ABSTRACTS

OF THE POSTERS AND PAPERS

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Egyptian Iconography in the Ancient Near and Middle East

Chana Algarvio,
University of Toronto

The Late Bronze Age (c.1550-1200 BCE) ushered in an era of 'internationalism' in the ancient world as various polities between the Mediterranean basin and the Middle East interacted with one another through trade, political diplomacy, and warfare. It is during this period that Near Eastern scholars note and focus on the dissemination of Egyptian culture in the Levant due to various art forms emulating Egyptian iconography—a novelty and thus becoming a marker for internationalism. However, few realize that Egyptian iconography was present in the Levant since the Middle Bronze Age (c.2100-1550 BCE), and that its iconographic influences even impacted societies beyond the Zagros Mountains—lasting well into the time of the Achaemenid Empire before the spread of Hellenism by Alexander the Great. It was during the Middle Bronze Age that art became a vehicle with which Egyptian iconography (in particular royal and divine symbols) was spread and adapted by other cultures, most of the time used to express their own beliefs rather than simple emulation. However, there was a clear understanding of the Egyptian symbols and beliefs being acculturated as it was ever-present in foreign art, regardless of foreign entanglement. I will put forth four case studies in chronological order in which Egyptian iconography is best exemplified in Near and Middle Eastern art: Syro-Palestinian glyptics of the Middle Bronze Age, the Late Bronze Age Ras Shamra palace (Ugarit), the Neo-Assyrian ivories, and Achaemenid palatial art. These case studies will demonstrate that royal and divine iconography from Egypt was imported and acculturated by many ancient societies to express local royal and divine ideologies, demonstrating the irrefutable impact and influence Egyptian culture had on the ancient world for over 1000 years.

The Relationship between nHH and Dt with the Doors of Heaven

Mennah Aly,
Helwan University

The "doors of heaven" or "aA wy pt" are regarded as the entrances to the eastern and western horizons of the sky. Since the celestial vault is the domain of the divinities, its gates are the guardians that only give admission to the sun god together with his retinue and assure its protection from those enemies who threaten the world's order.

Texts and vignettes that arrived to us from ancient Egypt in the form of funerary books mention and depict the doors of heaven in multiple ways. The two aspects of time, nHH and Dt are among the most popular motifs portrayed on the doors the sky and also associated with them. While the nHH is regarded as the cyclic side of time and thus its 'imperfective' feature, the Dt is the linear or the completed time and hence its 'perfective' facet.

As the cyclic aspect of time, the nHH corresponds to the recurring days, months and seasons; and therefore to the process of death and rebirth, whereas the Dt is seen as enduring and everlasting as the earth. For these reasons, Re was considered as the embodiment of nHH implying the eternal process of death that is followed by rebirth, while the Dt refers to the constant aspect of time equated with Osiris and his netherworld realm.

The research studies the relationship between the two aspects of time nHH and Dt with the doors of heaven as well as the purpose and the religious significance of the representation of their symbols on the entrances to the eastern and western horizons and how this depiction contributes to the success of the daily voyage of the sun god.

'Serifs' in painted hieroglyphs?
Observations from the tomb of Inherkhâouy (TT 359) at Deir el-Medina
(a bi-lingual poster)

Elizabeth A. Bettles,
Visiting Research Fellow at the NINO, Universiteit Leiden

Some cursive hieroglyphs painted in the 25th Dynasty tomb of Karakhamun (TT 223) at Thebes display 'slight projections' at the end of straight, sometime curved, lines which have been termed 'serifs'.* Characteristic of certain font-families in modern-day typography, serifs are usually considered as originating in ancient Greek and Roman monumental inscriptions where their function is viewed as decorative, offering a finishing flourish to a letter; and a mason's final chiselling procedure to neaten and strengthen the end-point of a carved line.

But can the term 'serif' be correctly applied to the 'slight projections' attested in painted hieroglyphs?

Painted hieroglyphs (Fischer's Type 2) in the 20th Dynasty tomb of Inherkhâouy (TT 359) at Deir el-Medina exhibit similar 'slight projections'. Close-up examination reveals these marks are separately-made, tiny brush-strokes, often scarcely visible and partly obscured by later strokes. Their function as being decorative is difficult to acknowledge; nor do they denote an actual component of the image represented. Notably they are brush-strokes applied at the beginning of a sign's formation, at the start-point of a straight line or curve, and sometimes at their terminus. Such marks appear to delimit the length of lines and the spatial extent of a hieroglyph. One proposes therefore that 'demarcation marks' might be a more fitting term than 'serifs' for these strokes.

At least two scribe/painters (sS-qd.w) painted the hieroglyphic texts in TT 359, both employing 'demarcation marks'. Potentially, they acquired this practice together whilst learning to write, presumably under the tuition of their Hry sS-qd father. When hieroglyphs in this tomb were painted on stone and then carved, indications of these tiny strokes were omitted by the mason's chisel, indicating these marks were purely a painterly practice.

*Molinero Polo M. Á. and Rodríguez Valls, A. Palaeographical peculiarities and scribal handwriting in the burial chamber of Karakhamun (TT 223), in Pischikova, E. *et al*., *Thebes in the First Millennium BC: Art and archaeology of the Kushite period and beyond*, 87-88 (2018).

***Past and present perceptions of the Theban necropolis:
unveiling the Queens' Valley landscape***

Dr. Emanuele Casini,
University of Vienna

Past landscapes are invaluable archives of information. Landscapes are the product of human choices, the result of the combination of anthropic activity and natural topography, and also containers of cosmological and symbolic meanings. A past landscape can tell us its story but its interpretation is not always direct, as this contribution on the Queens' Valley landscape will show. The Queens' Valley has changed its visual interface over time, after centuries of use, tomb robberies, reuse, and explorations. Additionally, during the modern investigations of the 20th Century, its landscape was profoundly transformed.

At present, a paved path crosses the main wadi, walls protect the tomb entrances, metal grids cover the mouths of the shafts, the floor of the valley has been cleared from debris and rubble. The environment looks like "clean" and tidy. All this is a modern product that has nothing to do with the original necropolis landscape, not even with the landscape that the European explorers investigated.

Thanks to a few unpublished photographs (likely taken by Francesco Ballerini in 1903-1904) and some pictures published by Ernesto Schiaparelli (Esplorazione della "Valle delle Regine" nella necropoli di Tebe, 1924) it is possible to rewind the tape of time and imagine what the Queens' Valley landscape looked like at the start of the 20th Century. By examining the preserved structures still in situ and extracting information from the analysis of some findings, the present contribution aims to decode the Queens' Valley landscape of the New Kingdom period. In addition, recourse to interpretative models borrowed from the Archaeology of Landscape discipline will be made in order to further unveil this necropolis landscape. The reasons behind the choice of this area as burial ground will be analyzed in the light of the sacredness of the space. Eventually, a comparison with other burial grounds (of the Theban West Bank) displaying a landscape similar to that of the Queens' Valley will be suggested in order to show how landscapes can mirror the social identity of their "inhabitants".

New evidence of scenes related to the land Punt during the reign of Thutmosis III?

Dr. Linda Chapon,
University of Granada, University of Tübingen

Scenes referring to the mysterious land of Punt are known since the Old Kingdom. However, the best preserved set of scenes in a temple are those figuring the expedition to the Land of Punt arranged in the middle portico of the temple of Hatshepsut at Deir el-Bahari. The quality and preservation, as well as the narrative, symbolic and political significance of this set of scenes has often called the attention of researchers. For the 18th dynasty, scenes of reception of tributes and expeditions are also known from Theban tombs. Though, despite references to Punt are numerous during the reign of Thutmosis III, such as in the Annals of Karnak, no temples representations have been so far documented. During excavations carried out in the Henket-ankh, the temple of millions of years of Thutmosis III situated between el-Assasif and el-Kohka, some fragments of relief have been discovered that may be connected to a scene of this type. Taking into account the significance of Punt and trade expeditions to this land during this period, as well as the precedent of Hatshepsut, it would make perfectly sense that Thutmosis III also wanted to have scenes of this type included in his temple of millions of years. In this paper, scenes and references to Punt during the reign of this king will be re-examined in relation to the newly identified fragments of the Henket-ankh.

***The creation of the god Sarapis between Memphis and Alexandria:
syncretism, adaptation and conciliation in Graeco-Roman Egypt.***

Prof. Joana Campos Climaco,
Federal University of Amazonas (UFAM- Manaus-Brazil)

The foundation of Alexandria on the Mediterranean coast of the Delta during the fourth century BC, as well as the later changes in the ancient pharaonic land, first into a reign governed by Macedonians (through its new capital by the sea) and then to a Roman province, intensified cultural exchanges in the region of the Nile and strengthened its connexion to the Greek world. Ptolemy son of Lagus (soon to become Ptolemy I Soter) became the satrap of Egypt after the death of Alexander III and later became king, transferring the Macedonian court from the ancient pharaonic capital of Memphis to Alexandria. The Ptolemaic Dynasty, which governed Egypt for the following three centuries, conquered its legitimacy acting at the same time as Greek Basileus and Egyptian Pharaohs; welcoming Greek heritages into the territory while negotiating with its late and still vigorous religious traditions and institutions. This context led to countless situations of syncretism, adaptations, conciliations, but also conflicts and limits between Greek and Egyptian beliefs.

The development of the cult to the hybrid god Sarapis associated with the worship of the Egyptian goddess Isis (who traditionally coupled with Osiris) and its crescent diffusion in Alexandria and throughout the Graeco-roman world is an important key to analyse this atmosphere of exchange, through the creation of a cult which acquired a universal and cosmopolitan status. The aim of this presentation is to analyse the upbringings of Sarapis and its bonds to Ptolemy I, while he adapted and absorbed the pharaonic notions of command during his stay in Memphis. My focus will be the description of the god's roots narrated mainly by Plutarch (On Isis and Osiris, 28-30) and Tacitus (Histories, 4.81-84). Both authors wrote during the Roman imperial era and attempt to recover the god's origins probably aiming to explain and understand its popularization and acceptance throughout the Roman world. Thus, this presentation intends to discuss the role of this cult that combined and merged innovative and traditional elements at the same time, thinking of the divinity as a metaphor to the city of Alexandria.

The Visual Possibilities of Narrative in the Demotic Battle for the Prebend of Amun

Joseph Cross,
University of Chicago

The intact, surviving portions of the Demotic *tale The Battle for the Prebend of Amun* (P. Spiegelberg) take place during the final stages of the Festival of the Valley, on the verge of the processional bark of Amun's return across the river to Karnak, with the barge waiting at the quay to begin the eastward procession. In this paper, I will undertake a narratological and semiotic analysis of the tale's first battle scene and its aftermath, focusing on how the storyteller carefully positions the main protagonists against a clearly defined background, in this case the dromos of (as I will reconstruct) the small temple of Medinet Habu. Such overt, meaningful spatialization is rare in Demotic narrative literature. I will argue that the spatialization is a technique of storytelling that enables the tale's audience to envision the battle and its aftermath, interrupting the normal procedure of a ritual, as themselves a kind of ritual action. What's more, the narrative evokes the semiotic mode of visual narrative texts, especially those that accompany monumentalized depictions of ritual scenes, making this scene a unique spin on the inherent narrativity of two-dimensional Egyptian art. Such a comparison could be taken by an author in several directions, such as irony, comedy, satire, or even simple metaphor. I will suggest that this hybrid spin on the narration of ritual action has a rather narrowly defined purpose of usurping, in an entertaining and almost avant garde fashion, the ritual role that Pharoah Petubastis should be playing, thus contributing to his characterization as an anti-type of the traditional, decisively acting pharaoh. Taking a larger view, I will conclude by sketching the social context of a performance of a work of narrative literature that presupposes a learned and elite audience.

«Les connexions théologiques et spatiales des temples de Khonsou et d'Opet à Karnak»

Dr. Abraham I. Fernández Pichel,
Membre associé Centre franco-égyptien d'étude des temples de Karnak (CFEETK)/
Boursier FCT, Centro de História, Universidade de Lisboa

Depuis la publication en 1985 de l'article de J.-Cl. Degardin sur les correspondances osiriennes des temples de Khonsou et d'Opet dans le secteur sud-ouest de Karnak (JNES 44/2, p. 115-131), à peine quelques études ont permis d'avancer notre connaissance sur les aspects théologiques qui sont sous-jacent à la connexion entre ces deux sanctuaires pendant la période gréco-romaine. Cet auteur signale l'existence d'une circulation rituelle entre les deux temples dans le contexte de la (re)naissance d'Osiris, en s'appuyant sur un dossier documentaire qu'il a élaboré, contenant quelques inscriptions du temple de Khonsou. A ce dossier, nous ajoutons encore plusieurs inscriptions inédites ou à peine étudiées, dont le texte inscrit sur l'embrasure nord de la porte sud-ouest de la cour du temple de Khonsou qui communique avec le sanctuaire d'Opet. L'importance de ce texte n'échappe pas à Constant De Wit, qui inclut ce texte du temple de Khonsou dans son édition hiéroglyphique des inscriptions d'Opet ! (Opet I, 180). Dans le même contexte, d'autres documents épigraphiques et papyrologiques tardifs ont été analysés, témoignant d'une connexion non seulement théologique entre les deux sanctuaires mais également sacerdotale (des prêtres desservant leurs fonctions simultanément à Opet et chez Khonsou) et administrative (secteur sud-ouest de Karnak comme unité de gestion des domaines religieux). Ces aspects feront l'objet de publications successives dans le cadre d'un projet de recherche mené à l'Universidade de Lisbonne, en collaboration avec le Projet Karnak et le Centre franco-égyptien d'études des temples de Karnak (CFEETK).

The Coffin of Padikhonsu, ROM 906.28.10

Gayle Gibson,
Royal Ontario Museum
and **Mark Trumpour**,
In Search of Ancient Egypt in Canada

The brightly-painted coffin of Padikhonsu, ROM 906.28.10, was excavated by Sir Robert Mond in 1905. Although their coffins show that Padikhonsu and other family members held minor priestly titles during the Twenty-fifth Dynasty, they had been buried in a pit dug into the courtyard of the XVIIITH Dynasty tomb of User at Sheik Abd el Gurneh on the West Bank at Thebes. In recent years, a greater interest Kushite period tombs and coffins at Thebes has spurred study of intrusive burials such as those excavated by Mond, and of the many examples of such coffins now scattered among Museums. This paper discusses a re-examination of Museum documents and conservation records relating to Padikhonsu's coffin, and compares the texts and iconography with other recently published coffins of the period, particularly those in a trove found, a hundred years ago, by Ernesto Schiaparelli in the Valley of the Queens. Study of Padikhonsu's coffin has offered a glimpse into the world of the lower elite of the Twenty-fifth Dynasty while posing new questions about both the burial practises of the time and the archaeological history of the object.

Manqabad: a Coptic monastery of Middle Egypt with strong influences from Pharaonic, Hellelistic, and Roman beliefs.

Dr. Ilaria Incordino,
University of Naples "L'Orientale"

The monastery of Manqadab is a large recently-discovered monastic site of the mid-1st millennium AD in Middle Egypt, that has already revealed its long history of Christian occupation (Vth-VIIIth cent AD), a Late Roman Period (for the presence of thermal-bath-like architectural structures in the central area of the site), a possible Ptolemaic (?) and a Pharaonic phases (for two limestone blocks with carved hieroglyphs reused in Christian era). The large monastic area (92.ooo m2), object of a joint Italian-Egyptian archaeological mission of Study and Conservation since 2011, had an undoubtedly high cultural level with several influences deriving from short, medium and large distance trade, possibly derived from the hypothesis that it was a well known pilgrimage center. The analysis of the paintings, texts and the decorated pottery has underlined several links with the Pharaonic and Roman religious beliefs, possibly involving reminiscences of a Dyonisiac/Osiriac figurative repertoire (VI-VII cent. AD). It is not surprising that to better spread the Christian faith, it was necessary to convey a new message using symbols and images already known by the majority of the population. The Hellenistic mood was still very present in Christian Egypt, as in the Dionysiac theme, mainly because of the Ptolemaic connection with this divinity, often identified with Osiris. Moreover, it could be suggested a link between the Christian saint to which the Manqabad monastery has been possibly dedicated (Onophrius) and the ancient god Osiris (Wennefer). The area of Asyut was, in fact, connected to Osiris since the Old and Middle Kingdom, where the shrine of Osiris was called "The House of Wennefer'. The name Onophrius is, therefore, thought to be a Hellenized form of a Coptic name 'Unnufer', ultimately from the Egyptian wnn-nfr, meaning "The Perfect One", epithet of the god Osiris. Since two limestone blocks with carved hieroglyphs have been found in Manqabad so far (one reused as a painted window and the other used as building material for later phase of construction), it could be likely that they derive from a pre-existent Osiriac temple or shrine.

1 See See the last report:
http://www.unior.it/userfiles/workarea_231/file/NL10/02Notiziario2019/Pirellietalii_.pdf

Tombs of the Theban Hills – Their Reuse and Significance in the Late Period

Marta Kaczanowicz,
Institute of Mediterranean and Oriental Cultures, Polish Academy of Sciences

The first millennium BCE was the time of major changes in Egyptian burial customs – the tradition of construction of lavish, decorated funerary monuments was almost completely replaced by reuse of older tombs. In Thebes, interred in reused tombs were both members of the 'upper middle class' (lower rank priests, members of temple administration) and of uppermost echelons of the society (members of the royal family). Moreover, some of the reused Theban monuments were clearly considered to be more than just communal burial places by the local population: the available evidence suggests that in some of them religious ceremonies (other than funerary rites) took place, and the original owners of the tombs were venerated there centuries after their death. This presentation aims to discuss several examples of such reused tombs and demonstrate that the patterns of tomb reuse in the first millennium BCE were much more complex than usually assumed, and reused tombs played an important role in the religious landscape of Thebes in the Late Period.

The Mystery of the Unnamed Princess in the Tomb of Bint-Anath

Dr. Heather Lee McCarthy,
New York University Epigraphical Expedition to the Ramesses II Temple at Abydos

QV 71, the tomb of Bint-Anath, the eldest daughter and great royal wife of Ramesses II, is located on the north flank of the Valley of the Queens, an area reserved for the tombs of Ramesses II's highest-ranking royal women. As with all other Ramesside queens' tombs in the valley, QV 71 is relatively large and possesses a rich, complex decorative program that reinforces the tomb's cosmographic value as the deceased royal woman's personal netherworld landscape. However, unlike each of these other tombs, which are adorned with programs depicting the royal, female tomb owner alone amongst the gods, QV 71 depicts another human being along with the deceased queen. This person is a young, unnamed princess who is shown in two scenes in QV 71's sarcophagus chamber. The presence of this figure in the tomb has led more than one Egyptologist to speculate that she represents a daughter of Ramesses II and his daughter-wife Bint-Anath, a notion that, while possible, is far from conclusively proven and not the only explanation for her depiction in the decorative program.

In this paper, I will describe and present a critical analysis of the two scenes showing the unnamed princess in QV 71 with the aim of presenting alternative interpretations of the figure's identity and function within the tomb's netherworld landscape. To this end, I will focus on scene content, composition, and layout; the texts associated with each scene, particularly captions describing each royal woman's titles and epithets; the royal regalia worn by the princess and by Bint-Anath; and the relationship of the two figures to each other and to the deities in each scene.

Hathor, Mistress of Thebes, who is in Djeser-djeseru..
Role of the goddess on the courtyard of the Complex of Royal Cult in the temple at Deir el-Bahari

Ada Madej,
University of Warsaw

Hathor is closely related to the Theban Necropolis, as well as to Deir el-Bahari, where the rulers erected their temples with a special place for, and attention to this goddess. Being presented in various forms, she receives different prerogatives expressed primarily in epithets accompanying her name or in the means of scenes, of which she is one of the participants - she could be, i.e. associated with the divine mother, the king's protector, Mistress of the West, Chiefess of the Desert Necropolis or Mistress of the Gods, and have a clear connection with the sky and the journey of the solar barque. The analysis of the multiplicity and importance of roles in which Hathor occurs in the mortuary beliefs of the ancient Egyptian can indicate the functions of the space in which the images of the goddess appear, in particular in cases of the building parts related to the deceased king. Her presence in the decoration of the entrance part of the Complex of Royal Cult in the Hatshepsut Temple at Deir el-Bahari may prove that in the religious and functional meaning the gateway leading to the Complex was a link between the spaces associated with the various objects of cult and indicated the exact place where the reborn king returned to the "Overworld" and began his journey as a god through the temple complexes, which could be a symbolic cosmos, and became a part of the cult performed in the sanctuaries.

"I brought everything good from the country of the enemy even their clothes":
The Military and Civil items in the New Kingdom Plunder Lists

Gehad Mohamed Ibrahim Bakr,
Minia University

Most of the spoils presentation scenes in the New Kingdom are depicting the king arriving before the Theban triad, presenting captives and booty from his battles. The significance of these representations is that the king wished to be portrayed as a dutiful son fulfilling his filial responsibilities to his father, the more powerful god. Plunder lists in the royal inscriptions are considered as a statistical expression of the king's crushing victory over his enemies and a listing method for recording the numbers of spoils items.

From plunder lists texts, it seems that there are some military items and tools which are captured from the battlefield; consist of chariots, bows, swords, axes, arrows, quivers, suits of armor, helmets, military tents, and harnesses, were most likely used for arming the Egyptian army. The civil items are divided into furniture, metals, precious and semi-precious stones, vases, vessels amphorae, utensils like knives, raw materials like wood, and other miscellaneous items such as statues, staffs, and clothes.

Objectives of this paper to define what are the Military Items and Civil Items, to explain the fate of these items, to analyze the inscriptions of the civil and military items in New Kingdom Military Sources, to find out what are the Syrian ornaments that appeared on the civil items. Methodology of this paper will be carried out through describing and analyzing the New kingdom Plunder Lists Inscriptions and scenes. The expecting Outcome is the fate of these items was the treasuries of the Amun temple in Karnak.

The Old Kingdom's "Second Style": Where Did It Come From and How Did It Get There?

Dr. Tara Prakash,
College of Charleston

In 1995, Edna Russmann published an important article that brought attention to the major stylistic differences between early and late Old Kingdom statuary[1]. She designated the late Old Kingdom style a Second Style, and since then, multiple scholars have identified this "Second Style" among Sixth Dynasty statuary and relief. Contemporaneously, there were developments in religion and afterlife beliefs, as the appearance of the Pyramid Texts exemplify, and Egyptologists have frequently linked the "Second Style" to these religious changes, an idea that Russmann first argued. Yet the evolution of the "Second Style" remains unclear. Although the earliest statues in it belong to elite high officials, Russmann believed that the new style must have been the creation of the royal workshop. Others have since followed this hypothesis, but the meager number of statues with the names of late Fifth and early Sixth Dynasty kings has made it difficult to determine when artists began carving royal statues in the "Second Style." The meaning of the "Second Style," and whether or not it had religious implications, will remain an assumption until scholars better understand who began the style and when this occurred.

This paper reassesses the origins of the "Second Style," which I trace back to the mid-Fifth Dynasty. Several of the statues of the pharaoh Raneferef have features that foreshadow the "Second Style." Much of Raneferef's statuary was likely carved under his successor, Nyuserre, who completed Raneferef's pyramid complex. Indeed, an explosion in building and artistic activity marked the reign of Nyuserre, and this seems to have resulted in the new stylistic treatments of particular facial features and body parts among Raneferef's statuary. Over the late Fifth Dynasty, artists and patrons, both royal and elite, gradually began to favor and deliberately employ the new features, until the features coalesced into the distinctive "Second Style" in the early Sixth Dynasty. As such, the earliest meanings of "Second Style" features were probably not religious, and if the new style had religious associations, it acquired them over time.

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[1] Edna R. Russmann, "A Second Style in Egyptian Art of the Old Kingdom," *MDAIK* 51 (1995): 269-279.

Dancers and Mothers: Change and Continuity in Nude Female Figurines
Dr. Charlotte Rose,
University of Pennsylvania

As objects found in tomb, temple, and domestic contexts, nude female figurines dating from the Middle Kingdom to beyond the New Kingdom have been the subject of significant research. Pinch, citing hundreds of examples, created the first comprehensive typology of these figurines, which has been the mainstay work on these objects. Since then, more recent publications of excavated figurines have either stayed with Pinch's typology or came up with their own site-specific divisions. However, there has been no published updated comprehensive typology of these figurines. Indeed, the initial typology did not include certain objects that functioned as female figurines, particularly handmade types. This research examines those nude figurines with provenance and their developments from the Middle Kingdom through the New Kingdom. The work investigates shifts in the kinds of contexts in which these objects occurred and their association with other material culture. Likewise, this work assesses who owned various types of figurines and the effect manufacture had on the specific function of these items. This analysis also examines the iconographic features of each type and their religious connotations. In general, there appeared to have been two general strains of figurine development: types created and distributed from centralized workshops, and more locally produced figures. While the former tended to feature the slim female figure standard to Egyptian artistic canon, the latter, particularly handmade types, emphasized physical attributes associated with fertility, including depictions of pregnancy. In addition, there was a distinction between standardized figurines produced in temple workshops and the more iconographically varied types made for largely domestic use. Despite these differences, nude female figurines retained a general function in birth and fertility magic.

Kleopatra II and Ptolemy VIII: The Impact of a Historically Imposed Rivalry

Dr. Tara Sewell-Lasater,
University of Houston

Open any textbook on Ptolemaic history and turn to the section on the late second century BCE. There, one will regularly see references to the rivalry between Ptolemy VIII and Kleopatra II. This usually segues into an explanation of the resulting opposition between Kleopatra II and her daughter, Kleopatra III, which arose when Ptolemy took the younger woman to wife, an action often interpreted as being a direct move against the growing power of his first wife. As a result, the relationship between Ptolemy VIII, Kleopatra II, and Kleopatra III is habitually defined by their supposed enmity and the soap-opera-esque nature of their interactions.

In this paper, I will argue that the rivalry between these figures was the invention of early historians, which has then been unquestioningly repeated by subsequent scholars, so much so, that it is now accepted as fact without justification. More damagingly, because this supposed enmity is seen as de facto, all interactions between these figures are then interpreted through that lens, which is a gross oversimplification of their reign and discounts the things they did accomplish. While Ptolemy VIII and Kleopatra II would engage in a period of civil war (132/1-125/4 BCE), this event has been teleologically used to prove that enmity exited in every aspect of their reign. Yet, they ruled together peaceably for a combined total of over twenty-one years (145-132/1 and 125/4-116 BCE), during which time they cooperated on administrative duties, including addressing petitioners and appointing officials. The supposed contention between mother and daughter is similarly tenuous and is supported by a circular argumentation that it was inspired and exacerbated by the opposition between Kleopatra II and Ptolemy VIII.

Highlighting the enmity between these rulers may create an entertaining narrative, but it trivializes their achievements, especially those of the queens, who are so often characterized as jealous spouses or overly ambitious. To challenge these characterizations, I summarize the evidence that is regularly used to support the existence of a rivalry between these royal figures, and I provide reinterpretations of their actions, along with new examples of ways they worked together throughout their reign.

The Symbolic Power of Monumental Enclosure Walls in Pharaonic Egypt

Oren Siegel,
University of Chicago

Monumental enclosure walls were a structuring element of ancient Egyptian landscapes and built environments throughout the pharaonic period, frequently encompassing royal monuments like pyramids, temples, administrative buildings or palaces, and even entire settlements. This talk will discuss the pragmatic functionality and symbolic potency of monumental enclosure walls in an Egyptian context, drawing on evidence from the Early Dynastic period through the Middle Kingdom. Walls figure prominently in early religious rituals, are prominently displayed in royal iconography on ceremonial objects like the Narmer and Libyan palettes, and are implicated in the earliest toponym for Memphis and indeed the etymology of the word "Egypt" itself! I will focus primarily on the political import of monumental walling projects in Ancient Egypt, highlighting how they materialized boundaries, channeled traffic, delineated the sacred from the profane, and allowed the pharaonic state to exert control over people, animals, and the surrounding landscape.

The first portion of this paper will review the various functional categories of freestanding monumental walls known from ancient Egypt, and highlight the origins of this built form in earlier wooden and reed fencing known from Predynastic Hierakonpolis and Tell el-Farkha. The second portion of the paper will examine notions of enclosure in pharaonic society, and the role of monumental walls in literary and religious texts. The paper will close by highlighting the political utility of this built form, highlighting how the monumentality and consummate functionality of enclosure walls facilitated their appropriation by the state as a potent political symbol regardless of their actual effectiveness.

Flowing across the world: the adventures of Egyptian waterclocks

Prof. Sarah Symons,
and **Shahithra Kirubalingam**
McMaster University

The seasonal outflow waterclock was invented in Egypt in the early days of the New Kingdom, as recorded in Theban Tomb C.2., that of Amenemhet (Schiaparelli, 1892; von Lieven, 2016). Manufacture continued until the Roman period with fragments of more than twenty instruments surviving (Lodomez, 2007). Research on these vessels as timekeeping instruments usually focusses on their internal morphology and markings (e.g. Cotterell, Dickson and Kamminga, 1986; Schomberg, 2019). Here instead, we look at the entire catalogue of known outflow waterclock fragments and examine their decorative program and their varying provenance.

The exterior of these vessels (truncated conical surfaces) are usually decorated with figures representing lunar months and occasionally extending the decorative program to encompass full astronomical diagrams (von Lieven and Schomberg, 2019). We will describe how the number with astronomical content has been somewhat extended since this aspect was last catalogued (Neugebauer and Parker, 1969). Ritner (2016) recently described a relatively unknown fragment of this type in Chicago which poses two interesting issues. The first is that its decorative program is directly copied from the New Kingdom, slightly and inconsistently updated to the time of decoration in the reign of Ptolemy II, and the second is that it was reported to have been excavated in Nineveh. We extend these observations to look at the findspots, where known, of the catalogue of waterclocks and find that Egyptian-made waterclocks appear to be more widely dispersed than, for example, the roughly comparative timekeeping instruments Egyptian-type sundials (Symons and Khurana, 2016). We conclude by suggesting functional and societal reasons why the distributions of waterclocks and sundials of Egyptian types may differ.

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SALLY L.D. KATARY MEMORIAL LECTURE

A Theban Tomb at The Montreal Museum Of Fine Arts :
With an introduction to the reading patterns of Egyptian tomb walls

Prof. Valérie Angenot, Université de Québec à Montréal
and **Perrine Poiron**, UQAM/ Paris-Sorbonne

The Oudjat Project is a research programme gathering the Art history department at UQÀM, the Neurolab, Hexagram UQÀM, the Montreal Museum of Fine Arts and the Madrid-based society Factum Arte. It will be financed by the SSHRC (proposal submitted, Fall 2020), the MMFA and private sponsors (confirmed).

This multidisciplinary project is comprised of (1) a conservation component in the preservation of cultural heritage and museology; and (2) a scientific research component.

1• The museology component involves the documentation, study, and reproduction at the MMFA of the famous Theban tomb of Nakht (TT 52), an astronomer of Amun who lived during the 18th dynasty, under the reigns of Thutmosis IV and Amenhotep III. Beginning in the fall of 2021, the tomb will be entirely recorded and reproduced by Factum Arte, as part of the Theban Necropolis Preservation Initiative, which has already recreated the tombs of Tutankhamun and Sety Ist in the Valley of the Kings. The facsimile of the tomb will be included in 2022 in the Arts of One World collection of the MMFA, where it will relate to the pieces of the museum's Egyptological collection. A virtual exhibition, with a 3D model of the tomb and 4D reconstructions of certain scenes, will be designed by Hexagram UQÀM and displayed for the public in the non-decorated room of the chapel.

2• The facsimile will also serve as a research lab to a scientific programme led by a multidisciplinary team of UQÀM scholars specialized in Egyptology, visual anthropology, visual semiotics, eye-tracking and cognitive psychology.

First and foremost, a study in visual semiotics will be conducted to establish how ancient Egyptian artists rendered spatiotemporal data (4D) into painting (2D) in Theban tombs of the 18th dynasty. From there, a multisensory experience in image reception will be led in the replica of Nakht's chapel, in collaboration with Berlin's Freie Universität and Cleveland's Case Western Reserve University. Participants will be divided into two groups: the first one literate and previously trained in how to read ancient Egyptian images; and the second one composed of novices. The eye-movements of the experimenters will be captured and measured by the NeuroLab with a non-invasive portable eye-tracker. Experts in psycho-cognition of reading will then analyze the data gathered from each group to determine where mental models differ between experts and neophytes.

Psycho-cognitive theory of mental models postulates that these are very sensitive to prior acquisition of knowledge, as well as to intentional activation of cognitive abilities during the examination and interpretation of images. We thus hope to provide, depending on the eye-tracking results, a pioneering first step towards understanding and modelling ancient Egyptian mental models. A semiotic model of multisensorial reception will then be established on the basis of the eye-tracking experience.