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ENGLISH ABSTRACTS

What happened to the colossi of Akhenaten at Karnak?

Lise Manniche

For a seminar on ‘Iconoclasm’ originally due to have taken place in Liège in May 2021 the author was invited to take up the question of the ultimate fate of the Karnak colossi of Akhenaten, and it was decided also to present a more detailed version of it in Papyrus. In order to assess the extent of the ‘interference’ the identity of the colossi and the nature of the marks induced on the colossi *ante mortem* (during their manufacture) are first discussed at some length, followed by a presentation of the evidence apparent *post mortem* (vandalism undertaken by a third party). Whether this can indeed be classified as iconoclasm rather depends on the criteria set out.

Nebetitefs letter to a deceased relative

Rune Nyord

A First Intermediate Period stela now in the Michael C. Carlos Museum at Emory University, Atlanta was first noticed in 1958. Due to a ‘letter to the dead’ on its *verso*, copied in haste while the stela was in transit in the antiquities trade, it entered into scholarly literature while, on the other hand, its context and the identity of the writer were not fully understood at the time. Nyord has made a careful study of both faces, to be presented in the Journal of Egyptian Archaeology, but with a summary revealed here.

Hyena

Lise Manniche

The interest of the Egyptians in the animal world around them is reflected in their wall decoration as well as in various objects. Having escaped any religious connotations the hyena was chiefly hunted for its food value, but for this reason it also ended up featuring in the popular desert scenes from the earliest times and to the end of the New Kingdom. Only in the Old Kingdom does it feature as a domesticated animal, though recent excavations have shown this practice to have been continued at least into the Amarna period. The author presents the history of the hyena in Egypt, concluding with an eyewitness tale from the great Belzoni.

A smelly affair: purple textile dye

Andrea Byrnes

Having previously taken an interest in Coptic textiles in the Petrie Museum the author became intrigued by the vibrant purple colour of a woollen grapevine border on UC75907 and decided to investigate its nature further. Among the Romans wearing purple was a highly visible sign of wealth, status and an opulent way of living, and it became the favourite colour of emperors. Its manufacture was a closely guarded secret, the best quality of the dye, known as Tyrian purple, was produced in quantity on the shores of the Mediterranean. It derived from shells of three branches of the Muricidae family.

Although it brought the city of Tyrus considerable wealth, the inhabitants were forced to endure its rather unpleasant smell. The history of the dye and the mechanics of obtaining it are presented here.

Jørgen Podemann Sørensen turns 75

Paul John Frandsen

An esteemed colleague turns a corner. Podemann (as he is known) has dedicated his working life to the history of religion in its broadest sense and to the religion of Ancient Egypt in particular. He is a gifted lecturer, and, paired with his no mean sense of humour, he has inspired a great many people in lecture halls as well as through his writings. At university level his talents as a mediator have facilitated many a scholarly debate.

Malqata North

Lise Manniche

On 8 April a new worker’s settlement was revealed by the Egyptian authorities behind the mortuary temple of Ay and Horemheb on the west bank of Luxor. The town showed very well preserved serpentine walls; quarters for habitation; kitchens and workshops; and a number of artefacts of late 18th dynasty date as well as from intrusive, later burials. A few jar inscriptions were spotted and a photo of one docket. The present notes are gathered from various reports in the media, including recordings with those in charge (Zahi Hawass and Mustafa Waziri) to which have been added a few references to relevant (lesser known) articles.

PAPYRUS udgives af

Dansk Ægyptologisk Selskab

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Bank: Danske Bank
1551-0007347383

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PAPYRUSredaktion

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Elin Rand Nielsen
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Grafisk design: Merete Allen Jensen

Tryk: P.E. Offset, Varde

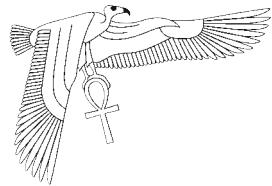
Papyrus udgives med støtte fra
Kulturministeriets Tidsskrift-
støtteudvalg.
Eftertryk kun tilladt med skriftlig
tilladelse fra redaktion og forfattere.
ISSN 0903-4714

Omslagsbilleder

Karnak Øst fotograferet i 2009, set
fra vest ned langs Chevriers øst-
vestgående udgravnings. Foto LM.
Kolossen (E12) i Luxor Museum.
Foto LM.

Hoved af kollossen (D10) dekon-
strueret digitalt ifølge brudfladen
(ansigtet er for længst blevet sat på
plads). Foto Ahmed Amin.

Redaktionelt

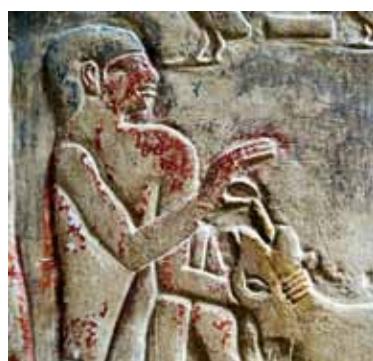


I disse ekstraordinære tider, hvor vi er gået ind i andet år med ingen eller begrænset adgang til universitetsbiblioteker, ser man med fornyet tilfredshed på de hyldemeter af arkiverede særtryk og fotokopierede artikler, der har hobet sig op i ens arbejdsværelse gennem et langt liv. Sammen med det stadigt voksende materiale, der bliver lagt på internettet og, hvor alt andet svigter, en email til endnu aktive kolleger, kan det lade sig gøre at skrive videnskabeligt underbyggede artikler både til Papyrus og internationale tidsskrifter – en kvalitet, der afspejler sig i de mange bibliografiske noter, som vi i redaktionen ynder at fylde siderne op med.

Redaktørens artikel om Akhenatens særegne kolossalstatuer er foranlediget af et seminar om “ikonoklasme”, der skulle have fundet sted i Liège i Belgien i maj, men som nødvendigvis blev afholdt via zoom. Artiklen rummer argumenter og detaljer, som seminaret ikke gav plads til (der planlægges dog en publikation af alle indlæggene om dette fascinerende og stadig aktuelle emne). Rune Nyord, der nu underviser i ægyptisk kunst og arkæologi på Emory University i Atlanta, Georgia, bemærkede i universitetets samling en stele, der i sit indhold kompenserer for den noget rustikke udførelsen af udsmykningen: på bagsiden fik en kvinde skrevet et brev til en afdød slægtning. Den slags tekster gør, at vi kommer helt ind under huden på nogle gamle ægyptere, der levede for 4000 år siden.

Artiklen om hyæner havde slumret som udkast på redaktørens digitale skrivebord i nogen tid, men da der efterhånden var kommet en del illustrationer til, var det på tide at fortælle mere om dette ikke særligt afholdte dyr, der dels var af en vis nutte i fødekæden, dels optog de kunstnere, der udformede jagtscener på gravkapellernes vægge og på kunsthåndværk. Den sidste egentlige artikel i dette nummer var inspireret af et anonymt opslag på Petrie Museums hjemmeside om purpur som tekstilfarve. Forfatteren viste sig at være Andrea Byrnes, der selv var blevet fængslet af farven, dens oprindelse og dens stinkende produktion, som står i stærk kontrast til dens luksuriøse aura.

LM



Tvangsfodring.
Mererukas grav i
Sakkara. 6. dynasti.
Foto LM.