun, the entanglement of concepts of space on stela Louvre E 52 and finally a thick description of environment in the chapel of Pennut of Aniba. In the last example, a specific Egyptian conceptualisation of space by the means of sacred entities (*ntr.w*) can be observed.

Helmbold-Doyé, Jana

Kronen in der Bilderwelt der Ptolemäer- und Römerzeit. Die Kronenfelder in den Gräbern 1 und 2 von Anfouchy (Alexandria)

S. 83-121

This article's aim is to present a number of crown depictions from Anfouchy necropolis in Alexandria. The decorations of the walls in the late Ptolemaic tombs of Pharos are characterized by a number of plates illustrating different Egyptian crowns – for example the *hmhm*- and the *3tf*-crown, or the Isis- or Hathor-crown. Those traditional crowns were depicted here in compositions which are unusual outside Alexandria. Based on a study of the iconographic and theological content of these types of crowns, similarities between them and the development of the tombs are analyzed, focusing on the relations of the tombs to temple architecture, the connection of the crown compositions to development of the Osirian theological concept since the 21st dynasty, and the differentiation between the crowns of the goddesses Isis and Hathor in the funerary context of the Graeco-Roman periods.

Kahl, Jochem / El-Khadragy, Mahmoud / Verhoeven, Ursula / Abdelrahim, Mohamed / Czyżewska, Ewa

The Asyut Project: Tenth Season of Fieldwork (2012)

S. 123-153, Taf. 7-13

From August 28th to October 18th, 2012, the Egyptian-German joint mission of Sohag University, Freie Universität Berlin and Johannes Gutenberg-Universität Mainz conducted its tenth season of fieldwork in the ancient necropolis situated in the western mountains of Asyut (Gebel Asyut al-gharbi). The fieldwork focused on

the following tombs/activities (cf. Pl. X1): Tomb V (Khety I; First Intermediate Period), Northern Soldiers-Tomb (H11.1; Dynasty 11), Tomb I (Djefai-Hapi I, Dynasty 12), Tomb of the Dogs (Late Period to Roman Period). In addition to that, due to the surveying previously unknown structures were discovered, that will be discussed on the following pages: Middle Kingdom Tomb M12.3, *spolia* of a New Kingdom temple on the mountain plateau (Kôm el-Shuqafa), and a depot of Late Roman pottery.

Klotz, David

A Theban Devotee of Seth from the Late Period – Now Missing. Ex-Hannover, Museum August Kestner Inv. S. 0366

S. 155-180, Taf. 14-17

The recent catalogue of previously unknown *Kriegsverluste* from the Museum August Kestner, Hannover, has brought to light an inscribed cuboid statue of the Late Period (Dynasty 30 to early Ptolemaic). Titles, prosopography, and textual parallels securely connect this object to Thebes, but the high-ranking statue owner was also a priest of Seth of the Oasis (Hibis), the god of chaos who was supposedly demonized and proscribed within the Nile Valley during the Late Period.

Konrad, Kirsten

Ein weiterer Basinophor. Zur Deutung der Sitzstatue eines Schreibers namens Eje (Ijj)

S. 181-192, Taf. 18-22

The basinophorous statue in question represented the scribe Eje in the temple of an unnamed god in a city called *Twn.t*. Eje is sitting in the guise of an ancient Egyptian scribe with crossed legs in front of a long rectangular basin. Up to now this iconography can be found only twice out of a total of 35 known basinophorous statues. Although the statue most probably can be dated back to the time of the late 18th or early 19th dynasty, its owner Eje cannot be identified with any known person bearing this name at that time.

The long rectangular basin symbolizes the Nile or the god Hapj as the universal source of life and rebirth. Eje raises his arms to the rim of the basin and receives offerings as a result of the fecundity of the river's water. Furthermore, he is placed behind a small offering table aligned to the inner of the basin. In this way, Eje offers to Hapj or probably another Egyptian god representing the Nile. The guise of Eje sitting with crossed legs and raised arms as well as the rectangular basin indicate an interaction between the inscription and the iconography of the statue. Overall, the basinophorous statue of Eje associates a three dimensional writing and becomes readable as "(The power of) Hapj is gracious to Eje!" as well as "(The power of) Hapj is satisfied because of Eje!".

Kupreyev, Maxim

Questions of time in Late Egyptian. A missing category?

S. 193-203

The analysis of interrogative patterns in Late Egyptian shows the great variety of questions, which can be roughly subdivided into *general* (expecting the answer yes/no) and *special* ones (asking for particular information). Special questions were used to inquire about *subject and matter, reason, manner, measure, place, person* and *state/condition*. However, there is one category, which is extremely rare in Late Egyptian: questions of *time*. This fact is especially intriguing as Egyptian possesses extensive vocabulary for dating and inscriptions from as far back as Dynasty IV prove that civil calendar was used in non-royal and non-religious contexts.

Lapp, Günther

Ein ungewöhnlicher Osirishymnus aus der Übergangszeit von Sargtexten zum Totenbuch

S. 205-219

In the Middle Kingdom, hymns to Osiris were mainly written on stelae. The hymn presented here belongs to the Coffin Texts and is probably the oldest to appear on the walls of a coffin or sarcophagus chamber. Its contents are very different from other hymns to Osiris and presumably relate to the so called „Osirismysterien“.

Metawi, Dina

A Possible Father-Daughter Marriage in the New Kingdom (Cairo Museum N 129)

S. 221-232, Taf. 23

Publication of a limestone pair statue of Iryneferu and Mutakhet in the basement of the Egyptian Museum, Cairo. It can be dated on stylistic grounds to the Eighteenth Dynasty. In it, Iryneferu bears the rarely attested title of *ini šfnw n Imn* ‘Collector of bushes of Amun’. Mutakhet is not given any kinship term relating her to Iryneferu on the sculpture apart from being ‘his beloved’ and the “mistress of the house”. Yet, her name occurs on another pair statue (BM EA29) as well as on a funerary cone (UCL 37516) that possibly belong to the same Iryneferu. Interestingly, on BM EA29 she is referred to as “his daughter,” whereas on UCL 37516 she is said to be “his wife”.

Moje, Jan

Die hieroglyphisch/demotische Stele Louvre E 13074: Synoptische Untersuchung der bilinguen Inschriften

S. 233-249, Taf. 24-25

Synoptic analysis and commentary of the bilingual, hieroglyphic-demotic stela Louvre inv. E 13074

Morenz, Ludwig D.

Schrift-Archäologie. Eine Fallstudie zur Grabfassade des Har-chuf
S. 251-267

In diesem Essay wird eine Archäologie der Schrift skizziert. Dafür wird in einer Fallstudie der an der Grabfassade des Har-chuf monumentalisierte Königsbrief diskutiert. In diesem Rahmen werden zum einen der mediale und der archäologische Kontext in den Blick genommen, zum anderen die teilweise vielleicht sogar mit konkreten Personen und ihren sozialen Rollen zu verbindende Ausbreitung der monumentalen Schriftlichkeit in den Provinzzentren während des späteren Alten Reiches betrachtet.

Ragazzoli, Chloé C.D.

The social creation of a scribal place: The visitors' inscriptions in the tomb attributed to Antefiqer (TT 60) (With newly recorded graffiti)

S. 269-323, Taf. 26-27

'Visitors' inscriptions' refer to the ink graffiti left in the public part of funerary monuments in the New Kingdom to record individual visits. This study of the graffiti of TT 60 is part of a larger body of research on visitors' inscriptions in the Theban necropolis. It presents a range of questions raised by this category of texts, which is here considered as a cultural practice. With these texts, individuals fashion a certain social identity and use the impact of the tomb in terms of social memory to their own benefit. The scribal identity of all the writers of graffiti is closely examined and this practice is considered as part of a specific scribal culture and social identity, which develop in this period and can be traced in the Ramesside literature with compositions such as the *Late Egyptian Miscellanies* and related texts.

The discussion is followed by an appendix containing both published and newly recorded graffiti, along with their positions in the wall decoration.

Tarasenko, Mykola

Development of illustrative tradition of the chapter 42 of the Book of the Dead

S. 325-348

The 42nd chapter of the *Book of the Dead* encountered three stages within the development of its illustrative tradition which had lasted for a millennium. I. New Kingdom or Theban Redaction (26 documents: papyri, tombs and temples painting); II. Third Intermediate Period (7 documents: papyri); III. Late and Ptolemaic Periods (23 documents: mummy shroud, papyri). In the paper, the review of the main features of this evolution, concluding millennial way, is given.

El-Tonssy, Mohamed A.

Some Unpublished Monuments from Atfih Necropolis

S. 349-356, Taf. 28-31

Publication of seven objects found by Moussa in the western area of Atfih Necropolis, together with analysis and discussion of the religious concepts reflected through the study. These monuments dated to the Late and Ptolemaic Period.

Uljas, Sami

A Traitor or a Thief? Teti Son of Minhetep's Crime Once Again

S. 357-364

A reassessment of the arguments presented in Egyptological studies over the nature of the crime committed by a priest of Min named Teti son of Minhetep, ostracised in the famous decree by king Nubheperra Intef found in the temple of Koptos.

Waitkus, Wolfgang

Das Herabkommen des Sternbildes *Mšhtjw* (Großer Wagen) als eine Periphrase für den Abendbeginn in einem problematischen Festdatum

S. 365-371

Zwei Friesinschriften auf dem Naos des Edfu-Tempels enthalten Datierungen, die sich mit dem Datum der Einweihung des Naos (IV. *šmw* 18, 28. Jahr Ptol. VIII.) in Verbindung bringen lassen. Während die östliche Inschrift als Tageszeit die Morgendämmerung angibt, umschreibt die westliche Inschrift die Tageszeit mit der Abwärtsbewegung des Sternbildes des Großen Wagen (*Mšhtjw*). Dieser Vorgang fand zu diesem Zeitpunkt jedoch nicht in der Morgendämmerung sondern am frühen Abend statt. Die Angabe, daß an diesem Tag Vollmond war, zeigt, daß die westliche Inschrift sich nicht auf den Tag der Einweihung des Naos beziehen kann, da an diesem Tag der 23. Tag des Mondmonats war. Eine mögliche Lösung dieses Problems ist, daß es sich um den Abend des IV. *šmw* 17 im 30. Jahr Ptol. VIII. handelt, an dem eine Wiederholung der Einweihung des Naos vorgenommen wurde, möglicherweise weil die Grundsteinlegung des Pronaos eine vorübergehende Unterbrechung des Kultbetriebes mit sich brachte.