

ENGLISH ABSTRACTS

Friedhelm Hoffmann

ZU DEN BILD- UND STATUENBEGRIFFEN IM ÄGYPTISCHEN

13–26

The article is based on my *Habilitationsschrift* and summarizes the methods I used and some of my main results: It is a study on the Egyptian words for "statue". Examples of the methods are given. These are mainly the analysis of the lexical /semantic field (*Wortfeldanalyse*) and the componential analysis (*Komponentenanalyse*) of the meanings of the Egyptian words. The corpus of the relevant texts is discussed and the diachronic perspective carefully observed. Thus the language change from the Old Kingdom into the Coptic period can be traced. As a kind of summary, the meanings of the Egyptian words denoting statues are described in an alphabetically ordered list.

Keywords:

Egyptian words denoting statues – lexical/semantic field – semantic field analysis, componential analysis



Caris-Beatrice Arnst

MOTIVBEGRIFF UND MOTIVFORSCHUNG IN DER KUNSTWISSENSCHAFT

ERLÄUTERT AN BEISPIELEN ALTÄGYPTISCHER KUNST

29–48

The article explains a well-established art-historical method – the analysis of motifs – and gives examples from ancient Egyptian art. In art studies the term 'motif' refers to a concrete or formal element which contributes to the overall effect and the content of the artwork.

In principle any image element of an artwork can be a motif. Whether it possess a genuine, fruitful indication is only shown if there are several examples of it. Thus, the term 'motif' denotes a summation resulting from analysis of several individual examples. As the first step all examples are to collect and to arrange in a chronological order – the so called chain of theme. The comparative analysis has to consider the modification of forms, but also the change of thematic contexts and meanings.

Two case studies are appended to demonstrate how the analysis of motifs should be carried out. The selected examples are minor motifs that are limited in time and space, so that the chain of theme can be clearly seen. The motifs of "bread pyramid" and of "sleeping or relaxed doorkeeper" have occurred for the first time or/and more frequently in the relief art of the Amarna and post-Amarna period. Both motifs are therefore characteristic of these periods as well as the creative places Amarna and Saqqara.

Keywords:

Term 'motif' – analysis of motifs, minor motifs – New Kingdom art – Amarna, Saqqara, Thebes – motif of "bread pyramid" – motif of "sleeping or relaxed doorkeeper"



Martin Fitzenreiter

VOM STIL ZUM MOTIV

DAS BILDELEMENT DER DICKLEIBIGKEIT IN DER KUNST DES ALTEN REICHES

51-91

Using images representing fat men as an example, the interplay of stylistic devices and motifs in the art of the Old Kingdom period is investigated. Contrary to the idea that all stylistic features of Egyptian art are transporting a specific – so-to-say 'hieroglyphic' – meaning, the diachronic development of the motif of "fatness" shows, that it has primarily been a picture element to express individuality. Only later this stylistic feature became a semantically clear-cut motif which signals the "physical attendance" in contrast to the idealized youthful body with the index of "spiritual existence".

Keywords:

Old Kingdom art – sculpture and relief art – motif of "fatness" –
icon for individuality, icon for feast, icon for "Maat" –
Kaaper, Hemiunu



Edith Bernhauer

FRAGMENTE VON SISTROPHOREN

EINE TYPOLOGISCHE UND IKONOGRAPHISCHE UNTERSUCHUNG

93-106

The sistrophorous statue belongs to a set of statue-types, which have been newly developed during dynasty 18. It is not the rule that such statues are fully preserved, sometimes they appear indeed in a very fragmentary state. In order to date such fragments it is necessary to study the diachronic evolution of the statues' typology. Iconographic developments, style and inscriptional evidence may be useful, too.

This article will give two case studies for assigning fragments of sistrophorous statues to a specific dynasty. The method used is based on the iconographical and typological evolution of this type of statue from 18th to 26th dynasty. The fragments to be discussed are ÄM 36615 (Berlin Egyptian Museum) and E 11816 (Philadelphia, Museum of Archaeology and Anthropology). Both show a sistrum in the shape of a naos, which is a not fully preserved. In these cases the side view emphasizes that the sistrum is to be understood as "double-faced". This concept sets the timeframe in dynasty 18 – before the reign of Akhenaten.

Studying the fractures of the fragments allows a partial reconstruction of their holder's posture: In both cases he was kneeling. This may also serve as criterion to assign the fragment to the first half of the 18th dynasty. Later sistrophorous statues also use the sitting pose and since dynasty 19 they may be depicted in cuboidal shape.

Using the proposed method it is possible to assign fragments of naos-shaped sistrums to statues, or vice versa to date fragments of statues with scarcely preserved attributes.

Keywords:

New Kingdom art – fragments of sculptures – sistrophorous statues –
naos sistrum, "double-faced" Hathor –
typology, iconography



Helmut Brandl

AMENOPHIS UND THUTMOSIS?

DREI ANGEBLICHE WERKE DER KÖNIGSPLASTIK DES NEUEN REICHES
KRITISCH BETRACHTET
109–145

The article contains a discussion of three stone sculptures which were repeatedly published as significant additions to the corpus of royal sculpture of the New Kingdom. The author excludes them from this corpus through identification as forgeries of the 20th century A.D. modelled after photos of well-known works of pharaonic art kept in the Egyptian museums of Cairo and Luxor. The three principal incriminated objects are: (1.) Berlin Egyptian Museum, VÄGM 1997/118, known as "statue head of Amenophis III in the *nemes* headcloth with additional double crown"; (2.) Munich, State Museum of Egyptian Art, ÄS 6770, originally published as "statue head of Amenophis III in the blue crown", later called "Thutmosis IV"; (3.) fragmentary seated pair statuette, originally published as "Ahmose and Ahmes-Nefertari (?)", later called "Amenophis I and Nefertari" and "a Ramesside work of art" (privately owned though at a time exhibited at the Munich State Museum of Egyptian Art). The author further presents a series of five similar "statue heads" allegedly representing Amenophis III (Minneapolis Institute of Art, 99.84.2, a privately owned head known from a Genevan museum exhibition catalogue, and three similar sculptures which appeared in auction catalogues) which he compares to the Berlin head (1.) and which he likewise identifies as modern sculptures.

The article includes comments on several other "New Kingdom royal statue heads" known from relevant German publications which the author regards as irritating forgeries (they are not discussed in detail): Munich, ÄS 7276, called "red jasper head of a composite statue of Sethy I"; a white stone head in the Upper Egyptian crown attributed to "Thutmosis IV" (privately owned); a "red jasper head of a composite statue of Sethy I or Rameses II", later called "statue head of Hatshepsut", and a quartzite head of an "Amarna princess". The latter two sculptures are privately owned and known from their exhibition at the Munich State Museum of Ancient Egyptian Art. The author calls for improved research possibilities at Universities and a better students' training in Egyptian art, especially in Germany, in order to avoid costly acquisitions of fakes in both private collections and public museums in the future.

Keywords:

New Kingdom art – royal sculpture, "head sculptures" –
typology, iconography, stylistic analysis – unknown provenance – forgeries –
Thutmosis IV., Amenophis III



Caris-Beatrice Arnst

ZUGESCHRIEBEN: ZWEI WEITERE RELIEFS AUS DEM GRAB DES PTAHEMCHAT-TJ IN SAKKARA

MIT EINEM EXKURS ZUR ZEITSTRUKTUR IN DEN OPFERLAUBEN-SZENEN
147–173

This article is based on a chapter of my thesis, which was partly extended and supplemented. The starting point for the study is the supposition of Adolf Erman, the relief ÄM 13297 could adjoin two relief blocks from the tomb of a Memphite high priest (ÄM 12410 and 12411) which were acquired in 1894. It should be examined whether his implicit judgment is correct or not.

As expected, the comparative stylistic analysis of the Berlin reliefs ÄM 13297 and 12411 has shown remarkable similarities and coincidences. Some characteristic detail forms led to the assumption that the relief Bonn BoSAe 111 could also belong to the Berlin "Trauerrelief" (ÄM 12411). Down to the smallest detail characteristics were identified and collected which are typical for the individual relief style of the tomb of Ptahemhat-Ty (or at least for its funerary scenes). It mainly concerns details of the finely modeled faces, the lines traces of hair strands and garment folds, the particular representation of mourning gestures and their expressive qualities, the special design and arrangement of offerings and palm branches. All these individual characteristics allow the conclusion that the discussed reliefs Berlin ÄM 13297 and Bonn BoSAe 111 should originate from the tomb of Ptahemhat-Ty, too.

An excursus then compares and analyses Memphite sub-scenes with funerary booths which were erected on either side of the way to the tomb. In front of the booths there are attendants that perform different acts of offerings and sacrifices. These ritual acts are shown *spatio-temporal*, related to the sledge with the catafalque of the mummy in the main register. The depicted time sections extend from the very near past to the near future. The present time occurs in the very moment when the mummy of the deceased passed the booths. At that climax the ox is killing and the poured red vessels are smashed. Spatially seen, each booth also marks a stretch of the path leading from the bank of the Nile to the tomb.

Keywords:

New Kingdom art – relief art – Memphite necropolis, Saqqara – funeral scenes –
mourning gestures – comparative stylistic analysis – individual relief style –
spatio-temporal depiction – Ptahemhat-Ty

