**Abstracts**

**Statues in contexts: production, meaning and (re)uses**

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**Towards the contexts of statuary from the Mut Temple in Thebes**

Betsy Bryan, Johns Hopkins University

A large number of royally sponsored temples appear to have had statuary designed and placed as part of their original planning. In the New Kingdom, the Ramesseum and the Amenhotep III temple at Kom el-Heitan are two examples of such that were planned to house colossal sculpture, and Amarna’s temple statues were likewise visualised in advance, as numerous relief depictions make clear. Most regional temples, however, were built and altered over millennia such that it is not possible to speak of a single ‘programme’ or design for the statuary. The precinct of the goddess Mut, mistress of the Isheru, is an example of such organic development; at the same time a very large number of statues have been found in the precinct, including, but not limited to, the Sakhmet statues created during the reign of Amenhotep III. This paper will attempt to outline the types, dates, sizes and locations of sculpture discovered in the precinct over the last one-and-a-half centuries. The statuary will be discussed with a view to an eventual proposal as to when, and with what thematic emphases, the sculpture was created and or dedicated.

**New perspectives on the Gem-pa-Aten colossi**

Dimitri Laboury, University of Liège
Kate Spence, University of Cambridge
Robert Vergnieux, University of Bordeaux-Montaigne

On 1 July 1925, during the enlargement of a drain along the east of the Amun Temple enclosure in Karnak, Maurice Pillet brought to light the largest and best preserved colossal sculptures of Amenhotep IV ever found, as well as the first and only Atenist structure of Karnak that can be securely and precisely situated in its original location. With the ‘Amarnamania’ of the 1920s, those impressive colossi and their siblings from the same series immediately became true – and unavoidable – icons of Akhenaten and the Atenist episode in western collective mind: the perfect embodiment of the idea that this pharaoh would have foreshadowed our own modernity. The presentation will aim first at emphasising the exceptionality of those sculptures, often considered as typical examples of Atenist art, before investigating, with the help of 3D reconstruction as a methodological tool, the issues of their original form and monumental context, as well as the new research perspectives this opens for the study of Amenhotep IV’s Atenist complex at Karnak.

**In temple and home: statuary in the Ramesside colonial town of Amara West, Upper Nubia**

Neal Spencer, British Museum

Amara West was founded in the reign of Seti I as a new administrative centre for the control of Upper Nubia. Excavations by the Egypt Exploration Society (1938–1939, 1947–1950) and the British Museum (ongoing since 2008) have revealed a decorated stone temple, the residence of the Deputies of Kush, extensive storage facilities and housing areas (both within the town walls and in an extramural suburb), alongside two burial grounds. This paper will consider the small number of statues found at the site, which include an anthropoid (‘ancestor’) bust found in situ within a Dynasty 20 house, an unusual ceramic statue of a king, and statues dedicated by non-royal individuals in the temple. Alongside other forms of (semi-)portable cult objects and monuments (including stelae and clay/ceramic figurines), these statues provide an insight into how statuary was used and displayed within a town initially created as a colonial foundation, but one which changed markedly in character over the subsequent two centuries.
A perfect ‘likeness’? Viewing Late Period archaising sculpture in context
Campbell Price, Manchester Museum, University of Manchester

Temples were the almost exclusive setting for non-royal sculpture in the first millennium BC. Such images were intended to ensure the perpetual presence of the individual represented and to engage the attention – and interaction – of a relatively small group of temple staff. One means of standing out from the ‘crowd’ of temple images was to make meaningful visual allusions to sculptural forms of the past. One striking example of such Late Period archaism is the standing statue of Tjasetimu (British Museum EA 1682), of 26th Dynasty date and putatively from Giza. As a priest of statues of Psamtek I, Tjasetimu would have been familiar with the proper rituals expected to be performed. In the inscriptions on the statue’s base, the word mitt, ‘likeness’, is used in reference to the statue itself. The most likely interpretation here is not that the statue ought to look ‘like’ the living individual – but rather that it emulates much more ancient forms. This paper examines Tjasetimu’s statue in the context of a functioning Late Period temple. Its archaising appearance and the anticipated role of the statue are compared with contemporary sculpture and inscriptional evidence, chiefly from the Karnak Cachette.

Limestone figurines and their use in the Egyptian and Greek settlement of Naukratis
Ross Thomas, British Museum

Limestone figures from Naukratis are a large and informative group that can be used to better understand the population of Naukratis over its long history. They comprise over 400 stone Egyptian, Cypriot and Greek figurines, with numerous parallels also produced in terracotta. Recent investigations by the Naukratis Project have reconstructed some of the contexts within which these figurines were found, which continue to be discovered during the past and ongoing excavations by the British Museum at Naukratis. Three main patterns were observed. First, outside of the Greek sanctuaries, the widespread practice of Egyptian domestic religion was predominantly practised. Secondly, there was a fundamental continuity in subject matter observed over the centuries which answered primarily domestic religious concerns of protection, fertility, family and the Nile inundation. This was distinct in subject and practice from the imported Greek figurines found in the Greek sanctuaries. Finally, the interaction between Greeks, Cypriots, Egyptians, Phoenicians and Persians at Naukratis over the course of the 7th to 4th centuries BC also left their mark on the figurines used and made at Naukratis. This paper will summarise what the use of figurines tells us about the people living in and visiting Naukratis.

Who destroyed them and why? Killing Egyptian statues
Simon Connor, Museum of Egyptian Antiquities Turin

Most Egyptian statues have reached us in a damaged condition. In some cases, fragments are all we have. These damages may be due to natural causes, such as earthquakes, or human-induced causes, such as fires, building demolitions or military incursions. In many cases, statues bear evident traces of intentional smashing of specific parts, particularly the nose, the mouth, the arms, and the uraeus. Statues seem to have been damaged in different periods throughout history, and for different reasons: in modern times by antiquities robbers in order to remove parts that would have been easier to sell or carry (mainly the head), in Late Antiquity and beyond because of their pagan significance, and even in pharaonic times, as various archaeological contexts attest. In this paper, some cases of ancient destruction will be discussed, in order to try to understand in what period(s), how and for what reasons statues were damaged or destroyed.

Under and next to the Ished-tree: recent finds from the Egyptian-German Mission in the temple of Matariya/Heliopolis
Dietrich Raue, Egyptian Museum

The temple of Heliopolis in the middle of Cairo is heavily threatened by modern construction work. A joint Egyptian-German mission attempts to investigate as many as possible areas within the main temple precinct. A number of fragments of colossal statues proves the reuse of Middle Kingdom statuary in the Ramesside Period. Various fragments may point to the presence of sphinxes. They add to the corpus of such Heliopolitan statues reused in the Hellenistic and Roman city of Alexandria. Others point to the presence of New Kingdom sculpture in the Late
Period temples, among them a large depiction of Merenptah in proskynese. All in all, a lot of these pieces of sculpture bear, despite their fragmentary status, interesting aspects and might help to shed at least some light on the hitherto almost unexplored temple.

The statuary from the ‘dump’: the contexts of the assemblage from the western trench in Canopus
Damian Robinson, Oxford Centre for Maritime Archaeology
Franck Goddio, European Institute of Underwater Archaeology
At the submerged site of Canopus, today beneath the waters of Abuqir bay, Egypt, a remarkable assemblage of fragmentary statues was discovered during excavations by the Institut Européen d’Archéologie Sous-Marine (IEASM). Located in an area without buildings close to the remains of the Temple of Serapis (Site TW4), the statues appear to be a deliberately collected group that were deposited together. Consequently, the purpose of this paper is twofold. Firstly, it will consider the composition of the statuary group and assess where they could originally have been located. This will enable us to consider the context(s) of use for the statues and how they could have been arranged in the temple(s) of the Canopic region. The second major context to consider is how the statuary all came to be deposited together in the ‘dump’. Here the importance of the destruction of the pagan temples in Canopus by Christians in AD 391 will be considered, as will the actions of salvors following this event. The quarrying and the reuse of decorative stone will be considered, alongside an alternative hypothesis that there was a deliberate selection and ‘rescue’ of the sculptural fragments and that they were deposited together in a ‘cache’ to protect them from further depredations at the hands of iconoclasts.

The last statues of ancient Egypt
Troels Myrup Kristensen, Aarhus University
2016 is proving to be a good year for the study of sculpture in Late Antiquity (see R R R Smith & B Ward-Perkins, eds. The Last Statues of Antiquity, Oxford 2016, and T M Kristensen & L M Stirling, eds. The Afterlife of Greek and Roman Sculpture. Late Antique Responses and Practices, Ann Arbor 2016). This paper will apply some of the ideas outlined in these two new volumes to the corpus of late Roman and Late Antique sculpture from Egypt and shed light on the different contexts in which it was displayed (be it public, religious or funerary). Furthermore, it will consider the multiple ‘afterlives’ of sculpture, i.e. the redisplay or modification of earlier sculpture in Late Antique Egypt.

Colossal and processional statuary in ancient Egypt: Where? When? Why?
Christian E Loeben, Museum August Kestner, Hanover
Colossal statues are one of ancient Egypt’s most distinctive phenomena. Unrivalled in the ancient world, these monoliths are so gigantic that it is hard to imagine that they were ever moved again after being set in place. Indeed, the original placement of colossal royal statues in pharaonic Egypt can only be ascertained with certainty for the temple of Abu Simbel, where the rock cut architecture and statuary form an integral unit that has remained unchanged since it was created by Ramesses II. The same might be said of his mortuary temple, the Ramesseum in Western Thebes. However, this temple – as well as the same pharaoh’s architectural additions to Luxor Temple directly opposite on the eastern bank of the Nile – prove that colossal statuary was altered and moved to enhance a newly designed temple entrance. Keeping this in mind, the current positions of colossal statues in the considerably more modified Amun Temple at Karnak must be questioned. This lecture will examine the original (or not) context of colossal statuary in Theban temples and will review their raison d’être in the light of processional needs and functions during certain periods of the New Kingdom.

Small divine statuettes: how did they get to the temple and what happened to them here?
Marsha Hill, Metropolitan Museum of Art
Widely held views surrounding cupreous donation statuary go back to early periods of discovery when great numbers of statuettes without apparent chronological indications seemed to speak of a corresponding number of individual offerers. Ancient ritual prescriptions, in their focus on a particular cult image, did nothing to counter a disconnect between the extant multiples and any more extensive fabric of ancient practices. And application of the term votive, a term Geraldine Pinch has characterised as designating optional
offerings, that is, offerings whose characteristic feature is their reflection of individual motivations, has cooperated in partitioning the actual extant innumerable statues from broader social or functional contexts. In recent decades, glimpses of different, more complex structures for providing the statuary and more specific functions for the statuary within the temple have emerged from archaeological finds, insights into inscriptions and caching of statuary, studies of bronze corpora of different kinds, and probes into the nature of building and provisioning of temples in the first millennium BC. But the evidence is sporadic and the problem multiform; so far no alternative picture has been accepted. This talk will briefly review the situation in order to begin to inquire into structures and developments that might help to make sense of the picture.

The Hierakonpolis ivories: human statuettes from the ‘Main Deposit’
Liam McNamara, Ashmolean Museum, University of Oxford
The spectacular cache of objects excavated by J E Quibell and F W Green in the ‘Main Deposit’ at Hierakonpolis in 1897–1898 included hundreds of fragments of human statuettes carved from hippopotamus and elephant ivory. Ranging from more or less complete examples to the detached heads, arms, legs, feet and bases of many others, the group represents men, women and children in a variety of poses and costumes. The conditions of their excavation and the challenges faced in conserving the decayed ivory were such that most of the statuettes have never been systematically studied or published, and therefore remain largely unknown. More than a century after the discovery of the ivories, debate continues concerning the date of their manufacture and the reason for their deposition. This paper presents a study of the corpus, relating the Hierakonpolis pieces to comparative material from deposits found at other sites including Elephantine, Abydos, Tell Ibrahim Awad and Tell el-Farkha, before challenging the standard interpretation of such deposits as discarded temple offerings and proposing an alternative explanation of the contexts in which they should be understood.

Taharqo and his descendants: a statue cache at the 5th Nile cataract
Julie Renee Anderson, British Museum with Salah el din Mohamed Ahmed, Mahmoud Suliman Bashir and Rihab Khidir el Rasheed, National Corporation for Antiquities and Museum, Sudan
Fragments of several royal early Kushite statues were discovered in the destruction phase of a 1st century AD Amun temple during recent excavations at Dangeil, Sudan. The statues included a large, striding granite figure of the pharaoh Taharqo and two of his successors. Archaeological evidence further indicated that the Meroitic temple had been founded on top of an earlier structure. The discovery of Napatan royal statues at Dangeil, located upstream of the Fifth Cataract, along with evidence for an earlier phase of the building necessitates re-evaluation of the previously accepted history of the Kushite period. Thus far, two caches of Kushite royal statues have been discovered in Sudan, one at Jebel Barkal and the other at Kerma-Dokki Gel. In both, the statues were deliberately broken, ritually buried, and the rulers included in each identical. The Dangeil statues belong to this same family of kings. In its current archaeological incarnation, the Dangeil discovery is not a statue cache, but the statues likely originated from one disturbed in antiquity. The similarities between Dangeil, Kerma-Dokki Gel and Jebel Barkal finds are compelling and it may be suggested that the instigating incident was the same in each case.

Looking for contexts: recent work of the Karnak Cachette project
Laurent Coulon, École Pratique des Hautes Études
The Karnak Cachette, excavated by G Legrain between 1903 and 1907, has yielded more than 800 stone statues and objects of various kinds, and 18,000 bronzes. The sole fact that these monuments were found in this cache provides them with a context of origin – the Karnak temples – which is of course a very precious indication for interpreting them as historical and ritual artefacts. However, a more precise recontextualisation is needed to better understand the functions of private royal and divine statues: where were the statues initially settled inside the temple? Were they grouped or hierarchically disposed in specific sacred areas? How do their burial reflect these original assemblages?
Recent research undertaken by the Karnak Cachette project (IFAO-MoA with the support of HiSoMA and EPHE) can provide clues to answer such questions through different approaches. First, by creating an electronic corpus of the texts inscribed on the objects from the Cachette, it becomes possible to systematically search for textual and metatextual data concerning the initial location of the statues. Secondly, although the difficult conditions of the excavations and the lack of archaeological records do not allow for a precise reconstruction of the cache, significant results have been obtained by analysing the chronology of the finds and correlating archive photographs of Legrain’s excavations with a photogrammetric model of the site.

Ritual burial of a God Statue at the Temple of Ptah in Karnak
Guillaume Charloux, Centre franco-égyptien d’études des temples de Karnak
Recently, in December 2014 – January 2015, the archaeologists of the Centre franco-égyptien d’études des temples de Karnak (CFEETK, USR 3172 CNRS SCA) uncovered a small pit of cultic objects – or favissa – at the back of the temple of Ptah at Karnak. Excavations yielded 38 statues, statuettes and statuary elements. Presented in detail during the conference, this rare find has offered an unexpected opportunity to study this type of statuary deposit in situ without disturbance. Indeed, although the explorations of the 19th and 20th centuries have delivered many finds of this type, especially in Luxor or Saqqara North, the archaeological context of these ritual burials often remains unclear. This time, the archaeological study carried out according to the latest recording methods revealed an accurate picture of the organisation of the exhumed objects, and allowed to ‘virtually’ analyse the logic of the burial of these statuary elements.

Thousands of Osiris: the archaeological contexts of the bronzes found at the Serapeum and in the temple of Ayn Manawir
Florence Gombert, Louvre Museum
In 1994, during the excavation of the site of Ayn Manawir (Kharga Oasis) headed by l’Institut français d’archéologie orientale (Ifao), 366 statuettes of bronze – mostly representing Osiris – were discovered in two chapels collapsed while they still were in service in a small oasis temple dedicated to Osiris-Iw. They are precisely dated from the first Persian domination (525–401 BC) by ceramics and demotic ostraca found on the site. Conversely, bronze statuettes, also mostly representing Osiris, discovered by Auguste Mariette between 1851 and 1854 around the Serapeum of Memphis arrived at the Louvre with nearly no archaeological context. Recent research in archives can now partly restore this context, reflecting a situation well attested in many other temples of the first millennium BC, notably North Saqqara: the phenomenon of multiple deposits of statuary. Comparison of archaeological contexts – that of bronzes discovered in a small temple in a southern oasis and that of one of the largest temple of Egypt in the north – allows us to move towards new interpretations of bronze deposits in temples.

(Re)sources Project: raw materials’ origins for countless bronzes
Aurélia Masson-Berghoff, British Museum, and Ernst Pernicka, CEZ Archaeometrie, Mannheim, and University of Heidelberg
The proliferation of votive bronzes during the Late Period must have required not only a steady supply of copper, but also of lead, which formed a high percentage of their alloy. Although copper and lead remained essential commodities after the Bronze Age, our knowledge about Egypt’s access to raw materials and the trade of these metals remains limited. In addition to a limited number of written sources, recent and ongoing surveys and excavations provide new insights into the exploitation of mines in Egypt and elsewhere during this period. At last scientific analysis allows us to determine the origin of the copper and/or lead ores with high probability as sufficient comparative data from ore deposits and raw copper and lead of the eastern Mediterranean and the Near East are now available. In a collaborative British-German pilot project, lead isotope analyses were carried on finds of various categories, including bronze offerings from a cache discovered at Naukratis. By pharaonic decree, all imports had to arrive to this trading post during parts or potentially all of the Late Period. As a centre of cultural, technical and commercial exchange between Egypt and the Mediterranean world, Naukratis represents an ideal starting point for the investigation of this topic. Results indicate a variety of imported resources, with
samples consistent notably with Laurion in Attica, Anatolia and southern Cyprus.

Large hollow-cast bronze statues of the Third Intermediate Period: recent investigations
John Taylor, British Museum
Sculpture in metal is acknowledged to be among the highest achievements of Egyptian artists in the Third Intermediate Period. This paper focuses on a series of large bronze statues in the British Museum, dating to the 22nd to 26th Dynasties, which include images of Osiris and of women of high status. They are remarkable for their substantial size, their distinctive iconography and the artistic quality of their surface treatment. Scientific research has thrown new light on the casting technology of the figures, and comparison with related sculptures in other museums is leading towards a clearer understanding of their dating and function as well as their significance in the history of bronze technology.

Ascribing statues to workshops and artists
Marcel Marée, British Museum
While much Egyptian sculpture has come to us without a documented provenance, stylistic and epigraphic details can help us retrieve that information. A statue’s attributes not only narrow down its possible date range, they may point to a specific production centre. It is therefore surprising that statues are rarely examined with an eye to identifying the marks of particular workshops and artists. Dispersed outputs can be brought together in ‘artistic dossiers’, which will offer important insights into production methods, the range of material produced, a workshop’s clientele, the ways a sculptor’s style and skills might evolve over time, levels of artistic freedom and creativity, and much more. This paper presents groups of statues from various Middle Kingdom sculpture workshops and illustrates the potential of such research.

Accessing the (almost) inaccessible: the study of the making of sculpture in situ
Giovanni Verri, The Courtauld Institute of Art
In most circumstances, sculpture is immovable and can therefore only be accessed in situ. In many cases, the location is prohibitive (e.g. deserts, mountainous regions) and it may take days of travel to access. Sculpture can also be very large or located within tightly confined spaces, which make it difficult to access. More often than not, permission to study cultural heritage is only granted for short periods of time. Among other complications, legal limitations concerning international transportation of samples from cultural heritage objects or sites may further limit the possibilities of investigating the materials and techniques of which art is made. While these complications may be true for sculpture in heritage sites, they can also be an impediment within museums, thus enlarging the definition of in situ. Therefore, when scarce resources, such as time, expertise and money, are allocated to the technical investigation of works of art, it might be worth investing in technology that can be used in situ. This talk will explore the use of affordable, highly portable, non-invasive and invasive scientific techniques for the analysis of polychrome sculpture and other objects in situ. In particular, portable optical microscopy and recent developments in the field of imaging for the identification of pigments such as Egyptian blue or madder lake will be discussed and demonstrated to the audience.