

Guardians of the Nile



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Sculptures from Karanis
in the Fayoum
(c. 250 BC - AD 450)

by Elaine K. Gazda
with
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Kelsey Museum of Archaeology
The University of Michigan
Ann Arbor
October 14 — December 17, 1978

On the Cover:
No. 4: LION
Roman Period
Kelsey Museum 3683

Library of Congress Catalog Card Number 78-65221

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PREFACE

Materials retrieved in the University's excavations at Karanis in the years 1924-1935 form the bulk of the collections in the Kelsey Museum. Those excavations, conducted on a lavish scale and after survey and exploratory work not only at Karanis but also at Carthage in 1925, and at Pisidian Antioch in 1924, were set in motion by Professor Kelsey himself, were administered and funded through the University's Institute of Archaeological Research and were led in the field by Dr. E. E. Peterson, subsequently Director of the Museum from 1950 to 1961.

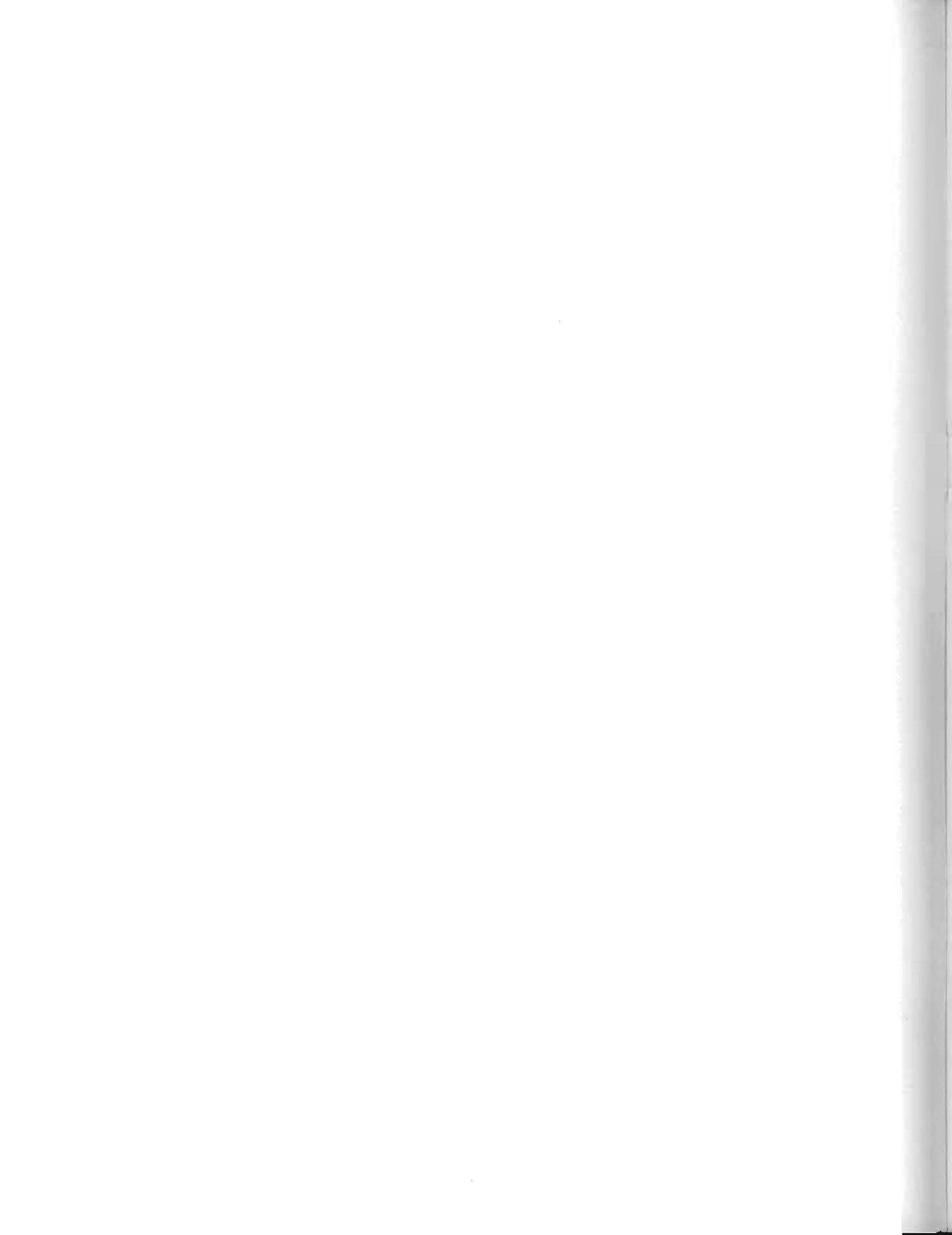
A great flood of publication resulted from these excavations. Most notable perhaps has been the interpretation of the papyri by H. C. Youtie: *Tax Rolls from Karanis*, 2 vols., Ann Arbor 1936-1939 (University of Michigan studies, Humanistic series, vols. 42 and 43); *Papyri and Ostraka from Karanis*, Ann Arbor 1944 (University of Michigan studies, Humanistic series, vol. 47); and a number of articles by him and others. Equally important have been the studies on the glass by D. B. Harden, *Roman Glass from Karanis*, Ann Arbor 1936 (University of Michigan studies, Humanistic series, vol. 41), on the coins by R. A. Haatsveldt and E. E. Peterson, *Coins from Karanis*, Ann Ar-

bor, Kelsey Museum, 1964; on the textiles by Lillian M. Wilson, *Ancient Textiles from Egypt*, Ann Arbor 1933 (University of Michigan studies, Humanistic series, vol. 31); and the volume by A. E. R. Boak, *Karanis, the temples, coin hoards, botanical and zoological reports, seasons 1924-1931*, Ann Arbor 1933 (University of Michigan studies, Humanistic series, vol. 30). Much nevertheless remains still to be done, and one of the Museum's prime objectives is now the overdue completion of the University's obligation to the site. Current projects include work on the pottery by Dr. Barbara Johnson, on the lamps by Dr. Louise Shier, and on the architecture and topography by Dr. E. Husselman and Dr. Peterson. Publication of these materials may be expected within the next few years.

No one has hitherto given more than a cursory glance to the sculptures; and it is thanks again to the unflagging energy of Professor Elaine Gazda and three students, Marti Allen, Carolyn Hessenbruch and Valerie Hutchinson, that attention is now being drawn to the stone, terracotta and bronze sculptures. More extensive publication will follow elsewhere, but this catalog and this exhibition mark a serious beginning and a serious commitment. In the preparation of the exhibition the cheerful and deliberate skills of Jill Bace and David Slee have again come to the fore, and their contribution to the Museum's program of exhibitions is incalculable. We should be lost without them. Yet the Museum's

major debt of thanks must go to Elaine Gazda, thanks to whose imaginative vision and tireless efforts the whole program flourishes, an underused collection is at long last being paid the respect and consideration it deserves, and objects long hidden are speaking once again to both students and public alike.

John Griffiths Pedley
Director



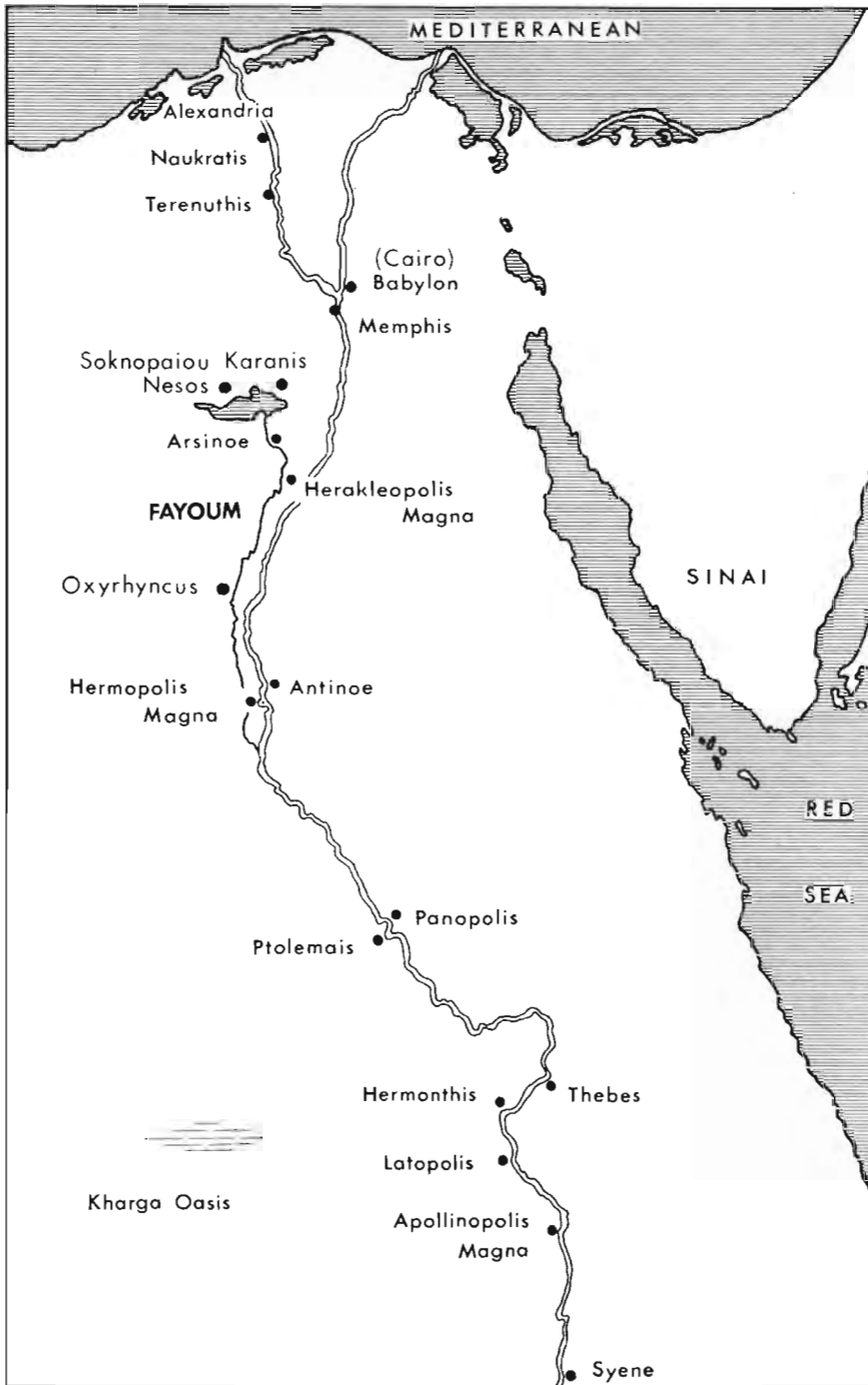
FOREWORD

Of the sculptures which were excavated at Karanis, many were assigned to the Kelsey Museum by the Egyptian Antiquities Department, but many others were taken to Cairo. A definitive study would have to include the entire corpus. This catalogue represents a beginning toward the accomplishment of that long overdue project. Although not all of the Kelsey sculptures could be included in the exhibition, it seemed desirable to append a checklist of those which are not published in individual entries in order to provide an overview of all the Karanis sculptures in the Kelsey collections.

This catalogue could not have been written without the dedicated work of three graduate students, Carolyn Hessenbruch,

Marti Allen and Valerie Hutchinson. Their research on the objects and on the site of Karanis is apparent on every page that follows. Former Kelsey Curator, Louise Shier, and Ann van Rosevelt generously shared their knowledge of Karanis and of the excavation records with all of us. Amy Rosenberg deserves special thanks for conserving and reassembling many of the objects for the exhibition, and David Slee was once again indispensable in preparing the installation. I am also grateful to Jill Bace for her help in assembling information on the objects and for typing the labels and to Fred Anderegg for making new photographs of all of the objects, including many which do not appear in this catalogue. Thanks also go to Kathleen Font and Doreen Moore for typing — and retyping — the manuscript. The catalogue was designed by Sally Everhardus and its production overseen by editor Carol Hellman, both of University Publications. It is a privilege to acknowledge all of their contributions.

Elaine K. Gazda
Associate Curator



KARANIS: the Town, the People, and the Excavations

The ancient town of Karanis, adjacent to the modern village of Kôm Aushim, lies approximately fifty miles southwest of Cairo along the northeast rim of Egypt's Fayoum district. This fertile oasis, constituting the Graeco-Roman Arsinoite nome, was formed by the draining of Lake Moeris under Ptolemy II (285-247 BC)¹ as part of a large scale plan to settle Greek immigrants among the native Egyptians and to cultivate large tracts of reclaimed land. Karanis was one of numerous colonies established there in the third century BC. Thanks to rich soil and continued irrigation from the nearby canal which branched westward from the Nile, the region remained prime agricultural territory from Ptolemaic times through the late Roman period. For over seven centuries the livelihood of Karanis depended upon the raising of grain.²

With the establishment of Roman rule in Egypt following the death of Cleopatra VII, the imperial administration was quick to recognize the importance of this source of grain revenue. Augustus, in designating Egypt an imperial rather than consular province, placed its resources under his direct control. Rome's continual demand for grain meant prosperity for farming communities like Karanis. During the reign of Augustus, the original town situated near the canal expanded northward in a radiating pattern.³ During this period, also, Karanis acquired a regular plan with multi-storied mud brick houses arranged in blocks which varied somewhat in size and shape.⁴ The Ptolemaic South Temple, constructed in the late second or early first century BC, was replaced by a

new structure in the first century AD. Presumably, in the same period another temple was built in the newly inhabited northern area of the town.

In addition to other archaeological evidence, abundant finds of papyri from Karanis help to reconstruct the history of the site, its economy and its population throughout the Roman period. The continued prosperity and expansion of the early imperial years culminated in the middle of the second century AD, an era of well-being in the entire Roman Empire. At Karanis, the inhabitants cultivated fields not only within their own administrative region but also in the territory of a neighboring village and in some state lands belonging to the Roman emperor.⁵ Ten large granaries and several smaller ones,⁶ both state and private, were scattered throughout the town, attesting the large volume of grain that the fields of Karanis alone could produce. In peak seasons, streets and alleys would be blocked by bins hastily built to accommodate the overflow from already existing storage areas.⁷

The population of Karanis varied over time and comprised a number of ethnic groups. In the Ptolemaic period, native Egyptians and immigrant Greeks dominated, and these continued to constitute the majority during Roman times. In the imperial era, however, two elite groups emerged—Roman citizens who formed an aristocratic minority of about one-sixth or one-fifth of the population,⁸ and a sub group of these, the military veterans.⁹ As a border settlement of the Roman Empire, Karanis often maintained garrisons of troops. The location of their barracks, adjacent to the largest state granary, suggests that the military presence in the town helped to safeguard the precious grain stored there.¹⁰

The deadly plague which swept through the Empire in AD 165 may have been responsible for a notable recession which Karanis experienced in the third quarter of the second century along with other areas of the Fayoum which are known to have been depopulated at this time.¹¹ Tax rolls of AD 171-173 record a population of 2160 to 2560 which probably reflects losses wrought by the plague.¹² However, agriculture continued to be the economic mainstay of the town, and there was a considerable amount of private ownership of land. The same tax rolls reveal that ninety-four percent of the population were farmers and that 618 individuals, or one-quarter to one-third of the population, owned land and gardens.¹³ Thirty-eight persons (one-sixth of the population) were engaged in professions other than agriculture.¹⁴ Evidently, however, relatively few people maintained an elegant standard of living, for little over twenty houses in all of Karanis contained luxury wares.¹⁵

By the late second century, Karanis had begun to recover from its recession. Houses and temples were reconstructed and expanded, and the town regained economic equilibrium.¹⁶ Some inhabitants, at least, acquired considerable wealth. During the reign of Commodus (AD 180-192) the South Temple was extensively restored at the expense of one individual.¹⁷ It is also noteworthy that a number of fine sculptures may be dated to the late second or early third century AD on the basis of their style and stratigraphic contexts. But during the second quarter of the third century (c. AD 235-250), a period of political turmoil throughout the Empire, Karanis once again endured economic depression. Cultivable land diminished¹⁸ as a re-

sult of faulty irrigation,¹⁹ and desert sands invaded the fertile oasis. By the middle of the third century the North Temple was no longer in use; it later became a public dump.²⁰

The later third century witnessed a brief return to prosperity²¹ as new construction in the town attests. But, thereafter, a steady decline ensued. A papyrus document dated to AD 308, of one Isodoros,²² a Karanis resident and landowner, records a very reduced agricultural community of only one hundred and forty landholders,²³ little over a quarter the number in the second century following the plague. Yet for those few, a comfortable living could still be made from the cultivation of grain.²⁴ During the late third and fourth centuries the decline in the population of Karanis is apparent from the archaeological remains. Most earlier houses were abandoned and covered over, and considerably fewer were built on top of them. After the middle of the fifth century, Karanis was deserted and left prey to the encroaching sands.

Systematic study of the town of Karanis began in 1895 when a site survey conducted by three English papyrologists, Grenfell, Hunt and Hogarth, firmly identified the ancient town.²⁵ The value of the settlement lay in its being a well preserved example of a Graeco-Roman country town in Egypt which had been occupied continuously for over seven centuries. In 1923-1924 the Director of the Near East Research Expeditions of The Univer-

sity of Michigan, Francis W. Kelsey, negotiated with the Egyptian Department of Antiquities for excavation privileges, which were granted on the condition that some of the objects found would go to the Cairo Museum.²⁶ The rest would either be stored on the site or taken to Michigan.

When the Michigan team arrived at Karanis in 1924, the central portion of the mound which contained the civic center of the town, had been removed down to bedrock by native fertilizer entrepreneurs, the *sebbakhin*.²⁷ Nonetheless, many other town structures survived, including the North and South Temples and extensive residential quarters on the east and west, which were connected by a narrow strip of occupational debris along the northern edge of town. From these areas, a wealth of papyri, sculpture, pottery, wall paintings, ostraka, coins, wooden objects, glass, household utensils, and agricultural and industrial implements were recovered during ten seasons of excavation. These finds now constitute a large percentage of the collections of the Kelsey Museum.

Although much of the Karanis material has been published, much still remains to be studied and understood. This catalogue is intended as a preliminary survey of representative examples of sculpture now in the Kelsey Museum. A full publication which will include all of the excavated sculptures is planned for the near future. Although unpretentious, these objects provide a glimpse of the artistic tastes, religious beliefs, and economic fortunes of a provincial community that provided grain for the Roman world.

C.H.

¹Ball, 183.

²*Ibid.*, 215.

³Peterson, 1933, 54.

⁴Cf. Peterson, 1931, for discussion of domestic architecture at Karanis.

⁵Geremek, 26-27.

⁶Husselman, 58.

⁷Peterson, Notes, 7-8, 14.

⁸Papyrus studies indicate that in AD 171-173 most of the inhabitants were Egyptian or Graeco-Egyptian. See Boak, 1955, 160.

⁹Geremek, 101.

¹⁰Both structures lasted until the fourth century AD. Peterson, Notes, 19.

¹¹Boak, 1955, 160.

¹²*Ibid.*

¹³Cf. Mich. Papyrus 223, 224, 225.

¹⁴Geremek, 92-93, Table VII, cites thirty-three professions, other than farming, practiced by a mere thirty-eight individuals.

¹⁵Geremek, 95, 97. For example, House C65, which contained painted murals, glass items, and wood furniture, and House C42 which yielded eleven glass vessels and a wooden box containing rings, amulets, and bronze beads. Harden, 1936, 34-37.

¹⁶Peterson, Notes, 41-42.

¹⁷Grenfell, Hunt, and Hogarth, 35.

¹⁸Geremek, 33.

¹⁹For an analysis of the agricultural and irrigation problems at Karanis, see Boak, 1926.

²⁰Peterson, 1933, 15.

²¹Peterson, Notes, 41-42.

²²Cairo Papyrus, 57033.

²³Boak, 1955, 162.

²⁴Boak, 1946, 46.

²⁵Grenfell, Hunt, and Hogarth, 29.

²⁶Haatvedt, Peterson, and Husselman, 1.

²⁷Peterson, 1931, 1.

A NOTE ON STRATIGRAPHY

At Karanis the debris of seven centuries of continuous occupation resulted in approximately five datable levels which were identified at the three principal excavation sites — the residential district, the South Temple and the North Temple. Since the terminology used by the excavators to identify these levels is not the same in all three areas, the following chart is provided to aid the reader in using this catalogue.¹

Residential Area

- E (fifth level)
Later 3rd century to 30 BC
(Ptolemaic)
- D (fourth level)
Late 1st century BC to early 1st
century AD (Early Roman)
- C (third level)²
Mid 1st to mid 3rd century AD
- Late C³
Mid 2nd to mid 3rd century
AD
- B (second level)⁴
Second half of 3rd century to
first half of 4th century AD
(Late Roman)
- A (top level)⁵
4th century to mid 5th century
AD

South Temple Complex

- F (fourth level)
1st century BC to 1st century
AD (Early Roman)
- Late F (third level)
Second half of 1st to early 2nd
century AD
- E (second level)
Second half of 2nd to early 3rd
century AD
- D (top level)
Late 3rd to early 4th century
AD (Late Roman)

North Temple Complex

The stratigraphy of the North Temple had mostly been destroyed by the fertilizer entrepreneurs (*sebba-khîn*) by the time the excavation began. It was determined, however, that the earliest phase of the temple dated to the 1st century AD and that it was abandoned around the middle of the 3rd century AD. Sometime thereafter, it became a public dumping ground.⁶

It should be noted that these contexts prove valuable only for establishing a *terminus ante quem* for individual finds, and when the levels span broad periods of time (especially the C level) only the upper (latest) end of their chronological boundaries are relevant. In many cases this upper date will be much later than the actual date at which a sculpture was made. To arrive at the date of manufacture, it is necessary to employ stylistic and iconographic evidence.

¹Level information is cited in the catalogue headings. In the second line of the headings, the number given first refers to the Kelsey Museum inventory, while the number following in parentheses is the one assigned by the excavators. A typical excavation number, such as 27-C51D-A, should be read as follows: excavated in 1927, in level C of House 51, room D. The final letter A refers to the listing of the piece in the object record. Most of this information is repeated in the third line of the heading for the convenience of the reader.

²Harden, 1936, 31-32 disputes the limits of the C period, preferring a late 2nd century AD date for the beginning, rather than a mid 1st century date.

³Houses designated B1-B25 excavated in 1926-27 are dated early 2nd-early 3rd century AD, primarily 117-235 AD, and therefore also belong to the C period: Peterson, 1931, 9.

⁴Variations in the B period are acknowledged in Peterson, 1931, 9. Houses designated B26-B59, excavated in 1926-27, date late 3rd - early 4th century AD. (See also note 3.) The B period houses excavated from 1927 on are dated mid 3rd - mid 4th century AD.

⁵Peterson, 1931, 39 reports that the A period in Areas B and C, excavated in 1927-28, dates 350-450 AD.

⁶Peterson, 1933, 15, for the foundations of an earlier Ptolemaic structure beneath the present North Temple.

M.L.A.

THE SCULPTURES

The Karanis excavations have yielded a great amount of information about provincial life in Graeco-Roman Egypt. The many artifacts of daily life which range from utilitarian items of basketry and wood to luxury wares such as glass and textiles speak of the private side of town life, while many papyri, coins and ostraka constitute invaluable records of the economic, legal and social institutions of this region of the Roman Empire. The sculptures when seen against this background provide further insights into the daily life and institutions of the town and of Egypt as a whole. Viewed as a discreet group of objects, they also contribute to our understanding of the history of art in the Graeco-Roman period.

In assessing the character and significance of the sculptures found at Karanis, it is important to keep in mind that the majority of them derive from the excavated residential and temple areas, with the exception of surface finds whose original contexts can only be surmised. Thus it is to be expected that these sculptures will largely reflect the domestic and religious aspects of life at Karanis. If sculptures ornamented the civic structures and public squares in the center of the town, they have been entirely lost as a result of the destructive enterprise of the *sebakhîn*. Portraiture and historical relief sculpture is notably lacking as are other forms of life-size and colossal statuary which were common to both the Egyptian and the Graeco-Roman artistic traditions. While examples of such sculptures have been retrieved from other Graeco-Roman sites in Egypt, it does not seem likely, judging from the unpretentious character of the Karanis finds that monumental sculpture was ever characteristic of the town environment. Nor is

sepulchral sculpture represented, for excavation in the necropolis north of the town was limited to one day of clearing and the uncovering of only a few poorly furnished graves.¹

The majority of sculptures which were recovered represent the gods or religious symbols which served votive or apotropaic functions, and most of them are small in size. The larger statues, still no more than half life-size, can be associated with one or the other of the temples or with small architectural structures such as fountains, either on the basis of their actual find contexts or their similarity to sculptures from elsewhere whose functions are known. Among these are the guardian lions (Nos. 1, 3-5, 7, 9, 10) the marble statue of Isis (No. 24), a seated figure who may represent Demeter or one of her devotees (No. 36), an Egyptian Dignitary (No. 35), and the personified Nile (No. 26). The smaller pieces were found mostly in streets, houses and granaries (often in storage bins), and in the areas adjacent to or within the temples. None was *in situ* at the time of discovery, but the small niches which are common in the walls of houses and granaries would have provided appropriate settings for the diminutive devotional images,² while in the temples, cult statues probably occupied larger recesses in chapel walls.³

The Karanidian sculptures represent well-known artistic currents in Graeco-Roman Egypt in a range of styles, media and techniques. The various groups which can be identified reveal a clear stratification of the sculpture industry both within the craft and among the clientele it served. At the upper social stratum in Karanis was a small affluent minority. Little is known of this class in the Ptolemaic period of the town, but it was undoubtedly made up of Greek families to whom some of the fine Hellenistic sculptures must have belonged (Nos. 16-18, 21, 27, 37). In the Roman period members of the elite class of citizens must have been the owners of the exquisite imported works of the Antonine and Severan periods (Nos. 19, 20, 28, 29, 39, 40, 47) as well as of other luxury items ornamented with bronze attachments (Nos. 49, 54-56). The majority of these imported objects were probably crafted at Alexandria in specialized workshops which had long supplied an upper class clientele throughout Egypt and other parts of the Empire with fine reproductions of images of Graeco-Roman deities and genre subjects.

A second group of sculptures was commissioned by the priests for the temples. Although some of these, for example, the statue of Isis (No. 24), are hellenized images no doubt produced in Alexandria in the workshops mentioned above, the guardian lions (Nos. 1, 3-4), the seated dignitary (No. 35) and the images of the crocodile god of the Fayoum (Nos. 31, 32) must have been produced by sculptors trained in the age-old conventions of Egyptian art. Images of the Egyptian gods in the traditional style also occur among the bronze amulets (Nos. 50, 53) and occasionally in terracotta figurines (Appendix 89, 90), which still served the old cults.

There is also a considerable amount of sculpture which was probably made locally by craftsmen not trained in either the Graeco-Roman or the ancient Egyptian sculptural arts. On the whole these sculptures appear to have been made for less affluent patrons. The larger lions (Nos. 5, 7, 9, 10) which imitate, but do not accurately replicate, the canonical Egyptian models may have been commissioned for the temples in less prosperous times, while smaller versions may have been intended for household or granary shrines (Nos. 2, 6, 8, 11, 12). Other sculptures, such as the limestone Harpocrates (No. 22), the reliefs of Isis-Thermouthis and of Sarapis enthroned (Nos. 25, 30), and a statue which may represent Demeter (No. 36), come from domestic or granary contexts, no doubt acquired by individuals of lesser means who maintained shrines to the agrarian deities in the grain storage units and in their homes. The abundant finds of terracotta figurines from Karanis indicate that a more numerous, humbler populace provided a significant market for the wares of local coroplasts. Their subjects and styles are characteristic of terracottas from other areas of the Fayoum as well as other parts of Egypt, but there is evidence to indicate that most of those found at Karanis may also have been fabricated there.

Deriving primarily from temples and domestic shrines, the Karanis sculptures provide insights into the religious life of the town. For the most part the sculptures portray agrarian deities and protective emblems. Two of the most striking sculptures represent the god, Sobk, in one of his numerous manifestations — a falcon-headed crocodile (Nos. 31, 32). In the fifth century BC Herodotus recorded that “some of the Egyptians consider the crocodile sacred, while others make war upon it; and those who live about Thebes and the Lake Moeris (in the Arsinoïte nome) hold it in great veneration.”⁴ According to Pliny the Elder, Sobk was revered in the Fayoum as a prophet of the annual inundation, for prior to the flooding of the Nile, the crocodile would lay its eggs on land just out of the range of the rising waters.⁵ In the Graeco-Roman period ten or twelve local versions of Sobk (or Souchos as he was called by the Greeks)⁶ were recognized in the Arsinoïte nome alone.⁷ Often the different versions are difficult to distinguish, yet subtle differences do seem to have existed. Towns which had temples or sanctuaries dedicated to various aspects of the crocodile god include Soknopaiou Nesos, Theadelphia, Tebutnis, and Bacchias.⁸

At Karanis, an inscription on the lintel of the South Temple portal indicates that the precinct was dedicated to two manifestations of Sobk, Pnepheros and Petesuchos,⁹ and architectural features of the temple itself and of a subsidiary room of the complex correspond to needs of the cult rituals. The North Temple also appears to have housed a crocodile cult. The two falcon-headed crocodiles (Nos. 31, 32) mentioned above were found in this temple, along with a large stone platform in the inner court which may have been used for the ritual exhibition of the mummified

animal.¹⁰ Judging from their similarity to representations of the crocodile god from Soknopaiou Nesos¹¹ the falcon-headed creatures from Karanis may represent Sobk as Soknopaios. In this manifestation the god assumed the solar character of Horus and was regarded as a deity of creation.¹² The thick slab on which the god lies in No. 31 recalls the platform used in the exhibition ritual.

The discovery of a marble statue of Isis (No. 24) in the inner court of the North Temple suggests that her cult was linked with that of Soknopaios at Karanis as it was in the temple at Soknopaiou Nesos.¹³ It has been suggested that the crocodile may have acquired his powers of life, fecundity and prosperity through his association with Isis.¹⁴ A serpentine form of the great goddess, Isis-Thermouthis,¹⁵ is represented in two sculptures, one of which is now in the Kelsey Museum (No. 25). She was worshipped in the nearby town of Madinet Madi in the same sanctuary as Soknopaios,¹⁶ and it is possible that their cults were also connected at Karanis. In the form of Isis-Thermouthis, the goddess had a distinctly agrarian identity, appropriate to the Fayoum where she was most popular from the Ptolemaic period onward.¹⁷ She is often depicted with a staff, cornucopia and wheat sheaves, attributes borrowed from Demeter, the Greek goddess of grain, who may be represented at Karanis in a badly damaged limestone sculpture (No. 36). The popularity of Isis-Thermouthis at Karanis is further attested by a sculpture of an uraeus in an aedicula (No. 33)

which was found near the relief of the goddess mentioned above (No. 25). This emblem may in fact be a manifestation of Isis-Thermouthis in a wholly serpentine form.¹⁸ Other signs of the worship of Isis-Thermouthis at Karanis are two votive foot plaques (No. 34 and Appendix 17) which were most commonly placed at her shrines.¹⁹

Isis was also venerated in the guise of the Greek goddess, Aphrodite, an identification first made in the Ptolemaic era when the priests of Alexandria attempted to syncretize the traditional Egyptian gods and those of the transplanted Olympian pantheon.²⁰ Random fragments of Aphrodite statuettes were found in the South Temple (Appendix 9, 13), but the type is better represented in domestic and granary contexts where they may have stood in small shrines as protective or fertility emblems. (Nos. 16-20, 39, 40, 48; Appendix 1, 2, 12, 14-16). A number of the Aphrodite statuettes and fragments found at Karanis represent the goddess with her arms raised and typing up her hair (Nos. 16, 39, 48; Appendix 12-14). This type has come to be known as Aphrodite Anadyomene as a result of confusion with a painting by Apelles in which Aphrodite was shown rising from the sea shaking sea foam from her tresses.²¹ The sculptural prototype of the Karanis Anadyomene statuettes, however, was probably a famous cult image in Alexandria associated with the Ptolemaic queens.²² Other well-known Hellenistic versions of the Greek goddess seem to be represented among the Karanis finds, but their fragmentary condition often prohibits precise identification of the model (Nos. 17, 18, 20, 40; Appendix 1, 2, 15, 16).²³

In addition to his appearance in conjunction with the crocodile deity, Sobk (Nos. 31, 32), Horus, the divine son of Isis and Osiris, is represented at Karanis as a hawk wearing the double crown of Upper and Lower Egypt (No. 50) and also as slayer of crocodiles on a small magical cippus (Appendix 25). During the Graeco-Roman period he was commonly represented as the child Harpocrates,²⁴ and his popularity in both state and domestic religion at Karanis is reflected in the numerous images of him found both in painting and in sculptures of all media.²⁵ Terracottas depict him in a wide variety of poses and costumes (Nos. 63-64; Appendix 64-82) which for the most part emphasize his role as a god of fertility. A small bronze portrays him seated on a lotus, a solar symbol signifying resurrection and rebirth (No. 49).²⁶ A limestone sculpture of Harpocrates (No. 22) which was discovered in the same room as the relief of Isis-Thermouthis (No. 25), and three tax rolls which mention a priest of Harpocrates further attest to the activity of his cult in the town.²⁷ The frequent appearance of Eros (Nos. 41-45; Appendix 26), who was identified with Harpocrates by the Greeks, indicates that the child-god was popular in numerous forms.

The potent Alexandrian god Sarapis, a creation of the priests of Ptolemy I, is represented at Karanis in several guises. A fragmentary relief (No. 30) presents the enthroned god as guardian of the dead and of Hades. This role, which Sarapis had inherited from the Egyptian Osiris and the Greek Pluto, became his dominant identity by the later Roman period when concern for the afterlife preoccupied religious thought throughout the Empire.²⁸ The composition of the relief is apparently based on the celebrated cult image of the god in the Sarapeum in Alexandria which is said to have been created by the younger Bryaxis for Ptolemy II (285-247 BC).²⁹ This statue portrayed the seated god with one hand holding a staff and the other touching one of the heads of the dog Cerberus, guardian of the gates of Hades.³⁰ Two heads of Sarapis from Karanis (Nos. 28, 29) evoke the Hellenistic style of the model in Alexandria more accurately than the simplified relief fragment. These images of the deity include the grain measure crown, or *modius*, symbol of the abundance of the land. Befitting their significance, all three sculptures were found in domestic and granary contexts. An elegant bronze statuette (No. 47) represents Sarapis as a compound deity, bearing the attributes of Zeus Amun, and possibly also of Helios. It may well reproduce on a small scale a lost cult image of the syncretized deity to whom, among others, the North Temple at Karanis was dedicated.³¹

A large fragmentary stone sculpture (No. 26) personifies the Nile as a god of fecundity.³² Thanks to his activity, the river flooded annually, replenishing the parched soil with vital sediments, minerals and water. The statue was broken and reused as building material, but it was probably carved as an ornament for a small fountain.

Hermes of Herakles (No. 23), Priapus (No. 27) and possibly Apollo (No. 21) bear witness to the continued devotion to deities of Greek origin, while Bes (Appendix 24), Nefertum (No. 53; Appendix 27) and Ichneumon/Thoth (No. 51) are the only representatives of the minor gods of ancient Egypt.

Guarding the town and its granaries, shrines and temples were a large number of lions and sphinxes (Nos. 1-15; 61; Appendix 21-23, and approximately twenty-five examples in Cairo). In pre-Dynastic and Dynastic times, lions had been royal symbols that embodied the power of the pharaoh,³³ but by the Ptolemaic period they, along with sphinxes, had become anonymous emblems of power. One lion (No. 3) was found near the fire altar in the forecourt of the North Temple, and its twin (No. 4) was unearthed from the debris of a nearby house. According to the excavator, "very probably the two lions formed a pair, with one placed on each side of the entrance from the temple court to the inner hall, like the lions before the gateway to the Temple of Pnepheros at Theadelphia."³⁴ Lion sculptures apparently stood guard in the vicinity of the South Temple also. A large lion, similar to No. 1 in this

exhibition, may have come from the steps of the forecourt,³⁵ while Nos. 10 and 12 were unearthed together from the area to the southwest of the temenos wall. The many small lions from Karanis must have been intended for domestic or granary shrines. Most of them, however, are from unspecified contexts.

The vast majority of sculptures from Karanis clearly expresses concern for fertility of the land, a natural preoccupation in a rustic community dependent upon agriculture for its existence. Greek, Egyptian and hybrid deities alike were invoked to ensure a bountiful crop and protection from blight and pestilence. The survival of the images of these gods into the late Roman era attests the tenacity of pagan beliefs held by a significant number of inhabitants of Karanis while the majority had converted to Christianity (No. 71).³⁶

Aside from works of religious art, the corpus of sculptures from Karanis includes a few genre subjects (Nos. 46, 56; Appendix 103, 104) and grotesque caricatures (Nos. 38; Appendix 100, 101) which betray a lingering interest in themes characteristic of the art of Alexandria in the Ptolemaic period.³⁷ In addition, two portraits, one in the naturalistic style of Hellenistic art (No. 37) and the other conservatively Egyptian (No. 35), provide sparse evidence of this form of sculpture at Karanis. With few exceptions, the sculptures repeat familiar Graeco-Roman and Egyptian subjects and formal conventions, however elegantly in some instances. In the realm of provincial Egyptian art one might expect the Karanis material to be useful in following artistic developments into the Coptic era. Thus it is disappointing to find that most of the stone sculptures of this category were found on the surface rather than in datable contexts. It is mainly through study of the terracottas that it will be possible to determine a clear sequence of development in provincial Egyptian style and iconography. If the economic, political and commercial conditions of Karanis may be better understood through other archaeological evidence such as the papyri, ostraka, coins, pottery and architecture, the sculptures for their part not only reflect these conditions but also contribute considerable insight into the aesthetic preferences and religious aspirations of this rustic Fayoum town.

E.K.G. and C.H.

- ¹Peterson, 1931, 4.
- ²In most niches traces of several coats of painted plaster survived. A niche-shrine with an architectural design was found in the wall of room D of House 57 (level C).
- ³Boak in Peterson, 1933, 9 and plan II of North Temple.
- ⁴Herodotus 2.69, translated by Wilkinson, 75.
- ⁵Pliny *N.H.*, 8.25
- ⁶Milne, 383.
- ⁷Toutain, 193.
- ⁸*Ibid.*, 191.
- ⁹Peterson, 1933, 31. Cf. Grenfell, Hunt, and Hogarth, 33, inscription no. 1.
- ¹⁰Boak, 1925, 208. Peterson, 1933, 53.
- ¹¹Milne, 383.
- ¹²*Ibid.* Cf. also Steindorff, 154, pl. 103.
- ¹³Milne, 383. The University of Michigan conducted an excavation at Soknopaiou Nesos in 1931-32. Cf. Boak, 1935.
- ¹⁴Dunand, 1973, I, 128; Brady, 35.
- ¹⁵During the New Kingdom, the goddess was called Ranouthet; Dunand, 1973, I, 89-91.
- ¹⁶Dunand, 1969, 9. Several representations of the serpentine goddess were found around the site. Cf. Vogliano, 16-17, pl. 17, 23.
- ¹⁷At Karanis coin images of her attest her popularity in the Hadrianic period. In Graeco-Roman times, Isis-Thermouthis was also closely associated with a serpentine consort, Sarapis-Agathodamon. The two deities were instrumental in Alexandrian funeral rites (see Le Corsu, 118). Sarapis-Agathodamon actually was a variant of Sobk, his name meaning powerful Sobk. This potent genie form of Sarapis perhaps constituted an artificial invention, more an imitation of Isis as a serpent than a true assimilation to a serpentine form. The joint cult to Isis-Thermouthis and Sarapis-Agathodamon arose in Alexandria during the Hadrianic period and the Kelsey relief of Isis-Thermouthis possibly dates soon afterward, when the images of both deities were becoming popular on coins of the Antonine period. (See Dunand, 1969, 31). Footprint plaques like No. 34 and Appendix 17 commonly appeared as dedications to the combined worship of Isis-Thermouthis and Sarapis-Agathodamon. (*Ibid.*, 24) No. 34 was found in the courtyard of a residence, where there may also have been a domestic shrine, but the worship of Sarapis-Agathodamon at Karanis cannot be attested with certainty.
- ¹⁸Dunand, 1969, 20.
- ¹⁹*Ibid.*, 24.
- ²⁰See Witt, 123 ff, for the history of the association of Isis and Aphrodite.
- ²¹Bieber, 1977, 64.
- ²²The cult statue of Arsinoe II, for example, was an Aphrodite Anadyomene: Bieber, 1961, 98-99; Pliny *N.H.* 37. 108; Adriani II, 23, no. 85; 25, nos. 95, 97. Cf. Merker 23, n. 65 for references to the Alexandrian origin of the Anadyomene type.
- ²³Cf. Bieber, 1977, pl. 39-42, which illustrates a variety of Aphrodite types.
- ²⁴Milne, 379.
- ²⁵In addition to sculptures, paintings of Harpocrates were also discovered. Cf. wall painting of Isis nursing Harpocrates from House B50, Room E, in Peterson, 1931, pl. 25, fig. 49. See also a painting of Harpocrates in House C65, in Peterson, 1931, pl. 36, fig. 71, where the god is shown seated with one hand to the mouth and the other hand clutching long-stemmed lotuses.
- ²⁶S. Morenz, "Der Gott auf der Blume," *Artibus Asiae* suppl. 12 (Ascona, Schweiz, 1954), part 3; and A.M. El-Kachab, "Some Gem Amulets Depicting Harpocrates Seated on a Lotus Flower", *JEA* 57 (1971) 139, 140.
- ²⁷Mich. Papyrus 223, 1467 (171/2).
- ²⁸Stambaugh, 93
- ²⁹Dunand, 1973, I, 48; Plutarch, *De Iside et de Osiride*, 28
- ³⁰Although the original Hellenistic work is lost, a marble version found in Pozzuoli is probably a close copy of the Alexandrian cult statue (Naples, Museo Nazionale no. 68)
- ³¹For identification of the cults worshipped in the North Temple, see Peterson, 1933, 12, pl. 7, fig. 15.
- ³²Cf. Herodotus 2.101 and Diodorus 1.6-26 for deification of the Nile by Egyptians.
- ³³Hassan, 65; Schweitzer, 18ff. 32ff.
- ³⁵Peterson, Object Index, under 29-TS-RO.
- ³⁶There is no early Christian sculpture at Karanis. However, crosses occur on many lamps and pottery vessels.
- ³⁷Bieber, 1961, 89-105.

CATALOGUE

Sculptures in Stone

The stone sculptures from Karanis demonstrate more clearly than the bronzes and terracottas the co-existence of distinct artistic and craft traditions. Three main groups of sculptures illustrate the survival of the canons of ancient Egyptian art, the popularity of the more recent Hellenistic and Graeco-Roman tradition, and the provincial manifestations of both. The various styles, techniques, materials, and subjects of the Karanidian stone sculptures attest the work of itinerant and local Egyptian craftsmen as well as of Greek artists in the cosmopolitan studios of Alexandria.

The basalt statue of a seated dignitary (No. 35) which revives a conventional Egyptian type, was probably made in a workshop at Karanis.¹ While in spite of its unfinished portions it is possible that the statue was regarded as complete,² it may be that it served as a study piece for apprentices.³ Other sculptures from Karanis which are only roughed out (Nos. 8, 10, 12)⁴ indicate local activity of sculptors. Two of these (Nos. 10, 12) like the dignitary, were found near the South Temple suggesting that a sculptor's studio may have been located in this region.

Judging from the use of local stones,⁵ a considerable number of lions (Nos. 1-12; Appendix 21-23) also was made at Karanis. Some were carved by sculptors well-trained in the canonical methods of ancient Egyptian art, perhaps itinerants, and other, perhaps by local sculptors who imitated the traditional forms and methods as best they could. Two of the finest of the Karanis lions (Nos. 3 and 4) were fashioned in the same local hard grey limestone that was used to construct parts of both temples at Karanis.⁶ The accuracy with which these two lions reproduce their well-known Egyptian prototype reveals the tenacity of the canonical models and methods used by this conservative group of sculptors. The prototype itself can be traced to the Archaic period;⁷ all of its essential elements — frontal pose, extended forelegs, and curving tail which wraps around the haunch — appear in Old Kingdom hieroglyphs.⁸ However, the two Karanidian examples incorporate a number of late characteristics which include schematically rendered anatomical parts (such as the foreleg musculature, rib cage and inner ear)⁹ and also certain details of the facial structure (such as the lines which run from the inner corners of the eyes across the cheeks to the outer edges of the face).¹⁰ In addition, the Karanidian lions are rendered with pronounced geometrical clarity. Whether this resulted from a conscious aesthetic choice or from incomplete finishing is difficult to judge, but it is more like the former. That they were regarded as complete is apparent from the fact that one of the lions was found in the inner court of the North Temple.¹¹

These two lions, or others like them, may have served as models for a number of other frontal lions from Karanis which were probably worked by local sculptors who were less knowledgeable of, and therefore not confined by, canonical methods and models (Nos. 5-12). There is considerable variation among them in the character of modeling, the proportion of the head to the body, the length of the forelegs, position of the tail, and arrangement of the mane not only around the face but also on the shoulders and the back. Whether these variations can be explained as a development of the type or simply as liberties taken by various sculptors at different times cannot be clearly determined at present. The fact that most of the lions were surface finds makes establishing a chronological sequence difficult. However, when the remaining Karanis lions which are in the Cairo Museum can be studied, it may be possible to trace an evolution of this frontal type into the late Roman and Coptic periods.

A second canonical type of lion is represented at Karanis by two examples in the exhibition (Nos. 1, 2) and by the inscribed lion seen at the South Temple by Grenfell, Hunt and Hogarth which is now in Cairo.¹² This type, which entered the repertory of Egyptian art during Dynasty XVIII, abandons strict frontality in favor of a more relaxed pose.¹³ Rather than crouching on all fours facing forward, the lion lies on its side and turns its head at an angle to the curved axis of the body. Its front paws are crossed, and one of the rear legs is tucked beneath the body. An unnaturally long tail lies alongside the body on top of the plinth. Certain modifications of this type which were introduced in the late period are imitated in the Karanis examples.¹⁴ In these, the head is lowered toward the forepaws, the mane on the breast is represented in two layers beneath the one which surrounds the face, and the tail clings to the front of the plinth.¹⁵ The larger of the two lions in the exhibition (No. 1) shows the same type of conventionalized leg musculature and segmented inner ear which appear in the frontal lions discussed above. The somewhat primitive carving technique suggests that it was made by a provincial craftsman.

Other sculptures from Karanis also appear to have been made by local sculptors. These include the seated Harpocrates (No. 22) and several other sculptures in local limestone whose style and technique is not directly related to either the ancient Egyptian or the Graeco-Roman artistic traditions. Many of these sculptures were, nonetheless, crafted with care. In spite of the poor condition of the seated Harpocrates the repetition of diagonal and spherical shapes shows awareness of compositional structure, and the sagging cheek on the downturned side of the head responds, however primitively, to the effect of gravity. The simple composition of the seated figure (No. 36) and the geometry of the lion-head spout (No. 14) are also consciously contrived.¹⁶

Another group of sculptures from Karanis is clearly not of local manufacture. These, by and large, are works in the Graeco-Roman style which fall roughly into two chronological periods — late Hellenistic (c. 150-30 BC) and Roman of the late 2nd and 3rd centuries AD. The marble sculptures in this group were undoubtedly imported (Nos. 15-18, 21, 24, 37; Appendix 5, 9, 12, 13, 19). Aside from the fact that marble is not native to the Fayoum,¹⁷ these sculptures represent either Greek or thoroughly hellenized Egyptian subjects in fully Hellenistic styles. The five fragments of statuettes portraying Aphrodite (Nos. 16-18; Appendix 12, 13) appear to be late Hellenistic in date. Their proportions follow closely the prototypes which are associated with the Ptolemaic art of Alexandria, and their execution exhibits hallmarks of late Hellenistic marble working techniques, such as *sfumato* modeling and delicate burnishing of the surface.¹⁸

A unique find at Karanis is a diminutive portrait of a Ptolemaic king made of a marble-like limestone (No. 37). Two flat planes on the top and back of the head intersect at right angles indicating that the head was housed in a shallow niche or frame. Although it was found in a Roman level, both its style and the subtle modeling of its powerful facial features and neck muscles place it in the Hellenistic period. Like the marble fragments of Aphrodite statuettes, it may have survived as a treasured heirloom, perhaps of one of the old Greek families at Karanis.

Of the other marble sculptures from Karanis, the herm fragments which may represent Apollo (No. 21) and Priapus (No. 27) also exhibit technical handling characteristic of the Hellenistic period, such as softly rounded planes and edges and light surface polishing. A rough plane on the back of the head of "Apollo" might indicate that the coiffure was completed in stucco — another technique typical of late Hellenistic sculpture — although no traces of stucco remain.¹⁹ Other marbles clearly date to the Roman period. The drill work which separates the strands of fringe on the shawl of Isis (No. 24) places the statue in the late 2nd or early 3rd century AD rather than in the Ptolemaic era of its prototype.²⁰ It was probably made in Alexandria. The impressive lion's paw which formed part of the furnishings of the South Temple complex during the Roman imperial era was surely also imported.

A second category of imported works consists of Graeco-Roman statuettes fashioned in Egyptian materials, alabaster and serpentine.²¹ Among the alabaster examples are six fragments of Aphrodite statuettes of similar style and technique (Nos. 19, 20; Appendix 1, 2, 14, 15).²² The voluptuous torsos are smoothly modeled, but in comparison to the marble torso mentioned above (No. 18) their proportions are heavier and the anatomical parts are more compartmentalized. Their somewhat rigid appearance is accentuated by the glossy surface polish. Abstraction is even more evident in the ornamental treatment of the garments whose folds fall into arbitrary patterns which emphasize the sensuous curves of the body. That color was applied to parts of these alabaster statuettes is indicated by a small fragment of a hand of Aphrodite which grasps a lock of painted hair (Appendix 14). An alabaster head of Sarapis (No. 29) also exhibits rigidified anatomy, while the contrived arrangement of its hair reveals the same taste for abstraction as the garments of the Aphrodite statuettes. This taste characterizes Antonine and Severan art, and the stratigraphic evidence also points to this period.²³

Late second century style is best exemplified at Karanis by the exquisite serpentine head of Sarapis.²⁴ In its precision and delicacy, the craftsmanship is reminiscent of metalwork. Indeed, this head has much in common with the bronze statuette of Sarapis-Zeus Amun (No. 47). A local version of this elaborate style may be identified in the travertine figure of the Nile (No. 26). Its beard is clearly inspired by Antonine models whose bravura technique of undercutting is also imitated. However, the sculptor of the Nilus betrays his lesser skill in his sparing and hesitant use of the drill and in his schematic rendering of the torso and drapery.

With few exceptions, the diverse sculptural traditions can be clearly distinguished in style, technique and material and for the most part also by subjects they portray. Traditional Egyptian themes were rendered in native materials by itinerant Egyptian sculptors according to age old conventions; provincial craftsmen not disciplined in these canonical methods adopted their own methods to render currently popular deities;²⁵ materials foreign to the Fayoum — whether the marbles of the Greek world or alabaster and serpentine from elsewhere in Egypt — were used by sculptors fully trained in the Graeco-Roman sculptural tradition to fashion the Greek and Graeco-Egyptian gods. Occasionally provincial craftsmen were inspired to imitate cosmopolitan models, but for the most part there appears to have been a clear stratification of the sculptural industry which no doubt reflects the structure of the society itself.²⁶

E.K.G. and C.H.

- ¹See Castagnoli, *ActaA*, 1967, 122-123, and n. 84, for other examples of similar figures made in temple workshops in Egypt during the Roman period. See Lucas, 61, for basalt quarries in the Fayoum.
- ²The Dynasty IV group of Mycerinus and Khamerernebtj in the Museum of Fine Arts, Boston, is among the best known instances of a sculpture which was installed in an unfinished state probably owing, however, to the premature death of the king. See Smith, *The Art and Architecture of Ancient Egypt* (Baltimore, 1958) 62, pl. 44B. An unfinished lion in the Cairo Museum, no. 33.325, preserves traces of paint. Evidently it was regarded as finished. See Edgar, 1906, 8, pl. VII. Also compare Nos. 3 and 4 in this catalogue.
- ³See Edgar, 1906, v-viii on the use of models, some of which were left unfinished for purposes of instruction.
- ⁴No. 12 is so poorly preserved that it is difficult to judge whether it was unfinished or simply the crude work of an apprentice.
- ⁵These include a hard limestone with fossils (Nos. 6, 10) and a yellow (sandy) limestone (Nos. 5, 7) from an escarpment along the northern edge of the Fayoum called Qasr el Sagha, about ten kilometers northwest of Karanis. See Beadnell, 49-50 and Hume, 46. Also see *infra*, n. 6.
- ⁶Peterson, 1933, 10, 50 and *passim*.
- ⁷Schweitzer, Group C, 15-18, pl. III, 1-2.
- ⁸Schweitzer, 20 and n. 48b; Müller, 1965, 11, fig. 4.
- ⁹All innovations of the late period; see Schweitzer 66, 67 (for treatment of the inner ear) and 67 (for the schematized musculature of the upper arm, which first appears in Dynasty XXVI, and for other schemata adapted from Achaemenid art).
- ¹⁰An innovation of the New Kingdom; see Schweitzer, 64.
- ¹¹Two larger altars from the same temple are stippled in a manner similar to the lions. See Peterson, 1933, pl. VII, figs. 14, 15, and pl. VIII, suggesting that the choice may have been deliberate.
- ¹²Grenfell, Hunt and Hogarth, 31.
- ¹³Schweitzer, 47-48.
- ¹⁴Fine Saitic examples are now in the Vatican Museum (Schweitzer, pl. XI, 3); and in the Louvre (Boreux I, 169, pl. XXI). See also entry No. 1.
- ¹⁵Schweitzer, 66-67.
- ¹⁶A relief of Isis-Thermouthis, now in Cairo, might also be placed in this category. The example in the exhibition (No. 25) is too damaged to provide evidence of technique.
- ¹⁷Lucas, 414, notes that the chief sources of marble in Egypt are in the eastern and southeastern deserts, but the marbles of the statuettes are typically Greek.
- ¹⁸These techniques, formerly thought to be characteristically Alexandrian, are now recognized in sculptures from many other Hellenistic centers. See Merker, 7-9, 12.
- ¹⁹A very damaged stucco relief of Bes and a small mould-made stucco head of a woman were found at Karanis (Appendix 11, 24).
- ²⁰The North Temple where the statue was found dates to the 1st to the mid 3rd century AD; see Boak in Peterson, 1933, 15.
- ²¹Lucas, 59-60 (alabaster), 420 f. (serpentine); neither of these stones occurs in the Fayoum.
- ²²None of the fragments join, although it is possible that some of them originally belonged to the same sculpture.
- ²³Some of the statuettes survived into the B period (late 3rd - early 4th century AD).
- ²⁴Two other fragments of serpentine from Karanis are Appendix nos. 8 and 16.
- ²⁵It should be noted that the tax rolls of 171-173 AD do not mention sculptors or stonemasons. Perhaps the provincial sculptures from Karanis were also made by itinerant craftsmen.
- ²⁶For a discussion of the differing legal status of Greeks and native Egyptians and how this affected the development of Coptic art in Egypt, see K. Wessel, *Coptic Art* (New York 1965) 53 ff, and 79 ff.

1. Lion

25935 (29-TS20-R)
From South Temple complex, near
steps of forecourt
H: 38.0 cm W: 25.0 cm L: 72.0 cm



Limestone. Entire surface badly weathered and chipped; head and face stained dark brown. Back right paw and right ear missing; chips on right muzzle, rump, front paws and base.

The reclining lion turns its head toward the viewer. The left foreleg rests on top of the right forepaw while the right rear foot emerges from beneath the body just in front of the left hind leg. The long tail curves around the front of the plinth which bears an illegible inscription. The short locks of the facial mane encircle the head in schematically rendered ridges which curve inward from each side of the head, nearly meeting slightly to the left of center below the chin. These are in turn surrounded by a narrow rectilinear band of small tufts of fur representing the mane of the breast. The preserved ear is notched and striated on the interior, and other details such as the sinews of the foreleg are also schematized. The rib cage is indicated in a series of regular ridges.

The lion is based on a prototype which seems to have originated during Dynasty XVIII in the reign of Amenophis III.¹ Two of the most famous examples of the type which date from the reign of Nectanebo II (358-341 BC) ornamented the Sarapeum at Memphis.²

The Karanis example is schematically rendered but reproduces the essential features of the Saitic version of the type. This lion was probably paired with a companion flanking one of the portals of the South Temple. A larger lion of a similar type was seen at Karanis by Grenfell, Hunt, and Hogarth in 1895. According to the inscriptions on the base of the latter, it was set up by Apollonius, a Roman citizen of Karanis who sponsored the restoration of the South Temple during the reign of Commodus (180-192 AD).³

¹See Schweitzer, 47-48; Roeder, 1941, 179-192; Müller, 1965, 21 ff.

²Boreux, I, 169, pl. XXI. See also Cairo Museum no. 33391, in Edgar, 1906, pl. XX; and a Hellenistic lion in the Ny Carlsberg Glyptothek, no. A400, in Mogensen, pl. LIV.

³In Grenfell, Hunt, and Hogarth, 31.

Photograph: L.78.30.19

2. Small Lion

25757 (29-B193-F)
From House 193, level B
H: 7.1 cm W: 4.4 cm L: 10.2 cm



White powdery limestone. Reassembled from five pieces. Chips on right ear, right flank, and lower back side, beneath the body. A small iron dowel runs through the statuette in front of the hind legs.

This lion is a small scale mirror reversal of No. 1. The anatomy is rendered primitively, but all essential details of the pose are reproduced. The vertical planes of the eyesockets, rounded projecting eyes, and diagonal creases on the cheeks recall provincial craftsmanship of Coptic art. The piece may have been made by an apprentice, for an area of practice hatchmarks survives on the back. This figurine was found at Karanis in a courtyard connected with a granary storage unit. The iron dowel indicates that it once was attached to something, perhaps a small shrine. A late third century date is suggested by the B level in which it was found.

Photograph: L.78.44.2

3. Lion

25933 (X-North Temple)

Surface find from the inner court of the North Temple

H: 22.5 cm W: 13.5 cm L: 44.0 cm



Hard, grey limestone. Excellent condition. Minor chipping on both ears, right haunch, and edges of base.

The frontal lion lies on a thick rectangular slab with forepaws extended well in front of its snout. The head is rendered in crisp geometric detail. From the broad curving skull the head tapers to a pointed chin. The line of the eyebrows follows the curve of the skull while the shape of the lower eyesockets repeats the triangular contour of the face. The cheeks are segmented by a line running from the inner corners the eyes around the cheekbones to the outer edges of the face. Other incised lines emphasize the geometry of the face and define the eyes, mouth, whiskered muzzle and mane. Small ears notched on the interior, jut upward from the head.¹ On the back the mane divides and falls into a grace-

ful curve over each shoulder. A short rectangular ridge lies along the spine at the part. The shoulders are indicated schematically with double incised curves on the vertical surface of the block. Similarly, six or seven parallel curving lines indicate ribs on each side of the body. The hind legs and lower forelegs, by contrast, are sculpturally defined and well-rounded. A long tubular tail curves over the right haunch, broadening slightly at the end. The entire back and both sides of the lion have been stippled with a point. The right side which exhibits the tail, is somewhat better finished than the left.

The lion conforms to a type established as early as the archaic period in Egypt which continued to be used in later times.² This lion was found in the North Temple, while its virtual twin (No. 4) was found in close proximity to the North Temple complex, in a room of a house.³ Whether the room was connected with the North Temple complex is not known, but Boak has suggested that the two sculptures once stood together in the forecourt of that Temple⁴ which was in use from the late 1st or early 2nd century to the mid 3rd century AD. Lions of this type appear to have served as models for local sculptors in a later period.

¹Cf. sculptor's model of the face of a lion, from Quen, probably Hellenistic, Cairo Mus. #33391, in Edgar, 1906, pl. XX.

²Cf. granite lion, Saite Period, Ny Carlsberg Glyptothek inv. #AE.1.N.1498, in Mogensen, pl. 54, Cat. No. A402. Müller, 1965, 31-32, figs 40-41 for an early Roman imperial example. See also this catalogue p. 18.

³Peterson, Notes, 856.

⁴Boak, in Peterson, 1933, 10, Figs. 11, 13; cp. remarks in entry No. 4

Photograph: L.78.35.35

4. Lion

3683 (24-5016F-J)
Surface find; House 5016, room F
H: 24.0 cm W: 14.5 cm L: 44.5 cm



Hard grey limestone. Excellent condition, with nicks on top of forehead, front right and back left corners of base.

This lion, found near No. 3, is based on the same model. It differs only in its somewhat more jutting ears which are better preserved and in the stippling of the mane. Each lion is equally unfinished on its left side, suggesting that originally the two were placed side-by-side rather than confronting.

Photograph: L.78.35.34

5. Lion

25932 (X-1935)
Surface find
H: 19.5 cm W: 10.8 cm L: 34.0 cm



Yellow sandy limestone. Tips of ears, left forepaw and front corners of base missing. Brows, nose, muzzle, chin, upper rear haunches, tip of tail and lower edges of plinth chipped. Small patch of plaster or mortar on rump. Whole surface slightly weathered.

This frontal lion shares with Nos. 3 and 4 salient details of pose and anatomy. However it differs from this prototype in the rounded modeling of the facial features, the straight rather than curving locks of the mane around the face, the incised fur on the breast, and the arrangement of the mane on the shoulders and back. There is a central triangle of fur along the spinal ridge and the curving sides of the mane come to sharper, smaller points over the shoulders. The tail is curled over the left haunch rather than the right. The overall proportions of the animal are clumsy and do not suggest the feline energy of Nos. 3 and 4.

This lion appears to be a provincial version of the canonical type represented in Nos. 3 and 4. There are signs of unfinished chiseling on the back and sides of the body and on the plinth.

Photograph: L.78.34.31

6. Lion Fragment

8198 (24-X-150)
Surface find
H: 13.7 cm W: 8.3 cm L: 14.8 cm



Coarse red stone with fossils (?). Forepaws and entire head above the mane missing; edges of the base chipped; dark stain on left side of body.

This stocky lion faces forward in a crouched position. The tail curls over and around the right leg. The back legs are in high rounded relief, but other details are incised. The shape of the mane, outlined in three points on the back and sides, and divided on the front into stiff segments which do not meet beneath the chin, along with the position of the tail, relate this small lion to No. 5.

Photograph: L.78.31.31

7. Lion

25785 (32-SG-R)
Surface find
H: 24.4 cm W: 23.0 cm L: 37.0 cm



Yellow sandy limestone. Right foreleg and corner of plinth missing. Ears, chin, and back right haunch chipped; whole surface weathered. Traces of paint on face (eyes, muzzle), on left ear, around edge of mane and on body.

This lion shares with Nos. 3, 4, and 5 its frontal pose, long forelegs and blocky form. In addition, it resembles No. 5 in the rounded modeling of its facial features. Several distinctive traits, however, put it in a category of its own among Karanis lions. It is stockier, with a shorter body in relation to its girth; its mane is articulated in three stiff triangles on the back, all of which face the hind end; the tail passes beneath the body before curling over the haunch (compare No. 10). Moreover, it lacks schematized indications of anatomical parts such as the shoulders of the forelegs and the rib cage. The provincial workmanship resembles that of No. 5. Vertical chisel strokes are clearly visible on the left side.

Photograph: L.78.35.32

8. Unfinished Lion

25936 (X-1935)
Surface find
H: 19.0 cm W: 7.3 cm L: 25.7 cm



Granite. Back end broken and penetrated by later transverse cut (Diam: 3.0 - 3.5 cm); surface chipped and weathered; lower portion of rump and base missing; front half of statuette in good condition. Chips on left ear, left paw, and base along left side; scattered nicks on front of breast and mane.

This small, unfinished lion conforms in its frontal pose with extended forepaws, its highly geometric form, and schematically incised shoulders to the main characteristics of Nos. 3 and 4. However, the body is extremely thin in relation to its height and length compared to all other Karanis examples, and the incised outlines of the eyes slant sharply downward at the outer corners as in No. 12. The mane beneath and chin is divided into stiff locks which separate beneath the chin, similar to No. 5.

9. Lion

25938 (27-SG-DI)
Surface find
H: 25.0 cm W: 11.0 cm L: 34.0 cm

The lion illustrates clearly the earlier stages of carving (see No. 10). In the back, the roughly shaped rump preserves long strokes of a point and, on the front, the forms have been refined with the point used for the most part at right angles to the block. The large hole cut horizontally through the back of the sculpture may be evidence of reuse. Along with other unfinished sculptures, this example indicates the activity of a workshop at Karanis.¹

¹See p. 18.

Photograph: L.78.35.30



Granite (?). Large chip on back, right haunch and right rear corner of base; nick on right flank. Scattered chips.

Stocky proportions, an exaggeratedly large head, and short forepaws which extend only as far as the snout are distinctive features of this lion as are the very round face and inward tapering sides of the body. Also distinctive is the large mane which tapers along the back all the way to the hindquarters and extends down the forearms nearly to the elbow joint. Only the pose and the fringe of mane around the face are comparable to those of most other Karanis lions of the frontal type. The tail wraps beneath the body before curling over the right haunch as in No. 7. The plump features of the face are more naturalistically modeled than many of the other Karanis examples. The small eyes, bulging muzzle and undulating mouth create a pleasant facial expression.

Photograph: L.78.35.33

10. Unfinished Lion

25927 (30-SG-A)
Surface find from the area west of the South Temple
H: 30.0 cm W: 18.0 cm L: 47.0 cm



Compact dark stone with fossilized shells. Broad shallow chips on left side of head, right ear, lower right haunch, front right corner of base, rump and back corners of base.

The main features are only blocked out, but this lion's stout proportions, short forelegs and relatively large head relate it to Nos. 9 and 11. Although it crouches lower and its sides do not taper inward, the contours of the face appear rounded and similar to those of No. 9. The tail curls over the right haunch. The piece is chiefly interesting from the point of view of the sculptor's working method. Shallow incisions establish the guidelines for carving the brow; the quarter-circles sketching the eyes would probably have been removed entirely in the course of carving. Light incisions also delimit the mouth and the front of the mane. The tail is indicated by two long parallel lines. The base is separated from the body only by a narrow horizontal incision. The work of modeling the hind legs had just begun when the sculpture was abandoned.

11. Small Lion

25783 (30-B227*-D)
From a bin in House 227, level B
H: 6.1 cm W: 2.9 cm L: 7.8 cm

The piece was found in the area west of the South Temple along with No. 12, also an unfinished work, possibly indicating that the lions were carved close to the place where they were to be used, or that there was a sculptor's workshop in that region of Karanis.¹ In its unfinished state, the face resembles a 6th century AD Coptic limestone lion from Medinet Habu.²



Light brown fine-grained limestone. Brown stains and incrustations mottle entire surface. Left foreleg broken above the paw; right foreleg has only shoulder and part of first joint preserved. Nicks on chin, left ear, right side of snout, left hind leg joint, and rump.

This small lion strikes the typical pose of frontal lions from Karanis. The dwarfish body has bent haunches which lie close to the body, and the tail curls over the right haunch. The head is abnormally large for the squat body proportions. Small pointed ears stand up flush with the edges of the mane which consists of an incised short fringe around the face and longer, more carelessly incised strands down the back of the head. The face has a sloping square forehead, broad flat snout with flaring sides, huge eyes and deeply incised eyebrows, a small closed mouth and a flat muzzle crudely scored with vertical striations.

The clumsy schematic execution and small size suggest that the piece served as the guardian of a simple shrine or as a child's toy. The B level in which it was found provides an upper date of the late third or early fourth century AD.

Photograph: L.78.44.7

12. Lion

25784 (30-SG-R)
Surface find from the area west of the South Temple
H: 11.7 cm W: 9.8 cm L: 17.5 cm



Limestone. Surface very worn; parts unfinished. Chips on right ear and sides of head, front right paw and base, left haunch and part of rump. Scattered nicks all over surface.

Crudely worked and partly unfinished, this small lion compares in most respects to Nos. 9, 10 and 11. The body is stocky, forepaws short, and head large though embedded in the block rather than projecting. The awkward proportions of the hind legs and the careless incision of the facial features and other details perhaps indicate that this was a practice piece made by an apprentice. The oddly slanting eyes are reminiscent of those on another small unfinished lion, No. 8. A surface find from the territory west of the South Temple, this crude example was found with the larger unfinished stone lion, No. 10.

Photograph: L.78.35.29

13. Lion-Sphinx (?)

26975 (X-1935)
Surface find
H: 10.8 cm W: 8.3 cm L: 18.0 cm



Powdery limestone. Long diagonal break along underside; most of the base missing along with right haunch and forelegs. Both projecting ears, left haunch, and rump damaged. Surface stained and corroded, but preserves traces of rasp and flat chisel marks.

The body of this primitive sculpture follows the frontal lion type in most details. Incisions on the lower back suggest that the tail curved over and around the left haunch of the body. However, a plain wide fillet runs in front of the large curved ears, and the face appears more human than feline. The forehead is low, broad, and flat, and ends in crisp curved ridges at the brow line. The long vertical nose flares at the bottom, and the deep-set oval eyes appear swollen. The prominent lips, form a continuous oval frame for the protruding teeth. The fillet and the humanoid facial features indicate that this may be a sphinx rather than a lion. The facial type resembles much provincial later work, suggesting that this sphinx may be from the latest period at Karanis.

Photograph: L.78.35.28

14. Lion Head Spout Fragment

25822 (25-329-C)
From House 329, level A
H: 5.2 cm W: 6.2 cm L: 9.0 cm



Limestone, charred on surface. Only upper part of face (eyes, nose, and ears) survives; sides truncated just to the sides of the projecting ears.

The lion head functioned as a spout, perhaps on a stone basin judging from the concave surface on the back. A rectangular channel runs from the back of the head to the mouth. Small hollowed triangular ears project upward from a broad forehead. Dentil-like ridges between the ears stand for hair. The nearly spherical eyeballs are deeply set beneath a sharply angular brow ridge and are underscored by semi-circular swollen lower lids. The nose is trapezoidal and flush with the forehead. Traces of deep grooves on the cheeks are visible, but the mouth does not survive.

The design of the head is consciously abstract and geometric. The angles of the ears correspond to the angles of the inner eyesockets; the acute shapes contrast with the arcs of the lower lids, hair ridge, and protruding eyeballs. The A level in which it was found suggests a date from the mid 4th to mid 5th century AD.

The lion head as water spout may have a religious significance, for the Egyptian goddess Tefnut, the personification of all moisture and controller of rain, was conceived with the head, and sometimes the entire body, of a lion.¹

¹Hassan, 67; Schweitzer, 26 f.

Photograph: L.78.44.11

15. Lion Paw

25906 (29-SG-CI)
Surface find from the area of the South Temple
H: 11.5 cm W: 13.2 cm L: 16.0 cm



White fine-grained marble with golden patina. Broken at the heel; parts of base chipped; front of paw preserves traces of polish; all other surfaces chipped and weathered.

This life-size lion foot takes up the entire surface of its plinth. It is naturalistically rendered with well-articulated tendons and skeletal structure. Each curved toe has been deeply undercut to produce the maximum play of shadow. All surfaces were smoothed and polished, but weathering has reduced many areas to a nubby texture. The plinth preserves finished edges on the front and two sides. The foot may have been part of a full-sized marble lion but as such would be unique among those known from Karanis. More likely, as the finished edges of its plinth indicate, it was part of a marble table or other piece of furniture in the temple precinct.¹

¹See Schweitzer, 27 ff. on the use of lion legs for thrones beginning in Dynasty V.

Photograph: L.78.33.9

16. Head of Aphrodite
Anadyomene

25817 (26-B11F-J)
From House 11, room F, level B
H: 5.3 cm W: 6.8 cm D: 4.5 cm



Medium-grained white marble. Broken at neck and through the outstretched locks. Chin, upper lip, nose, brows, and right cheek chipped. Hair on top and back of the head along the part abraded and nicked. Scattered chips in hair.

This small fragment preserves the head, neck, and part of the long tresses of a common type of Aphrodite arranging her hair.¹ The hair is parted in the center and falls into waves which continue into thick tresses held out from the head. A fillet encircles the head. The smooth triangular forehead, long nose, deeply set eyes with pronounced puffy lids, small pouting mouth, full cheeks and small chin, all conform to a well-known early Hellenistic facial type usually associated with the followers of the sculptor Praxiteles. Around the hairline, eyelids, and chin, the sculptor has carved shallow lines, but, on the whole, the *sfumato* modeling blurs the surface detail. The polished flesh contrasts with the "impressionistic" rendering of the hair. In response to the turn of the head, the right cheek is heavier, revealing a keen observation of anatomy. The head may have graced a standing figure (as No. 20) or a crouching version of the hair-binding Aphrodite, the prototypes of which were probably made in Alexandria in the early Hellenistic period.²

This example was found in a third century AD context, and although the Anadyomene type had a long-lived popularity, the *sfumato* modeling and well-rendered Hellenistic proportions and features of the face suggest a much earlier date, perhaps in the late 2nd or early 1st century BC. A finely worked statuette, it may well have survived as a prized heirloom.³

¹See No. 39.

²See Rhodes Museum example in Bieber, 1961, fig. 291, and Merker, 23, nn. 64 and 65 for literature on Alexandrian origin of the crouching Aphrodite and the Anadyomene type. For discussion of Aphrodite types at Karanis, see p. 14.

³See remarks in No. 17.

Photograph: L.78.44.5

17. Base with Feet of Aphrodite

8201 (27-C563³-B)
From Street 63, bin 3, early level C
H: 3.5 cm W: 10.0 cm W. of inset:
6.8 cm L: 14.5 cm L. of inset: 11.8
cm D. of inset: 0.7 cm



Medium-grained white marble, set with plaster into base of fine limestone. Base broken off parallel to outer side of left foot. Left foot severed just above toes and heel. Right foot almost totally missing. Rear corner of limestone base missing.

The carefully finished feet stand out-turned, heels close together, on a flat oval base which has been set into a hollowed-out rectangular limestone block. The angle of the right foot implies that it supported the relaxed leg while the left bore the weight of the figure. Both the placement and the delicate proportions of the bare feet suggest that Aphrodite was represented. The fact that the marble plinth is set at an angle into the limestone base shows that the mounting is not original. An impression in the plaster extends to the side of the left foot indicating that the plinth was oval; perhaps a decorative attribute accompanied the figure.

**18. Torso of Aphrodite
(Anadyomene?)**

10726 (29-X)

Surface find

H: 20.0 cm W: 8.1 cm D: 6.0 cm

That the statuette survived into the period between c. AD 50-150 is indicated by the early C-level context in which it was found, but the fact that the marble piece was remounted argues for an earlier date for the original statuette. The fine workmanship and surface polish could date as early as the late 2nd or early 1st century BC. It is tempting to think that this fragment might belong to the statuette whose head is preserved in No. 16. The marble is very similar, and the proportions agree. The same is true of a bent left arm found in the E level of the South Temple complex (Appendix 13).

Photograph: L.78.33.10



Fine-grained white marble. Head, most of neck, arms, lower legs missing; both breasts and broken right buttock chipped and worn. Chips and abrasions scattered on all sides of figure.

This sensitively modeled figure stands with its weight on the left leg and its upper torso bent sharply to the left, thus creating a sensuous rhythm through the figure. The hips and thighs are exaggeratedly broad. A rectangular slot on the upper left hip may have braced the elbow of a separately worked arm, or it might have supported an attribute. The right arm was raised high, perhaps in the pose of Aphrodite binding her hair.¹

This statuette is one of the finest from Karanis. The extraordinarily subtle modeling of the pliant flesh captures fine nuances of light and shadow. This delicacy of carving along with the fine burnishing of the surface speaks for a date in the late Hellenistic period, probably between the late 2nd and early 2nd century BC.²

¹See Nos. 16, 39 and p. 14 for discussion of the Anadyomene type. See also the Hellenistic Aphrodite of Cyrene, from Alexandria, in the Museo Nazionale Romano, and a small Hellenistic bronze in Metropolitan Museum of Art, inv. no. 35.122. See also Adriani, 1961, II, pl. 57, figs. 173-175, 177.

²Compare Rhodian sculpture in Merker, 7, nos. 2, 8 and Nos. 16, 17 and 21 in this exhibition for a similar treatment of the marble surface.

Photograph: L.78.32.33

19. Torso of Aphrodite

8525 (29-CA72-A)

From area CA 72, late level C

H: 13.5 cm W: 7.3 cm D: 4.6 cm



Yellow alabaster with diagonal white veins. Head and neck missing. Right arm severed at shoulder; left arm broken below elbow. Legs and lower drapery broken at knees. Random nicks all over surface. Dark cracks resulting from rusted ancient dowel in right arm socket.

The partially clothed figure leans to the left, with the right leg slightly advanced. Originally, the right arm was raised while the left arm was bent and held out from the body to hold a swath of drapery. Two incised lines ring the base of the neck, and a small incision indi-

cates the collar bones. The breasts are firm and high, the waist thick and the abdomen fleshy, but the hips are narrow in proportion to the rest of the body. Shallow folds of flesh are modeled below the abdomen, and the entire surface is finely polished. The unnaturally parallel folds covering the right leg and the buttocks contrast with the fluid rolled edge of the garment. Care has been taken to conceal the white alabaster veins on the back of the figure.

This type of Aphrodite was popular for representing Ptolemaic ladies in the guise of Isis-Aphrodite.¹ The same pose and loose arrangement of the mantle around the lower body appear on many statuettes of the Hellenistic period.² The Karanis example was found in a large open area once covered by houses that were demolished in the late second - early third century AD. It may well be an Antonine or Severan copy of a long-popular Hellenistic type. The mannered treatment of the drapery reflects a taste for abstraction which characterizes much Roman art of those periods.

¹Bieber, 1961, 98.

²Bieber, 1977, figs. 230, 232.

Photograph: L.78.32.35

20. Torso of Aphrodite

8522 (27-C65H-A)

From State Granary (House 65), room H, late level C

H: 14.0 cm W: 6.7 cm D: 6.0 cm



Yellow alabaster, with white veins. Reconstructed from three fragments: Upper body, bottom folds of drapery in front, and feet missing. Nicks and bruises scattered over the front.

The graceful figure perches daintily on a small oval platform with its weight on the left leg. The highly polished nude body has a fleshy protruding stomach and broad firm hips. The garment tied around the legs is somewhat schematically rendered with folds contrived to call attention to the sensual curves of the body. On the front of the figure rounded folds issue from the thick knot, while on the back they radiate unnaturally from the center and terminate in an elegantly scalloped edge on the bottom.

21. Herm Fragment of Apollo (?)

10727 (33-C409C-H)
From House 409, room C, level C
H: 12.7 cm W: 7.5 cm D: 8.0 cm

The statuette may represent Aphrodite Anadyomene, whose mantle is tied at the hips to free her hands for binding her hair,¹ although the same arrangement of drapery occurs on other Aphrodite types.²

The find context suggests that the statuette dates no later than the late second or early third century AD. The contrast in style between the naturalistically modeled body and the formalized drapery would have appealed to the later Roman taste for abstraction. (See also No. 19.)

¹Bieber, 1977, fig. 220; Kaschnitz-Weinberg, fig. 272.

²Bieber, 1977, figs. 227, 236.

Photograph: L.78.32.36



Fine-grained white marble. Broken below base of neck at the collar bones. Small nicks on cheek, chin, tip of nose, right eyebrow, and lower right eyelid. Left shoulder chipped in back. Top of head is slightly worn and weathered.

The frontal head is slightly tilted toward the right. The compact contour, smooth forehead, long straight nose with flaring nostrils, and thick-lidded eyes deeply set beneath the low brow recalls the ideal types of the fourth century BC associated with Lysippus.¹ By contrast, the coiffure combines archaizing as well as classicizing details. The hair on the crown is combed forward in rigidly patterned strands while in front it is parted in the center and drawn back along the sides of the head in soft naturalistic waves. There is a bun at the nape of the neck. The back of the head is flattened at the center, perhaps in preparation for additional hair in stucco. The surface of the neck and shoulders in back is completely flat with no indication of anatomical detail.

The identity of this eclectic head is not clear; however, the hair recalls representations of youths and of Apollo.² The find level provides only a broad *terminus ante quem* from the mid 1st to the mid 3rd century AD. The softly modeled features and burnished surface appear more Hellenistic than Roman. Perhaps the herm survived from the late 2nd or early 1st century BC.

¹Compare, for example, the portrait of Agias from Delphi, after Lysippos; Bieber, 1961, 33, fig. 76.

²Ridgway, figs. 180-186.

Photograph: L.78.33.22

22. Seated Harpocrates

8200 (25-5021F-B)
From House 5021, room F, level B
L: 24.5 cm W: 17.5 cm D: 7.5 cm



Light brown limestone, surface charred. Large chip on back of head; part of side lock missing from the right side of head; forehead and left brow marred; right hand including extended index finger missing; front of left shoulder missing along with the object originally held against it in the left arm; figure broken below abdomen; small portion of right thigh preserved. The head and torso join at the neck.

As a surviving piece of the right hip indicates, the stocky bulbous figure originally sat in a cross-legged pose characteristic of many representations of Harpocrates (compare No. 64). Both arms bend upward; the left held an elongated object, perhaps an amphora or a cornucopia while the index finger of the right hand was held to the lips. The angular interplay of the arms and the tilt of the head would have been echoed in the position of the legs. Small ears project from the lopsided ovate head which has thick-lidded eyes, a prominently ridged straight nose and protruding lips. A curved lock of plaited hair once fell to the shoulder just behind the right ear. Two rectangular nodes sit high on the center of the forehead just behind a line etched in low relief which marks the edge of the hair. Slight dimples are indicated on the round cheeks.

23. Herm of Herakles

8210 (24-169AG²-A)
From House 169, bin AG², level A
H: 45.5 cm W: 17.5 cm D: 9.7 cm



Light brown fine-grained limestone. Nearly complete, but entire surface badly charred. Protruding parts worn smooth subsequent to burning. Large chip (pick mark?) on middle of torso; crackled surface chipped on back right shoulder and top of club. Horizontal break across hips repaired.

The upper body of Herakles robed in a lion skin is represented on top of the quadrangular shaft of a herm which tapers slightly toward the bottom. His beardless head turns toward the right but the torso is frontal and aligned with the shaft. The upper jaw of the lion forms a cap on top of his head. His

The geometric volumes, exaggerated proportions, and details of the head are paralleled in many works of Coptic art.¹

The cult of Harpocrates was widespread in the Fayoum during the Graeco-Roman period but more so on a domestic than state level. This statuette was found in a domestic context, along with a relief of Isis-Thermouthis (No. 25). Stratigraphy indicates that it is probably no later than the mid fourth century AD.

¹Compare a 5th century relief of St. Menas, in Alexandria; Beckwith, pl. 10.

Photograph: L.78.31.27

24. Isis

Head: 8196 (29-C65*S-A)
From outside of Granary 65, late level C
Torso: 25941 (24-TEMPLE-AAC)
From inner court of North Temple
H: 60 cm W: 22 cm D: 14 cm
Reassembled 1978

right arm is bent and held close to his body, wrapped in the lion skin which falls from the head over the shoulders to the hips. One paw hangs down to cover the genitals. His left arm grips the base of a knotted club which rests against his shoulder. A youthful muscular body is discernible beneath the tightly wrapped lion skin. The proportions of the head, beardless face and short cropped hair appear to conform to a fourth century BC type¹ popularized by Alexander the Great who had identified Herakles as his patron ancestor. While in Egypt in 332/1 BC the Macedonian conqueror followed in Herakles' footsteps by making a pilgrimage to the oracle of Amun in the Oasis of Siwa². In Egypt the cult of Herakles, which became prevalent due to his association with Alexander and later the Ptolemies, continued to be popular in the Roman period; at that time, Herakles seems to have been conflated with Sarapis; and he became a paradigm of ideal human virtue.³ This herm, was found on the uppermost occupation level at Karanis, but its style indicates that it probably survived from an earlier period.

¹This type seems to be reflected also in a marble Herakles herm from an Alexandrian tomb, Tübingen inv. no. 3861 in Watzinger, fig. 39; Cf. also a Hellenistic herm of bearded Herakles, Cairo Mus. no. 40487, in Adriani, 1961, pl. 46, fig. 142, no. 65, and p. 43 for other comparisons. Lysippos made several statues of Herakles, both bearded and clean shaven. For beardless Lysippan type like the Kelsey piece, cf. Louvre no. 3083 and Lansdowne Herakles in Johnson, 212, pl. 40-42.

²Strabo XVII; 814. The head of Alexander in a lion skin often appears on the obverse of his coins. See A. R. Beltinger, 13-21.

³Fraser, 208.

Photograph: L.78.36.2



Medium-grained white marble. Head severed at base of neck. Face including left ear missing; figure broken below knees. Right arm broken just above elbow. Large chip on left breast, nicks, on right breast, wig and scattered on garment front and back. Edge of cloak along right arm missing. Remains of round attachment strut on right shoulder.

The stately goddess is represented in her Ptolemaic form, wearing a long Greek chiton and fringed chawl which is knotted inexplicably between the breasts. This "mystic knot," characteristic of Isis since the New Kingdom, is thought to have signified either

the blood of the gods or the womb or girdle of Isis.¹ On her head is a crown with long wing feathers that taper into the tiered ends of the wig which fall over the shoulders onto the breast. The finely modeled and polished right ear is pierced for an earring. A strong central axis is created by the thick folds falling from the knot, and is continued in the shallower folds between the legs. The ends of the wig further emphasize the symmetry.

The naturalistic modeling of the voluptuous body and drapery is combined somewhat incongruously with a stiff and frontal Egyptian pose. The hips, for example, do not respond to the forward extension of the left leg. In the Ptolemaic period, queens and princesses, often identified with Isis, were represented in this guise.² The vulture headdress worn since the early Dynastic era by Isis and by Egyptian queens, would have had a crowning ornament, such as an uraeus above the forehead.³

The head of the statuette was found next to a large state granary in the northeast part of the site, while the body was recovered from the inner court of the North Temple. Judging from the C-level in which the head was found, the statue was broken and separated at least by the mid third century AD and perhaps much earlier.⁴ The statuette is difficult to date, but the drilled edge of the drapery folds and along the fringe of the sleeve accords with the technique introduced in the Antonine era. The high polish on the preserved ear also conforms to later second century practice, but it is also known in the Ptolemaic period.⁵

25. Relief of Isis-Thermouthis

25751 (24-5021F-A)
From House 5021, room F, level B
H: 39.0 cm W: 24.5 cm D: 10.3 cm

¹Mercer, 1949, 200. As an isolated amulet, the ideogram of the Isis knot may have been a variant of the *ankh* symbol of life or the *was*-scepter, symbol of safety and duration. Bonnet, 332, "Isis blut."

²Bieber, 1961, 98, cf. Heyob also, for general discussion of the cult of Isis among women.

³Noshy, 126.

⁴Cf. Isis Tyche statue from Delos, Delos mus. inv. no. A2255, in Dunand, 1973, II, pl. 36.1.

⁵It has been suggested by Boak that late third century iconoclasm may explain the defacement and decapitation of the Isis statue. Peterson, 1933, 16.

Bibliography: *The Gods of Egypt*, 24-25, no. 7.

Photograph: L.78.31.21



Limestone, charred (?) and badly corroded. Chips on diagonal fold and knot on breast, left hand, tail, face and hair; face is severely eroded.

The figure, composed of a female torso and a serpentine tail, has shoulder-length hair parted in the middle and wears a squared flat-topped crown which projects above the edge of the relief ground. The details of the facial features are not preserved, but widely spaced eyes and a rounded chin can be discerned. The body is clothed in a short tunic with pleated skirt, over which a cloak is wound from the back, around the right hip to the left shoulder and arm. The thick border of the cloak is tied in a knot between the breasts, characteristic of the costume of Isis (compare No. 24). The raised right arm bends at the elbow and the hand is clenched. A small hole in the bottom of the fist secured a metal attachment, perhaps a spear or staff.¹ The bent left arm supports the end of the cloak, which extends to the bottom of the tunic. Below the

tunic the thick segmented tail loops upward along the right side of the body, and tapers back to the bottom of the first loop.

This relief represents Isis in the guise of Thermouthis, a serpentine goddess known as early as the New Kingdom.² During the Hellenistic and Roman periods, Isis-Thermouthis was an important agrarian deity who watched over the harvesting and storage of grain.³ In addition to the second relief of Isis-Thermouthis found at Karanis, numerous similar examples are known from other sites.⁴

The Kelsey relief was found in a domestic context along with the limestone statue of the infant Harpocrates (No. 22). The level indicates a date no later than the early fourth century AD. Its poor condition prevents closer dating on the basis of style.

¹Cf. Isis-Thermouthis stele from Arsinoe, early imperial period, Cairo Museum inv. J.E. 52480, in Grimm, pl. 68; a similar example of Isis-Thermouthis was found elsewhere (Cairo inv. no. 55845, excav. no. 24-5008A-Q). See also a 1st - 2nd century AD tomb relief of Anubis with similar serpentine tail and spear held in right hand, from Kôm el Shudafa, in Michalowski, fig. 684. Anubis was closely associated with Isis.

²During the New Kingdom, the goddess was called Ranouthet. Dunand, 1973, I, 89-91.

³*Ibid.*, 92.

⁴For several parallels and variants, cf. Deschines, 1978, 305-15. See also Hellenistic terracotta examples from Thermouthis, Cairo inv. no. 26925, 26928, in Dunand, 1973, I, pl. 26.1, 26.2.

Bibliography: *The Gods of Egypt*, 27-28, no. 12.

Photograph: L.78.33.31

26. Nilus

Head: 25747 (33-B512A-G)
From House B512, room A, level B
Body: 25869 (25-313B-D)
From House 313, room B (built
into wall)
H: 42.2 cm W: 28.3 cm D: 19.0 cm
Resassembled 1978



White travertine with many pits and inclusions. Head and neck severed from body; edges of break chipped. Right arm missing from shoulder; lower body missing below hips. Nose broken at bridge; lower portion of beard missing. Random nicks on forehead, right cheek, on top of wreath, and on hair. Irregular pitting all over lower torso and chest, and pebbles and mortar imbedded in the torso. Most of left hand broken along with an attribute held in left arm. Surface weathered.

This fragment of a reclining bearded figure conforms to the well-known personification of the Nile, created in the Hellenistic period in Alexandria.¹ He was conceived as a beneficent genie who caused the river to flood annually and thus assured the continued fertility of the Nile Valley.² The figure is propped on its left elbow, its arm curved around a lost object, perhaps a cornucopia; which rested against a rectilinear shaft on the left end of the sculpture. At the bottom of the shaft, a worn projection may have been the head of a small sphinx. The river god turns his head slightly to the right and gazes

upward. The long wavy hair is parted in the center and gathered into a bun at the nape of the neck. Crowning the head is a garland of small leaves and berries (?). A heavy mantle encircles the torso and falls in stiff vertical folds from the left shoulder to the hand. Details of the anatomy and of the facial features are rendered abstractly and the surface is smoothly polished, although somewhat crudely carved.

By the later third century the statue had been broken and discarded. The head was found on the west side of the site in a house of the late third century, while the body was found on the east side of the site, reused as building material for the wall of a fourth century AD house. However, the abstract style, surface polish, and the use of the drill to render the beard date the sculpture to the late 2nd or early 3rd century.

¹Bieber, 1977, pl. 12, fig. 62.

²Bonneau, 356.

Photograph: L.78.30.28

27. Herm Fragment of Priapus (?)

8207 (X-1930)
Surface find
H: 17.5 cm W: 10.5 cm D: 6.5 cm



Medium-grained white marble. Head missing from base of the neck. Both hands chipped. Pillar of herm broken below the garment.

The portly male figure wears a tightly wrapped short cloak. Both arms are covered and held close to the body, the right bent sharply and held against the chest and the left pressed to the side with the forearm extended slightly forward. A drill hole centered at the lower edge of the cloak on the front and an area of roughened surface below it indicate that a phallus had been attached to the herm which along with the protruding belly might identify the figure as Priapus. The left hand was exposed and may have held one of the common attributes of Priapus, such as a cornucopia, an oil jug, or a leafy staff.¹ The herm has been evenly polished, but parts of the back have been left unfinished.

28. Head of Sarapis

8526 (28-SG-K111)

Surface find

H: 13.3 cm W: 6.7 cm D: 6.0 cm

Priapus was especially worshipped at Alexandria, and his image was normally included in religious rites.² A cult of herms had been popular in Alexandria in Hellenistic times, the monuments being worshipped for their power of fertility. A surface find of unknown context, a date in the late Hellenistic or early Imperial Roman period is suggested on the basis of the style and workmanship of the Karandian herm.

¹Reinach, 1909, III, 83.5. See Adriani, 1961, II, pl. 66, fig. 211 for a young Pan who wears a similarly draped cloak.

²Grant, 124

Photograph: L.78.33.6



Serpentine. Chips on top of crown, on front locks, nose, some protruding slide locks and at base of neck. Five forehead locks missing along with three above them.

Sarapis wears a tall slightly flaring crown, ornamented with three olive branches in relief.¹ Luxuriant hair cascades around the face in contrived disarray. The individual strands on the crown and temples were cut free of the block, but only those on the right side of the head are preserved. In the back, the hair falls close to the skull down to the shoulders where long locks cluster at the ends into four large curls.

The eyes are delicately worked — the lids, pupils, and irises are carefully incised. The brow forms a smooth line with the nose. The cheeks are flat and the closed mouth is small. Only the lower lip shows beneath the full, curled moustache. In the beard the rows of tight curls which end in a double point at the bottom have been elaborately drilled. At the base of the sturdy neck, there is a shallowly incised groove and on the back a horizontal plane beneath the curls which indicates the depth to which it had been inserted into a separately worked bust or figure.²

The five locks on the forehead are a distinctive feature of Sarapis, as are the two points of the curly beard.³ The annona crown emphasizes his fertility powers⁴ as well as his underworld associations.⁵ The style and the technique of working the eyes and hair of the sculpture argue strongly for a date in the Antonine or early Severan period.⁶

¹Peterson, *Notes*, 316. Coins of Karanis show the calathos inscribed with laurel branches.

²See Hornbostel, 1978.

³See p. 14.

⁴Hill, 1946, 63.

⁵Bieber, 1961, 84.

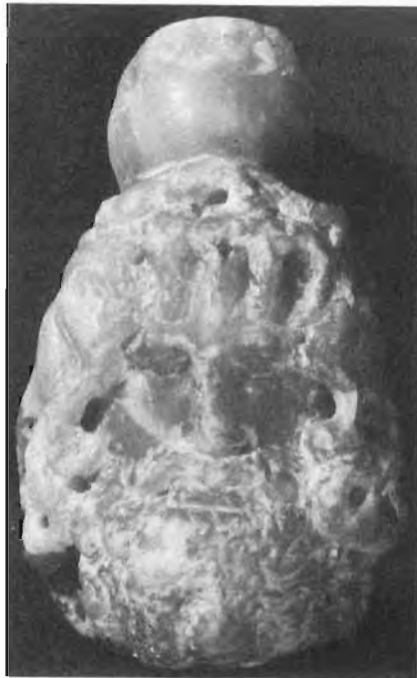
⁶Cf. a head from Arsinoe/Krokodilopolis, ca. 160/170 AD, Cairo Mus. no. C.G. 27432, in Edgar, 1906, pl. 2.

Bibliography: Hornbostel, 1973, 469, No. 232; 254, no. 8; pl. CXLIV; Kater-Sibbes, 201, No. 1074; 217; *Research News*, cover and p. 4; BMFA 58 (1960) 22, fig. 10; Vermeule, *Michigan Daily*, 14; *The Gods of Egypt*, 55, no. 39.

Photograph: L.78.33.34

29. Head of Sarapis

8523 (27-C50A-U)
From House 50-51, room A, late
level C
H: 9.5 cm W: 6.0 cm D: 5.3 cm



Alabaster, with banded white and green veins on back of head. Excellent condition. Broken at neck. Upper edge of crown and lower strands of hair chipped; scattered minor scratches. Traces of polish on flesh surface.

This carefully worked head reproduces the essential features of the god Sarapis.¹ The elliptical cylinder of the crown has slightly bulging sides. A band at its base is graduated in width to accommodate the slope of the head. The hair is thick and meticulously arranged. The five vertical locks fall onto the forehead and long strands, pierced with a small chisel, ripple down each side of the face to the chin, where they merge with the richly worked beard. In back, the wavy locks lie closer to the head and end in curls at the nape of the neck. The bushy moustache and beard are not undercut and incised as the locks framing the face.

Arching brows and swollen eyelids frame deeply set small eyes. The face is unnaturally flat and broad across the cheeks. The straight nose flares at the nostrils. The upper lip is barely visible beneath the thick moustache, but the lower lip juts forward prominently.

Originally the head was attached to a bust or full figure. The sculptor took care to place the darker vein of the alabaster on the back of the head where it would not have been seen.

This fragmentary head was found in the vestibule of a house that was converted into a shrine in the late second or third century AD. Although the eyes are not defined sculpturally and the beard is not elaborately drilled, the smooth flat cheeks contrast with the elaborately textured hair in a manner common in the Antonine and early Severan periods, a date which is supported by the find context.

¹Cf. Nos. 28, 30, and p. 14 for further discussion of Sarapis.

Bibliography: *The Gods of Egypt*, 54, no. 38.

Photograph: L.78.33.23

30. Relief of Sarapis Enthroned

8214 (27-C57H-Q)
From House 57, room H, late
level C
8521 (27-C35B-A)
From House 35, room B, level C
H: 19.0 cm W: 13.5 cm D: 3.5 cm
Reassembled 1978



Light brown, fine-grained limestone. Signs of burning on both fragments. Sarapis chipped on beard, crown, tunic and right arm; left hand, top of staff and body below chest missing. Cerberus abraded on chest and both side heads; chipped on central head. Minor chipping and burning on edge of relief.

The small plaque depicts the god Sarapis, enthroned in a frontal hieratic pose, accompanied by the three-headed dog Cerberus, who stands to the right of the elaborately profiled leg of the throne. The god holds an upright staff in his raised left arm; his right arm reaches toward Cerberus. An incised maeander border runs around three sides of the plaque.

Sarapis is clad in a short sleeved tunic with banded edges and incised striated texture. His short-cropped beard and thick hair are abstractly rendered with short incisions. The cylindrical crown extends slightly above the upper edge of the relief and is incised with a seven-pointed star flanked by two horizontal V-shaped designs. His eyes and brows are executed in pronounced relief. The long narrow nose ends at a small open mouth with upturned corners.

31. Falcon-Headed Crocodile (Soknopaios?)

Head: 25752 (x-1935)
Surface find
Body: (24-TEMPLE-AAB)
From North Temple
H: 14.5 cm W: 10.2 cm L: 28.5 cm
Reassembled 1978

The doll-like figure of Cerberus has long straight legs, a prominent spherical chest, and round head with wide eyes and small rounded eyes. Two additional heads are attached at its shoulders. This relief seems to portray the Greek version of Cerberus, which had only dog heads, rather than the Graeco-Egyptian form which, according to Macrobius, featured heads of three different animals — a wolf, a dog and a lion.¹ A serpent twists around the body from the lower right leg to the upper left leg and over the shoulder. Cerberus stands on a platform which supports the right leg of the throne, his attentive pose echoing the erect posture of Sarapis.

The provincial style and simple technique result in decorative contrasts between the smooth relief ground and the striated surfaces of the hair, beard, and garment. The raised rims around the god's eyes are characteristic of much later Roman and Coptic sculpture in Egypt. The Cerberus fragment was found in a third century granary, while the one depicting Sarapis was found in the debris of an underground storage room used until the second century AD. Thus, the relief is not likely to postdate the 2nd century, although its style appears much later.

¹Dunand, 1973, I, 58 no. 5. Cf. the Greek version in small bronzes in Cairo Museum, in Picard, 70, fig. 5.

Bibliography: *The Gods of Egypt*, 56-7, no. 41.

Photograph: L.78.35.24



Powdery white limestone. Three fragments: head and right shoulder, part of breast, and crocodile body with base. Nicks along repaired edges by right eye, beak, left eye, and wig. Scattered chips on face and flaking on chin and breast. Scattered chips on lower edge of base and minor chips on body, legs, and end of tail. Red paint traces on base (upper surface) and black paint traces on headdress.

The falcon-headed crocodile lies on a thick rectangular base.¹ The falcon wears a conventional Egyptian wig which falls down the back and over each shoulder. Vestiges of black paint survive on the headdress. Large staring eyes dominate the face. The tapering crocodile body is rendered in flat planes except for the slightly bulging belly. The upper plane is decorated in three sections of incised patterns: closest to the head are squares with dots at their centers, toward the middle are diamonds, and at the tail end are horizontal stripes.²

The falcon, which could represent either Horus in the guise of his sacred bird or more generally the power of the sun³, possibly portrays the god himself in this sculpture. Both the falcon Horus and the crocodile Sobk were worshipped at Ombos, and the combined image may represent a mixture of the two deities worshipped in the Fayoum in the 1st and 2nd centuries.⁴ Alternatively, the statue might symbolize Soknopaios, the crocodile nome god of the Fayoum and an important local version of Sobk. This piece was found in the North Temple, which was in use from the first to third century AD.⁵

¹See p. 13.

²Steindorff, 155, no. 704 for a similar example in dark stone.

³Morenz, 267, 269, as mentioned in the *Book of the Dead*, 77, 2.

⁴Steindorff, *supra*, n. 2, cites a suggestion of J. Cooney.

⁵Cf. also No. 32, another falcon-headed crocodile from the same temple.

Bibliography: Peterson, 1933, 9-10, fig. 10

Photograph: L.78.35.27

32. Falcon-Headed Crocodile (Soknopaios?)

25780 (29-SG-BI)

Surface find from the inner court
of the North Temple

H: 9.5 cm W: 6.2 cm L: 19.0 cm



Powdery white limestone. Front feet and tip of tail missing. Small chips on head, neck, left rear leg, and left side. Large chip on back right corner of the base and along edges of base on both sides.

A plump crocodile with the head of a falcon lies on a low rectangular plinth. Its upturned elongated head is rounded at the end; small slitty eyes are sketchily incised on the front of the head, from which a tiny beak (?) projects (partly chipped and abraded). The full neck or breast of the hybrid animal curves down to the base, not quite matching up with the stomach profile. The back is flat and slightly sloping, while the belly flares out on both sides. The long tail curves slightly toward the left side, and the short bent legs lie close to the body. Incised horizontal and vertical lines, indicating crocodile scales on the body, contrast with the more naturalistic featherlike hatching on the head and breast.

The abraded condition of the head of this sculpture prevents precise identification; it is possible that the forepart of the creature represents a snake rather than a falcon, judging from the elongated shape of the neck and the overall scaly incisions. However, the fact that the head has a small beak and that another falcon-headed crocodile (No. 31) was found in the same context favors a similar identification. An upper date in the 3rd century is suggested by the fact that the North Temple went out of use in the middle of that century. It could, however, be considerably earlier.

Photograph: L.78.32.25

33. Uraeus in Aedicula

8203 (25-5084A-F)

From House 5084, room A, level B

H: 13.3 cm W: 7.5 cm D: 3.5 cm



Limestone. Upper right corner and both sides of aedicula chipped. Bottom broken diagonally. Chipping on back of block. Cobra head of the uraeus abraded; end of the tail and crown chipped. Mottled brown stains on outer edges of aedicula, dentils, and uraeus body perhaps are vestiges of paint.

An uraeus is framed by the outer walls of a shallow aedicula. Crisp incision marks both the snake and architectural features. The snake's tail winds behind and then around to the front. The flattened body is divided vertically into three sections with a central ridge running down the middle of the central section. No features survive on the cobra's head, but a solar disk and

horn crown rests on top and extends slightly above the lintel of the aedicula. The shallow aedicula has narrow sides, a plain interior back wall and an entablature with mouldings which include a torus, plain frieze course, and partial row of dentils. The soffit of the niche is rendered in slightly raking perspective. Cuttings on the back of the sculpture suggest that the small relief was inset into a wall niche or shrine.

The placement of the cobra in an aedicula or temple entrance suggests that the structure was dedicated to the uraeus as a manifestation of divinity.¹ In dynastic Egyptian iconography the uraeus also functioned as a protective tomb emblem, so that this example may have chthonic significance as well.² Such sculptures commonly occurred in temples, chapels, tombs³, and on altar fronts⁴ and statue bases. Although this example was found with 4th century AD coins, an earlier date is possible since the hieratic traditional Egyptian motif remained practically unchanged throughout Hellenistic and Roman times.⁵

¹Cf. Alexandria Mus. no. 3172, a Hellenistic relief of Isis-Thermouthis as a serpent, in aedicula, in Dunand, 1969, pl. 1B. It is interesting to note that this uraeus sculpture and those of Isis with the tail of a serpent (No. 25 and Cairo inv. no. 55845) are from the same area of the site and may therefore bear the same significance.

²LeCorcu, 117.

³There are several representations in Alexandrian necropoli — cf. Noshy, 21-22.

⁴Cf. relief example on altar from domestic context near Wadi Natron, dated at the earliest to the third century AD, together with relief figures of Isis, Nilus, Agros, Procrea, and Geouxia, Alexandria Mus. no. 22156, in Breccia, 1932, pl. 36, fig. 129.

⁵Cf. parallels from Alexandria Mus., inv. nos. 3172, 3181, undated, in Dunand, 1969, pl. 1B, 1C.

Photograph: L.78.33.17

34. Votive Footprint

8197 (28-C56N-RI)
From House 56, room N, late
level C
H: 10.2 cm W: 8.2 cm D: 2.9 cm
D. of depression: 0.6 cm



Powdery limestone; cream colored, weathered to golden brown. One corner of block broken off; scattered chips and incrustations; otherwise in good condition.

In Ptolemaic and Roman times in the Fayoum, footprint plaques were common votive dedications to serpentine Isis-Thermouthis (No. 25) and Sobk-Agathodamon.¹

Found either in forecourts or vestibules of temples, these votive offerings represented the left foot, right foot, or both feet in sunk relief.² A close parallel comes from the Roman Imperial period.³ More naturalistic versions come from a site in Thessalonike. Two foot dedications, to Isis Nymphaea and Sarapis and Isis respectively, dated second-third century AD,⁴ show both feet in relief and also have Greek inscriptions.

According to its late level C context this example from Karanis dates from the late second or third century AD.⁵ It was found in the courtyard of a house.

¹Dunand, 1969, 24; See also *supra*, p. 16, n. 17.

²Castiglione, 1968, 187-89.

³British Museum inv. no. 436, in Castiglione, 1967, fasc. 2, fig. 11. Cf. also Ptolemaic example from the Temple of Min at Koptos, *ibid.*, fig. 16.

⁴Dunand, 1973, II, pl. 17.

⁵Cf. Peterson, *Notes*, p. 164, 170.

Photograph: L.78.33.28

35. Seated Dignitary

8218 (28-SG-Q III)
From area west of South Temple;
lowest occupation level.
H: 50 cm W: 18 cm D: 29 cm



Black basalt. Excellent condition. Minor chips and scratches.

The male figure sits frontally on a square seat with his fists clenched on his lap. He wears a tight kilt that reaches to the knees and an upper garment which crosses over the left shoulder and under the right arm. The body is supported in back by a

36. Seated Figure

Upper half: 25905 (27-C62H-A)
From House 62, room H, level C
H: 22.0 cm W: 22.5 cm D: 16.0 cm
Lower half: 25904 (27-62A-N)
From House C62, room A
H: 25.0 cm W: 23.0 cm D: 10.5 cm
Reassembled 1978

rectangular shaft which extends upward from the seat to the base of the neck. Areas between and behind the legs, under the inner arms and between the clenched fists preserve traces of work with the point used at right angles to the block, and the whole figure retains angular contours which probably would have been rounded in a final polishing. The fact that the work is unfinished implies that it was made at Karanis.¹ This sculpture was found in a house near the temenos wall of the South Temple, which may have had a close connection with the sacred precinct.

According to B. V. Bothmer, there is little evidence that seated sculptures of private persons were made after Dynasty XXVI, but they were produced again in the Roman period after Augustus. Thus he dates this sculpture to AD 50-100.² The fact that the figure was found at a level which dates from the 1st century BC - 1st century AD supports this conclusion as does the eclectic character of the garment.³

¹See p. 18.

²Brooklyn Museum, 1960, 182.

³*Ibid.*

Bibliography: Brooklyn Museum, 1960, 182, no. 140, figs. 350-352; Castiglione, 1967 bis, 122-123, pl. XV, 3.

Photograph: L.75.25.21



Powdery white limestone. Upper half: most of head broken off and remaining surfaces badly worn. Some of right jaw-line preserved. Broken just above waist. Large chip to left of center on breast. Minor chipping on lower front, back and right arm; surface very abraded. Lower half: severed at the lap. Left corner of block missing; front right corner chipped; area between hands and on right hand chipped. Minor scratches and chips scattered over whole surface. Traces of red paint preserved on garment. The broken surfaces have been worn down, suggesting that pieces were reused, perhaps as building material.

Although the two pieces no longer join, their material and dimensions are the same, and details of the garment and pose correspond. The back and sides of both fragments are flat and preserve traces of broad chisel work. A thick creased neck and right jaw indicate that the head was very large.

The figure wears a tunic with vertical panels which preserve traces of red paint. Over it a heavy mantle falls from the shoulders and arms across the lap down to the feet. It is difficult to determine whether a wig, headcloth, or mantle covered the head.

The left hand holds what appears to be a cluster of grapes and the right grasps two long narrow objects which resemble sheaves of wheat. The subject may be a worshipper offering gifts to an agrarian deity or perhaps is the deity itself. The wheat sheaves call to mind Demeter, the Greek goddess of grain, who was associated with Isis-Thermouthis in Graeco-Roman times (*cf.* No. 25).¹

The hieratic composition, only slightly modified by the diagonal lower edges of the robe and angled placement of the hands, preserves elements of traditional Egyptian style, but the provincial craftsmanship resembles Coptic work. The bust fragment was found in a fill in a house which was covered over by another building in the third century AD, thus providing a *terminus ante quem* for the entire statue.

¹Dunand, 1973, I, 89-91.

Photograph: L.78.35.1

37. Portrait of Ptolemaic Ruler

8513 (30-C84H-A)
From House 84, room H,
level C
H: 8.2 cm W: 4.0 cm D: 4.0 cm



Marble-like limestone. Surface worn away on hair and left side of face; part of left ear, nose and left cheek missing. Back edges of the piece slightly chipped.

The head tilts sharply and turns leftward on the long, muscular neck. The prominent forehead and brow accentuate the deeply recessed bulging eyes which gaze upward toward the left. The partially destroyed nose has a pronounced ridge. Flat cheeks taper toward the firmly set mouth and prominent chin. The ears are flat against the sides of the head. The hair is short and curly with sideburns. The figure has a double-banded twisted diadem set high on the head. A dowel hole (1.5 cm deep, 0.5 cm diam.) is aligned with the diadem in the center of the head. The entire piece was finely polished, including the flat plane on the back. At right angles to the rear plane is another on the top right side of the head. Apparently, the piece was placed in a shallow rectangular niche.

The head with its deep-set eyes and dramatically turned head recalls the work of the 4th century BC Greek sculptor Skopas, but the modeling is exaggerated in the manner of the Hellenistic artists at Pergamon. The figure looks off into the distance with a determined and inspired spirit. A dowel hole in the center of the head indicates that the diadem once had an attached ornament, perhaps a gold or semi-precious insignia. The roughly worked curve at the base of the neck and the diagonal plane underneath indicate that the head was set into a bust or a full figure.

This head resembles several of the Ptolemaic portraits that survive from the Hellenistic period in Egypt; indeed, the diadem and attached ornament indicate that it represents a royal personage. A marble bust of Ptolemy VI (181-145 BC) from Alexandria provides a close parallel.¹

The head was found in level C which dates as late as the early third century AD, but stylistically it is much earlier. It may be that this piece represents a late revival of Ptolemaic portrait style, but more likely it was an heirloom dating from the Ptolemaic period itself.

¹Bieber, 1961, 93, figs. 361-363.

Photograph: L.78.35.25

38. Caricature of a Male Head

25815 (30-X)
Surface find, from west side of site
H: 9.2 cm W: 4.5 cm D: 6.0 cm



Porous white limestone. Sides, back, and top roughly worked or chipped; left eye, bridge and tip of nose and lower right side of mouth chipped.

The gaunt long face has highly distorted features and a stylized coiffure consisting of one row of rectangular, convex "curls." The beard is also schematically rendered. A low forehead projects over closely set almond-shaped eyes, whose outer corners curve downward into bulges of flesh or

wrinkles just above the cheeks. The better preserved right eye shows an incised pupil and prominent lids. The long nose seems to have been flat and very broad at its base. Elongated cheeks are creased from the nose to the chin. The chin recedes drastically and the beard ends in a point. This sculpture is quite worn below the nose. The mouth appears to be open and showing buck teeth; however, the "teeth" may actually be the lower lip which recedes from the upper one.

In spite of the apparent crudity of the piece, the treatment of the anatomical distortions reveal a sculptor knowledgeable of the construction of the human face. This piece seems to be a caricature made perhaps for amusement. Interest in caricature is frequently found in Alexandrian art.¹

Although a surface find, the sculpture derives from an area of the site adjacent to two streets of the C level and hence it is likely to date to the second or early third century AD.

¹Bieber, 1961, 97.

Photograph: L.78.33.14

Bronzes

Few bronzes were found at Karanis in comparison with terracottas and sculptures in stone. Their relative scarcity is not surprising, given the fact that bronze was a valuable metal, and objects fashioned in it were frequently melted down as economy required.¹ While the sparse number may be due to the lack of local bronze founders — none appears in the tax rolls of 171-173 AD² — more likely it may be attributed to their prohibitive cost. The small size of the Karanis bronzes would suggest as much. Of the twenty-three examples included in this catalogue, nineteen are extremely small (Nos. 41-46, 48-56, Appendix 26-29 are between 2.8 cm and 8.0 cm in height), while the remaining four (Nos. 39, 40, 47, Appendix 30) range in height from 14.6 cm to 34.0 cm.³ There is no evidence at all of monumental bronzes at Karanis.⁴

Despite their small size and number, the Karanis bronzes display a considerable variety of subject matter and style.⁵ Gods were the most popular subject, including traditional Egyptian deities (Nos. 50, 53, Appendix 27), Egyptian gods in Hellenized form (Nos. 49, 52), Graeco-Roman gods who had counterparts in the Egyptian pantheon (Nos. 39, 40, 45, 48, Appendix 26), and newly created deities of the Graeco-Roman period (Nos. 47, 54). Two other pieces seem to portray earthly rulers (Nos. 55, Appendix 28), while genre works in the Hellenistic Greek tradition are also represented (Nos. 46, 56). Where the identity of a Karanis bronze is certain, its style, by and large, reflects the customary representation of that subject in the art of Graeco-Roman Egypt. Thus the rigid outlines and stiff poses of Horus and Nefertum (Nos. 50, 53, Appendix 27) reproduce old Egyptian types in the guises they had acquired two and a half millenia before. Isis (No. 52) is attired in clinging Greek-style drapery; a corresponding softness of contour has completed her translation to the new idiom in which she became best known. So too, Harpocrates on the lotus plant (no. 49) and the votive statuette of Sarapis-Zeus Amun (No. 47) represent free adaptations of native themes in the Graeco-Roman style. The three bronze Aphrodites (Nos. 39, 40, 48) follow well-known Greek prototypes as do the six Erotes (Nos. 41-45, Appendix 26).

Most of the bronzes were well crafted, although deterioration often obscures their original quality. The exceptional state of preservation of the statuette of Sarapis-Zeus Amun (No. 47) hints at the once splendid appearance of these highly prized objects.⁶ Two techniques of casting are illustrated by the Karanis bronzes. All but one of the smaller pieces were cast solid, presumably by the *cire perdue*, or lost wax, process.⁷ A wax model was covered with a mantle of clay mixed with sand which was heated and punctured to allow the wax to escape. Molten metal was then poured through the main puncture to take the place of the wax model, and the mantle was then removed. Two statuettes illustrate stages in a more complex method of the *cire perdue* process, that of hollow casting. According to this method, the wax model was not solid, but built around a clay core. Metal rods were used to attach the inner clay core to the outer clay mantle before the thin wax model was melted out to be replaced by bronze. A statuette of Eros (No. 41) preserves the clay core which was normally removed after casting, while traces of the metal rods which were inserted to keep the core in place and facilitate heat transfer are clearly visible on

the large statuette of Aphrodite (No. 40). These take the form of regularly spaced holes which would have been patched with additional bronze after the outer mantle had been removed. Aphrodite's arms were cast separately, and the joins were probably masked with armlets.

The subjects, styles and techniques represented by the Karanis bronzes were, for the most part, common throughout Graeco-Roman Egypt, and some throughout the entire classical world. Ruling out the possibility of local manufacture, these factors make it nearly impossible to determine the provenance of the Karanis examples. Presumably most of them were brought from Alexandria by itinerant merchants or from more distant artistic centers through the agency of Roman troops.⁸ If, however, the Karanis bronzes do not add significantly to our knowledge of iconography, style, or workshops, as an excavated body of material from identified and datable contexts, they do offer evidence of the chronology and development of certain stylistic and iconographic types.

Through five of the Eros figurines — the only such "series" among the Karanis examples — one may trace an overall chronological and stylistic development aided by stratigraphic evidence. Although a surface find, the chubby, active, "Hellenistic" putto (No. 41) must be placed at the beginning of the development, perhaps in the second century AD before the latter half of the century when abstraction of forms began to characterize Roman art. The Eros bearing a cornucopia (No. 42), who is somewhat stiffer than the first yet recalls his childlike fleshiness and pose, was found in a late 2nd-early 3rd century context, while the wide-eyed Eros with shell and torch (No. 43), whose posture and anatomy lack the pliancy of the first two, comes from a level dated in the late 3rd-early 4th century. The tubular Eros who may be preparing to shoot an arrow (No. 44), though less well-preserved than No. 43, nonetheless shares with the latter flattened anatomical forms, engraved linear details, and large staring eyes. Despite his apparently greater capacity for movement, this Eros too can be placed in the late 3rd-early 4th century, a date corroborated by the find context. The stiff and sombre Eros (No. 45) presents a problem,

for while its highly schematized form appears to be the logical consequence of the style of Nos. 43 and 44, it was found in an earlier level (late 2nd-early 3rd century). Perhaps its extreme abstraction is due to degenerate craftsmanship, but it seems more likely that the discrepancy between its style and its stratigraphic date may have arisen from contamination of the level in which it was found. Aphrodite (No. 40) who raises her arms in a graceful gesture contributes a datable example (late 2nd-early 3rd century) to the large number of similar bronzes which are all too often of unknown provenance and period.⁹

In this catalogue, a distinction has been made between the larger votive and genre statuettes (Nos. 39-47) and smaller amulets and attachments (Nos. 48-56). It should be noted that the distinction between amulets and attachments is not always clear. While there can be little doubt that the small Aphrodite Anadyomene (No. 48), the Horus falcon, the Isis and the Nefertum (Nos. 50, 52-53) were used as amulets, the miniature bust of Sarapis (No. 54) might have found equally good use as an amulet or a decorative attachment, while the miniscule bust of a ruler (No. 55) may have been a weight. The excessively long shaft of the lotus on which Harpocrates sits (No. 49) and the fact that this bronze was discovered in a house containing many finely worked boxes,¹⁰ suggests that it, too, may have been a decorative attachment.

Thus a wide variety of decorative and votive purposes were served by the bronzes from Karanis. Most of them can be assigned with reasonable certainty to private contexts, thus offering insight into their significance and worth for the few inhabitants who could afford to acquire them.

V.H.

¹For the destruction of classical bronzes in general, see Gazda and Hanfmann, 245-247; for references to the melting of bronze statuary for coinage, see n. 4 in the same article.

²Geremek, 92-93.

³Appendix 30, a fragment of an Atefcrown, would have belonged to a large statuette.

⁴See p. for small scale of other Karanis sculptures.

⁵See discussion of iconography, pp.

⁶The surface of the statuette of Sarapis-Zeus Amun was thoroughly cleaned of corrosion products in 1939.

⁷For a concise explanation of *cire perdue* casting process, see Steinberg, "Techniques of Working Bronze," 10 ff., figs. 3-5; also Steinberg, "Technical Note," 107-108.

⁸Geremek, 96-97.

⁹Mitten, 1975, 66-67, no. 20 for a recent discussion of this type of Aphrodite.

¹⁰Peterson, Notes, 30.

39. Aphrodite Anadyomene

10888 (33-B514A-A)
From House 514, room A, level B
H: 20.8 cm W: 12.0 cm D: 4.9 cm



Hollow cast bronze. Badly corroded, flaking. Holes in neck, left elbow, right upper arm and forearm, left buttock, back, and bun. Upper part of diadem and legs below thighs missing.

Languidly posed, her torso twisted a little to the right and bent slightly forward, her head turned right and inclined, her thighs pressed close together even as the right begins to advance, the nude goddess raises both her arms to manipulate her tresses. In this, she copies a Hellenistic Greek prototype known as Aphrodite Anadyomene, probably created in Alexandria.¹ The two-tiered crown and the neat bun of hair worn at the nape of the neck betray the eclectic nature of the work.²

40. Aphrodite

10728 (33-C418H-C)
From House 418, room H, level C
H: 34.0 cm W: 14.3 cm D: 6.0 cm



Hollow cast bronze. Holes in elbows, back, buttocks, thighs, and calves indicate pins which held the core in place. Upper back and breast badly weathered. Upper part of diadem and last two fingers of right hand missing.

The nude goddess takes a half-step forward with her left leg, simultaneously twisting her body a little to the left. Her ample figure is graceful enough when viewed from front or back but somewhat sagging when viewed from either side. Her arms are extended, bent upward at the elbows, hands

A date in the late 3rd century AD is provided by the level in which the statuette was found. Either it is an anachronistic work in terms of its style or it survived from an earlier era, perhaps as an heirloom.

¹See p. 14 and Nos. 18, 48.

²A similar Roman bronze Aphrodite Anadyomene in the Walters Art Gallery at Baltimore (Hill, 1949, pl. 40, no. 205) wears both bun and diadem and arranges her loose tresses.

Bibliography: *The Gods of Egypt*, 26, no. 10.

Photograph: L.78.35.4

41. Fragment of an Eros

10884 (27-SG-RJ)

Surface find

H: 4.4 cm W: 6.2 cm D (with wings): 4.5 cm

poised in mid-air: the right hand is held higher than the left. The tips of thumb and index finger of each hand are held a hair's breadth apart, and the remaining fingers of the left hand are curled, suggesting that the goddess might have been holding a thread and distaff, an unusually long necklace, or an unrolled fillet before her. Inclining her head slightly, she gazes leftward into the distance. This type of Aphrodite may be traced back to the 4th century BC in Greece to the Aphrodite Pseliumene by Praxiteles.¹ However, the means of conveying preoccupation in this Aphrodite from Karanis — large, deep-set eyes whose intent quality was originally enhanced by inlays, and full lips slightly parted — betrays the hand of a Roman craftsman in late 2nd - early 3rd century AD. The level at which the statuette was found corroborates this date.

A notably eclectic feature of the piece is the combination of simple, classicizing hairstyle (with center part, waves flowing loosely over the temples, and neat bun at the back) with an elaborately scalloped and engraved diadem² of high Hellenistic style. The former suggests a purely Greek Aphrodite, the latter a Hellenistic queen, Roman empress, or Egyptian goddess. Isis comes to mind in the last instance as she frequently was identified with Aphrodite in Graeco-Roman-Egyptian contexts. Should this figure indeed have been engaged in spinning, it may have been meant to recall Isis in her domestic manifestation. At any rate, the headdress has not become nearly so fanciful here as the one described by Apuleius for Isis: "Her long thick hair fell in tapering ringlets on her lovely neck, and was crowned with an intricate chaplet in which was woven every kind of flower. . ."³

¹Mitten, 1975, 69-74, discusses the problems of this type in relation to the Hellenistic example in the Rhode Island School of Design Museum of Art.

²For fanciful, comblike diadems worn by bronze Isis-Aphrodite figures, cf. Roeder, pl. 37f (paragraph 315e), 37h (paragraph 315d). In the latter, the headdress includes an "Isis crown" with solar disk, cow's horns (a motif borrowed from Hathor), and two plumes.

³Apuleius, 263, translated by Graves.

Photograph: L.78.35.3



Hollow cast bronze. Badly corroded, flaking. Left arm, right hand and most of figure below collarbone missing. Part of core remains inside. Right leg reattached, 1978.

Eros, a conical cap on his curly head, is poised in a lively fashion: body twisted to the right, right arm outstretched, head uplifted and following the direction of the twist. What he is doing is uncertain. The excavators presumed that he was seated, like a similarly capped and posed bronze Eros in Baltimore. It has been suggested that the type might have been shown holding a fishline.¹ On the other hand, he may have been flying; certainly the soft, curling plumage of his substantial wings, which fan out behind him, would give him plenty of buoyancy even were he posed rather rashly in the air. A third possibility is that he was striding forward with his right leg advanced. The supple pattern of movement described is appropriate to the extreme youthfulness of the Eros, on whose chubby cheeks and chin there still remain traces of shallow dimples, and whose little eyes gaze out over what must have been a plump snub nose.

42. Eros with Cornucopia(?)

10883 (28-C82A-A)
From House 82, room A, level C
H: 5.5 cm W: 2.15 cm D: 2.0 cm

43. Eros with Shell and Torch

23335 (29-B193-H)
From House 193, level B
H: 8.0 cm W: 1.0 cm D: 4.4 cm

It was in the artistic climate created by Boethos of Chalcedon and some of his contemporaries (3rd century BC) that very young children had first come into their own in Greek sculpture.² This Eros from Karanis therefore belongs in the mainstream of a very long tradition in Graeco-Roman art. It might be dated to almost any time when avowedly Hellenistic Greek art forms flourished at Karanis. Its similarity to Erotes from many parts of the Roman Empire make it impossible to determine where it was made. Alexandria seems the most likely possibility, perhaps prior to the 3rd century AD.³

¹Hill, 1949, pl. 15, no. 63, with note, 33; cf. also Perdrizet, 1911, pl. XXXIV, no. 7, with note, 10.

²See Bieber, 1961, 81-82, 136 ff., and figs. 285, 546, 547, 616-618; also Havelock, 129, figs. 88, 104.

³See discussion of the styles represented by the five Erotes in this exhibition, p. 46.

Photograph: L.78.65.20a



Solid cast bronze. Condition poor. Heavily corroded, cracked, and pitted. Has been polished. Right arm missing.

Eros, nude and winged, tilts his head down and to the left as he steps forward. In his left arm he cradles a nondescript bundle, rather soft and lumpy for a cornucopia, but probably too large to be a bunch of grapes. The right arm may have held a torch like that of No. 43.

The facial features are mostly gone, but the round, smooth proportions of his limbs and torso reveal his similarity to Hellenistic Greek models.¹

¹See discussion, p. 46.

Photograph: L.78.38.14



Solid cast bronze. Condition fair. Wings badly weathered. Tip of nose and part of base missing.

This Eros, unlike No. 41, is neither inclined to nor capable of swift motion; the wings have degenerated into stylized flat triangles. Eros steps forward stiffly on his left leg, his left arm extended to display a large seashell, his torso spiralling to the right, and his right arm stretching upwards bearing a torch. The head tilts upward to the right, the gaze following the flame of the torch.

44. Eros as Archer (?)

10879 (26-B1C-NI)
From House 1, room C, level B
H: 7.75 cm W: 4.75 cm D (with wings): 2.0 cm

45. Eros with Grapes(?)

10886 (29-E42*-A)
From South Temple complex,
House 42, level E
H: 5.4 cm W: 2.85 cm D: 2.7 cm

The proportions of face, torso, and limbs are thinner than in Nos. 41 and 42. The arms in fact are overlong and exaggeratedly slender. The eyes are saucerlike and staring; the lips are thin and sharp. A small "token" dimple indents the chin but imparts no feeling of softness to the face. Very stylized tooling outlines the breasts, the abdominal region, and the navel. Only the bushy curls, tied in a topknot,² and the fleshy thighs survive from the Hellenistic model.

While the torch held by the Eros probably has funerary connotations, the shell signifies Aphrodite, his seaborne mother. Possibly the figure served as a prop for a larger statuette of her.³ The abstract rendering of anatomy suggests that he was made in the 3rd century AD at the earliest; a *terminus post quem* date in the late 3rd or early 4th century is indicated by the level in which he was found. Wide, staring eyes marked with prominent ridges and dots characterize much of Coptic art.⁴

¹For a similar example, except for the torch, see Mitten, 1975, 184, no. 62 with discussion of problems related to this type of Eros.

²See Hill, 29 ff., pl. 15, nos. 52, 54, 55, 59, 65; and pl. 16, nos. 53, 56, 57, 58, 67 for similar hairstyles.

³For example in Toledo Museum of Art, inv. no. 68.71 from Syria (3rd - 2nd century BC).

⁴Compare Nos. 22, 30, 69.

Bibliography: *The Gods of Egypt*, 85, no. 82.

Photograph: L.78.35.7



Solid cast bronze. Extensively weathered surface, pitted throughout. Left hand missing.

Eros stands nude upon a rock (?), both feet firmly planted; his left foot advances slightly. His left arm is drawn back, his right arm raised, as if plying a bow. His torso and head twist a little to the right, and he gazes upward, beyond whatever object he is holding. Behind him stretch a pair of slender, scallop-edged wings.

The linear details of the face and body, though worn, are much like those of No. 43; the proportions, however, are more slender and the forms nearly tubular. In spite of the increased abstraction, the figure shares with No. 41 a more animated pose and greater potential for movement than No. 43. Nevertheless, the B level in which this figure was found would favor a late 3rd - early 4th century date.

Photograph: L.78.35.6



Condition poor. Surface corroded, pitted, and chipped. Right hand missing. Wings broken.

This Eros is flat and frozen in his pose. The left foot advances a little but the thighs are pressed together. From the left arm, extended at shoulder level, dangles a lumpy bundle which might represent grapes. The right arm, held downward in a straight line against the protruding right hip, may have carried an extinguished torch.

46. Horseman

8479 (29-CS130-B)
From Street 130, late level C
H: 6.8 cm W (at chest): 2.0 cm D:
2.6 cm

The Eros shares a number of characteristics with No. 43. The eyes are very round and saucerlike, the mouth small and grave; the breastbone and abdominal region are delineated by highly schematized incisions; the wings apparently were small and non-functional. However, the abstractions here go far beyond those of No. 43. This Eros is completely frontal and compressed into a series of planes. His head is a two-dimensional disc, and the curls which overlap on the forehead resemble a mass of stiff wool with the strands separately delineated.

The level at which this Eros was found would date him in the late 2nd or early 3rd century AD. Unless the extreme schematization of the figure is due simply to poor craftsmanship, this early date seems unlikely. Rather, its similarity to No. 43, a piece of the late 3rd or early 4th century AD, and to other late works from Egypt argues for a later date for this Eros as well, perhaps somewhat later than No. 43, toward the middle of the 4th century.

Photograph: L.78.35.13



Solid cast bronze. Heavily corroded, cracked. Left forearm, right arm, and right leg below thigh missing.

A slender youth is poised in the saddle, his neck and torso twisted to the left and his left arm flung out to the side. A chlamys is fastened over the left shoulder; the drapery twines about the upper arm and streams off abruptly below the elbow, as if caught and tossed by the wind. The right arm, which would have been bare, was raised high, while the bent left leg hugged the side of the mount for balance. The tension of the ride is reflected in the curling toes of the youth's left foot and in the slight backward thrust of his torso. His breast is protected by a cuirass; below this, a shirtlike tunic fans out to cover the upper portions of the thighs.

The youth's face is round and soft, with shallow imprints for the eyes and mouth and with a rather plump nose. These child-like features are enhanced by the long, curly hair, which appears to be partially hidden under a smooth "Parthian" cap.

Youthful riders had long been a popular genre subject in Greek art.¹ The "Parthian" costume worn by the Karanis piece is paralleled in terracottas of chubby-faced young soldiers on horseback from Seleucia, which were made from the early 3rd century BC to c. AD 200 with little change in style.² Very similar too to our piece in costume, pose, and physique is a young Graeco-Egyptian rider who forms the top of a bronze lamp, found at Memphis; his mount is not a horse but an elephant, suggesting that he may have been part of a Dionysiac cortège.³

The features of the Karanis rider are much like those of Eros fragment No. 41. They may be roughly contemporary.

¹Bieber, 1961, figs. 298, 645.

²Van Ingen, 6, 27; pl. XXXII, figs. 229-232, 235, 236, and pl. XXXIII, figs. 242, 243.

³Perdrizet, 1911, pl. XXXV, no. 151, with note, 86-87.

Photograph: L.78.35.10

47. Sarapis-Zeus Amun

10881 (27-C57E-A)
From House 57, room E, late
level C
H: 14.6 cm W: 8.0 cm D: 1.5 cm



Solid cast bronze. Condition good.
Hands and right foot missing.

A stately male figure, dressed in Greek costume, steps forward on his left leg. He spreads his arms to each side, holding the left hand high and the right hand at waist level. His head is turned to the right, and the eyes gaze intently in that direction.

The long hair, curled tightly at the front and sides and loosely waved at the back, and the bushy, curled beard of the figure recall Zeus Otricoli types; so do the small round eyes, the sharp nose, and the small mouth. The arrangement of chiton and himation, however, with the himation draped over the left shoulder and wrapped about the hips, belongs to the standard iconography of Sarapis as created for him in the early 3rd century BC.

The tall Atef-crown with a solar disk in the center and a pair of ram's horns curving out from the base is the characteristic headgear of Osiris. The two additional ram's horns which curl in the god's hair, one above each ear, recall the Egyptian sky god Amun. Given the god's connections with both Zeus and Amun, it is probable that the left hand of the figure held a sceptre, while perhaps the right held a thunderbolt.¹

The figure is shallow, and fairly flat at the back; the reverse side of the crown's shaft is flat and plain; the folds and swallow-tailed edges of the himation shown rippling across the figure's back are highly stylized. Most likely, therefore, the statuette was designed to be viewed from the front — perhaps to enhance the quality of remoteness already implicit in the god's aspect and pose. Its monumental appearance and iconography suggest that this statuette may be modeled on a lost cult image of the compound deity, Sarapis-Zeus-Amon-Helios, to whom the North Temple at Karanis was dedicated.²

A date in the late 2nd - early 3rd century AD is suggested by the find spot of the piece. The rendering of the god's luxuriant hair and beard and the voluminous flowing drapery argue for a date in or near the Antonine period.

¹For the costume, see Mitten and Doeringer, 280, notes on nos. 272 and 273. For possible attributes held in the hands, see Comstock and Vermeule, 116.

²Peterson and Boak, 1933, 10 ff.

Bibliography: Mitten and Doeringer, 1967, 280, no. 273; Sams, no. 72; *The Gods of Egypt*, 86-87, no. 85; Castiglione, 1978, 230, no. 58, pl. XXVI, fig. 1.

Photograph: L.78.35.5

48. Aphrodite Anadyomene

24089 (26-B8A-H)
From House 8, room A, level B
H: 2.8 cm W: 1.5 cm D: 0.1 - 0.2 cm



Solid cast bronze. Poor condition; surface corroded.

Though badly weathered, this amulet is recognizable as a semi-clothed Aphrodite Anadyomene, comparable to many other pieces of varying date and provenance.¹ Although it was, doubtless, the erotic appeal of Aphrodite which had won her such vast acclaim through the centuries, in this very reduced form she apparently has taken on some symbolic or magical significance as well. A date in the latter 3rd century AD is suggested by the stratigraphic evidence.

¹Compare Nos. 16, 17, 18, 39; also p. 14 and Edgar, 1904, pl. II, no. 27.649.

Photograph: L.78.35.22

49. Harpocrates on a Lotus

10887 (30-C137*-VI)
From House 137, level D
H: 6.0 cm W: 2.0 cm D: 1.0 cm



Solid cast bronze. Badly weathered; features and details extremely blurry.

Harpocrates sits nude upon an open lotus blossom, clutching what appears to be a cornucopia in his left hand and holding his right hand to his lips. On his curly locks is an Egyptian double crown. His face is round and the head disproportionately large even for a child. The contours of the body are plump and regular, but the collapsed legs are spindly. This anatomy could reflect the tradition, recorded by Plutarch, that Harpocrates was born prematurely and was "weak in the lower limbs."¹

The double crown and cornucopia are among the common attributes of Harpocrates, and the gesture of the right forefinger held to the lips is common in his iconography.² More significant perhaps for an understanding of this piece is the fact that Harpocrates is seated on a lotus flower, which in the context of his hellenized iconography seems to have symbolized the rising sun.³

¹Plutarch, *De Iside et Osiride*, 19.

²A comparable bronze example is published in Zayed, 153, fig. 262.

³See El-Khachab, 133 ff. Petrie, 34, no. 146, suggests that the motif may have been imported from India.

Photograph: L.78.35.15

50. Hórus Falcon

21425 (29-158*K-I)
From House 158, room K,
level A
H: 4.0 cm W: 1.4 cm D: 3.2 cm



Solid cast bronze. In good condition overall. Slight flaking near tail. Base chipped.

The falcon — traditional symbol of Horus and Ra — stands stiffly erect, its feet planted close together and perfectly aligned, with the claws fanning out over the rectangular base. The wings are folded to encase the motionless tail and to emphasize the blocky forms of the bird's throat and body. Throat and body are covered with a neat pattern of overlapping incised scallops that denote feathers; there is some variation in surface design towards the back of the piece, where long, puckered lines convey tension in the wings and tail. Details of the solemn face, with "pinpoint" eyes set far apart over the sharp jutting beak, and of the feet, with ankles delineated in horizontal bands and claws carefully segmented, are rendered with similar clarity and concern for design. On the bird's head is the ancient double crown, symbol of the unity of Upper and Lower Egypt.

51. Ichneumon or Thoth (?)

21427 (30-X)
Surface find
H: 3.3 cm W: 0.4 cm L: 7.2 cm

Amulets in the form of falcons appear in Egypt from the prehistoric period onward. The bird's original significance as symbol of Horus and as incarnation of the king's soul is recalled sometimes by a solar disk with lunar crescent¹ and sometimes, as here, by a double crown connoting royalty.² The type continued through the Ptolemaic Period and into the late Roman Empire.³ A date in the 4th-mid 5th century AD, suggested by the find spot of the amulet, is thus plausible. However, the piece may well have survived from an earlier period, perhaps as an heirloom.

¹Petrie, pl. XLI, nos. 245r, 245ab; Steindorff, pl. C, fig. 673.

²Petrie, pl. XLI, no. 245ae; Steindorff, pl. XCIX, fig. 658, pl. C, fig. 655, pl. CI, figs 657, 659-662. (the last example has an extra spiralling plum attached to the crown).

³Cf. *The Gods of Egypt*, 36, no. 17.

Photograph: L.78.65.24a



Solid cast bronze. Details rendered with a file (?). Condition good.

Schematically rendered, flat and oddly proportioned, this animal has a long, thick tail, high back legs and shorter front legs, a rather tubular body, an elongated muzzle, and a prominent lump on the top of the head. Shallow incisions segment the head, body, and legs of the creature.

Although the surface details of the piece are unclear, the outline in general could reproduce the salient features of *Papio hamadryas*, or the Hamadryas baboon, which to this day inhabits the hillsides of north-east Africa and once was common in the Nile Valley.¹ The lump on the head may represent a solar disk of the sort that the god Thoth would wear.² Alternatively, it might be possible to see in the slender body, bulky head, and rather diminutive legs the physiognomy of an "Egyptian mongoose," or *Herpestes ichneumon*.³ This small weasel-like animal was native to Egypt throughout antiquity and occasionally was portrayed wearing a solar disk, as if to recall its connections in myth with the sun god Atum.⁴ Stylistically speaking the piece remains a virtual anomaly. The fact that it was a surface find at Karanis suggests that it is of late date. Given the lack of comparable examples, it is not possible to be sure that the piece is ancient.⁵

¹D. Morris, *The Mammals: A Guide to the Living Species* (New York 1965), 146.

²*The Gods of Egypt*, 74-75, nos. 70-72; Steindorff, pl. CII, fig. 681.

³Steindorff, 151.

⁴Roeder, paragraphs 502-513, and figs. 529-552. Steindorff, pl. CIII, fig. 679. For ichneumons crowned with the solar disk, see Roeder, fig. 533, and Washburn, pl. 54. For the myth, see Steindorff, 151.

⁵Roeder, pl. 49q, has published a flat amulet in the shape of a horse whose style is similar to the Karanis piece. This amulet was transferred to the Islamic Department of the Berlin National Museums in 1923 (Roeder, 340).

Photograph: L.78.35.11

52. Isis

10880 (26-BC77-A)
From House 77, levels B and C
H: 6.5 cm W: 1.6 cm D: 1.15 cm



Solid cast bronze. Condition fair. Extensive corrosion, particularly at the back.

Draped in a clinging Greek-style garment knotted over her bosom in the customary *nodus Isiacus*¹, the slender goddess advances on her left leg. Curled about her extended right forearm is a cobra. Her left arm is held close to her side; a sistrum dangles from the hand. Upon her head Isis wears a veil, crowned by a solar disk and lunar crescent, one of her many characteristic headdresses in the Graeco-Roman period.²

The find spot indicates a date in the 3rd century AD, which would attest the extreme longevity of the hellenized Isis and coincide with the period of her greatest popularity in the Roman world.

¹See No. 24.

²For similar examples in bronze cp. Steindorff, pl. LXXII, figs. 416-418.

Photograph: L.78.35.8

53. Nefertum

6286 (29-E9**-B)
From South Temple complex,
room 9, level E
H: 4.6 cm W: 0.9 cm D: 1.15 cm



Solid cast bronze. Badly corroded and cracked.

This small figure, which comes striding forward on its left foot, both arms held rigidly to its sides, is so badly damaged that it is hard to see much of either face or garb. The headdress, however, is distinctive: a tall plume or pair of plumes springs from a huge open lotus blossom. This crown with a double plume is the traditional headgear of the Memphite god Nefertum, child of Ptah and Sekhmet.¹

Like No. 51, the amulet represents an old Egyptian type rendered in its customary style. The find spot indicates a date no later than the late 2nd-early 3rd century AD. It may be that Nefertum, like Horus, had survived well into the Roman Empire with little or no change in his appearance.²

¹Shorter, 136.

²Cp. Appendix 27, See also Roeder, paragraph 19, and pls. 2g, 3e, 3h, 3k, 3i; also paragraph 20n, inv. no. 2485.

Photograph: L.78.35.20

54. Sarapis

10877 (X)
Surface find
H: 3.6 cm W: 2.6 cm D: 1.0 cm



Solid cast bronze. Very weathered; features and details blurry.

This small bearded head is recognizable as Sarapis, the hellenized Osiris, from the *modius* or inverted corn measure with which it is crowned.¹ Though the surface is very worn, the god's eyes appear to be round and deep-set, his nose aquiline, his lips thin and compressed into a straight line — features which recall Graeco-Roman types of Zeus and Poseidon. However, his close-cropped hair and neat, triangular beard seem archaizing. The bust is in the shape of a herm whose horizontal extensions are pierced, perhaps for attaching the small bronze to a wooden object.

¹Perdrizet, pl. X, no. 38, with note, 26-27, identifies the headdress on a similar Graeco-Egyptian bronze as a "low polos" and suggests that the god represented is "Dionysos [or] more probably Hermes." The *modius*, however, is one of the standard attributes of Sarapis. See Nos. 28, 29, 30.

Photograph: L.78.65.12a

55. Ruler (?)

10878 (X)
Surface find
H: 5.3 cm W: 3.2 cm D: 1.3 cm



Solid cast bronze. Very weathered; features and details blurry. Cracks in face.

This small bust was cast in one piece with the ring. The bust is partially hollowed out behind. The male head wears a vertically striated cap low on its brow; from the cap protrude a short pair of horizontal horns, one above each ear. Evidently this headgear is a variety of Atef-crown, observable on other small bronzes from hellenized Egypt. The Atef-crown originally was associated with Osiris.¹

The features of the man's face are blurry, but it is evident that the eyes glance leftward, following the turn of the head. In the center of the draped or cuirassed bust is the striking emblem of a winged sun disk. This last detail, in combination with the crown, could indicate that the man is a Ptolemaic ruler, but Roman emperors of a much later period (2nd -3rd century AD) were to incorporate the same symbol into their iconography — usurping it from Horus-Harpocrates and from their own god Sol.²

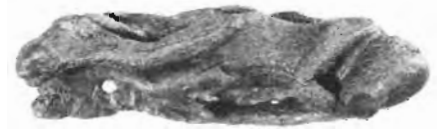
¹Cf. Edgar, 1904, pl. XVII, no. 27.853 (Edgar calls his example a god). Cf. also this catalogue, No. 47.

²El-Khachab, 134.

Photograph: L.78.35.17

56. Sleeping Figure

10882 (27-C62H-D)
From House 62, room H, late level C
H: 4.3 cm W: 1.2 cm D: 1.5 cm



Solid cast bronze. Surface weathered and pitted. Top of strip on which figure lies has been repaired.

Reclining on a perforated strip which sags to accommodate the contours of his body, the figure appears quite comfortable. The animation of his limbs suggests that he is not in a deep sleep. The right arm is wrapped about the neck, with the hand brushing the left cheek; the left arm hangs loose; the legs are crossed.

Both the identity of the figure and the use to which it was put are uncertain. The limbs and trunk have human proportions but the head is abnormally large. Sleeping figures, represented in Greek art since the 3rd century BC, include a type of Eros¹ which enjoyed widespread popularity in Roman times. However, the Karanis figure lacks wings. It may simply be a small genre work, within the tradition made popular at Alexandria. The presence of a nail head in the figure's right buttock and of two holes in the base may indicate that it was attached to a wooden object.

The date established by the level of the find is the late 2nd - early 3rd century AD.

¹Bieber, 1961, figs. 616-618, 620.

Photograph: L.78.35.19

Terracottas

Two types of terracotta figurines are characteristic of the Fayoum in the Graeco-Roman period.¹ Those which were produced in Alexandria and vicinity conform to contemporary Greek works in terracotta and date primarily to the 3rd and 2nd centuries BC. Although terracottas produced elsewhere in the Fayoum show some stylistic affinity to the Alexandrian pieces, they are inferior in technique and exhibit a homogeneity among themselves. The great majority of terracotta figurines from Karanis belongs to this latter type.

Of the terracottas from the excavations which were catalogued, about 120 are in the Kelsey Museum and the remainder in Cairo. No workshops were identified among the structures excavated on the outskirts of the town. However, had these terracottas been manufactured in Karanis, it is likely that the factories would have been located in the town center which was destroyed. The majority of terracottas found at Karanis are made of a reddish brown clay which contains gold flecks. A few figurines, which do not exhibit these impurities, should perhaps be considered as imports.²

The terracottas in this exhibit illustrate three methods of fabrication. Nos. 61, 63, and 65 were moulded hollow and left open at the bottom. These were normally elevated on a base, depicted on the front only, and smoothed by hand in back. A clumsy finger-sized hole in the back sufficed for an air vent (No. 65). They were dipped in plaster and painted.

Nos. 57-60, 62, 64, and 66-68 were also moulded hollow, but were closed at the bottom, and they have tiny inconspicuous vents. Figurines of this type were also submerged in plaster and painted. The remaining examples were handmade. They are later in date and generally inferior in craftsmanship to the mould-made figurines. No. 67 is solid and fashioned from clay containing chopped straw, coated sparingly with a harder, thinner plaster, and painted. Other hand-fashioned terracottas (Nos. 69-71) are not figurines in the strict sense. Nos. 69 and 70 were attached to pottery vessels. Both were slipped and No. 70 was also painted. No. 71 was fashioned by hand, stamped with its design and slipped.

Since irregularities could be concealed by the plaster and much reliance could be placed upon painted detail, one can expect carelessness in the modeling of the clay. The exceptional quality of the bust of Harpocrates (No. 63) suggests that it may have been a workshop model. Fine tooling with a claw instrument is apparent on the lips, in the corner of the right eye, in the crease between the right arm and pectoral, and behind the right ear. Much care has been taken in delineating the pupils and irises, and in levigating the clay. The ridges of the seamlines have been so carefully pared that the line of work is difficult to detect in places. Finally, no plaster adheres — not even in the crevices — nor is extensive wear observable. The piece may have been the model for the head of a seated Harpocrates in the Kelsey (Appendix 80).³ Indeed, a few moulds and a pair of mould duplicates⁴ survive to illustrate the mass production of terracotta figurines, a common practice in the Fayoum of the Roman period.⁵

A distinct stylistic development toward stark abstraction characterized by a progressive exaggeration of key parts of the body may be observed in some of the terracotta show horses from Karanis. These horses exhibit gradual elaboration of the mane accessories, an elongation of the neck, a streamlining of the head, and a general degeneration in accuracy of detail. The earliest horses (2nd half of the 2nd century AD) display conservative apparel, and firm proportions, and they are depicted standing.⁶ About the middle of the 3rd century AD the necks were made longer and were given additional wreaths (No. 59). Shortly afterwards, full attention was given to the neck area and the lower extremities were eliminated altogether (No. 60). In the final stage of the development (late 3rd - early 4th century AD) the necks were further lengthened and the muzzles were radically streamlined.⁷ This taste for abstraction is even more apparent in the hand-fashioned pieces. In these examples, three-dimensional elements are broken down and delineated in a manner more appropriate to the graphic arts (Nos. 69, 70). The standing orant (No. 67), in which the third dimension is almost entirely eliminated, seems to be an extension of this trend.

It is doubtful that we can accredit the Karanidian coroplasts with innovations in the artistic styles of Graeco-Roman Egypt. Rather, the terracottas follow developments which are observable throughout the Fayoum. The Roman Imperial court styles in stone sculpture are reflected in certain details which may have been received second-hand from Alexandria. For example, the stippled hairbands worn by three Harpocrates figurines⁸ are reminiscent of honeycombed Flavian hairstyles in which curls were rendered with drill holes. The imperial manner of indicating the pupils, popular in sculpture from the reign of Hadrian onwards, is illustrated at Karanis by the bust of Harpocrates (No. 63) and the standing cow (No. 57). Both the seated orant (No. 66) and the steatopygous woman (No. 68) wear variations of Severan hairstyles. On the other hand, the swelling of facial planes (Nos. 66, 68) and bodily forms (Nos. 57, 58, 63) is a provincialism which probably arose from a desire to stress fertility.

The subjects found at Karanis were popular throughout the Graeco-Roman Fayoum. Harpocrates, the god most frequently depicted in terracotta at Karanis, occurs in his standard guises. The child-god seated with a waterjug (No. 64) is a familiar pose.⁹ Isis (No. 65) exhibits her usual Hellenized attire as well as certain attributes which link her to other goddesses, such as the crown of Hathor. The series of orants like No. 66, which date from the 1st century AD to the 3rd century AD — and into the Coptic era if No. 67 is to be recognized as a debased form of the orant type — occur elsewhere,¹⁰ and the steatopygous figurine (No. 68) embodies the general concern in the Fayoum for fertility.¹¹ The animals portrayed most frequently are those which are servants to man — the dog, horse, camel, cow, bull — and must have appealed to the domestic instincts of the average family.¹²

There is little reason to doubt the religious significance of terracotta figurines from Karanis. In the orant type represented by No. 66, the tightly drawn legs, the up-raised arms, and the erect posture clearly denote an attitude of worship. It is evident from the sloping undersides of the seated orants that they were not made to stand without support. Very likely they were propped up or affixed within household shrines. Shallow wall niches serving as shrines are common in the buildings of Karanis.¹³

Further evidence for the religious significance of the orants is provided by related finds recovered from the same context. Several other terracotta figurines, including a small Harpocrates, a painted plaster horse and fragments of another horse, as well as fragments of a stone altar were found in the same room with a seated orant.¹⁴ Moreover, two orants were found in the South Temple complex.¹⁵ The parade trappings of the show horses may also denote a religious significance. Three such horses, found in association with the South Temple,¹⁶ may have been made as souvenirs to commemorate specific festive occasions. Although some of the figurines, such as the Harpocrates figures, the horses, and the dogs, appear to the modern eye as charming toys, there is no evidence that they were produced as playthings.¹⁷ Indeed, what little evidence from Karanis we can draw upon seems to suggest that they were not. The fragile plaster finish could hardly have withstood the strenuous demands of a child at play. These items are more appropriately envisioned upon shelves or in niches, whether as symbols of religious devotion, as souvenirs, or simply as collector's items. Possibly certain terracottas possessed specific protective or apotropaic qualities. It is interesting to note,

for example, the types of finds from the underground grain storage bins of the State Granary (House 65, level C): from bin DE¹ a terracotta Harpocrates (Appendix 71) was recovered; from DL¹ a terracotta horse; from DM² a small terracotta couchant lion without a head (perhaps actually a couchant horse?) and a steatopygous woman (No. 68); and from DN² a "terracotta Harpocrates (?)".¹⁸ Perhaps the militaristic role of the horse warranted a protective function in regard to grain.¹⁹ Harpocrates is known to have had agrarian and fertility aspects. As much can be said for steatopygous woman — this one (No. 68) by the gesture of the hands, could well have had an apotropaic function.

Although Karanis terracottas do not contribute anything new to our knowledge of style and iconography in Graeco-Roman Egypt, they do have the advantage of having been excavated at one site. Recorded contexts afford insights into function and significance and also provide valuable information for sorting out chronology, especially in the case of groups of similar types, such as the show horses, for which a relative sequence can be established.

M.L.A.

¹Breccia I, 11; Graindor, 56-57.

²Variations in color, the values of which are keyed to the standard *Munsell Soil Color Chart* published by the Munsell Color Company in 1954, also occur in the figurines from the latter 3rd century AD onward and in hand-fashioned examples of all periods. It is possible that clay color will prove to be a useful dating criterion. According to the manuscript *Karanis - Architecture and Topography*, 5-6, color of mudbrick used in construction work has a chronological significance. On composition of Egyptian clay see Breccia, 21-24.

³Although of hasty and inferior craftsmanship, the squatting Harpocrates has similar facial features. The claw marks around the mouth were also copied.

⁴Orant figurines Appendix 111 and 113.

⁵Fraser, 1960, 13.

⁶Cf. Appendix 59.

⁷Cf. Appendix 60 and 61.

⁸Harpocrates on a horse (Appendix 67) and two figurines of Harpocrates with cornucopia (Appendix 74 and 73).

⁹See example, Weber, pl. 5, pl. 6, no. 68, and pl. 7, no. 81; and van Wijngaarden, pl. VI, nos. 25, 27.

¹⁰See Weber, pl. 22, no. 23; van Wijngaarden, pl. XVI, no. 71; Kaufmann, 109, fig. 76; and Graindor, pl. XIII, no. 34.

¹¹See Weber, pl. 26; Kaufmann, 109, fig. 77; and Graindor, pl. XI, nos. 31-32, pl. XII, no. 33, pl. XV, no. 38.

¹²See Weber, pls. 38-40; Kaufmann, figs. 115-116, 118, 120; and Graindor, pl. 11, no. 6.

¹³For example, a niche shrine with an architectural design was provided in the wall of room D of house 57 (level C), the house in which an orant figurine (Appendix 115) was found.

¹⁴Harpocrates: Appendix 75; horses: 33-C409J-V and 33-C409J-W (neither were kept); stone altar fragments: Kelsey 6475 (33-C409J-P); orant: Appendix 113. A complete (?) stone altar (33-C409H-F, not kept) was found in room H.

¹⁵Appendix 111 and 112.

¹⁶Two show horses (Appendix 52 and 58) were found in the South Temple complex, while another (Appendix 53) was found in the South Temple itself.

¹⁷See Van Ingen, 24-33.

¹⁸Harpocrates: Appendix 71; horse: 30-C65DL¹-D (not kept); couchant lion: 30-C65DM²-C (not kept); Harpocrates: 30-C65DN²-A (not kept).

¹⁹See Van Ingen, 27-28, who cites further evidence for the apotropaic significance of terracotta animals, such as dogs.

57. Standing Cow

6878 (29-E23H-A)
From House 23, room H, level E, of
the South Temple complex
H: 14.4 cm W: 6.1 cm D: 17.25 cm



Reddish brown clay (Muns. 5 YR 5/3). Hole on each side of muzzle; patch of mortar above left ear; traces of plaster and pink paint (right foreleg).

A stout cow, garlanded across the forehead and around the neck, stands with head high and looks straight ahead. The head and neck are oversized in proportion to the body and the structure of both head and body is simplified into broad surfaces. The cheeks bulge beneath the eyes and merge with large fleshy upper jaws. The head has a broad frontal plane along the seam and terminates in a wide fleshy muzzle. The nostrils are widely set and the mouth is depicted with a long smooth channel. Bushy eyebrows overhang eyes which are similar in outline to No. 63. The pupils float to the upper lid. Two creases are indicated on the neck. The prominent dewlap is further emphasized by the untextured wreath. The rest of the body is conceived much like that of the standing Show Horse (No. 59) with a horse's tail and with four grooves marking the division of hoof and leg.

The brooding expression of the eyes is characteristic of Roman sculpture from the Antonine period onward. The stratigraphic evidence favors a late 2nd or early 3rd century date.

Photograph: L.78.36.20

58. Standing Dog

6905 (28-B114C*-A)
From House 114 (connected to
Granary 115), room C, level B
H: 9.85 cm W: 5.8 cm D: 10.8 cm



Reddish brown clay (Muns. 5 YR5/4). Broken along dorsal seam of tail and on right hindleg. Small hole through front wall under jaw. Traces of powdering plaster and paint — faded red (on coat, facial features) and black (on ring of fur below collar).

The standing, husky-like dog looks straight ahead with an eager, formidable expression. The face has human eyes, a furrowed browline, long broad snout, and fleshy, snarling jowls. An amulet dangles from the collar. The fur is articulated in irregularly grooved strands which flow toward the back. The body is alert, with ears pricked, chest swelling, and muzzle thrust outward. The erect tail would have been tightly curled. The details of the legs and paws are also rendered.

This piece conforms in type and fabrication to other standing dogs produced in tripartite moulds at Karanis in the 2nd-3rd century AD.¹ This particular piece, however, is superior in craftsmanship to the others and exhibits a much greater feeling for the spirit of the animal.

¹For an example of one produced elsewhere in the Fayoum, see Kaufmann, fig. 118. A very close parallel to the expressive facial type of the Karanis dog is Kelsey Museum no. 3234. See also Appendix 40 for a dog with the same expression and similar proportions.

Photograph: L.78.36.15

59. Standing Show Horse

6894 (33-B507 B-L)
From House 507, room B, level B
H: 12.6 cm W: 4.35 cm D: 9.25 cm



Reddish-brown clay (Muns. 5 YR 5/3). Tail damaged; scattered minor abrasions. Traces of plaster, and paint — black (left eye) and pink (forelegs).

The standing horse wears a bridle, three bands across the brow, a plumed yoke, two wreaths across the mane, and a harness strap. The mane is unarticulated except for a single strand above and below the wreaths; a few lengthwise strokes represent the tail. The features and the bone structure of the muzzle are summarily rendered, and the frontal plane of the head is marred by the roughly trimmed mould seam. Two creases are indicated on the neck. The legs are modeled in low relief with four lines marking the division between hoof and leg. On the lower right hindleg a tendon has been decoratively depicted.

The forward thrust of the tiered bands across the brow, the elaborate mane accessories, the attenuation of the neck and the superficial decorative details of the lower body place this horse toward the middle of the sequence which can be discerned in the stylistic development of Karanis show horses.¹ A mid 3rd century AD date is likely.

¹See p. 59.

Photograph: L.78.36.17

60. Couchant Show Horse

6896 (33-B506M-A)
From House 506, room M, level B
H: 6.15 cm W: 2.45 cm D: 7.5 cm



Yellowish-red clay (Muns. 5 YR 5/6). Forelegs missing; breast damaged. Traces of plaster adhere.

A couchant horse wears a harness, two bands across the brow, a plumed yoke and two large wreaths across the lower neck. The cheek bones are prominent, and the end of the muzzle swells. The eyes are barely discernible. A furrow depicts the mouth and two depressions mark the nostrils. The seamline down the muzzle was too closely trimmed. The forms of the body are summarily rendered and the tail is not depicted at all. The hindlegs resemble feline haunches.

The elimination of the lower extremities was the final stage in the development observable in the series of show horses from Karanis.¹ Interest was focused primarily on the neck and mane accessories. A late 3rd century date is provided by the level in which this horse was found.

¹See p. 59. Two surface finds from Karanis, Appendix 60 and Appendix 61 illustrate the ultimate debasement of the couchant version of Karanidian show horses. Kaufmann, fig. 115, nos. 16 and 17 are possibly intermediate between no. 59 and these two surface finds.

Photograph: L.78.36.6

61. Striding Lion

6877 (26-B2H-F)
From House 2, room H, level B
H: 8.95 cm W: 3.55 cm D: 9.1 cm



Reddish-brown clay (Muns. 2.5 YR 5/4). Salt crystals on right side of head; fragments missing from base. Traces of red paint (mane, mouth) and plaster.

A striding lion, mounted on a base, looks to the right. The body is well-proportioned and twists with the head. The forms of the head are simplified but softly modeled. The unobstructed brow and cheek bulge slightly and the eyes are blank. The snout and mouth are well modeled. The full mane is rendered in thick strands in front and in large rounded tufts in back. Ribs are summarily rendered on the sides and the digits of the paws are indicated. The loins are lean, the hips narrow and the thick tail curves sinuously. The naturalism observed in the pose and features and the competent craftsmanship displayed in aligning the seams along the snout make for a piece of high quality.

A date in the late 3rd century is indicated by stratigraphy. Although the pose goes back to Ptolemaic times,¹ it is revived in stone sculpture of the late 2nd and early 3rd century AD.²

¹Cf. Lauer and Picard, 1955, 229, fig. 125.

²Cf. Müller, 1965, pl. XXIV, I, no. 273.

Photograph: L.78.65.26a

62. Head of Lion

6883 (30-SG-QIII)
Surface find
H: 6.5 cm W: 5.6 cm D: 7.2 cm



Light reddish brown clay (Muns. 2.5 YR 6/4). Only head and neck survive. Snout damaged. Traces of plaster.

The head of a feline beast, perhaps a lion, looks straight ahead. The highly stylized features have a mask-like appearance. Large glaring eyes are surrounded by thick lids marked with parallel striations. The raised ridges of the brow are similarly incised. The prominently defined, puffed cheeks are stippled, and the tongue is gripped between bared teeth. The texture of the mane is rendered with gouges and stippling. The prominent eyes, the large sprawling features, and the abundance of filling detail are traits which are paralleled in the Coptic tradition.¹

¹Scamuzzi, pl. CXIII, a Coptic limestone relief showing two spotted felines (panthers?) sporting short manes. The teeth are bared, tongues lolling, and the features are rigid and compartmentalized.

Photograph: L.78.36.7

63. Bust of Harpocrates

6461 (26-BC39A-F)
From House 39, room A, levels B
and C
H: 12.4 cm W: 8.6 cm D: 6.8 cm



Reddish brown clay (Muns. 5 YR 5/3).
Part of pedestal missing.

The youth Harpocrates, nude except for an amulet on his breast, is portrayed down to the pectorals. The hair is bound tightly with two braids into an elaborate sidelock. The large bulbous head is tilted downward and slightly to the right. The eyelids, pupils, and irises are carefully indicated; the softly modeled browridge merges into a short, broad nose; the widely flaring nostrils are echoed by the line of the thick upper lip. Cheeks and chin bulge around the mouth.

The sagging flesh below the chin leads directly into sloping corpulent shoulders and a fleshy breast. A series of mouldings decorate the pedestal, and the stem bears an illegible inscription. The underside of the bust has a central vertical support.

Although this piece was found in a structure occupied in both B and C periods, a later date in the 3rd or early 4th century AD is not consistent with its style. The form of the bust itself goes back to the Trajanic period, and the sculptural treatment of the eyes might suggest an Antonine date. However, its resemblance to a Harpocrates of the C level at Karanis, Appendix 72, suggests that an early 3rd century date cannot be ruled out.

Photograph: L.78.36.19

64. Seated Harpocrates With Jug

6464 (29-X)
Surface find
H: 12.9 cm W: 9.65 cm D: 5.7 cm



Reddish brown clay (Muns. 5YR 5/3).
Small hole in back of head. Traces of yellow paint on jug and powdering plaster.

The child Harpocrates, seated with his right knee raised, holds an elongated right forefinger to his lips. He wears a thick sidelock elaborated with snaky curls, the double crown flanked by pine cones, a knee-length garment, and a necklace with several amulets. At his left side he clutches a squat vessel with a pierced mouth. Slender eyebrows arch gracefully across the full face and lead into a short, broad-tipped nose. The pudgy cheeks and the chin cradle thick, pursed lips. The blank eyes are slightly bulbous. In front, folds of drapery loop schematically between two vertical panels. A pair of similar panels of drapery stream down the back framing short V-shaped creases. The bottom is summarily rendered.

65. Isis

6468 (27-SG-R11)

Surface find

H: 27.9 cm W: 10.1 cm D: 7.2 cm

Although this piece is a surface find, certain elements in style and technique link it with other Karanis figurines in the C layer which are dated to the 3rd century AD. The arrangement of folds and the form of the vent may be compared to Appendix 110, a seated orant figurine. The vent is also similar to that of another orant (Appendix 113), and the central amulet is like that on the bust of Harpocrates in this exhibition (No. 63) and on a nude seated Harpocrates from Karanis (Appendix 80). It also shares with the latter a similar posture.

¹See also Appendix 115, an orant which wears a shawl with a pair of long tassled tails draped down the front.

Photograph: L.78.36.18



Reddish-brown clay (Muns. 5YR 5/3). Head broken in several places and repaired; fragment missing from neck; abrasions on right forearm and base. Traces of plaster and white paint on flesh parts; black on facial features and hair; red on shawl.

Isis, in her Hellenized attire (cp. No. 24) stands frontally upon a base with her right knee flexed.

She rests her right elbow on a pot placed on a square pillar, and clasps a slender cornucopia (?). Her long left arm hangs limply at her side; a small vessel is held in the hand. On her head she wears a broad diadem of convex profile surmounted by the crown of Hathor — a solar disk backed by two plumes and flanked by cow's horns. Waves of hair frame the forehead and long corkscrew curls fall onto the shoulders and breast. The eyes, which preserve the original paint, are closely set; the nose is heavy, the lips parted. The folds of the drapery cling to the hips and cascade between the legs. The reverse side is not worked.

The heavy facial features and the monumentality of the body recall classical prototypes of the 5th century BC indicating, perhaps, a date in the Hadrianic period,¹ when high classical types were widely copied.

¹For facial type cf. Philipp, cat. no. 35, pl. 30

Bibliography: *The Gods of Egypt*, 25-26, no. 8.

Photograph: L.78.36.21

66. Seated Orant

6471 (25-280A-B)
From House 280, level A
H: 11.3 cm W: 8.4 cm D: 5.6 cm



Reddish brown clay (Muns. 5 YR 5/3). Right hand missing. Traces of black paint on the hair and scattered remains of plaster.

A corpulent woman — nude except for earrings, an amulet on a chain, and rings on the upper arms, preserved wrist, and ankles — sits with her legs drawn back and heels together. The arms are held in the orant position. The face is round and full with large features and prominent cheeks. The pupils of the eyes are indicated. Looped curls frame the face, and a spherical ornament flanked by pine cones surmounts the head. In back the hoodlike coiffure bulges at the base and sweeps upward in an inverted herringbone pattern along a central part. The individual strands are further subdivided with finer herringbone patterns comparable to hair fashions in large scale sculpture of the 3rd century AD.

67. Standing Orant (?) Figure

3432 (25-308B-F)
From House 308, room B, level A
H: 14.6 cm W: 6.8 cm D: 2.1 cm



Reddish brown clay (Muns. 2.5 YR 5/4); plastered and painted. Broken at shins; chest break repaired; left arm missing; plaster flaking.

A female figure stands frontally with legs together and arms outstretched. All forms are extremely simplified: stubs suffice for arms, two knobs for breasts, and a fingertip impression for the navel. A shallow channel on the front distinguishes the legs. The hips flare

The loops of the chain continue around the back of the neck. The pelvic dimples and buttocks are also indicated on the reverse, although somewhat schematically as compared to the more naturalistically modeled front.

Although this figurine was found in the top layer (4th - mid 5th century AD), its similarities with a 3rd century AD orant found in the C layer (Appendix 115), suggest that our example could have been produced much earlier. A 3rd century date seems indicated by the hairstyle.

Photograph: L.78.36.13

68. Steatopygous Figurine

6483 (30-C65DM²-A)
From the State Granary (House
65), bin DM², level C
H: 14.5 cm W: 8.6 cm D: 5.25 cm

slightly. The flat head is almost spade-shaped and is pierced on each side for earrings. The steep pinched nose is the most plastically indicated feature. Large eyes with lashes and the lips are sketched in black paint. The hair, necklace (?) and garment are schematically rendered in paint; a diagonally hatched panel runs from each shoulder down the preserved length of the body. The lower abdomen is marked by a large X within a square. The garment is fastened by straps which cross in the back.

This type of figurine occurs with slight variation elsewhere in the Fayoum.¹ Although votive figurines of similar conception are known from Pre-Dynastic and early Pharaonic times, there is no evidence for an unbroken continuity of the type. The later example more likely developed out of the Imperial tradition of orant figurines and fertility goddesses (compare Nos. 66 and 68). The abstract style — e.g. the use of painted rather than plastic filling motifs (compare No. 62) — technique of fabrication, and stratigraphic evidence argue for a late date.

¹Weber, 150 ff, pl. 23, who refers to them as "Totengottin"; Kaufmann, 100 ff.; *Ägyptisches Museum*, 118 ff., nos. 1098 and 1100, "Votivegaben;" Strzygowski, 245, figs. 298-300, "Oransfiguren," dated c. 600 AD, illustrate continuity within the Coptic tradition. Cf. also Philipp, cat. no. 50, pl. 47 a, b, a woman with child dated 6th - 7th century AD.

Photograph: L.78.36.12



Reddish brown clay (Muns. 5 YR 5/3).
Front part of feet missing. Traces of
pink paint (ankles, heels) and plaster.

A steatopygous woman, wearing a slender wreath around her neck and rings on the wrists, upper arms, and ankles, stands frontally and holds bones or cornucopiae above her head. These attributes, along with her nude body with pendulant breasts, protruding belly and swelling thighs, symbolize fertility. Her face is fat with bulbous eyes and a pointed chin; the lips smile slightly. A melon hairdo crowds the forehead and in back terminates in a flat spreading bun worn low on the neck, similar to a type popular in the late Severan period. Buttocks, pelvic dimples and rolls of fat are modeled on the reverse.

Steatopygous women of this type occur elsewhere in the Fayoum.¹ The find spot of this figurine, a grain storage bin (DM²) in the State granary, and the somewhat forbidding gesture of the hands may indicate that the figurine also had protective or apotropaic qualities.

¹Cf. Kaufmann, fig. 77, no. 2; Graindor, pl. XV, no. 38; and van Wijngaarden, pl. XVIII, no. 75. Philipp, cat. 12, pl. 10-11 illustrates an earlier younger version.

Photograph: L.78.36.14

69. Head of Man

6942 (X)
Surface find
H: 9.0 cm W: 5.6 cm D: 3.1 cm



Pale brown clay (Muns. 10 YR 6/3) with black slip. Scattered abrasions.

This plastic, U-shaped face of a man comes from the neck of a pottery vessel. A crescent-shaped diadem (?) with applied button-like dots is worn low on the forehead. A single dot is placed near the center of the forehead. The thick eyebrows arch broadly over the huge eyes which are encircled by heavy lids and marked by deeply hollowed pupils. The massive nose overhangs large pouting lips which project sharply from the plane of the face.

Stratigraphy cannot serve as evidence for dating in this instance, but a parallel is provided by two faces on an amphora from level A at Karanis.¹ Although not as fully modeled, the simplification of the facial planes, the spreading features and the prominence of the eyes are similar and suggest a date in the 4th century AD. Also similar is the use of applied dots, including one located above the juncture of the eyebrows.

¹Kelsey 3425 (4029F-a). The heightened abstraction approaches that of No. 70.

Photograph: L.78.36.10

70. Face of Man

6934 (24-4014A-i)
From House 4014, room A, level A
H: 7.9 cm W: 7.5 cm D: 2.6 cm



Reddish brown clay (Muns. 2.5 YR 5/4) with pale yellow slip and red paint. Nose chipped. Oily grime on reverse (inside of vessel).

This fragment of the neck and lip of a pottery vessel preserves a crude, bearded face in relief. The line of the brow, which has become increasingly prominent and abstract (*cp.* Nos. 62 and 69) has here been extended around the entire outer contour of the face. The bridge of the nose protrudes beyond this framing rim, while the facial planes are depressed. Applied button-like dots serve as eyes and a gouged channel represents the mouth. The short trapezoidal beard, resembling a goatee, is incised with four vertical lines. The features are highlighted in red paint.

Flat circular faces ornamenting large vases are documented for other Fayoum towns and are considered to be Coptic.¹ Both the style of the Karanis example and stratigraphic evidence indicate a 4th - mid 5th century AD date.

¹Cf. Kaufmann, 133 ff., fig. 97.

Photograph: L.78.36.8

71. Cross With Face (Stamp?)

6924 (29-X)

Surface find

H: 5.8 cm W: 5.1 cm D: 1.4 cm



Coarse dark gray clay (Muns. 5 YR 4/1) slipped red. Upper arm damaged.

The handmade formée cross bears the impression of a bearded face in the center. The shallow face has large eyes, a wide nose and pursed lips. The pupils are raised dots within raised circular rims. Two dots above the left eye may represent locks of hair. The fact that the nose is in sunk relief indicates that the impression is in reverse and could have been used as a stamp itself.

The appearance of isolated faces on minor art objects goes back to at least the 1st century AD in Egypt.¹ Coptic parallels include a wooden cross, dated 5th century AD, which has a small face on its base.² The coarse clay, the technique, and the style of the face (compare No. 70) indicate a late date.

¹Dunham, pl. 102: Roman glass beads with faces.

²Strzygowski, 138, fig. 203, no. 8804.

Photograph: L.78.36.5

APPENDIX

Stone Sculpture

1. Nude Female Torso

25824 (30-C49C-E)
From House 49, room C, level C
H: 6.5 cm W: 7.8 cm D: 4.7 cm
Alabaster

2. Semi-Draped Female Torso

8524 (25-5087B-C)
From House 5087, room B, level B
H: 13.2 cm W: 9.0 cm D: 7.2 cm
Alabaster

3. Male Torso Fragment

8199 (28-C49J'-R)
From House 49, room J, level C
H: 16 cm W: 12.5 cm D: 8.5 cm
Limestone

4. Draped Shoulder

25825 (30-X)
Surface find
H: 7.5 cm W: 5.5 cm D: 2.2 cm
Alabaster

5. Draped Female (?) Shoulder

25826 (X-1935)
Surface find
H: 7.0 cm W: 6.8 cm D: 2.5 cm
Marble

6. Male (?) Head

25816 (29-E2K*-C)
From South Temple complex, House
2, room K, level E
H: 6.3 cm W: 4.5 cm D: 3.4 cm
Limestone

7. Fragment of Head

25818 (29-B179K'-B)
From House 179, room K, level B
H: 7.0 cm W: 4.0 cm D: 5.3 cm
Painted (?) limestone

8. Bearded Male Head

22491 (X-1935)
Surface find
H: 2.2 cm W: 1.8 cm D: 1.2 cm
Serpentine

9. Female Head

25819 (29-E44D-H)
From South Temple complex, House
44, room D, level E
H: 6.2 cm W: 3.9 cm D: 2.2 cm
Marble

10. Female Head

25820 (30-X)
Surface find
H: 4.0 cm W: 3.3 cm D: 3.2 cm
Limestone

11. Female Head

8480 (30-C84K-D)
From House 84, courtyard K, level C
H: 5.0 cm W: 3.3 cm D: 2.4 cm
Stucco

12. Right Elbow

25814 (28-B115*-LI)
From House 115 (public granary),
level B
H: 5.0 cm Diam: 2.0 cm
Marble

13. Left Elbow

25823 (29-E23F-B)
From South Temple complex, House
23, room F, level E
H: 6.0 cm Diam: 2.0 cm
Marble

14. Left Hand Holding Hair

25827 (29-C121K-C)
From House 121, room 4, level C
H: 4.5 cm W: 2.2 cm
Alabaster

15. Foot and Hem of Draped Female Figure

25828 (33-B507B-Z)
From House 507, room B, level B
H: 4.3 cm W: 6.2 cm D: 4.2 cm
Alabaster

16. Female Feet on Oval Base

25812 (27-C45L-H)
From House 45, room L, on stairway,
level C
H: 2.8 cm W: 4.4 cm D: 5.5 cm
Serpentine

17. Votive Footprint

25812 (33-B507B-N)
From House 507, room B, level B
H: 5.5 cm W: 9.0 cm D: 17.0 cm
Limestone

18. Phallos

8215 (X)
Surface find
H: 16.5 cm Diam: 6.0 cm
Limestone

19. Griffin Head

8205 (24-4007E-A)
From House 4007, room E, level A
H: 9.0 cm W: 5.1 cm
Marble

20. Back of Quadruped

8204 (26-BC42A-A)
From House 42, room A, levels B/C
H: 9.0 cm W: 4.5 cm D: 4.0 cm
Limestone

21. Lion Fragment

8206 (27-C10B-A)
From House 10, room B, levels B/C
H: 7.5 cm W: 12.5 cm D: 4.5 cm
Limestone

22. Couchant Lion Fragment

25781 (24-X)
Surface find
H: 10.6 cm W: 7.2 cm D: 12.0 cm
Limestone

23. Couchant Lion Fragment

25782 (27-C62G-G)
From House 62, room G, level C
H: 9.0 cm W: 10.0 cm D: 16.0 cm
Limestone

24. Relief of Bes

25778 (28-SG-WI)
Surface find from area west or south
of South Temple
H: 26.6 cm W: 17.5 cm D: 3.4 cm D.
of relief: 0.7 cm
Stucco

25. Cippus of Harpocrates

25755 (X-1935)
Surface find from area west or south
of South Temple
H: 8.5 cm W: 6.0 cm D: 2.5 cm
Limestone

Bronzes

26. Standing Eros

10885 (28-C65*W-L)
From State Granary (House 65),
outside west wall, level C
H: 6.1 cm W: 1.0 cm D: 1.0 cm
Solid cast bronze

27. Nefertum

6287 (29-T9*-J)
From South Temple complex, room 9,
levels E and F
H: 4.5 cm W: 1.0 cm D: 0.5 cm
Solid cast bronze

28. Ruler (?)

10875 (33-C409J-G)
From House 409, room J, level C
H: 3.4 cm W: 2.2 cm D: 1.0 cm
Solid cast bronze

29. Unidentified Fragment

10889 (27-C62H-D)
From House 62, room H, level C
H: 1.8 cm W: 2.6 cm L: 2.4 cm
Solid cast bronze

30. Fragment of an Atef Crown

24258 (X)
Surface find
H: 5.0 cm W: 4.0 cm D: 0.1 cm
Solid cast bronze

Terracottas

Animals

31. Striding Bear

6882 (30-X)
Surface find
H: 3.7 cm W: 3.1 cm D: 6.8 cm

32. Head of Bird, Fragment

3745 (25-295-E)
From North Temple area (?), level A
H: 3.5 cm W: 1.75 cm D: 4.2 cm

33. Standing Camel

6879 (26-B17F-B)
From House 17, room F, level B
H: 10.8 cm W: 6.3 cm L: 8.55 cm

34. Head of Camel, Fragment

6880 (X)
Surface find
H: 4.6 cm W: 3.7 cm D: 7.2 cm

35. Standing Cock

3751 (25-225E-A)
From House 225, room E, level A
H: 6.1 cm W: 2.5 cm L: 4.8 cm

36. Standing Dog

6903 (26-B37C-D)
From House 37, room C, level B
H: 8.4 cm W: 4.0 cm L: 9.0 cm

37. Standing Dog

6906 (29-F44D-F)
From South Temple complex, House
44, room D, level F
H: 8.3 cm W: 4.35 cm L: 8.95 cm

38. Standing Dog

6907 (29-F19C-E)
From South Temple complex, House
19, room C, level F
H: 8.75 cm W: 4.45 cm L: 8.45 cm

39. Standing Dog

6910 (26-B37[?]-D)
From House 37, room ?, level B
H: 8.25 cm W: 4.25 cm L: 9.2 cm

40. Standing Dog

6902 (26-B21Q-A)
From House 21, room Q, level B
H: 9.5 cm W: 4.9 cm L: 7.1 cm

41. Standing Dog

6904 (26-BC9A-G)
From House 9, room A, levels B and
C
H: 6.6 cm W: 3.55 cm L: 7.85 cm

42. Standing Dog

6908 (30-C142*-G1)
From House 142, level C
H: 8.3 cm W: 4.0 cm L: 9.0 cm

43. Standing Dog

6909 (32-C83B-B)
From House 83, room B, level C
H: 7.65 cm W: 3.5 cm L: 8.05 cm

44. Standing Dog

3311 (24-114E-G)
From House 114, room E, level A
H: 8.0 cm W: 3.85 cm D: 8.6 cm

45. Frolicking Dog

6911 (33-B514A-Z)
From House 514, room A, level B
H: 2.8 cm W: 1.9 cm L: 4.5 cm

46. Head of Dog (?), Fragment

6499 (29-E1K*-D)
From South Temple complex, House
1, room K, level E
H: 5.6 cm W: 5.7 cm D: 2.2 cm

47. Dove

6886 (28-B161A-B)
From House 161, room A, level B
H: 7.0 cm W: 3.2 cm D: 6.6 cm

48. Eagle on Solar Sphere, Fragment

6885 (28-SG-XI)
Surface find from area West or South of South Temple
H: 9.2 cm W: 6.35 cm D: 4.35 cm

49. Spread Eagle, Lamp Handle (?)

6884 (26-B33C-H)
From House 33, room C, level B
H: 8.05 cm W: 7.25 cm D: 5.4 cm

50. Head of Horse, Fragment

6900 (29-F53T-B)
From South Temple complex, House 53, room T, level F
H: 7.25 cm W: 1.2 cm L: 5.64 cm

51. Standing Horse

6893 (30-C142*-D)
From House 142, level C
H: 10.3 cm W: 4.1 cm L: 9.1 cm

52. Head of Show Horse, Fragment

6899 (29-E24B-K)
From South Temple complex, House 24, room B, level E
H: 12.65 cm W: 1.9 cm L: 10.1 cm

53. Standing Show Horse

6891 (29-T1P-F)
From South Temple, room P
H: 11.5 cm W: 4.55 cm L: 9.6 cm

54. Standing Show Horse

6889 (27-C62C-L)
From House 62, room C, level C
H: 8.5 cm W: 3.6 cm L: 7.6 cm

55. Standing Show Horse

6892 (30-C84J-F)
From House 84, room J, level C
H: 8.7 cm W: 3.4 cm L: 7.5 cm

56. Standing Show Horse

6895 (33-B507B-C1)
From House 507, room B, level B
H: 10.95 cm W: 4.9 cm L: 9.6 cm

57. Standing Show Horse

6888 (26-B65C-A)
From State Granary (House 65), room C, level B
H: 12.2 cm W: 4.3 cm D: 9.5 cm

58. Standing Show Horse

6890 (29-E39K-A)
From South Temple complex, House 39, room K, level E
H: 10.55 cm W: 4.5 cm L: 9.6 cm

59. Couchant Show Horse

6896 (33-B506M-A)
From House 506, room M, level B
H: 6.15 cm W: 2.45 cm L: 7.5 cm

60. Couchant Show Horse

6897 (X)
Surface find
H: 7.1 cm W: 2.6 cm L: 7.25 cm

61. Couchant Show Horse

6898 (X)
Surface find
H: 5.75 cm W: 2.1 cm L: 7.0 cm

62. Standing Hyaena (Boar?)

6876 (29-B161B*-C)
From House 161, room B, level B
H: 9.05 cm W: 3.4 cm D: 10.7 cm

63. Sphinx

6875 (30-X)
Surface find
H: 4.5 cm W: 2.4 cm D: 6.2 cm

*Gods***64. Harpocrates Enshrined**

6467 (29-F54-L)
From South Temple complex, House 54, level F
H: 8.4 cm W: 5.2 cm D: 2.6 cm

65. Harpocrates on Dog

6901 (30-X)
Surface find
H: 11.2 cm W: 8.4 cm L: 4.5 cm

66. Harpocrates on Horseback

6459 (30-X)
Surface find
H: 10.9 cm W: 7.5 cm D: 3.3 cm

67. Harpocrates on Horseback

6456 (29-C137B-H)
From House 137, room B, level D
H: 15.5 cm W: 10.5 cm D: 4.0 cm

68. Harpocrates on Horseback

6457 (29-C137B-P)
From House 137, room B, level D
H: 13.8 cm W: 7.5 cm D: 3.65 cm

69. Harpocrates on Horseback

6458 (29-C137B-O)
From House 137, room B, level D
H: 12.25 cm W: 8.3 cm D: 3.2 cm

70. Harpocrates on Rearing Horse

6460 (29-F28J-H)
From South Temple complex, House 28, room J, level F
H: 16.5 cm W: 10.55 cm D: 4.2 cm

71. Seated Harpocrates

6462 (30-C65DE¹-D)
From State Granary (House 65), bin DE¹, level C
H: 16.3 cm W: 10.15 cm D: 5.75 cm

72. Standing Harpocrates (?)

9958 (X)
Surface find
H: 9.5 cm W: 4.0 cm D: 3.0 cm

73. Standing Harpocrates With Cornucopia

9956 (X)
Surface find
H: 19.85 cm W: 7.55 cm D: 4.05 cm

74. Standing Harpocrates with Cornucopia

6450 (29-E38K*-A)
From South Temple complex, House 38, room K, level E
H: 13.65 cm W: 4.7 cm D: 2.8 cm

**75. Standing Harpocrates With
Cornucopia**

6454 (33-C409J-R)
From House 409, room J, level C
H: 8.15 cm W: 2.8 cm D: 1.95 cm

76. Harpocrates With Jug

6449 (29-E7*-M)
From South Temple complex, House
7, level E
H: 16.2 cm W: 8.0 cm D: 3.75 cm

77. Harpocrates With Jug

6451 (29-F31F-D)
From South Temple complex, House
31, room F, level F
H: 17.55 cm W: 6.2 cm D: 3.15 cm

**78. Standing Harpocrates With
Jug**

6452 (29-E44A-B)
From South Temple complex, House
44, room A, level E
H: 21.25 cm W: 7.15 cm D: 4.1 cm

**79. Standing Harpocrates With
Jug**

6453 (33-C403H-A)
From House 403, room H, level C
H: 20.7 cm W: 7.3 cm D: 4.35 cm

80. Seated Harpocrates

6462 (30-C65DE¹-D)
From State Granary (House 65), bin
DE¹, level C
H: 14.3 cm W: 10.15 cm D: 5.7

81. Seated Harpocrates With Jug

6466 (33-C413K-E)
From House 413, room K, level C
H: 10.0 cm W: 8.3 cm D: 3.7 cm

**82. Seated Harpocrates With
Snake (?)**

6465 (29-SG-S)
Surface find from area West or South
of South Temple
H: 13.1 cm W: 8.85 cm D: 4.5 cm

83. Isis-Aphrodite

6488 (28-B168K-U)
From House 168, room K, level B
H: 7.1 cm W: 2.1 cm D: 1.45 cm

84. Isis With Cornucopia (?)

6487 (32-C73A-A)
From House 73, room A, level C
H: 17.4 cm W: 5.7 cm D: 3.8 cm

85. Isis-Hekate (?)

6469 (27-SG-SII)
Surface find
H: 29.9 cm W: 10.7 cm D: 5.7 cm

86. Seated Isis

6986 (27-C62C-U)
From House 62, room C, level C
H: 6.2 cm W: 4.0 cm D: 2.2 cm

87. Seated Matron

6491 (X)
Surface find
H: 8.0 cm W: 3.35 cm D: 2.25 cm

88. Seated Matron

6484 (25-5048-OI)
From House 5048, level B
H: 5.3 cm W: 3.0 cm D: 2.4 cm

89. Osiris as Mummy

6478 (26-B11G-A)
From House 11, room G, level B
H: 18.35 cm W: 6.15 cm D: 3.9 cm

90. Osiris as Mummy

6479 (29-E44A-A)
From South Temple complex, House
44, room A, level E
H: 22.3 cm W: 6.85 cm D: 3.95 cm

**91. Bust of Serapis, Lamp
Handle**

6494 (30-C177K-B)
From House 177, room K, level C
H: 7.2 cm W: 4.3 cm D: 2.5 cm

Heads

92. Female Head

6871 (X)
Surface find
H: 6.55 cm W: 4.2 cm D: 3.3 cm

93. Head of Female Figure

9957 (X)
Surface find
H: 4.8 cm W: 3.6 cm D: 3.1 cm

94. Female Head

6498 (29-C122K-T)
From House 122, room K, level C
H: 6.8 cm W: 4.6 cm D: 4.4 cm

95. Head of Female Figure

6496 (26-B12L-B)
From House 12, room L, level B
H: 6.9 cm W: 5.5 cm D: 4.7 cm

Figures

96. Girl With Tambourine

6486 (33-C414F-L)
From House 414, room F, level C
H: 16.1 cm W: 7.6 cm D: 3.8 cm

97. Girl With Tambourine

6455 (X)
Surface find
H: 17.3 cm W: 7.2 cm D: 4.3 cm

98. Upper Body of Male Figure

26998 (28-C122D-D)
From House 122, room D, level C
H: 7.5 cm W: 4.8 cm D: 2.95 cm

99. Head of Male Figure

6500 (29-F19C-P)
From South Temple complex House
19, room C, level F
H: 4.55 cm W: 3.4 cm D: 3.65 cm

100. Phallic Grotesque Figure

6983 (29-T7B*-B)
From South Temple complex, House
7, room B, levels E and F
H: 13.6 cm W: 5.4 cm D: 3.6 cm

101. Phallic Figure, Fragment

6929 (28-B5160-III)
From House 516, room O, level B
H: 4.7 cm W: 5.0 cm D: 5.7 cm

102. Figure of Man With Pharaoh Scarf, Fragment

6489 (27-SG-Y1V)
Surface find
H: 8.55 cm W: 3.85 cm D: 1.7 cm

103. Head of Negroid Figure, Fragment

6497 (28-152*-CI)
From House 152, level A
H: 5.0 cm W: 3.9 cm D: 1.85 cm

104. Figure of Rider

3325 (25-115A-O)
From House 115, room A, level A
H: 6.65 cm W: 4.4 cm D: 2.5 cm

Masks and Moulds

105. Female Mask

6913 (30-X)
Surface find
H: 14.9 cm W: 14.1 cm D: 3.0 cm

106. Face of Dionysus, Mould

6914 (X)
Surface find
H: 9.1 cm W: 7.9 cm D: 2.2 cm

107. Face of Man, Small Stamp

29781 (26-B12L-2II)
From House 12, room L, level B
H: 1.85 cm W: 1.6 cm D: 1.1 cm

108. Face of Negro, Mould

6915 (X)
Surface find
H: 9.1 cm W: 6.3 cm D: 3.9 cm

109. Mould for Bowl With Relief

3635 (25-5084 A-G)
From House 5084, room A, level B
H: 8.9 cm Diam: 19.7 cm

Orants

110. Seated Orant

6472 (27-C51J-N)
From House 51, room J, level C
H: 13.65 cm W: 10.95 cm D: 4.65

111. Seated Orant

6473 (29-E24B-G)
From South Temple complex, House
24, room B, level E
H: 12.9 cm W: 9.6 cm D: 4.25 cm

112. Seated Orant

6474 (29-E31C-A)
From South Temple complex, House
31, room C, level E
H: 12.95 cm W: 9.45 cm D: 3.95 cm

113. Seated Orant

6475 (33-C409J-P)
From House 409, room J, level C
H: 13.05 cm W: 11.5 cm D: 4.55 cm

114. Seated Orant

6476 (X)
Surface find
H: 10.1 cm W: 6.85 cm D: 3.25 cm

115. Seated Orant

6477 (27-C57W-B)
From House 57, room W, level C
H: 10.8 cm W: 7.65 cm D: 4.45 cm

116. Standing Orant (?) Figure

3432 (25-308B-F)
From House 308, room B, level A
H: 14.6 cm W: 6.8 cm D: 2.1 cm

117. Head of Standing Orant (?) Figure

3760 (25-215B-I)
From House 215, room B, level A
H: 5.58 cm W: 6.55 cm D: 2.6 cm

118. Head of Orant (?) Figure

3760 (25-215B-I)
From House 215, room B, level A
H: 5.58 cm W: 6.55 cm D: 2.6 cm

119. Head of Orant (?) Figure

3766 (25-232A-D)
From House 232, room A, level A
H: 5.25 cm W: 4.2 cm D: 1.6 cm

120. Standing Orant (?) Figure

3768 (25-228A-K)
From House 228, room A, level A
H: 13.3 cm W: 8.0 cm D: 2.25 cm

121. Standing Orant (?) Figure

6448 (24-127A-N)

From House 127, room A, level A
H: 13.1 cm W: 7.8 cm D: 1.6 cm

122. Head of Orant (?) Figure

3761 (25-262-L)

From Area 262, level A
H: 5.6 cm W: 5.9 cm D: 2.45 cm

123. Head of Orant (?) Figure

3762 (25-278A-I)

From House 278, room A, level A
H: 5.8 cm W: 5.2 cm D: 2.2 cm

**124. Standing Orant (?) Figure,
Fragment**

3763 (25-5072F-E)

From House 5072, room F, level B
H: 6.6 cm W: 6.4 cm D: 1.8 cm

125. Standing Orant (?) Figure

6470 (26-BA1-Q)

From Area A, level B
H: 18.55 cm W: 9.9 cm D: 2.7 cm

126. Standing Orant (?) Figure

3309 (24-136G-A)

From House 136, room G, level A
H: 13.4 cm W: 7.2 cm D: 2.1 cm

127. Standing Orant

6485 (33-B501G-L)

From House 501, room G, level B
H: 8.1 cm W: 4.9 cm D: 7.5 cm

*Vessels and Vessel
Attachments*

**128. Head of Animal, Spout
From Vessel**

6881 (28-C1C-D)

From House 1, room C, level C
H: 4.7 cm W: 4.9 cm D: 6.5 cm

**129. Head of Cock, Spout From
Vessel**

6887 (28-C108B-N)

From House 108, room B, level C
H: 8.05 cm W: 3.25 cm D: 7.0 cm

130. Couchant Lion, Bud Vase

6912 (29-F18C-F)

From South Temple complex, House
18, room C, level F
H: 4.75 cm W: 3.2 cm L: 7.9 cm

131. Dog: Lid of Spouted Vessel

6928 (26-B30B-J)

From House 30, room B, level B
H: 2.1 cm W: 5.8 cm Diam: 7.9 cm

132. Head of Man, Bud Vase

6922 (24-X11-1)

Surface find?
H: 10.6 cm W: 6.3 cm D: 6.5 cm

133. Head of Woman, Bud Vase

6920 (33-B514A-M)

From House 514, room A, level B
H: 11.4 cm W: 5.6 cm D: 6.0 cm

134. Head of Man From Vessel

6872 (30-X)

Surface find
H: 6.35 cm W: 4.85 cm D: 4.0 cm

**135. Head of Man, From Vessel
(?)**

6873 (X)

Surface find
H: 5.7 cm W: 5.7 cm D: 4.4 cm

136. Bucranium From Vessel

6932 (29-T8A*-M)

From South Temple complex, House
8, room A, levels E and F
H: 10.1 cm W: 7.4 cm D: 4.3 cm

137. Bucranium From Vessel

6931 (29-D31A-E)

From South Temple complex, House
31, room A, level D
H: 9.5 cm W: 9.5 cm D: 3.85 cm

138. Head of Cow From Vessel

6933 (29-T7C*-G)

From South Temple complex, House
7, room C, levels E and F
H: 12.85 cm W: 6.5 cm D: 9.9 cm

139. Sphinx (Lid of Box)

6874 (26-B2H-E)

From House 2, room H, level B
H: 8.6 cm W: 4.3 cm D: 9.7 cm

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