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Herausgegeben von
Jochem Kahl und
Nicole Kloth



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Discerning the origin of words is like the interpretation of
dreams; it is a matter of each man's ingenuity
Augustine, De dial. 6.9

An etymological safari to Aigyptos

Åke Engsheden

Abstract

This article presents an overview of various ideas since Antiquity surrounding the etymology of Αἴγυπτος. A citation graph illustrates how the bibliographical items that refer to the term relate to one another.

0 Introduction

Defining Egypt as a geographical and political entity is a relatively uncontroversial task: It has an impressive longevity that few other states can match. When it comes to the interpretation of the name 'Egypt', however, things are less clear, and views on its linguistic origin have differed greatly. This article is devoted to the *Nachleben* of the Greek Αἴγυπτος (henceforth Aigyptos), from which the name derives, particularly in the scholarly world from the Renaissance onward. It is true that much ink has already been spilled on Aigyptos, including an entire book, abundantly documented and full of detail, devoted exclusively to the name and its derivations in European languages.¹ Yet that book only briefly covered the various proposals made for the etymology of Aigyptos, because the author feared that its history would risk boring his readers.² Since my aim is not to entertain, I will incur the risk of tiring the readers of this article, since the subject provides a pretext for reflecting on the historical background of etymological research, and also calls attention to the ways that ideas are recycled. The article is intended as a contribution to linguistic historiography in Egyptology.

It seems natural to allow all the impossible, implausible, and downright mad ideas to drown in a sea of oblivion. This attitude is understandable, but in a discipline with a myth-ridden past like Egyptology, whose genesis is more complex than commonly assumed, I believe that the history of how Aigyptos has been interpreted is instructive and helps to broaden our understanding of the historical roots of Egyptology. As Thomas Gertzen has put it recently:

Denn nur durch die Auseinandersetzung mit der eigenen (Fach-)Geschichte lassen sich die Ursprünge wissenschaftlichen Interesses, die Motivation einzelner Forscher, das Zustandekommen und die Hintergründe bestimmter Forschungstendenzen begreifen und dann auch vermitteln.³

We can be quite sure that much of what is written today, even when touted as cutting-edge research, will become obsolete and passed over without comment by our future colleagues.

* My thanks are extended to Christiane Schaefer (Uppsala), Andreas Winkler (Oxford/Stockholm), and Witold Witakowski (Uppsala) for their advice.

¹ S. H. Aufrère, *L'odyssée d'Aigyptos. Le sceptre et le spectre*, Jouy-sur-Morin 2007.

² Aufrère, *L'odyssée d'Aigyptos*, 226.

³ T. L. Gertzen, *Einführung in der Wissenschaftsgeschichte der Ägyptologie*, Münster 2017, vii.

Correcting the Genealogy of Chaponchonsis (𐎃𐎡𐎥𐎢𐎠-𐎡𐎢𐎠-𐎡𐎢𐎠)

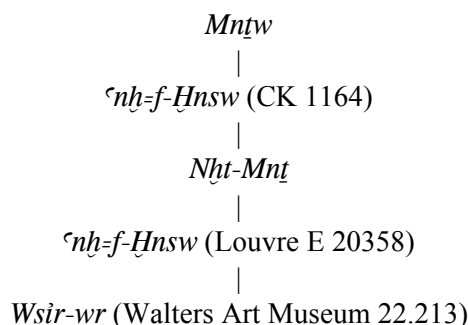
John Gee

Abstract

Text A recent publication of CK 1164 presents a number of problems. This article shows that one of the names needs to be corrected from *Mntw* to *Nht-Mnt*. The relationship between CK 1164 and Louvre E 20358 and Walters Art Museum 22.213 needs to be reexamined and corrected. Chaponchonsis, the owner of Louvre E 20358, is the father of Osoroeris, the owner of Walters Art Museum 22.213, and the grandfather of Chaponchonsis, the owner of CK 1164.

In their publication of a statue of Chaponchonsis (𐎃𐎡𐎥𐎢𐎠-𐎡𐎢𐎠-𐎡𐎢𐎠) from the Karnak cachette, CK 1164, M. G. Rashed and A. A. Abdelrahman have proposed connecting that statue genealogically with another statue of a Chaponchonsis, Louvre E 20358, and with a statue of Osoroeris (*Wsir-wr*), Walters Art Museum 22.213.¹ They base some of their genealogical work on earlier work of O. Perdu on Louvre E 20358.²

They propose the following genealogical tree:



Their important publication of the statue, unfortunately, is marred by some genealogical mistakes, that I propose to rectify. These are (1) the reading of a name, and (2) the relationship between the various statues.

1 The Reading of the Father's Name

The name of the father is written with a single sign, a seated deity with the head of a falcon wearing two tall plumes holding something that looks vaguely like a scepter . The sign looks like a variant of the sign C17B . This sign (C17B) can be read either *Mntw*³ or *Hr-sm3-t3wy*,⁴ and at Dendara it only reads the latter.⁵ At Dendara the sign that has the reading of *Mntw* lacks the scepter  (C17A).⁶ The editors give, as their reason for choosing the

¹ M. G. Rashed-A. A. Abdelrahman, The Statue of Ankhef-Khonsou from Karnak Cachette (CK 1164), in: SAK 45, 2016, 295–306.

² O. Perdu, Les statues privées de la fin de l'Égypte pharaonique (1069 av. J.-C.-395 apr. J.-C.), Paris 2012, 374–81.

³ D. Kurth, Einführung ins Ptolemäische, Hützel 2007, 141; C. Leitz, Die Tempelinschriften der griechisch-römischen Zeit, Berlin 2009, 157.

⁴ Kurth, Einführung ins Ptolemäische, 141; Leitz, Tempelinschriften der griechisch-römischen Zeit, 157.

⁵ S. Cauville, Dendara: le fonds hiéroglyphique au temps de Cléopâtre, Paris 2001, 35.

⁶ Cauville, Fonds hiéroglyphique au temps de Cléopâtre, 35.

The Advent of the Book of Gates: Tomb Decoration and Theological Change in KV 57

Margaret Geoga

Abstract

This paper examines KV 57's decorative program and the ways in which it both maintains continuity with earlier royal tombs and incorporates innovative features, such as the previously unattested Book of Gates and changes to the divine scenes. The combination of the Book of Gates, which aligns with the new solar theology developing during the reign of Amenhotep III, with the more traditional divine scenes of the well chamber and antechamber suggests a synthesis of the seemingly opposing theological streams of new solar theology and constellative theology.

1 Introduction

The final years of the Eighteenth Dynasty are defined by the transition from the upheaval of the Amarna Period back to a more traditional form of religion and kingship. Evidence of this transition in the realm of funerary religion is visible in the decoration of the tombs of Tutankhamun, Ay, and Horemheb. Horemheb's KV 57 in particular offers a view into developments occurring in royal tomb decoration and theology during the transition from the Eighteenth to the Nineteenth Dynasty. KV 57 is decorated with divine scenes and the first attestation of the Book of Gates, thus borrowing elements from earlier royal tombs, as well as incorporating entirely new decorative features.

The first sections of this paper will contextualize KV 57's decoration by discussing the history of the Netherworld Books and royal tomb decorative programs throughout the Eighteenth Dynasty. Next, I will describe the decoration of KV 57 in detail, before analyzing the ways in which it shows continuity with earlier Eighteenth Dynasty tombs, as well as its theologically important innovations. These innovations include a shift in Osiris's role in the decorative program, the use of the Book of Gates, and subtle but meaningful changes in the well chamber and antechamber's divine scenes. I will argue that the Book of Gates is influenced by the new solar theology, as shown by the qualities its sun god shares with the transcendent sun god of the new solar theology, while the divine scenes in the well chamber and antechamber are grounded in traditional constellative theology. The combination of these two seemingly disparate theological streams within a single tomb suggests not only that Horemheb sought to reinitiate theological developments happening during the reign of Amenhotep III, but also that elements of the new solar theology and constellative theology were compatible and even complementary.

2 Early History of the Netherworld Books

The New Kingdom witnessed a proliferation of previously unattested funerary texts, both royal and private.¹ Notable among these are the Netherworld Books, which combine text and image to represent the sun's nightly voyage through the netherworld, during which he

¹ The composition date of the Netherworld Books remains a subject of debate, with scholars split between an early date in the Old or Middle Kingdom and a later date in the late Second Intermediate Period or early New Kingdom. This issue is discussed in further detail in the context of the Book of Gates in section 4.3.2.

Ikonografische Datierungskriterien für Privatopfertafeln der 12. Dynastie¹

Alexander Ilin-Tomich

(Taf. 1)

Abstract

The paper deals with iconographic criteria that can be used to refine the dates of non-royal stone offering tables within the reign of Dynasty 12. Based on a reference group of 181 offering tables dated through epigraphic criteria and prosopographical data, eight dating criteria are discussed. The dates of the offering tables owned by the governors of Bubastis, Antaeopolis, and Meir are refined.

Das Mittlere Reich und insbesondere die Regierungszeit der 12. Dynastie sahen rasche Änderungen in der Ikonografie der Opfertafeln. In dieser Epoche wurden manche Muster geprägt, die bis in die Spätzeit benutzt wurden. Abgesehen von den vereinzelt in der Literatur vorkommenden Beobachtungen hat sich die Feinchronologie dieser Innovationen der Forschung bisher entzogen. In der der Entwicklung vom Alten Reich über die 11. zur 12. Dynastie gewidmeten Studie von Jacques Vandier wird zwischen den einzelnen Abschnitten der 12. Dynastie nicht unterschieden.² Die chronologischen Überlegungen von Jerzy Rekucki basieren größtenteils auf den in früherer Literatur vorgeschlagenen unbegründeten Datierungen einzelner Opfertafeln, was die Schlussfolgerungen verwirrt.³ In der maßgebenden formhistorischen Übersicht von Regina Hölzl⁴ werden die Teilperioden innerhalb des Mittleren Reiches nicht berücksichtigt und die laufenden Arbeiten von Rémi Legros an den Opfertafeln aus Sakkara⁵ fokussieren sich vor allem auf den früheren Zeitabschnitt des ausgehenden Alten Reiches und der 1. Zwischenzeit. Deswegen verlangt die Entwicklung der Ikonografie der Opfertafeln des Mittleren Reiches eine Neubetrachtung. Dabei wird die Ikonografie der Opfertafeln untersucht, die sich anhand der epigrafischen Datierungskriterien oder prosopografischen Daten dem einen oder anderen Abschnitt des Mittleren Reiches zuordnen lassen.

1 Referenzmaterial

Bekanntlich weisen die Opfertafeln und Altare verschiedener Typen und Funktionen dieselbe Ikonografie der Oberfläche auf.⁶ Deswegen werden alle verschiedenen Objekte mit

¹ Diese Untersuchung wurde von der Alexander von Humboldt Stiftung gefördert. Pascal Vernus bin ich dankbar für die Erlaubnis, seine unveröffentlichte Dissertation zu kopieren, und Lana Martysheva bin ich verpflichtet für das mühsame Kopieren. Ich bedanke mich bei Geneviève Galliano für die Fotos unveröffentlichter Denkmäler aus dem Musée des Beaux Arts de Lyon. Mein besonderer Dank gilt an Mohamed Aly Essam für die Fotos der Opfertafel Bibliotheca Alexandrina 611 und die Publikationserlaubnis.

² J. Vandier, *Manuel d'archéologie égyptienne*, t. 2: les grandes époques, (1): l'architecture funéraire, Paris 1954, 532–533.

³ J. Rekucki, *Egipskie stoly ofiarne*, in: *Rocznik Muzeum Narodowego w Warszawie* 21, 1977, 19–74.

⁴ R. Hölzl, *Ägyptische Opfertafeln und Kultbecken: eine Form- und Funktionsanalyse für das Alte, Mittlere und Neue Reich*, HÄB 45, Hildesheim 2002; R. Hölzl, *Zur Typologie der Opfertafeln und Kultbecken*, in: *GM* 183, 2001, 53–69.

⁵ R. Legros, *Approche méthodologique pour une datation des tables d'offrandes de la Première Période Intermédiaire*, in: *BIFAO* 108, 2008, 231–252.

⁶ A. O. Bolshakov, *Offering Tables*, in: D. B. Redford (Hg.), *The Oxford Encyclopedia of Ancient Egypt*, vol. 2, Oxford 2001, 574.

John M. Iskander / Abdelghaffar Wagdy

⁵ H. Ranke, PN I, 88 [27].

Der Titel *zm3(tj) W3st(j)* und die Propheten des Month in Theben

Karl Jansen-Winkeln

Abstract

The title *zm3(tj) W3st*, usually translated as “Stolist of Thebes”, is actually to be read *zm3(tj) W3stj* “Stolist of the Theban” (god Montu); it is an equivalent of the title *hm-ntr Mntw nb W3st* “Prophet of Montu, Lord of Thebes”. The title *zm3(tj)* is particularly frequent in the service of gods wearing the Double Feathers Crown, it is not confined to ithyphallic deities. “Stolists of the Theban” are quite often attested in Theban inscriptions of the Kushite Period and the early Twenty-sixth Dynasty, a period when the prophets of Montu were especially prominent. This prominence may be due to the fact that the Nubian rulers wanted to promote their Theban supporters at the expense of older families that flourished during the Libyan Period and whose members were mainly prophets in the service of Amun. A resolute promotion and furnishing of cult and clergy of the old Theban god Montu could have allowed the new rulers to privilege their partisans without plainly injuring other cults and their priesthoods.

1. In den thebanischen Inschriften der 25. und früheren 26. Dynastie kommt öfter ein Titel vor, dessen Lesung und Bedeutung gewisse Schwierigkeiten bereitet. Er wird fast immer 𓂏 oder 𓂏 geschrieben, andere Varianten sind sehr viel seltener (s. u.).

Die Lesung des Bestandteiles 𓂏 , der im Wörterbuch noch unter „Unlesbares“ aufgeführt wurde¹, als *zm3(tj)* geht auf B. Grdseloff zurück². Er hat außerdem zu zeigen versucht, dass Leute mit diesem Titel für Bekleidung und Schmücken eines Götterbildes, vor allem ithyphallischer Götter, oder des Königs zuständig waren. Schon einige Jahre früher hatte H. Gauthier darauf hingewiesen, dass die mit *zm3(tj)* gebildeten Priestertitel hauptsächlich von den Priestern ithyphallischer Gottheiten bzw. Kultformen getragen werden, z. B. *zm3(tj) Mnw*, *zm3(n) Jpw*, *zm3 Gbtw*, *zm3tj n K3-mwt.f*³. Der andere Bestandteil dieses Titels wird allgemein *W3st* „Theben“ gelesen und verstanden⁴, der ganze Titel daher als „*zm3(tj)*-Priester von Theben“. Bei näherer Betrachtung der Schreibungen ist das aber ganz unwahrscheinlich:

Die normale Form dieses Titels, die in weit mehr als 90 % der Fälle vorkommt, ist, wie erwähnt, entweder 𓂏 ⁵ oder 𓂏 ⁶ (wobei das *w3s*-Zeichen unterschiedslos als 𓂏 oder 𓂏 er-

¹ Wb V, 639. Außer der Abkürzung Wb werden noch folgende Kurzzitate verwendet: JWIS I / II / III / IV entspricht K. Jansen-Winkeln, *Inschriften der Spätzeit*, Teil I: Die 21. Dynastie, Wiesbaden 2007; Teil II: Die 22.–24. Dynastie, 2007; Teil III: Die 25. Dynastie, 2009; Teil IV: Die 26. Dynastie, 2014; zitiert wird nach der Nummer des Kapitels und des Textes.

² B. Grdseloff, *Le signe 𓂏 et le titre du stoliste*, in: ASAE 43, 1943, 357–66.

³ H. Gauthier, *Le personnel du dieu Min*, RAPH 3, Kairo 1931, 39–51. Zahlreiche Belege für diesen Priestertitel finden sich bei R. Hannig, *Ägyptisches Wörterbuch*, I, Mainz 2003, 1124–5; id., *Ägyptisches Wörterbuch* II, Mainz 2006, 2205; W. Clarysse, *Prosopographia Ptolemaica*, IX, Löwen 1981, XVIII (Ptolemäerzeit).

⁴ Z. B. Wb V, 639,8; Gauthier, *Le personnel du dieu Min*, 46; R. Parker, *A Saite Oracle Papyrus from Thebes in the Brooklyn Museum*, *Brown Egyptological Studies* 4, Providence 1962, 17; 18; S. Pernigotti, *Due sacerdoti egiziani di epoca tarda*, in: SCO 21, 1972, 306 (a); M. Raven, *On Some Coffins of the Besenmut Family*, in: OMRO 62, 1981, 11; M. Weber, *Eine Statue des Month-Priesters Pen-maa*, in: *Religion und Philosophie im Alten Ägypten*, Festschrift Ph. Derchain, OLA 39, Löwen 1991, 344 (a); C. Sheikholeslami, *The End of the Libyan Period and the Resurgence of the Cult of Montu*, in: G. Broekman u. a. (edd.), *The Libyan Period in Egypt*, EU 23, Löwen 2009, 362; F. Payraudeau, *Fin de partie pour une famille de grands commis de l'État (Statuette Caire JE 37025)*, in: CdE 84, 2009, 118–9 und öfter.

⁵ Z. B. JWIS III, 52.142 (4x); 52.147; 52.152; 52.161; 52.165 (oft); 52.312; 52.320; JWIS IV, 53.362; 60.530; 60.533.

The Asyut Project: Thirteenth Season of Fieldwork (2017)

Jochem Kahl, Mahmoud El-Hamrawi, Ursula Verhoeven

(Taf. 2–8)

Abstract

The thirteenth season of fieldwork in the ancient necropolis of Asyut (Gebel Asyut al-gharbi) focused on Tomb I, V and the Coptic hermit's cell J11.3. In Tomb I, the hitherto unknown decorated burial chamber was reached in the main shaft. In addition, the tomb of the nomarch Mesehti was relocated.

From the 16th of August, 2017 to the 5th of October, 2017, the Egyptian-German Mission from the Freie Universität Berlin, Johannes Gutenberg-Universität Mainz and Sohag University conducted their thirteenth season of fieldwork in the ancient necropolis of Asyut situated in the western mountains (Gebel Asyut al-gharbi; Fig. 1; Pl. 2a).¹

Fieldwork focused on the entrance area and the scattered façade of Tomb V (M11.1), the causeway, the first hall, and the main shaft of Tomb I (P10.1), and the Coptic hermit's cell J11.3. Epigraphic work was conducted in Tomb I and in the Coptic hermit's cell J11.3. In addition, surveying the mountain and mapping the necropolis continued. The mission studied objects from Gebel Asyut al-gharbi on the mountain itself, as well as in the magazine of the Ministry of State for Archaeology (MSA) at Shutb. Animal bones and pottery (Pharaonic, Byzantine and Islamic Period) were mainly studied. Objects found during the 2017 season were registered by the accompanying inspectors of the MSA.²

J.K., M.H., U.V.

I Tomb I (P10.1): Causeway, first hall, and main shaft

Work in Tomb I (Tomb of the nomarch Djefai-Hapi I; temp. Senwosret I) (Figs. 2–3) was continued. Following the causeway to the north (in direction to the old city of Asyut) (Pl. 2b) revealed that the walls were plastered with gypsum and painted white. The causeway is filled with debris standing several meters high. At the top of the side walls, some plundered

¹ For his advice regarding our English, we would like to thank Jeff Simpson. Members of the mission were: Prof. Dr. Jochem Kahl (Project Director; Field Director), Prof. Dr. Mahmoud El-Hamrawi (Field Director), Prof. Dr. Ahmed Alansary, Prof. Dr. Mohamed Abdelrahim, Prof. Dr. Abd El-Naser Yasin, Dr. Hesham Faheed Ahmed, Dr. Sameh Shafik, Dr. Meike Becker, Dr. Andrea Kilian, Dr. Teodozja Rzeuska, Dr. Monika Zöller-Engelhardt, Dr. Walid Azab, Mohamed Alshafey, Fritz Barthel, Aneta Cedro, Ewa Czyżewska-Zalewska, Judit Garzón Rodríguez, Eva Gervers, Ana Sofia de Carvalho Gomes, Philipp Jansen, Chiori Kitagawa, Katarzyna Molga, Adel Refaat, Ulrike Dubiel. We are thankful to the DFG (German Research Foundation) for financing the project.

² During fieldwork we received full cooperation and encouragement from the Ministry of State for Archaeology. Thanks are due in particular to the Minister for Archaeology Dr. Khaled el-Anani, to the Chairman of the Supreme Council of Archaeology Dr. Mostafa Waziry, to the Head of the Foreign and Egyptian Mission Affairs and Permanent Committee Dr. Mohamed Ismail, and to the Director General of Asyut, Mr. Abdel-Satar Ahmed Mohamed, as well as to Mr. Medhad Fayez, Director of the magazine of the Ministry of State for Archaeology (MSA) at Shutb. We are also thankful to the accompanying inspectors Islam Muhamed Al-Amir Abdelhamid, Muhamed Ismail Mahmoud Ghanim, Hussein Hashim Sayed Ali, Mustafa Bekhit Muhamed Bekhit, Heba Ramadan Muhamed Badawy, Rehab Muhamed Abuserir Muhamed, Khaled Omar. The restorers Suzy Hosny Youssef Masaoud, Niaz Mustafa Muhamed Mahmoud, Kabil Kamil Girgis Tanious and Muhamed Abdollah Muhamed Ahmed accompanied the mission.

Über die L-förmigen Schattenuhren und die Schlacht von Megiddo

Rolf Krauss

Abstract

A horizontal ruler with an hour scale and a vertical shadow-throwing block are the component parts of a shadow clock. Such devices are attested by a few specimens (complete and fragmentary) and in illustrated texts of the New Kingdom and the Roman Period. The article provides an explanation of how Borchardt tested whether shadow clocks measure temporal hours. Also considered are: (1) the possibility that an additional transversal bar could cast a shadow on the ruler throughout the year; (2) the proportional relationship of the two shadow clocks in Berlin; (3) reconstruction of the hour scale of the shadow clock depicted in the geographical papyrus from Tanis; (4) how the turning of the shadow mentioned in the report about the Battle of Megiddo could have been determined; and (5) interpretation of the interval of seven hours mentioned in the Megiddo report. Concluding comments address inter alia the problem of arithmetically defined hour scales versus uniform measurement of time and whether the counting of hours with a shadow clock began at daybreak or sunrise.

1. Einleitung

L-förmige Schattenuhren, bestehend aus Lineal und schattenwerfendem Zapfen, sind vom Neuen Reich bis in römische Zeit belegt. In ihrem *Catalogue of Ancient Egyptian Sundials* bezeichnen Symons und Khurana die L-förmigen Schattenuhren als “the least popular form of sundial we have collected. This type of sundial is, as far as we know, unique to Egypt”.¹ Wegen der Art der Stundenzählung gelten eine Grafik und der dazu gehörende Text im Tempel Sethos I. (Osireion) in Abydos als ältere Form.² Als jünger gelten nach Art der Stundenzählung ein Lineal mit Spuren des Zapfens (Berlin ÄM 19744; Thutmoses III.) und ein vollständiges Exemplar (Berlin ÄM 19743; Spätzeit). Der geografische Papyrus aus Tanis (BM ESA 10673.3), mit der Grafik einer L-förmigen Schattenuhr, datiert in das 1. oder 2. Jh. AD.³ Ferner sind zwei Gnomone (Zapfen) von L-förmigen Schattenuhren belegt, einer in Berlin (ÄM 14573),⁴ der andere im Louvre (N 781),⁵ beide mit dem Namen von Amenhotep III. Ich beschränke mich hier auf Bemerkungen zu den Berliner Schattenuhren und zur römerzeitlichen Grafik; zur Osireion-Uhr habe ich nichts wesentlich Neues beizutragen.⁶

¹ S. Symons/H. Khurana, A catalogue of ancient Egyptian sundials, in: *Journal for the History of Astronomy* 47, 2016, 375–384.

² O. Neugebauer/R. A. Parker, *Egyptian Astronomical Texts I*, London 1960, 116–121; R. A. Parker, Some reflections on the lunar dates of Thutmose III and Ramesses II, in: W. K. Simpson/W. M. Davis (eds.), *Studies in Ancient Egypt, the Aegean, and the Sudan. Essays in Honor of Dows Dunham on the Occasion of his 90th Birthday*, June 1, 1980, Boston 1981, 146–148, hier 146.

³ J. F. Quack, Rohrfedertorheiten? Bemerkungen zum römerzeitlichen Hieratisch, in: U. Verhoeven (Hg.), *Ägyptologische Binsen-Weisheiten I–II. Neue Forschungen und Methoden der Hieratistik. Akten zweier Tagungen in Mainz im April 2011 und im März 2013*, Stuttgart/Mainz 2015, 435–468, hier 443 (Hinweis Referee).

⁴ L. Borchardt, *Die altägyptische Zeitmessung*, Berlin/Leipzig 1920, 32 Anm. 3, Tf. 12.

⁵ A.-C. Salmas, La mesure du temps de la journée (I). Modules et fonctionnement des premières horloges à ombre, in: *BIFAO* 113, 2013, 357 n. 26; 374, Fig. 3 a–b.

⁶ Zur Osireion-Uhr siehe zuletzt und ausführlich Salmas, in: *BIFAO* 113, 2013, 369–373.

Heart-scarabs in the transition between the Second Intermediate Period and the early Eighteenth Dynasty: BMFA 72.1346

Gianluca Miniaci/Joyce Haynes/Peter Lacovara

(Taf. 9)

Abstract

The heart scarab of king Sobekemsaf in the British Museum is one of the earliest and most familiar examples of heart scarabs, but a long unrecognized parallel to this famous scarab can be found in the collection of the Department of Ancient Egyptian, Nubian and Near Eastern Art of the Ancient World Section of the Museum of Fine Arts, Boston (BMFA 72.1346). The scarab represents an important transitional type in the evolution of the heart-scarab between the end of the Second Intermediate Period and the mid Eighteenth Dynasty.

Scarabs are one of the most representative objects found in the material culture of ancient Egypt; and among the different types which include commemorative, amulet-, and seal-scarabs, the category of heart-scarabs are the most distinctive.¹ The primary feature to identify a scarab belonging to the heart type is given by the presence of chapter 30 (including 30A and 30B versions) excerpts from the Book of the Dead reported on it.² Although the chapter 30B is already attested earlier than the first heart-scarabs (on a wooden – coffin? – fragment of king's wife Keminub found at Dahshur),³ between the end of the late Middle Kingdom and the beginning of the Second Intermediate Period scarabs in hard green-black stones became the most frequent support for reporting the CHs 30 (A–B). The heart-scarabs were usually represented either with human face (most frequently), or with naturalistic details of the head of the animal. They were usually inscribed on their back, whose surface was polished smooth in order to carve the text.⁴ The heart-scarab of king Sobekemsaf in the British Museum⁵ is one of the most familiar examples of its type and often indicated as one of the first clearly dated examples, pointing out to a mid to late Second Intermediate Period.⁶ However, other heart-scarabs belonging to high officials can be dated before this king: the “high steward” Nebankh, the “leading woman of nobility” Neferuptah, the “known to the king” Dedtu, and a forth example, perhaps re-cut in the New

¹ K.M. Cooney, Scarab, in: W. Wendrich (ed.), *UCLA Encyclopedia of Egyptology*, Los Angeles 2008, <http://escholarship.org/uc/item/13v7v5gd>.

² S. Quirke, *Going out in Daylight: the Egyptian Book of the Dead – translation, sources, meanings*, London 2013, 97–100; cf. M. Malaise, *Les scarabées de coeur dans l'Égypte ancienne: avec un appendice sur les scarabées de coeur des Musées Royaux d'Art et d'Histoire de Bruxelles*, Bruxelles 1978, 41–42, by extension also those scarabs bearing the BD chapters 26–27, 29 can be named “heart-scarabs”.

³ J. De Morgan, *Fouilles à Dahchour en 1894–1895*, vol. II, Vienne 1903, 71, fig. 116; W. Grajetzki, *Ancient Egyptian Queens: A Hieroglyphic Dictionary*, Golden House Publications, London, 2005.

⁴ D. Ben-Tor, *Scarabs, chronology, and interconnections: Egypt and Palestine in the Second Intermediate Period*, OBOSA 27, Fribourg 2007, 52, 54.

⁵ BM EA 7876; cf. I.E.S. Edwards, *Sebekemsaf's 'heart-scarab'*, in: P. Posener-Kriéger (ed.), *Melanges Gamal Eddin Mokhtar*, vol. I, BdE 97, Cairo 1985, 239–245.

⁶ G. Miniaci/M.F. Guerra/S. La Niece/M. Hacke, *Analytical study of the first royal Egyptian heart-scarab, attributed to a Seventeenth Dynasty king, Sobekemsaf*, in: *British Museum Technical Research Bulletin* 7, 2013, 53–60.

The Middle Kingdom Theban Project:
Preliminary report on the University of Alcalá Expedition to Deir el-Bahari,
Fourth Season (2018)

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(Taf. 10–18)

Abstract

The current report presents the archaeological, epigraphic, conservation, geological, and architectural works carried out by the Middle Kingdom Theban Project – a project under the auspices of the University of Alcalá Expedition to Deir el-Bahari (Luxor) – in its fourth season (March–April 2018). In this season, the archaeological team expanded its concession, with the incorporation of two new areas in the eastern side of the necropolis of Deir el-Bahari (tombs TT316, MMA519, MMA520, and E1) and the Asasif cemetery (TT103, TT366). The expedition continued with its work in the mortuary complexes of Henenu (TT313) and Ipi (TT315), initiated the study of the tombs at the eastern area, excavated the entrance and main corridor of a new tomb (E1) in this part of the necropolis, and studied the epigraphic and architectural issues in the tombs of Dagi (TT103) and Djari (TT366).

The fourth season of the University of Alcalá Expedition to Deir el-Bahari¹ was conducted from the last days of March to April 30th, 2018. After three years of work focusing mainly on cleaning, study, and restoration of the two monuments, the Ministry of State for Antiquities² granted us permission for excavation in the two Middle Kingdom complexes of the concession (TT313, TT315), and the expansion of the concession to the east in the same

¹ The fourth season at Deir el-Bahari would have not been possible without the support of the University of Alcalá (UAH) and the financial aid from the Spanish Ministry of Industry, Economy, and Competitiveness (MINECO) and its I+D funding HAR2017–84505-P, the Palarq Foundation (Barcelona), the Asociación Española de Egiptología (AEDE), and the Asociación de Amigos de la UAH.

² The members of the University of Alcalá Expedition to Deir el-Bahari would like to express their gratitude to the authorities of the Ministry of State for Antiquities (MSA). Thanks are due to the Ministry of State for Antiquities, Khaled El-Enany, to the Head of Foreign Missions and Permanent Committee, Mohamed Ismail, the Director General of Antiquities for Upper Egypt, Hany Abou el-Azm, the Head of West Bank Inspectorate, Taalat Abd el-Aziz, and to the Chief Manager of the Middle Sector, Ezz el-Din Er-Noby. In addition, our gratitude is also due to the Metropolitan Museum of Art in New York, especially to Catherine Roehrig, Adela Oppenheim, and Dieter Arnold, for discussing future plans, questions, and goals of this project.

The expedition members of the fourth season were Rawda Abd El-Hady, Kelly Accetta, Teresa Bardají, Manuel F. Carrillo, Flavio Celis, Carmen Díaz, Enrique Dorado, Ernesto Echeverría, Sebastian Falk, Carlos Gracia, Salima Ikram, Sofía Illana, Elisabeth Kruck, Miriam Luciañez, Óscar Martínez, Delaminet Meza, Patricia Mora, Antonio Morales, Jónatan Ortiz, Mohamed Osman, Raúl Sánchez, Dina Serova, Hazem Shared, Daniel Spinelli, Ahmed Tarek, Kei Yamamoto, and the MSA inspectors Ala Hussein El-Menshawy and Mohamed Muntaser, and the MSA conservation inspector Marwa Abd el-Hamid Dandarawy. In this season a group of *ca.* ninety local workers carried out the fieldwork activities under the supervision of the *rais* Ali Farouk el-Qeftawy.

The Egyptian Reel^{*}

Espen Sjaastad

Abstract

Fishing historians have repeatedly indicated that use of the Egyptian reel was limited to hippopotamus hunting. The origin of this myth appears to rest on a simple misreading of Wilkinson's *Manners and Customs of the Ancient Egyptians*, while its persistence in part may be attributed to inconsistent terminology. Evidence available from four tomb paintings indicates that the reel was used in spearfishing, while its use in hippopotamus hunting is unsupported. Development of the reel can plausibly be traced to the combination of the common stick and the common handle. The legacy of the Egyptian reel is uncertain, although analogies found in some modern reels echo the appeal of its simple construction.

Fishing and hippopotamus hunting in Ancient Egypt are topics of enduring literary interest. Ever since classical writers such as Diodorus and Aelian took an interest, attention has been generous and rich in variety.¹ The evidence that underpins these writings includes fish and animal remains, plates and pottery, weapons and tools, and ancient scrolls. Evidence for the device on which I focus in this paper, however, is largely restricted to tomb paintings.² And while representations of marshland scenes are relatively abundant in the ancient tombs of Egypt, the reel is displayed in only a handful of these representations.

The device with which this paper is concerned is the D-shaped reel used for spearfishing or hippopotamus hunting – or both, as the case might well be. Confusion obtains with respect to both terminology and use, and the confusion associated with the former may have contributed to that associated with the latter. The aim here is to review prior literature and available representations in order to clarify some of the disputed issues.

1 Functions and Terminology

Wilkinson describes the Egyptian reel as follows:³

It was of very simple construction, consisting of a half ring of metal, by which it was held, and a bar turning in it, on which the line or string was wound.

Bates's description includes a note on the origin of the reel:⁴

The origin of this invention is to be sought in the simple stick on which hanks of cord were wound. In its most developed form the Egyptian reel consists merely of an axle run through holes in the ends of a semi-circular handle.

^{*} I would like to thank the Egypt Exploration Society, the Heidelberg University Library, Christian Mariais, and the New York Public Library for permission to use images herein. I am grateful to Thierry Benderitter for supplying contacts and to SAK reviewers for very helpful comments to the original manuscript.

¹ E. Murphy, *The Antiquities of Egypt: A Translation with Notes of Book I of The Library of History of Diodorus Siculus*, New Brunswick, NJ 1933, 45; Claudius Aelianus, *De Natura Animalium* X, Cambridge, MA 1959, 339, 343. For an overview of the literature, I refer to bibliographies in recent works by D. J. Brewer and R. F. Freidman, 1989, *Fish and Fishing in Ancient Egypt*, Warminster 1989; and D. Sahrhage, *Fischfang und Fischkult im alten Ägypten*, Mainz am Rhein 1998.

² To my knowledge, no example of the Egyptian reel has been recovered from archeological sites.

³ J. G. Wilkinson, *Manners and Customs of the Ancient Egyptians* III, London 1837, 73.

⁴ O. Bates, *Ancient Egyptian Fishing*, Cambridge, MA 1917, 242.

Three Inscribed Joined Blocks of Seshemnefer. Discovered Recently at Saqqara

Saleh Soleiman

(Taf 19–24)

Abstract

This article¹ concerns three recently discovered Old Kingdom inscribed joined limestone blocks at Saqqara. The blocks are described, their scene is explained and texts are translated. Commentary on the decoration will accompany the descriptions and translations, comparing their text and scene with those texts and scenes of a similar kind. Suggestions will be introduced to attempt to complete the missing part.

1 Introduction

Three adjoining blocks of limestone were discovered in 2009 by the Egyptian Supreme Council of Antiquities (SCA), under the supervision of the author in the Gisir el-Mudir site, west of the Step Pyramid at Saqqara. The blocks sit on top of each other and measure 105 x 34–49 x 10 cms in total. They were found in the fill of shaft 1110. They are noticeably clean, in good condition, and devoid of chipping and weathering – which suggests that this architectural element was protected for centuries by wind-blown sand. The top block is now preserved in Museum storeroom II at Saqqara and the other two blocks have been moved to the Grand Egyptian Museum at Giza.

2 The Decoration (Taf.19–24, fig. 1)

2.1 The Scene

The two lower blocks are decorated at the bottom with two standing figures of the deceased and his son carved in sunken relief. The tomb owner is facing right. He wears a shoulder-length wig with curly hair, which does not cover the ears, a short and straight beard, a collar, and a short and triangular projection kilt. The loop of the belt is represented at the top of the kilt. The left arm of the tomb owner is bent in front of him holding a staff, which is the same height as him. His right arm is straight and extended behind him, holding a scepter crossing horizontally in front of his body.

The tomb owner's son, Heb, is standing in front of his father and facing him, wearing a wig, collar and triangular kilt. His two arms are directed in front of him and in his hands he holds a bird which he is offering to his father. He is holding the bird by its wings and neck and turning the bird's head towards himself.

¹ I would like to thank Dr. Yvonne Harpur for her help and discussion, Annette Gray and Dawn Sedgwick, who reviewed the English of this article, Iman Elsaid Aly for her line drawing, Ali Mohamed Ali, and Carlos Olavarrieta for their support.

The holders of the title *ḥrj n tm*

Danijela Stefanović

Abstract

The paper examines the late Middle Kingdom title *ḥrj n tm*. Based on the various sources where the title is attested, as well as on the titles of the officials associated with the bearers of the title *ḥrj n tm*, it seems that they were involved in various activities, especially in the security sector of the corvée labour organisation.

The first analysis of the title *ḥrj n tm*,¹ which was in use from the late 12th Dynasty on, has been done by H. Schäfer, focusing on the meaning of the ‘corner sign’ (Gardiner, O38).² Based on his research, it would appear that *tm* had something to do with land, and, following his conclusions, some scholars have stressed the judicial role of the title by translating it as ‘chief of the cadastre’.³

Another important overview of the title has been achieved by S. Quirke,⁴ based primarily on the analysis of the late Middle Kingdom juridical text on the leather roll pBerlin 10470,⁵ the most explicit source for the role of the *ḥrj n tm*. The text records an agreement about temporary labour with a *ḥrj n tm* as an official who is directly involved in a procedure, and acts for the city of Elephantine. Based on the Berlin document, Quirke suggested that the holders of the title *ḥrj n tm* might have been involved in the organisation of corvée labour for the state at a local level. Furthermore, Quirke noted that *ḥrj n tm* could be the principal security official for the enclosures of the temporary labour system, i.e. the *ḥnrt* (*wr*) institution, stressing the fact that some of them were attested on monuments belonging to the *sh3 n ḥnrt wr* and the *jmj-ḥt s3-prw*.⁶

¹ Wb V, 300/12; R. Hannig, *Großes Handwörterbuch Ägyptisch-Deutsch* (2800–950 v. Chr.), Kulturgeschichte der antiken Welt 64, Mainz 1995, 931; W. Ward, *Index of Egyptian Administrative and Religious Titles of the Middle Kingdom*, Beirut 1982, nos. 1087–1088.

² H. Schäfer, *Eine neue Lesung tm für 𓏏*, in: ZÄS 40, 1903, 96. The reading of the ‘corner sign’ as *tm* is assured by numerous full spellings. See D. Franke/M. Marée, *Egyptian Stelae in the British Museum from the 13th–17th Dynasties*, London 2013, 57.

³ See R. Leprohon, *Administrative Titles in Nubia in the Middle Kingdom*, in: JAOS 113, 1993, 430, n. 108; P. Vernus, *Une formule des shaouabti sur un pseudo-naos de la XIIIe dynastie*, in: RdÉ 26, 1974, 111f., n. [t]; H. G. Fischer, *Egyptian Studies III: Varia Nova*, New York 1996, 129 n. [d], 252; O. Д. Берлев, *Способы указания филиации в письменности Среднего царства*, in: Палестинский сборник 9, 1962, 24.

⁴ S. Quirke, *The Administration of Egypt in the Late Middle Kingdom. The Hieratic Documents*, New Malden 1990, 203–206. Note also O. D. Berlev, review of I. Hein/H. Satzinger, *Stelen des Mittleren Reiches I. Einschließlich der I. und II. Zwischenzeit*, CAA Kunsthistorisches Museum, Wien: Ägyptisch-Orientalische Sammlung 4, Mainz am Rhein 1989, in: BiOr 52, 1995, 641, who proposed the interpretation “land surveyor”.

⁵ P. C. Smither, *The Report concerning the Slave-Girl Senbet*, in: JEA 34, 1948, 31–34; W. Helck, *Historisch-biographische Texte der 2. Zwischenzeit und neue Texte der 18. Dynastie*, Wiesbaden 1975, 50–54; translation and juridical commentary by A. Théodoridès, *La procédure dans le Pap. Berlin 10470*, in: RIDA³ VI, 1959, 131–154; translation and new interpretation by W. Helck, *Perg. Berlin P.Berlin 10470*, in: ZÄS 115, 1988, 35–39; discussions and comments Quirke, *The Administration of Egypt in the Late Middle Kingdom*, 203–207; and more recently B. Porten et al., *The Elephantine papyri in English: three millennia of cross-cultural continuity and change*, *Documenta et monumenta orientis antiqui* 22, Leiden 1996, 35–40; R. Westbrook (ed.), *History of Ancient Near Eastern Law I*, HdO 72, Leiden 2003, 263–264.

⁶ S. Quirke, *The Regular Tides of the Late Middle Kingdom*, in: RdÉ 37, 1986, 121, n. 42; Idem, *Titles and Bureaux of Egypt 1850–1700 BC*, GHP Egyptology 1, London 2004, 95–96. See also R. Leprohon, *Stelae I: The Early Dynastic Period to the Late Middle Kingdom*, CAA Museum of Fine Arts Boston 2, Mainz am Rhein, 1985, 161.

The scribes of the *hnrt wr* Senebeni and Sobekhotep* (Stela Edinburgh A.1951.344)

Micòl Di Teodoro

(Taf. 25–26)

Abstract

This paper presents the Middle Kingdom funerary stela Edinburgh A.1951.344, commemorating the scribe of the *hnrt wr* Senebeni, in its association with other monuments recording Senebeni and his son, the scribe of the *hnrt wr* Sobekhotep: Cairo CG 20145, Guimet C8, Marseille 228, and Tübingen 458. These stelae are important sources for the exploration of kinship ties and working relationships of individuals associated with different administrative units during the late Middle Kingdom. Special emphasis will be given to the institution *hnrt wr*, whose roles can be better defined by examining the type of function titles held by relatives and colleagues of Senebeni and Sobekhotep.

1 Description

The funerary stela with inventory number A.1951.344 is preserved in the National Museums Scotland, Egyptian Collection of the Ancient Mediterranean Department of World Cultures, Edinburgh (Tafel 25). This stela was given to the museum anonymously in 1951.¹

The owner of the monument is the ‘scribe of the *hnrt wr*’ Senebeni. It is a Middle Kingdom round-topped stela with separate lunette (L: Tafel 26). The latter displays the protective *wḏzt* eyes, each one flanked on its external side by water lines, three on the right and two on the left. In the middle the *wsh* cup is located. Eyes, water and cup are symbols of regeneration and purification.² The stela is in good condition. Made of limestone, it measures 33 x 49.5 x 7.5cm. It is well cut and executed in sunk relief with attention to inner details. Remains of the original pigments still survive in some parts of the surface. Red colour covers the skin of the male figures, while yellow characterises the women’s skin, according to the conventional gender-specific colours.³ Yellow hues and spots are particularly recognisable in the *wḏzt* eyes, the offering table, and in the central part of the stela around the hieroglyphic inscriptions. This suggests that the entire surface of the stela was originally painted in yellow. Grey-black pigment is still visible in many of the hieroglyphic signs.

* I am grateful to Margaret Maitland, Curator of the Ancient Mediterranean Department of World Cultures of the National Museums Scotland, for granting me the permission to publish this stela. I am also grateful to Gisèle Pierini of the Musée d’Archéologie Méditerranéenne of Marseilles for providing me with the image of stela Marseille 228. I would like to thank Susanne Beck, Curator of the Egyptian Collection of the Museum of the University of Tübingen, and Nina Willburger, Referatsleiterin Klassische und Provinzialrömische Archäologie of the Landesmuseum of Stuttgart, for the information about the acquisition history of stela Tübingen 458. I would also like to thank Danijela Stefanović, University of Belgrade, for the useful exchanges. My thanks are also due to my friend and colleague Andrea Lorenzoni for his diagram on scale of Edinburgh A.1951.344. Finally I wish to express my sincere gratitude to Stephen Quirke for his valuable suggestions and continuous guidance.

¹ Margaret Maitland pers. comm. 18/07/2016.

² R. Hözl, Round-Topped Stelae from the Middle Kingdom to the Late Period: Some remarks on the decoration of the Lunettes, in: *Atti Sesto Congresso Internazionale di Egittologia I*, Torino 1992, 287.

³ H. Schäfer, *Principles of Egyptian Art*, reprinted with revisions by E. Brunner-Traut and J. Baines, Oxford 1986, 71.

The Ramesside Section of the Serapeum*

Ad Thijs

Abstract

This article tries to harmonise our present day knowledge of the Ramesside part of the Serapeum and the Isolated Tombs with the information supplied by Auguste Mariette. From the development of the concept of multiple burials under prince Khaemwase it is argued that work on the Lesser Vaults may have begun a little earlier than hitherto presumed. The number of bulls ascribed by Mariette to Ramses II and XI is questioned and an alternative model is offered. Reasons are given to disconnect Ramses II from the southern end of the central corridor and it is postulated that in this part of the Serapeum the burials ran from north to south. The order of burial chambers O and I is discussed in relation to the date of the extension of the central corridor to the north. Finally, the old problem of the 21st Dynasty burials is restated in the light of the outcome of the study of the 19th and 20th Dynasty burials.

1 Mariette and the Serapeum

Anyone attempting to write an article on the Serapeum is immediately confronted with the problem that, whatever theory one would like to put forward, it will *ipso facto* be impossible not to contradict at least a number of statements made by Mariette, simply because the works of Mariette contain many internal contradictions.¹ Nevertheless, the work of Mariette remains a unique and invaluable source for our understanding of the Serapeum. Renewed archaeological research aside, the only way to make any progress would be to try to understand the interrelations between Mariette's original observations and his later reflections: observations of a truly chaotic Serapeum, thoroughly pillaged in antiquity, and reflections in which he tried to harmonise his own recollections with the classical authors (Manetho) and the Egyptological theories of his time, many of which are long since obsolete. One of the complicating factors for anyone studying the Lesser Vaults is that, over the years, Mariette used several systems to refer to the burial chambers in the Serapeum. In this article we will follow the reference system used in the seminal book by Malinine, Posener and Vercoutter (see fig. 1).²

* I would like to thank B. Bauland, A. Dodson, O. Kaper, L. Popko, R. Porter and N. Staring for their valuable comments and contributions.

¹ A. Mariette, *Le Sérapéum de Memphis*, Paris 1857; G. Maspero (ed.), *Le Sérapéum de Memphis*, par Auguste Mariette-Pacha, publié d'après le Manuscrit de l'Auteur, Tome Premier, Paris 1882, (henceforth: Maspero).

² M. Malinine/G. Posener/J. Vercoutter, *Catalogue des Stèles du Sérapéum de Memphis, tome premier (textes)*, Paris 1968, plan B. This is based on the rediscovered "plan du Bibliothèque Nationale" (op.cit., plan A) but with added numbers (from 1 to 6) for those chambers which were not numbered by Mariette. For the sake of clarity I have added # before the numbers.