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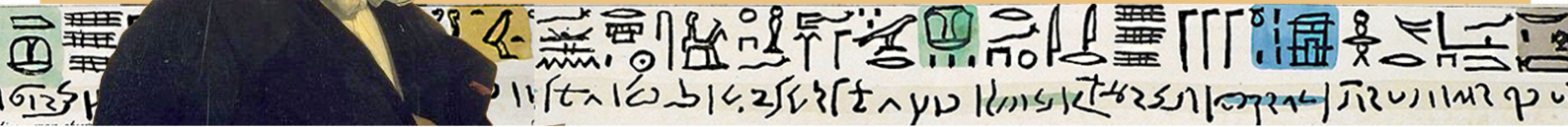
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# CURRENT RESEARCH IN EGYPTOLOGY



## BOOK OF ABSTRACTS

# Current Research in Egyptology 2022 - Montpellier

26-30 Sep 2022

Montpellier

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# Keynote lectures

❖ **“Ritual Practices and Literacy in Ancient Egypt. 200 Years after Champollion: Anthropological Perspectives on Writing and Religion”**

SYLVIE DONNAT, Maîtresse de conférences, Université de Strasbourg (Strasbourg, UMR 7044 Archimède)

❖ **“Tutankhamun or How to Make New Out of Old”**

MARC GABOLDE, Professeur, Université Paul-Valéry Montpellier 3 (Montpellier, UMR 5140 Archéologie des Sociétés Méditerranéennes – Egypte Nilotique et Méditerranéenne)

❖ **“The Archives and Library of the Egyptology Research Group in Montpellier”**

JEROME GONZALEZ, Ingénieur d'études, responsable de la bibliothèque d'égyptologie (Montpellier, UMR 5140 Archéologie des Sociétés Méditerranéennes – Egypte Nilotique et Méditerranéenne)

❖ **“Demotic Studies: Current Research and Perspectives”**

SANDRA LIPPERT, Directrice de recherche au CNRS (Paris, UMR 8546 Archéologie & Philologie d'Orient et d'Occident)

❖ **Presentation of the exhibition “Pharaohs Superstars” (Musée des Civilisations de l'Europe et de la Méditerranée, MUCEM, Marseille)**

FREDERIC MOUGENOT, curator of Antiquities and Ceramics at the Palais des Beaux-Arts de Lille, Lille, UMR 8164 Histoire, Archéologie et Littérature des Mondes Anciens

GUILLEMETTE ANDREU-LANOË, Emeritus Head of the Egyptian Antiquities Department in the Musée du Louvre (Paris, UMR 8167 Orient & Méditerranée - Mondes pharaoniques)

❖ **“Latest Discoveries in the Mareotis Area”**

BERANGERE REDON, Chargée de recherche au CNRS (Lyon, UMR 5189 Histoire et Sources des Mondes Antiques)

❖ **“The Labyrinthic Tomb of Padiamenope”**

ISABELLE REGEN, Ingénieure de recherche à l'Université Paul-Valéry Montpellier 3 (Montpellier, UMR 5140 Archéologie des Sociétés Méditerranéennes – Egypte Nilotique et Méditerranéenne)

❖ **“The Egyptian Hieroglyphs and their Place within the Most Ancient Writings of the World: a Semiotic, Sociolinguistic and Historical Overview”**

PASCAL VERNUS, Directeur d'études émérite à l'École Pratique des Hautes Études (Paris, UMR 8546 Archéologie & Philologie d'Orient et d'Occident)

# Presentations

# The Chapel of Sobek from the reign of Caracalla and Geta at Kom Ombo

Ali Abdelhalim Ali \* <sup>1</sup>

<sup>1</sup> Ain Shams University – Egypt

There are small but important buildings around the main temple of Haroeris and Sobek-Re at Kom Ombo, e.g. the birth house, the chapel of Hathor and the chapel of Sobek. The latter chapel of Sobek is located on the northeastern side next to the Byzantine church and its presbytery. It was built in the reign of Caracalla (and his brother Geta). It is not yet published, despite it has been discovered by Barsanti in February / March 1914. Since November 2020, the author of this abstract is working on studying and publishing this chapel through a scholarship from the ARCE.

So, the current research aims at studying the function and plan of this questionable chapel. Unfortunately, it is severely destroyed. Its walls and consequently scenes are largely lost. All what remains are: the floor, the base of the sacred barque, the door jambs of the entrance and a flight of five steps and three stone seats on the right side of the stairs. Moreover, the author of the current abstract found some blocks near the chapel during building mastabas to establish an open-air museum in the area. These recently found blocks belong to the chapel and will of course help in the whole study.

In addition to the scenes and texts on the remaining door jambs, there is also some secondary epigraphy, namely some graffiti on the walls and on the floor of this chapel, which in turn could refer to private religious practices in the area of Kom Ombo. Thus, the current research will include these graffiti inside the study too.

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\*Speaker

# The Registration, Collections Management and Documentation at the Egyptian Museum, Cairo: The researchers and publication systems

Marwa Abdel Razek \* <sup>1</sup>

<sup>1</sup> The Egyptian Museum, Cairo – Egypt

The idea of the Registration, Collections Management and Documentation Department (RCMDD) was born in 2006. The department began in January 2007 as a training project for Egyptian staff, by the American Research Center in Egypt (ARCE), with a grant from the United States Agency for international Development (USAID). The actual training project began in 2007, with three trainers and four trainees. The RCMDD is considered the first centralized system for the care, maintenance, and documentation of the collections of a museum in Egypt. It is responsible for overseeing all the collections of the Egyptian Museum in both paper and digital format. One of the main responsibilities to help scholars in the research in the Egyptian Museum. This paper will discuss the history of the department, the scholars and polices of study and publishing in the Egyptian Museum, Cairo.

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\*Speaker

# Synopsis of a Necropolis: past, present, and future of the Saqqara plateau

Vera Elizabeth Allen \* <sup>1</sup>, Filippo Mi \*

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<sup>1</sup> Eikones - Zentrum für die Theorie und Geschichte des Bildes - Universität Basel – Switzerland

<sup>2</sup> Archéologie et histoire ancienne : Méditerranée - Europe – université de Strasbourg – France

The first part of this joint paper will provide the public with an historical overview of the excavations carried out at Saqqara during the last centuries. From the great Egyptological discoveries of the first half of the nineteenth century, to the recently unearthed tombs, special attention will be cast on the ongoing archaeological projects and their research objectives. With the help of updated cartographic visual tools, it will be possible to re-enact the landscape of the surveyed areas through their related archaeological discoveries. The aim is to underline the points of contact and (dis)continuity between the work of several teams in the necropolis, and at the same time point out their results.

In a second moment, the authors will seek to draw scholarly attention to the topical areas of the Memphite necropolis that may need re-evaluation, or might conceal interesting, future opportunities of investigation. A reassessment of the critical areas comes as the first step towards the formulation of future aims and the planning of excavations in the long run: an essential stage in the new process of site management.

From the cemetery of Teti, to the middle and lower class cemeteries, and the enigmatic terraced structures north and south of the Serapeum, this paper aspires to a profitable dialogue, and welcomes the opening of a new archaeological era in Saqqara: one that will hopefully belong to the young generations of scholars.

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\*Speaker



# Graffiti of Ahmose Nefertari and Amenhotep I at Karnak

Ahmed Altaher \* <sup>1</sup>

<sup>1</sup> Ministry of Tourism and Antiquities – Egypt

It seems that the veneration of Ahmose Nefertari and Amenhotep I was not only concentrated in private and funerary contexts or the primary inscriptions of temples walls, but it also included graffiti, as is the case in some graffiti at Karnak.

This paper trace a number of Ahmose Nefertari and Amenhotep I graffiti in the central area of the Temple of Amun-Ra in Karnak. Where three graffiti were depicted, two of which depicted Ahmose Nefertari with Amun. In the first one, the queen presents the sistrum and the menit to a seated Amun, and behind her, a depiction added later on of Ramses III presenting maat to Amun as well. In the second graffito, a depiction of Amun standing and Ahmose Nefertari behind him. In front of Amun, Rameses II offers to them. The third graffito depicted Amenhotep I and Ahmose Nefertari behind him with the absence of the contemporary king.

The graffiti depicting deities and deified people is often associated with being close to the primary inscriptions in terms of the carving style and quality; it is often colored and inlaid.

The use of raised relief for two of these graffiti in an open space suggests that the temple institution that implement them wanted to evoke the sacred temple proper context. The location of these graffiti was carried out in places related to movement and access in the temple central area to target a wider audience of temple staff.

The concentration of such graffiti in this particular area indicates that this area linked to a ritualistic or cultic activity for them. This may be confirmed by the presence of a statue of the Queen in this area.

This paper attempts to track the changes that could result in the making of such graffiti in the central area of Karnak.

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\*Speaker

# Agricultural Lands as a Female in Ancient Egypt (Impregnation-Pregnancy-Childbirth and Nursing)

Islam Alwakeel \* <sup>1</sup>

<sup>1</sup> Université de Genève – Switzerland

It is clear that Egypt in ancient times, was known for the quality, the quantity, and not to mention the fertility of its agricultural lands, which is outstandingly obvious in its ancient names, e.g. kmt black land and tA-mry plowed land (in reference to the features of its soil). This point of research was one of the most important results of my master thesis on: The Offering of the field (sxt) in Egyptian temples during Greco-Roman period, which could be separately presented in a paper.

In my paper, I will show a unique concept of Egypt's agricultural lands as a woman in every single aspect (Motherhood: Impregnation-Pregnancy-Childbirth and Nursing), and I will illustrate that by various evidence from different times (e.g. texts, religious documents, etymology).

I will also explain the sacred side of the agricultural lands as a woman, and how it is being employed to serve severe purposes (e.g. Kingship, Egyptian mythology and ideology).

Finally, I will explain the cosmic aspect of the agricultural lands as a woman, and the major role it plays in order to let the plants grow. This aspect is quite spectacular as it gives us a great idea about how Egyptians connected cosmic phenomena with nature.

**Key Words: Field – Agricultural land – Woman – Motherhood – Pregnancy**

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\*Speaker

# Conception of the Doors of Heaven in Ancient Egyptian Religion

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<sup>1</sup> Ministry of Tourism and Antiquities – Egypt

”The Doors of Heaven” is the general term that was used in the ancient Egyptian funerary and liturgical texts since the Old Kingdom to refer to the gates that separate between the two realms of Heaven and Netherworld. Since their function was mainly to protect the celestial terrains from the enemies of the solar deity who threaten the world’s order, these doors only open and close at the passage of the sun god, the deceased king and the blessed dead in their following during their diurnal and nocturnal journeys. Given to this protective function, the Doors of Heaven were mostly hidden and thus were not just represented as mere gates, meaning that they had diverse iconography and sometimes their existence was denoted to by certain themes without showing an actual portal. Based on the perspective of the ancient Egyptians that equates the earthly world with the celestial one, there were earthly counterparts to the gates of the heavenly vault which symbolically fulfilled the same function. The main aim of the paper is to highlight how the ancient Egyptians had viewed the Doors of Heaven not only through their iconography and the terms that were used to refer to them, but also through those themes and cosmic events that are associated with the act of crossing, opening and closing of these doors. The research also investigates the earthly counterpart of the Doors of Heaven and how they were meant to symbolically achieve the same role.

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\*Speaker

# Egyptian and Egyptianizing Scarabs in the Aegean (8th-6th c. BC)

Electra Apostola \* <sup>1</sup>

<sup>1</sup> University of the Aegean – Greece

In the Late Period cultural contact between Egypt and the Aegean is reactivated through commercial and diplomatic relations, movement and settling of particular social groups, such as Ionian mercenaries and traders, in the Nile Delta, but also through the diffusion of motifs, symbols and ideas in the Greek world exemplified in Egyptian and Egyptianizing objects, known as Aegyptiaca. Aegyptiaca include faience amulets of divine entities, human and animal figurines, vessels, bronzes, beads, etc. However, the largest category of Aegyptiaca is Egyptian and Egyptianizing scarabs, scaraboids and seals. The most popular scarab type in the Aegean is the so-called "Perachora-Lindos" or "Perachora-Rhodes" group, including scarabs with garbled hieroglyphic inscriptions, which date from the latter half of the eighth century BC to the first half of the seventh century BC. Egyptianizing scarabs were also manufactured in the Scarab factory of the Greek emporium at Naukratis in the early sixth century BC and were widely distributed in the Aegean. Less common are Phoenician, Cypriot and other types of scarabs. This paper aims to present an overview of scarab types in the Aegean based on published material, but also to investigate typology and archaeological context of "Perachora-Rhodes" group mentioned above, in order to shed more light to questions concerning its origin. It further attempts to trace modes of transmission, adaptation and transformation of Egyptian religious ideas and symbols through the circulation and imitation of Egyptian scarabs in the Greek world.

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\*Speaker

# Pharaohs without the ‘Pharaoh’? The title pr-aA and Egyptian kingship in the Roman period

Nicola Barbagli \* <sup>1</sup>

<sup>1</sup> Istituto Italiano per gli Studi Storici (Napoli) – Italy

The word ‘pharaoh’ is a powerful term, which always goes along with discourse about Egypt. Indeed, it immediately evokes a whole range of associations with the country and its rulers. It is also the word which is commonly used to indicate the king of Egypt, although it came into use with this function late in Egyptian history. The first occurrences of this custom date to the New Kingdom, but it is only from the Late Period, with the emergence of the Demotic as administrative language and writing, that ‘pharaoh’ was consistently used as a title before the ruler’s personal name, both enclosed in cartouches and followed by the augural formula ‘life, prosperity and health!’. Accordingly, the sudden disappearance of ‘pharaoh’ in the Demotic dating formulas of the Roman period has been interpreted as an indisputable proof of the break caused by the Roman conquest, a mark of the fact that the emperors were substantially different from all those who ruled Egypt before. The aim of this paper is to trace the history of the title ‘pharaoh’ from the Persian period onwards, in order to understand its various meanings and the historical significance of its demise and final resurgence in the course of the Roman period. I will show how the political changes and the subsequent introduction of new languages in the Egyptian administration influenced the use of the title, ultimately conditioning its sudden disappearance in the notarial practice in the early Roman period. Thanks to the detailed analysis of the evidence (Demotic papyri, ostraca and epigraphs), I will also illustrate how the Egyptian scribes adapted their practices to the new circumstances of the Roman conquest, and how they kept on attributing to the emperors the same set of qualities and formulae they were used to employ for their predecessors.

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\*Speaker

# Role of pulses in Egypt based on literary sources

Agata Bebel-Nowak \* <sup>1</sup>

<sup>1</sup> Interdisciplinary Doctoral School, University of Warsaw – Poland

Popular opinion among researchers is that pulses (along with cereals) were a basis of Egyptian diet. Yet, Egyptian sources tell another story: data do not allow to consider pulses as a staple. We have very few data on ancient Egyptian pulses: compared to cereals, they are rarely present in texts (mostly medical) and depictions; their archaeobotanical remains are very scarce. Most likely, the mismatch between ancient sources and popular opinion started with Strabo who stated that pulses were popular in Egypt. Since classical texts were the most common source of early Egyptologists' knowledge, they had a really important role in shaping Egyptology and first scientific research on the topic of ancient Egypt, its nutrition, agriculture, and economics. Aim of the paper is to show the real role of pulses in Egyptian diet, culture and economy basing on ancient texts mentioning pulses in Egypt. Author will analyze Egyptian texts mentioning pulses (medical papyri, economic texts, and literary texts) and classical texts concerning pulses in Egypt (Strabo, Teophratus, Diodorus inter alia). As pulses were very popular in the whole Near Eastern region, and are popular in Egypt now, author will try to address questions: is the absence of evidence real, and if so, what might have influenced this absence?

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\*Speaker

# Overview of the royal cult under Amenhotep Ist in the temple of Amun-Ra at Karnak

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– France

<sup>2</sup> CFEETK (CNRS, USR 3172) – CFEETK (CNRS, USR 3172) – France

This overview of the royal cult under Amenhotep I in the temple of Amun-Ra at Karnak is part of two CFEETK research projects : the study and publication of the monuments of Amenhotep Ist at Karnak, as well as a doctoral research project on the royal cult at Karnak under the direction of Pr. M. Gabolde.

These works intend to highlight the importance of the veneration of the king, of his family and of the royal ancestors in the ruler's achievements at Karnak. Obviously, Amenhotep Ist was inspired by, or even copied, the monuments of his illustrious predecessor Sesostris Ist. Moreover, many of his scenes on the walls of his monuments are related to the coronation or to the royal jubilee.

Above all, Amenhotep Ist considerably strengthened the presence of the royal cult, (i.e. the presentation of offerings to the king) in Karnak, as indicated by his architectural and iconographic program. Thus, the courts in front of the Middle Kingdom temple is of great interest because several chapels and niches for the cult of the statue of Amenhotep Ist were located there. Moreover, the king included the royal cult in the ritual and economic organisation of the temple. It is illustrated by the "Ritual of Amenhotep Ist", the offerings calendar for royal ancestors as well as the sovereign's calcite bark shrine.

This presentation will give an insight into the royal cult and its organisation in the temple of Amun-Ra at Karnak under Amenhotep Ist: the people concerned, the cult spaces and supports, and the forms of veneration attested. It will also be interesting to explain the great development of the royal cult during his reign at Karnak, and its relation to the cult of Amun.

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\*Speaker

# Who drafted the hieroglyphic texts in royal tombs at Thebes? A question of the tomb of Prince Khaemwaset (QV 44)

Elizabeth Bettles \* <sup>1</sup>

<sup>1</sup> NINO, Leiden Universiteit – Netherlands

At the IXth European Conference of Egyptologists (ECE IX) at Trieste in June 2020, a proposal was made by Tadas Rutkauskas from the Vytauto Didžiojo universitetas of Lithuania that the scribe/painter (sS-qd) Nebnefer, an inhabitant of the nearby workmen's settlement of Deir el-Medina, was the draughtsman of hieroglyphic texts both in the tomb of Prince Khaemwaset (QV 44) in the Valley of the Queens, and in the tomb of Chief Workman Anhurkhawy (ii) (TT 359) at the settlement. His suggestion was based on evidence relating to a sign, the sparrow (Gardiner G37), the 'bad bird', and the particular habit which Nebnefer exhibited in TT 359 of reversing that image in his painted hieroglyphic texts.

This presentation examines this interesting suggestion by reviewing a range of distinctive morphological features of a number of hieroglyphs painted by Nebnefer's hand in TT 359, and then comparing them with features exhibited by those same hieroglyphic signs on the walls in Khaemwaset's tomb. This comparative analysis will, I believe, show that the proposal of Rutkauskas, while innovative, is problematic in several respects.

Subsequently, I consider more generally the question of how best one might approach the identification of a particular scribe/painter whose 'hand' drafted hieroglyphs in royal tombs at Thebes, with a view to increasing the level of confidence in the conclusions that can be drawn.

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\*Speaker



# The rationality of belief: exploring the concept of efficacy in the Medical and Magical texts of pharaonic Egypt

Tanya Blake \* <sup>1</sup>

<sup>1</sup> Macquarie University [Sydney] – Australia

When someone feels unwell, they see their doctor. The ailment is identified, and a treatment is prescribed. This desire to maintain good health, and to recover quickly from illness or injury, transcends cultural boundaries and timeframes. One would expect that through a process of trial and error, only the best remedies were developed to treat various maladies. Yet, in an ancient context, it can be challenging to identify which remedies were considered the most efficacious at the time of their use. For example, of the known healing recipes and spells that remain from pharaonic Egypt, only a small number have annotations indicating effectiveness. These extra-textual markers are known as paratexts. At this point in time, it is not known if these paratexts were used indiscriminately or confined to a particular type of remedy. Nor has the significance of their location within the manuscript been determined. Up until now, this has remained unexplored. As such, this paper seeks to ascertain in what ways efficacy is marked and why only some remedies have these statements of efficacy when other, almost identical remedies do not. It will also briefly discuss whether these paratexts have an underlying meaning for the people who interacted with these texts.

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\*Speaker

# Torpedo Jars between Levant and Egypt : prototypes and imitations

Luisa Bonadies \* <sup>1</sup>

<sup>1</sup> Vrije Universiteit Brussel [Bruxelles] – Belgium

The amphoras known under the name Torpedo were produced with many variations from the Bronze Age to the Middle East to the Punic era in the western Mediterranean. If it is well known that these containers have been widely disseminated throughout the Levantine and Syrian-Palestinian area, recent archaeological researches conducted in the Nile valley have revealed massive imports of Levantine Torpedo from the 7th century BC in Egypt too. These jars finally disappeared in the first half of the 3rd century BC. During this presentation we will try to trace the route of dissemination of the Torpedo-type containers between Levant and Egypt, focusing mainly on the analysis of specimens unearthed in some Egyptian sites of the Nile Valley. A detailed study of attested forms will be conducted by making a comparison with the Near Eastern prototypes. We also propose to present here the recent results of analysis of the sources of clays, in order to identify the place of origin of these amphoras.

The purpose of this section will be to trace a history of the places of production of the equipment reached the Nile Valley and the reasons for these selections. The last part of our presentation will be focused on the phenomenon of imitation carried out by Egyptian potters from the middle of the 4th century BC, with the production of several types of containers inspired by Levantine and Syrian-Palestinian traditions.

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\*Speaker

# Ancient Egypt in *exlibris*. Objects and images: Egyptological and Archaeological Sources

Valentin Boyer \* <sup>1</sup>

<sup>1</sup> École du Louvre – Enseignant chercheur isolé – France

There are hundreds of Egyptian *exlibris* and some of them compete in originality, whereas others consist of a few patterns evocating ancient Egypt as well as widespread patterns clichés. The goal of my current research about the reception of pharaonic civilization through bookplates, a little known artistic medium reserved for the sphere of bibliophiles, is to discover and understand the mechanisms of the perception of ancient Egypt, the critical reception of Egyptology and his history.

Since the Renaissance, a real visual tradition of representation of ancient Egypt has been developed, enriched with new motifs in the 19th century, particularly after the French campaign in Egypt and Syria, the discovery of Tutankhamen's tomb and the "decipherment" of the Egyptian hieroglyphs by Champollion. This "catalogue" of visual references full of aesthetic and symbolic essence of ancient Egypt can be found in the bookplates. Indeed, I demonstrate that the evocative power of these iconographic references has encouraged artists to use them as visual icons. I propose to approach the issue of the many sources of archaeological inspiration which have been elevated to the status of cultural referent.

The fidelity to the original archaeological monuments and iconographic features has not stopped the creativity of bookplates artists. On the contrary, they demonstrate a certain originality by revisiting and reinventing the patterns thanks to their subjective sensibility and I provide further evidence on that: they recreate it, transpose it into other settings, adapt it to new forms and bring it to life by reanimating it.

The aim of Egyptomania (egyptian revival) is not to revive ancient Egypt but to propose an evocation of it, removed from the fluctuations of time. As a vector of ideas and provider of images, Egyptomania is not a simple description of ancient Egypt but an evocation that awakens the imagination.

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\*Speaker

# Animal heads at the ends of apotropaic wands: their function and significance

Malwina Brachmańska \* <sup>1</sup>

<sup>1</sup> Adam Mickiewicz University in Poznań – Poland

The so-called birth tusks or apotropaic wands were the subject of quite a lot of studies, including S. Quirke monography (2016). There are still, however, some questions regarding them. One of them involves two animals whose heads often enclose the wands – one is placed at the pointed end of the tusk and second at the blunted one. The latter head is identified mainly as belonging to the lioness, leopard or, less specifically, "panther", while the first one is identified mostly as some canid species such as fennec, jackal, fox, but sometimes even as a donkey. Despite the fact that those beings were integral part of birth tusks' iconography, little attention is paid to them. The most meticulous studies were conducted by S. Quirke who believed that both creatures were protecting liminal areas and U. Rummel who saw them as the indication of place – frames within which the solar procession passes in heavenly space. Those scholars, however, did not explained clearly why exactly those two creatures were appropriate to fulfil roles which were assigned to them. Answering that question, as well as revealing the exact meaning of both animal heads' images is the topic of the presentation. The analysis will show that both creatures were seen as strong protectors which may have been connected to specific gods and which complemented each other. They were also connected to the sun, concept of regeneration and journey through the afterlife. As such, the heads of both beings were the most suitable to enclose the wands.

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\*Speaker

# **”Even the smallest bead has a story to tell”. A study on the usage and meaning of beads and amulets during state formation.**

Maria Bruske \* <sup>1</sup>

<sup>1</sup> Free University of Berlin – Germany

Throughout all periods of ancient Egypt, beads and amulets enjoyed great popularity in the Egyptian culture. Already during the Predynastic Period, their usage can be proven in the cemeteries of the region between Qau el-Kebir and Matmar in Middle Egypt. Since these cemeteries cover about five millennia of Egyptian provincial life, they offer the possibility to record and evaluate the development of these objects, their material and technology, the ways of their usage and meaning as well as their associated social structures. Due to this high expressiveness, my master thesis, which is based on the investigations of the cemeteries by Guy Brunton and Gertrude Caton-Thompson in the 1920s and 30s, deals with the recording and evaluation of all beads and amulets of these cemeteries from the Predynastic Period to the Old Kingdom. The purpose of this study is to place the objects in a social context and to point out the social structures associated with them. Thus, against the background of the changes between non-state and state organization, the questions of the modes of usage and meaning of the objects as well as the social mechanisms that had an impact on the accessibility of the objects are investigated.

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\*Speaker

# Arsinoe 3D: A new frontier in photogrammetry. Historical narratives and digital reconstructions of the Italian excavations in Arsinoë

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The archaeological remains of the Roman phase of Arsinoë (modern Medinet el-Fayyum), threatened by the urban expansion, were investigated during a single emergency campaign in 1964-65 by the Istituto Papirologico "G. Vitelli" of Florence, and were subsequently covered by modern buildings. The project "Arsinoe 3D", led by the papyrologists and archaeologists of the Istituto Vitelli, University of Florence (scientific director: Prof. F. Maltomini) and the DadaLab team of the Engineering Department, University of Pavia (scientific director: Prof. Arch. S. Parrinello), aims to achieve a virtual reconstruction of the site, based upon film negatives, excavation journals and the unpublished findings and data stored in Florence. Through cutting-edge photogrammetry, 3D-modelling technologies and digital storytelling, it has been possible to recreate the environment as it was in 1965, thus allowing to visit a site which does not exist anymore.

At the same time, numerous findings of that field campaign have been studied, catalogued, 3D-scanned and, eventually, virtually reinstated in their original archaeological context.

The project "Arsinoe 3D" will be offered as a virtual exhibition and an immersive experience, due to be launched in 2022, in which the visitor has the opportunity to jump back in time and space to the excavations as they were in 1965. The blendable "serious game" approach provides the opportunity of a catered experience for different categories of audience: scholars of Egyptology, Papyrology and Antiquities, or laypersons, young adults and children will be able to navigate the layered historical timeframes of the city, the sectors and the protagonists of the excavation, browsing through specialized or more general information.

The present contribution will illustrate the archaeological data, the archival research, the methodologies of the past excavation and the modern reconstruction, aiming to qualify as a case study of contexts and sites endangered or no longer accessible.

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\*Speaker

# The study of ex-votos: new perspectives on the cult of Bastet/Boubastis and its diffusion in the Mediterranean

Emanuele Casella \* <sup>1</sup>

<sup>1</sup> Archéologie et Philologie d'Égypte et d'Occident – École normale supérieure - Paris, Université Paris sciences et lettres, Ecole Pratique des Hautes Etudes, Université Paris sciences et lettres : UMR8546, Centre National de la Recherche Scientifique – France

The study of ex-votos is a useful tool to understanding the development of Egyptian cults, especially for the diffusion of specific religious practices. Votive objects are also the reflection of the perception that society has of a specific divinity both from an iconographic and a functional point of view. In Egypt, ateliers specialize in different types of ex-votos, in bronze, terra cotta, and stone, with also a specific iconography that can be detected through the study of the productions which can increase our knowledge of the dedications in the Egyptians temples. The ex-votos to Bastet / Boubastis, from the Greco-Roman period, are an excellent case study that confirms the importance of material culture in the research of Egyptian religion. This presentation aims to present the main characteristics of the cult of Bastet by analyzing the typical productions of the Greco-Roman period.

There are 6 types of votive objects that are attributable to the cult of the cat goddess: cat statuettes, goddess statuettes, child statues, votive tablets, stelae, and private statues with dedications. The first three classes are the most relevant for our study as they better show the change in productions from the Pharaonic age, where Bastet is associated with Sekhmet and is presented above all as a lioness, to the Greco-Roman period, where she becomes a goddess peaceful, a cat, protector of pregnant women and children.

In fact, in the Ptolemaic period, the Greek ateliers modified the traditional ex-votos, introducing a new type of object in the cult of Boubastis, e.g., the statuettes of a child. Furthermore, it will be precisely the Hellenized image of Bastet which the Romans will adopt as a representation of the goddess in local cults and which they export outside Egypt, throughout the Mediterranean.

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\*Speaker

# The Temple of Hathor in Philae

Silke Caßor-Pfeiffer \* <sup>1</sup>

<sup>1</sup> University of Tübingen/University of Leipzig – Germany

The temple island of Philae includes, in addition to the main temple dedicated to the goddess Isis, several smaller subsidiary temples of different deities. One of them, located to the east of the temple of Isis, belongs to the goddess Hathor, who has been worshipped in the cataract region and especially the region of Senmet at least since the New Kingdom. In her temple in Philae, decorated from Ptolemy VI Philometor to Augustus, she is in particular venerated as the Distant Goddess, celebrating here her return to Egypt, which she first re-entered at Philae. The temple was never fully decorated and largely destroyed after the end of the cults, the kiosk even completely. Some of the blocks have only been recovered in the surroundings during the dismantlement of the whole temple complex. The kiosk was first reconstructed at the end of the 19th century by Lyons and Barsanti and since then at least two more times, last in 2012. However, it still contains some misplaced fragments and not all recovered blocks have been included.

Therefore, based on the current work of the Philae Temple Text Project, the paper firstly aims to propose a new virtual reconstruction of the kiosk correcting some of the inaccuracies, but also especially to include the recovered and hitherto unpublished architrave blocks presenting the monthly deities of the Egyptian calendar. Secondly, the key elements of its building chronology and diverse decoration shall be highlighted; we find unique features in addition to well known motifs and texts from other temples. Some of the texts even allow to retrace the exchange of texts from one temple to the other. Finally, it shall be briefly analysed how the temple fits in the overall archaeological, architectural and also cultic pattern of the temple complex of Philae.

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\*Speaker



# The Konosso-Project and the survey of the pharaonic channel between the Island of Sehel and the east bank of the Nile in Aswan

Cristian Craciun \* <sup>1</sup>

<sup>1</sup> Freie Universität Berlin – Germany

My name is Cristian Craciun. I have studied Egyptology in Berlin at the Freie University and presented my PhD in the spring of 2021. I am very much indebted to Madame Prof. Annie Gasse and Monsieur Dr. Vincent Rondot and the ENiM for their steady support in developing this project.

Konosso was a granite cliff formation facing the waterway and was located to the north of the original Philae island.

After the works for the High Damm of Aswan were finished the small reservoir that is dammed by the first Aswan Damm was also filled. All the temples from Philae were moved to higher ground but Konosso was flooded. Now the mini”-rock formation protruding from the water is called the foot” by the locals.

Thanks to the pioneer works of Jacques de Morgan and W.M.F. Petrie in the late 19th century we can assess that there are at least some 65 inscriptions and graffiti mostly on the western face of the rock formation. Some of them are royal some private, of historical and of holy character.

Our project would take a rather unorthodox approach in striving to finish the work of de Morgan and Petrie. Our epigraphic survey will be partly done under water.

We shall use the works of de Morgan and Petrie and the later photographs to better orient and locate the different inscriptions on the granite face. We shall as well try to make a topographical record of all the inscriptions that can be photographed.

The site as a whole is of high importance due to its royal inscriptions and their content.

The channel between Sehel and the east bank will also be surveyed underwater for pharaonic traces. From Sesostris III. onwards the cataract in that area was dug deeper to allow an easier travel.

Thanks

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\*Speaker

# Soldiers becoming Pharaohs or Pharaohs becoming Soldiers? Kingship and Warfare between the Late Middle Kingdom and the Second Intermediate Period.

Francesco De Gaetano \* <sup>1</sup>

<sup>1</sup> Sapienza University [Rome] – Italy

After a long period of strong and well-known royal figures up to the final part of the XII dynasty, most of the kings of the XIII dynasty appear hard to characterize. Moreover, their social background and previous career, due to fragmented sources and probable political turmoils, are mainly obscure. Conversely, a development of the administration, as well as of the military organization and titles, are recorded. In the following Second Intermediate Period, a connection between the Theban kings and their military forces seems a reasonable requirement, and their direct involvement in warfare is possible. This paper aims to question the influence of the Egyptian military system on the state and kingship in the Late Middle Kingdom, and the chance of some military officials to become kings of the XIII dynasty. And, further, the military role of the Pharaohs in the Second Intermediate Period as well as his effects are discussed.

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\*Speaker

# The Simulacrum of Wood in Ancient Egypt: A Material and Iconographic Approach

Julie Desjardins \* <sup>1</sup>

<sup>1</sup> Université du Québec à Montréal = University of Québec in Montréal – Canada

Ancient Egyptians believed that performativity of the verb and image granted the artists with a creative power allowing them to bring to life concepts, images, and materials. Wood was a popular material in Egypt due to its rarity and was represented in temples and tombs, appearing in garden, wood cutting and craftwork scenes. From the reign of Djoser (~ -2592-2566) to the beginning of the New Kingdom (~ -1539-1077), we see the appearance, then the gradual disappearance of objects imitating wood. *A priori*, these simulacra consist in the magical transformation of real material from an object into an emulated material. Acting as a leading role in the transformation of material, the artists had to choose judiciously which iconographic elements to integrate into their creations. This communication aims to present my thesis project consisting in the study of the visual characteristics used by ancient Egypt artists to replicate wood in painting and sculpture. My goal is to ascertain if artistic canons have influenced the artists' choices regarding colors, shapes, and textures chosen to create the wood simulacra. To better understand these iconographic choices, the different wood species must be considered, as well as the context in which they meet. Representations from private, royal, funerary and religious contexts all have different purposes; therefore, they could influence the visual characteristics highlighted by the artists. Ultimately, I aim to present how these observations will be used to develop a diachronic and geographical typology of wood simulacra based on the iconographic study of wood.

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\*Speaker

# Investigation of three Ancient Egyptian funerary linen amulets from the University of Aberdeen Museum Collection

Marion Devigne \* <sup>1</sup>

<sup>1</sup> University of Aberdeen – United Kingdom

This paper will discuss the ancient Egyptian linen amulets from the University of Aberdeen Museum Collection (Scotland). Evidence suggests that during the Late to Ptolemaic Periods, this type of funerary textile was placed on the deceased during mummification. Linen amulets are square or rectangular pieces of textile that bear a depiction of a protective deity or symbol in the form of an outline using black ink with no written inscriptions. To date, these artefacts have been overlooked by scholars, with the exception of Holger Kockelmann (Leipzig University) who produced an overview of linen amulets in 2008.

Three, previously unstudied, linen amulets were selected for investigation. To fully understand these particular type of amulets, three key aspects were considered during the study: the iconography (what do they depict and why), the materiality (what are the particularities of the textiles, in terms of the weaving techniques and production), and provenance research (when and by whom were they taken from Egypt and brought to Aberdeen).

In order to answer these questions, investigation was conducted using non-destructive methods such as visual examination in a lab setting using a dinolite microscope, and UV and IR photographic techniques. Archival research was also carried out to obtain information about the history of acquisition of the ancient Egyptian linen amulets in Aberdeen (collector, provenance, attribution to a specific historical period).

The results of the analysis are a first step in developing a deeper understanding of this type of amulet that is usually overlooked or misidentified within museum collections. Taking institutional and national perspectives, I also hope to highlight the history and significance of ancient Egyptian funerary textiles at the University of Aberdeen Museum collection.

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\*Speaker

# Memory and funerary ancestor cult. The case of tomb QH35p of the necropolis of Qubbet el-Hawa (Aswan, Egypt).

Ana Diaz Blanco \* <sup>1</sup>

<sup>1</sup> University of Jaen – Spain

The French sociologist, Maurice Halbwachs, defined memory as a collective act. Individual memory cannot exist by itself, and the action of reconstructing the past can only be made through a collective interest and impulse. Memory, in its essence, is a collective social action. Therefore, remembering is flexible to the social frames in which a past event is constructed. Because of this, the memory of the members of a community also shifts. Therefore, memory is held to historical and cultural parameters that adapt to a specific temporal context and play an essential role in constructing the identities of the present active members of a group.

This paper aims to present data and ideas concerning the construction of memory through the pottery documented at tomb QH35p in the necropolis of Qubbet el-Hawa (Aswan, Egypt). This tomb is located in the northern part of the site, south of the tomb of Sarenput I (QH36), the first governor of Elephantine during the Middle Kingdom. Archaeological works of the University of Jaén began there in September 2015, and they documented what seemed like a small hypogeum but which in reality was an actual funerary complex that extended its use during a significant part of the Middle Kingdom, from the end of the 11th dynasty to the very beginning of the 13th dynasty.

Finally, presenting several pottery studies made in this tomb, the aim is to reflect on the construction of memory in Ancient Egypt and how it is possible to document it through the archaeological reality, specifically through ceramics. All of this will be carried through the presentation of data recorded in tomb QH35p.

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\*Speaker

# The rock inscriptions of Lower Nubia and Upper Nubia from the Old Kingdom till the end of the New Kingdom (I)

Nahla El-Saeedy \* <sup>1</sup>

<sup>1</sup> Nahla El-Saeedy – Egypt

The textual evidences of the Egyptian presence in Nubia can be traced by the royal monuments; fortresses, settlements and temples ...etc that demonstrates the royal ideology of the Egyptian Kings. The Egyptian Pharaohs perceived well from the OK how Nubia was very significant for the southern frontier safety and how Nubia's resources triggered their interest. Nubia was never a unified country composed of one ethnic group, the exact opposite has happened; the geological formations helped in the breaking Nubia into different ethnic groups/cultures and the Egyptian Kings have tried to stretch its buffer zone in the south by building fortresses, sending punitive expeditions and expanding the ancient Egyptian presence with the necessary number of garrisons...etc. Most of the studies worked in Egypt were royal-centric studies in the large settlements and fortresses. A few significant studies were based on the individuals' presence based on their rock inscriptions/art at different sites in Nubia. Whenever there is rock inscriptions/art, a track of the Egyptians' presence in Nubia was identified. It is a different track in each period of the ancient Egyptian history. For each period of time, is a different purpose and with a different landscape, topography and social background of those individuals. This paper reexamines the ancient Egyptian presence through the rock inscriptions/art from the OK till the NK. This subject is aiming for summarizing some of the results of the presence with few inscriptions/art, presence with a plenty RI/RA, the absence of a single RI/RA.

## **Keywords**

Lower and Upper Nubia; Rock inscriptions; Art; Nubian eastern Desert; gold ; Landscape archaeology; topography and social background

(i) This study stems from my PhD doctoral research (in preparation).

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\*Speaker

# The Shebyu Collar of the Deities, Kings and Queens in Ancient Egypt: A Question of Significance

Reham El-Shiwy \* <sup>1</sup>

<sup>1</sup> Alexandria University [Alexandrie] – Egypt

The *shebyu* collar is a unique type of a necklace which was widely used during the New Kingdom. The collar consists of one or multiple rows of circular lenticular beads joined by a central clasp. This type of jewelry was often made entirely out of gold, however there are examples of collars incorporating faience and glass such as the one discovered in the tomb of Tutankhamun. This collar was a type of token of royal favor traditionally awarded to distinguished high officials in the ‘Gold of Honor’ ceremony. The *shebyu* collar has not yet been studied in all its aspects. The most extensive previous study by S. Binder concentrated only on the usage of the collar as a royal reward for private individuals, which is beyond the scope of the present research. Both archaeological and iconographic evidence indicate that the collar was used by the deities and kings. Not only was the *shebyu* collar used to decorate the aegis of divine barks, but it was also worn by deities such as Osiris, Amun, and Mut. Tuthmosis IV of the 18th Dynasty was the first king depicted wearing the *shebyu* collar on a relief from Giza. Additionally, in the tomb of Kheruef (TT 192), Queen Tiy together with her husband King Amenhotep III were both depicted wearing the *shebyu*. Thus, this research will endeavor to survey all the archaeological and iconographic evidence of the *shebyu* collar in the royal and divine sphere. Furthermore, the research aims at finding out the significance of the usage of these collars by the deities, kings, and queens.

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\*Speaker

# The Pottery Discovered in The Thary Cemetery At South of the Giza Plateau, "A Comparative analytical Study"

Amany Elnaggar \* 1

<sup>1</sup> Archaeologist Ceramologist at Cairo's, Inspectorate Pottery studies Unit-Centre of Studies and Documentation of Egyptian Antiquities - Ministry of Tourism and Antiquities. – Egypt

Excavations at Thary Cemetery at Southeastern Giza plateau by Egyptian Antiquities Mission have shown that it had a long history as a sacred site which is part of a necropolis dating back to the Old Kingdom and the Late Periods. Respectively Numerous burials, burial wells and tombs belonging to the Old Kingdom and Late Period have been uncovered. The oldest cemetery that was discovered at the site belongs to the Fifth Dynasty, and the one of the Late Period, it consists of mass grave constructed of limestone. To highlight the similarities and differences between the pottery assemblages patterns found in the Thary cemetery and those found in other cemeteries (mainly in the Memphite area) our study aims, to identify the social level of the people buried in the cemetery in comparison to other people in the Memphite area. Studying typology of pottery helps at detecting the regional development and trade among the ancient cultural centers, and the study tries also to review the chronology of the architectural ruins according to the pottery attributed to them.

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\*Speaker



# Daily Ritual and Worship at the Temple of Amun-Ra in Karnak

Marina Esteve Pérez \* <sup>1</sup>

<sup>1</sup> Universidad de Córdoba [Cordoba] – Spain

The Egyptian religion was eminently cultic. The Daily Divine Worship Ritual was the ancient Egyptians' way of maintaining the order and the benevolence of the gods. All ritual or cult action is conceived and staged for its magical functioning, in keeping with the ritual space, the temple, the Nile, the sun, the moon and even the windows barred in stone. The Daily Divine Worship Ritual is a daily assimilation of the funeral ritual, in which the priest, in the likeness of the pharaoh, performs the ritual to the gods, his parents, as a son to his father in the funeral ritual.

The representation of the ritual on a stone support, staged on the walls of the temples has an uncertain origin but a clear motivation after the Amarna Schism. The opening of the ritual, the removal of the seal, the descent of the god into the statue, liquid and solid offerings, purifications and a magical closure protected against the entry of evil spirits thanks to the 'ritual sweep'. The hypostyle hall of the Temple of Amun-Ra at Karnak is the great example of this magical recipe that protected the cosmic order through the proper functioning of the Daily Divine Ritual.

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\*Speaker

# Ancient Egyptian Grain Sieves (An archaeological and religious approach)

Dina Ezz El-Din \* <sup>1</sup>

<sup>1</sup> Alexandria University – Egypt

Of all seasons of the agricultural cycle in Egypt, harvesting of plants was given a specific interest. It went through a number of stages, among which sieving was a prominent step. A sieve was a flat braided tool which was square or circular in shape. Its frame was made of wood, on which ropes were extended. It was used for powder classification, fine chaff removal and other agricultural contexts. Its use was also attested in bread and beer making.

The study focuses on the designations of sieves and sieving in the ancient Egyptian language and the symbolic connotations sieves might have held in religious and funerary contexts. Some spells of the Pyramid Texts and the Book of the Dead, for instance, mention Goddess Nut as being the "Great Sieve".

Scenes where sieves are represented show their different uses whereas specimens exhibited in museums are clear archaeological evidence to materials used for their manufacture. Their study will allow a clear investigation of the grid patterns, the frame materials, the dimensions, and different basketry techniques.

The research thus seeks to be a thorough study tackling textual, artistic, archeological and religious approaches about sieves. It aims at tracing back the manufacture and use of grain sieves in ancient Egypt. Furthermore, sieves are still in use in modern Egypt; it is thus a part of the Egyptian heritage that is worth protecting.

**Keywords:** sieve, basketry, sieving, heritage, ancient Egypt.

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\*Speaker

# The One She-Cat of Pakhet: Towards a New Type of Animal Cult?

Romain Ferreres \* <sup>1</sup>

<sup>1</sup> LabEx ARCHIMEDE - Archéologie et Histoire de la Méditerranée et de l'Égypte – Université Paul Valéry - Montpellier III – France

During the 3rd century BC, Padikem of Tuna el-Gebel was "Priest of the Living She-Cat of the House of Pakhet", suggesting so that a cult was given to such a kitty around the Speos Artemidos, the cliff-temple of the lion-headed goddess Pakhet. The thousands of cat mummies scavenged next to temple at the end of the 18th century to be turned in powder to make fertilizer for the British fields, already taught us that a cult of cats existed in this area. But this is only a testimony of the "cult to multiple", the offering of animals mummified for this sole purpose, while the title of Padikem implies a "cult to the one", as known for the bulls Apis, Mnevis or Buchis. However, other indicies scatered through Egypt can provide us with new hint of a peculiar type of cult, an hybrid between "cult of multiple" and "cult to the one".

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\*Speaker

# The shabti collection of the Museo Civico Archeologico of Bologna

Alessandro Galli \* <sup>1</sup>

<sup>1</sup> Università di Pisa – Italy

The *shabtis* of the Egyptian collection of the Museo Civico Archeologico of Bologna are the object of my research. They represent one of the most significant unpublished nuclei, made up of 487 artefacts, which are well-representative for the entire class of materials thanks to their heterogeneity. Moreover, they are part of the third Egyptian collection in Italy - after Turin and Florence - which is particularly significant for the state of conservation, chronological development and the artistic value of its artefacts. Among them, the most consistent nucleus is that of Giuseppe Nizzoli, whose Egyptian antiquities are now also in Vienna and Florence. The Egyptian collection of Bologna is thus part of an historical framework which connects collections of Italy and Europe.

Studying ancient artefacts with a complex collecting history like the *shabtis* of Bologna, firstly required an effort to define all the aspects which can let proceed backwards, as closely as possible, to the archaeological and cultural context(s) in which they were created and then used. This means reconstructing a biography of the objects retracing the entanglements between them and societies, in ancient and modern times. This is partially possible through a multidisciplinary analysis (formal and iconographic, epigraphic and palaeographic, philological, prosopographical, religious, manufacturing and contextual - archaeological and/or museum context). The aim is to provide new approaches in defining and contextualising a repertoire of unpublished materials and to contribute with new data to improve what is known about *shabtis*. Furthermore, this research would like to underline the crucial role of material culture, showing how archaeology and egyptology are fully active in the valorisation of cultural heritage as common asset. CRE 2022 may be a great opportunity to present to the scientific community the first results of my research by some of the most interesting, innovative and problematic cases.

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\*Speaker

# North Karnak's Landscape Among Archives 1800-1940

Wei Gao \* <sup>1</sup>

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North Karnak or Karnak-Nord, which designate the large area outside of the gate of Ptah of Karnak, including the precinct of Amon-Re-Montu and its surrounding area, is relatively well-known until the 1940s through a series of the fieldworks of the IFAO Cairo, directed by the french egyptologists/ archaeologists A. Varille, Cl. Robichon, J. Jacquet and H. Gordon-Jacquet, etc. In contrast to the precinct of Amon, this secondary area as the northern boundary of Karnak is rarely discussed in respect of its situation during a long period between the beginning of the 19 century and the early 20 century.

This review of the archives, mostly the manuscripts, maps and negatives made by the first egyptologists and photographers, reveal a general view of the landscape shaped by the activities in North Karnak during the pre-modern archaeological period and footnote the evolution of our understanding of this area.

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\*Speaker

# On the meaning of words. An examination of the vocabulary used to designate the penis in Ancient Egypt.

Judit Garzón Rodríguez \* <sup>1</sup>

<sup>1</sup> RTG 1876, Johannes Gutenberg-University Mainz – Germany

Among diverse cultures of Antiquity, the penis was consolidated as an element of considerable importance, charged with divine connotations and linked to aspects such as abundance or fertility. In the case of Ancient Egypt, the penis also acquired a notorious importance from the earliest times, reflected especially in the religious spheres. However, throughout ancient Egyptian culture, the penis acquired various connotations in different areas of Egyptian society. Thus it appears in the primary sources as an element loaded with strong and varied conceptions that go beyond the ideas of fertility or masculinity.

A remarkable aspect is the large number of terms used to refer to the male sexual organ. A phenomenon that is not unique to Egyptian culture and can also be attested in other ancient and modern languages.

The aim of this paper is to present some results of the research carried out in the framework of a PhD project on conceptions and symbolism of the penis in Ancient Egypt within the Research Training Group 1876 at the Johannes Gutenberg University Mainz. Using texts dating from the Old Kingdom to the End of the Amarna Period, the main purpose is to present and analyse some of the terms used to designate the penis that can be documented in the primary textual sources. Furthermore, it is also intended to provide a better understanding of the conceptual nature of the terms used in the Egyptian language by assessing their historical context and examining them from a diachronic perspective.

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\*Speaker

# Jean-Jacques Rifaud, the First Egyptian Archaeologist

John Gee \* <sup>1</sup>

<sup>1</sup> Brigham Young University – United States

The Frenchman Jean-Jacques Rifaud was part of the team that assembled one of the first collections of Egyptian antiquities studied by Jean-Francois Champollion. Rifaud's role in early Egyptology has been overlooked in favor of many of his contemporaries. In part, this is because his handwriting is substandard and his spelling is atrocious which is to be attributed to his meagre education. In many ways, Rifaud was far ahead of his time. He kept notes of his excavations, and plans of where he found his antiquities. While these practices are considered standard today, no one else in his day was doing them and it would be many years after his death before they were adopted again. I will examine Rifaud's life and contribution to Egyptology utilizing his unpublished notes.

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\*Speaker

# An Architectural Reconstruction of the DAM 8 Mastabas in the Wadi East of the Red Pyramid

Matthieu Götz \* <sup>1</sup>

<sup>1</sup> DAI Cairo – Germany

Maps and reconstructions of the Dahshur necropolis area in Egyptological publications consistently show the pyramid complexes of the Old and Middle Kingdom with their associated structures alongside with the mastabas of the elites, surrounded by emptiness or desert sands. We know, however, that at least the wadis, and probably all the territories east of the Snefru pyramids, were densely built areas, which also included the cemeteries for the non-elite inhabitants of the pyramid towns and the Memphite area. One of these non-elite burial areas is represented by the so-called DAM 8 Mastabas, a group of closely packed, medium-sized family tombs in the wadi east of the Red Pyramid. They were discovered during a survey executed in 1997, and then excavated in the seasons between 2002 and 2007 by joint missions of the Freie Universität Berlin and the German Archaeological Institute Cairo. The area was then re-excavated in Autumn 2019 by the German Archaeological Institute Cairo, with the goal of creating photogrammetric images and 3D-models of the site. This presentation proposes an architectural reconstruction and analysis of the DAM 8 site. It aims to show that non-elite mastabas, although they represent a less abundant source for grave goods, imagery, and written documents than their elite counterparts of the same era, are equally as rich as the elite mastabas in ritual significance. For this reason, non-elite burials deserve much more attention than they have previously received in Egyptological scholarship. This presentation is a small step towards remedying this, and, additionally, proposes an approach for reconstructing the Dahshur area more accurately.

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\*Speaker



# Towards a Theory of Egypt's God-Kings Chronology

Gary Greenberg \* <sup>1</sup>

<sup>1</sup> Independent Scholar – United States

Ancient Egypt's only known multi-dynasty chronologies, the Turin Canon of Kings (c. 12th century B.C.E.) and Manetho's *Aegyptiaca* (c. 3rd century B.C.E.), indicate that the First Dynasty was preceded by a long list of god-kings with assigned lengths of reign. Unfortunately, the Turin Canon papyrus is very badly damaged in this section and many of the god names and much of the associated chronology are either damaged or missing. As to Manetho's history, his original text is lost and what we know about this time frame was preserved in wildly inconsistent versions preserved by several Christian scribes several centuries later who took great liberties with Manetho's chronology and who explained why they made many changes to what Manetho wrote. This paper introduces the theory that behind these two chronological texts stands a systematic unfolding of the Theban Creation theology with lengths of reign based on solar, lunar, and stellar cycles and that this data can be recovered by tracing error patterns in the Manetho sources. As an introduction to the thesis, this paper will focus on the Manetho texts and (1) outline several arithmetic errors made by the scribes who passed on the manuscripts, (2) demonstrate several interpretive errors by the redactors that led to erroneous data being used in the various Manetho sources, and (3) offer one major new insight as to what the redactors misunderstood, which, when placed in context, will provide the key to unlocking the chronological and sequential arrays and explain the various inconsistencies in the Manetho sources.

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\*Speaker

# Seymour de Ricci (1881-1942), the forgotten Egyptologist

Izold Guegan \* 1,2

<sup>1</sup> swansea university – United Kingdom

<sup>2</sup> Sorbonne Universite – Université Paris-Sorbonne - Paris IV – France

This paper presents the life and work of a forgotten Egyptologist, Seymour de Ricci. Archaeologist, bibliographer and art historian, Seymour de Ricci was also an Egyptologist. Born in England, he studied in France and became French at the age of 20. Seymour de Ricci, disciple of Salomon Reinach, was a major scholar of the first half of the 20th century. A respected researcher in the Anglo-Saxon world, he suffered from not receiving the recognition he felt was due to him in France. Yet Seymour de Ricci, who carried out several excavation campaigns in Egypt, was at the origin of the incredible diversity of the collections of the library of Egyptology at the Collège de France. This library is today one of the most important in the world, regarding its number and variety of Egyptological books. The contribution to Egyptology and the remarkable knowledge of this brilliant scientist – and forgotten pioneer of modern French Egyptology – were crucial. This study discusses the passion for ancient Egypt and the unusual personality of this unknown Egyptologist.

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\*Speaker

# The Epithet "the "god" Philometor" and a Hypothesis about the Coronation of some Ptolemaic kings

Mounir Habachy \* <sup>1</sup>

<sup>1</sup> Helwan University [Caire] – Egypt

After R. Preys, the use of the cult epithet *p nr mry mw.tj*, "the god Philometor", on the Egyptian royal monuments of Ptolemy VI allows to date them precisely to the period from 180-175 B.C. It is the first step of this king's reign during which his mother, Cleopatra I, was his "Regent". A comparison between documents using "Philometor" as royal epithet, the hieroglyphic on the one hand, and demotic (in Eponymous and priestly titles) on the other, reveals that the addition of the word *nr*, "god", before the epithet was not immediate. So, Ptolemy VI was firstly "Philometor" before being afterwards "the god Philometor". This gradual addition of *nr* is our starting point and has taken place first in the Egyptian demotic documents before its appearance on Greek documentation. However, it is hard to determine when it has exactly appeared on the king's hieroglyphic monuments. What is certain is that it is a pure Egyptian process. In our presentation, we will try to date and interpret this phenomenon by comparing it to another Ptolemaic kings. Some indications lead us to think that this divinization is more probably related to the ceremonial of "coronation" of Egyptian sovereigns, during which they become Pharaohs and are ritualized (becoming *nr*).

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\*Speaker

# Towards a holistic study of ancient Egyptian papyri – the turbulent life of Papyrus Turin Cat. 1881+

Elena Hertel \*<sup>1</sup>, Martina Landrino \*

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Papyrus Turin Cat. 1881+, also referred to as Papyrus Turin B, was acquired for the papyrus collection of the *Museo Egizio* in Turin in 1824. While a significant number of publications have been devoted to the various texts written on the roll, it is conspicuous that there is no edition to date dealing with the document in its entirety. This paper is structured in two sections and aims to present the results of newly undertaken research in which the manuscript is studied from a holistic perspective. The first part of the presentation offers an introduction to the previous editions, the history of the papyrus' conservation, and a detailed outline of the documents' textual content. The second part is focused on the use and reuse of the papyrus in ancient times. The manuscript has been through a vivid history of being inscribed, cleaned, and re-inscribed with different types of texts over an extended period of time. Thanks to the administrative texts featuring a specific date it is possible to establish the order of inscription which offers insight into the question of how long a papyrus roll could be in use. The placement of these different entries bears witness to a regular, yet apparently unsystematic way of record-keeping. The presence of a literary composition (one of the so-called Late Egyptian Miscellanies) and its placement in context of the surrounding administrative inscriptions testifies not only to a closely connected *Sitz in Leben* of the different text types, but also gives insight to the way the ancient scribe(s) interacted with previous inscriptions on the manuscript.

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\*Speaker

# ”I will stop the sun in its chariot, the moon in its course...”: Threat formulae in Coptic magical tradition

Krisztina Hevesi \* <sup>1</sup>

<sup>1</sup> Freie Universität Berlin – Germany

Among other structural and content-related features in Coptic magical texts, *formulae* including threats are well-known for their connections with ancient Egyptian sources. Threatening deities and other higher entities has long been a way of compelling them to fulfil the purpose of the given spell. In ancient Egyptian texts, these menaces did not contradict religious concepts, however, they seem to be rather unusual in a Christian setting.

In Coptic magic, threats occur especially in the form of references to natural phenomena and violent acts (notably binding, hindering and stopping something or someone) and they might also imply forcing divine powers to achieve the required outcome. These phrases can be traced back to various sources and they have their roots in different traditions from ancient Egyptian rites to Biblical quotes. Beside the obvious relationship between some of the Coptic texts and their ancient antecedents, in my presentation, I will touch upon a more detailed analysis of coercive *formulae* through a few specific Coptic examples principally from the papyrus collections in the Ägyptisches Museum und Papyrussammlung of Berlin and the Bibliothèque nationale et universitaire of Strasbourg. What kind of consistency can be pointed out in terms of structure, content and subject matter within these *formulae* and spells? Did any sort of change become apparent in the use of threats after the Christianization?

The present investigation will have its main focus on the origins and classification of Coptic threat *formulae* and the purposes of the magical texts in which they were applied.

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\*Speaker

# The Cult of Osiris at Karnak Temples during the Greco-Roman Period ”Some evidence from the excavations in front of first pylon

Amira Ibrahim \* 1,2,3

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<sup>2</sup> Archaeologist – Egypt

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The excavations in front of the first pylon of Karnak Temples reveals a great embankment of sand stone blocks, Public and private Ptolemaic bathes as well as a large bath complex has been dated to the Roman era. Many mud-brick structures were found north and south of the Ptolemaic bathe.

This excavations brought to t light during 2011-2013 Seasons , a large number of Objects which preserved in the local storeroom at Karnak temples, including reused lime stone funerary stela which was discovered inside one of the room north of the Roman bath, one of the register of it show the owner of stela burns incense in front of the gods Osiris lord of eternity. In addition to a bronze statues and Fiance amulets of Osiris, They represent Osiris in his standard iconography with a mummified form god, standing or seated wearing a false beard and atef-crown.

They were found in domestic context assigned to the Greco-Roman Times, which may have used as votive practices inside these houses by its owners, this is considered a very important evidence confirming the continuations of existence of popular cult of Osiris at these times. The aim of this paper is to present the valuable insights around the cult of Osiris and investigate the everyday religious beliefs and practices of common people associated with his cult at the Greco-Roman Times in this area.

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\*Speaker

# The hieratic script and its formation from a linguistic perspective

Naomi Igal \* 1

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Hieratic is one of the orthographic systems of Ancient Egyptian. It is a cursive form of hieroglyphs. Two main changes affected its development: 1. the **simplification** of the hieroglyphs, and 2. the creation of **distinctive features** to distinguish between them. The simplification led to a great resemblance between signs, which resulted in many homographs. These homographs necessitated the development of distinguishing features in the script. I propose calling this development **script dissimilation**.

The previously similar, and thus potentially confusing signs are set apart by **distinctive features** added by the writer. The process is parallel to phonological dissimilation, in which similar-sounding spoken segments are made to differ by changing a sound or two. In both script dissimilation and phonological dissimilation, the small differences are distinctive features to help with **contextual understanding**.

For example:

pLouvre3091, 26th dynasty

-  
-  
-

The ox's leg develops a distinguishing feature: a dot added to the long human leg. Thus, pLouvre shows script dissimilation between three signs: the foot remains as it is ( $\emptyset$ ), but a dot is added to the human leg and an x sign is added to the ox's leg.

Other examples of script dissimilation reveal further evolving mechanisms which affect the script: layering and leveling. These three phenomena, **dissimilation, layering, and leveling**, are well known in the study of spoken languages and each process occurs in a different domain of language: **phonology, grammar, and morphology**. I claim that the same mechanisms appear in the written language, and that they are the key to the formation of the Hieratic. I claim that these processes affect written output as well as oral output.

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\*Speaker

# Champollion, Lepsius, and Borchardt – The (re)discovery of Egyptian columns

Jessica Jancziak \* <sup>1</sup>

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What do Jean-François Champollion, Karl Richard Lepsius and Ludwig Borchardt all three have in common, besides being distinguished personalities and pioneers of early Egyptology? They all had a particular interest in Egyptian columns.

Champollion introduced the term "protodoric" column in 1833 after he saw the fluted columns in Beni Hasan, comparing them to the Greek Doric column. Lepsius published two longer essays in 1837 and 1871 describing and differentiating between two Egyptian column types: the ones being geometrical and floral. Borchardt published the first monograph on Egyptian plant columns in 1897 before he excavated the earliest stone columns of three well known types (palm, papyrus, and cylindrical) in the pyramid complex of Sahura in Abusir around ten years later.

The impact of these three pioneers in terms of ancient Egyptian columns was immense. The term "protodoric" is still commonly used today in describing fluted Egyptian columns. Lepsius used copies of Egyptian columns in the so-called Egyptian Court of the 1850 partly opened Neues Museum on the Museum Island Berlin, hosting the Ägyptisches Museum and Papyrus Collection – with some interruptions – till today. Borchardt can still be seen as the person with the biggest impact on the research of Egyptian columns and his monograph was long the only one dealing with this topic alone.

This lecture focuses on the three described personalities and their impact on the research of Egyptian columns till today. Another focus will be placed on the columns housed in the Ägyptisches Museum und Papyrussammlung Berlin and their future display in the fourth wing of the Pergamonmuseum, which partly derive from Borchardts excavations in the pyramid complexes in Abusir.

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\*Speaker



# The diplomatic stakes of managing archaeology in Egypt : a brief history of the Service des Antiquités de l’Égypte (1858-1952)

Carole Jarsaillon \* <sup>1</sup>

<sup>1</sup> École pratique des hautes études – Labex Hastec – France

The Service des Antiquités de l’Égypte was the part of the Egyptian Government that managed archaeological excavations and pharaonic heritage on its territory. Although it is now a proper Egyptian Ministry, it was initially a mere bureau, created in 1858 under the impulse of a French Egyptologist who became its first director, Auguste Mariette. For the first century of its existence, the Service des Antiquités remained under the direction of French Egyptologists working for the Egyptian Government. This created a paradoxical situation during the British colonization of Egypt, where the French directors of the Service worked under the authority of an Egyptian Ministry, which was itself overseen by the British Empire. The Lacau Archives, kept at the Ecole Pratique des Hautes Etudes (Paris), provide a precise insight into the way the Service managed archaeology in Egypt and its evolutions, especially during Pierre Lacau’s directorship (1914-1936). From the delivery of excavation permits, to the *partage* system, the missions of the Service were largely pervaded by diplomatic agendas. Because of its particular situation, involving Egypt, the British Empire, and France, and because it was the official establishment connecting Egypt to the international scientific community, the Service found itself at the heart of power struggles. Among the Lacau archives, the Carter-Carnarvon files detail the diplomatic incidents opposing Carter to the Egyptian Government that resulted in the closing of the tomb of Tutankhamun in 1923 : it is one of many examples that shows this entanglement of politics and Egyptology. Ultimately, retracing the history of Service des Antiquités and the evolution of the management of archaeology in Egypt, in relation to the political context of the time, is not only a historiographic approach to the discipline, but can also provide perspective on the present and the future of Egyptology.

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\*Speaker

# Egyptian administration vs. Egyptianizing organization – who ran the 18th Dynasty southern Levant?

Ann-Kathrin Jeske \* <sup>1</sup>

<sup>1</sup> German Archaeological Institute Cairo/ University of Vienna – Germany

Egypt's domination of the southern Levant during the second half of the 2nd millennium BCE is among the most popular research topics in regard to Egypt's international and interregional relations. Two questions are most commonly discussed: 1) When did Egypt start to dominate the southern Levant? and 2) What kind of domination was employed? While interpretations and conclusions differ, most studies typically view 'Egypt' as an entity rather than considering the people who represented the Egyptian state or Egyptian institutions in the region. Who were these people, what were their tasks and duties, and with which institutional power were they acting? These and related questions will be addressed in this paper as a reappraisal of the character of Egypt's domination in the southern Levant using a bottom-up-approach that draws equally on written and archaeological records. Instead of fitting Egypt's role during the 18th Dynasty into Late Antique concepts like 'hegemony' and 'empire', the system the Egyptians implemented will be discussed in regard to the mechanisms and strategies pursued to establish and incorporate the Egyptian provincial administration within the Egyptian state organization.

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\*Speaker

# Surrounded by Gods and Protection: Repeating Texts on Late Period Coffins

Kea Johnston \* <sup>1</sup>

<sup>1</sup> University of California, Berkeley, Department of Middle Eastern Languages and Cultures – United States

In the 26th dynasty a new type of anthropoid coffin appeared in Upper Egypt. Covered in dense bands of text inside and out, with minimal accompanying pictorial representations, these pieces stand in stark contrast to the coffins of the Third Intermediate period which featured rich figural decoration. The best-studied of these text-forward coffins come from Thebes, and the spells and recitations covering them have been translated and categorized based on their function for the deceased and placement on the coffin. However, many coffins of this type are not covered with the expected selection of spells and divine recitations, but with repeating texts: a single offering formula or recitation which loops to fill the available space on the surface of the coffin.

Coffins with repeating texts are not often discussed in the literature, and when they are, they are seen as deficient: compromises made by coffin buyers and producers who were unable to meet the ideal set by the Theban elite. However, the use of these repeating texts is not restricted to a "lower elite", and they appear alongside Book of the Dead spells on coffins of individuals who were highly esteemed in their communities.

This study examines the content and placement of repeating texts on coffins belonging to several priests at the Temple of Min at Akhmim, in order to propose that the repeating texts played an important role for the deceased and their survivors. Coffins with surfaces covered with repeating texts should not be seen as cheap and illiterate derivatives, but as one of several valid ways to protect the deceased and facilitate rebirth.

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\*Speaker

# Oops, they did it again – Spatial distribution patterns of ceramic vessels in Early Dynastic tombs at Helwan

Friederike Junge \* <sup>1</sup>

<sup>1</sup> University of Vienna – Austria

As already Petrie suggested, in tombs, the spatial distribution of ceramic vessels (and other artefacts) is neither purely accidental nor only caused by practical considerations, but most likely also influenced functionally and socially. The present paper will illustrate this based on the ceramic material found in (probably) undisturbed contexts in Early Dynastic burials in the necropolis area Operation 4 located within the cemetery Helwan. There, the compilation and choice of pottery vessels seem to have been affected by their diverse modes of usage and (symbolic) function. Function and meaning result from a vessels' shape, clay, surface treatment and colour (clay, coating), traces of use (e.g. soot stains in case of prolonged contact with a heat source), contents and completeness (e.g. intentional deposition of fragments), and of course the cultural context. Ceramic vessels are entangled with human interactions and can be perceived in various ways. Therefore, specific culture or group-immanent funerary practices, religious concepts and social structures can be reconstructed by thoroughly analysing depositional processes.

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\*Speaker

# Boat procession at the Gebelein textile – new reconstruction and interpretation

Alicja Jurgielewicz \* <sup>1</sup>

<sup>1</sup> Free Lance – Poland

The interpretations of the scenes shown at the Gebelein linen was analysed by many scientists, however, its meaning is still unclear, i.a. because of the poor state of preservation. The textile remains in fragments, which are presented in the Museo Egizio in Turin (No. 17138) in the order proposed by Galassi (1955) and Scamuzzi (1964). The reconstruction of the artefact and its facsimile, made by Willem and Logan (1987), is based on the closest known analogy for the linen: the painting from tomb 100 from Hierakonpolis, and it was never reconsidered. However, since that time the knowledge about the predynastic period has developed. New publications considering boat construction, sailing and the symbolic meaning of boat procession put a new light on this topic. In addition, some new artefacts with boat representations were discovered since that time. All the new studies about the interpretations of boats from the Predynastic period allowed to revise the interpretation of the linen. After the examination of the construction of the boats and the comparative analysis with the other artefacts from the Predynastic period, it is clear that the fragments of the textile should be presented in the new order. The new arrangement allows to understand the meaning of the scene shown at the textile. In the lecture, the aim will be made to prove that the previous reconstruction of the textile needs to be revisited and to present the new interpretation for the boat procession presented at the Gebelein textile.

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\*Speaker

# Offering Scenes from the Re-discovered Temple of Thutmose I in Western Thebes

Katarzyna Kapiec \* <sup>1</sup>

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During the 2009-2010 season of the works of the Polish-Egyptian Archaeological and Conservation Mission in the Temple of Hatshepsut at Deir el-Bahari, Jadwiga Iwaszczuk re-discovered the assemblage of very fragmented blocks coming from a temple, stored in the tomb MMA 828 in Western Thebes. Thanks to the two blocks bearing the name of the edifice, the remains have been identified as the *Khenemet-ankh* – the lost temple of Thutmose I.

The monument had been excavated by Abu el-Ayun Barakat in 1970s. Only few blocks and plan showing the central part of the temple with a courtyard surrounded by one row of columns were included in the two published reports. The works undertaken in the tomb MMA 828 concentrated on the documentation of the blocks as well as the study of the most important features of the structure. This led to the preliminary reconstruction of two rooms: the offering chapel of the king and the courtyard. Walls of the offering chapels were decorated with the offering scenes, resembling the layout of the offering chapels from the temple of Hatshepsut at Deir el-Bahari, especially the offering chapel of Thutmose I. The selection of themes includes offerings, offering-tables, offering-bearers, the processions of the fecundity figures and butchery scenes.

The aim of the paper is to present the preserved unpublished decoration of the offering chapel from the re-discovered temple of Thutmose I, examine the scale of the blocks as well as to propose and discuss the possible arrangement and reconstruction of these blocks within the decoration layout of this type of monuments.

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\*Speaker

# Between Kingship and the Cult: The God's Wives of Amun (8th-6th centuries BC)

André Shinity Kawaminami \* <sup>1</sup>

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From the beginning of the New Kingdom (c. 1550-1069 BC) to the first year of Persian Domination (c. 525 BC), the priesthood of Amun became very important in the political and religious contexts, often conflicting with the pharaohs' authority. One of the strategies adopted by the kings to keep this deity's cult under their control was the creation of "the god's wife of Amun", a position occupied by royal women placed on the highest level of cultic activities. These priestesses performed rituals to deities in Thebes and acquired prominence over the centuries, being later depicted with pharaonic prerogatives in some sources. The institution of the consorts of Amun, which held its own staff and properties, is often interpreted by Egyptology as, essentially, an instrument for the king to control the priesthood of Amun and to keep the royal influence in Upper Egypt. This interpretation tends to diminish the god's wives' own interests in the social and political spheres and highlights the royal concerns in Thebes. The aim of this paper is to explore a new perspective. I will examine the iconographic reliefs from three Osirian chapels at Karnak (*Heqa-djet*, *Hery-ib-pa-ished* and *Wennefer Neb-djefau*) during the tenures of the god's wives Shepenwepet I, Amenirdis I, Shepenwepet II and Ankhnesneferibre (c. 765-525 BC). I will discuss women's agency in the formation, maintenance and development of this institution and its relationship with kingship and the priesthood of Amun, considering the Egyptian visual rhetoric and how these consorts mobilized their relationships in these sources.

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\*Speaker

# Women's Engagement in the Ideological Domain Dynasties 1–6

Susan Kelly \* <sup>1</sup>

<sup>1</sup> Macquarie University [Sydney] – Australia

The nucleus of ancient Egyptian culture was the set of beliefs, rituals and customs that helped shape the empire. All aspects of ancient Egyptian ideology were fundamental to the structure of the society and state. Moreover, the ideological domain generated many occupations in the administration, construction, goods trade, and craft specialisation required for the state's monumental architectural programs of pyramids, temples and tombs, and associated industries. Thus, the ideological practices empowered much of the economic might of ancient Egypt. While men dominated the workforce in most of these occupations, a recent study has revealed women's diverse participation in maintaining the religious practices of the early Egyptian state. The study examined a cross-section of women in society, 1400 royal and non-royal women's names and/or titles from Dynasties 1–6, from the Nile Valley and desert regions. Most of the female engagement contributes to this pivotal domain of the state. From the 115 engagement titles identified in the study, 73 different titles refer to the ideological domain accounting for 63.5% of the titles in this corpus and identify the active engagement of 321 (23%) royal and non-royal women in varying sectors of cultic practices. The scope of the titles denotes service in the kingship cult, mortuary cult, priestesses, and other sacerdotal roles. These titles demonstrate a diverse labour force that maintained the religious customs, which challenges the notion of minimal female involvement in religious contexts. In these roles, women would have attained aspects of social power to varying degrees, indicated by the influence, prestige, rights, and authority associated with their occupations. This research transforms existing narratives on women's roles from the Early Dynastic and Pyramid Age Egypt (c. 3080–2181 BCE) that re-aligns the position of women and the nature of their contribution towards the preeminent religious goals of the Egyptian state.

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\*Speaker



# Reconstructing concepts of fire, heat, and warmth in ancient Egyptian texts: A case study

Jessica Knebel \* <sup>1</sup>

<sup>1</sup> RTG 1876, Johannes Gutenberg-Universität Mainz – Germany

Fire, warmth, and heat are mentioned in various ancient Egyptian texts, showcasing an ambiguous role. While some written sources indicate the light or protection function, others focus on the destructive or punitive connotation of fire. In addition, fire, warmth, and heat can be used within metaphors and similes, for example as verbalization of speech, emotions, or physical symptoms.

My dissertation project within the framework of the Research Training Group 1876 "*Early Concepts of Humans and Nature: Universal, Specific, Interchanged*" focuses on a lexical-semantic analysis of ancient Egyptian words for fire, heat, and warmth, and the corresponding verbs. Furthermore, the thesis aims to explore the different connotations and conceptions of fire, warmth, and heat in the ancient Egyptian textual record from a diachronic perspective (from the Old Kingdom to the Roman period). The study considers a wide range of written sources (e.g., autobiographical texts, funerary spells, ritual texts, medical texts, magical texts, teachings, narratives, and historical texts) and selected images for comparison. Approaches from lexical semantics and cognitive linguistics (especially conceptual metaphor theory) are employed to frame the analysis.

Apart from a general introduction to my PhD project, the lecture will present some preliminary results of my research. The first part of the talk will provide an overview of some lexemes from the 'fire' conceptual domain as a case study. By utilising the conceptual metaphor theory, this paper will reveal a comprehensive picture of how fire, warmth, and heat are conceptualized in the ancient Egyptian textual sources, with an emphasis on figurative language and the underlying symbolism.

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\*Speaker

# ‘Lemon-shaped’ vessels in Upper Egypt: A case study of the cemeteries in the Naqada region during the middle Predynastic period

Taichi Kuronuma \* <sup>1</sup>

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Goods from contemporary Lower Egyptian Culture increasingly appear in the domestic and funerary contexts of Upper Egyptian Naqada Culture during the middle Predynastic period. This indicates the progress of cultural interaction between Upper and Lower Egypt. One of the goods reflecting the connection with Lower Egypt is a pottery type, so-called ‘Lemon-shaped’ vessels. This vessel is a small necked jar with a pointed base made of alluvial clay, and it is considered as portable liquid storage. However, the socio-economic background of the presence of this vessel in the Upper Egyptian funerary context has not yet been fully explained, since this type of vessel seems not for funerary purposes but for daily usage. This paper presents the re-examination of the ‘Lemon-shaped’ vessel in funerary contexts and considers its socio-economic aspects. The cemeteries in Ballas North, Ballas, and three localities in Naqada which are labelled as Main, T and B are analysed. Naqada is one of the Predynastic trade centres and is suitable to consider the goods related to the extra-regional cultural interaction. As a result, the ‘Lemon-shaped’ vessels including variants are confirmed in 122 graves in the three cemeteries in Naqada, 17 in Ballas North, and 45 in Ballas. Thus, the vessel was uncovered in ca. 14 % of the entire graves in Cemetery T which is a disposal area for elites, while ca. 4.8-6.7 % in the other cemeteries. Contrarily, the examination of their appearance is not strongly related to the variety and richness of funerary pottery assemblage per grave in every cemetery. These two aspects indicate there seems no strong relationship between the consumption of ‘Lemon-shaped’ vessels in the burial context and the social vertical stratum. Despite its non-local nature, the ‘Lemon-shaped’ vessels probably integrated into the Upper Egyptian funerary context together with other common pottery types.

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\*Speaker

# The Social Biography of Things: The Curious Case of the Sarcophagus of Hapmen

Tatjana Kuznicov \* <sup>1</sup>

<sup>1</sup> University of Zagreb – Croatia

The study of material culture has a long intellectual coherency in the social sciences. In response to post-structuralist critiques from the 1980s, 'material culture studies' emerged as a distinctive interdisciplinary field that is still relevant today. The key premise is that people express and communicate through material culture. Objects are not inert and passive, but are a part of a very complex network of different social relationships. Precisely because of their agency, they are never completely fixed in their meanings, their meanings change and complement each other in our interaction with them. One of the interesting approaches within 'material culture studies' is so-called biographical model. Such an approach indicates that objects have a social status just like people and many biographies. It addresses the way social interactions, involving people and objects, create new meanings. Following such an approach, it is possible to tell the story of one curious sarcophagus. The sarcophagus belonged to the high official named Hapmen and is dated to the 26th dynasty. Today, the sarcophagus is located in the British Museum and represents a valuable source of the human past and activities. However, its life does not end with analysis, interpretation, and its contextual connection solely with the Egyptian culture. The Enchanted basin" and the Fountain of lovers" are just some of the interesting connotations connected with the sarcophagus. Therefore, this paper will indicate the multiplicity of historical moments and events that a particular object goes through. The paper will examine the journey of the Hapmen's sarcophagus with the aim of revealing how a single object can act as a narrator of multiple stories: stories about people, stories about places, stories about meaning, and stories about life.

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\*Speaker

# To Bee or not to Bee ? That is the question. Investigation about the Ancient Egyptian Bee.

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From the beginning of Pharaonic history, the bee seems to have been of major importance in Egyptian thought. It integrated very early the hieroglyphic writing system (1st Dynasty), giving its features to the Gardiner sign L2, which was gradually normalised while the title of *n(y)-sw.t bjty* "king of Upper and Lower Egypt" appeared and multiplied on the monuments. But what about this hymenoptera? Is it possible to define this bee more precisely? The aim of this investigation is to answer these questions. Initially, iconographic representations and texts have been important sources of information in transmitting the vision that the ancient Egyptians had of it. But it seemed essential to go beyond this, by approaching the bee through the eyes of modern science, such as biometry, phylogenetics and also ethology. By crossing the observations of the artists of the Pharaonic era with those, more scientific, of current researchers, our study has thus made it possible to better define the physical and ethological characteristics of the bee living around the Egyptians from many thousands of years, known today under the name of *Apis mellifera lamarckii* (Cockerell, 1906).

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\*Speaker

# Editing Mariette's Letters: Sharing the Archives of Egyptology

Thomas Lebée \* <sup>1</sup>

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Auguste Mariette is an outstanding figure among the pioneers of Egyptology. Discoverer of the Serapeum of Memphis, founder of the Antiquities Service and the Cairo Museum, he also wrote the intrigue of *Aïda* and designed the Egyptian pavilions to the World Fairs of his time. He also worked during a very interesting time, one generation after Champollion, when Egyptology was gradually becoming institutionalised and developing its methods.

The best material to study his legacy is the contemporary documents in which the peculiar world of the 19th Century Egyptian archaeology appears still vividly to us. Among them, the letters are of utmost importance: they give us a discourse often immediately contemporary to the facts, with little distance or reinterpretation. The writer also uses his own voice in them—obviously adapted to the issue at stake, which is not without interest. Nevertheless, many works often compile the same sources since Mariette's death, while many other documents lies in the archives or have been discovered since that time.

However, we are now benefiting from the willingness of most institutions to open their archives, and from the new publishing and sharing possibilities offered by digital technology. In the wake of Auguste Mariette's bicentenary, we have set up an ongoing free digital edition of his letters. The paper will present this project and its first results concerning the history of the Serapeum excavations, the Bulaq Museum, Mariette himself and his relations with his peers. We also hope to attract the interest of all those who wish to share historical documents and to present our methodology and the tools we have used for this purpose.

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\*Speaker

# All the King's Horses: Stable Administration in New Kingdom Egypt

Tessa Litecky \* <sup>1</sup>

<sup>1</sup> American University in Cairo – Egypt

Horses were an important part of Egyptian society during the New Kingdom as tools of warfare, status symbols of the elite, and an emblem of the power of kingship. However, little is known about how these animals were trained and cared for, or who was working in horse stables and their roles. There are no texts or images that explicitly explain methods of horse management. Therefore, this topic has been generally overlooked in the literature. This presentation combines two threads of evidence to create a more complete picture of the organization, purpose, and function of horse stables and the treatment of horses. First, I identify and examine the surviving evidence from archaeological, textual, and artistic sources relating to horse stables and horse care. Particular attention is given to the limited archaeological remain of horse stables in Egypt, texts that speak to the duties of Stable Masters and grooms, and depictions of interaction between handlers and grooms, feeding, as well as images of natural horse behaviors. Then, I analyze the titles of people associated with horse stables from the 18th, 19th, and 20th Dynasties to better understand how the hierarchy, roles, and titles changed throughout the New Kingdom and explain the development of horse care and training.

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\*Speaker

# Studying a category of people defined by a title and their relation to knowledge through various approaches: the case of royal scribes during the New Kingdom.

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The title "Royal scribe" appears to be a dark corner in Egyptology since it was almost never studied. Yet it is often interpreted as a kind of "royal secretary" or "State secretary". In a recent contribution, A. Onasch engaged the hypothesis of a redefinition of the title during the New Kingdom, approximately under Hatchepsut/Thutmosis III and drew the conclusion that the title introduced a distinction amongst educated dignitaries according to their competence, resulting in the constitution of a recruiting ground for administrators supervising the most important institutions. It also seems to have functioned as a strong identity marker since it was almost systematically placed before the name of its holder. We offer to explore this hypothesis through our doctoral research focusing not only on the title, but also on its holders, during the New Kingdom, since the first known attestations of the title date down to the end of the 20th dynasty. This communication will provide a glimpse of it and present our methodology in order to illustrate how one could combine different approaches to study a category of dignitaries. Prosopography is the most practical way to gather sources and render data on the title and its holders, so a comprehensive study of the "royal scribe" as an institution could be led, enabling us to verify or reject our ground hypothesis. Moreover, royal scribes displayed various kind of knowledge through their monumental discourse (tombs, statues, etc.), and claimed for a peculiar bond to knowledge. Other approaches, such as historical anthropology and micro-history, may help to engage the hypothesis of a new relation to knowledge amongst dignitaries, which might have structured the State and the Court, structuring knowledge in return. Thus, royal scribes offer the opportunity to come up to the relations between knowledge and power in Ancient Egypt.

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\*Speaker

# Traditional models or innovative solutions? Decoration of the Hatshepsut Complex of Royal Cult in the Djeser-djeseru

Adrianna Madej \* <sup>1</sup>

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While constructing her temple of millions of years, Hatshepsut faced the need to create a decorative programme for a new type of building. One, that combines the cult of gods and deceased rulers.

The Complex of Royal Cult was planned as a small group of rooms for the offering rituals for Hatshepsut and Thutmose I. Over the centuries, some of the walls collapsed, and many blocks with decoration were lost. The reconstruction identified scenes in the courtyard in which we can observe: the king in the presence of deity(s), a possible coronation scene, a procession of administrative units. It is supplemented by a dedicatory inscription. Other processions appear on the walls of the vestibules - including gods and seasons personifications. The offering table scenes with offering lists and processions of offering bearers dominate in the chapels. Some of these motifs have had appeared in mortuary temples since the Old Kingdom, but some are atypical of this kind of foundation. Ideological and religious transformations caused changes in the architecture of royal complexes. It forced the architects of Hatshepsut to decide which traditional elements of the decoration should be adapted to the new type of cult space. It might be asked why other scenes were abandoned and why some long-established arrangements (e.g. *nome* procession) acquired a new meaning. The Complex relief cycle should be treated as a story about the extraordinary queen of Egypt's quest for eternal life. The "tale" has its continuation in other parts of the temple.

This paper shows how Hatshepsut created in *Djeser-djeseru* a multidimensional narrative about the mortuary cult, the resurrection, the beginning of a new life cycle and the legitimacy of power. She achieved this by modifying and innovatively juxtaposing elements appearing in older temples (both royal and divine). The meaning of some components was completely redefined.

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\*Speaker



# Prosopographia sacerdotum Saiticorum: in search of priestly structures of the Saite-Persian Lower Egypt (664-332 BCE)

Nenad Marković \* 1

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The history of Saite-Persian Egypt is distinctively dynamic, including inner wars, regicides, recurring foreign invasions and administration, violent rebellions, and cultural standardization. However, the social structures that were in place have played only a marginal role in most modern analyses of the period. Even the leading figures still appear in disparate contexts and often are seen almost in isolation from their social background. This is especially true for various priesthoods throughout Lower Egypt, whose significance is usually downplayed in modern scholarship, largely suffering from the general misconception that "changes of dynasties, the wars and invasions had remarkable little effect" on them. No comprehensive account has been given of the formation, membership, recruitment, roles, and status of these interconnected, important socio-political groups. The nature and variety of surviving source material mentioning priests – often undated, fragmentary, unpublished, and now scattered in museums and private collections all over the world – and the general lack of scholarly interest do not help either. Nevertheless, the cumulative evidence emerging slowly from various museums and archives worldwide, the process known as "museum archaeology", augur well for future research. The aim of this project is twofold. Firstly, to provide a prosopographical and social survey of the most important priesthoods that were active in various cities throughout the Nile Delta (for instance, Memphis, Letopolis, Heliopolis, Athribis, Imau, Sais, Buto, Mendes, Sebennytos, Tanis). Secondly, to trace social developments within the changing and unstable political situation in Egypt, especially after the Persian conquest (c. 526 BCE). The overall purpose is to produce a more nuanced picture of the social lives of the temples, highlighting the multi-faceted nature of their roles between royal power, autonomy, and local interests.

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\*Speaker

# Chauncey Murch: Missionary, Collector, Middleman...? Politics of Labels in 21st Century Digital Provenance Records

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Collections of Egyptian artifacts passing through the hands of Chauncey Murch (1856-1907) reside in various museums including The British Museum (UK), The Metropolitan Museum of Art (US), and The Art Institute of Chicago (US) and remain some of the largest individual digitally-accessible collections of Egyptian materials at these institutions. They predominately include small-sized artifacts with large numbers of scarabs, beads, amulets and pendants. Despite the size of these collections, totaling over seven thousand artifacts, their histories remain largely undiscussed. This paper seeks to uncover and highlight the pasts of these artifacts, to understand the pathways through which they traveled, and the way in which these stories are reconstructed in the digital museum realm through record labels. This paper works to unpick the application, ordering and absence of labels ascribed to Chauncey Murch and his role in collecting and distributing Egyptian artifacts, and assisting contemporaries in doing the same between 1883 and 1907 while he served as a Presbyterian missionary. It highlights the overlapping interpretations of the Murch collection histories and the actors involved as they are reproduced in the digital museum environment. It draws on patterns found in provenance records, credit lines and other digitally reproduced statements connected to Murch that label him as a missionary, antiquarian, collector, dealer, middleman, intermediary and personal guide among other things. Through this critical comparative analysis this paper explores the implicit politics imbedded in these readings and seeks to provide a more nuanced response to the questions, who was Chauncey Murch and, how is his legacy presented in the 21st century.

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\*Speaker

# Why did the Egyptian Language Develop in Cycles?

Rachael Mclaughlin \* <sup>1</sup>

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The history of the Egyptian language shows many of the world's most obvious examples of the linguistic cycle pattern, which involves the alternation between linguistic forms which are more synthetic and linguistic forms which are more analytic. This is particularly visible within the diachronic developments of Egyptian verbal constructions, with a full linguistic cycle of synthetic > analytic > synthetic being visible in the developments of all verbal constructions. Several constructions also show further repetitions of the linguistic cycle, through additional synthetic and/or analytic stages. Consequently, the Egyptian language, and particularly its verbal constructions, provides an unequalled opportunity to investigate the nature of the linguistic cycle pattern, and the reasons behind its development.

This presentation will firstly provide evidence for the linguistic cycle pattern in the diachronic developments of Egyptian verbal constructions. This evidence will subsequently be used to examine the feasibility of possible causes for the development of the linguistic cycle. Applying linguistic theory to the Egyptian language will reveal probable motivations behind the linguistic cycle pattern and its widespread presence in Egyptian.

Within this research, a functional linguistic approach is taken, conceptualising language as an instrument of social interaction. This approach presupposes that language change occurs based on the needs and experiences of language users, and thus that the motivations for changes which caused the formation of the linguistic cycle pattern originated from the needs and experiences of language users. This presentation will thus argue that the motivations behind the formation of the linguistic cycle pattern came from attempts by language users to communicate in a socially successful way at the lowest possible cost, as suggested in Keller's invisible hand theory, and the consequent alternating priorities of language users between clarity and economy in communication.

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\*Speaker

# Heritage Insights into Mudbrick Technology in Egypt: A Case Study at el-Lahun, Fayoum

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Mudbrick is an element that has been used widely in architecture throughout Egyptian history. It was employed adjacent to stones in both religious and domestic architecture. Contemporary Egyptians have been using mudbrick technology almost constant, and unchanged, over millennia. However, there is a lack of in-depth research that explores the authenticity of mudbrick technology in contemporary Egypt. This paper traces the unbroken mudbrick technological traditions that can be matched in few other living communities; documents the production techniques; and explores the uniformities and variabilities in production techniques in el-Luhan in Fayoum governorate, as a case study, where many constructions were executed in mudbrick: the middle kingdom mudbrick pyramid of Senusert II, workmen's village, as well as modern mudbrick buildings. Researchers have surveyed Ancient Egyptian sources (scenes and artifacts) and have investigated contemporary mudbrick technology; data was gathered through observation and interviews at the site. The findings of this study denote the continuity of ancient mudbrick technology in el-Luhan village.

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\*Speaker

# A Landscape in Stone. Veneration of Useramon as ‘vizier ancestor’ and his dual-tomb as inspiration for TT 100.

Antonio Munoz \* <sup>1</sup>

<sup>1</sup> Universidad Complutense de Madrid – Spain

Useramon was the vizier under Hatshepsut/Thutmose III and he played a significant role in the political and economic dimension. Moreover, the marriage of Useramon with the sister of Ineni, triggered the power of a family that hold the most important positions within the Amun domain and the Theban administration during three generations. However, his figure is somehow obscured by his heir and nephew, Rekhmire, owner of the well-known tomb TT 100. In this research, the architecture of TT 100 is analysed with a new approach, focusing on several aspects of the tomb such as its unique ceiling. Landscape archaeology has been refused within Egyptological interpretations until recently. This approach allows amplifying our perspective and comprehension of much of the Egyptian constructions. Taking into account the symbolic value of the landscape, its reciprocity with buildings and beliefs and the activities carried on there, is essential in order to get a better understanding of monuments. Furthermore, family relations and veneration between heir positions were very important in tombs’ planning and design. Thus, the fact that both men held the position of vizier during the same reigns (and were relatives), could be determinant for their connection in the style of the construction of the tomb. Therefore, Rekhmire imitated the ‘idea’ of the tomb of his predecessor, venerating him, and the use of the landscape for this purpose was essential. This proposal has the aim of explaining the most important architectural features of TT 100, in the light of new approaches regarding the role of semiotic value of landscape and the use of the space for inspirational and imitational proposes.

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\*Speaker

# Petrie's Early Methods and Aims before his 1904 Methods and Aims in Archaeology

Ahmed Nakshara \* <sup>1</sup>

<sup>1</sup> Ain Shams University – Egypt

The seminal book *Methods and Aims in Archaeology* written by the English Egyptologist William Matthew Flinders Petrie in 1904 has been long considered a milestone in the long journey of archaeological excavations literatures development. However, a journey of careful digging into Petrie's unpublished archives demonstrates how many excavation approaches which reached their maturity in his latter book were originally formulated much earlier, particularly during his first diggings in the Nile Delta as a delegate of the EES over the years 1883-86. Moreover, many of his work ethics not exercised by others in that time have been later proven as genuine to such an extent to be advisable in many international heritage conventions and charters developed independently from Petrie's perspectives hidden in his unpublished archives. Principles such as, the importance of publishing and diffusion of excavation reports, the refilling of finished excavation fields, archaeological photography, concerns about preserving immovable finds and many others are first promoted by Petrie. Therefore, this paper aims to unveil the early work ethics and archaeological methods and aims practiced by and documented in Petrie's unpublished archives now kept at the EES, Petrie Museum and Griffith Institute. Moreover, to examine their validity against international conventions and charters of heritage adopted by UNESCO. In order to give the man some of his worthily deserved high esteem as a pioneer of Egyptian archaeology, which in turn contributes to "the history of Egyptology and to perspectives on the development of the discipline".

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\*Speaker

# **”Hurry up and publish studies on totemism: I have some of my own”: The correspondence between Victor Loret and Jean Capart**

Vincent Oeters \* <sup>1</sup>

<sup>1</sup> KU Leuven / Ghent University – Belgium

Victor Loret (1859-1946) and Jean Capart (1877-1947) first met at the 13th International Congress of Orientalists in Hamburg in September 1902. Following their meeting, the French Egyptologist maintained a correspondence with the younger assistant curator of the Egyptian collections in the Royal Museums of Art and History (RMAH) in Brussels. At least fifteen letters are now preserved in the archives of the RMAH. All these letters deal with questions that Loret was eager to discuss with Capart regarding totemism. The concept of totemism, a system of belief in which humans are said to have kinship or a mystical relationship with a spirit-being, such as an animal or plant, became popular in anthropology, ethnography and the social sciences at the end of the 19th century. Famous scholars like Sir James George Frazer, Émile Durkheim and Sigmund Freud published influential research on the subject. Inspired by this trend, both Egyptologists wanted to research the concept in ancient Egypt and in his first letter to Capart, Loret pushed him to hurry up with publishing his studies on totemism since it, according to him, would be ‘the starting point for the serious study of the Egyptian religion, about which, up to now, little more than musings have been written’. This paper will discuss the content of the mainly unpublished correspondence between Loret and Capart and place their discussions on totemism in the development of Belgian Egyptology at the first half of the twentieth century.

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\*Speaker

# Reclaiming Our Place at the Table: Centering Portuguese-speaking Scholarship in the World of Egyptology

Luiza Osorio G. Silva \* <sup>1</sup>, Inês Torres \*

<sup>2</sup>, Guilherme Borges Pires \*

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Egyptology from the Portuguese-speaking world is frequently excluded from mainstream Egyptological discourse, including in recent state-of-the-art overviews. However, the rising production of Egyptological scholarship by native Portuguese-speaking scholars can no longer be ignored, since these studies often contribute different perspectives to the study of ancient Egyptian and Nubian material. Even though it is produced in a supposed "Egyptological periphery," this scholarship is showcased in large conferences in Brazil and Portugal every year and includes innovative interdisciplinary and theoretical approaches, archaeological excavations, museum work, studies of language and grammar, and reception studies, among others. Should we even speak of a "periphery" when research produced in lusophone contexts is comparable to that produced in the so-called "center"? To us, reclaiming our place at the table means acknowledging the diversity and subjectivity of Egyptological scholarship while asserting that Portuguese-speaking Egyptologists are a valuable part of the larger discipline. The goal of this paper is thus to introduce a larger initiative organized by the authors that aims to emphasize the regional, thematic, theoretical, and methodological heterogeneity characteristic of Egyptological research produced in Brazil and in Portugal. As such, this project fits into current postcolonial discourse in the humanities and in recent debates about global history and cooperation in international academia.

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\*Speaker



# Figurative writing in the texts of Domitian's Obelisk at Piazza Navona

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During the first years of the principate of Domitian (AD 81-96), an outstanding Egyptian monument was commissioned by the emperor in Rome: the so-called ‘Pamphilj’ obelisk, now crowning Bernini’s Fountain of the Four Rivers in Piazza Navona. Its texts were composed by a group of Egyptian hierogrammates and then quite certainly engraved by (possibly) local hands in Italy. Dedicated to Ra-Horakhty, the obelisk features praising and programmatic inscriptions on its four sides, characterised by the combination of traditional themes and imperial statements in a legitimising perspective. Although, in the past, these texts have very often been disregarded as exotic attempts at reproducing pharaonic semantics, it has now been shown that they reveal a coherent historical character; their composition can be considered the result of an aware transcultural operation, balancing customary Egyptian phraseology and Roman realities. The vehicle in this highly stratified form of communication is hieroglyphic writing: in conformity with the prestige of the monument, the texts are composed making use of figurative forms. The paper aims to discuss three main issues in the conception of the monument: 1) the possible original context, so to understand the object’s purpose and destination; 2) the content of the texts and its significance in making the obelisk an erudite literary product; 3) the formal level, or the graphic medium used by the editors, to determine which scribal communities might have operated and which models could have been preferred to convey different layers of meaning to the message.

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\*Speaker

# Claw-pendant anklets in Middle Kingdom Egypt Jewellery

Maria Sofia Patrevita \* <sup>1</sup>

<sup>1</sup> "L'Orientale" – Italy

During the Middle Kingdom a new anklet design appeared in Egyptian jewellery: the claw-pendant anklets. Consisting of a single or double string of amethyst beads from which hung a claw-pendant, this anklet became a specific type of jewel characteristic of Egyptian Middle Kingdom.

Between the end of the nineteenth and the beginning of the twentieth centuries, some exceptional discoveries of precious ornaments occurred and the most famous hoards of jewellery, including gold claw-pendant anklets and lion-amulets, were found in the tombs of the 12th Dynasty of royal ladies, at Lahun and Dashur. The treasures belonged to the daughters of Sesostri II: Sit-HathorYunet, Meret and Sit-Hathor-Int. The claw-amulets of the royal sisters are identical and made of gold with the two halves soldered together down the sides and two ball-beads at the top.

Used as ornaments from Predynastic times, during the Naqada culture, these amulets continued in use until the Roman period. At Nag' el-Deir, Reisner found the undisturbed burial of a woman who was wearing on her ankles two gold claws and six of bone overlaid with bronze, threaded with small carnelian beads. In Middle Kingdom and during the 12th Dynasty, the claw-pendant anklets became very popular in jewellery and were realized with precious metals, such as gold, silver and electrum, but also with carnelian. Moreover, a wall-painting at Qaw-el-Kebir shows a dancing-girl with a claw-pendant hanging from her ankles.

The typological, stylistic, metallurgical and experimental studies of these precious claw-amulets are interesting tools for the research concerning symbolic meanings beyond ornamentation, the universe of metallurgy and goldsmithery, the ancient techniques and tools. The experimental archeology can help us to understand the metallurgical processes used to create this precious and symbolic artistic expression.

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\*Speaker

# Confusing greatness with might: a closer look at the assumed synonymy of aA and wr

Josefin Percival \* <sup>1</sup>

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The increased interest in lexical semantics over the past few decades has allowed for more detailed and accurate translations and understanding of Egyptian texts. Yet, in spite of this recent interest, much is left unstudied. One such area is that of synonymy. Although absolute synonymy is generally not considered a true concept in linguistics, translations of Egyptian texts still seem to display this phenomenon. Two roots presenting such close synonymy are aA (3-inf.) and wr (2-gem.), both generally translated as *great*, *important*, and *mighty* in translations of Earlier Egyptian texts. Indeed, both roots appear to be used interchangeably on occasion, seemingly expressing the same semantic scope. However, the different morphological and syntactic patterns suggest that their synonymy may not be as close as previously assumed. Studying the two roots closely, it is possible to identify preferences for one over the other in certain constructions, e.g. subjunctive and comparative uses. Furthermore, what is the deciding factor for which translation is to be used for each of the two adjectives when both appear in short succession in the same phrase, if both display the same semantic scope? This question is investigated through studying adjective sequence pattern in Earlier Egyptian texts in comparison to current linguistic theories on adjective word order. By studying the morphological and syntactic patterns, in addition to adjective sequence, this paper aims to clarify the level of synonymy displayed by aA and wr, questioning whether their semantic definition and translation should be refined or altered.

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\*Speaker

# The landscape of Thebes and its hinterland between the end of the First Intermediate Period and the reign of Senwosret I.

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Today, with the application of new technologies and new findings, more conclusive results can be obtained that allow us to provide a clearer vision of the evolution of the city of Thebes itself and of its hinterland in the period of time between the reigns of Intef (II) and Senwosret I (both inclusive), understanding the landscape not only as a ritual landscape, which also, but as an indissoluble "whole" that results in the creation of a modulated and modeled cultural landscape over the years. For this, the various environments developed in the landscape itself, the relationship between them and their functionality are analyzed. The location of the Thebes of the Old Kingdom and the First Intermediate Period; the different processional axes between the funeral and sacred spaces; the influence of the new invocation in the fourth nome; the role of the *el-Qurn* cliff, from a geo-landscape and religious point of view; the influence of the *Intef's* Thebes in shaping the future Theban landscape; the development of the city itself in relation to its hinterland, with the commercial circuits established through the eastern desert with the port area of *Mersa (Wadi Gawasis)* and the western desert with Nubia, through the "route of the Oasis" ( connection between the "Road of *Girga*" and the routes of *Farshut* and *Alamat Tal*). All these will be elements that will make it possible to establish not only the limit of the Theban nome itself, but also provide some conclusive data to consider how the Theban cultural landscape was from a double perspective, synchronic and diachronic, throughout the 11th dynasty and the early decades of the 12th dynasty.

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\*Speaker

# Life and inheritance of Fr. Luigi Maria Ungarelli: Egyptologist and first curator of the Gregorian Egyptian Museum

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Luigi Maria Ungarelli was born in Bologna on the 19th of February 1779. In 1805, the Barnabite order welcomed him as a brother. His notable teaching skills were later noticed by Cardinal Francesco Fontana, who appointed him professor of Theology at the Barnabite institute of Rome in 1824. There, he had the opportunity to focus his studies on ancient cultures and languages, becoming afterwards highly proficient in Hebrew. Nevertheless, his life-long passion was for the ancient Egyptian culture, at first inspired by the enthusiastic influences of his close friend Ippolito Rosellini, along with the remarkable contemporary discoveries of J.F. Champollion. The growing fame in Egyptology and impressive philological skills of Ungarelli drew the attention of Pope Gregorius XVI. His widely known intentions of building up a new wing and found an Egyptian collection in the Vatican Museums resulted in the proclamation of the Barnabite as the one responsible for the project and, later, first curator. Such an assignment did not prevent him from abandoning his research, which stayed focused on the obelisks of Rome and the collection kept at the Gregorian Egyptian Museum. In this connection, he published a full and modern survey of the Roman obelisks in 1842, which included new drawings, detailed explanations and, for the first time, a translation of their inscriptions. Nowadays, the figure of Fr. Ungarelli is widely celebrated and highly appreciated in the history of Italian Egyptology, however, on an international level, though his name is noteworthy, his life and works remain generally less familiar. This paper aims to provide new analysis of his studies and achievements, including his academic relationship with Rosellini, not to mention the controversial accusations made against him by Champollion Figeac.

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\*Speaker

# The Rosetta Stone: the dawn of an Egyptian technique to translate from Greek

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Two hundred years after the "Lettre à M. Dacier", the Rosetta Stone remains the symbol of one of the most remarkable steps in the translation of Egyptian texts. Thanks to its bilingual inscriptions and the outstanding work of Jean-François Champollion, we were finally able to understand the hieroglyphic writing system.

However, the Rosetta Stone also represents the dawn of a ground-breaking translation technique of Greek concepts by the scribes from the beginning of the 2nd century BCE. These ancient scholars brought to royal decrees the MNT- prefix for abstract words and they developed a translation method that became one of the most important tools to express Greek concepts in the Coptic Bible.

Through a set of Egyptian texts dating from the Old Kingdom to the Late Roman Egypt we will explore the expression of concepts by means of abstract prefixes to better understand the success of these constructions on the expression of foreign concepts.

Finally, it will be an opportunity to shed light on the work of François Daumas, founder of the Egyptology chair in Montpellier. His research on the ways of expression of Egyptian and Greek was a first of a kind.

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\*Speaker

# Resilience, Innovation, and tradition: 22nd dynasty's official discourse

Perrine Poiron \* <sup>1</sup>

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Third Intermediate Period's political history (~1069-664) remains difficult to study to this day due to two main factors : the chronology of the different reigns and the identity prism through which it is studied. This period sees the appearance of a major decentralization of power where not one, but sometimes up to four pharaohs reign simultaneously, moreover what is more, these pharaohs were all reputed to be of foreign origin. The failure of the " apanage " policy made by the Bubastite rulers dragged Egypt into an era of numerous political changes, thus, it becomes difficult to understand kings's succession order. Moreover, the identity prism seems to influence most of the researchers who place their studies within this period framework, where differences with pharaonic tradition are more observed than elements which attest to its continuity. However, we decided to base our research in continuity with a new approach that focuses its observations on the elements of continuity with the pharaonic tradition. The later considers that the TIP is a post-imperial period which evolved by adapting to the socio-political context which it inherited at the end of the New Kingdom. At a time when political changes are frequent, the study of a stable phenomenon - the patronage of Bastet and its manifestation within official protocol - captures both the ideology and the history of the later periods in a new and original angle perspective. Through this new prism of analysis, some of the ideological anchors on which power was based during this period are revealed, leading to a better understanding of 22nd dynasty kings' cultural identity. Our research shows that Bastet became a witness of the Pharaonic ideology's resiliency in a context of political instability. Evenmore, she became a vector of innovation for power in search of balance.

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\*Speaker

# Access to Mural Art at Amarna: A Space Syntax Analysis of Wall Paintings in the King's House

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The wall decoration of the King's House at Amarna originally consisted of both figurative (such as scenes depicting the royal family) and non-figurative (such as paneled dados) paintings. Even though only small portions of the wall paintings have been preserved, archaeological evidence seemingly indicates that the number of decorated rooms was limited. This paper offers an alternative method to analyze the placement of wall paintings in specific rooms of the King's House: an archaeological methodological approach known as space syntax analysis. Using space syntax analysis, two graphs of the floorplan of the King's House were created in order to analyze the visual integration of each area in the building and the level of control over each room: a visibility graph and a justified graph (J-graph). Based on the results of these two graphs, it is possible to interpret the seemingly targeted placement of the wall paintings in the King's House in terms of access control. Would everyone entering the King's House have been able to see all of the wall paintings, or would visual access have been restricted? And, if so, why? With the results obtained from space syntax analysis, this paper aims to provide an innovative interpretation of the function of the decorated rooms in the King's House, as well as of the function of this building and its placement at the center of the ritual landscape of Amarna.

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\*Speaker



# The archaeology of ancient Egyptian houses: domestic space in foreign lands.

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This paper is part of a larger project that explores new methodologies to understand the Egyptian domestic space during the New Kingdom in foreign domains. While Egyptologists focused mainly on architectural features and domestic activities, not much attention was drawn to senses within houses. Settlements that housed specialised workforces were usually planned and allocated by the Egyptian state and their archaeological evidence shows various types of interaction between the government and the inhabitants of these settlements. In mapping these interactions, it is necessary to identify the type of domestic experience of the inhabitants taking into consideration sensory aspects of the houses, such as light, ventilation, maintenance and control of temperature, visibility, odours and sounds. These elements are paramount to understand the ways of living and the relationship that people established with the landscape in which they lived. The combination of Egyptian architectural elements from the houses combined with foreign features allow us to identify and understand the diversity of responses of these populations to the landscape and to the presence of the Egyptian state. In this paper I discuss how some methodological approaches from Household and Sensorial Archaeology can improve our understanding of specific social negotiations within the domestic environment and the Egyptian presence in foreign territories.

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\*Speaker

# The non-funerary chapels of Deir el-Medina

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Deir el-Medina settlement can be roughly divided in three sections, which function sometimes overlap. Besides the village itself and the necropolis, the site had a number of non-funerary chapels, also known in French as "chapelles privées", "votives", "religieuses" or "de confrérie." These thirty or so chapels shaped a significant religious and votive area in the northern part of the village in the New Kingdom. They were associated to specific (principal or secondary) divinities and members of the community, who designated themselves by the title of " *sm š m st M3.t*", "Servant of the Place of Truth".

However, these buildings remain insufficiently studied and their functioning and social structuring are still largely unknown.

The creation and consulting of a database connecting the chapels with their original archaeological furniture, the close examination of the mission reports, the comparison with other archaeological sites in Egypt, and precise field observations allow to affirm that the study of these structures opens a new way to look at social dynamics and negotiations in the village, as well as throwing light into communal religiosity, which was probably at the core of ancient Egyptian personal piety as other examples show.

The paper presents the preliminary results of this study. First of all, the question of the existence of family or professional ties between the chapels stone seats' owners will be addressed. As the village was under the direct authority of the state, the involvement of the New Kingdom's pharaohs in the construction, the organization, and the evolution of a probable Amarnian heritage will be examined, as well as the importance of these chapels during particular festivals, processions and oracle rituals. Finally, we will consider the hypothesis of perceiving these structures as the receptacles of the local court (*qnbt*) and as teaching places.

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\*Speaker

# Marija Rudzinskaitė-Arcimavičienė and the Beginning of Egyptology in Lithuania

Tadas Rutkauskas \* <sup>1</sup>

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The year 1922 was marked not only by the centenary of the decipherment of the Ancient Egyptian writing system or the discovery of Tutankhamun's tomb, but it was also the beginning of Egyptology in a young independent state of Lithuania. In that year, Marija Rudzinskaitė-Arcimavičienė (1885–1941), the first Lithuanian Egyptologist and a former student of Russian Egyptologist Prof. B. Turayev, began to teach at Vytautas Magnus University in Kaunas. Despite various challenges, she managed to spread the knowledge on Ancient Egypt on different levels, both academic and popular. Marija Rudzinskaitė-Arcimavičienė published many articles and books in Lithuanian. She visited Egypt three times, leaving fascinating descriptions of her travels, attended several International Congresses of Orientalists, and was in close contact with various Egyptologists, for example, G. Lukyanov, V. Golenishchev or G. Reisner. From her personal resources, Marija Rudzinskaitė-Arcimavičienė managed to gather a small collection of Egyptian Antiquities that now form the most important part of Ancient Egyptian collections in Lithuanian museums. However, the early death and the upheavals brought by the World War II did not allow her works and plans to be continued. The merited place of Marija Rudzinskaitė-Arcimavičienė among other women Egyptologists at the first part of the 20th century still remains to be pointed out, and her Egyptological work more deeply evaluated. In this paper, the projects and achievements of this extraordinary woman, almost unknown to the wider academic audience abroad, will be discussed, as well as the ongoing research on her life and legacy. The current work on studying different objects from her collection will be also presented.

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\*Speaker

# The Evolution of the Process of Assimilation of Egyptian Culture in the Northern Levant between the Second Half of Third and the First Half of the Second Millennium B.C.: Patterns, Times and Meaning.

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The impact of the Egyptian civilization on the northern Levant (modern Lebanon and western Syria) throughout the Bronze Age, can in part be measured by the phenomenon of assimilation of some cultural Egyptian elements reinterpreted according to Levantine parameters and tastes. This phenomenon, which reaches its highest levels in the international artistic *koiné* of the Late Bronze Age, undoubtedly has its roots in the Middle Bronze Age. The intensity of Egypt's engagement in the Levant during the Middle Bronze Age is still not fully assessed, but there is no doubt that in the first half of the second millennium B.C. this phenomenon of absorption and reinterpretation of some aspects of the Egyptian culture was already in place. Egypt, however, actively participated in the political and economic affairs of the Levant also throughout the third millennium BC; probably already during the Early Dynastic Period, but more certainly assiduously during the Old Kingdom. The relations between Egypt and the northern Levant during this time appear to be part of the model "state-to-state contact" between ruling elites, characterized by gift and commodity exchanges through official expeditions, with sporadic military intervention. Numerous material and textual sources, both Egyptian and Levantine, bear witness to these contacts, but it is not always clear and well defined what was the degree of interaction and reception of Egyptian culture in the Levant during the Early Bronze Age III and IV. This contribution aims to outline the evolution of the phenomena of assimilation and hybridization of Egyptian culture in the northern Levant between the second half of the third millennium and the first half of the second millennium. The goal is to identify when the phenomenon has arisen, how it developed during times and what were the main differences between the EB III and IV and the MB I.

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\*Speaker

# The tomb of Dagi: use and reuse in the Theban necropolis

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The tomb of Dagi (TT 103) is an exceptional case for the study of reuse in the Theban necropolis. The tomb was built by Dagi, a vizier under Montuhotep II, in a privileged emplacement close to the mortuary temple of the king, on the northern side of Seikh Abd el-Qurna, looking towards Asasif. The tomb of Dagi was first discovered by Lepsius, published by N. de Garis Davies (1913), and finally, the team from the Metropolitan Museum of Art, New York, led by Herbert Winlock, conducted several archaeological excavations at the site. Currently, the tomb is being studied by the Middle Kingdom Theban Project (University of Alcalá).

In spite of its origin as a tomb for the vizier, the tomb of Dagi was extensively reused in later times, as happened with tombs all over the area of Deir el-Bahari. But the most relevant phase of reoccupation of the monument occurred in the Coptic period, when part of the primitive structure was integrated into the monastery of Epiphanius. Although it is difficult to provide absolutely certain dates, we know that the monastery was fully operational as early as the middle of the sixth century.

The aim of our paper is to analyse the structures associated with Dagi's tomb from a diachronic perspective, focusing on the understanding of its evolution and phases of utilization by using an approach that Upton has come to call historical fluidity in Architecture. Given that the building presents at least two key moments in its evolution: its use as a funerary structure in Pharaonic times and its reuse as a monastery of early Christianity in Coptic times, our efforts will focus on the analysis of both phases and on understanding the changes made to adapt the structure for its later use.

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\*Speaker

# Under the Ram God of Mendes: The Mastabas of Aha-Pu-Ba and Nefer-Shut-Ba

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In the 1960s and 70s, an archaeological mission led by the Institute of Fine Arts (IFA) of New York University was the first to excavate large-scale remains dating to the late 3rd millennium BCE at the site of Mendes. Particularly significant were funerary remains spanning from the late Old Kingdom through the First Intermediate Period, a time still sparsely represented in the archaeological record of the Delta. Among these finds was a series of mastabas belonging to a family of high priests of the Ram God of Mendes. These remarkable structures have regrettably only been cursorily published, leaving many questions unanswered. Fortunately, in the early 2000s, all material related to the IFA expedition was consolidated as an archive, now stored at the Oriental Institute Museum of the University of Chicago. This paper presents the results of a study of the Mendes mastabas using the IFA excavation archive. Through the careful examination of excavation notes, field drawings, photographs, and museum objects, the mastabas and their content are reconstructed and compared. A study of the architecture, burials, and associated artifacts allows us to contextualize the structures both chronologically and geographically. Comparison with other sites highlights the similarities, but also the particularities of the Mendes monuments, offering a rare glimpse at local funerary practices. These unusual examples of provincial mastabas from the Delta contribute to a broader discussion about the building of such funerary structures during the late Old Kingdom, as well as providing insights into family dynamics and the maintenance of the funerary cult during that time period.

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\*Speaker

# The forgotten interest - Luxembourg and Egypt(ology)

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Ancient Egypt, with all its history, art, and archaeology, has captivated many countries like France, Germany, the UK-to name but a few-over centuries, a fascination that finds its expression, for instance, in the establishment of professorships in Egyptology and the foundation of research institutes. Despite its neighbouring states having clearly followed this path, Luxembourg seems to have been rather insusceptible to Egypt's influence, at least at first glance. Thus, for example, Egyptology (or any other related field) is not offered in the curriculum of the University of Luxembourg to this day. Yet, at the same time, the exhibition 'From the borders of the Nile to Luxembourg...', which opened in 2015 in connection with an exhibition of the German Mummy Project, attracted large numbers of visitors and thus highlighted the interest of the modern Luxembourgish public in ancient Egypt. Of course, the question now arises whether the absence of official Egyptological institutions might hint at the fact that the country, or rather its inhabitants, did not show the same amount of interest in the past or whether it was maybe displayed in other ways. Are there ties between Luxembourg and Egypt(ology) and, if so, how do they manifest themselves? The aim of this paper is to reveal the forgotten interest of Luxembourgish citizens and residents in ancient Egypt, ranging from a draughtsman accompanying Napoleon Bonaparte to Egypt, over a princess of Saxe-Weimar-Eisenach and a mysterious count, to a hotel manager in the Winter Palace at the time of the discovery of Tutankhamun's tomb. Hence, even though Luxembourg's fascination with Egypt(ology) might not be as directly apparent as in other countries, it cannot be denied and deserves to be documented.

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\*Speaker

# Those Are Mine: The Diversity of Animal Identification Methods in Ancient Egypt

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Great care and attention were given to animal herds in ancient Egypt. Because cattle often mingled, particularly during open grazing in pasture areas, the ancient Egyptian was primarily concerned with identifying the livestock, so that they are recognized in case they stray away from the herd, or get stolen. Cattle rustling was a critical problem in ancient Egypt. In order to put an end to such a predicament, animal branding was practiced. The present paper traces the origin of branding as a practice dating back to ancient Egypt, then analyses the archaeological evidence and textual sources related to the performance of this practice. Cattle marking was a prevalent practice in ancient Egypt. Although cattle branding is believed to date back to the time of the Old Kingdom, the earliest record of cattle branding is found in the paintings of a New Kingdom tomb. The main purpose of modifying the animals' external appearance through marking was to assert ownership. Most probably, the different forms of identification were registered with authorities, in order to create an official mark that could easily distinguish the animal, and ascertain its ownership to the given individual. This was conducted via conventional means, such as the modification of the growth direction of the horns, or the branding of the hide with hieroglyphic symbols, mostly applied on the animal's shoulder. Hence, this paper demonstrates the actual branding process employed in ancient Egypt, parallel to the modern practices. The paper, also, investigates whether branding has provided a permanent or a changeable visible proof of possession.

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\*Speaker



# Register variation in Ancient Egyptian narrative texts

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Ancient Egyptian texts are an important testing ground for modern linguistic theories because they have the potential to diversify and broaden research approaches. This is especially the case for those theories claiming universality, e.g., the so-called "register studies".

The term "language register" stands for the interdependent relationship between context and text in a communication framework (Halliday 1978, *Language as Social Semiotic*; Neumann 2013, *Contrastive Register Variation*). In this modelling, any verbal or textual communication is understood as a framework defined by specific situational settings triggering specific choices in language use. Thus, the speaker/text producer is choosing a "register" (consciously or subconsciously) in accordance to his/her communicative goals as well as intentions and in respect to the situational setting (e.g., status of addressee, level of formality, time and place, etc.) in which the communication is situated. Such language choices become visible and explorable within the text, being a complex multivariate network of linguistic features ranging from morphosyntax, lexis, phonetics to pragmatics.

Is it possible to study registers in Ancient Egyptian texts? This question shall be critically evaluated on the basis of narrative texts such as *The Eloquent Peasant*, *Shipwrecked Sailor* and *Wenamun*. As a starting point, the two main layers of narrative texts, namely the presentation of events and the representation of speech, shall be focussed on. Second, a series of recurring situation types shall be analysed in respect to the observable linguistic features. The main questions here are: How do protagonists with higher status communicate with lower status individuals (and *vice versa*) in formal and/or private situational contexts? How do gods or god-like entities speak to human beings? How do foreigners speak to Egyptians or rather how is foreigners' speech represented in Egyptian text media?

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\*Speaker

# Advances in the Archaeology of Food in Ancient Egypt: New Paleoethnobotanical and Isotopic Approaches

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The preservation of food remains from ancient Egypt is one of the exceptional aspects of the archaeology of the region. The botanical materials from predynastic layers at Nag ed-Deir that gave rise to archaeobotany as a science while Early Dynastic botanical materials were the source data for Willard Libby to invent carbon dating and win the Noble prize. In this paper, I continue this interdisciplinary cross-link between life science and humanities. First, I will present new unpublished food remains excavated by Reisner and Lythgoe in early 1900s the sites of Nag ed Deir and Deir el Ballas at the Museum of Anthropology at the University of California Berkeley. This study presents the results of interdisciplinary analyses using archaeobotanical, and isotopic method on food from these sites. Nano-archaeology technology on a beer mash was also used to reconstruct early beer ingredient compositions from Nag ed Deir, making regionally specific recipe of beer with new non-destructive method. The result of a long stable isotope experiment by the author introduces a new method to identify the source region of food to differentiate between local versus imported species such as pomegranate and domesticated watermelon. This interdisciplinary approaches enable us to reconstruct the social history of food as related to regional identities, and cross-cultural interactions from non-elite contexts expanding our theoretical perspective from the humanities side. While the isotopic data serve life sciences with exceptionally important deep-time data to the anthropogenic impact of climate changes on the foodways and ancient food ecology.

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\*Speaker

# An Analytical Study of the Transitional and Late Egyptian Verbal System: a Case Study from Amarna Period Texts

Sherouk Shehada \* <sup>1</sup>

<sup>1</sup> Helwan University – Egypt

This research examines the innovations of the ancient Egyptian language during the Amarna Period, focusing on an analysis of the verbal system including the sequential constructions ir(r).f sDm/ ir.f sDmand mtw.f sDm. These grammatical innovations contributed to the development of the analytic (or periphrastic) system, dominant in Late Egyptian, and they also refer to the transitional stage from Middle (or Classical) Egyptian to Late Egyptian. The data of this research derives from the Amarna Period texts, and includes: royal inscriptions (such as boundary stelae), private texts inscribed on elite tombs, miscellaneous texts on ushabtis, and non-literary texts consisting of papyri, ostraca and docketts. These different types of texts are worth examination in order to explore to what extent the source type contributed to verbal system innovations of the Amarna Period. Hence, this raises one of the major questions of this study: who initiated these verbal system innovations and why? The author makes a comparison between inscriptions originating from Amarna with those outside of the capital city, both which are contemporary to Akhenaten. Through analysis of the verbal system, this research demonstrates that linguistic innovations were largely attested in inscriptions from Amarna but did not reach outside the capital to other regions like Memphis or Thebes. The most surprising finding is that some elite tombs at Amarna itself did not contain any of the innovations in the verbal system. This raises another crucial question: why did some tomb inscriptions contain grammatical innovations, while others at the same site and city did not include any?

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\*Speaker

# Military Awards or Made on the Fly: A Review of Golden Flies in Ancient Egypt

Taneash Sidpura \* <sup>1</sup>

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Fly-shaped pendants have been found in Egypt from the Predynastic Period onwards and are generally interpreted as military awards for bravery in battle because two soldiers, Ahmose Pennekhbet and Amenemhab Mahu, described receiving golden flies from the king. However, some scholars have suggested that only larger flies and those made of expensive materials, such as gold, were military awards whereas smaller examples and those made of cheaper materials were amulets, perhaps to ward flies away.

This paper aims to review this position through examining examples of golden flies to assess if, other than their material, there are any stylistic similarities which may suggest a common purpose. Also, the largest examples of fly-pendants, both gold and of other materials, are analysed to consider if they have any links to military activity.

The review suggests that neither their stylistic features nor size can be used to support an interpretation of fly-pendants as military awards as these features were most likely due to the personal circumstances of the owner/maker. This paper seeks to add greater understanding of the purposes of fly-pendants and the mechanisms of presentations made by the king to favoured officials.

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\*Speaker

# Contextualizing the Cranium: a brief examination of selected terms for the head

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Although terms for anatomical areas are found throughout ancient Egyptian texts, there is unfortunately no known treatise specifically dedicated to the exposition of the human body. Thanks in large part to the volumes of the *Grundriss der Medizin*, by Grapow, von Deines, and Westendorf, we have a relatively comprehensive outline of these words in their medical context, however little work has been done to examine them outside of this genre—even though many appear more frequently in non-medical texts. Lefebvre’s *Tableau* and Lacau’s *Noms* (among others) add useful insights, but still rely heavily on medical sources. This has left us with a skewed perception of how the ancient Egyptians conceived of the body—only compounded by the significant variety of translations proposed. From the ubiquitous to the obscure, anatomical terms are rendered myriad ways, often without consistency or further discussion of nuance. This paper aims to take a very small step in addressing that issue. Of the few hundred words known to name parts of the body, many of the most informative are for areas of the head and neck—this paper will discuss the use of a select number of these terms (including some that are quite broad, ex., *tp* and , and others that are far more specific, ex.: *nn.t* and *dhn.t*). Each term will be examined individually, with a focus on diachronic change and variations in textual genre. They will also be compared and contrasted, to help us understand what distinguishes the one from the other. This paper will aim to demonstrate why a more comprehensive examination of anatomical terms is necessary, and how much information such a study can reveal about how the Egyptians utilized these words and what this says about their perceptions of the human body.

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\*Speaker

# Intericonicity in New Kingdom and Late Period Theban Tombs: The Contribution of Graph Theory

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Tradition is very present in Pharaonic Egyptian art, for the representations follow the formal canon of the image of the king and the gods. A common repertoire has been passed down through the millennia and when an Egyptian artist created an image, he drew from this repertoire and its conventions. This strong fidelity to tradition results in an unchanging aspect of Egyptian art still often described as reproductive art. Nevertheless, Egyptian artists and their patrons were not without freedom and creativity. Among the ways to innovate, they sometimes started from an existing representation to create a new one, similar but different. These strong links between particular representations, outside the usual variation from the common repertoire, can be defined as intericonicity and constitute a vast and dynamic network resulting from a complex phenomenon that is not yet fully understood. To further our understanding of the motivations and modalities of the latter, I propose to apply graph theory to the network that links these representations within the Theban tombs of the New Kingdom and the Late Period. Still little used in Egyptology and generally applied to social networks, graph theory is a set of methods and concepts derived from mathematics that allow the study of a given relational phenomenon. In addition to visualizing the network, it can provide us with numerical indicators, quantifications, and summary diagrams that go beyond what we can notice intuitively. Furthermore, through network analysis, it is for instance possible to identify communities, isolated elements, or central points of the network. Carrying out this analysis thus allows for a more detailed understanding of the ways and means of transmission of the Egyptian artistic tradition as well as of the innovation based on it.

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\*Speaker

# Some Characteristics of Children Behavior according to their Representation in the Private Tombs Scenes

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Although there are some common similarities between children during their childhood period, their behavior characteristics are not identical; every child has his/ her own character. This study aims to examine scenes representing the characteristics of ancient Egyptian children, which varied from one child to another according to their behavior and reaction in different situations. Their characteristics are noticeable through their interaction with parents, supervisors, birds, animals, and other children. Some children were good observers of their parents, so they imitated their acts and reactions. Naughty and careless children were a source of disturbance during work. They were represented playing and having fun without fear from their parents or supervisors. Helpful children were shown assisting and following the instructions of their supervisors. Responsible children were talented and had the ability to work hard, either their work was suitable for a child or not. Energetic children were full of power and like playing at the same time; so they worked in open areas with animals and birds. Additionally, this article analyzes the behavior of children in order to prove that the ancient Egyptian artist succeeded in distinguishing and reflecting several children's behavioral characteristics and feelings according to each situation, in addition to showing a side of children's spontaneity and sense of humor. This study highlights the significance and meaning of some gestures used by children as a source of communication and repeated by several other children in certain conditions.

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\*Speaker

# The Libyan Political and Social Impacts on Ancient Egypt within The Third Intermediate Period

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Since the earliest times in history, the Libyan border has been a cause of a significant issue for Egypt. The kings of the first dynasty have been forced to protect the western borders and may have been involved in invasions in order to secure the borders within the western Egyptian desert. The first Libyans rapidly and unitedly merged ethnically and culturally with the Egyptians living in the western delta. As for the Libyans, the borders of the western desert were considered more of geographical than ethnic compared to how Egyptians have viewed them. The preoccupation of the late Ramesside monarchs with the struggle for the throne has left the battlefield blank in front of the senior military leaders of the Libyan mercenaries, which led to their success in increasing their political, religious and military influence in the south, at the end of the Ramesside period till the third intermediate period.

The third intermediate period in Egypt (1076–664 BCE) has been characterized by political and social changes as has been assumed by historians to be a cause of the Libyan influences on culture and society, moreover, the centralization of government has declined in favor of the power of local government for regional rulers through a political change that divides Egypt into small states. Some of the states returned to being united with the center and others remained separate.

In the proposed presentation, examination and further analysis in profound historical and analytical way will be conducted using appropriate analytical and methodological tools; required by every social, political, cultural, religious or economic element, for identifying the various causes, manifestations and consequences, besides the impacts on Egypt politically and socially.

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\*Speaker



# Spinning and weaving in Ancient Egypt: textile production in New Kingdom textual sources

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Ancient Egypt is famous for its production of very fine linen textiles and for well-organised and large scale textile manufacturing. A tremendous amount of textiles have been found in excavations, with mummies covered by shrouds several metres long and wrapped in hundreds of metres of bandages. For each of these textiles flax needed to be cultivated, processed and spun: looms were warped and textiles were finally woven. Some of them could also have been bleached or dyed. The production of this incredible amount of fabrics involved the whole society at different levels, with families often producing their own textiles, but also larger institutions, palaces and temples contributing to this massive manufacture. Beside the textiles themselves, what other sources are actually available for reconstructing this production in the New Kingdom? What information do these provide, how reliable are they and how can we use them to understand this key sector of ancient Egypt's economy? This paper focuses on various textual and iconographic sources dealing with textile production. Looking for evidence about the organisation of the different stages of manufacture, it also sheds light on the people involved and the places of production.

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\*Speaker

# Social and Economic Life in Early Ptolemaic Egypt: The Potential of the Zenon Archive

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The so-called Archive of Zenon, which is the largest private archive to have survived from Ancient Egypt, contains a wealth of information about various persons living in Egypt and beyond under Ptolemaios II Philadelphos. Because Zenon changed his career several times in the period covered by the sources (263-229 BCE), his documents shed light on different people and systems that he, and the people he knew, interacted with. At the same time, they offer some stability since certain individuals – such as the king’s financial minister – remained in Zenon’s close circle despite such changes. The archive thus holds enormous potential for studying how Zenon’s social networks evolved over time, and exploring how observed changes correlate with developments of his life and time. To study the c. 1850 documents that have been associated with this archive collectively, the author employs conceptual and computational methods of *Social Network Analysis* (SNA). In this paper, she presents her research project and shows how SNA can assist Egyptologists in studying socio-economic realities and behavioural patterns revealed by textual source on a large scale, with concrete examples drawn from the Zenon archive.

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\*Speaker

# Ancient Egyptian Mirrors: new emerging data on their manufacture

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Ancient Egyptian mirrors have received a great deal of attention for their cultural significance and connections to religious beliefs. However, in-depth investigations into their production processes have been lacking with only a handful included in wider analyses. So how were mirrors manufactured and what kind of reflection did the metal produce? What colour and how clear were the images? Essentially, how did the Ancient Egyptian elite see themselves? The combination of metallurgical analysis and experimental work presented here aims to shed light on some of these questions.

With the use of a novel minimally destructive sampling method called flat edge abrasion, analysis of mirrors from a range of UK museum collections using SEM-EDX has revealed the chemical composition and microstructure of the metal. The mirrors' provenance spans from the Old Kingdom through to the Late Period, allowing the manufacturing techniques used to produce them to be characterised and then tracked over time, showing when various developments occurred. Additionally, different surface treatments have been identified which will have varying effects on the type of reflection created, ranging from a coppery through to a silvery appearance. Ongoing experimental work based on these analyses has succeeded in re-creating the manufacturing sequence alongside the visual characteristics of the mirrors which aid our understanding of how they originally functioned.

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\*Speaker

# Do workers have biographies? Texts and images as sources for Social History of Ancient Egyptian craftsmen

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Regarding the two hundred years of Egyptology as a discipline, the interest into history of lower social classes is quite young, and still need to be developed. This is one of the aims of the project "Pharaonic Rescission: Objects as Crucibles of Ancient Egyptian Societies" (PROCESS), born by Prof. Gianluca Miniaci (Università di Pisa).

This talk intends to present a part of this project dedicated to the study of texts and images as sources for a better understanding of the different phases of the *chaîne opératoire* for production of artefacts. This research focuses on the materials (their various origins and uses) and the producers themselves, trying to write the "biography" of these workers, usually marginalized in official sources.

By creating a significant database of all textual and iconographical occurrences of craftsmen and artefacts being produced, we plan to offer new opportunities for the writing of Ancient Egyptian Social History. Ancient workers and their production can thus become a real interest for Egyptologists, and comparisons with archaeological remains will shed new lights on quiet populations.

For example, it will be possible to gather information regarding the "profile" of craftsmen: gender, name (when known), knowledge and skills (especially specific *savoir-faire*), working techniques, extraction and uses of resources, etc. This is linked to "Social and Cultural Biographies" that have been popularized in Archaeology and Anthropology since a few decades.

To sum up, this talk will present the origins, issues and methods of the project. The first results are also intended to be expounded in order to show the relevance of such research, as well as the future developments that are expected. The discussion will undoubtedly be of major interest, both for the current project and the diversification of Egyptology in general.

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\*Speaker

# The Emergence of Egypt's Southern City: Preliminary New Kingdom Domestic Findings in the Mut Precinct

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The Johns Hopkins University (JHU) expeditions in the rear of the Precinct to the Temple of Mut in Luxor, Egypt, have unearthed New Kingdom domestic material, preliminarily dated to the first half of the Eighteenth Dynasty. The findings include a large amount of articulated, mainly red painted mud brick in close proximity to two column bases and a stone feature consisting of pavers and a standing sandstone architectural element with a cavetto cornice and torus roll. This area was originally interpreted as a neighborhood chapel, with the stone feature representing the shrine and the painted mud brick adorning the walls. However, based on new research, the nature of this domestic environment has been revised, shifting from a chapel to a columned "reception room" in a possibly elite house, similar to the "divan room" at Deir el-Medina, as well as exhibiting parallels to the central hall or transverse hall at Amarna. The sandstone feature bears a striking likeness to a "divan," and the painted mud brick is consistent with niche shrines and altars commonly found in such rooms, further supported by the dominance of the color red in these locations. However, the style of painting at Mut is distinctly unique. Further, the discovery of these elements at Mut may indicate a regional style related to the Theban area, attested by their unique design linked to Deir el-Medina, possibly speaking to the representativeness of Deir el-Medina to other New Kingdom habitation sites in terms of domestic architecture. While these interpretations are preliminary and subject to change following further excavation, they do provide insight into New Kingdom domestic life and worship, along with building construction methods.

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\*Speaker

# The Four Montus of the Theban Palladium in the Late and Graeco-Roman Periods: a cult-based approach

Dániel Varga \* <sup>1</sup>

<sup>1</sup> PhD student – Hungary

The presentation intends to deal with some methodological possibilities and suitable approaches regarding the cult of Montu in the temples of the Theban Palladium during the Late, Ptolemaic and Roman Periods. Despite the relative abundance of primary sources concerning the god, modern Egyptology still lacks a comprehensive, published monography on the subject. It is, however, not surprising if one considers the ongoing excavations and epigraphical works at his cult places that will further enlarge or even modify the current knowledge of specialists on Montu, his late theology and the organization of his cult in the Thebaid.

Nowadays, two tendencies can be differentiated regarding the approaches to Montu: (1) the research of his Third Intermediate Period priesthood; and (2) the study of his role in the late Theban theology. Therefore, a cult-based approach to the god, his sacerdotal and administrative personnel in the temples of Medamud, North Karnak, Armant and Tod between the 7th century BC and the 4th century AD still calls for a proper treatment.

The lecture focuses on the relevance of the dossier- and corpus-based approaches by which the diverse private sources can be compiled either into personal/family dossiers or arranged by geographical distribution, i.e. the four temples of Montu. Accordingly, the personnel of each precinct can be examined on a local and a supraregional level as several people served in more than a single cult place of the god.

To offer a more comprehensive picture on Montu, the study of the closely related divine cults (consorts, child deities, taurine manifestations) will also be stressed out. Based on approximately 100 different name types collected in the course of the research, the survey of anthroponyms comprising the name or epithets of Montu is also included.

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\*Speaker

# Dams, Digging and Dispossession: Cultural Heritage Preservation as a Moral Project in Egyptian Nubia

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This paper will explore the moral politics of cultural heritage preservation in early 20th Century Egypt, with a focus on the Khazan Aswan (Low Dam) project (1899-1902). The construction of Khazan Aswan was a critical component of the British imperial plan to terraform the Egyptian Nile Valley; to increase crop yields, particularly of lucrative cotton. The project required significant capital, labor, and political investments as well as the forced displacement and destruction of over twenty Nubian villages south of the dam. The reservoir created by Khazan Aswan also threatened to flood the ancient Temple of Philae, resulting in a sustained campaign to protect the site, supported by well-financed groups in Europe, particularly in Britain with organizations such as the Society for the Preservation of the Monuments of Ancient Egypt (SPMAE). Egyptology, thus, became bound in a moral project, steeped in Enlightenment notions of conservation, civilization, and religious-moral responsibility. This paper is based upon work conducted under the *History of Excavation, Destruction, and Dispossession in Aswan* (HEDDA) project, the aim of which is to document and collate excavation data from 1899-present in Aswan in order to explore the complex intersections of Egyptology, local communities, and archaeological site destruction in Aswan. Utilizing archival data from the UK and Egypt and ethnographic interviews with Egyptologists and local community members, this paper will trace the impact Khazan Aswan had on the development of a moral politics for cultural heritage preservation in Egypt, how certain moral discourses around cultural preservation initiated through the project to save Philae have endured to form the foundation of contemporary cultural heritage preservation policy. Further, we will illustrate the limitations of these moral projects with regards equitable engagement with local communities, and how the reification of Western-oriented moral projects by Egyptologists has instantiated forms of epistemic denial for local communities.

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\*Speaker

# Late Twentieth Dynasty Yellow Coffins of Akhmim: Towards the Identification of a Corpus, Workshop, and Individual Artisans

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There has been ongoing debate surrounding the provenance and chronology of a group of associated yellow coffins attributed to a unique workshop at either Deir el-Medina in the middle to late Twentieth Dynasty or Akhmim in the middle of the Twenty-First Dynasty. This study broadens the corpus to include additional unpublished coffins relevant to the debate. Consideration and comparison of this broader group of elements suggests an Akhmimic derivation from the middle to late Twentieth Dynasty.

The aspects of the coffins that are compared are: style, iconography, texts, names and titulary of the owners, and acquisition date. Their analysis allows for, and corroborates, a posited common origin of the material. The comparisons of the layout and iconography between the coffins contribute to the identification of a chronological sequence within the individual workshop. They also hint at the possibility of identifying individual craftspeople operating in association with the workshop. This analysis yields significant insight into knowledge circulation and pattern transmission among artistic networks.

When the ensembles arrived at their respective current locations, the majority contained mummies and, oftentimes, related funerary materials, that postdate the original use of the coffins. Even if this point towards coffin reuse, they were likely placed in the coffins by modern dealers, whom frequently sought to artificially create coffin ensembles in order to more readily, and profitably, sell them on antiquities markets.

The methodology of the study involves a computer-aided comparative analysis of the various features of the subject yellow coffins. This allows for faster more precise identification of relationships between them. Only contemporary studies like the present one, which combine the study of the modern history alongside analyses of the ancient material itself, can ultimately reconstruct this "lost" origin of the materials and connect them once again to their original place in time and space.

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\*Speaker



# Silent voices: Analyzing colour remains on rock inscriptions in the area of Aswân

Elisabeth Wegner \* <sup>1</sup>

<sup>1</sup> Deutsches Archäologisches Institut – Egypt

Colours and their terms of usage had a profound symbolic meaning in Ancient Egypt and contributed significantly to the specific function of objects, images, and texts. In many cases, the magnificent polychromy has been well-preserved, for instance on funerary stelae, coffins, and decorated tomb walls. However, especially the colouring on monuments that are exposed to weather conditions and climate changes has been widely faded away or even completely vanished over the millennia. Hence, whenever there are traces of colour left on such monuments, they give an idea of the once existing vividness of the now naked surfaces. To this day, traces of colour are still visible on some of the numerous pharaonic rock inscriptions and images in the region of the First Cataract, suggesting an originally polychrome appearance of these media. Their contents commonly address topics on the region's significance as political border to adjacent Nubia and, thus, its military and economic importance, as well as on the distinct cult of the local deities. Both texts and figures could be highlighted by means of colour application which most likely not only served to enhance visibility. Instead, these colours are rather likely to have been carrying a multi-layered meaning, complementing the various forms of communication and interaction of the rock inscriptions and images with their surrounding environment and recipients.

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\*Speaker

# Transition and overlap in mid to late Middle Kingdom burial customs – a case study of model solar boats

Emily Whitehead \* <sup>1</sup>

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The late Middle Kingdom was a time of significant change in burial customs, cemeteries being abandoned, and new assemblages being created with a variety of innovations in burial goods. One such innovation was model solar boats. Model solar boats are a rare form of tomb model that appear for a short period of time during the reigns of Senwosret II and III. They have no human figures, unlike the sailing and rowing vessels common in the early and mid-Middle Kingdom, and they have a unique set of boat furniture not found on any other in the fleet. The solar boats appear immediately prior to the cessation of tomb models found in Middle Kingdom burial assemblages, and just as court-type burials appear with anthropoid coffins and so-called Osirification regalia. This paper explores the iconography and contexts of model solar boats. By comparing the models to depictions in other media, and other objects in the contemporaneous assemblages, we can investigate the question of their function in the burials of the mid- to late Middle Kingdom. Then, by stepping back and viewing the solar boats as a case study, we can see that there is significant overlap between different burial assemblages rather than a linear and abrupt shift. This offers us a window to understand how burial customs transitioned and changed during this period, and perhaps some of the underlying causes for these.

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\*Speaker

# New Historiography in the Hyksos Period? A Stela, a Letter and a Proto-Historian

Yannick Alexander Wiechmann \* <sup>1</sup>

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The ancient Egyptians undoubtedly recorded their past and constructed (mytho)history. However, an Egyptian historiography, in a Greek sense, never evolved and no Egyptian *pater historiae* (Cicero on Herodotus) is known.

Yet a closer look reveals remarkable approximations to a distinct kind of historiography. Besides all expectable propaganda or self-indoctrination a more "experimental" approach to write down history emerged in the Hyksos period: The campaigns of the Theban King Kamose against the City of Avaris and the Hyksos King Ipepi, as it is described in the Second Kamose Stela, is not just treated in the way Egyptian annals normally do. A close reading shows that the named author of the text, Wešer-nešmet, states the cause for the concrete campaign, indicates and quotes a relevant source and shifts partially in perspective. By doing so, he shows awareness of the specific political situation and historical causalities, even if he does not develop a methodology of historiography or is by no means interested to leave the Thebanic-Egyptian side of interpretation. Since we not only have the official royal record for these and similar events, we can notice a remarkable degree of multiperspectivity. We can address Wešer-nešmet, in Egyptian terminology the "First teacher of the two lands" (*šb-t.wi-.wti*) as an (*pro*)*avius historiae*. The specific language of the stela, which is deeply influenced by Late Egyptian, might also indicate his "experimental" approach to historiography.

This paper aims to relate the account of the Second Kamose Stela to other contemporary texts like the Stela of "his follower" Emhab from Edfu. Furthermore, its specific strategies of narration are analysed, and it will be examined, whether the text of Wešer-nešmet (author) / Kamose (actor) comes closer to a more distinct kind of "historiography" than the traditional Egyptian historical records.

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\*Speaker

# Posters

# Water conduits in Agora of Hermopolis Magna

Hesham Abdel Kader \* <sup>1</sup>

<sup>1</sup> The Ministry of Tourism and Antiquities – Egypt

There is a set of water conduits built by red bricks with pottery pipes inside it in the Agora of Hermopolis Magna, the most surviving part of which is located along the eastern part of Antinoni street and the other important part is located on the street perpendicular to Antinoni street behind the Basilica of Hermopolis ,The Agora was excavated by the University of Alexandria in 1945, which focused on the basilica dating back to late Roman period, identifying the first half of the fifth century AD, and the Ptolemaic sanctuary below it, which was built in the classical style during the reign of Ptolemy III, Although the University of Alexandria did documented these conduits in its map of the site, but it not get adequate study. Donald Bailey, who worked on the site during the British Museum’s Expedition on Hermopolis in the eighties of the last century, he considered that conduits date back to the early Roman period, as its come at a moderate level Between the Ptolemaic sanctuary and the Basilica, The article aims to determine an accurate dating of these conduits through pottery pipes and bricks, and the construction method, It also aims mainly to determine their function if it belong to the Roman Nymphaion, or they are part of the water management system which belong another one of public buildings in the Agora.

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\*Speaker

# The Burial Customs and Beliefs of the Theban Elites during the Third Intermediate Period

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Theban elites' burial customs and beliefs started to change from the end of the New Kingdom (NK) because of the political situation. Then, the Third Intermediate Period (TIP), times from 11th to 7th centuries BC (21st to 25th dynasty), witnessed major political, social and economic changes. Internal power struggle and theocracy during the 21st Dynasty caused a shift of funerary practices. Egyptianized immigrants, especially Libyans who contributed to the changes of the social profile of Egypt, rose to power and became the rulers of dynasties 22 and 23. And the Nubian rulers of Dynasty 25 resettled the disturbance caused by the Assyrian invasion of Egypt. Archaeological evidence shows that the elites from the 21st to the 24th Dynasty had developed a new set of funerary values compared to the NK. Their interest was not in the large decorated cut tombs, but space-efficient burials including the minimum essential burial goods for resurrection. During the 25th and 26th Dynasties, monumental tombs of Kushite and Saite officials were constructed and a revival of some archaic beliefs and customs had happened.

Now that a plethora of archaeological material has been uncovered in Luxor, particularly in the Theban necropolis, we still need a better understanding of burial customs and beliefs of TIP.

This paper aims at making a comprehensive image of the Theban elite's funerary customs and beliefs during the TIP by using new discoveries and recent publications. It will also try to define the reasons (political, social, economic or others) of the evolution, during the TIP, to many funerary traditions and beliefs.

**Keywords: Elites, Customs, Beliefs, Theban Society, Political Situation.**

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\*Speaker

# Acceptable Behaviour in the presence of the King during the New Kingdom

Sally Bahgat \* <sup>1</sup>

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This article focuses on the attested protocol toward the king from all persons involved in different events during the New Kingdom. It also explains the moments of drastic changes in the royal protocol and the possibility for the king to have direct contact with the middle-class according to some examples from iconographical and textual sources. The iconographical sources are to be found in the temples and private tombs. In the temples, some of the scenes decorating them are not dealing with the liturgy, but show the king being addressed by high-ranking officials as well as addressing them, the most often in the frame of war scenes. For example, one can mention a scene from the temple of Medinet Habu, situated in the second court, which shows Ramesses III celebrating his victory over the Libyans with fan bearers, attendants, princes, and archers. The scene depicts the king standing in a balcony, addressing his officials who are greeting him and bowing respectfully before him. Elements of protocol can be found here in the attire of the king, in the attitudes of his officials as well as in the manner they address each other. On the other hand, rules of protocol are indeed sometimes described in textual sources such as the inscriptions on the walls of private tombs, biographical and legal texts. Thus, in the *Edict of King Horemheb*, the successor of Tutankhamun and Aÿ, measures are taken to reorganize the protocol of the entry of the dignitaries in the palace. Therefore, the article covers all elements of protocol found in various categories of events and explains the rules governing the appropriate behaviour between individuals and the king in formal situations.

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\*Speaker

# Mapping Eastern Mediterranean Resin Trade in the Late Bronze Age

Catherine Bishop \* <sup>1</sup>

<sup>1</sup> University of Liverpool – United Kingdom

Resins played an important role in ancient Egypt – often seen in the contexts of religious rites and rituals as incense. I aim to uncover the botanical origins of these resins and their subsequent trade routes during the late Bronze Age. This research will, in turn, answer questions on the origins of different resin types, as well as bringing to light wider trade networks across the ancient world. There have already been studies on Near Eastern resins and their use in Egypt, yet research has rarely encompassed the larger geographical area involved in Egypt's resin imports. Therefore, I aim to highlight the role of the eastern Mediterranean area in this production and transportation network. The outlined research traces the origins of various resin types – including Greece and Mesopotamia – through to their use as incense in Egypt. In order to undertake this research, I utilise archaeological, textual, and pictorial evidence. This includes accounts, product labels, vessels, and tomb paintings. The proposed research will lead to a much more thorough understanding of the origin of different resin types and directly supports further interdisciplinary research on the value and use of resins in different cultures in the ancient world. It also aids a greater understanding of the importance of different resins to the ancient Egyptians - both economic and religious.

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\*Speaker



# Recontextualising New Kingdom Private Statuary from Deir el-Medina: Preliminary Results from Complete Museum Pieces

David Bruegger \* <sup>1</sup>

<sup>1</sup> University of Manchester [Manchester] – United Kingdom

The approach of ancient Egyptian statuary has often been limited to discussions of type, style or art history. Further analysis is admittedly hindered by the lack of evidence inherent to mobile artefacts extracted from their context. However, in Deir el-Medina, the statuary come with one of the richest evidence backgrounds there is, and yet its corpus has not been consolidated let alone analysed. Which new insights could be gained by recontextualising artefacts from the museum back to their original production with the data provided by this unique, while not representative village?

To gain a preliminary grasp of Deir el-Medina statuary, a focus on private statues from the New Kingdom has been set and priority given to complete artefacts preserved in museums. Both choices facilitate the access to the corpus as well as the development and testing of an analytical methodology which gathers physical and stylistic as well as social, prosopographical and textual data from the ancient context and examines the modern archaeological and collecting history. As no single statue is documented across all these attributes, the bits of evidence are not used to discuss individual artefacts but to shed new light on the corpus as a whole. The approach will later be refined to include divine and royal statuary, fragments and the significant portion of pieces still in Deir el-Medina, mainly in stores, to pursue *in fine* a complete publication.

For now, preliminary results from the initial data set will be presented, focussing on insights gained from quantitative analyses and discoveries from the data gathering, in order to challenge the method before it is deployed on the entire corpus.

Despite or thanks to Deir el-Medina's specificities, new interpretations of New Kingdom and possibly all ancient Egyptian statuary might emerge and enrich the modern perspective on these too often decontextualised artefacts.

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\*Speaker

# Musicology and Egyptology. A new perspective in Veneto district (Italy)

Giulia Deotto \*<sup>1</sup>, Giovanna Casali \*

<sup>2</sup>, Claudia Gambino <sup>3</sup>, Martino Gottardo <sup>3</sup>, Paola Dessì <sup>2</sup>, Emanuele M. Ciampini <sup>4</sup>, Paola Zanovello <sup>2</sup>

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<sup>4</sup> Università “Ca' Foscari” - Venezia – Italy

The project EgittoVeneto, coordinated by the University of Padua (prof. Paola Zanovello) and Ca' Foscari – Venice (prof. Emanuele Ciampini) has worked since 2008 to collect the entire Egyptian and Egyptianizing heritage preserved in over 30 museums of the Veneto district in Italy.

The research has involved several institutions such as museums, the superintendence, several cultural foundations and associations of the Italian district. In addition, this year the team has started a cooperation with the TeMA project, directed by prof. Paola Dessì, dedicated to reconstructing the Musical Traces of Antiquity in Triveneto.

The musicological evidences is just a small part of the over 2.000 Egyptian and Egyptianizing artifacts collected in a database by the project. However, it is fundamental to understand the strict relation between music and the study of the past, since it was a particular theme studied by XVIII century's explorers as Giovanni Miani, who devoted himself to the analysis of ancient music, or explored by researchers as Carlo Anti, director of Italian Archaeologic Mission in Egypt since 1928 to 1936.

Through the analysis of ancient Egyptian artifacts connected to music we are also able to analyse the arrival of Egyptianizing cults in Roman "Decima Regio", as happened in Altino or Verona.

It is also possible to reconstruct how the ancient Egyptian imaginary and objects have influenced Contemporary music, as shown by the Verdi's Aida, performed every year in the the great amphitheater of Arena in Verona.

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\*Speaker

# Jean-François Champollion: News on his method in deciphering hieroglyphs

Marco De Pietri \* <sup>1</sup>

<sup>1</sup> Università degli Studi di Pavia – Italy

Recurring the bicentenary of the decipherment of the Egyptian hieroglyphic system by Jean-François Champollion, I would like to present in this favourable venue a homage to the memory and cleverness of the French *savant*. In 2020, I had the opportunity to present on the *Revue d'Égyptologie* (no. 70) a short manuscript of Champollion (preserved in the *Archivio storico civico* of Pavia) displaying his own translation of a stela he had the chance to see in Pavia, during his journey to Italy (1824-1826), in the private collection of Egyptian antiquities belonging to the Marquis Luigi Malaspina di Sannazzaro; the stela, today kept in the *Musei Civici del Castello Visconteo* of Pavia (inv. no. Eg. 2) has not yet received a proper and complete publication. Since this manuscript reports and testifies a translation made by Champollion just a little time after his decipherment (1822), I would like to take this opportunity to present a translation of the aforementioned stela comparing it with the French translation provided by Champollion in 1825, underlining main similarities and discrepancies, showing how the young scholar was able to translate almost the 90-95% of the inscription, and focusing on some "gaps in translation" that Champollion left after his effort. This contribution aims at displaying Champollion's "state of affaire" with hieroglyphs at that time (1825), highlighting once again the genius of one of the Fathers of our modern Egyptology.

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\*Speaker

# Classical Features on Scenes of Linen Shrouds in Roman Egypt

Ahmed Derbala \* <sup>1</sup>

<sup>1</sup> University of Minia, Egypt – Egypt

The study targets the scenes with classical features surrounding the deceased, depicted on the linen shrouds in Roman Egypt. Since the dynastic period, pure Egyptian scenes have been depicted on the shrouds of mummies, but since the beginning of the Roman period, some classic features have appeared on the Egyptian scenes themselves, in addition to depicting purely classical scenes, in terms of clothes, hairstyles, and the style of depicting itself, which is unusual to depict on linen mummies shrouds before the Roman period. That is a new trend in the Egyptian funerary art context, which was distinguished by its traditions and constants from the beginning of the dynastic period until the Ptolemaic period. This new funeral orientation reflects the extent of blending and artistic compatibility between the Egyptian and classical styles in Roman Egypt.

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\*Speaker

# Pregnant ancient Egyptian mummy

Wojciech Ejsmond \* <sup>1</sup>, Marzena Ozarek-Szilke \*

<sup>2</sup>, Marcin Jaworski , Katarzyna Jaroszevska , Stanisław Szilke

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<sup>2</sup> Department of Oncology Faculty Medicine of the Medical University of Warsaw – Poland

A mummy belonging to the University of Warsaw and exhibited as a loan at the National Museum in Warsaw under the number MNW 236805/3 came to Warsaw in 1826. It was said to have been found in royal tombs in Thebes. This is probably only a made-up legend, intended to increase the prestige of the object. However, the coffin and cartonnage, in which the body was delivered to the University of Warsaw, were made in Thebes in the 1st century BCE, so the Theban provenience can be confirmed.

Originally the mummy was thought to be a body of a woman, probably due to the jewelry and soft facial features depicted on the cartonnage. Hieroglyphic and Demotic inscriptions on the coffin and cartonnage were translated in the 1920s and 1960s, indicating that the set was made for a male priest, Hor-Djehuty from Djeme (current Medinet Habu). Thus, the body was believed to be his. An X-rays and computed tomography made in 2015 by the Warsaw Mummy Project proved that this is a body of a woman and further investigation revealed that she is pregnant. Thus, the mummy changed her sex for the third time. Closer examination showed that the woman died between 20 and 30 years of age together with the fetus in age between the 26th and 30th week of the pregnancy. Her body was carefully mummified, wrapped in fabrics, and equipped with a rich set of amulets.

This find is the only known case of an embalmed pregnant ancient Egyptian body. It sheds a light on an unresearched aspect of ancient Egyptian burial customs and interpretation of pregnancy in the context of ancient Egyptian religion. The talk aims to present the current state of the research of the mummy.

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\*Speaker

# Unpublished Greek Ostraca from the Egyptian Museum

Walaa Elgenedy \* <sup>1</sup>

<sup>1</sup> Egyptian Museum in Tahrir – Egypt

The present research comprises four unpublished Greek ostraca, they are from Cairo Museum, and it is registered under the temporary register number: TR 20/ 10/ 14/ 1D. The documents are dealing with different subjects and dated to the Ptolemaic and Roman period. They are from Arsinoites, Elephantine and Pathyrites.

O.Cairo Mus. TR 20/ 10/ 14/ 1D, this text is a Receipt for payment of tribute in grain (Pathyris; III / II C, B.C.), bilingual: Greek / Demotic. The text consists of complete seven lines, four lines in Greek and three lines in Demotic language. The receipt was paid in the 12th of Pharmouthy in the 19th year and this tax was collected by  $\rho\alpha\beta\alpha$  son of  $\Psi\epsilon\mu\nu\chi\iota$  and his colleagues

O.Cairo Mus. TR 20/ 10/ 14/ 1D, a Recording cash and genres (Elephantine; II AD.) The text consists of uncompleted eleven lines. The text divided into 2 parts, after the fifth line the writer make a horizontal line then began his writing. The text has different items like lentil and himation with price and amount.

O.Cairo Mus. TR 20/ 10/ 14/ 1D, a Receipt for payment (Arsinoites; II: III AD.) This ostrakon consists of ten lines. This ostrakon is a receipt for payment in kind and money belongs to ( $\epsilon\rho\iota\delta$ ) Berenikis village in Arsinoites Polis.

O.Cairo Mus. TR 20/ 10/ 14/ 1D, a Receipt for  $\phi\rho$  (Elephantine; II: III AD.) This ostrakon consists of eight lines. The ostrakon take shapes of triangle. Text was written by two hands. The tax  $\phi\rho$  was collected by  $\Pi\alpha\chi\beta\iota$   $\Pi\epsilon$   
 $\tau\alpha\upsilon\rho\zeta\mu$   
 $\theta\epsilon\tau\alpha\iota$  from  $\rho\lambda\iota$   $\epsilon\rho\epsilon\alpha\lambda\omicron$  .

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\*Speaker

# Meeting Dr. Reisner

Sabina Espejel Nonell \* <sup>1</sup>

<sup>1</sup> Universitat Oberta de Catalunya [Barcelona] – Spain

## Meeting Dr. Reisner

At the beginning of WWI soldiers, nurses and volunteers from Australia stopped in Egypt to receive military training in camps located in the Nile Delta. After a few months they were sent to the front, most of them ended up in Gallipoli where they lost their lives.

This research is based on the lives of those Australians who lived in Mena Camp, located next to the pyramids in Giza. The interest on these soldiers is that they wrote diaries, took photos, sent postcards and letters to their families explaining their everyday life in the camp. In those documents they explain their hobbies on their day off which were, among others, riding donkeys around the pyramids and the sphinx, shopping at Khan el Khalili and visiting Dr. Reisner excavations in Giza who was always very happy to unveil the latest discoveries. So, through these papers we are able to learn what those soldiers thought about Dr. Reisner, his personality, his work, his findings and his thoughts about what was happening in the world.

At the same time Dr. Reisner had the habit of writing diaries where he also talked about these soldiers, the problem of having so many onlookers and visitors during the excavation process and some of their conversations. Additionally, thanks to his diaries we can glimpse the difficulties of digging in times of war and understand what happened to archaeological projects that were led by teams from countries that were enemies of Great Britain and its allies.

Sabina Espejel Nonell

Degree in History from Universitat de Barcelona, Spain.

Postgraduate degree in Egyptology from Macquarie University, Australia.

Master's student in Ancient Mediterranean History from UOC, Spain.

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\*Speaker

# Designing a New Hieroglyphic Typeface: The project ANRT-VÉgA

Pierre Fournier \* 1,2

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<sup>2</sup> Université de Nîmes – UPR Projekt – France

Between 2015 and 2019, a new hieroglyphic typeface was designed in order to write the hieroglyphic texts in the VÉgA (*Vocabulaire de l'Égyptien ancien*) dictionary. This typeface was conceived in collaboration between the author, type designer and student at the French National Institute for Typographic Research, and a research team from LabEx Archimede - Université Paul-Valéry Montpellier 3, in charge of VÉgA's creation.

This design project had for aim the conception of a documented typeface: every single figure had to be drawn from a paleographical documentation. This paper presents the context, process and results of this project: a black-silhouetted typeface with white-inner details. For Egyptologists, the indexation for each character of the typeface of paleographical sources questioned the discipline's epistemology. This process raises issues about classical hieroglyphs classifications and the models they introduce for hieroglyphs representations. For type designers, the work on a figurative writing system pushes the process of type design in its very limits thanks to the different variations suggested by paleographical sources.

The demonstration will introduce the different steps of the typeface conception: drawings and exchange with the scientist, development and validation of the typeface. Each sign was submitted to the expertise of the Egyptologists associated. Then, it was corrected and validated regarding bibliographical references. It results that each sign presents a tension between the information collected during the history of Egyptology and its graphical quality introducing the typeface as an innovation for publishing.

Working on a hieroglyphic typeface renews the lecture of Egyptological practices. How can we define the necessity of this new transcription tool in the global space of Egyptological speeches? How it comes to be a prism to question and to influence the uses of typographical transcriptions in publications?

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\*Speaker



# The ‘Half-Man’: An Unusual Mummy from the Tomb of Karabasken (TT 391)

Hayley Ruth Goddard \* <sup>1</sup>

<sup>1</sup> Master’s Student in Egyptology, The American University in Cairo – Egypt

In 2014, the South Asasif Conservation Project, directed by Elena Pischikova, discovered a previously unknown side chamber cut into the north wall of the sun-court of the Tomb of Karabasken (TT 391). The chamber contained an intact burial assemblage which included three mummies. One of these was most unusual, consisting of just the upper half of the body which was truncated at the waist. Examination of the mummy revealed that this was not an instance of *post-mortem* damage as the torso of the body had been placed within a closely fitting wooden box. The position of the arms and shoulders indicated that the body had been manipulated and streamlined in order to fit within the box. This could only have been performed whilst the body was being embalmed. This paper will investigate all aspects of the unusual case of the ‘Half-Man’. It is apparent that the body of this young man had been severed *peri-mortem*, and a discussion about the different events that could have resulted in this degree of trauma will be presented. Next, it will detail case studies of comparable burials: those of individuals who had undergone severe *peri-mortem* trauma. Finally, the reasons why the ‘Half-Man’ came to be interred in a side chamber in the Tomb of Karabasken (TT 391) will be explored, including the consideration of a potential familial link between him and one of the other individuals in the chamber.

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\*Speaker

# Abu El-Daraj Roman station on the west coast of the Gulf of Suez

Rabab Hamdy \* <sup>1</sup>

<sup>1</sup> Ministry of Tourism and Antiquities – Egypt

The Abu El-Daraj area is located directly on the western coast of the Gulf of Suez, specifically at km 68. The name of this place is due to St. John El-Darji, the author of the book "The Ladder of Heaven", where he used to live and worship in my cells at the top of the mountain in this place. Martin gave a description of the site in 1966, and the site was revisited again by the French mission in 2003 based on Martin's article to re-document the site, they intensified work on the upper area of the mountain, where Saint "John El-Darji" lived, with some references to the lower area of the mountain. The Egyptian archaeological finds on the surface indicate that the site was exploited during the late Roman period, continuing the work, we found layers dating back to older ages.

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\*Speaker

# The Nome Coins of Roman Egypt: Another Perspective

Khaled Ismail \* <sup>1</sup>

<sup>1</sup> Archaeologist at The Grand Egyptian Museum (GEM) – Egypt

The aim of this research paper is a discussion on the so-called "the Nome coins of Roman Egypt". The Nome coins bear on their reverse sides a legend mentioning the name of each Egyptian Nome capital. Most likely these coins were issued in Alexandria but never circulated in this city. The iconography of these coins carries a various topics on their reverse types. Most of them show the Hellenistic motifs but we can also find some Egyptian elements. These coins were produced under the reign of Domitian, Trajan, Hadrian, and Antoninus Pius. They were issued in irregular periods since the eleventh year of Domitian and their latest production dated to the eighth year of Antoninus Pius.

Although, the Nome coins of Egypt have been discussed among scholars, it seems to me there are many critical issues concerning those coins that still need a debate. The reasons, for their issuing and also the decision of halting their production remain open for discussion. Moreover, some of the Greek and Egyptian motifs depicted on the reverses are still unclear.

The objectives of this research are to answer some critical questions such as why those coins were produced during short period of Roman times. In addition, why their production was suddenly stopped?. I intend to focus and examine the reverse's types, in particular the less clear types which were not enough explained yet by the previous scholars. I would like to answer the research questions that open for discussion: what is the meaning and conception of the Greek and Egyptian items depicted on those coins?, What is the relationship among these motifs, symbols of each the Metropolis and the urban cities outside Alexandria and their inhabitants?

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\*Speaker

# Looking for the Egyptian queens of the Late Period: an interdisciplinary endeavour

Marta Kaczanowicz \* <sup>1</sup>

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In the Late Period (ca. 747–332 BCE), Egyptian rulers were struggling for power, both against each other and foreign empires. Egypt became temporarily subjugated to the Kushites, Assyrians, and Persians. The abrupt changes on the Egyptian throne by definition implicated the change of the queen as well. In the earlier periods of Egyptian history, the figure of the queen was vital as the expression of duality in the Egyptian ideology of kingship; in modern scholarship, the queen is treated as complementary to the pharaoh. However, in the Late Period the Egyptian queens were often foreigners who never set foot in Egypt. The subject of Egyptian queenship in the Late Period has not yet gained much scholarly attention – in fact, the foreign queens of Egypt are usually omitted from general discussions on Egyptian queenship as irrelevant to the topic. This presentation aims to offer some preliminary remarks based on the re-examination of the available sources regarding the role of the queen in the Late Period and the possible changes in the perception of the office.

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\*Speaker

# Found, lost, and found. The mummy of God's Father Djedkhonsuiufankh from Thebes and Aleksander Branicki's travel to Egypt in 1863-1864

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Recently, an accidental archival find allowed to contribute to the history of ancient Egyptian artefacts in Warsaw, which is still not explored to a satisfying extent. The authors of the poster came across three 19th century images showing a cadaver. Inscriptions on their backsides provided peace of information that this is a mummy that was brought from Egypt by certain Prof. Waga. This sparked an investigation that allowed us to find the mummy that was thought to be lost.

Antoni Waga was an entomologist and a teacher in several high schools in Warsaw in the 19th century, who accompanied Count Aleksander Branicki, along with several other persons, in his second voyage to Egypt in 1863 and 1864. According to some 19th-century sources, the mummy with its coffin was donated to the University of Warsaw by Branicki. During their travel, Waga was writing a previously unknown journal that encompasses details of the voyage.

The mummy in question, together with its coffin, was donated to the University of Warsaw in 1864, but for decades its whereabouts were unknown. Available sources are not clear to whom the gift should be attributed. Probably Branicki made the donation, together with several other objects, but Waga personally delivered the set to the university. The current investigation allowed to establish some of the circumstances of the acquisition of the mummy, to reunite it with its coffin, establish its provenience, tentatively establish its identity and dating as Djedkhonsuiufankh who died during late 21st or early 22nd Dynasty, as well as to find its rightful owner. Furthermore, the research brought to light previously unknown details of Aleksander Branicki's voyage to Egypt, thus filling a blank spot in the history of ancient Egyptian artefacts preserved in Warsaw.

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\*Speaker

# Egyptian remedies in the Greek medical sources

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Egypt has always been regarded by the ancient Greeks as the homeland of famous and effective *pharmaka*, either medicaments or poisons, not to say as the very birthplace of medicine. The influence of Egyptian medicine on its Greek counterpart is well recognisable, especially in terms of ingredients and, above all, after Alexander the Great's conquest of Egypt in 332/1 BC, which gave rise to deeper interconnections between the two traditions. It is not surprising, therefore, that several medicaments recorded by the Greek medical authors are labelled as "Egyptian," as either a memory of their true origin or a simple trade mark. The proposed contribution will present and analyse such occurrences (among which some very famous products like the *achariston* "unmerciful" eye-salve and the plaster called "Isis") in view of the Greek medical literature and the papyri.

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\*Speaker

# The mnw-plant, the mnwH-plant, the Twn-plant, and the iHy-plant: Possible taxonomical identifications?

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Various formal gardens were constructed in Thebes and its environs during the early to mid-late 18th Dynasty prior to the Amarna period. These types of formal gardens (i.e., the S, the xnty-S, the sS, the kAmw, the 't-nt-xt, and the Hrrt-S) were built in proximity to cult or memorial temples, god's domains, cenotaphs, shrines, palatial residences, and/or private elite homes or non-royal tombs. These formal gardens were aesthetic landscapes used by the pharaohs, royals, and/or upper classes for sports, festivals, banquets, rituals, wakes, leisure, song, dance, and/or musical performances.

More than 42 native and foreign floral and 11 faunal species were incorporated by architects into the landscape designs of early to mid-late 18th Dynasty Theban formal gardens. The flora both beautified the landscapes and functioned as surplus produce (rnpwt) for the institutions to which they were connected. The flora and fauna in the formal gardens were overseen, cultivated, collected, and administered by intricate networks of individuals (Reichart 2021; Reichart forthcoming-a, Reichart forthcoming-b).

Four of these 42 floral species have yet to be identified with certainty by scholars: the mnw-plant, the mnwH-plant, and the Twn-plant, and the iHy-plant. Current evidence from the Egyptian record as well as previous scholarship on the four flora will be examined in this case study, and when possible, attempt to identify each with a particular species from our modern plant taxonomy.

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\*Speaker

# Gifts for the dead. A study of the doorway to the inner chapel in the tomb of Amenmose (TT 318)

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This paper aims to provide an analysis of the doorway to the inner chapel or room in the Theban Tomb 318 (TT 318). This tomb, located in Sheikh Abd el-Qurna, belonged to a stonemason of Amun called Amenmose who lived during the reigns of Hatshepsut and Thutmose III, in the Eighteenth Dynasty. This passage or doorway, which consisted of a lintel and two jambs, connected the transverse hall to the inner chapel or room and provided offering formulas for the ka of the deceased. Amenmose and his wife Henut were also depicted worshipping Anubis and the goddesses of the East and the West.

We will not only offer a translation of the unpublished hieroglyphic texts that appear in this passage but also a comprehensive interpretation of the offering formulas and the divinities.

We are particularly interested in such passage since it could be understood as a liminal place. It is also worth mentioning its inscriptions and location, specially this latter considered as a focal point used by the deceased to enter the Hereafter.

Based on the study of the translated texts and the representations depicted on the lintel and the jambs of the doorway to the chapel we will try to analyse certain funerary and ritual practices of the Theban necropolis during the first part of the Eighteenth Dynasty.

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\*Speaker



# Arsinoe II as an image of goddess Isis

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Ptolemaic kings and queens associated themselves with the cult of Sarapis Since its foundation by Ptolemy I Soter. Even the marriage of Arsinoe II and her full brother Ptolemy II Philadelphus, was announced as a reflection of marriage of Isis and her brother Osiris. Hence, Arsinoe was introduced as a manifestation of goddess Isis. Consequently, she carried many of her titles and was represented four times with her at the temple of Philae. Arsinoe was the foremost Ptolemaic queen to be deified on her own, she was also the first to be represented in Egyptian temples side by side with their deities. Arsinoe was assimilated to goddess Isis, as evidenced in many records such as: Memphis Stela, the Stela of Tell El Maskhuta, Tanis relief, and Rosetta stone. Besides, the scenes of Philae temple and the inscription of Khonsu temple. Finally, the Vatican Museum red granite colossal shows the queen wearing the Egyptian long fitted dress, the tripartite wig, and the two uraei. It is inscribed with a text that gives the name and titles of the queen, among which the titles, " the daughter of Geb, and "Image of Isis". All these records will be explained in detail, in order to highlight the reasons behind such assimilation, and its reflection on the establishment of the Ptolemaic queenship.

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\*Speaker

# Burying Gods and Goddesses: A Study of the Divine Statuary in the New Kingdom's Royal Tombs

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This paper presents aspects of my master's dissertation that explored the religious significance of the divine statues in royal tombs of the New Kingdom (1550-1077 BCE). This is an underdeveloped topic in Egyptology. Therefore, this paper aims to help filling this gap by analysing and understanding the gods and goddesses that were chosen to be eternalized in the context of the royal tombs and observing their associations with royal ideology. Seven royal tombs in the Valley of the Kings included fifty-seven divine statues in their burial assemblages. Each divinity might have played a different role within the burial assemblages, some of which might have been considered secondary in relation to others. They served as basis for understanding the criteria used by the ancient Egyptians to choose which divine statues were considered important to be deposited in the royal tombs. The research considered the spatial limitations in the tombs, which might have played an important role in the process of choosing which divine statues needed to be included in the royal mortuary assemblages. Spatial analyses of the divine statues might help us to shed light onto the religious significance of the divine statues in the royal tombs.

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\*Speaker

# To the History of Egyptology in Ukraine: Serhiy Donich

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Serhiy Donich (1900–1958) was the only Egyptologist in Soviet Ukraine in the second quarter of the 20th century. He was born in 1900 at Dzegam (Azerbaijan). In 1921 he entered the University of Kamyanets-Podilsky and at the same time worked at the astronomical Observatory. In the summer of 1923 he moved to Odessa. Here, working at the Odessa University Observatory, he began to study Oriental and African languages, and the main subject of his interest became Egyptology. The second half of the 1920s and 1930s was the time of his most productive research activity. At this time he established contacts with other Soviet and Western Egyptologists (such as T. Peet, K. Sethe, H. Gauthier). In 1929 he became a member of the Egyptological Section at Leningrad University and underwent an internship at the State Hermitage Museum. From 1927 to 1945 Donich worked as the head of the Department of "Ancient Egypt" at the Odessa Historical and Archaeological Museum (Odessa Archaeological Museum now). During this time he processed the Egyptian collection, made its inventory and created a card catalog of identifications of more than 600 artifacts, created the new exhibitions, conducted tours, participated in archaeological expeditions, published articles in three languages in Odessa, Moscow, and Leningrad. During the Second World War he worked at the museum. In 1945 he was arrested and unjustifiably sentenced to 10 years for allegedly assisting the Romanian administration in removing cultural property from the museum. His criminal case was soon reconsidered, and in 1946 he was released under an amnesty but his scientific work in the area of Egyptology was practically forbidden. Donich was rehabilitated in 1997. His scientific heritage still remains virtually unknown and invaluable to the academic community.

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