



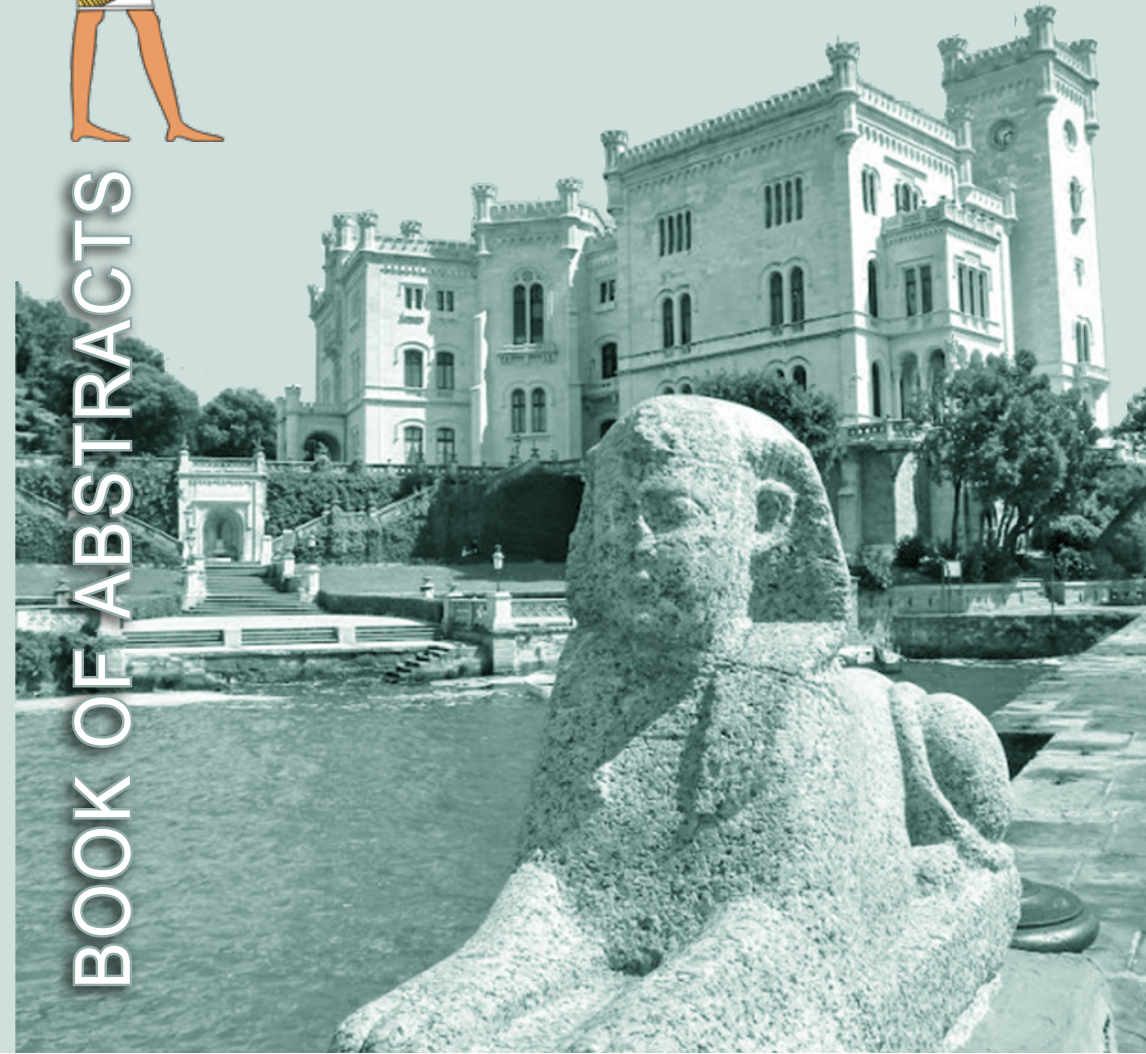
# ECE IX

Ninth European Conference of Egyptologists

Online Event, 21<sup>st</sup>-26<sup>th</sup> June 2021



BOOK OF ABSTRACTS



with the contribution of





# Ninth European Conference of Egyptologists

*Online Event, 21<sup>st</sup>-26<sup>th</sup> June 2021*

## BOOK OF ABSTRACTS



UNIVERSITÀ  
DEGLI STUDI DI TRIESTE  
Dipartimento di Studi umanistici



con il patrocinio di  
**comune di trieste**



IKŚiO Instytut Kultur Śródziemnomorskich  
i Orientalnych Polskiej Akademii Nauk

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with the contribution of





## GREETINGS

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Dear Professors, Dear Colleagues, in these strange and difficult times when our meetings become exclusively virtual, we are whole-heartedly pleased that you decided to share thoughts on your scholarly work with us. The leading theme of our European Conferences of Egyptologists “Perspectives of Research” has become even more vivid. It has become a topical and relevant issue for Egyptologists and archaeologists all over the world.

Our first meeting took place in Warsaw in 1999. The idea came from Assistant Professor dr. Andrzej Ćwiek, supported by Assistant Professor dr. Joanna Popielska-Grzybowska and Joanna Kociankowska-Bożek of the Institute of Archaeology of the University of Warsaw. Again in Warsaw in 2001 and 2004, the Conference was then organised in Budapest in 2006 (Assistant Professor dr. Andreas Gulyas). The Fifth Conference was hosted by the Pułtusk Academy of Humanities in Pułtusk, organised by Assistant Professor dr. Joanna Popielska-Grzybowska in 2009 and the Sixth in Cracow in 2012 by the Institute of Archaeology of the Jagiellonian University (Assistant Professor dr. Mariusz Jucha, Assistant Professor dr. Joanna Dębowska-Ludwin and Assistant Professor dr. Piotr Kołodziejczyk). The Conference was then organised in Zagreb in 2015 (Assistant Professor dr. Mladen Tomorad) and in Lisbon in 2017 (Professor dr. Maria Helena Trindade Lopes).

This new edition of the conference - organized in Italy for the first time - was intended to take place in Trieste in 2020, but the circumstances forced us to postpone it, turning it into an online event hosted by the Department of Humanities of the University of Trieste (Professor Elisabetta Vezzosi, Dr. Susanna Moser and Professor Emanuela Montagnari) and co-organized by the Institute of Mediterranean and Oriental Cultures of the Polish Academy of Sciences (Professor dr. Teodozja Rzeuska, Assistant Professor dr. Joanna Popielska-Grzybowska and Assistant Professor dr. Jadwiga Iwaszczuk). The conference has also obtained the patronage by the Municipality of Trieste.

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From 1999 to 2012, the conference bore the title “Central European Conference of Egyptologists”, purely as it had originated in Poland. However, the organising countries and the nationalities of the participants varied so much, that it became time to recognise officially that this is a European gathering. Hence the organisers decided in 2015 to change the name of the conference to “European Conference of Egyptologists”. Initially it was also a conference directed (but not exclusively) towards the younger generations, but all young at heart were always invited as well. The intention all along has been to present current research to cover all spheres of interest in present-day Egyptology.

We wish you a pleasant reading of the summaries presented hereinafter and a successful conference. Let us hope we can meet in person before long!

*Susanna Moser, Joanna Popielska-Grzybowska*



# INSTRUCTIONS FOR PARTICIPANTS

Dear Participant,

The conference will be hosted by the website **www.ece9.it**. There, you will find the pre-recorded videos of both keynote lectures and presentations, available for viewing from 21<sup>st</sup> through 25<sup>th</sup> June.

The website will be accessed only via a username and password, which will be given upon final registration at **register.ece9.it**. The **registration** to the conference is free of charge and must take place **from May 3<sup>rd</sup> to June 5<sup>th</sup>**.

On Saturday 26<sup>th</sup> June, as detailed below in the conference program, the meetings for discussing the papers will take place via Zoom. An invitation email with the links and passwords will be sent to all the participants the day before.

## For the Speakers:

The video of your presentation will be uploaded to the conference website only for the duration of the conference (all videos will be deleted after June 26<sup>th</sup>).

Please, while recording make sure that the room you are in is quiet and that light is in front of you and not behind. You can use your computer or phone for recording the video, provided that you maintain the landscape format (and not the portrait one) and use the camera with highest resolution (usually the one at the back of the phone).

Presentations must last no more than **20 minutes**. The file format should be **.mov** or **.mp4** and the size should not exceed **10 GB**.

Videos will be uploaded via a WeTransferPro link that you will find in the conference website. They will have to be uploaded **no later than June 5<sup>th</sup>**.

For any technical issue please contact **support@ece9.it**





# CONFERENCE PROGRAM

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Available for viewing at [www.ece9.it](http://www.ece9.it) from 21<sup>st</sup> to 25<sup>th</sup> June:

## KEYNOTE LECTURES

*Nils Billing*

“You are Horus, the son of Osiris”: patterns of ritual identification in the world of Pyramid Texts

*Christian Greco*

Digital revolution and Humanism

*Maria Helena Trindade Lopes*

The History of Egyptology in Portugal

*Helen Strudwick*

Ancient Egypt and post-COVID recovery

## SESSION 1: ARCHAEOLOGY AND MATERIAL CULTURE

*Electra Apostola, Panagiotis Kousoulis, Christina Papadaki*

Egyptianizing scarabs in the Archaic Greek world: a reconsideration

*Wojciech Ejsmond*

The Temple Complex at Gebelein. 3000 thousand years of religious activities

*Urška Furlan*

The mystery of horse figurines from Kom al-Ahmer and Kom Wasit

*Daniela Galazzo*

Quartzite statuary in Ancient Egypt during New Kingdom



*M.C. Gatto, C. Gallorini, A. Curci, M. Pitre, N. Ray, S. Roma, S. Nicolini, A. de Souza, A. Brucato, D. Bragalone, A. Urcia*  
Nubian nomads in Second Intermediate Period Egypt: the excavation of Cemetery SM14 (West Bank Aswan)

*Francisco B. Gomes*  
Egyptian carnelian in the Late Bronze/Early Iron Age Mediterranean? An exploratory approach

*Irmgard Hein, Sandra Müller*  
Modelling the 18<sup>th</sup> dynasty Delta residence at ‘Ezbet Helmi, (eastern Nile Delta) - The small platform F and surroundings

*Ilaria Incordino*  
Documentation and study of the Byzantine pottery assemblage from Manqabad (Asyut), possible Middle Egypt atelier of production

*Jadwiga Iwaszczuk*  
Senenu, supervisor of *šn<sup>c</sup>* in *Dsr-dsrw*

*Jessica Jancziak*  
Ancient Egyptian palm columns – “Form *versus* or *follows* function”

*Taichi Kuronuma*  
Regional diversity of Upper Egyptian Predynastic funerary pottery: a trial observation of surface treatment of beakers in the first of the Naqada Period

*Raquel Lavrador Novais*  
The “reserve heads” - Rethinking the theory of the democratization of the Afterlife

*Uroš Matić*  
Timelines, regionalisms and shards: first impression on First Intermediate Period pottery from the town of Kom Ombo

*Andrea Pasqui*  
Architecture as construction of a ‘mundus imaginalis’. A way of interpreting funerary buildings of the New Kingdom

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## SESSION 2: MUSEUMS AND COLLECTIONS

*Marco De Pietri*

The Egyptian Collection of the Civic Museums of Pavia

*Shih-Wei Hsu*

Ancient Egyptian amulets from the Ducal Museum Gotha (Herzogliches Museum Gotha)

*Ivan Ladynin*

An alabaster head of Ptolemy V from the Pushkin Museum of Fine Arts and the Horus' aspects of Late Egyptian and Ptolemaic kingship

*Filippo Mi*

The offering trays in the Museo Egizio in Turin. Establishing typologies and relocating unprovenanced specimens

*Christian Orsenigo*

The Egyptian section of the Civic Museum of Crema (Italy)

*Maria Diletta Pubblico*

The animal mummies collection of the National Archaeological Museum in Florence: history, methodology, research

*Samar Saeed Abady*

The Grand Egyptian Museum: a new cultural destination for the Egyptian civilization

*Mykola Tarasenko*

Shabtis from Bab el-Gusus in the Museums of Ukraine

*Renata-Gabriela Tatomir*

Egyptian amulets in the private collections of the National Museum of Antiquities sector of the "Vasile Parvan" Institute of Archaeology of Bucharest, Romania

*Mladen Tomorad*

Previously unpublished Egyptian material discovered in the Middle Dalmatia from the Archaeological Museum in Split

*Simone Verde, Flavia Giberti, Patrizia Raggio, Luca Oddi*

The Egyptian Collection in Parma in the light of its new museum display

### **SESSION 3: LANGUAGE, WRITING AND TEXTS**

*Linda Chapon*

A new insight into Thumosis III' festival calendars

*Rachel Cornwell*

Is the Linguistic Cycle a cycle? Using the Egyptian language to test linguistic theory

*Gabriella Dembitz*

The inscriptions of Pinudjem I on the ram-headed sphinxes of the western processional avenue at Karnak

*Arkadiy Demidchik*

“I gave grain to Dendera”: the mentions of food donations in Dendera in the First Intermediate Period

*Francesca Iannarilli*

“Raise yourself, sit down and eat”. Uses, meanings and graphic forms of some lexemes in the Pyramid Texts

*Luca Miatello*

When mathematics is a passport for the Afterlife: on the Test of “Numbering the Fingers” in the Pyramid Texts

*Julianna Paksi*

A new hypothesis on dating Ramesses IV's great Abydos stela to Osiris and the gods

*Federica Pancin*

Figurative writing in the time of Domitian: sources and features of some Egyptian and Roman hieroglyphic production

*Tadas Rutkauskas*

Reversals of hieroglyphic signs and their meanings: some cases of reversed “bad bird” determinatives (G 37) in two tomb inscriptions from the Ramesside Period

*Marina Sartori*

Picture writing: hieroglyphic paleography of New Kingdom Theban tombs

*Sherouk Shehada*

Innovations in the language of the Amarna Period - An

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analytic study of the verbal system

*Sarah Symons*

Observations on Ramesside star clocks in the Valley of the Kings

#### **SESSION 4: ICONOGRAPHIC STUDIES**

*Megan Clark*

The iconography and identity of paddle dolls: gaudy or godly?

*Alessandra Colazilli*

New evidence of an uncommon Egyptian typology: the figure of a man in a jar

*Marwa Elkady*

Unusual representation of serpent-crocodile Ouroboros from Roman Egypt

*Dagmara Haladaj, Jakob Schneider*

Coffin ensemble from the late Third Intermediate Period in the collection of the Museum of Grenoble: prosopography, typology, iconography, texts

*Charlotte Hunkeler*

A beautiful rear can also endear: the hidden back decoration of cartonnages

*Kata Jasper*

The god Ha in the outer ornamental decoration of Middle Kingdom rectangular coffins from Asyut

*Ada Madej*

The nome procession in the Hatshepsut Complex of Royal Cult. A diachronic analysis of the motif and its function

*Heather McCarthy*

Ramesside royal women, the Book of the Dead, and the Deir el-Medina iconographic tradition

*Dina Serova*

Pain and punishment: new perspectives on a selected iconographic motif from Old Kingdom tomb decoration

## **SESSION 5: HISTORICAL STUDIES**

*Giacomo Cavillier*

Pharaoh Siamun and the Old Testament: an interesting question about war and alliance

*Ann-Kathrin Jeske*

Egypt's strategy beyond its eastern border in the 2<sup>nd</sup> millennium BCE

*Daniela Martins*

Being abroad: private reward in the mid-18<sup>th</sup> dynasty Levant

*Nenad Marković*

'Sole companion, who is in the heart of his lord': king Amasis and the creation of a new elite

*André Patricio*

The history of Egyptian memory during the New Kingdom: a study on kings lists and manipulation of history

*Alexandre Vassiliev*

The Land of the Sand-Dwellers

## **SESSION 6: RELIGIOUS STUDIES**

*Guilherme Borges Pires*

'With your mouth, your eyes and your hands' - Creator's corporeality and creation in the religious hymns of the New Kingdom (ca. 1539-1077 BC)

*Marta Kaczanowicz*

Deciphering palimpsests - Thebes in the First Millennium BCE as a model necropolis

*Anna Salsano*

The roles of the archangel Michael in Coptic Apocrypha

*Manon Y. Schutz*

Neith: The mother, the coffin, and the bed

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## SESSION 7: EGYPT'S RECEPTION IN THE MODERN WORLD

*Massimo De Grassi*

Egyptomania and artistic production in 19<sup>th</sup> century Trieste

*Katalin Kóthay, Eva Liptay*

Roots and contexts of Egyptomania in Hungary, 1800-1934

*Anetta Łyżwa-Piber, Katarzyna Wodarska-Ogidel*

The fascination with ancient Egypt in the Polish theatre

*Nicolaas J. Van Blerk*

Protecting the cultural heritage of ancient Egypt: who owns Egyptian antiquity?

**Saturday 26<sup>th</sup> June**

### DISCUSSION MEETINGS

All meetings will be held via the Zoom platform. Invitation links will be sent to all participants by e-mail the day before.

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|-------------|---|
| 09:00-10:00 | Session 1: Archaeology and Excavations            |
| 10:30-11:30 | Session 2: Museums and Collections                |
| 12:00-13:00 | Session 3: Language, Writing and Texts            |
| 14:30-15:15 | Session 4: Iconographic Studies                   |
| 15:45-16:15 | Session 5: Historical Studies                     |
| 16:30-17:00 | Session 6: Religious Studies                      |
| 17:15-17:45 | Session 7: Egypt's Reception in the Ancient World |



## KEYNOTE LECTURES

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### **“YOU ARE HORUS, THE SON OF OSIRIS”: PATTERNS OF RITUAL IDENTIFICATION IN THE WORLD OF PYRAMID TEXTS**

**Nils Billing**

*Uppsala University  
nils.billing@teol.uu.se*

A central means of integrating both the deceased and the ritualists into the world of myth was through identification. Hence, they were given various roles in the ritual staging of what could be called a complex set of mythological prototypes. In the presentation, I aim to delineate the various modes in which this ritual device could be expressed in the Pyramid Texts. In what specific circumstances was the tomb-owner identified with a deity? Were these identifications considered permanent or just pertaining to a specific ritual situation? What specific purpose could they have fulfilled in the given circumstance? Finally, and in consideration that the Pyramid Texts were distributed on the walls in accordance with some clearly detectable rules, are there any spatial patterns in the ritual identification to be observed? This is a huge topic, with which I intend to deal in more detail in a future study. Therefore, in order to narrow down the spectrum, we shall in this talk focus on the texts of king Pepy I, the most comprehensive corpus of all the epigraphic pyramids.

## DIGITAL REVOLUTION AND HUMANISM

**Christian Greco**

*Egyptian Museum, Turin*  
direzione@museoegizio.it

Today we find ourselves immersed in a digital revolution, which has already profoundly transformed our cognitive approach and working methods. In archaeology, photogrammetry and 3D modelling enable archaeologists to document the whole excavation process and reconstruct contexts even after they have been removed. We can reproduce a coffin with sub-millimetric accuracy by recording all its phases of production and reuse. Non-invasive diagnostic imaging enables us to peer inside a still sealed vessel and virtually unwrap the mummies. Accurate analysis now gives scholars the opportunity to observe the fibres of a papyrus, helping us recompose ancient documents. Digital communication enables us to create virtual working environments in which scholars from all over the world can confer and compare their data. All this facilitates and accelerates the work of scholars. Does this mean that the humanist's role is becoming secondary? Quite the contrary. The data we glean is increasingly detailed and complex and requires an even greater level of interpretation. The scientist and the humanist have to work together even more closely to try and unravel the complexity of the contemporary world. This increasing collaboration goes beyond the dogmatism of individual knowledge. The definition of a shared semantics and the development of a true multidisciplinary approach are the only method we have to cope with the challenges of the future. We must not forget that in rethinking the role that museums can have in the future, we have at the same time to bear in mind the main reason why they were founded, namely as a place where objects from the past could be preserved. And, despite all the changes we have seen, it is undeniable that the core of the museum experience continues to be that of seeing artworks, archaeological remains or documents of social history. The changes will continue. We will think of different organisational and architectural solutions responding to contemporary needs. There will certainly also be new forms of cultural enjoyment. Our task, however, will always be to improve the visual, aesthetic and intellectual experience of every visitor who comes face to face with a piece of the past, and to provide all the information necessary to enrich their understanding. So the future of museums is, as it has always been, research.



## **THE HISTORY OF EGYPTOLOGY IN PORTUGAL**

**Maria Helena Trindade Lopes**

*CHAM, FCSH, NOVA University, Lisbon*

*mh.lopes@fesh.unl.pt*

The history of Portuguese Egyptology is inextricably linked to the French school - École Pratique des Hautes Études - and to a name - Pascal Vernus. Dates from 1995 the first PhD in the specialty of Egyptology in Portugal, which took place at FCSH. From that date on, a difficult and lengthy process of building a scientific space started. The publication of a Magazine - Hathor, Studies on Egyptology; the creation of a master's degree in Egyptology; the holding of international Congresses and Colloquia and, finally, the conquest of the first Portuguese archaeological concession in Egypt, "Apries Palace, Memphis / Kôm Tumân", which was developed between 2000-2010, under the guidance of Maria Helena Trindade Lopes. Naturally, all these measures created an audience and allowed new specialists to appear in other Portuguese universities. In the meantime, we reinforced some of our research fields with foreign colleagues who settled in Portugal - the case of Language with Guilherme Gurgel Pereira - or with others - Polish, French, Spanish, English and Italians - with whom we maintain a regular collaboration. At the same time, Portuguese students began to go out and seek greater specialization in prestigious and traditional schools in Europe and the United States of America. Finally, and to continue guaranteeing specialization to those who prefer field work to the library, we are one step away from starting the second Portuguese archaeological concession, in this case Portuguese-Polish, in Egyptian territory, more specifically in Luxor.

It was not and has not been an easy job. But if it were easy, anyone would do it ... And Egyptology, as we all know, is not for everyone. It is only for those who have the ability to turn dreams into realities.

## ANCIENT EGYPT AND POST-COVID RECOVERY

**Helen Strudwick**

*Fitzwilliam Museum, Cambridge*

*hms12@cam.ac.uk*

It is acknowledged that the general public is interested in ancient Egypt and for many museums this means that Egyptian collections will be an important resource for enticing people to visit them in the post-pandemic world. For many the perceived “otherness” of the Egyptians is what attracts them: an apparently intense focus on a complex afterlife populated by strange divinities and, of course, mummies. This “otherness”, however, can present a barrier to some people and also creates a distance between the people of the ancient world and today that is more than just temporal. Outreach activities that are based around the materiality of objects can be demonstrated to provide connections to modern people’s lives that bring them into a more direct connection with ancient Egypt, allowing people to see the Egyptians as more “like us”. Engagement of this kind can be shown to improve people’s well-being and reduce feelings of isolation. This paper will suggest that Egyptology can play an important part in post-COVID recovery, including by improving people’s well-being, especially among groups that have been particularly negatively affected by lack of contact during the pandemic.

## **EGYPTIANIZING SCARABS IN THE ARCHAIC GREEK WORLD: A RECONSIDERATION**

**Electra Apostola, Panagiotis Kousoulis, Christina Papadaki**

*Department of Mediterranean Studies, University of the Aegean, Lesbos*

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In the Iron Age, the reactivation of cultural interconnection between Egypt and the Aegean is exemplified through the diffusion of various motifs and ideas, but mostly through the great amount (more than 5000) of Egyptian and Egyptianizing objects, known as Aegyptiaca. This assemblage includes amulets, figurines, vessels, jewellery, but mostly scarabs. From the middle of the Seventh and during the Sixth century BC, Egyptianizing artefacts of mixed style were manufactured in a faience workshop, most likely established on Rhodes, although objects related to the manufacture of these artifacts, such as moulds or raw materials, have not been found. It has been stated that the most abundant type of scarabs in the Aegean, known in the bibliography as “Lindos-Perachora” or “Rhodes-Perachora” may also have been manufactured on the same island, from the latter half of the Eighth century BC to the first quarter of the Seventh century BC. The majority of these scarabs depict good-wish formulae or distorted combinations of hieroglyphic signs, while others bear scenes with animals, humans and mythological beasts. It is noticeable that the largest number and variety of this type derives from the sanctuary of Hera Limenia at Perachora (more than 700). The presence of many series of almost identical pieces in this site is a crucial element requiring further study, since it could indicate the existence of a workshop there. This paper aims to investigate typology and archaeological context of “Rhodes-Perachora” scarabs, in order to shed more light on their origin and meaning. It also aims to study morphological and iconographical links of this group with the well known Naukratite scarabs and scaraboids, which were produced in the Scarab Factory of the Greek emporium during the Sixth century BC. Since Egyptianizing scarabs are the largest category of Aegyptiaca in the Aegean, they represent an interesting case study to evaluate the transformation process of Egyptian images and signs within the Greek cultural milieu.

## **THE TEMPLE COMPLEX AT GEBELEIN. THREE THOUSAND YEARS OF RELIGIOUS ACTIVITIES**

**Wojciech Ejsmond**

*Institute of Mediterranean and Oriental Cultures, Polish Academy of Sciences, Warsaw  
wojtek.ejsmond@wp.pl*

The temple complex located at the top of the Eastern Mountain of Gebelein was the subject of several poorly published excavations conducted at the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century. They filled museums' collections with numerous artefacts dating back to the time span from the Early Dynastic Period up to the 1<sup>st</sup> century AD, but they contributed little to the understanding of the religious structures at the site. Thus, to fill this gap, the temple area became the subject of a field prospection and studies of archival materials by the present author. The aim of this paper is to present the results of the current inquiries.

The religious complex was surrounded by a thick mud-brick wall whose plan can be reconstructed thanks to unpublished documents and the results of the current archaeological surveys. It is often mentioned in publications as dating to the times of the 21<sup>st</sup> dynasty and interpreted as a fortification, but the results of the present works challenged this interpretation.

Fragments of limestone and sandstone blocks, dating to the times of the Middle and New Kingdom, as well as pieces of Hathoric bowls, were found within this *temenos* during recent works. Moreover, granite door sockets were also identified. If these granite blocks are in their original position, they indicate the location of an entrance to one of the cult places within this complex.

This religious structure was the focal point of a broader sacred landscape which includes two concentrations of petroglyphs and a rock-cut chapel. In the effect of the current research it is possible to partly reconstruct the spatial layout of the temple complex, its history, and its context within the cultural landscape.

## **THE MYSTERY OF HORSE FIGURINES FROM KOM AL-AHMER AND KOM WASIT**

**Urška Furlan**

*Swansea University*  
urskafurlan5@gmail.com

The Italian archaeological mission working in the province of Beheira in the Western Delta confirmed the occupation Kom al-Ahmer and Kom Wasit at least since the 7<sup>th</sup> century BCE. The agreeable location of the sites in the vicinity of the Rosetta branch of the Nile and less than 50 km from the Mediterranean Sea provided a possibility for good commercial connections, which is reflected in the material culture of the sites.

The Late-Dynastic and Ptolemaic layers yielded many objects of traditional Egyptian character, but also many of those that show foreign influences. Amongst the latter is a group of terracotta figurines of horses and riders. They are made of local clay and yet appear very “un-Egyptian” in style. Although this type of figurines is quite commonly found in Egypt, they often pose problems in interpretation because they cannot be directly related to any Egyptian tradition, deity, ritual, or spell. The paper will present the group of more than thirty examples of horse and warrior figurines found at the sites of Kom al-Ahmer and Kom Wasit. It will explore their role in traditional domestic contexts, and their relation to the rest of the material culture. Furthermore, it will discuss the phenomenon of such figurines in Egypt, and demonstrate their popularity in both local and foreign societies. Presenting the patterns of distribution of similar horse figurines in the eastern Mediterranean, it will be possible to demonstrate cultural connections in the area.

The group of horse and rider figurines plays a unique role in domestic Egyptian environment that firmly demonstrates the transmission of cultural values, and acceptance of foreign traditions in everyday lives.

## **QUARTZITE STATUARY IN ANCIENT EGYPT DURING NEW KINGDOM**

**Daniela Galazzo**

*Egyptian Museum, Turin*  
danygalazzo@hotmail.com

Quartzite or silicified sandstone was extracted from Gebel el-Ahmar quarries in the North and from Aswan quarries in the South. From a geological point of view there are many differences between the two sources, which only scientific analysis can help to discern.

This hard stone has been used in Ancient Egypt since Old Kingdom but it is mainly during New Kingdom, 18<sup>th</sup> and 19<sup>th</sup> dynasties, that it records a significant development with a peak during the reigns of Amenhotep III and Akhenaton, heavily influenced by solar beliefs, and a revival under Seti I (especially in Heliopolis) and Ramesses II, who wanted to emulate his predecessor Amenhotep III. Its use is centred on statuary but also takes into account other types of monuments.

The aim of this research is to present the use of quartzite in royal and divine statuary in Ancient Egypt, related to its solar symbolism, due to the red colour of the stone and the mythical origin of the Gebel el-Ahmar: it is the reason why this high-value stone is almost exclusively reserved for the Egyptian elite.

## **NUBIAN NOMADS IN SECOND INTERMEDIATE PERIOD EGYPT: THE EXCAVATION OF CEMETERY SM14 (WEST BANK ASWAN)**

**Maria Carmela Gatto<sup>1,8</sup>, Carla Gallorini<sup>2,8</sup>, Antonio Curci<sup>3,8</sup>, Mindy Pitre<sup>4,8</sup>, Nick Ray<sup>1,8</sup>, Sara Roma<sup>5,8</sup>, Serena Nicolini<sup>3,8</sup>, Aaron de Souza<sup>6,8</sup>, Alessia Brucato<sup>8</sup>, Desiré Bragalone<sup>8</sup>, Alberto Urcia<sup>7,8</sup>**

*1 University of Leicester; 2 University of Birmingham; 3 University of Bologna; 4 St. Lawrence University, New York; 5 Sapienza University, Rome; 6 Austrian Academy of Sciences, Vienna; 7 Yale University; 8 The Aswan-Kom Ombo Archaeological Project/AKAP  
mcg25@le.ac.uk / maria.carmela.gatto67@gmail.com*

This contribution reports on the excavation and preliminary analysis of Cemetery SM14, recently investigated by the Aswan-Kom Ombo Archaeological Project/AKAP in the West Bank north of Aswan. It is the graveyard of Nubian nomads archaeologically known as the Pan-Grave culture. The cemetery is among the earliest known in Egypt and is one of three under investigation by AKAP.

It is composed of two clusters of tombs, one dated by the Egyptian pottery to the early 13<sup>th</sup> dynasty, the other to the late 13<sup>th</sup>/early 17<sup>th</sup>. There are important differences in tomb architecture and material culture between the two areas. Most notable is the diverse typology of Egyptian pottery and the presence of an Egyptianized tomb in the youngest cluster. The Nubian pottery, instead, provides connection with ceramics from the Fourth Cataract and the Kerma region, suggesting a possible origin for this community different from the traditionally associated Eastern Desert.

The only almost intact grave found at SM14 is that of a pregnant woman, who died close to the time of birth. The analysis of her skeleton has revealed several pathological elements. A great number of unfinished ostrich eggshell beads and blanks were found inside the grave, suggesting a link between the deceased and bead production. Similar beads and blanks are reported from a contemporary house in Elephantine, locating there the possible bead workshop.

SM14 differs in many respects from the other two Pan-Grave cemeteries explored by AKAP, and provides us with an interesting set of data that sheds new light into the life and death of a Nubian community living in the First Cataract region during the Second Intermediate Period.

## **EGYPTIAN CARNELIAN IN THE LATE BRONZE/ EARLY IRON AGE MEDITERRANEAN? AN EXPLORATORY APPROACH**

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Due to its limited availability in nature, carnelian was not a common presence in the Ancient Near East until the 3<sup>rd</sup> millennium BCE, when numerous carnelian beads from western India made their way to Mesopotamia and beyond through the Persian Gulf trade routes.

In the 2<sup>nd</sup> millennium, however, the breakdown of Indian polities meant that the production of carnelian adornments could no longer rely on the Gujarat deposits. Apart from other small sources in the Middle East, Egypt also had its own carnelian deposits and, after the campaigns of Thutmose III, gained access to new sources in Nubia which have yielded evidences of exploration dating to the New Kingdom.

Studies on Egyptian beads do suggest an increase in the use of carnelian during this period, which could be the result of the exploration of these new sources. This evidence, together with the significant projection of Egypt in the Levant during the 18<sup>th</sup> and early 19<sup>th</sup> dynasties, suggests Egypt was one of the primary sources of the carnelian documented in the Near East and beyond during this period.

But Egyptian carnelian may have travelled even further during the second half of the 2<sup>nd</sup> millennium BCE. A significant number of carnelian beads and pendants which could be Egyptian in origin have in fact been documented in Late Bronze and Early Iron Age contexts throughout the Mediterranean.

In order to explore this possibility, this contribution will focus on a specific type of bead, the so-called “cornflower” bead, the design of which is Egyptian in origin. “Cornflower” beads, especially in faience and carnelian, were common in New Kingdom Egypt, but also appear in Late Bronze and Early Iron Age contexts throughout the Levant, in Cyprus, Crete, the Aegean, in Sicily and even in the Iberian Peninsula.

Despite the lack of archaeometric analyses for most of this material – with the exception of some of the Iberian examples – the distinctive design of these beads should allow us to trace the diffusion of probable Egyptian carnelian and to explore the possible routes and agents of its circulation in the Mediterranean basin.



## **MODELLING THE 18<sup>TH</sup> DYNASTY DELTA RESIDENCE AT 'EZBET HELMI, (EASTERN NILE DELTA) - THE SMALL PLATFORM F AND SURROUNDINGS**

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In 2018 a new project was started to create a digital reconstruction and visualization of the palace areas in 'Ezbet Helmi, situated within the wider area of Tell el-Dab'a, in the eastern Nile Delta in the province Sharqiya, near Faqus. The project is funded by the "Jubiläumsfonds" of the Austrian National Bank, hosted at the Vienna Institute for Archaeological Science, at the University of Vienna.

From 1989-1992 excavations by the Austrian Archaeological Institute/Cairo have revealed urban structures from the early 18<sup>th</sup> dynasty, cutting into settlement layers from the Second Intermediate Period. The field areas H/I, H/IV and H/V have yielded a large mudbrick platform (so called platform F), serving as the basement of a palace. Fragments of Minoan frescoes from the former decoration were scattered in the surrounding layers. Attached to the palatial building were administrative installations as well as a workshop compound.

The structure of the project focusses on two tasks: first we create a GIS-related database including the digitalization of the field data, the available artefact and ceramic information, as well as the photographic records. The analysis of this data serves for the creation of a digital model, and the visualization of the ancient palatial area in 3D. Furthermore, the data are used for the itemisation of the exact sequence of layers, for the arrangement of a Harris-Matrix in order to clarify the stratigraphy and the chronological sequence of the layers. The careful study of the data is important for the determination and functional interpretation of the find contexts and the rooms. The second pillar is the development of a stratigraphic 3D model for the visualization and the embedding of the reconstruction within the ancient site topography.

Finally, the overall aim of the project is not only the digital recording and the analysis of raw data to create a 3D-visualization of the area within the antique landscape, but also to preserve the site as a cultural heritage in virtual reality mode for future generations.

## **DOCUMENTATION AND STUDY OF THE BYZANTINE POTTERY ASSEMBLAGE FROM MANQABAD (ASYUT), POSSIBLE MIDDLE EGYPT ATELIER OF PRODUCTION**

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The Italian-Egyptian project started in 2012 has been focusing on the documentation and study of the pottery assemblage from the Manqabad site, which is formed by 245 items, according to the inventories of the el-Minya Inspectorate. During the last seasons the pottery vessels stored in the el-Ashmunein stores have been documented, analysed and reproduced in order to be included in a digital database for the typological and stylistic study. The preliminary results of the comparison between the Manqabad wares and similar material deriving from other better known monastic sites or assemblages of Coptic pottery have underlined a substantial commonality of types, especially regarding some parallels found among the Kellia, Saqqara Apa Jeremia, Esna, Amarna (Kom el-Nana), el-Ashmunein, Antinoopolis and Wadi Sarga assemblages, which have added more evidence of the existence of a similar pottery style for this period. As for the decorated wares, instead, remarkable elements seem to belong specifically to Manqabad assemblage, underlining their impressive artistic quality and the absence of close parallels to other assemblages analysed so far. Latest direction of research have been focused on finding evidence of the existence of a pottery atelier in situ, coherent with the main ceramics centres of production of Middle Egypt.

## **SENU, SUPERVISOR OF šn<sup>c</sup> in Dsr-dsrw**

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In 2009, during the cleaning of the storerooms at the temple of Hatshepsut at Deir el-Bahari, four fragments of a stela of Senenu were found. These fragments were most probably discovered by Edouard Naville between 1892-1896 together with other fragments, now stored in the Louvre (E.6.244) and the Chicago Oriental Institute Museum (8798). The stela was made of local limestone known as a construction material of the temple of Hatshepsut at Deir el-Bahari. On one of the fragments a new title of the official is preserved, another one shows the figure of the owner, two others contain fragments of inscription. The main aim of the presentation is to reconstruct some parts of the stela, the possibilities of its setting based on the shape of its back face, as well as to give an idea concerning the position of Senenu among the priests of the temples built during the reign of Hatshepsut.

## **ANCIENT EGYPTIAN PALM COLUMNS “FORM VERSUS OR FOLLOWS FUNCTION”**

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Before starting the restoration of the Neue Nationalgalerie of Ludwig Mies van der Rohe in Berlin, David Chipperfield gave a lecture in November 2014 entitled “Form versus Function” – due to the fact that the building was not actually fitting to be a museum building. The same statement might apply to the Ancient Egyptian plant columns. Since their first scientific study by Ludwig Borchardt in 1897 the question whether the Egyptians thought their columns to be free standing or as a constructional building part is in discussion. The palm column is one of the most well known column types of Ancient Egypt. Since its use in stone during the 5<sup>th</sup> dynasty it provides a direct link to the sun god Re and was only used in the pyramid complexes of the kings and exceptionally of queens – the latter proved by a new discovery in 2019 in the pyramid complex of Setibhor, the wife of Djedkara, in Saqqara. With the beginning of the 6<sup>th</sup> dynasty not only the palm but all plant columns disappear till a resurrection during the 12<sup>th</sup> dynasty. Still they were scarcely used in the New Kingdom and re-used in later temple buildings such as Tanis, Bubastis, and Heliopolis. This lecture will not only draft the appearance of this column type but also search for its origin which is still in debate, e.g. the theory arose that it’s not a palm column but the capital depicts ostrich feathers. Therefore the context of appearance, mainly the funerary temples of the Old Kingdom, will be analysed, consulting the Pyramid Texts to declare the meaning of the palm tree and the palm column in Ancient Egypt. With a closer look at the meaning of the palm column also the question whether “Form versus Function” or maybe “Form follows Function” – guiding principle of the Bauhaus architects – applies to Ancient Egyptian plant columns will be discussed.

## **REGIONAL DIVERSITY OF UPPER EGYPTIAN PREDYNASTIC FUNERARY POTTERY: A TRIAL OBSERVATION OF SURFACE TREATMENT OF BEAKERS IN THE FIRST OF THE NAQADA PERIOD**

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Upper Egyptian Predynastic pottery of the Naqada Culture has intensively been researched from the first excavation at Naqada by W.M.F. Petrie in 1894-95. Typological studies have contributed to the construction of a relative chronology of the Naqada Period, and fabric analysis has revealed diversity and selectivity of pottery, especially from settlement context. However, there are biases in these past studies, due to the typology-oriented research for pottery from cemetery and subsequent focus for the fabric research for domestic context. Thus, research on the production technology including fabric studies successfully illustrates regional characteristics of pottery in the Naqada Period, but regional variety in pottery from cemetery is destined to remain a question. Since the Naqada Period can be considered as the State formative period, it is expected that regional characteristics of artefacts (pottery included) had also been transformed into a sole or less varied one. To understand the incipient stage of State formation, focusing on the production technology in pottery can be an effective approach to figure out how different each unit was in the early stage of the Naqada Period. This paper therefore considers the regional difference of pottery from the cemeteries of Naqada and Gebelein during Naqada I/early II. The focusing point of production technology is the surface treatment on exterior surface. The data of the pottery from Gebelein here discussed were taken from the field research in the course of the Gebelein Archaeological Project, while those from Naqada were taken from several museum collections which formed thanks to Petrie's excavations. Traces of finish for exterior surface were recorded in each pottery. The discussion will mainly focus on the traces around the rim part. Since this study is at its trial stage, it will focus on the beakers of Petrie's Black-topped pottery. This indicates that this study bears trial, qualitative and reconnaissance nature, but it may be regarded as the introductory stage to consider and understand the highly probable regional character of pottery from funerary context in the beginning of the Naqada Period in Upper Egypt.

## **THE “RESERVE HEADS” - RETHINKING THE THEORY OF THE DEMOCRATIZATION OF THE AFTERLIFE**

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The “Reserve Heads” date back to the Old Kingdom (4<sup>th</sup> - 6<sup>th</sup> dynasties) and were found in the necropolises of Giza, Abusir, Saqqara, and Dahshur. Their enigmatic meaning and purpose confounded both the excavators and scholars leading to numerous theories since the 19<sup>th</sup> century. This paper presents my master’s research results regarding the re-examination of this topic.

The length of the corpus of “Reserve Heads” has been updated since 1919 when Smith counted 31. After Tefnin in 1991 claimed to be 34 it is currently accepted that there are 35 models. However, after a thorough analysis of the archaeological records, I believe there is evidence of 40 “Reserve Heads”. Tefnin already identified two ears (15-12-34 [G 4510]; 14-3-18 [G 4710]). Furthermore, I verified the existence of four more ears that were not yet studied (MFA 13.445 and MFA 13.446 [G 5190 = G 2300]; C482 NS [G 2041]; 15-1-23 [G 5030]). Both these evidences indicate the presence of five more “Reserve Heads”.

After the presentation of these new evidences, I will turn my attention to the presentation of a new interpretive theory of the corpus proved by the information collected from it. Through the analysis of the titles of the owners of the “Reserve Heads” I aim to unveil the family relationships and professional and informal interactions between the royal and non-royal elite and the pharaoh. And consequently, I am to prove their role in the social modeling of the Old Kingdom since they are “portrayals” of individual emancipation.

## **TIMELINES, REGIONALISMS AND SHARDS: FIRST IMPRESSION ON FIRST INTERMEDIATE PERIOD POTTERY FROM THE TOWN OF KOM OMBO**

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A particular challenge in studying the pottery of First Intermediate Period is presented by the lack of clear differences in the pottery of the late Old Kingdom and early First Intermediate Period on one side, and the lack of clear differences in the pottery of late First Intermediate Period and early Middle Kingdom on the other. This challenge is additionally strengthened by the lack of consensus in Egyptology on the absolute timelines and duration of the First Intermediate Period. Furthermore, increased regional variations in pottery assemblages have already been argued for, mostly based on pottery from funerary contexts. So far, there are not so many settlement sites with a complete pottery sequence from the Old Kingdom until the Middle Kingdom (e.g. Edfu and Elephantine). New work on the site of Kom Ombo can now further illuminate our current view of First Intermediate Period pottery. The existence of a 3<sup>rd</sup> millennium town at Kom Ombo has been known since 1979. Austrian Archaeological Institute's Cairo Branch mission at the site has, since the beginning of its work in 2017, significantly contributed to a better understanding of its landscape, hinterland and the town itself. The town of Kom Ombo during the 3<sup>rd</sup> millennium BC had continuous occupation from at least 3<sup>rd</sup> dynasty and until the end of First Intermediate Period. The areas S/1 to S/6, S/8 and S/9 excavated by the Austrian Institute mission showed subsequent changes in their use from settlement to cemetery at the end of Old Kingdom and from cemetery back to settlement in late First Intermediate Period. The aim of this paper is to present a first insight into the First Intermediate Period pottery found in funerary and settlement contexts at Kom Ombo by comparing it with material from other sites in Upper Egypt and those closest to Kom Ombo.

## **ARCHITECTURE AS CONSTRUCTION OF A 'MUNDUS IMAGINALIS'. A WAY OF INTERPRETING FUNERARY BUILDINGS OF THE NEW KINGDOM**

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The aim of this work is to underline one of the most important aspects of ancient architecture: to be considered as a primeval architecture in so far as it is a physical realisation of the *mundus imaginalis*. In order to be defined as such, architecture should refer not only to formal archetypes - as the shape of capitals or a specific layout in plan - but also to religious archetypes transposed into architectural features. A column, built in this “cosmic way”, could be considered as Osiris’ backbone rather than just a pillar, bearing not only the temple itself but the entire Cosmos. If built in that way, a temple or a tomb became a home of hierophanies, therefore a truly sacred space. The ancient Egyptian tombs of kings and nobles dating to the New Kingdom are analysed throughout this article with the purpose of underlying their points of contact. This essential equality must be researched in the common religious substrate, rather than in a - substantially non-existent - formal equality.

Firstly, the notion of *mundus imaginalis* will be given in relation to its theoretical origin to be further applied to primordial architecture. Then, a description of the royal tombs in the Valley of the Kings and of the Theban tombs of the nobles will be outlined in light of this approach, with special attention regarding the symbolical meaning of the architectural elements. A special effort will be devoted to demonstrate how mythology and cosmogony served as real models – physical models – for the construction of these sacred spaces.

In conclusion, the intention of this paper is to suggest an alternative way to interpret the architecture of these funerary buildings beyond a modern system of typologies that has no effective relation with the past.



## THE EGYPTIAN COLLECTION OF THE CIVIC MUSEUMS OF PAVIA

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The Civic Museums at Pavia held an Egyptological collection consisting of 153 items purchased by Marquis Malaspina di Sannazzaro from 1823 to 1833. The whole collection has been partially purchased from Giuseppe Nizzoli and represents one of the most important “minor” Egyptian collections in Italy, including many kinds of artefacts: shabtis, bronze statuettes, jewels, mummy linens, amulets, papyri and also some forgery objects. The present contribution aims at sketching the history of the purchases, outlining some historical remarks concerning the visit to the collection of J.-F. Champollion (around 1823/1824), leaving a handwritten note with the translation of a Saitic stela. The whole collection, completely unpublished (only a short catalogue has been provided by Clelia Mora in 1983), deserves to be better understood and valorised: this paper specifically aims at providing a general overview of the items, underlining the relationships with other Egyptian collections (such as those of Florence and Parma), giving a glimpse on the whole assemblage of artefacts housed in the Civic Museums of Pavia.

## **ANCIENT EGYPTIAN AMULETS FROM THE DUCAL MUSEUM GOTHA (HERZOGLICHES MUSEUM GOTHA)**

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This paper aims to present my ongoing project on amulets from the Ducal Museum Gotha. An amulet is “in general a small and light object to be worn on the body, an instrument of magic with protective and apotropaic powers, providing the bearer health and other good things (talisman) and, as scape-goat, receiving evil from the sufferer”. The colour of an amulet also plays an important role in its medical and apotropaic properties: for example, blue and green imply a regenerative character, while red provides protection against evil powers. Generally, the Egyptian name for amulet is *wḏḏw*, which also means “protective spell”, and derives from the verb *wḏḏ* “to be unhurt or to be intact”. Reasons for using amulets are similar across cultures and times, i.e. for (individual) cure and protection. At the Ducal Museum Gotha, there are approximately 850 amulets, including those from the opening of the mummy in 1715. These amulets date mostly from the Late Period to the Ptolemaic Period (772–343 BC), and consist of different shapes, types, materials and colours. This research project will investigate all the diverse types, motifs and purposes of the amulets in the Ducal Museum Gotha.

## **AN ALABASTER HEAD OF PTOLEMY V FROM THE PUSHKIN MUSEUM OF FINE ARTS AND THE HORUS' ASPECTS OF LATE EGYPTIAN AND PTOLEMAIC KINGSHIP**

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The Egyptian collection of the Pushkin State Museum of Fine Arts, Moscow, preserves an alabaster sculpture head of a youthful male, his hair curly, with a well-shown lock of youth at its right side, with a diadem band over his forehead (inventory number I, 1a 5429). It belonged originally to the collection of Vladimir Golenishchev, and its provenance is unknown. There is a hole at the top of the head, obviously for fixing the crown; the forehead was topped with a uraeus, of which only traces are preserved. The original statue did not have a back pillar. A research of the object by Dr. Olga Vassilieva (the Pushkin State Museum of Fine Arts) allowed drawing convincing parallels between it and a group of sculpture heads of youthful kings at the Egyptian Museum at Berlin (ÄS 14568, 13457, 23140). Though not unchallenged, their attribution to Ptolemy V prevails in scholarship, as for the head in question.

It seems obvious that the Moscow and the Berlin sculpture heads tended to reproduce the individual features of the ruler (which excludes the possibility that the Moscow head represents a deity), indicating an age earlier than 12-13 years. At the same time, the side-lock together with the uraeus and the crown are the attributes of the infant Horus. The Late Egyptian ideology of kingship seems to assert with increasing strength that the sacral qualities of the king are derivative from the embodiment of Horus. The idea of king's non-derivative immanent personal sacrality became virtually extinct, and the concept of Horus' embodiment in him or even the god's own paramount reign happened to be especially topical under a rule of a weak or an alien king. But this was exactly the case of the early reign of Ptolemy V: notably, Horus' motives are quite important in the Memphis Decree of 196 BC. Probably the iconography of the Moscow and the Berlin heads of Ptolemy V belong to the time of his early age, when highlighting it provided for his comparison to a popular image of the infant Horus and was an advantageous motif for his propaganda.

The research is sponsored by the Russian Science Foundation (project no 19-18-00369 "The Classical Orient: culture, world-view, tradition of research in Russia, based on the monuments in the collection of the Pushkin Museum of Fine Arts and archive sources").

## **THE OFFERING TRAYS IN THE MUSEO EGIZIO IN TURIN. ESTABLISHING TYPOLOGIES AND RELOCATING UNPROVENANCED SPECIMENS**

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In recent years, a renewed interest in the study of offering trays and soul houses has marked a new trend in the field of material culture studies concerning the Middle Kingdom of Egyptian culture. This article, with its attempts to re-organize and discuss a rich ensemble of pottery offering trays from the Museo Egizio, constitutes a new contribution to the subject. The totality of published and unpublished offering trays from the Museo are taken into consideration and divided according to provenances. Three groups are identified: a considerable number of trays from the Schiaparelli's excavations in the Asyut necropolis; a group of trays from Gebelein; a group of trays without provenance and of unknown origin and uncertain modalities of acquisition. Each group is looked at with a critical eye and further subdivided according to stylistic and material characteristics. Common features and stylistic trends in trays from the same site and with the same provenance are identified. A continuous reference to other trays from other museum collections or excavation reports helps in establishing parallels and highlighting common shapes and characteristics in trays from the same sites, but also possible influences of stylistic trends in the shaping of trays that could have existed between sites and regions close one to another. The attempt to reorganize the well-provenanced specimens with a safe archaeological context results in a better comprehension of the distribution and popularity of such category of objects and in a proposal of a plausible provenance for those specimens from the Museo Egizio that were said to be unprovenanced up to this moment.

## **THE EGYPTIAN SECTION OF THE CIVIC MUSEUM OF CREMA (ITALY)**

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The aim of this paper is to present to the International Scientific Community the newly opened Egyptian Section of the Civic Museum of Crema (Museo Civico di Crema e del Cremasco). The first core of the collection comes from that of the late Carla Maria Burri (1935-2009), who worked in Egypt between the 1960s and 2000s, first as Cultural Attaché and then as Director of the Italian Cultural Institute of Cairo. Moreover, the donation to the Museum of Crema of another private collection has been formalized at the beginning of 2019. We will discuss the highlights from both collections and the main activities which are intended to make them available to the public. The paper will also focus on the results of the scientific analyses performed by the group ArtIS of the Politecnico di Milano on some artefacts from the Collection.

## **THE ANIMAL MUMMIES COLLECTION OF THE NATIONAL ARCHAEOLOGICAL MUSEUM IN FLORENCE: HISTORY, METHODOLOGY, RESEARCH**

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The National Archaeological Museum in Florence holds the second most important Egyptian collection in Italy, which includes a special corpus of animal mummies.

Never fully published after E. Schiaparelli's catalogue of the Museum, this quite heterogeneous animal mummies collection contains an important range of species and decorative patterns, and also includes some special subjects, including a gazelle (Inv. 8115) and a unique ram head (Inv. 2643) with the original decoration. There are also a cat in linen shrouds inside a wooden box (Inv. 2173); a human-shaped hawk (Inv. 2654); the bundles 9527/8 with bones of unknown animals wrapped in vegetable fibers.

Unfortunately, only few animal mummies hold archeological data: the information about their origins are rare because most of the finds were bought or donated to the Florence Egyptian Collection, except the objects that come from archeological excavation (first Schiaparelli expedition, 1884-1885, from Thebes, Akhmim, Esna, Saqqara).

In order to provide a systematic study of this collection, each mummy was catalogued, within a newly- implemented relational database, comprised of detailed records.

This allowed the storage of a series of data, such as the accession number, credit line, measurements, materials, description, origin, chronology. In order to collect more archaeographic data on the mummies in this dataset the analysis of both the documents and photo archives provided an essential source for the comparative study and for the opportunity to prove, correct, as well as enrich the information about origin, chronology and other materials found together with the specimens analyzed. Then, the information acquired was compared with animal mummies with well-known contextual data, such as specimens emerging from ongoing archaeological surveys, alongside examples held in the most important Egyptian collections around the world, in order to increase the level of knowledge on these unique objects. Comparing this data allowed us to understand if some similar decorative patterns come from a specific area or are typical of an era.

## **THE GRAND EGYPTIAN MUSEUM: A NEW CULTURAL DESTINATION FOR THE EGYPTIAN CIVILIZATION**

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The Grand Egyptian Museum (GEM) is located near the Giza pyramids, the complex of GEM is built on a plot of land almost 117 feddans to be one of the largest archaeological museums in the world. It is considered a global center of Egyptology.

The paper highlights the project of the Grand Egyptian Museum which is designed to protect an important part of the Egypt's heritage. The location of GEM will enable the visitors to back through ancient Egyptian ages, also visitors will be able to see the pyramids of Khufu and Menkaure via the glass wall that fronts the galleries. GEM will contribute for archaeological research, conservation and spreading the knowledge about ancient Egyptian history nationally and internationally. The GEM will house up to 100.000 artifacts from the earliest Pre-dynastic evidence through the Greco-Roman period. The GEM will have six huge galleries for exhibition, and a children museum and educational center, which will provide programmes for children, families and senior citizens, and children with special needs. GEM will also include 28 shops, ten restaurants, large parks where will be planted the trees that were known to the ancient Egyptian with fountains, a conference center for up to 1,000 guests, 3D cinema for 500 guests, with the latest information and communication technologies. All this will make the GEM complex one of the cultural destinations in the world, with an estimated cost of construction of \$ 1bn. The GEM complex is suitable for 15.000 visitors per day to attend permanent and temporary exhibitions. Feasibility studies of the project estimate the number of visitors to the museum and the Giza pyramids at almost 5 millions every year that will give a major boost to the tourism sector in Egypt.

## SHABTIS FROM BAB EL-GUSUS IN THE MUSEUMS OF UKRAINE

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The paper is devoted to one group of ancient Egyptian artifacts of the 21<sup>st</sup> dynasty in the museums of Ukraine. In 1891, on the territory of Deir el-Bahri (Western Thebes), the “Second Cache of priests’ mummies” (Bab al-Gusus) was discovered. The Khedive of Egypt Abass II Khilmi decided to present part of these artifacts to 17 European countries in 1893 and the Russian Empire received Lot VI. These antiquities were brought to Odessa in 1894, where they were divided into ten parts that were sent to various museum institutions in 1895. The Museum of Fine Arts of the Novorossiyskiy (Odessa) University got 1 coffin, 2 shabti boxes, 8 shabtis, and 1 mummy shroud from Lot VI. In 1924, Egyptian antiquities from the disbanded University Museum were transferred to the Odessa State Historical and Archaeological Museum (now – Odessa Archaeological Museum). But the information about their origin was lost and all of them were described in the museum documentation as objects from the former A.A. Rafalovich’ collection gifted by him to University Museum in 1848. At the present day, 3 shabtis from Lot VI were identified in the collection of Odessa Archaeological Museum: inv. nos. 52530; 52533 (Khonsumes, Daressy’s A.22); and 52538 (Nesitanebettaui, Daressy’s A.77). Another 4 perished figurines from Lot VI were identified in the manuscript catalogue made by the Odessa Egyptologist Sergei Donich on the eve of the Second World War. Another shabti, possibly from Bab el-Gusus, is stored in the Zolochiv Museum of Oriental Art inv. no. LIM-5890 (Padiamun) (ex. Lviv Historical Museum). This object is not from Lot VI and the way how it got to Lviv at the very end of 19<sup>th</sup> - beginning of 20<sup>th</sup> century is still unclear.



## **EGYPTIAN AMULETS IN THE PRIVATE COLLECTIONS OF THE NATIONAL MUSEUM OF ANTIQUITIES SECTOR OF THE “VASILE PARVAN” INSTITUTE OF ARCHAEOLOGY OF BUCHAREST, ROMANIA**

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Approximately between 1862-1957, one-hundred-fifty-one ancient Egyptian artefacts entered the patrimony of the institution known as the National Museum of Antiquities (NMA)/the Institute of Archaeology. All these pieces come from donations of Romanian private collectors. Some of them have labels or information regarding their provenance/source, such as the collector’s name, while others have labels indicating the donor. For other artefacts, the origin can be assumed from primary and/or secondary bibliographic sources, such as: the documents regarding the record of the heritage items kept in the historical archive of the Institute of Archaeology “Vasile Pârvan” and in the archive of the NMA Sector of the institute; various publications such as those of Gr. G. Tocilescu; Vladimir Dumitrescu’s presentation of the collections of the National Museum of Antiquities (1968); various contributions in publications. Donors are inferred from these sources.

Among the Egyptian artefacts there are thirty-six amulets with a funerary purpose in a mummiform context, mostly dated to the Late Period. Eighteen pieces belong to the Egyptian objects fund, while fourteen belong to the Papazoglu donation.

The main medium of the amulets is faience with turquoise glaze, although there are some wooden or black stone amulets. Among the amulets one may find representations of deities: Pataikos, Taweret, Kebekhsenf, the *wꜣt* eye, *ꜥꜥ* pillars, “two fingers”, a scarab model with royal cartouche, a papyrus bud, a cylinder seal, the double uraei (the Late Period variant of uraeus), the triad Isis-Harpokrates-Nephtys. The scarab model with royal cartouche as well as the cylinder seal may come from a foundation deposit. The present paper is just a part of my work-in-progress on the ancient Egyptian artefacts in the collections of the NMA sector of the Institute of Archaeology. It aims to shed light on the provenance, acquisition, materials and manufacture, along with the symbolism of each amulet and category of amulets.

## **PREVIOUSLY UNPUBLISHED EGYPTIAN MATERIAL DISCOVERED IN THE MIDDLE DALMATIA FROM THE ARCHAEOLOGICAL MUSEUM IN SPLIT**

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The Archaeological museum in Split kept almost 150 Ancient Egyptian artefacts which were discovered during the archaeological excavations in Salona and several other sites in the Middle Dalmatian region. These objects were often connected with the diffusion of Isaic cults during the Greco-Roman period (c. 3<sup>rd</sup> c. BCE – 4<sup>th</sup> c. CE). The collection can be divided in four groups: 1) typical Egyptian cultic and religious artefacts, 2) sphinxes and its fragments from the Diocletian palace in Split, 3) Aegyptiaca (reliefs and other decorative elements mostly discovered in Salona and Split), and 4) the Ptolemaic coinage (59 pieces). Among these groups of artefacts there is a small, previously unpublished group of artefacts, which can be related with the presence of Egyptians or followers of Ancient Egyptian cults in the region of Middle Dalmatia. These artefacts are pseudo-shabti from Muč, several scarabs, pearls with hieroglyphic signs and fragments of the ancient Egyptian statuettes.

During this presentation the author will give a short overview of the whole collection, dating and details of some findings, description of this small group of artefacts and their possible usage in the Middle Dalmatian region. He will also relate them with other cultic and religious artefacts discovered at the east Adriatic coast.

## **THE EGYPTIAN COLLECTION IN PARMA IN THE LIGHT OF ITS NEW MUSEUM DISPLAY**

**Simone Verde<sup>1</sup>, Flavia Giberti<sup>1</sup>, Patrizia Raggio<sup>1</sup>, Luca Oddi<sup>2</sup>**

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The reasons that led to the formation of the Egyptian collection of the National Archaeological Museum of Parma appear well defined in the Regulations drawn up by the director Michele Lopez at the behest of the Duchess Maria Luigia in 1826. There is, in the Regulations, the awareness that it was now essential to make the "relics" of ancient civilizations available to the public and scholars. The Museum was born over sixty years before, driven by the rediscovery of Veleia: it was time to open up to the world. The acquisitions, the gifts, the exchanges continued, more and more diminished, until 1887; important were the study of professor Botti and the preparation of architect Pancaldi (1964).

Today the Museum is fully included in the Pilotta Monumental Complex: the union with the other cultural institutions is the basis for a great process of reorganization of all the assets.

The Egyptian collection, consisting of more than two hundred pieces, is emblematic of nineteenth-century antiquarian collecting. The new set-up, which is under construction, is included in the renewed wing of the museum dedicated to the collections.

The findings will be welcomed in two successive rooms within which a volume in the volume has been imagined. Two dark-coloured caps idealize the burial chamber. The visitor will be attracted by the precious finds kept inside showcases incorporated in a uniform display system along the walls. These, together with the large display cases that will host the sarcophagi, will build a path of luminous caskets that will attract visitors. The precious anthropomorphic sarcophagus with mummy, from the Ptolemaic age, will be placed in the centre of the second room, showing the various parts that make it up in an "exploded" view.

In a first space will be exhibited: purchase documents, correspondence and the important volumes of Egyptology, all integral part of the collection.

Particular attention in the design of the set-up has been reserved for the showcases, characterized by advanced microclimatic control systems (now absent), essential for an adequate conservation of the finds.

## A NEW INSIGHT INTO THUMOSIS III' FESTIVAL CALENDARS

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Represented at large-scale, festival calendars do not display a day-to-day register of offerings and rituals acts performed by the priests, but rather a monumental version to be exhibited before the gods and men for eternity. Festival calendars appear both in Temples of Millions of Years and in those specifically “divine”. They are mainly known from the New Kingdom. Five calendars were so far acknowledged for the reign of Thutmosis III, one in Abydos, three within the Karnak complex, and other two in Elephantine and Armant. To this list, we should add new fragments recently identified in the *Henket-Ankh*, the Temple of Millions of Years of Thutmosis III located in the Theban west bank. This kind of calendar usually stages the king together with his name and titles, followed by the royal speech, then by regular offering lists (daily, monthly, etc.) and finally those corresponding to the annual festivities. This type of list does not normally follow a fixed order, as it is generally the case with other type of offering lists. Furthermore, each calendar has its own structure. However, a new examination of these temple scenes may give new insight on Ancient Egyptian festival calendars structure and function.

## **IS THE LINGUISTIC CYCLE A CYCLE? USING THE EGYPTIAN LANGUAGE TO TEST LINGUISTIC THEORY**

**Rachel Cornwell**

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Egyptian verbal constructions in each stage of the language have, for the most part, different forms, different meanings, and are found in different contexts. As such, they have primarily been studied separately, with the majority of extensive reference works historically being written for individual language stages and discussing each verbal construction individually, while diachronic and comparative studies of the Egyptian language have not yet reached the same extent, although there has been a recent revival of interest in the diachronic history of the Egyptian language.

However, diachronic and comparative works can reveal interesting phenomena that are not brought to light by synchronic studies. Comparing the developments of different verb forms shows that the different minor linguistic changes which occurred in each of these accumulated to create the same pattern of the 'linguistic cycle' in the development of every Egyptian verbal construction.

The linguistic cycle is a theoretical linguistic pattern formed from the alternation between synthetic and analytic forms in the diachronic development of a construction or language, and is referred to as a cycle due to the repeating nature of the synthetic and analytic stages. However, these stages are not necessarily always reflections of one another, and this pattern does not form a true cycle. The nature of this pattern can be tested further using evidence from the diachronic development of the Egyptian language.

Using evidence from the diachronic developments of various different Egyptian verbal constructions from Old Egyptian to Coptic, this presentation will analyse and compare the various synthetic and analytic stages of the linguistic cycle pattern in Egyptian verbal constructions, allowing for an exploration of the nature of the linguistic cycle pattern, which will consider both how similar the synthetic stages of each construction are to one another, and likewise the analytic stages of those forms which exhibit the linguistic cycle pattern more than once, and how similar this is across the developments of different verbal constructions. This will allow conclusions to be made as to how close to a cycle the linguistic cycle actually is, and whether this is consistent across different constructions.

## **THE INSCRIPTIONS OF PINUDJEM I ON THE RAM-HEADED SPHINXES OF THE WESTERN PROCESSIONAL AVENUE AT KARNAK**

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In spite of the fact that we possess very few securely attestable monuments from the problematic period of the 21<sup>st</sup> dynasty, the inscriptions of the high priest of Amun, Pinudjem I carved on the plinths and bases of the currently 93 ram-headed sphinxes has never been the subject of a systematic programme of investigation, recording and publication.

On the bases of the sphinxes, Pinudjem I emphasized the accomplishments that he made for Amun-Re; except for a few alterations, the sides and rear are inscribed with the same sentences formulae whilst the front parts are different in all of the surviving examples. In each case a divinity is mentioned with epithets and an attached geographical locality of religious cult, offering various benefactions to Pinudjem I. Despite the rather weathered condition of the plinths, at least 43 divinities are safely recognizable with the attached toponyms, while other fragments allow the reconstruction of the names of further gods or cult places. Additionally, several fragments of the original bases of the sphinxes were found, decorated with a double offering scene of Pinudjem I to Amun-Re, but in the majority of the cases these remain unpublished.

A comprehensive examination, analysis and comparison of this unique geographical list improve our limited knowledge of the religious centres of the period. The establishment of a possible geographical order of the towns mentioned might help us to find the original position of the sphinxes. The results of the Sphinxes of Pinudjem I project conducted as a scientific project of the French-Egyptian Centre for the Study of the Temples of Karnak (CFEETK) between 2013-2020 also enrich our understanding of the layout and religious role of the ritual space in front of the current entrance of the Amun Temple during the time of Pinudjem I.

## **“I GAVE GRAIN TO DENDERA”: THE MENTIONS OF FOOD DONATIONS IN DENDERA IN THE FIRST INTERMEDIATE PERIOD**

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The Denderite nome has given us one of the most extensive collections of inscribed material dating from the First Intermediate Period. At least four of its inscriptions mention food donations in years of hunger: those of (1) the royal seal-bearer, sole companion Neferyu, (2) the sole companion Hornakht, (3) the royal seal-bearer, lector-priest, overseer of soldiery Shensetjii (?), (4) the sole companion and “overseer of ...” whose name is destroyed, the owner of fragments Manchester 2869+2897 (the theme of Edinburgh 1910.96 is somewhat different; JdÉ 88876 is a forgery). Although these texts have already been treated in connection with the issue of food shortages, scholars have not paid much attention to their context, such as official statuses of their owners, peculiarities of the latter’s monuments, etc.

Meanwhile, such data cast a new light on incentives for boasting of making lavish food donations in Denderite autobiographies.

The inscriptions in question do not conform to the theory that the theme of food shortages was introduced in First Intermediate Period autobiographies “with the specific purpose to detach a territory from the surrounding chaos and to extoll the activities of local governors in order to legitimize their power and social position”, and that it was “restricted to the spheres of the provincial governors” (J. C. Moreno Garcia). None of these inscriptions assert that there is chaos and famine outside Dendera, and none of them belong to a “local governor” or suchlike. Quite to the contrary, the official statuses of our nos. 1–3 can be proven to have been relatively low.

At the same time, however, nos. 1–4 boast of their wealth, and, by the standards of the Dendera cemetery, their monuments look very expensive. Thus, people in Denderite nome who boasted of charitable food donations were not its top officials, yet were wealthy and capable of erecting expensive monuments. They highlighted their generous food donations primarily in order to justify their moral right to funerary monuments which could seem too costly for the relatively low ranking officials: if in the years of hunger they were no less useful to their town than its top officials, were they not also worthy of impressive monuments? A similar motivation can also be seen behind several mentions of food donations in the Theban nome.

## **“RAISE YOURSELF, SIT DOWN AND EAT” USES, MEANINGS AND GRAPHIC FORMS OF SOME LEXEMES IN THE PYRAMID TEXTS**

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In ancient Egypt, the performative and active power of the written word is particularly evident in the use and display of the hieroglyphic system at its early stage, during the 3<sup>rd</sup> millennium BC. The corpus of Pyramid Texts provides ample material to address this issue as they reveal interesting mechanisms of alteration of the grapheme, in particular of the anthropomorphic determinative. The manipulation and alteration of signs becomes, therefore, a way to act upon reality and modify it: as pictures, the engraved hieroglyphs are endowed with actual properties that need to be controlled and handled in order to prevent any damages.

E.g. the root *hmsi* (to sit), numbering more than 100 attestations of which less than 80 display the anthropomorphic determinative, provides a good case-study for an in-depth semantic and visual/graphic analysis of the writing strategies within that corpus. Particularly common is also the incidence of the term *wnm* (to eat) and the variations in its graphic forms.

Stemming from a wider research, the present paper aims at developing an informed lexicographic discussion on some specific lexemes, in order to examine their meaning and semantic values in different spells and to analyse their various graphic solutions, suggesting possible explanations of the “mutilated glyphs” phenomenon in the specific cultural context of the Old Kingdom Pyramid Texts.



## **WHEN MATHEMATICS IS A PASSPORT FOR THE AFTERLIFE: ON THE TEST OF “NUMBERING THE FINGERS” IN THE PYRAMID TEXTS**

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In Spell 359 of the Pyramid Texts, the king must solve a test of competence, in order to board the ferryboat: he has to deal with the “numbering of fingers”, with reference to the eye of Horus. Rituals of the filling of the eye mentioned in texts of various periods make use of vessels and fluids, which were precisely measured. However, the use of fluids involves capacity measures, while the finger is a linear measure. What is the meaning of “numbering the fingers” of the eye of Horus in the Pyramid Texts, then? In a spell of the Coffin Texts, the numbering of the fingers is proposed with a ritual formula: each finger of the hands is associated to a sentence, occasionally with a numerical pun. A careful study of this formula indicates which number is presumably involved in the test of competence. The proposed reading is in compliance with an explanation of the “finger-numbering” proposed by this author at the 12<sup>th</sup> ICE, supported by a new reading of a wall painting in a 3<sup>rd</sup> dynasty tomb, and by mathematical problems of the Middle Egyptian period. The symbolic significance of the eye of Horus in spell 359 of the Pyramid Texts, endangered by Seth and protected by Thoth, is also discussed.

## **A NEW HYPOTHESIS ON DATING RAMESSES IV'S GREAT ABYDOS STELA TO OSIRIS AND THE GODS**

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Rameses IV's Great Abydos Stela to Osiris and the Gods is a round-topped limestone monument, which was found by Auguste Mariette in the Middle Cemetery of Abydos and is now kept in the Egyptian Museum in Cairo (JdE no. 48831). Since the political consequences of the Harem Conspiracy for Rameses III's successor are well reflected on the stela, its central theme being royal legitimacy, the text has been often discussed by scholars and is relatively well known.

The Great Abydos Stela to Osiris and the Gods is regularly cited together with a somewhat smaller limestone monument of the same king, with Rameses IV's Great Abydos Stela to Osiris for Length of Reign (JdE no. 48876). The main text of this smaller stela is a major royal address to Osiris and is best known for the passage in which Rameses IV pleads to the god for a length of reign twice that of Rameses II.

Since the two stelae constitute the two most important royal inscriptions from Abydos from the reign of Rameses IV and the date is preserved only on one of them, the shorter Abydene text acquired central significance in dating the Great Abydos Stela to Osiris and the Gods. While Alexander Peden, Kenneth Kitchen, and Jean Revez stress the similarities of the two monuments and argue for their identical dating, according to Francesco Tiradritti and Benoît Claus, the larger stela predates the smaller one.

The paper revisits the main arguments of the debate and presents a new hypothesis on dating Rameses IV's Great Abydos Stela to Osiris and the Gods with the help of compositional, epigraphic, and intertextual evidence. As a result, four specific dates are considered between the end of the third and the beginning of the fourth regnal year of Rameses IV as possible erection dates of the stela.

## **FIGURATIVE WRITING IN THE TIME OF DOMITIAN: SOURCES AND FEATURES OF SOME EGYPTIAN AND ROMAN HIEROGLYPHIC PRODUCTION**

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During Graeco-Roman times, hieroglyphic writing underwent an inspired formal and functional enrichment, which led to the composition of new iconic signs or to innovative combining manners; this intrinsic inclination ended up in semiotic and semantic exacerbation, deliberately cryptic or enigmatic, perfectly fitting with the religious intent of temple epigraphy. Figurative writing is also featured in hieroglyphic texts dated to the reign of Emperor Domitian.

Although apparently little remains of the activity of Domitian as a pharaoh, some Egyptian sites bear evidence of his name – Ashmunein, Dendera, Assuan, and Gebel el-Silsilah are only a few examples. It is, however, at Esna that one of the most coherently conceived textual assemblages of the period is preserved: the litanies inscribed on the columns of the surviving hypostyle hall have been considered a paradigm of creativity for figurative writing at large, let alone hieroglyphic writing. Egypt isn't the sole setting for the thriving work of Domitian's editors: the fire that burnt the old Republican Iseum Campense in the year 80 AD made it necessary to build a new complex for the cult of Isis in Rome, together with a complementary inscribed obelisk – i.e. the Pamphili Obelisk. Some iconic Egyptian models can be recognised in the Italian production, allowing to draw a comprehensive picture of figurative writing in the time of Domitian – and this will be the topic of a three-year PhD research.

The aim of this work is to present the textual sources for the study of figurative writing in a short and well-defined historical moment (the reign of Domitian), discussing their main features and recognising significant parallels. The results of the ongoing PhD research will be presented and further perspectives for the analysis will be included.

## **REVERSALS OF HIEROGLYPHIC SIGNS AND THEIR MEANINGS: SOME CASES OF REVERSED “BAD BIRD” DETERMINATIVES (G 37) IN TWO TOMB INSCRIPTIONS FROM THE RAMESSIDE PERIOD**

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One of peculiarities of the Egyptian hieroglyphic writing is its flexibility – different directions of writing, honorific transpositions, reversals of hieroglyphic signs or their groups exemplify not only the interrelationship between art and writing, but also underline its symbolic meaning. Several factors – confrontation, symmetry, concordance– can explain the reasons for reversals in Egyptian art and writing (Fischer 1977). Moreover, especially the reversals of single hieroglyphic signs within a hieroglyphic inscription can play a significant symbolic role that modern alphabetic systems are not able to transmit. Similarly, mutilated hieroglyphic signs represent one of the options dealing with a possible magical power of certain hieroglyphs.

In this paper, some examples of the change of writing direction of single hieroglyphic signs and its meanings are discussed. It focuses especially on several cases of reversals of the sparrow (“bad bird”) determinative (G37) in the inscriptions of two tombs from the Ramesside Period – one in Deir el-Medina (TT359), and the other one in the Valley of the Queens (QV44). Possible symbolic and magical reasons for it are discussed, exemplifying the importance of interaction between inscriptions and representations of the deceased on the tomb walls. Additionally, these reversals shed an interesting light on possible interconnections regarding the decoration of these two different – private and prince – tombs. Was it the draughtsman Neb-nefer who reversed the “bad bird” determinatives in these inscriptions?

## **PICTURE WRITING: HIEROGLYPHIC PALEOGRAPHY OF NEW KINGDOM THEBAN TOMBS**

**Marina Sartori**

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Differently from hieratic paleography, hieroglyphic paleography has long encountered little interest. After Fischer's *Ancient Egyptian Epigraphy and Paleography* (1987), only recently scholars have started to realize the advantages of consistent collections of hieroglyphs (e.g., the IFAO series *Paléographie Hiéroglyphique*, which, however, only publishes black and white drawings). However, an artist herself, already Nina Davies had acknowledged the necessity to dedicate more attention to the visual value of the hieroglyphs, small artworks in themselves, as examples from New Kingdom Theban tombs show (*Picture writing in ancient Egypt*, 1958).

Continuing on this road, the talk will present some results of my ongoing PhD project, focused on the graphic aspects of the hieroglyphic writing and on its relationship with figurative art, from which the script derives. The analysis will be conducted on hieroglyphic examples selected from twenty-five Theban tombs, which were personally investigated in the context of the University of Basel project "Life Histories of Theban tombs" during three field seasons. The paper will also discuss the advantages of a hieroglyphic paleography of New Kingdom Theban tombs, and the necessity of defining (sub-)categories of writing, based on the different levels of iconicity and on the use of color.

In fact, the study of hieroglyphs in single tombs, as well as in diachronic and in diatopic perspective, helps come closer to the horizons of freedom enjoyed by Egyptian painters in the fashioning of the signs, both in their structure and in their coloring, as some case studies will show. This is particularly true for the inscriptions in 18<sup>th</sup> dynasty tombs, which show a high level of variety, whereas in Ramesside tombs the focus shifts away from the script, which becomes more cursive and less detailed. This type of analysis is therefore also useful in dating, as during the Ramesside period a specific type of hieroglyphs appears in tombs, characterized by a more stylized appearance and by a reduced color palette, which includes only red, blue and green, but no outlines or inner details. Comparisons between signs from different tombs will also be part of the talk, since they can lead to recognizing scribal/artistic traditions.

## INNOVATIONS IN THE LANGUAGE OF THE AMARNA PERIOD - AN ANALYTIC STUDY OF THE VERBAL SYSTEM

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When Akhenaten became king at the end of the 18<sup>th</sup> dynasty, he started a religious, artistic (in the Aten temple east of Karnak) and architectural revolution at Thebes. Moreover, it was when he moved to Amarna that innovations in language began.

The transitional phase between Middle Egyptian (ME) and Late Egyptian (LE) witnessed transitional constructions, which did not exist before, i.e. the Classic Egyptian (CE). The language used during the Amarna Period was unique for the emergence of many Transitional Egyptian (TE) verbal forms. This TE can be noticed in the new negative particles, *bw* and *bn*, which replaced the old ones, *n* and *nn* in the syntactic system respectively.

The Amarna Period is also a milestone for the development of the language from CE to LE. This period represents some verbal forms, which were attested first in the Amarna Period onward, e.g. the negative aorist *bw sdm.n.f* form, the negative preterite *bw sdm.f*, *bw p3y.f sdm* forms and others. In the meanwhile, the Amarna Period presented new features, e.g. the conjunctive *mtw.f sdm* form, prothetic yod (i), which could begin a new phase on language. Additionally, the Amarna Period witnessed the periphrastic verbal forms system, the *ir(r).f sdm / ir.f sdm* construction, which is dominant in the LE phase. LE is an analytic system, which depends on auxiliary verb *iri*, suffix and the main verb is infinitive.

This presentation explores all of these innovations and the evolutions of the verbal system and is followed by analysis and statistic studies.

## **OBSERVATIONS ON RAMESSIDE STAR CLOCKS IN THE VALLEY OF THE KINGS**

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Three 20<sup>th</sup> dynasty tombs of pharaohs in the Valley of the Kings (KV 1, 6, and 9) contain copies of an astronomical text known as the “Ramesside Star Clock” (Neugebauer and Parker, 1966). These texts, which Champollion (1833, pp. 221–259) described with great interest, occur on corridor or chamber ceilings. They have been attested nowhere else in the ancient Egyptian record. The texts include 24 grids of stars arranged as they would appear over the course of a whole year of observations at 15-day intervals. In each case, the star clock tables are associated with an astronomical representation (“sky picture”) (Quack, 2002; Symons, 2015).

This talk will examine some of the astronomical underpinnings of the texts, including new comments on the feasibility of making and recording astronomical observations of the type required to generate the star clock. The nature of the “data” contained within the texts (the relationship between time, date, and star location) will be discussed. The texts will also be considered within the framework of ancient Egyptian astronomical texts, timekeeping, and religious astronomy.

## THE ICONOGRAPHY AND IDENTITY OF PADDLE DOLLS: GAUDY OR GODLY?

**Megan Clark**

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The study of truncated figurines has traditionally been an area marred by personal agenda or preference, with previous studies focusing on outlandish aspects which speculate and assign figurines to unrealistic typological categories.

However, a new wave of exciting research by modern scholars is gradually claiming back the study of the identity of these figurines, looking past the façade and truly exploring the context and belief system that surrounded such pieces. This gradual examination and reinterpretation of the data is beginning to shape the way in which we research truncated figurines, by attempting to truly evaluate their role within society and their use by individuals and groups alike.

This paper will be discussing the imagery associated with paddle dolls, and how such motifs can be explored when looking at possible identities that are displayed in such figurines. Features found on paddle dolls may allude to their possible function within society, but it is also vital to combine these observations with other data sets focused on materiality, context and surrounding assemblages.

The paper will also directly consider and challenge the theory put forward by Ellen Morris that paddle dolls may in fact represent the Khener dancers who pertained to the Hathoric belief system and cult. In particular, considering how the various lines of evidence show a distinct geographical link not seen in the wider corpus of paddle dolls.



## **NEW EVIDENCE OF AN UNCOMMON EGYPTIAN TYPOLOGY: THE FIGURE OF A MAN IN A JAR**

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Recently, a group of ancient Egyptian artefacts in the Franciscan convent of San Giuliano in L'Aquila (Abruzzo, Italy) has been rediscovered and is now under study and about to be published. Among these items, a little figure of a man in a jar turned out to be a very uncommon specimen which deserves a special focus. This little object represents a figure of a crouched man, elbows over the knees, with his hands over his face covering the cheeks and leaving the eyes uncovered. The figure is placed inside a jar, his feet and bottom partially incorporated in the vase. The uncommon typology, very rare and quite unknown, requires a more suitable interpretation. At present, only very few specimens of this typology can be reported and compared, while some of them got lost or misjudged. Different interpretations have been suggested, the most appropriate one seeming to be a representation of a dead man receiving his immersion in the salt-bath, one of the most important steps in the mummification process. The use of a jar during this stage of the procedure might suggest that the corpse was vertically positioned to preserve the head from decay. This interpretation can be supported by a series of representations from tombs of the Middle and New Kingdom. The aim of the paper is to attempt a new interpretation for this uncommon typology, difficult to be dated and explained. Textual sources from sacred texts and tomb inscriptions, together with the evidence provided by wall-reliefs could represent an interesting starting point to reach satisfying results.

## UNUSUAL REPRESENTATION OF SERPENT-CROCODILE OUROBOROS FROM ROMAN EGYPT

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Ouroboros is one of the religious motifs represented in different Egyptian funerary and magical contexts since early Pharonic period up to the Roman times. In ancient Egyptian it is known as *sd-m-r3* or “tail in the mouth”. The word “Ouroboros” itself is originated from ancient Greek: οὐροβόρος, meaning “devouring its tail”. Sometimes the serpent of the Ouroboros was confused with the dragon particularly as “serpent” in Latin is *draco*, and therefore the Ouroboros is sometimes interpreted as a dragon. Its first known appearance is on the golden shrine of Tutankhamun from the New Kingdom. Some scholars tend to identify it with Mehen, the Egyptian cosmic serpent, protector of Re and Osiris who was first mentioned in the Pyramid Texts from the Old Kingdom and connected in religious literature with the solar cycle, time and the Nile flood.

Its name as “tail in the mouth” or “devouring its tail” indicates the iconography of Ouroboros, which is depicted as a large serpent that wraps its body in a circle around itself to devour its own tail. The motive of the serpent Ouroboros encircling divinities such as Re, Osiris and Harpocrates (Horus the Child) is very common in Egyptian iconography and well attested on the Graeco-Roman magical gems. Many studies arose to interpret the use of this form of the serpent, especially in that it appears in different civilizations and is well connected with different theologies.

The ceiling of the outer room of the tomb of Petosiris at El-Mezzawaqa in Dakhla Oasis in the Western Desert of Egypt is represented with an Ouroboros which encloses a circle of the zodiacal signs. On one end it is represented with the usual serpent’s head and the other end instead of being depicted as the tail of the serpent, it is figured as a head of an Egyptian crocodile with four limbs. The research aims to study this unusual motif of the Ouroboros in Roman Egypt, its origins, how it developed, its significance, connection with the Egyptian zodiac and the reasons behind this unusual representation combining the serpent and the crocodile.

## **COFFIN ENSEMBLE FROM THE LATE THIRD INTERMEDIATE PERIOD IN THE COLLECTION OF THE MUSEUM OF GRENOBLE: PROSOPOGRAPHY, TYPOLOGY, ICONOGRAPHY, TEXTS**

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The aim of this speech is the presentation of the results of the interdisciplinary analysis on the 25<sup>th</sup>/26<sup>th</sup> dynasty box coffin and anthropoid coffin's lid and case from the collection of the Museum of Grenoble.

The earliest certain information about these objects concerns the relocation of the inner anthropoid coffin and the outer box coffin from Lyon to Grenoble in 1974, however its exact provenance remains unknown. Analysis conducted on aforementioned coffin ensemble resulted in discovery that it consists of three separate objects belonging to three different people: the coffin lid of Irtyirw, (MA1), the coffin case of Nesamonenipet (MA2) and the box coffin of Taditratawy (MA3). The prosopographical analysis made possible to reconstruct their genealogy and to place them in the complex network of the Theban families connected to the cult of Montu and Amon. It became clear that the Lady of the House Irtyirw is undoubtedly from Thebes. In case of the owner of the inner coffin case (MA2), certain data suggest that it could be the same person as the son of Vezir Nesptah B buried in Deir el Bahari. The style of the box coffin of Taditratawy and the fact that the name of her father appears on the box coffin from Deir el Bahari suggests a Theban origin as well.

The decoration of the coffins makes possible to narrow the dating to a period of 25 years. The results of its study show clearly that these objects belong to people who lived in Thebes in different moments of the 7<sup>th</sup> century BC. It can also be suggested that the creation of the ensemble took place in modern times. The iconographical analysis of the box coffin appears to be especially important as it led to the discovery of a rare scene showing the separation of Geb and Nut which has its origins in 21<sup>st</sup> dynasty.

The textual analysis led to interesting information about the usage of certain spells from the Book of the Dead, which in case of the coffin lid are unique.

## **A BEAUTIFUL REAR CAN ALSO ENDEAR: THE HIDDEN BACK DECORATION OF CARTONNAGES**

**Charlotte Hunkeler**

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In museums, cartonnage cases, inner coffins dating from the 22<sup>nd</sup> dynasty, are often exhibited either standing upright and facing the visitors, or resting on their back. In both instances, the visitor gets a good look at the decoration on the front and sides. But the rear is only seldom visible and often gets forgotten. Reasons for such exhibition concepts might be that the rears were left blank, that they had been seriously damaged during an unwrapping event, or the decoration on the rear seems simply less spectacular than the one on the front. However, there are cartonnages with elaborate decorations and it is surely worthwhile to have a look at the richness of their iconographies.


In the course of my PhD research on inner coffins dating to the transitional phase between the 22<sup>nd</sup> and 25<sup>th</sup> dynasties as well as for my study on the cartonnage fragments found in KV40 on behalf of the University of Basel Kings' Valley Project, I was looking for comparison material regarding the decoration of the rear of cartonnages. Since not a lot has been published so far, I would like to take this paper as an opportunity to present some of my research results and to share the insights I gained during my studies on rear decorations of cartonnages.

## **THE GOD HA IN THE OUTER ORNAMENTAL DECORATION OF MIDDLE KINGDOM RECTANGULAR COFFINS FROM ASYUT**

**Kata Jasper**

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This paper focuses on a particular group of sources mentioning the god Ha, ‘Lord of the West’: the Middle Kingdom rectangular coffins from Asyut displaying an outer ornamental textual decoration and representing a local style in the capital of the Thirteenth Upper Egyptian nome in respect of paleography as well as textual repertoire. These coffins featured highly homogenous textual elements and very similar layout patterns. The name of Ha appeared in the *dd-mdw-jn-R<sup>c</sup>* formulae, according to which Re placed different deities on each side of the coffin for the protection of the deceased. They were fixed texts associated with fixed sides of the coffin, where Ha, ‘Lord of the West’ was associated with the back (western) side. In my paper, the latter texts will be investigated.

The material in question proved to be rich in local orthographic variations. Contrary to the traditional appearance of the divine name as a mountain sign represented on a standard , the unusual and highly variegated written forms of the god’s name at Asyut unequivocally reveal Ha’s assimilation with deities of falcon form, such as the god Horus or Sopdu. Furthermore, the orthographies known from Asyut prove the relationship of Ha with the West – even without his epithet ‘Lord of the West’. They provide explicit references to the identification of Ha as a personification of the Western Desert, who embodied the desert aspect of the conception of the West.

Finally, my paper investigates the local graphical form of the feather of the West. It shows similarities with the *šdšd*-protuberance of Wepwawet, the major god of Asyut, which was itself a feather rolled up on itself. The similarities in the nature of the gods associated with these feathers, namely the god Ha and Wepwawet, will also be touched upon.

## **THE NOME PROCESSION IN THE HATSHEPSUT COMPLEX OF ROYAL CULT. A DIACHRONIC ANALYSIS OF THE MOTIF AND ITS FUNCTION**

**Ada Madej**

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The paper will deal with the significance of nomes representations in the context of mortuary cult of kings in a diachronic approach, focusing on the ones in the courtyard of the Complex of Royal Cult in the Temple of Hatshepsut at Deir el-Bahari. Emphasis will be placed on the ideological or ritual meanings of the subject, as well as the changes underwent during pharaonic times.

In the nome processions, the personifications of districts follow the geographical order, conventionally with the first nome of Upper Egypt at the forefront. Figures were presented walking or kneeling, while carrying offerings. This type of decoration was usually located at the bottom of a wall, below the main level where ritual scenes or inscriptions were placed. They are well attested in the “divine” temples and in the “temples of millions of years” from the 19<sup>th</sup> and 20<sup>th</sup> dynasty. This motif appears rarely already in the Old Kingdom, when processions of royal domains are more common. In the Temple of Hatshepsut, the nome procession occurs in the Complex of Royal Cult. The entire eastern wall was covered with six registers of images of walking personifications of provinces. Three upper registers show the nomes of Upper Egypt led by a figure who generally represents the southern part of Egypt. Registers 4-6 show the nomes of Lower Egypt with a personification of the northern land at the front. Water resources and other important foundations were presented at the end of procession. The motif selection was not accidental and in the case of the Complex it is not of secondary importance.

Symbolic representations of nomes were part of sequences of offering-bearers which were presented on the walls of two vestibules of the chapels of Hatshepsut and Thutmose I respectively. The use of an auxiliary motif in the main decoration of Hatshepsut’s Complex is unconventional. This can be explained by an attempt to create a new scheme involving bringing offerings to the king through all that serves him and what depends on him in a mythical and ideological sense. On the other hand, the Djoser-djeseru artists very often and consciously used motifs from the Old Kingdom and adapted them to the rooms with which the “copied” decoration was originally associated. But how to create other forms of representation? Is it possible to show ideological connections between the Old Kingdom triads and Hatshepsut’s nome procession?

## **RAMESSIDE ROYAL WOMEN, THE BOOK OF THE DEAD, AND THE DEIR EL-MEDINA ICONOGRAPHIC TRADITION**

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At the beginning of the 19<sup>th</sup> dynasty, Ramesside royal women's tombs, located in the Valley of the Queens, were dramatically enhanced in several ways, including the design of new, innovative decorative programs specifically tailored to the gender, status, and roles of the royal female tomb owners. The development of these programs also involved the creation of new Book of the Dead illustrations, such as the BD 180 Re-Osiris vignette first employed in the tomb of Queen Nefertari, and new arrangements of pre-existing vignettes. The inhabitants of Deir el-Medina village, those who were responsible for cutting and decorating the New Kingdom royal tombs in the western Theban cemeteries, were at the centre of this concentrated, creative activity. Consequently, they also developed a rich iconographic tradition of their own, which they applied to the decoration of their tombs, Book of the Dead papyri, and other funerary objects.

The purpose of this paper is to examine the crucial role played by Ramesside royal women's tombs in the development of Book of the Dead vignettes that were subsequently incorporated into the Deir el-Medina iconographic tradition. Though previous scholars have acknowledged the link between the Valley of the Queens and Deir el-Medina, the patterns of transmission from these royal women's tombs to the villagers' tombs have not been thoroughly explored. To this end, I will focus upon a group of Book of the Dead spells that were used in both 19<sup>th</sup> dynasty Ramesside royal women's tombs and in contemporary and later Deir el-Medina private tombs. I will also discuss the objectives of my research, which involve systematically investigating the paths of transmission from the queens' tombs to private tombs by: 1) examining Deir el-Medina prosopography and work records; 2) analyzing the artisans' choices of BD spells for their own tombs, including limited use spells that can be traced to specific royal women's tombs; and 3) discerning stylistic affinities between scenes in tombs belonging to both groups.

## **PAIN AND PUNISHMENT: NEW PERSPECTIVES ON A SELECTED ICONOGRAPHIC MOTIF FROM OLD KINGDOM TOMB DECORATION**

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Since the very beginning of Egyptology, the investigation of legal matters and the judicial system in Ancient Egypt has been an important subfield. Until today there has been a considerable knowledge gain concerning the legal treatment of any kind of misbehaviour in social, political, economic or private matters, especially for later time periods such as the New Kingdom and the 1<sup>st</sup> millennium BCE.

However, the pictorial rendering of punishment and penalty has already occurred within the wall decoration of non-royal tombs during the Old Kingdom (ca. 2435–2150 BCE). According to “Oxford Expedition to Egypt: Scene-details Database” (2006 version) by Yvonne Harpur this theme is found in the elite cemeteries of 5<sup>th</sup>–6<sup>th</sup> dynasties, both close to the royal residence and beyond. On the walls of the tombs (or rather their aboveground, partly accessible chapels) we can detect a small group of scenes depicting semi-public exposure and beating of individuals e.g. in the presence of overseers and others. Despite the small number of attestations, several variations and modifications within this corpus can be observed.

The depiction of punishment seems to be contextualised in different situational settings and socio-cultural spaces such as in a kitchen, in the marshes or at court. Also, the individuals involved into such an event – both chastisers and penalised – vary in respect to their number and pictorial rendering. The scenes and their corresponding settings appear mosaic-like, heterogeneous and are embedded into the wall decoration in different manners, producing some sort of a punctual and phenomenological narrative.

These scenes form a promising corpus in order to investigate the identity of the persons penalised as well as the possible contexts of social or legal misbehaviour which have led to their sanction. Which functions and meanings can be attributed to such scenes? How is this motif spatially implemented within the tomb and distributed geographically? How is the human body staged and incorporated within such a punishment scheme and which link is created to the tomb owner himself as the observer of these actions? Who were the tomb owners and why was the depiction of punishment to be represented in their tombs?



## **PHARAOH SIAMUN AND THE OLD TESTAMENT: AN INTERESTING QUESTION ABOUT WAR AND ALLIANCE**

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Today the vast majority of scholars believes that Siamun's Tanite relief records a real Egyptian campaign by the Pharaoh in Canaan during the second quarter of the Tenth century BC.

It is interesting to note that Siamun and Solomon reigned *grosso modo* at exactly the same time and fought the same enemies in Canaan: the Philistines.

Before Solomon's reign, Israel's relationship with Egypt was difficult and deteriorate; but at the beginning of Solomon's rule, as 1 Kgs 9:16 states, the Pharaoh, possibly Siamun, conquered Gezer and "gave it as a wedding gift to his daughter, Solomon's wife". According to the archeological data available on the Philistine sites in Canaan, it is now possible to consider that Siamun's campaign against these enemies of Solomon could be wider and better planned than previously known. In this view, the Pharaoh was able to unite himself with the Israelite Kingdom by means of a diplomatic relationship, in order to affirm a new vigorous Egyptian influence in Canaan. This paper discusses these interesting aspects that contribute to shed more light about Siamun and his foreign relations with Israel.

## **EGYPT'S STRATEGY BEYOND ITS EASTERN BORDER IN THE 2<sup>ND</sup> MILLENNIUM BCE**

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Trade, exploitation of resources, construction and administrative work, diplomacy, tribute collection, and military operations: these are the main activities representatives of the Egyptian administration and military conducted in the southern Levant and on the Sinai Peninsula during the 2<sup>nd</sup> millennium BCE. In this paper, the author hypothesizes that all such activities served ultimately to create an environment that provided Egypt with the necessary conditions to achieve its leading goal: to generate revenue. Currently available evidence further suggests that Egypt attempted to achieve this by investing as little as possible of its own (human) resources.

This paper will shed light on the different strategic decisions the Egyptian state made to pursue its leading goal and explore influencing factors on the implementation in different locations (e.g. landscape, local lifestyle and density of local population). The study is based on a synchronic and diachronic comparison of the southern Levant and the Sinai during the early-to-mid 2<sup>nd</sup> millennium BCE (c. 2000-1300). The author takes the perspective of those individuals responsible for executing Egypt's strategies, who must have adapted according to conditions encountered in the regions they operated – thus following a bottom-up approach. The available texts concerning Egyptian officials and members of the Egyptian military have been reappraised by applying a critical and rather minimalistic reading. The Egyptian archaeological record in the respective regions has been equally considered and objects analyzed according to possible functions (affordance), and potential uses in tasks of Egyptian representatives. The available dataset – consisting thus of both text and archaeological remains – has been further interpreted in light of the high radiocarbon-based chronology of Egypt and the southern Levant.

This study will present Egypt's flexibility in strategic decisions and will discuss the possible motivations behind and correlations to its domestic organization structure. It will be suggested that a look at the establishment and maintenance of the domestic provincial administration in Egypt might be worthwhile to understand Egyptian management and engagement in the southern Levant and on the Sinai Peninsula.

## **‘SOLE COMPANION, WHO IS IN THE HEART OF HIS LORD’: KING AMASIS AND THE CREATION OF A NEW ELITE**

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King Amasis ruled for 44 years and was the penultimate monarch of the so-called Twenty-sixth or Saite dynasty. He came to the throne after the successful coup d'état against Apries, the last legitimate king of the royal house of Sais. Afterwards, Amasis took “Preserver of Maat (*Smn-M3ꜥ.t*)” as his Horus name, thus directly invoking the Horus-name of Ramesses I, the founder of the Nineteenth dynasty. Besides marrying apparently two royal princesses in order to legitimize his rule, Amasis concluded another two strategic marriages with two influential Lower Egyptian families. Egypt under his rule was a major power in the Eastern Mediterranean and the archaizing age-old traditions reached their peak together with principal administrative, judicial, and cultic reforms. On numerous monuments dedicated by important state officials and priests active under Amasis’ rule, the ranking title “Sole companion (*smr wꜥ.tj*)” in combination with an epithet “who is in the heart of his lord (*jmj-jb n nb=f*)” appear to be more often attested and more chronologically clustered than previously believed. True, it has been attested since the Old Kingdom onwards, but it is documented only once in the earlier years of the Twenty-sixth dynasty. However, the number of attestations increased to 11 under Amasis. Additional indicator of its probable importance is the socio-political status of its holders: an overseer of Upper Egypt and major military leader, a chief physician, an overseer of two treasuries, an overseer of scribes, an overseer of the antechamber, two overseers of all king’s building works, a ritualist and magician, and an overseer of king’s singers. This paper aims to propose that the aforementioned expression might be a status marker of Amasis’ inner circle of associates and in some cases their offspring.

## **BEING ABROAD: PRIVATE REWARD IN THE MID-18<sup>TH</sup> DYNASTY LEVANT**

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Following the Second Intermediate Period, the traditional Egyptian relationship with Syria-Palestine had considerably changed. After a first momentum of raids and *razzia* which broadly characterized the early 18<sup>th</sup> dynasty ‘policy’ in the region, it is during the mid-18<sup>th</sup> dynasty that one can observe some indications for an aim to a more effective control. In this context, it is possible to identify individuals who were involved with the missions abroad and from whom interesting information about their presence beyond the borders of Egypt is available.

This paper aims to present the results of the dissertation of my master degree at the University of Liverpool which focuses on studying the effect of favour and empowerment of officials (and consequently respective families) who had performed tasks in the Levant between the reigns of Thutmose III (c.1479-c.1425 B.C.) and Amenhotep II (c. 1426-1400 B.C). In other words, the purpose is to identify the individuals that were connected with the Egyptian policy in the Levant during this period and understand to what extent performing tasks abroad is directly connected with their gain of political positions and economic empowerment when they returned to Egypt.

## **EGYPTIAN MEMORY IN THE NEW KINGDOM: STUDY OF KINGS-LIST AND THE MANIPULATION OF HISTORY**

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As one understands today, the complex structure that encompasses ancient Egyptian belief systems, history and their own reality was a result of an ever-growing juxtaposition of several constructs, ideas and base-dogmas collected for several millennia that originated an extremely rich and abstract world of rules, expectations and views of their own existence.

One of the most curious questions in this constant attempt to comprehend this far-gone civilization is the one that tries to understand the Egyptian collective memory and what mechanisms ancient Egyptians used to change it in specific moments in their history, affecting collective memory, which is a topic that can be approached from a multitude of angles.

What one proposes in this paper is an analysis of a specific Kings List, the one in Abydos, on the Temple of Seti I, and a reflection on questions such as “What are the omissions in this list?”, “Why were rulers deliberately omitted?”, “What could be the real purpose of a Kings List?” “What effect on collective memory did these omissions have?”.

The answer to these questions, along with the notion of human memory constructs, mainly individual and collective memory, will allow for some considerations regarding the Egyptian mind: its capacity to rewrite its own history; its ability to use its own history to justify future actions; the capacity to use history to create lineage, among others.

## THE LAND OF THE SAND-DWELLERS

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The story of Weni about his expeditions to “the Land of the Sand-Dwellers” represents the earliest detailed Egyptian account on wars with the Asiatics. The location of this “land” is a matter of controversy. The term “Sand-Dwellers” is obviously a designation of the Asiatic nomads. However, the biography of Weni presents these “Sand-Dwellers” as settlers of a “land” where they live in walled settlements, have orchards and vineyards. On the basis of this description it is frequently claimed that the term “Sand-Dwellers” is applied by Weni to the sedentary population of Canaan where “the Land of the Sand-Dwellers” is usually localized. In this connection it was also proposed that even the term “Sand-Dwellers” never was a designation of the desert nomads, but always referred to the settled population of Canaan, and that their “sand” was not the sand of the desert, but sand dunes of the coast of Canaan from Gaza to Jaffa. However, in the biography of Pepinakht “the Asiatics of the Sand-Dwellers” are attested on the African coast of the Red Sea where they certainly could be present as desert nomads, not as inhabitants the Canaanite seacoast. On the other hand, the alleged general meaning of the term “Sand-Dwellers” (“Asiatics”) contradicts to the fact that such general designation is represented in the biographies of Weni and Pepinakht by the term “Aamu” (“Asiatics”). Thus, “Sand-Dwellers” is not a general term for Asiatics, the “Sand-Dwellers” are only a part of the Asiatics (“the Asiatics of the Sand-Dwellers”), they are desert nomads, and “the Land of the Sand-Dwellers” is a place where these nomads live in permanent settlements. Oases of the Sinai desert look unconvincing as such a place, because it is difficult to imagine them as target of successive Egyptian military expeditions. The paper argues that the “land” and settlements of the desert nomads were situated in the border area between Egypt and Sinai (“East”) where the Asiatic pastoralists always tried to settle.

## **'WITH YOUR MOUTH, YOUR EYES AND YOUR HANDS' - CREATOR'S CORPOREALITY AND CREATION IN THE RELIGIOUS HYMNS OF THE NEW KINGDOM (CA. 1539-1077 BC)**

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In the Religious Hymns of the New Kingdom (ca. 1539-1077 BC), the Creator's body may be envisaged in a double folded perspective: not only does it qualify the nature of the Creator himself, it also acts as both a device and a product of the creative activity.

In fact, in this corpus, multiple body parts operate as demiurgical tools. The eye(s), for instance, is/are mentioned either in generic creative renderings (e.g., Chicago E 14053, 6) or pointing into the creation of specific beings, such as humans (e.g., TT 296(1), 8-9). The anthropogenic feature might also be presented jointly with theogony, the former being the outcome of the Creator's eye(s) and the latter of his mouth/lips (e.g., Cairo CG 58038, VI.3). Whereas some instances of the mouth-related creation undoubtedly refer to a verbal act (e.g., BM EA10684 recto, VII.5) others depict a certain ambiguity, as that organ might also perform biological activities, such as spitting. Simultaneously, a higher degree of physicality is implied when the Creator's arms/hands are at issue (e.g., Cairo CG 58038, VI.6). Thought-provokingly, an organ-combined phraseology is as well attested in this corpus, according to which the Demiurge originated the beings with his 'mouth, eyes and hands/arms' (e.g., TT 194(1), 3). Furthermore, the Creator's body is itself created, most commonly utilizing a physical-manual task (e.g., TT 50(7/8), x+4-x+4).

In this talk, I intend to consider the place of the Creator's corporeality and physicality in the religious hymns of the New Kingdom. I shall identify connecting patterns between particular body parts and the creation of specific entities/beings. Moreover, the links between these organs and creative mechanisms and processes (biological, verbal, manual) will be taken into consideration. Envisaging it as both an agent and a recipient of creation, this paper will address the Creator's body's role, both synchronically and diachronically, navigating through the cosmogonical perspectives and conceptions embodied in this corpus as a whole.

## **DECIPHERING PALIMPSESTS - THEBES IN THE FIRST MILLENNIUM BCE AS A MODEL NECROPOLIS**

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The phenomenon of the reuse of older structures is one of the most characteristic features of Egyptian funerary culture of the First millennium BCE. Often dismissed by scholars as less important and less interesting, 'secondary' burials in reused tombs and temples are usually treated as a homogenous group, not perceived as a potential source of information on funerary beliefs of ancient Egyptians, but rather as evidence for economic weakness of Egypt during the later periods of its history. Nevertheless, a deeper analysis of this mode of burial reveals various strategies of accommodating new burials in existing monuments, conscious attempts to express individual features of the deceased buried in 'communal' tombs, and, perhaps most importantly, visible efforts to establish links with dead family members and original owners of the tombs. The last aspect, entangled with the notions of the cult of the ancestors and archaism, allows us to take a perspective on the attitude of the Egyptians towards death in the First millennium BCE.



## **THE ROLES OF THE ARCHANGEL MICHAEL IN COPTIC APOCRYPHA**

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The archangel Michael is the main character of an apocryphal work, the Investiture of the archangel Michael, preserved in Coptic, in sahidic and in fayyumic, but also in Old Nubian; furthermore is attested in other apocrypha, including the Apocalypse of Paul, the Apocryphon of Jeremiah, the Testament of Isaac and the Testament of Abraham.

During my paper, I will discuss about the epithets and the roles of the archangel Michael in Coptic apocryphal texts and I will compare them with the attestations in other literary and documentary texts that I studied during my PhD thesis. The analysis of the sources will be useful to understand the origin and the diffusion of the roles of the archangel Michael in Late-antique Egypt.

According to some apocryphal texts, the first creature was Lucifer, who lost his prominent position and was replaced by the archangel Michael. The question of the investiture of the archangel Michael and his relation with the devil is also the object of many homilies that support different ideas and positions.

In other apocrypha the archangel Michael has various roles: avenger, guide, head of the heavenly hosts, intercessor, psychopompus and many others. These roles are also attested in other literary and documentary sources. An angel of God teaches holy mysteries in some Coptic fragments of 1 Enoch; the analogies and differences with literary works could support or deny the identification of this angel with the archangel Michael. The comparison with other literary works could also offer other examples of phenomena attested in apocrypha, for example, the differences in the roles of Michael between the sahidic and the bohairic version of the same text.

## **NEITH: THE MOTHER, THE COFFIN, AND THE BED**

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In the well-known inscription carved into the lid of Merenptah's outer sarcophagus - kept in Room H of KV 8 - , the goddess Neith directly addresses the king identifying herself as his mother and coffin. This text has been discussed several times, most extensively by J. Assmann. The main focus of these analyses was always Neith's role as the sarcophagus, a function which is more frequently fulfilled by Nut. However, there is more: In the same inscription, Neith also claims to be the bed upon which the sleeper-deceased rests. Although this statement was generally ignored in this context, the bed plays an important role in the funerary realm. Thus, it is certainly no coincidence that Merenptah's four sarcophagi were placed on a massive travertine platform into which leonine rear legs of a lioness were carved. This platform clearly acted as a bed.

The aim of this paper is to reanalyse Neith's role in the funerary context, especially her connection to beds. Although Merenptah's sarcophagus text is the most obvious source for this relationship, there is other evidence that links the goddess to this particular piece of furniture. One might for instance wonder whether the bed of Queen Hetepheres I from the 4<sup>th</sup> dynasty could already have been identified as Neith. Also, the goddess is still associated with beds in the Graeco-Roman Book of the Fayum. Hence, this paper investigates a goddess which could be one of the longest attested bed-goddesses from ancient Egypt.

## **EGYPTOMANIA AND ARTISTIC PRODUCTION IN 19<sup>TH</sup> CENTURY TRIESTE**

**Massimo De Grassi**

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The opening of the Suez Canal in Egypt in 1869 was the promise of a new era of technological progress in the fields of transportation and communication all over the world.

The involvement of Pasquale Revoltella and of a relevant part of the Triestine bourgeoisie in the financial support for that great project will give rise to great interest in the city around that area and its millenary culture, consequently activating a large number of commissions and purchases of works of art inspired by ancient Egypt and its cultural heritage.

In this sense, the most significant work is undoubtedly the large sculptural group that illustrates the cut of the isthmus of Suez, commissioned by Revoltella to the Milanese sculptor Pietro Magni and destined for the entrepreneur's palace: a work where the references to the antique are blended with the allegorical representation of modernity.

The example of Revoltella will be soon imitated by other local influential figures, until it becomes a real fashion.

This contribution aims to investigate the dynamics of this phenomenon and the relationships with similar phenomena in other Italian centers and in the Austro-Hungarian territories.

## **ROOTS AND CONTEXTS OF EGYPTOMANIA IN HUNGARY, 1800-1934**

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The Egyptian collection of the Museum of Fine Arts, Budapest was established in 1934 through the transfer of artefacts that had once been kept in various public collections in Budapest and in the country. In the last few years the Collection of Egyptian Antiquities of the Museum of Fine Arts started a research project in order to assess, document and study the interrelated facts and histories of Egyptomania and collecting Aegyptiaca/ancient Egyptian artefacts in Hungary.

Our research project aims at expanding to describe the historical, social and cultural contexts and milieus that must have had a decisive impact on what kind of image(s) of ancient Egypt developed and existed during the examined periods of the Nineteenth century and the first decades of the Twentieth century. Additionally, this study is aimed at reconstructing and assessing the existing strategies/practices for collecting Aegyptiaca in Hungary; i.e. a cultural phenomenon closely associated with the existing Egypt-images in the studied periods.

We examine the appearance of ancient Egyptian motifs in various spheres; e.g. in architectural environment, expanding the focus of research to include studies on impact of Western European Egyptomania on visual arts (painting, sculpture) and applied arts (furnishings, decorative objects), as well as on literature and theater.

We intend to assess popular core motifs and/or themes of ancient Egypt during the discussed periods (e.g. Cleopatra, pyramids, mummies, discussion of ancient Egypt in Biblical contexts, etc.). Additionally, we intend to study and reconstruct how the press and art reflected the famous discoveries in Egypt (e.g. Napoleon and the scientific expeditions in Egypt; discovery of the tomb of Tutankhamun, etc.) and the significant scholarly results in Egyptology (e.g. Champollion's decipherment of the Egyptian Hieroglyphic writing system, etc.).

In this paper we intend to present a preliminary evaluation of this research.

## THE FASCINATION WITH ANCIENT EGYPT IN THE POLISH THEATRE

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The poster aims to present the fascination with ancient Egypt in the Polish dramatic and musical theatre.

The ancient Egypt as a theme appeared on the Polish theatre stage at the turn of the 18<sup>th</sup> and the 19<sup>th</sup> century, as a result of the worldwide fascination with this subject. At first, these were different adaptations of *Anthony and Cleopatra* by W. Shakespeare. The first appearance of Cleopatra on the Polish stage is dated to the 7<sup>th</sup> September 1791. The story of Cleopatra and Mark Antony was used as a theme of the ballet *Cleopatra* by Renaud, which was staged during the Grand Opening of the Theatre on the Island in Warsaw (in the years 1870-1879 C.K. Norwid wrote the tragedy *Cleopatra and Caesar*).

At the end of 18<sup>th</sup> century the opera *The Magic Flute* by E. Schikaneder (libretto) / W.A. Mozart (music) was for the first time performed by Polish theatre company in Lwow in 1797, and later in the National Theatre in Warsaw in 1802, in both cases directed by W. Bogusławski with stage design by A. Smuglewicz.

In the second half of the 19<sup>th</sup> century the musical performances such as e.g. the opera *Aida* by A. Ghislanzoni (libretto) / G. Verdi (music), the ballet *The Pharaoh's Daughter* by M. Petipa (choreography) / C. Pugni (music) / J.-H. Vernoy de Saint-Georges and M. Petipa (libretto) became incredibly popular.

Egyptomania conquered Polish theatre in the turn of the 19<sup>th</sup> and 20<sup>th</sup> century. It was related with the great success of the novel *Pharaoh* by B. Prus (1895). This novel was also staged several times in the second half of the 20<sup>th</sup> century (last performances: Teatr Wybrzeże in Gdańsk, 2015 and modern dance version in Częstochowski Teatr Tańca, 2019). From the post-war period also comes the only children's performance associated with ancient Egypt: *The Pharaoh's Son* by M. Kann in Teatr Lalek Pinokio 1970.

## **PROTECTING THE CULTURAL HERITAGE OF ANCIENT EGYPT: WHO OWNS EGYPTIAN ANTIQUITY?**

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The destruction, looting and illicit trade in antiquities necessitate a re-evaluation of cultural heritage in general, but more specifically (because of the scale of looting etc.) Egyptian antiquity. The scope of the study includes an international law framework, a discussion on cultural heritage, ownership and the obligation to protect antiquities.

The research attempts to determine the understanding of cultural heritage, ownership, the obligation for protection and aims to determine if current international law provides sufficient protection of cultural heritage applicable to ancient Egypt. Problems stem from the fact that this is a very new, developing branch of research within international law. Establishing the ownership of antiquities and determining responsibility for the protection thereof is problematic. Unique new circumstances such as non-state actors and lack of state capacity to prevent large scale looting are some new challenges. The aim of the research is to reflect on ownership and protection of Egyptian antiquity and heritage in a changed environment. An analysis of current legal frameworks is used to determine if it is sufficient or if a new approach is required to protect cultural heritage.

The study is approached from both an Egyptological and legal lens. A qualitative method is followed to analyse examples of widespread present day (and earlier) destruction, looting and illicit trading of Egyptian antiquities. The analysis focuses on the legal framework and the ownership of antiquity. Preliminary findings identify problems with the identification of ownership in light of the owners' obligation to protect cultural heritage. International law and conventions have limited application in the protection of cultural heritage. The destruction and looting of antiquities is relevant, not only to modern Egypt, but also to humankind. It represents a common shared cultural heritage and common obligation to protect the heritage of the ancient world. Crucial in this debate is the question of ownership of antiquity.

Although past research has been done, the current challenges necessitate a new approach to adequately protect cultural heritage. This study attempts to do that.



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