

SOME NOTES ON A LOWER PART OF A SEATED STATUE FROM DUWEYM WAD HAJ (SUDAN)

ABSTRACT

In this article, I deal with the find of a black granite lower part of a statue that was discovered at the Sudanese locality of Duweym Wad Haj. It was investigated by a Slovak archaeological expedition led by Jozef Hudec in 2019. Based on preserved stylistic and iconographic features, this statue fragment has been interpreted by previous researchers as the unfinished lower part of a life-size statue that represented a king wearing a shendyt kilt seated upon a throne. In this paper, I discuss the mentioned find in the context of the comparative typology of ancient stone sculptures from Egypt and Nubia and supplement the previous interpretation with additional comments and notes.

INTRODUCTION

A study on the fragmented statue was published by Jozef Hudec and Květa Smoláriková¹ in the *Journal Asian and African Studies*.² The statue fragment was identified during a survey at the Duweym Wad Haj site (18° 30' 39.8" N, 31° 50' 50.7" E),³ where a Slovak expedition led by Jozef Hudec subsequently performed archaeological research near the local old mosque. The expedition aimed to verify the hypothesis of an ancient temple having existed at the mentioned site.⁴

The statue fragment lay on the surface near the western entrance to the mosque, and was examined by expedition members during the 2019 mission. After cleaning and examining the block, the preserved physical, stylistic, and iconographic features led both authors to conclude that the fragment is the unfinished lower part of a black granite royal life-size statue, which should depict the king seated on a

throne with a plinth.⁵ The figure was thought to have been dressed in a shendyt kilt, the remains of which in the form of engraved grooves were partially to be preserved on the surface on the fragment's right side.

The granite statue fragment exhibits extensive physical damage on every side (Figs. 1–6). The upper part of the statue is completely missing. In fact, only parts of the lower limbs, part of the throne below the thighs and behind the calves, and the incomplete plinth have survived from the original statue. According to the authors, the vertical crack in the granite block's left part between the throne and the leg may have been the reason why the statue remained unfinished.⁶ As evidence for this assumption, they mention, in addition to the rough surface of the back side (see also below), the shape of the feet, which show signs of unfinished work in the form of the stone infill in the front part of the feet and between them, which gives them a mummy-form shape (see Fig. 7). This shape is typical, for example, for the statues of deities such as Osiris and Ptah, yet who were not depicted with a shendyt kilt.⁷ These observations, it seems, may have led the authors not to consider further the possibility that the statue was originally intended to represent a god. In fact, it is impossible to say with certainty when the crack arose. It cannot be completely ruled out that it could have arisen during the statue's destruction in ancient times (during the reign of Psamtek II ?)⁸, or much later when the stone block could have been modified for its secondary use (see below).

DESCRIPTION

The arguments presented by the authors in favour of the interpretation that it is the lower part of an unfinished royal statue sound convincing. Their research conclusions are also supported by royal statue fragments being found at Gebel Barkal, Dokki Gel and Dangeil.⁹ All these sites are situated at the right bank

1 I would like to dedicate this study to Dr. Květa Smoláriková, who unexpectedly left us forever in May 2024 and before this study's completed manuscript, as a sign of respect and gratitude for her support for Slovak Egyptology's development.

2 Hudec, Smoláriková 2021, p. 473–480, 513–515.

3 Hudec, Cheben, Kovár 2019, p. 170–171.

4 Hudec, Smoláriková 2021, p. 474.

5 Hudec, Smoláriková 2021, p. 474–475.

6 Hudec, Smoláriková 2021, p. 476.

7 Hudec, Smoláriková 2021, p. 474, note 9.

8 See Kendall, El Hassan 2022, p. 67.

9 Kendall, El Hassan 2022, p. 67–69; Anderson et al. 2019,



Fig. 1–2: Fragment of a granite statue (1 – the right side, 2 – the left side). Photo: Credit to the Slovak Archaeological Mission to the Sudan/SAMS.

of the Nile, whereas Duweym Wad Haj is located at the left bank. Nevertheless, some traces preserved on the statue fragment seem to offer an opportunity for deeper analysis and discussion.

Preserved traces with artistic features, as well as damage to the statue, provide a wider range of potential variants and evidence for the typological

assessment and identification of the statue's original form. As we will see below, several types of sculptures or even combinations thereof can be considered, including the one presented by the authors in the primary study. A useful approach for expanding the discussion about the interpretation of the statue fragment can be a comparative analysis focused on the typological classification of stone sculptures and the iconographic traditions in 2D and 3D art as well as the historical development in Nubia and the cultural influence of ancient Egyptian civilization in this region. In addition, since Duweym Wad Haj is situated just opposite Gebel Barkal, the integration into the religious landscape can be assumed. Namely, the preserved parts of the statue and its stylistic features also allow the interpretation that the statue was originally intended to represent a local deity (most likely Amun).

The following analysis is based on a study of the published photo documentation,¹⁰ as well as unpublished research photo documentation from the expedition archive. Published photo documentation shows the frontal, dorsal, and both lateral sides of the granite fragment,¹¹ and a photogrammetric picture of its front side.¹² It should be noted that distortions caused by the flat projection of a 3D object onto a 2D surface poses a certain risk

in the study of visual material.¹³ The published photogrammetric documentation enables broken edges and fractures to be identified only on the front side of the statue fragment, while both lateral sides remain problematic. Unfortunately, the primary study does

10 Hudec, Smoláriková 2021, p. 513–515.

11 Hudec, Smoláriková 2021, p. 514, Figs. 3a–d.

12 Hudec, Smoláriková 2021, p. 515, Fig. 3e.

13 Robins 1994, p. 62–63.



Fig. 3–4: Fragment of a granite statue (3 – the front side, 4 – the back side). Photo: Credit to the Slovak Archaeological Mission to the Sudan/SAMS.

not include a drawing of the find with preserved decorative elements and their details.

The statue's composition and the remains of iconographic and stylistic features preserved on the surface indicate that it was originally a statue of a roughly life-sized human figure seated on a throne with an underlying plinth. The statue's upper part is completely missing, and the following remains of the sculpture can be recognized on the block (see also Fig. 6, Drawings 1 and 2): the larger part of the plinth, the front parts of the throne, apparently the central part of the right thigh, part of the left leg from the calf to the heel with part of the foot (and the ankle?), the larger part of the instep of the left foot, and a smaller part of the instep of the right foot (the toes are missing and neither feet are separated). In the analyzed documentation both published and unpublished, grooves on the surface indicating the depiction of the shendyt kilt are not observable. A deep vertical crack in the left part of the granite fragment is clearly located on the lateral side of the stone infill in front of the left edge of the throne, and behind the calf and heel of

the left leg (Fig. 2). The crack in the lower part of the block also continues through the lateral side of the plinth. The crack seems to penetrate deeper into the stone's structure, and continues roughly horizontally to the right side of the stone block. It is visible on the surface when viewed from the front (Fig. 3). A vertical crack is also clearly visible on the right side of the stone block (Fig. 1). It passes through the plinth and the stone infill between the throne and the leg, as on the opposite side. It cannot be ruled out that both lateral cracks are connected to each other, and that they could have arisen during the heavy destruction of the statue. Another crack, evidently running vertically, is located on the block's rear fracture surface in the plinth's lowest part (Fig. 4). In addition, a noticeable different colouration of the surface above the plinth can be observed on the right side of the granite block. A schematic black line drawn in Fig. 8 separates the brighter surface on the left side from the darker one on the right. The line follows the contour of the lower part of the leg, more precisely, the calf and the heel (cf. Drawing 1 in Fig. 6). The



Fig. 5: Left side of the statue fragment with shallow depressions. Photo: Credit to the Slovak Archaeological Mission to the Sudan/SAMS.

darker surface colouration to the right of the black line in Fig. 8 could possibly represent the place from where the raised relief of the right leg was cut away. The surface to the left of the black line represents the stone infill between the throne and the right leg. The obliquely running schematic black line on the right side of the block resembles the relief outline of the leg on the left side (cf. Fig. 2). Not only the shape of this line but also its distance from the vertical front edge of the throne could support this interpretation.

SINGLE OR GROUP STATUE?

As already mentioned, Hudec and Smoláriková concluded that the statue fragment represented a royal statue based on: material, statue size, the preserved plastic representation of the legs connected to the throne indicating a seated human figure, and above all the alleged grooved royal kilt pattern, which should have been preserved in the thigh area. Their description seems to indicate that it was meant to be a single figure. Yet such an observation seems somewhat premature if we consider the poor state

of preservation of the statue fragment with numerous breaks and missing parts on the one hand, and the wider context of the artistic tradition, the existing diversity, and the comparative typology of the ancient sculptural works from different periods, including the Third Intermediate and Late Periods on the other.

Looking at the published fragment from Duweym Wad Haj,¹⁴ its both sides contain many fractured places. On the statue fragment's left lateral side, two slightly shallow depressions can be identified on the stone surface (see Fig. 5). The surface of these depressions is smoothed.¹⁵ The larger one is located under the thigh of the leg, and the smaller one is directly below the larger one on the flat surface of the plinth. The larger depression is probably described by Hudec and Smoláriková as the concave shape of the left part of the throne.¹⁶ It is not sufficiently clear whether the larger depression was created on

14 Hudec, Smoláriková 2021, p. 514, Figures 3a–c.

15 Due to the stone's hardness, there is an opportunity to consider the secondary use of the granite fragment as a grinding stone. Cf. Tschernig, Haupt-Faria 2021, p. 132.

16 Hudec, Smoláriková 2021, p. 475.

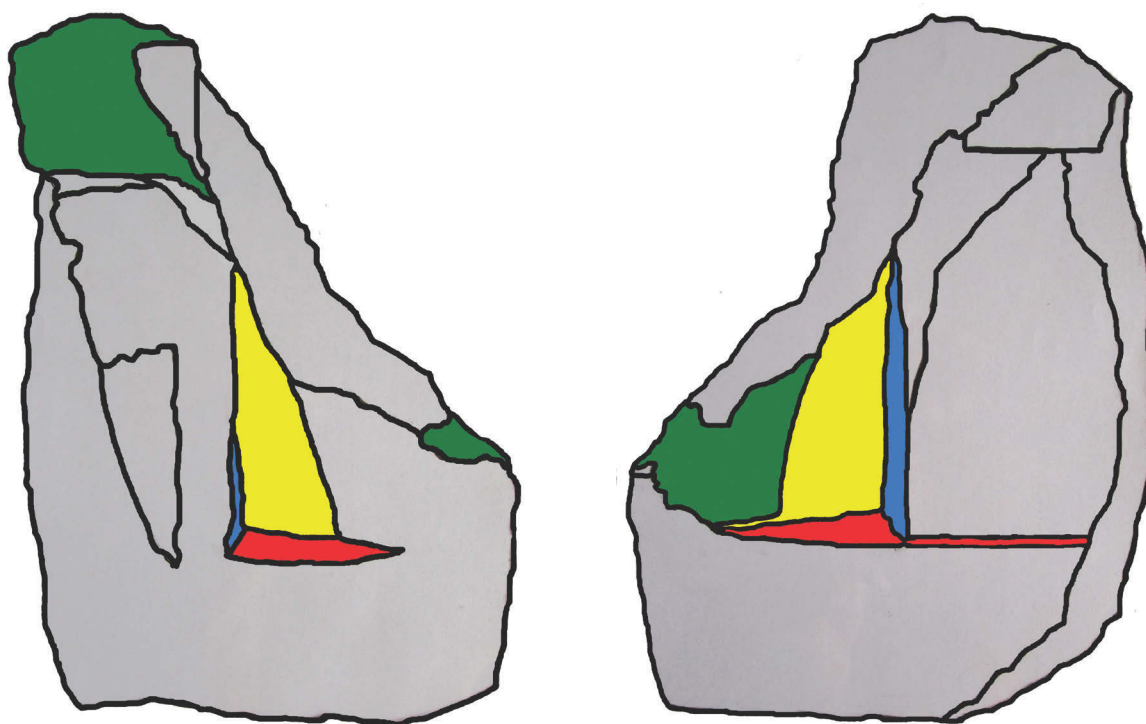


Fig. 6: Schematic drawings of both lateral sides (drawing 1 – the right side; drawing 2 – the left side) with original surface; green – the legs, blue – the frontal vertical side of the throne, red – the upper horizontal side of the plinth, yellow – the infill between the legs and the throne, grey – fractures and inner structure of the stone (Drawings by D. Magdolen).

the original outer flat surface of the throne or on the break. However, the presence of a narrow horizontal band showing the continuation of the upper surface of the plinth next to the lower part of the throne (see Fig. 5 and Drawing 2 in Figure 6) could indicate that the throne probably did not have the continuation on its left side, and the depression was created on its outer flat surface.

It seems, however, that the surface of the right side of the statue fragment (Fig. 1) contains evident fractures, which is also confirmed by Hudec and Smoláriková in their description.¹⁷ It follows from the above that theoretically it cannot be ruled out that, on the right side, the original statue could have continued further and the seated figure could have been part of two or more figures (dyad or triad?). We could speculate the shape of such a group statue, yet comparative material from dynastic Egypt offers several options and combinations, such as ruler and deity,¹⁸ Amun and Mut,¹⁹ etc.²⁰

¹⁷ Hudec, Smoláriková 2021, p. 475.

¹⁸ See, for example, El-Saghir 1992 p. 72–73/Abb. 156–157; Cincotti, Connor, Sourouzzian 2022, p. 73 (Fig. 1), 72 (Fig. 3), 78 (Fig. 8), 84 (Fig. 18), 88 (Fig. 24); Legrain 1906, p. 6–7 (Pl. IV), p. 31–32 (Pl. XXVIII), p. 38–38 (Pl. XXXVIII), p. 39 (Pl. XXXIX), p. 56–57 (Pl. LXII).

¹⁹ Daressy 1905/1906, p. 299–300, Pl. LVI.

²⁰ Cf. Griffith 1922, p. 84.

Regarding the plastic depiction of the preserved parts of the seated figure's body, it should be emphasized that it consists only of lower limbs, more precisely the central part of the right thigh, part of the left leg with the heel and calf, and parts of the insteps. Both authors of the primary publication say that “there is no inscription on the back” and “it seems certain that this part of statue was only roughly hewn...”.²¹ In my opinion, the picture of the back side of the statue fragment (Fig. 4) shows that the surface is rather a break created during the destruction of the statue than the surface roughly prepared for its subsequent decorative treatment. Chisel traces identified on the surface and mentioned by both authors can also be interpreted as remains preserved after the destruction of the statue and not those left by the sculptors. Another argument against a roughly hewn surface of the back side can be mentioned if we compare the size of the preserved remains of the throne, especially the ratio between its vertical length and horizontal (anteroposterior) length (Figs. 1 and 2). The height of the throne on the statue fragment can be defined as the distance between the upper horizontal surface of the plinth and the lowest edge of the right thigh. This vertical distance is disproportionately greater compared to

²¹ Hudec, Smoláriková 2021, p. 475.



Fig. 7: Detail of the frontal side of the statue fragment. Credit to the Slovak Archaeological Mission to the Sudan/SAMS.

the preserved horizontal length of the throne, which would be defined by its vertical front edges behind the legs and the broken edges at the back. The back side of the throne is completely missing and therefore an exact determination of its original length is not possible. The preserved size of the throne on the statue fragment thus shows a significant disproportion between its height and length. The comparative material allows us to clearly see that the throne's proportions when viewed from the side usually reflect a square shape (its height sometimes used to be slightly greater than its length), which can be attested by numerous relief and painted evidence of 2D art,²² as well as 3D works of sculptural art.²³ In general, the ratio between the throne's height and length when viewed from the side was roughly 1:1. However, on the preserved granite fragment, the throne's preserved height and length can be seen approximately in a ratio of 2:1. It is therefore unnecessary to mention the possible textual decoration of the back (pillar) because the entire rear part of the statue is lost and we cannot say anything about its shape. Some examples of stone sculptures from different periods

22 Robins 1994, p. 93 (Fig. 5.7), p. 101 (Fig. 5.12), p. 103 (Fig. 5.13), p. 185, (Fig. 8.1), p. 186 (Fig. 8.2), p. 188 (Fig. 8.3), p. 189 (Fig. 8.4), p. 190 (Fig. 8.5), p. 216 (Fig. 9.7), p. 217 (Fig. 9.8), p. 222 (Fig. 9.13), p. 225 (Fig. 9.16); El Awady 2009, Pls. 6, 13; Myśliwiec 1988, Pls. I, II, XCI; Aldred 1980, p. 63 (Fig. 24), 159 (Fig. 122).

23 Brandl 2008, p. 337 Abb. 24; Brandl 2008, Taf. 12, 14; Legrain 1906, Pl. XLV; Myśliwiec 1988, Pl. LXIV; Dunham 1970, Pls. 3B, XXVII–XXVIII; Aldred 1951, Pls. 11, 84.

attest that the back pillar was not always modelled in the case of seated statues.²⁴ Yet it should also be noted that the back pillar is a characteristic feature for the statues representing deities, kings and the elite regardless of their shape, provenance and dating.²⁵

DIVINE OR ROYAL KILT?

The primary study's results state that the original statue represented a king. The authors base this claim, among the other things, on the allegedly preserved features of clothing, more precisely, the surface grooves on the right thigh,²⁶ that should depict a specific

type of clothing, i.e. the shendyt pleated kilt. This type of clothing is usually depicted in 3D art on sculptures as dense channelling or relief grooves of the short royal kilt on the surface of the statue from the waist to knee level with a central longer tab hanging in the middle. Yet such grooves are not visible in the published photo documentation, and the primary publication does not include a drawing that documents artistic details. Even the provided unpublished documentation does not show sufficiently recognizable surface decoration to be interpretable as a pleated garment. In their study, the authors further state that the right hand did not rest on the right thigh with traces of grooving.²⁷ In this context, however, it should be noted that the preserved part of the thigh is not large enough to reliably confirm whether and where the right hand of the figure

24 For example, Josephson, El Damaty 1999, p. 44–48, Pl. 20 (Pediamenopet, CG 48620).

25 For example, Josephson, El Damaty 1999, p. 16–19, Pl. 8 (Nespamedu, CG 48608), p. 19–20, Pl. 9 (Nesptah, CG 48609), p. 21–23, Pl. 10 (Khonsuiraau, CG 48010), p. 23–27, Pl. 11 (Pediamunnesuttawy, CG 486011), p. 35–36, Pl. 16 (Hahat, CG 48616), 48–50, Pl. 21 (Iuefaau, CG 48621); See also El-Saghir 1992 p. 37–39/Abb. 81, 83, 86 (Atum) and p. 62/Abb. 134, p. 65/Abb. 142 (Amun); Legrain 1914, p. 10–11, Pl. X (Taharqo, CG 42202), p. 12–13, Pl. XI (Horemakhet, CG 42204), p. 13–14, Pl. XII (Ankhneseferibre, CG 42205), p. 85–87, Pl. XLI (Mentuemhet, CG 42236); Kendall, El Hassan 2022, Pls. 47, 49; Dunham 1970, Pls. VII–X, XIV–XVI, XVIII–XXIII; Robins 2000, p. 20; Bothmer et al. 1960, *passim*.

26 Hudec, Smoláriková 2021, p. 474.

27 Hudec, Smoláriková 2021, p. 474, no. 8.



Fig. 8: Detail of the different surface coloration on the right side of the granite fragment. Credit to the Slovak Archaeological Mission to the Sudan/SAMS.

originally touched it.²⁸ Pleated clothing, including the shendyt kilt, is not exclusively the clothing of the kings in 2D (reliefs, paintings) and 3D (sculptures) artistic depictions, but also of deities and the elite as well.²⁹ It is generally known that statues of high-ranking officials were also commonly located in temple precincts.³⁰ Thus, despite their rarity in the Nubian region,³¹ it cannot be completely ruled out that the granite fragment from Duweym could represent the lower part of a life-size statue of such an official (a viceroy?).³²

Since, as stated above, statues were the domain of the ruler, officials and deities, it remains for us to briefly examine another variant, namely sculptures of gods. Regarding the royal statues, it should be noted that the known royal statues from Nubia (with the exception of some fragments from Sanam

and Gebel Barkal)³³ almost all depict the monarchs standing or striding. In the context of divine statues, it will be necessary to take into account the regional and religious aspects, as well as the cultural and historical development of the Nubian region.³⁴ Among the deities, attention will therefore naturally focus on the god Amun-Ra with its cult centre at Gebel Barkal which dominated the entire Nubia.

In general, temples were also important political and economic centres since the time of the spread of Egyptian influence in this region.³⁵ According to current research, more than 30 sites were associated with the cult of the god Amun in the Nubian region with many temple structures identified archaeologically.³⁶ Thus, it can be assumed that in addition to the cult statues inhabiting the naos,³⁷ there were also other statues not only of rulers, but also of the god Amun used by the Nubian rulers to decorate the temple complexes.³⁸ It is known from archaeological and historical records that later rulers reused and

28 Cf. statue of Sety II (EA 26) in the British Museum, https://www.britishmuseum.org/collection/object/Y_EA26 or <https://egypt-museum.com/seated-statue-of-seti-ii-with-shrine-to-amun/>.

29 Price 2019, p. 27; Legrain 1914, p. 85–87, Pl. XLIV; Bothmer et al. 1960, Pls. 9/21, 33/79, 77/202; Brandl 2008, p. 332.

30 Shafer 1997, p. 5–6; Robins 2001, p. 40–42; Robins 2007, p. 357; Cf. Spencer 2019, p. 101, 114–117, 120; Tschernig, Haupt-Faria 2021, p. 132, and 133 notes 21 and 22 as well.

31 I thank the peer-reviewer for this notice; see also Török 1997, p. 403–404; Pope 2014, p. 96–97.

32 Cf. Reisner 1920, p. 28–55 and 73–88.

33 Griffith 1922, p. 87 and Pls. XV–XVI.

34 Török 1997; Morkot 2000; Pope 2014; Kendall 2022.

35 Török, 1997 p. 157; Cf. Kendall, El Hassan 2022, p. 93.

36 Rocheleau 2008, p. 57–67; Gabolde 2020, p. 352; Kendall, El Hassan 2022, p. 54–90.

37 Robins 2005, p. 5–7; Robins 2007, p. 357.

38 Griffith 1922, p. 83, 86 and Pl. XIII; Török 1997, p. 142; Cf. also Robins 2001, p. 31;

modified older sculptural works and transported them from temples built by previous pharaohs to decorate their monuments with such works.³⁹

For more than 1,700 years, the most important site of the Amun-Ra cult in Nubia was his temple at Gebel Barkal, which was known as “Pure Mountain” (*dw w^cb*) and “Thrones of the Two Lands” (*nswt t3wy*).⁴⁰ In his study, Kendall expresses the idea that the ram-headed Amun of Gebel Barkal may represent the *ka* aspect of the god Amun of Karnak depicted in fully human form.⁴¹ According to Kendall, the specific features of the rock massif could have been reflected in the religious symbolism, ideology, and iconography.⁴² The construction of Amun temple in Gebel Barkal was started by the 18th dynasty pharaohs and continued by the following New Kingdom rulers who expanded their power and pushed the Egyptian empire’s boundaries higher upstream of the Nile. Amun was the donor of the kingdom, and his temple was the coronation place for Nubian rulers both at Gebel Barkal and other places such as Sanam and Kawa.⁴³ For the reason mentioned, it is therefore reasonable to assume that, in addition to the royal sculptures, there must also have been stone statues of Amun in his sanctuaries, similarly as it is known from temple cult complexes of this god in Egypt.

The iconography of Amun on monuments from Egypt and Nubia depicts this god in a fully human form, or as an animal (e.g. a ram), or as a combination of human body with a ram’s head.⁴⁴ As the ram was one of his sacred animals,⁴⁵ relief representations of Amun with a ram’s head seated on the throne can, for example, be seen on temple wall reliefs at Kawa.⁴⁶ Scenes from Kawa show the god Amun in a pleated royal kilt. Based on the relief drawing, it seems highly likely that its shape and dense lines on the side parts and central hanging tab correspond to a shendyt kilt. A depiction of Amun with the head of a ram accompanied by the title *nswt ntrw* “king of the gods” and the epithets “who is at the head of the great ennead” and “primeval one of the two lands” can also be found on the wall decoration of the hypostyle hall

of the temple of Ramses III in Medinet Habu.⁴⁷ In this case, Amun is shown holding the *w3s* sceptre and dressed similarly to the god Ptah. In another depiction published by the Epigraphic Survey,⁴⁸ Amun resembles the god Osiris with the sceptres *hk3* and *nh3h3* and the clothing. Regarding the clothing of the gods, according to Eaton-Krauss “... the special garment worn by male deities look like two knee-length kilts, one “... having two pleated flaps that meet in front but do not overlap or do not greatly overlap”, worn over a plain loin cloth of which a small section is visible where the pleated flaps meet. In statues of Amun made during the post-Amarna Period this kilt has a belt, decorated with a block-border pattern, which is the same as the king wears.”⁴⁹ The garment’s pleated pattern is usually shown in 2D and 3D art as dense fine lines painted on the surface or grooves engraved into the surface.⁵⁰ Since a shendyt kilt recognizable by its characteristic shape (central tab) has not been preserved completely and cannot be reliably identified due to extensive damage, the supposed partial grooving in the thigh area could theoretically also indicate the short divine clothing of the god.

CONCLUSION

Based on the research so far, the primary study’s results that the fragment of the stone statue could originally have depicted a king seated on a throne cannot be ruled out. Some of the details, however, can be discussed in the context of wider comparative material and they can be supplemented by other findings. In summary, it can be concluded that the black granite statue fragment reveals extensive damage. Only the lower part of the original statue was preserved, and large pieces of stone were cut away. The stone block (left surface) appears to show signs of secondary use (grinding stone). The stylistic and iconographic features preserved on the statue fragment typologically correspond to the statues depicting a seated figure. The alleged grooving itself, characteristic of royal clothing (but also the clothing of the gods) may or may not necessarily indicate a shendyt kilt, as the statue fragment has not preserved indisputable traces of this type of clothing, nor other signs typical for royal statues. The physical details of the find and a comparative evidence of different

39 Griffith 1922, p. 73; Haeny 1997, p. 105; Rocheleau 2016, p. 59; Morkot 2000, p. 257; Morkot 2003, p. 81; Pope 2014, p. 90.

40 Kendall, El Hassan 2022, p. 9.

41 Kendall, El Hassan 2022, p. 9–20.

42 Kendall, El Hassan 2022, p. 5–48; Cf. Gabolde 2020, p. 343–368.

43 Kendall, El Hassan 2022, p. 96.

44 Spencer 2009, p. 98.

45 Kákossy 1977, Sp. 661.

46 Macadam 1955, Pl. XVII/e, XXII/b; See also Kendall, El Hassan 2022, p. 13, Fig. 5.

47 The Epigraphic Survey 1964, Pl. 492, similarly Pl. 513 and 527, 556, 557.

48 The Epigraphic Survey 1964, Pl. 529.

49 Eaton-Krauss 2020, p. 6.

50 Lange, Hirmer 1961, Pl. 116; Daressy 1905, Pl. 1.



types of statues show that a granite fragment with preserved iconographic features could theoretically, regarding the religious context and the presence of several temples and shrines in the area, equally represent a divine statue (most likely Amun) seated on a throne, even though statistical data reflective archaeological findings speak rather in favour of a royal stone statue. It remains an open question (due to the stone block's extensive damage) whether the original statue was a group statue depicting, for example, a king-god, as attested on the known examples, or whether it was a single figure. The discovery of other black granite fragments in and around the site with preserved artistic traces could shed more light, and contribute to the reconstruction of an undoubtedly interesting find that deserves the scholarly community's attention.

ZUSAMMENFASSUNG

In diesem Artikel beschäftige ich mich mit dem Fund eines Statuentorsos aus schwarzem Granit, der an der sudanesischen Stätte Duweym Wad Haj entdeckt wurde. Dieser Torso wurde 2019 von einer slowakischen archäologischen Expedition unter der Leitung von Jozef Hudec untersucht. Dieser Torso wurde als unvollendeter unterer Teil einer lebensgroßen Statue interpretiert, die einen sitzenden König darstellte. Ich diskutiere den genannten Fund im Kontext der vergleichenden Typologie altägyptischer Steinskulpturen und ergänze die vorgestellte Interpretation durch zusätzliche Kommentare und Anmerkungen. Da die Reliefdarstellung des Gewandes in Form eines Schendit-Schürze nicht vollständig erhalten ist, lassen sich die Spuren der angeblichen Riffelung auch als Teil des für die Gottheiten – in diesem Fall wohl den Gott Amun-Re – typischen Gewandes erklären. Der Granittorso könnte theoretisch auch Teil einer Skulptur sein, die mehrere Figuren darstellt.

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