Introductions

1.1. General introduction on sculpture in the round in Ancient Egypt (James 1983: 10–17)

In a broader sense, materials used for sculpture can be stone, wood, clay, ivory and bronze. In the sense used here, it is restricted to stone, particularly because large-scale sculpture in Egypt is almost exclusively produced in stone. In other materials, this is hardly possible. The Egyptians had a wide choice of stone at their disposal like limestone, sandstone, granite, basalt, quartzite, calcite and schist. They were often available in quarries in the desert hills not far from the Nile Valley itself. If not, the Sinai quarries could provide an additional selection. Sculpture, both in two and three dimensions, was produced with the help of a grid system, which was used to transfer designs on a small scale to larger sizes, and to work according to fixed standards for the right proportions of (mainly human) figures. Such grids can still be seen on unfinished or model sculptures, in the latter case possibly used for training purposes (see Catalogue no. 2.2.1).

There was a limited number of forms for sculptors to use in their works. A figure could be portrayed as standing rigidly, looking forward, with the arms beside the upper body, and the legs either beside each other or in a striding pose. For additional stability, these figures were often provided with a so-called back pillar. It could be a sitting figure, single or double, on a seat. It could be sitting on the ground with legs crossed, holding a papyrus for writing: the so-called scribal pose. A figure could be on both knees, or even prostrate, holding offerings such as vases, small statues or a large stela. Finally, it could take the form of a so-called block statue (see Catalogue nos. 2.3.1–2.3.2), where the figure is sitting on the ground with his knees drawn up close to its chest, and a cloak covering the whole figure. This compact form was particularly suitable to add inscriptions, which was, in any case, vital for the role of a piece of sculpture, mainly to identify the portrayed person. Single figures could be divinities (sometimes in animal form), royalty or private persons, all present in the Catalogue (see the Contents).

Although many pieces of Egyptian sculpture can be considered as aesthetically pleasing, this was not the purpose of these objects. Basically, their function could be twofold: either for use in a funerary context (Catalogue nos. 2.4.1–2.4.7, 2.5.3–2.5.4), or in or around a temple (Catalogue nos. 2.1.1–2.3.22, 2.5.5–2.5.8).

Sculpture in temple contexts functioned differently from those in funerary spheres. It can be subdivided as follows:

Statues of Divinities. These are self-evidently present in the temple. The main cult statue was housed in the innermost shrine and the centre of the rituals connected with the temple. Further statues of the deities venerated (there could be more than one) were usually placed in and around the temple.

Statues of Royalty. Temples could be devoted by kings to divinities, but also exclusively to the reigning king, or function as mortuary temples after his death. In both cases, multiple statues of the king were present side-by-side with the gods. They were meant to participate in the ritual, in order to emphasize the special relation of the king with the pertaining god (Catalogue nos. 2.2.1–2.2.8). In mortuary temples, the king could benefit as such from the rituals and offerings in his honour. The presence of many or large statues was meant to glorify the pharaoh and inspire awe as well. Statues could be usurped by other kings, simply by replacing the original names with theirs.

Statues of Private individuals. By -theoretically- royal permission, non-royal individuals could also have their images placed in the temple. Like that, these people hoped to benefit from the rituals and offerings in the temple, alongside gods and kings, if possible, in all eternity. As votives, they could be placed there too. In that case, they were donated to a deity and devoted to him or her to ask the deity for a benefaction in return, sometimes as thanks for a fulfilled wish (van Haarlem 2019: 31). Block statues were especially suitable for this because there was ample space for inscriptions (Catalogue nos, 2.3.1–2.3.2). They were often placed beside doorways as a sort of guard (Schulz 2002: 685–785).

1.1.2. Temple Cachettes

In the course of time, temple statues in the rooms and courts of the temple, especially the private pieces, but also the royal items, grew so much in number that they became serious obstacles to performing the ritual in temples They blocked the rooms for processions and necessary maintenance work. Putting them in storerooms was not a permanent solution. As they could not be removed outside the divine sphere of the temple, having become sacred objects because they were the property of the god in question, there was only one alternative: to bury them in the temple grounds, as so-called Deposits in *Cachettes* (van Haarlem 2019: 28–41). The same solution could be applied to disused temple equipment. There are many examples of this kind of practice. For most of these, dates between Dynasty 18 and 26 seem plausible (Charloux 2019: 23–46). The most famous of these *Cachettes* is the huge one found in Karnak in front of the 7th Pylon, but it was not the only one. This site contained between 800 and 900 stone sculptures and a staggering 18,000 bronze statuettes (de Meulenaere 1999). Due to this large number of objects-the records are partly missing (Jambon 2010: 240), and the equally large number of the workforce excavating them, it is no wonder that an unknown quantity of the objects is missing. The bronzes seem to have been almost entirely 'evaporated' (sic! See Jambon 2010: 272–275).

Now, the Allard Pierson Museum houses some sculpture with as alleged provenance 'Karnak' (sometimes explicitly recorded as found in a 'ditch' or 'well'), and apparently acquired in the beginning of the 20th Century, most of them by von Bissing for his collection (Catalogue nos. 2.3.15–2.3.22; no. 2.3.1 is from the Van Leer collection; see 1.3). It is quite likely (but by no means a certainty) that these originated from (one of) the *Cachettes* discovered there at the time. The question remains, why are the heads in this group cut off from the statues, and one statue has lost its head. They could, of course, have been deliberately cut off by the plunderers to facilitate the transport of their loot; or the statues may have lost their heads by accident. However, there is a third explanation. The heads may have been deliberately cut off before the statues were buried, as a magical ritual act (Charloux 2019: 38–40) to invalidate the object, as they could no longer participate in the ritual. The fact that not a single royal statue was found intact may be especially significant in this perspective. The now headless bodies to which the heads belonged may still be there in Karnak (Thiers 2014: 34–35), or carried off to other museums and collections.

1.2. Funerary Sculpture

As a funerary object, a stone or wooden figure was meant to be a replacement (if necessary) for the real body of the deceased. If for some reason the body was damaged or destroyed, such an artificial body could still be used by the *Ka* or 'Double' of the dead person to receive offerings for his benefit. Statues and mummified bodies as well had to undergo the so-called 'Opening of the Mouth' ritual to bring them to life and to function again (Otto 1960: *passim*). The variety of forms for funerary sculpture was usually limited to standing or sitting figures. Special categories of funerary figures were s*habtis*, small mummiform figures intended to serve the deceased in the Afterlife (van Haarlem 1990), and the so-called Concubines. These Concubines, or rather fertility figures, were meant to guarantee procreation for the deceased. Why the legs are intentionally truncated is unclear (Tooley 2017, Catalogue nos. 2.5.3–2.5.4).

1.2.1. Funerary Sculpture from Oxyrhynkhos (Catalogue nos. 2.4.1–2.4.7)

The Allard Pierson Museum houses a small collection of funerary sculpture items from the site of Oxyrhynkhos (modern *Behnasa*). This was a settlement near the *Fayum* Oasis in Middle Egypt, where Greek colonists had arrived since the 3rd Century BC. Their influence changed the city into a decidedly Hellenistic place, with a theatre, gymnasia etc. Many papyri were found there, as a testimony to life in this city (Parsons 2007: *passim*). One original Egyptian feature survived in this somewhat alien environment: the dead were still mummified. They were buried in underground mausolea, made of mudbrick, where the statues (or better, figures in high relief), cut out in limestone, were fitted in brick walls (Petrie 1925: 16–19 / Pl. 29–57). The statues and heads in the museum originate from these tombs. They were *Ka*-statues in the Egyptian tradition. Additionally, there are some decorative friezes with plant motives from these tombs preserved in the collection (van Haarlem 1987). Unfortunately, nowadays there are hardly any traces left of this city and its necropolis.

A problematic feature of these sculptures is, that they are cut in local limestone of a very poor quality, with abundant salt inclusions. This makes consolidation very difficult.
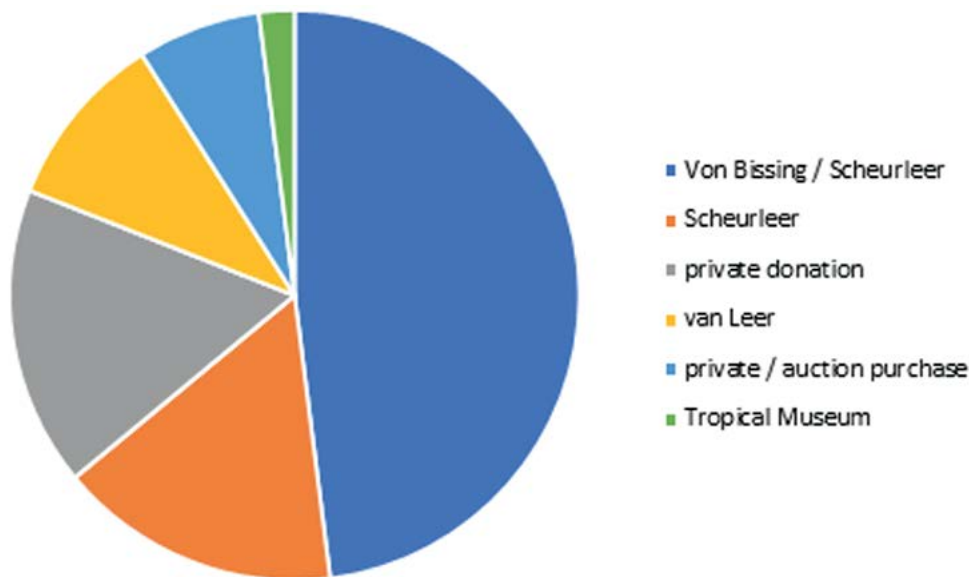
Fig. 1.1. Pie Chart for the acquisition of the sculpture collection in the Allard Pierson Museum

1.3. Introduction to the Allard Pierson Museum

The Allard Pierson Foundation, an initiative of one of the sons of the Amsterdam University professor of that name, has financed the founding of this Museum in 1934. At that time, the Museum Scheurleer in The Hague had to close down. To prevent the dispersal of the whole collection abroad, G. Snijder, who occupied the Chair of Classical Archaeology in Amsterdam, succeeded in the acquisition of a large part of the Scheurleer collection for the Allard Pierson Museum, including objects from the excavations in Egypt by the British archaeologist W.M.F. Petrie. The whole collection comprised objects from Greece and Rome as well. The Egyptian part consisted mainly of objects from the collection of the German Egyptologist F.W. von Bissing. In the beginning of the 20th century, von Bissing had gathered one of the largest private Egyptian collections ever, but the economic crisis in Germany in the 1920s forced him to sell most of it.

Minor additions to the collections of the Museum originated from donations by private collectors, purchases in auctions and from the art market. One of them was Willem van Leer, director of a printing house in Amsterdam. He died in 1941. His collection was first loaned, and then donated to the Museum by his daughter. The Museum is part of the University of Amsterdam. In combination with the Special Collections of the University Library it is now called Allard Pierson – The Collections of the University of Amsterdam.

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List of Abbreviations

ÄA: Ägyptologische Abhandlungen.

ÄF: Ägyptologische Forschungen.

AIP: Annuaire de l'Institut de Philologie et d'Histoire Orientales et Slaves.

APm: Allard Pierson magazine / previously: Mededelingen van de Vereniging van Vrienden van het Allard Pierson Museum.

AVDAI: Archäologische Veröffentlichungen des Deutschen Archäologischen Instituts in Kairo

BIFAO: Bulletin de l'Institut Français d'Archéologie Orientale.

BiOr: Bibliotheca Orientalis.

BSAE: British School of Archaeology in Egypt.

CdE: Chronique d'Égypte.

CGC: Catalogue Général du Musée de Caire.

EA: Egyptian Archaeology.

GM: Göttinger Miszellen.

HäB: Hildesheimer ägyptologische Beiträge.

JDAI: Jahresbericht des Deutschen Archäologischen Instituts.

JEA: Journal of Egyptian Archaeology.

JEOL: Jaarbericht Ex Oriente Lux.

JNES: Journal of Near Eastern Studies.

LIMC: Lexicon Iconographicum Mythologiae Classicae.

MDAIR: Mitteilungen des Deutschen Archäologischen Instituts in Rom.

MEEF: Memoirs of the Egypt Exploration Fund.

MVEOL: Mededelingen en Verhandelingen Ex Oriente Lux.

OLA: Orientalia Lovaniensia Analacta.

Or: Orientalia.

PÄ: Probleme der Ägyptologie.

PN: H. Ranke, 1935–1952: Die Ägyptischen Personennamen I / II. Glückstadt.

RA: Revue Archéologique.

RecTrav: Recueil de Travaux relatifs à la Philologie et à l'Archéologie égyptiennes et assyriennes.

SAK: Studien zur altägyptischen Kultur.

ZäS: Zeitschrift für ägyptische Sprache und Altertumskunde.