

TWO FRAGMENTS OF AN ANCIENT EGYPTIAN STATUE IN THE CITY MUSEUM BRATISLAVA

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A discovery of two unknown stone fragments of a statue was announced by Dr. Veronika Plachá, of the City Museum Bratislava (CMB), in the summer of 1999. These fragments were found in a magazine of the CMB at Castle Devín in Bratislava and were studied by Jozef Hudec of the Institute of Oriental and African Studies in Bratislava. The preliminary results of his study were presented at the Eighth International Congress of Egyptologists in Cairo.¹ In this article I would like to discuss some of the conclusions presented in his latest paper on the fragments.²

PART 1

The fragments in the CMB consist of two pieces. The larger was originally inscribed with the inventory number 361 while the smaller was left unnumbered.³ Both pieces reflect very fine workmanship and high quality of manufacture. They are made of black granite. The similarity of their features, the texture of the stone and their proportions allow us to suppose that they were made of the same block of stone and it is very likely that they originally belonged to the same statue.⁴

¹ His lecture was delivered on April 2, 2000 in the section for New Kingdom Art (J. Hudec, The discovery of a stone sculpture's torso from the 18th – 19th dynasties), and it will be published in the Proceedings of the Congress. See the web-site of the SCA: http://guardians.net/hawass/congress2000/congress_programme.htm.

² I would like to thank to my colleague Jozef Hudec for providing me the draft of his paper "Torzá sochy faraóna z Novej ríše" (The statuary fragments of a New Kingdom pharaoh), *Zborník Mestského múzea, BRATISLAVA XIII*, Bratislava 2001, pp. 5-12.

³ It seems that the fragments were not known in the CMB since they were not included in the list of artefacts of the CMB. The number 361 must relates to an older collection. At present the larger piece is catalogued under VE 111 and the smaller VE 112. My thanks go to Dr. Regina Vidová of the CMB for her kind permission to study these fragments in the CMB and to use the photographs in this paper.

⁴ J. Hudec in *BRATISLAVA XIII*, 2001, pp. 5-11.

FRAGMENT VE 111 (PLS. 1 - 4; FIG. 1)

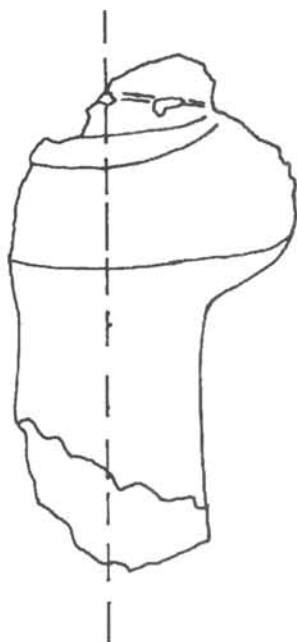


Fig. 1 Axiality of the facial part of fragment VE 111

The fragment represents the left lower part of a face, i.e. the lips, the lower part of the left cheek, the chin and the upper part of the false beard (Pl. 1). Unfortunately, such typical characteristics as the eyes, nose, headdress and others, are missing completely. So the identity of the statue cannot be established with certainty. The left side of the mouth is preserved almost completely despite some small damage to the upper lip while the upper and lower lips are partly missing on the right side of the mouth;⁵ the upper lip is damaged more than the lower one (Fig. 1). Traces of a very fine rim, almost undetectable, are preserved on the upper lip on the left side of the mouth (Pl. 2). The preserved part of the lower lip is 6,5 cm wide; that of the upper 4,4 cm. The former is 1,1 cm and the latter 1,4 cm high measured in the central preserved part. The lips are modelled in such a way that they give a slight smile to the mouth. The space between the upper lip and the nose is only partly preserved on the left side but, unfortunately, the philtrum is missing. Both profiles of this fragment show that the lips are slightly raised from the face forming a concave depression between the

lower lip and the chin itself (Pls. 3-4). In the preserved part, the chin reflects its relatively round form. The lower part of the left cheek indicates that the original face might have been relatively broad.

The false beard is attached to the chin but its lower part is missing completely. The way it was attached to the chin is indicated by a lace, part of which is preserved in raised relief on the left side beneath the cheek. As can be seen from the left facial part of the head where the end of the mouth is preserved, the width of the false beard corresponds approximately with that of the mouth though the latter may seem somewhat wider. The false beard bears very fine decoration of about forty vertical undulated sinusoid lines carved on its front. The beard is of convex shape on its front and, when viewed in profile, one can clearly see here three plastic waves running horizontally (Pls. 3 - 4). The flat sides of the false beard are left undecorated from the place where the convex arch terminates and passes into the flat plain. In Pl. 3 a small light area can be

⁵ This is based on the vertical axis running through the width of the false beard and compared with that of the mouth, since both parts of the face were symmetrical according to the vertical axis of the head of statue.

seen in the upper side part of the preserved joint. There may be traces of polychromy or an imprint of the material in which the fragment was deposited.

According to Hudec, the basic measurements of the fragment are as follows: the fragment is 16,7 cm high; maximum width 11,1 cm; thickness 10,7 cm; width of the false beard is 7 cm and thickness 5 cm.

FRAGMENT VE 112 (PLS. 5 - 8; FIG. 2)

This piece is approximately of the same size as that described above. Its measurements, length, width and thickness, are as follows: 11,7x10,2x7,5 cm. There are three breaks on the fragment: one at the bottom (Pl. 6) and two vertical on the opposite ends parallel to the longest axis (Pls. 7 - 8). The upper part of the fragment (Pl. 5) is modelled into an even convex surface and reflects very fine work. Its edges parallel to the longest axis are rounded on both sides giving the whole upper part of the fragment an oval or ellipsoid form. The break starts at the bottom part of these sides, one of which is better preserved.

At the very bottom of the best preserved round side of the fragment there is an artificially modelled short flat surface on the outer side running parallel with the axis of the fragment. This seems to be a preserved part of the joint connecting the sculpted part of the statue with its core.

On the opposite side of the fragment along its longest axis, there is the beginning of a small depression in the upper polished side near its edge (Pl. 7).⁶ It can be seen exactly on the place of the white spot on the left upper side (Pl. 5 and Fig. 2). This depression does not seem to have been caused by the break or some damage. It is certainly the result of the artist's work.

The narrower part of the fragment contains traces of raised relief carved into the polished side (Pl. 5).

Despite the small number of indicative features, this second fragment as a whole was recognized by Hudec as the back of the right hand, namely from the wrist to the beginnings of the knuckles of the fingers. This can be deduced from the rest of the raised relief interpreted as a part of the bracelet on the one side as

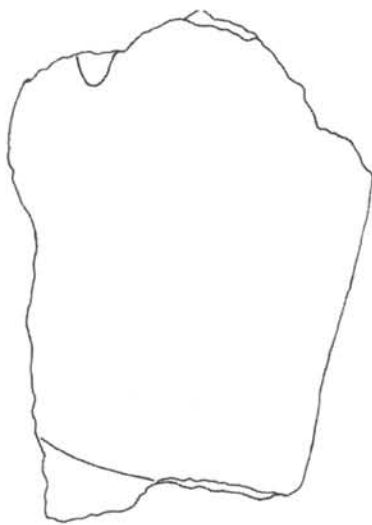


Fig. 2 Upper side of fragment VE 112 showing the depression in the left upper part and remains of the raised relief in the left lower part

⁶ It can be seen to the right.

well as the artificial depression interpreted as a place separating the thumb from the forefinger on the other side.

From this point of view the wider break (Pl. 7) of the fragment could be interpreted as that where the fingers start and the opposite break (Pl. 8) as the beginning of the wrist with a bracelet.

In his conclusion Hudec assumes that both fragments may originally have belonged to a slightly over life-size statue of a seated pharaoh and can be dated to the period between the second half of the eighteenth and the first half of the nineteenth dynasties. As for his identity, in the commentary Hudec says that the features preserved on the face, such as the mouth and the lips, are in favour of Amenophis III rather than any other king.⁷

PART 2

There are very few features, in fact, preserved on both fragments which can be used to establish the identity and date of the original statue and even less, if at all, its original form. The identity and the date can be suggested with some degree of probability but a precise reconstruction of the statue is almost wholly excluded. In the following section, several aspects, firstly the identity of the original statue and secondly its possible form will be discussed in the context of the comparative body of known ancient Egyptian statuary.

IDENTITY

As already mentioned, it seems very likely that both fragments belong together. This can be supported by two facts: firstly, the identical material of both, especially since the inner texture of it is clearly visible on the breaks, and secondly, the proportions of the preserved fragments which indicate a life-size or a slightly over-life size statue. Although there can be agreement that the fragments belong to a royal sculpture⁸ rather than that of a deity⁹ or a non-royal person,¹⁰ the present identification as Amenophis III is, in my opinion, doubt-

⁷ Thutmosis III as well as Ramesses II are considered in his paper.

⁸ This suggestion is based on the preserved length of the false beard indicating that it was originally not short, further, its tendency to spread outwards towards to the bottom as well as its decoration. J. Hudec, BRATISLAVA XIII, 2001, pp. 5-11.

⁹ Perhaps the only feature of the fragment that could be used to compare it with the statuary of deities would be the uncompleted false beard and its decoration. Most deities, however, had the false beard tapering toward the bottom, whereas that on the fragment tends to widen in this direction. In addition, the decoration preserved is not common and characteristic of the statuary of gods.

¹⁰ The preserved length of the false beard of the fragment does not support such a suggestion. Moreover, granite was a typical material for statues of royalty and deities in ancient Egypt, whereas in the case of private individuals other stones were used, though some exceptions may occur.

ful. This suggestion is based on Hudec's description of the mouth, especially the upper lip with the preserved traces of the bordering line,¹¹ whereas the decoration of the false beard was not discussed and left as unimportant in his analysis. His study was limited to a comparison of the width of the mouth with that of the false beard. Hudec says that the width of the mouth on the statues of Thutmosis III is approximately of the same size as that of the false beard while the former on the fragment is wider than the latter. In my analysis I concentrate my attention first to the mouth and then to the false beard.

In regard to the vertical axis of the fragment VE 111, it was stated that the mouth is preserved incompletely, more of it is preserved on the left side, and only partly to the right. The vertical axis dividing the head into two symmetrical halves¹² and perpendicular to the mouth can be seen as a prolongation of the vertical axis of the false beard (see Fig. 1). An emphasis of this fact, neglected in the previous study, is a very important aspect because on the basis of the natural symmetry of the mouth, some relevant characteristics can be observed on the fragmentary preserved mouth. This can be completed as a result of the reconstruction since most of these characteristics are preserved. On the front of the fragment (Pl. 1) one can see that line where the lips, modelled into a slight quiet smile, touch, is without any deep depression in the middle part of the preserved mouth (see detail in Pl. 2). In other words, in the central part of this line there is almost no depression which one would expect in a statue of Amenophis III. His statues display a distinctive depression of this line in the middle part of his mouth as well as the typical bordering lines of the lips. So his mouth is one of the characteristic features for the identity of his statues.¹³ The central line of

¹¹ In this connection, it will be useful to note that a kind of line can be seen on the upper lip of the statue of Thutmosis III found at Deir el-Bahari. See J. Lipińska, M. Dolińska, J. Aksamit (eds.), *Geheimnisvolle Königin Hatschepsut. Ägyptische Kunst des 15. Jahrhunderts v. Chr.*, Nationalmuseum in Warschau 20 November 1997-20 Februar 1998, Warschau 1997, p. 58.

¹² The axis aided to Egyptian sculptors to achieve the natural symmetry of the face. Such a line can be still seen on the unfinished portrait of the queen Nefertiti. Ch. Desroches-Noblecourt, *L'art égyptien*, Paris 1961, p. 47, fig. 56.

¹³ As for the particular feature of the upper lip Betsy Bryan writes that ".....there is a slight pouch in the center of the upper lip which droops a bit off-center. This particular feature is unique to Amenhotep III and helpful in finding his statues that were later usurped by other rulers...". A. P. Kozloff, B. M. Bryan, L. M. Berman, *Egypt's Dazzling Sun. Amenhotep III and his reign*, Cleveland 1992, p. 128, Pls. 5-8, 9-11; See also *The Luxor Museum of Ancient Egyptian Art*, Catalogue, ARCE, Cairo 1979, pp. 76-77, figs. 57-58, pp. 80-81, figs. 60-61, pp. 82-84, figs. 62, 64, pp. 96-97, fig. 73, pp. 98-99, fig. 75, Pl. X; W. Seipel, Gott, Mensch, Pharao. *Ausstellungskatalog des Kunsthistorischen Museums im Künstlerhaus*, Wien 1992, pp. 262-263; H. Altenmüller, W. Hornbostel, *Das Menschenbild im Alten Ägypten*, Hamburg 1982, pp. 46-47; G. Robins, *The Art of Ancient Egypt*, London 1997, p. 123, fig. 135; A. Cabrol, *Les criosphinx de Karnak: un nouveau dromos d'Amenhotep III*, Pls. II/b, III/b, in: *Cahiers de Karnak X*, Paris 1995; D. O'Connor, E. H. Cline (eds.), *Amenhotep III. Perspectives on His Reign*, University of Michigan 1998, fig. 8.4; M. El-Saghir, *Das Statuenversteck im Luxortempel*, Mainz 1996, pp. 21, 72-73 figs. 45, 156-158.

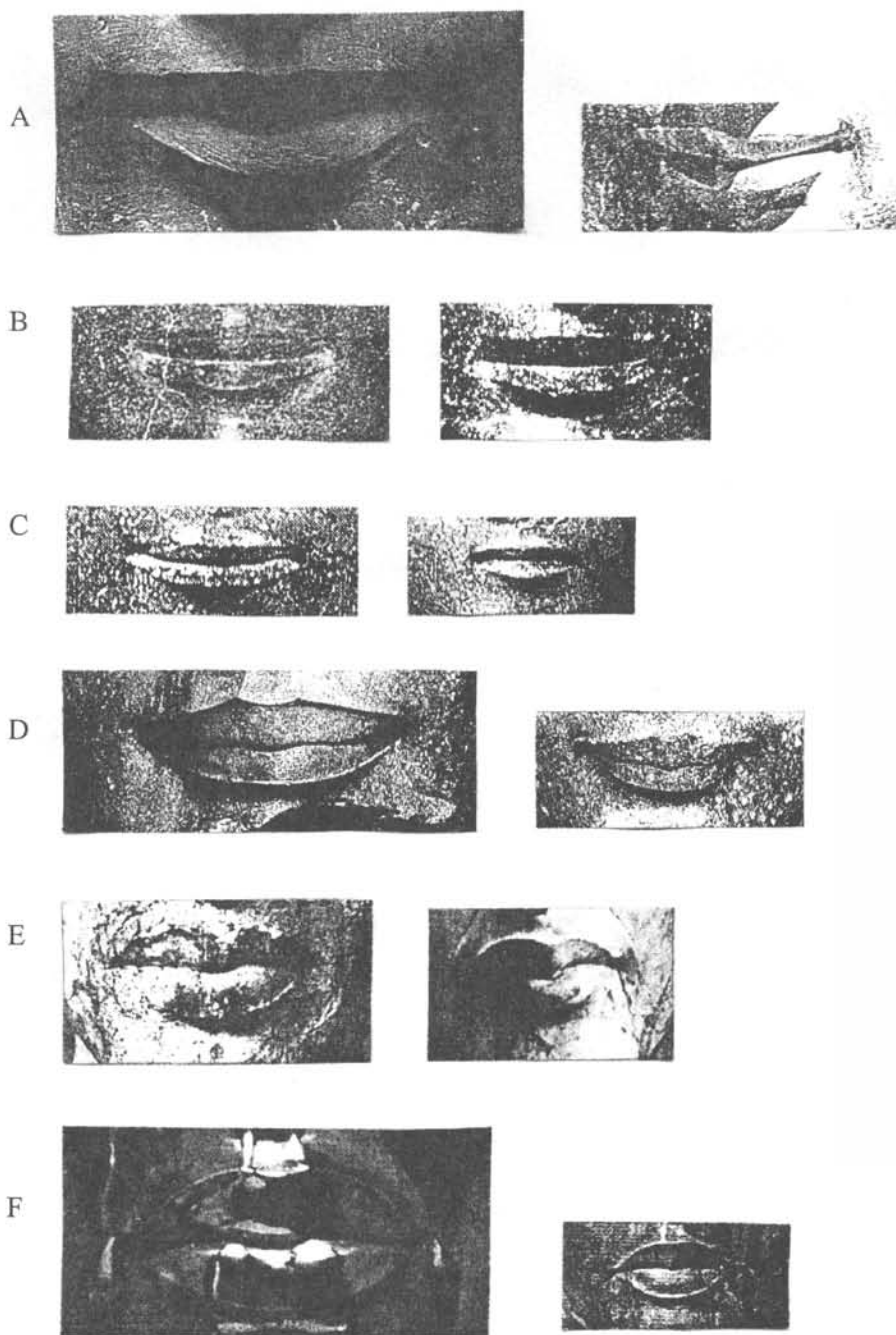


Fig. 3 Shape of the mouth of some 18th dynasty pharaohs (A – Hatshepsut, B – Thutmose III, C – Amenophis II, D – Amenophis III, E – Amenophis IV/Akhenaten, F – Tutankhamun)

the mouth with the middle depression is later much more emphasized on the statues of the king in the Amarna Period.¹⁴

The touching line of the lips giving a smile to the mouth of the fragment VE 111 is, in my opinion, comparable with that on the mouth of somewhat earlier statues, especially those dated to the Thutmoside period. This is not the only feature which is common to statues of the first half of the eighteenth dynasty. The iconography of this period reflects a hieroglyphic shape of the mouth which is one of the characteristic features of the Thutmoside statues, most of all those of Thutmosis III.¹⁵ In profile (Pl. 3) one can see the remarkable similarity to the statuary of Thutmosis III in Cairo and Luxor Museums¹⁶ as well as some others. The upper border of the upper lip of the fragment is hardly damaged in its central part and the traces of the philtrum are missing completely. Despite its damage, a detailed view of this part of the mouth gives rise to the question about the size of the pouch that once could have been on the upper lip in the central part of the mouth below the philtrum. We can see that such a pouch is very expressive and distinctive to the statues of Amenophis III. The frontal view of the mouth of Amenophis III contains a remarkable depression in the upper lip as well as in the central line connecting both lips.¹⁷ By contrast, statues of the Thutmoside period do not display this characteristic. Royal statues of the eighteenth dynasty show a gradual deformation of the central line of the mouth from a seemingly straight line to a wavy one with the depression in the middle (see Fig. 3), though some deviations and irregularities may be found as well. This development reached its extreme forms during the reign of Amenophis IV-Akhenaten.

As for the false beard, it can be said that the decoration preserved on the fragment in Bratislava may occur on several royal statues of the New Kingdom period.¹⁸ Such decoration can be seen, for example, on statues of Amenophis I,¹⁹ Amenophis II²⁰ or Ramesses II.²¹ In this connection it must be mentioned

¹⁴ Cf. C. Aldred, *Akhenaten. Pharaoh of Egypt*, London 1972, Pls. 1, 4; K.-H. Priese, *Das Ägyptisches Museum Berlin*, Mainz 1991, p. 103, No. 62, p. 111, No. 67, p. 115, No. 69, p. 121, No. 72; See also H. A. Schlögl, *Amenophis IV. Echnaton*, Reinbeck bei Hamburg 1986, pp. 75, 82.

¹⁵ H. Sourobian, *A Bust of Amenophis II at the Kimbell Art Museum*, JARCE 28, 1991, p. 65.

¹⁶ K. Lange, M. Hirmer, *Egypt. Architecture, Sculpture, Painting in Three Thousand Years*, London 1961, Pls. 132, 133, 135. Also, cf. *Luxor Museum*, ARCE, Cairo 1979, p. 61, fig. 48.

¹⁷ See note 13.

¹⁸ This style of false beard decoration in royal statuary was already known during the Middle Kingdom. For the examples, see: Ch. Desroches-Noblecourt, *L'art*, p. 28 fig. 30 (Sesostris I); K. Lange, M. Hirmer, *Egypt*, Pl. 106 (Sesostris III).

¹⁹ D. Wildung, G. Grimm, *Götter, Pharaonen*, Katalog, Mainz 1978, No. 25.

²⁰ H. Sourobian, JARCE 28, 1991, p. 57, fig. 4.

²¹ H. Sourobian, *Portfolio of Recent Acquisitions*, Pl. 25, in: C. M. Sheikholeslami, *The Egyptian Museum at the Millennium*, Cairo 2000.

that some statues²² and reliefs²³ of Amenophis III also show this pharaoh with such a decoration of the false beard. In the case of statues of Thutmosis III, from three styles of decoration of his false beard, the undulated one with vertical sinusoid lines belongs to the most frequent type.²⁴ As far as I know, such frequency of the false beard decoration does not occur on any other royal statues. In comparison with other royal statues including those of Amenhotep III. and Ramesses II, the occurrence of this type of the false beard is certainly most frequent in the statuary of Thutmosis III.²⁵ The best known statues of Thutmosis III with such a false beard decoration are as follows:

- a.) the granodiorite statue in the Kunsthistorisches Museum in Vienna (Inv. No. 70)²⁶
- b.) the greywacke statue in the Museum of Luxor (J. 2; CG 42054; JE 36927; M. 404)²⁷
- c.) the dark grey granite-like stone statue from Deir el-Bahari (Inv. No. F 6721)²⁸
- d.) the grey granite sphinx statue in the Egyptian Museum in Cairo (JE 37981=CG 42069)²⁹
- e.) the granite statue in the Egyptian Museum in Cairo (JE 39260)³⁰

As for the statuary of Ramesses II, the situation is more complex. He usurped a number of monuments of earlier kings whose statues were intentionally reworked according to the style and artistic canon of his period.³¹ Statues

²² Only two small steatite statues with this kind of decoration of the false beard are known to me. See B. M. Bryan, *Striding Glazed Steatite Figures of Amenhotep III: An Example of the Purposes of Minor Arts*, pp. 76-77, figs. 1-2, in: E. Goring, N. Reeves, J. Ruffle (eds.), *Chief of Seers. Egyptian Studies in Memory of Cyril Aldred*, London 1997.

²³ E. Brunner-Traut, H. Brunner, J. Zick-Nissen, *Osiris, Kreuz und Halbmond – 5000 Jahre Kunst in Ägypten*, Mainz 1984, pp. 84-85.

²⁴ D. Laboury, *La statuaire de Thoutmosis III; Essai d'interpretation d'un portrait royal dans son contexte historique*, Liège 1998, p. 421.

²⁵ Eleven examples are mentioned in all. See D. Laboury, *Thoutmosis III*, p. 421.

²⁶ H. Satzinger, *Das Kunsthistorische Museum in Wien. Die ägyptisch-orientalische Sammlung*, Mainz 1994, pp. 20-22, fig. 9.

²⁷ The Luxor Museum of Ancient Egyptian Art, Catalogue, ARCE, Cairo 1979, pp. 50-51, 55, figs. 42-43, Pl. VI; K. Lange, M. Hirmer, *Egypt. Architecture, Sculpture, Painting in Three Thousand Years*, London 1961, Pls. 134-135; J. Vandier, *Manuel III*, Pl. C/1.

²⁸ J. Lipińska, *Deir El-Bahari IV. The temple of Tuthmosis III. Statuary and votive monuments*, Warsaw 1984, pp. 12-14, 68-74 figs. 7-17.

²⁹ M. Saleh, H. Sourouzzian, *Das Ägyptische Museum Kairo (Offizieller Katalog)*, Mainz 1986, No. 134; J. Vandier, *Manuel III*, Pl. XCVIII/3.

³⁰ H. de Meulenaere et al., *Solens Rike. Akhnaton, Nefertiti, Tut-ank-Amon*, Nasjonalgalleriet 16. juli - 16. september 1975, p. 27, Cat. Nr. 1, Pl. 21.

³¹ J. van Dijk, *The Amarna Period and the Later New Kingdom*, p. 299, In: I Shaw (ed.), *The Oxford History of Ancient Egypt*, Oxford 2000; See also A. P. Kozloff, B. M. Bryan, L. M. Berman, *Amenhotep III*, pp. 172-175.

of Ramesses II show a mouth with a central line with a central depression³² as well as without it.³³

The question of the identity of the statue in Bratislava is very closely connected with the problem of the dating of these fragments. The previous study dates them between the eighteenth and nineteenth dynasties, more precisely to the reign of Amenophis III. Arguments presented in my study call for the revaluation of the previous conclusions, and re-dating the fragments. On the assumption that the presented new arguments are correct, they would have to be dated earlier somewhere between the reigns of Thutmose I and Thutmose IV, most probably to Thutmose III.

FORM

Hudec concludes that both fragments belong to a slightly over life-sized statue of a seated pharaoh.³⁴ Moreover, he believes that the CMB fragment of a hand indicates the height of the seated statue which he estimates to have been 180-190 cm. He says that the statue showed a seated pharaoh with his hands placed on his knees. In fact, there are no arguments supporting this suggestion in his paper.

These conclusions seem to me to be very controversial and doubtful. Neither of the fragments from Bratislava is helpful in the reconstruction of the original statue. Some more representative parts of the anthropoid statue would be needed, such as the complete legs or hands, the space between the legs and abdomen or some others. The Bratislava fragment VE 112, correctly identified by Hudec as a part of the back of the right hand, does not belong to this category. Without more diagnostic parts of the human body, it is very speculative if not impossible to reconstruct the original form of the whole statue.

The reconstruction of the hand based on the preserved fragment VE 112 is not more certain. Moreover, its position in respect of the body remains questionable. Statues of Egyptian pharaohs were modelled in different forms. The preserved examples show the statues of the king as seated on the throne,³⁵ kneeling,³⁶ standing and striding,³⁷ or as a sphinx with human hands.³⁸ In addition, there are examples of a single statue of the king in the above mentioned positions as well as groups of statues, one of which represents the pharaoh. In

³² R. Schultz, H. Sourouzzian, *Die Tempel – Königliche Götter und göttliche Könige*, p. 194, fig. 87, In: R. Schultz, M. Seidel (eds.), *Ägypten. Die Welt der Pharaonen*, Köln 1997.

³³ J. H. Breasted, *Geschichte Aegyptens*, Zürich 1936, Pl. 158 and 159.

³⁴ As for the form of the original statue, he compares it to that of Amenophis III in the British Museum (EA 4) representing the seated pharaoh on the throne.

³⁵ J. Vandier, *Manuel III*, Pl. II/1 and on other places.

³⁶ J. Vandier, *Manuel III*, Pl. VIII/3 and on other places.

³⁷ J. Vandier, *Manuel III*, Pl. IV/1 and on other places.

³⁸ J. Vandier, *Manuel III*, Pl. CXXXIV/3.

all such cases, the king's hands were carefully represented. As for the different forms of royal statues with emphasis on the shape of the hands and their position to the rest of body, the following examples can be mentioned here:

A.) seated statues

- 1./ both hands with the outstretched fingers placed freely on the legs³⁹
- 2./ one hand (left) with the outstretched fingers resting on a leg and one with a clenched fist holding an object⁴⁰
- 3./ one hand (left) with the outstretched fingers placed on one leg and the other pressed against the body⁴¹
- 4./ both hands pressed against the body with the clenched fists⁴²
- 5./ both hands in a vertical position with the outstretched fingers touching an object placed on the legs⁴³

B.) kneeling statues

- 1./ both hands placed on the legs⁴⁴ holding *nw*-pots⁴⁵ or held up without any contact with the legs⁴⁶
- 2./ both hands in a vertical position with the outstretched fingers touching an object⁴⁷
- 3./ both hands in a horizontal position with the outstretched fingers touching an object⁴⁸
- 4./ one hand placed on a leg and one pressed against the body holding an object⁴⁹

C.) standing and striding statues

- 1./ both hands with the clenched fists holding an object⁵⁰

³⁹ K. Lange, M. Hirmer, *Egypt*, Pl. 108; D. O'Connor, E. H. Cline (eds.), *Amenhotep III*, figs. 1.1.-1.3; J. Vandier, *Manuel III*, Pls. CVI/2; K. Lange, M. Hirmer, *Egypt*, Pl. 127; J. Lipińska, *Deir El-Bahari IV*, pp. 68-71 figs. 7-11.

⁴⁰ M. Saleh, H. Sourouzian, *Das Ägyptische Museum Kairo*, Nos. 31, 87; K. Lange, M. Hirmer, *Egypt*, Pl. 107; H. de Meulenaere et al., *Solens Rike*, p. 27, Cat. Nr. 1, Pl. 21; J. Vandier, *Manuel III*, Pls. III/2, V/2, VI/1, VI/5, LVIII/4, LIX/3, LX/2, LXII/4, LXIII/1.

⁴¹ M. Saleh, H. Sourouzian, *Das Ägyptische Museum Kairo*, Nos. 16, 28; J. Vandier, *Manuel III*, Pl. CXXVI/1 (both hands grasp the objects).

⁴² M. Saleh, H. Sourouzian, *Das Ägyptische Museum Kairo*, No. 67.

⁴³ J. Vandier, *Manuel III*, Pl. CXXX/3.

⁴⁴ In some cases it is not possible to establish the form of the hands because of the missing parts. See J. Lipińska, *Deir El-Bahari IV*, pp. 78-79 figs. 24-26.

⁴⁵ K.-H. Priese, *Das Ägyptische Museum Berlin*, p. 52 No. 33; J. Vandier, *Manuel III*, Pl. C/4; K. Lange, M. Hirmer, *Egypt*, Pl. 131.

⁴⁶ J. Vandier, *Manuel III*, Pl. CIII/2.

⁴⁷ K. Lange, M. Hirmer, *Egypt*, Pl. 145?; K.-H. Priese, *Das Ägyptische Museum Berlin*, pp. 74-75 No. 45; J. Vandier, *Manuel III*, Pls. CXXVIII/6, CXXIX/5, CXXXII/2, CXXXIII/4,5.

⁴⁸ J. Vandier, *Manuel III*, Pl. CXXV/2.

⁴⁹ J. Vandier, *Manuel III*, Pl. CXXXV/2.

⁵⁰ M. Saleh, H. Sourouzian, *Das Ägyptische Museum Kairo*, No. 139; K. Lange, M. Hirmer, *Egypt*, Pl. 134.

- 2./ both hands with the outstretched fingers placed on the front of the kilt⁵¹
- 3./ both hands in a vertical position with the outstretched fingers touching an object⁵²
- 4./ both hands pressed against the body holding an object⁵³
- 5./ one hand pressed against the body holding an object and the other held up with an object⁵⁴

D.) sphinx statues with human hands

- 1./ both hands in a vertical position with the outstretched fingers touching an object⁵⁵
- 2./ both hands holding *nw-pots*⁵⁶

These categories of statues showing various positions of the body as well as the hands could be expanded.

The basic problem with the reconstruction of fragment VE 112 is the original form of the hand. There are two alternatives, namely a hand packed in a fist or with the outstretched fingers. The artificial depression on the fragment can be seen as dividing the thumb and the forefinger. An alternative, that the depression separates the forefinger from the middle finger, seems less likely. The short flat piece at the bottom of the fragment, no doubt a preserved part of the joint, seems important for a discussion (Pl. 6). The oval ellipsoid edge on the little finger side of the hand and the preserved part of the flat joint at the bottom of the fragment may indicate that the hand probably had not the form of the fist and was not holding an object. It is more likely that the thumb touched the rest of the hand and that all the fingers were outstretched. This probably led the author of the previous study to a somewhat hasty conclusion that the statue originally represented a pharaoh seated on a throne with the hands placed on his knees, a common type of a royal statue. In the light of the comparative material mentioned above, however, it can be seen that there are several types of royal statues with the hands shown in various forms. Taking into consideration the suggestion that the hand can be modelled in a form with outstretched fingers, the above mentioned categories allow us to list seven different alternative forms of the original statue, A/1, A/5, B/2, B/3, C/2, C/3, D/1. Analysis of these alternatives could lead perhaps to the elimination of some groups. The more detailed study of some categories can show that in certain examples the traces of the joint may not be present between the hand itself and the touched object or that

⁵¹ M. Saleh, H. Sourouzian, *Das Ägyptische Museum Kairo*, Nos. 98, 105, 138; K.-H. Priese, *Das Ägyptische Museum Berlin*, p. 47 No. 29; D. Wildung, G. Grimm, *Götter, Pharaonen*, No. 27.

⁵² M. Saleh, H. Sourouzian, *Das Ägyptische Museum Kairo*, No. 228.

⁵³ J. Vandier, *Manuel III*, Pl. LIX/5,6,7.

⁵⁴ M. Saleh, H. Sourouzian, *Das Ägyptische Museum Kairo*, No. 227.

⁵⁵ D. Wildung, G. Grimm, *Götter, Pharaonen*, No. 25; J. Vandier, *Manuel III*, Pl. CXXXIV/3.

⁵⁶ A. P. Kozloff, B. M. Bryan, L. M. Berman, *Amenhotep III*, p. 223 Cat. No. 32., Pl. 19.

according to the shape of the object the joint may not have been straight. This can result from the peculiarities of artistic motifs as well as techniques of Egyptian sculptors. Despite this fact several categories would still remain on the list, emphasizing the complexity of the reconstruction. Therefore, the preliminary conclusion that can be made is that fragment VE 112 does not provide enough information for establishing the original form of the statue.

To sum up, the results reached in my study are as follows:

- fragment VE 111 in the CMB belongs to an ancient Egyptian statue
- fragment VE 112 in the CMB, identified as the back of the right hand, shows the same structure of the material as that of VE 111
- both fragments probably belonged to the same statue
- the statue was made of black granite stone
- it was a life size or a slightly above life-size statue
- the statue very probably represented an Egyptian pharaoh
- although the identity of this pharaoh cannot be stated precisely, the analysis of fragment VE 111 indicates that the statue probably represented a Thutmose king, perhaps Thutmose III
- the fragments do not allow a precise reconstruction of the statue, but several forms are suggested by fragment VE 112.

PLATES



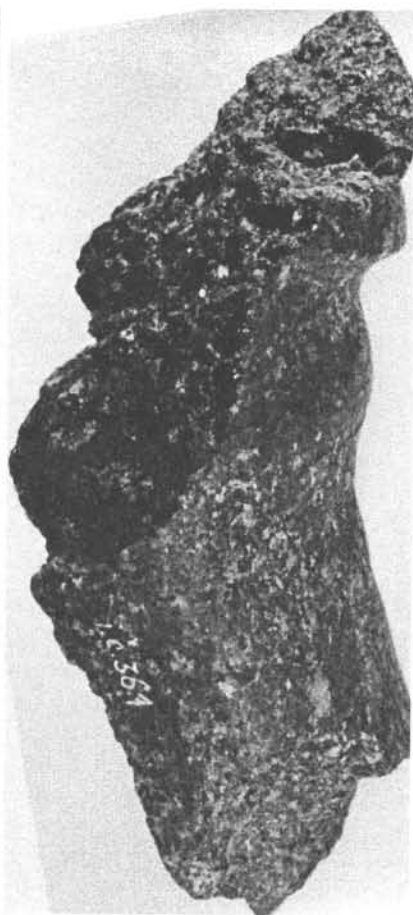
Pl. 1 Fragment VE 111 *en face*



Pl. 2 Detail of the mouth of fragment VE 111



Pl. 3 Left profile of fragment VE 111



Pl. 4 Right profile of fragment VE 111



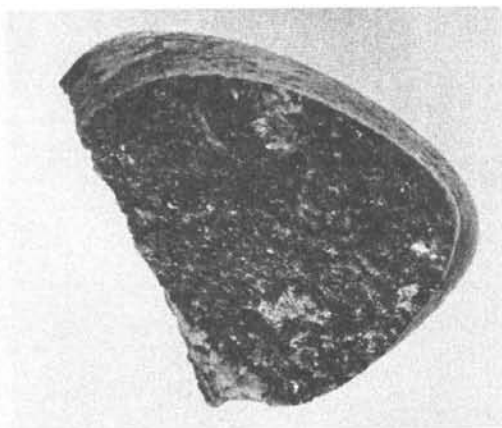
Pl. 5 Upper side of fragment VE 112



Pl. 6 Bottom part of fragment VE 112



Pl. 7 Frontal side of fragment VE 112



Pl. 8 Back side of fragment VE 112