

ABSTRACTS:  
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*Benavente, Cecilia*

„Lost Art“ aus Leontopolis (Tell el-Moqdam): Die Sammlung Fouquet. Die Provenienz der Statue von Amun und Mut (Walters Art Museum 22.65), S. 1-6

Der französische Arzt Daniel Marie Fouquet (1850-1914) kam im Jahr 1881 nach Kairo. Der im Hauptberuf als Arzt tätige Fouquet arbeitete bei verschiedenen archäologischen Missionen in Ägypten, wobei er menschliche Überreste untersuchte. Seine Sammlung altägyptischer, koptischer und islamischer Antiquitäten war wegen der Einzigartigkeit der enthaltenen Objekte bekannt. Zu der Sammlung gehörten u.a. Objekte aus Leontopolis (Tell el-Moqdam), die angeblich aus einer Favissa des Tempels des Mahes stammten. Im Jahr 1922 wurde die Sammlung Fouquet in Hôtel Drouot in Paris versteigert. Nach dieser Auktion ist bei der Mehrheit der Objekte die Spur verloren gegangen. Ein Beispiel dafür ist die Statue von Amun und Mut aus Leontopolis, deren Aufenthaltsort unbekannt war und deren Spur durch neue Erkenntnisse nun aber verfolgt werden kann.

*Danilova, Margaritta*

La stèle inédite de l'enfant du *k3p* Sobekemheb de la XVIIIe dynastie au Museu Egipci de Barcelona (E-282), S. 7-20, Taf. 1-2

The unpublished stela preserved at the Museu Egipci de Barcelona (E-282) reveals a previously unknown official from the 18th dynasty. The owner of the monument – the scribe of the table of the Lord of the Two Lands and child of *k3p* Sobekemheb – appears in company of several members of his family. The analysis of the monument allowed to identify its approximate date of production around Thutmose IV's and Amenhotep III's reigns. The identification of a new official living during this lapse of time is not the sole interest of this study. The originality of the text, as well as the iconography of the stelae, also deserve some comments.

*Graefe, Erhart*

Über die graphische Positionierung von Zeichen wie dem für die Göttin Maat in Königsnamen (mit einem Exkurs: Der „Maat“ enthaltende Königsname als Ritual „gegenstand“), S. 21-34

The Royal names *Nbw-M3<sup>c</sup>.t-R<sup>c</sup>w*, *Mn-M3<sup>c</sup>.t-R<sup>c</sup>w*, *K3-M3<sup>c</sup>.t-R<sup>c</sup>w* and *Hk3-M3<sup>c</sup>.t-R<sup>c</sup>w* and others are discussed. It is argued that the position of the sign for “Maat” within the cartouche (in the middle or in third position) is mostly depending on whether the cartouche is arranged vertically or horizontally. Therefore there is a priori no clear indication that in real pronunciation Maat was the first or the second element. Maat can be present, too, in symbolical (“cryptographical”) representations of king's names. Furthermore Peust's refusal to accept names of the type *Nbw-M3<sup>c</sup>.t-R<sup>c</sup>w* as nominal sentences (with *R<sup>c</sup>w* as a genitive) is rejected whereas his

demonstration to consider the type with adjectival sentence like *Wsr-M3<sup>c</sup>.t-R<sup>c</sup>w* as ending with *R<sup>c</sup>w* as a genitive is accepted.

*Hartlapp, Martin*

Über die Entdeckung und Erforschung Tell el-Amarnas im 18. Jahrhundert bis zum Vorabend des 1. Weltkrieges, S. 35-64

Der Artikel verfolgt einen historischen Ansatz und beschäftigt sich in chronologischer Reihenfolge mit der Entdeckung und Erforschung Tell el-Amarnas. Beginnend im 18. Jahrhundert gibt er eine Übersicht bis ins Jahr 1914. Dabei wird ein besonderes Augenmerk auf die Entdeckung und Bearbeitung des großen Amarna-Hymnus aus dem Grab des Eje gelegt. Der Artikel geht nur zum Teil auf die einzelnen archäologischen Entdeckungen ein. Stattdessen werden die Personen in den Vordergrund gerückt, die nach Tell el-Amarna reisten und die Sonnenstadt des Echnaton erkundeten.

*Iskander, John M./Nasef, Ahmed Said*

Denkstein des Königs Amenophis II. aus der Oase Baharija, S. 65-72, Taf. 3-5

Since publishing the work of Ahmed Fakhry about the Bahariya Oasis long time ago, no work has been done in the site of Apries' Temple at el-Qasr, till the excavations conducted by the Egyptian Ministry of Antiquities at the Fall of 2015. The work revealed part of the temple to the east of the formerly known chapel. A stela of Amenophis II reused as a lintel has been discovered there. It carries a scene of smiting the enemies together with a rhetorical text about the coming of Asiatic princes from Naharin to Egypt in order to show the mighty of this king.

*Jansen-Winkeln, Karl*

Imperativ oder Passiv: Noch einmal zur ‚Saitischen Formel‘, S. 73-93

A few years ago, D. Klotz put forward a new interpretation of the ‚Saite Formula‘, often inscribed on the back pillar of private statues. In his view, the verb is an imperative with following object (*jmy tw* ‚place yourself‘) rather than a passive *dj.tw*. And the final phrase *jwny (pw)* should not be derived from *jwn* ‚pillar‘, but from *jwnw* ‚Heliopolis‘, *jwn(w)y* thus being a designation of Osiris. It can be shown that this new interpretation is untenable, for orthographic and semantic reasons. In addition, addenda are given to the list of attestations of the ‚Saite Formula‘ in SAK 28, 2000, 107-124.

*Moje, Jan*

Die Aegyptiaca des preußischen Generalpostmeisters Karl Ferdinand Friedrich von Nagler im Ägyptischen Museum Berlin. S. 95-117, Taf. 6-7

This study presents the reconstruction of a forgotten, private collection of Aegyptiaca, which is stored in the Egyptian Museum in Berlin since 1835. This year seventeen Egyptian pieces from the “Königliche Kunstkammer” in Berlin, namely the art collection of the Prussian postmaster general Karl Ferdinand Friedrich von Nagler, were transferred to the Egyptian collection. When the museum inventory of the Egyptian Museum was established at the end of the 19th century, their original provenance was already unknown. I was now able to establish the provenance and object history of the von Nagler Aegyptiaca within the Berlin Egyptian collection, and present my findings therein.

*Olabarria, Leire*

Coming to terms with stelae. A performative approach to memorial stelae and chapels of Abydos in the Middle Kingdom, S. 119-184

Abydos was an important cult site in Middle Kingdom Egypt, where processions in honour of Osiris attracted pilgrims from all across the territory. Artefacts – mainly stelae, but also statues and offering tables – have mostly been retrieved from the North Cemetery, a zone close to the wadi that served as the main processional route for festivities, and these constitute a rich resource for studying the site and how it was perceived in the Middle Kingdom. Their inscriptions occasionally allude to stelae and chapels, providing a unique way to approach the materiality of the Abydene landscape.

This article focuses on terminology for stelae and chapels in the Abydos North Offering Chapel area (ANOC), as employed mainly on Middle Kingdom stelae themselves. Several words – *ḥb3*, *wd*, *srh*, *šps* – seem to denote stelae, but nuances between them have rarely been explored. Their determinatives do not point toward any consistent difference in shape, so a contextual analysis of the terms may contribute to an understanding of the role that stelae played in the site's landscape. Chapels, of which some archaeological evidence remains, were a fundamental feature of Abydos sometimes referred to as *mḥt*. Although the connection between these chapels and Osirian processions is well established, their function as material embodiments of the social fabric deserves further attention.

This article examines the relationships among these terms in order to determine the significance of memorial chapels and their associated stelae within the ritual and social setting of Abydos. Attitudes towards and expectations of these monuments, as identified in the inscriptions themselves, reveal how they were regarded as landmarks that endorsed a perception of Abydos as a locus of memory.

*Pietri, Renaud*

'Horus-Shed hunting in his chariot': two forgotten monuments, S. 185-196, Taf. 8-9

More than 400 Horus cippi depicting the child-god standing on the crocodiles are now kept in different Egyptian collections around the world. In this large corpus of the Horus cippi, a small group of slightly more than twenty items can be isolated, showing a common iconographical pattern: the 'holy hunt' of Horus-Shed in his chariot. After a short presentation of the pattern itself, the aim of this paper is to discuss two forgotten scenes belonging to this subcorpus: the first one is a lost stela, collected and partially published at the end of the nineteenth century by the German scholar Alfred Wiedemann; the second one is a painted scene, in the so-called 'Alexander the Great's Cenotaph' in Kom Madi (Fayum), excavated by the Italian egyptologist Edda Bresciani.

*Prakash, Tara*

The Prisoner Statues in the Metropolitan Museum of Art and the British Museum. From the Late Old Kingdom to Today, S. 197-221, Taf. 10-26

Six pharaohs of the Fifth and Sixth Dynasties erected nearly life-size statues of kneeling, bound foreign captives inside their pyramid complexes. Today two unprovenanced examples of these statues, which are known as prisoner statues, are in the Metropolitan Museum of Art while a third one is in the British Museum. All three arrived at these museums fully reconstructed and restored. Indeed, they previously were in the collections of the same antiquities dealers, namely the Khawam brothers and Vincent Diniacopoulos, and Diniacopoulos was responsible for their reconstruction and restoration. Using archival documents and ultraviolet-induced luminescence imaging of the Met statues, this article documents the restoration of the Met and BM prisoner statues, traces their modern history, and argues that the fragments that

now comprise them originally came from the pyramid complex of Pepi II. This provenance then enables new conclusions on a number of significant questions that have surrounded the statues, including the meaning of their expressiveness, their ethnicity, and whether or not they were intentionally broken in antiquity.

*Teotino, Carolina*

The Apotropaic Entourage of Osiris. The Protective Genii on Sarcophagi and Coffins of the Late and the Ptolemaic Period, S. 223-237

This paper discusses the decoration on the lids and cases of coffins and sarcophagi during the end of the Late Period and the beginning of the Ptolemaic Period. The main decorative design is of a group of apotropaic deities that form an entourage around the deceased, and who should be regarded as gods of the hour-vigil, or *Stundenwachengötter*. The choice of spells accompanying this design originates in the Book of the Dead alongside texts dealing with the awakening of the deceased and the ascension of his or her *ba* to the sky.

*Theis, Christoffer*

Das „Dreikammersystem“ kritisch betrachtet, S. 239-248

The article examines the so-called “Dreikammersystem” (System of three chambers), introduced into the scholarly discussion by Rainer Stadelmann in 1991. According to Stadelmann’s thesis, every royal tomb from the early dynastic period of Egypt onwards to the Old Kingdom was built with three chambers. He attempted to identify these chambers in his contribution. However, if one takes a closer look at the various tombs and pyramids, it becomes obvious that his theory can only be applied to the fourth dynasty with great difficulty, and only with scales changed from one pyramid to another. For the tombs of the first, second and third dynasties, the thesis even fails completely.

*Tooley, Angela M. J.*

Notes on Type 1 Truncated Figurines. Part 2: Hairstyles and the Conceptual Development of Braided Forms, S. 249-280, Taf. 27

Truncated figurines, otherwise known as fertility figurines, lack legs below the knees. This significant feature is not the only characteristic which distinguishes this type of figurine from other types in the established typology. In an alternative method of analysis, braided hairstyles are considered, revealing diachronic and iconographic developments which indicate a shift in emphasis in the way these objects may have functioned.

*Wagdy, Abdelghaffar*

Das geplünderte Grab des Sechet, S. 281-286, Taf. 28-33

Zu den zahlreichen altägyptischen Fundobjekten, die sich derzeit im Magazin von El-Matariya befinden, gehören auch einige architektonische Elemente aus der Saitenzeit wie die im Folgenden vorgestellten Objekte: Türsturz, Türpfosten und Altar aus dem Grab des Sechet, die von der „Antiquities and Tourist Police“ beschlagnahmt wurden, wobei das Grab völlig zerstört und ausgeraubt war. Diese Teile des Grabes des Sechet sind im Magazin von El-Matariya unter der Inv.-Nr. 61-65 registriert.

*Zecchi, Marco*

The shabtis of the overseer of the army Psamtek-sa-neit in the Galleria Estense, Modena, S. 287-300, Taf. 34-43

This paper presents an assessment of a group of ten shabtis of the Galleria Estense in Modena belonging to the overseer of the army Psamtek-sa-neit of the Twenty-sixth dynasty. The location of his tomb is unknown, but some features of the inscriptions of the shabtis, recording Chapter 6 of the Book of the Dead, suggest that they were manufactured in Thebes.