



2015 SSEA/SÉEÉA
SCHOLARS
COLLOQUIUM
& POSTER
SESSION
ABSTRACTS

A New Analysis of the Titles of Teti on Statue BM EA 888

Marina Wilding Brown, Yale University

In 1909 the British Museum acquired a red granite cuboid statue (BM EA 888), dedicated by a man named Hori to his father Teti. The statue dates to the reign of Thutmose III and depicts a man, seated on a plinth with his knees drawn up to his chest and his arms crossed. Inscribed on the statue are two dedicatory texts.

Previous interest in BM EA 888 has focused on the content of the dedication on the back pillar of the statue, which records a genealogy for Teti placing him within the family of Ahmose Turoi – the first Viceroy of Nubia.¹ That this genealogy attributes to Ahmose Turoi's father, Ahmose Sa-Tayt, the standard viceregal titulary of the early 18th dynasty (*sA-nswt imy-rA xAs.wt rs.yt*) dominates scholarly discourse and obscures the significance of the second, more esoteric, text.

The second dedicatory inscription consists of a well-carved hieroglyphic offering formula arranged across the front of the statue upon a sheath that stretches over Teti's knees. The text attributes to Teti a lengthy list of unconventional or unattested titles, for example, *Hm-nTr x.wy-Hr and Hm-nTr sA.ty m pr rs*. Many of these originate in Old Kingdom traditions associated with the Horian kingship, royal processions, and the Opening of the Mouth ritual. Yet other titles reflect the New Kingdom identification of Thebes as 'the Southern Heliopolis' (*Iwnw Sma*). The present new examination of the second text contends that the structural arrangement of the 'titles' and the integration of ancient tradition with new ideas describes the role of ritual festival and statue cult in the integration of the cosmic and terrestrial spheres within the context of the jubilee celebrations of Thutmose III.

Nun: a Traditional and Static Conception? The Evolution of the Conception of Primeval Matter between the Middle and New Kingdom

Cloé Caron, Université du Québec à Montréal & Université de Montpellier III

In Ancient Egypt, there existed several ways to explain the creation of the world, cosmogonic conceptions indeed differed throughout the centuries and cities. However, in the diverse accounts, one element is maintained, namely the matter from which the world emerged. The presence of the Nun, a watery primeval matter, unlimited, dark, unstructured and which contains the essence, the initial "thing", is the only common feature of all Egyptian cosmogonies². While the Nun is undoubtedly an important part of the Egyptian cosmogonic tradition, is its presence in the diverse cosmogonies an indication of the invariability of the conception itself?

P. Vernus and S. Bickel, among others Egyptologists, have shown that the image of the creator-god had deeply transformed itself between the Middle and the New Kingdom. This change

¹ W.A. Budge, ed., *HT V*, (London: Harrison and Sons, 1914), pl. 25; L. Habachi, "The First Two Viceroys of Kush and Their Family," *Kush* 7 (1959): 45-62; B. Schmitz, *Untersuchungen zum Titel sA-Njswt "Königssohn"*, (Bonn: Rudolf Habelt Verlag GMBH, 1976), 269; I. Müller, *Die Verwaltung Nubiens im Neuen Reich*, (Wiesbaden: Harrassowitz, 2013), 101-104.

² Sauneron & Yoyotte, 1959

is first of all textual. Indeed, before the New Kingdom, funerary texts, essentially, report the creation of the world. During the New Kingdom however, we find very few references to the initial development of the world within those texts. The birth of the world is rather to be found in the hymnic literature. This change of corpus attests also a conceptual shift. If, in the Middle Kingdom, the creation is put in parallel with the rebirth of the deceased, during the New Kingdom, it is rather related to the daily rebirth of the sun. « The sun god, who was naturally also the creator god, now became the centre of all religious action. »³. While the image of the creator-god has profoundly shifted during this time, the Nun stays the recurrent element of the Egyptian cosmogonic vision. Regardless, can an evolution of the conception of the primeval matter be detected? Has the conceptual switch of the creator-god affected the nature of the Nun or has its conception remained essentially the same? In confronting passages that connect the Nun and the creator-god within the Coffin texts and New Kingdom texts we will try, during this lecture, to clarify those questions.

The Location of Richer and/or Larger Children and Subadult Graves in Egyptian Naqada III Cemeteries

Juan José Castillos, Uruguayan Institute of Egyptology

Following up my work on Naqada I and II predynastic cemeteries covering the location of richer and/or larger children and subadult graves in order to detect whether these were associated to elite tombs or belonged to elite areas, this paper extends the research to cover Naqada III.

In this case the relevant evidence provided more examples of such locations, most of them agreeing with the previous results in the sense that such subadults were perhaps considered members of the local elites and were allowed to be buried in close or very close proximity to members of these elites. It is regrettable that due to lack of cemetery plans or inadequate or incomplete publication or omission of some tombs in the plans, more evidence on the subject cannot be presented here to support the ascribed status given to these special children and subadults.

I must emphasize that in this whole project with only one single exception, and an exception in every sense of the word, the children and subadults who received special treatment in their funerary arrangements were not isolated and located very far from elite areas or elite individual tombs in these cemeteries, which would prove they had no connection with such local elites.

On the contrary, almost all children and subadult tombs were located inside or in the vicinity of adult elite groups or individual elite tombs, which can hardly be a coincidence.

This is perhaps compelling evidence in the case of the burials of female subadults that they were probably the frustrated intended means of alliances through marriage and in the case of male subadults, of their status as the probable heirs to positions of power in their communities, which they could not succeed to claim due to their untimely deaths.

³ Bickel, 1995

Ramesside Stelae with a pyramidal top used as a vehicle to express Personal Piety

Christina Geisen, Yale University

The social phenomenon known as Personal Piety, by virtue of which a private person enters a personal relationship with a specific god, to whom he/she turns in prayer and veneration concerning problems he/she experienced during life is especially associated with the New Kingdom, having its peak during the Ramesside Period. In the course of the presentation, two stelae will be discussed, which bear witness to this phenomenon. In addition, both pieces belong to a specific group of stelae, characterized by a pyramidal top, the Anubis motif in the lunette, and the veneration of Osiris. Apart from the description of the two artefacts, the talk will focus on the stelae as a medium of personal piety as well as on the characterization and interpretation of this specific group of stelae, which is an innovation of the New Kingdom.

Fragments: Previously unaccessioned pieces of cartonnage coffins from Thebes in the Storerooms of the Royal Ontario Museum

Gayle Gibson, Departmental Associate, Royal Ontario Museum

In the early years of the Royal Ontario Museum, a great deal of Ancient Egyptian material was placed in storage but never actually catalogued. As the ROM works to put all artifacts on a data base that will eventually be open to scholars and the public, strange bits and pieces, tourist souvenirs, and real treasures are being discovered by volunteer scholars who are excavating the cupboards.

These fragmentary remains of funerary equipment exemplify the destructiveness of the souvenir trade in the early Twentieth Century, but also show how careful collectors salvaged some of the provenance and meaning of the artifacts they purchased. This talk will offer the first public viewing of a number of fragments of cartonnage coffins, and a rare, unusual, and possibly unique cartonnage mask from the Twentieth Dynasty.

An Iconographical Study of the Royal-ka during the Middle Kingdom

Ahmed Abdel Hamden, 6 October University

LARKMAN AWARD WINNER

The ancient Egyptians believed that the special activating force was the ka, which determined the difference between the living and the non-living. After the king's death, he becomes the link between the gods and the next king in transferring this energy which will provide his successor with the legitimacy he needs. Everyone may possess this vital energy of the ka, but the king acts as a mediator between the gods and the people. The royal-ka first appears during the Old Kingdom and continued until the Roman Period. The royal-ka was personified in two forms: the standard or anthropomorphic figures.

The kings of the Middle Kingdom were keen to portray themselves with their kas. Therefore, numerous manifestations of the royal-ka were depicted for several kings at different sites. This includes Amenemhat I (Coptos), Senwosret I (Karnak), Senwosret II (Wadi Gasus), Senwosret III (Medamoud and Abydos), and Amenemhat III (Medinet Madi).

Following on from my doctoral research relating to the scenes of the royal-ka during the New Kingdom, this paper will focus on the same phenomenon during the Middle Kingdom, including an analysis of the representations of the royal-ka on the walls of the temples, tombs and stelae. One of the goals of the paper is to clarify the important religious role of the royal-ka and its assimilation with kingship during this period through different aspects: e.g. (types, epithets, variants, names atop the mdw-Spsj staff, the king's crown, themes of the scenes, deities appearing with the royal-ka, and its locations).

The Divine Feminine in Egyptian “Gnosticism”. An Example of the Social Context of Myth

Ihab Khalil, Independent Scholar

The religious movement(s) in the ancient world known today as “Gnosticism” flourished in the first few centuries of the Common Era. Often considered a rival of the emerging Christian faith, many Church Fathers wrote against this “heresy,” and it is mainly through Christian writers that scholars were aware of Gnostic beliefs. That all changed in the 1940s with the discovery of the Nag Hammadi manuscripts, which outline the significantly diverse belief systems and myths of the Gnostics. This paper will examine the social context of these myths in their relation to Roman Egypt, with particular attention to women's roles in Egyptian society and the divine feminine found in both the Gnostic (particularly Valentinian) and ancient Egyptian myths. Several sources will inform this paper including mythological/literary texts, documentary papyri, and the demotic instructions. Through this exploration, we may better understand the Gnostics in their Egyptian setting.

Ritual and the Mystery of the Ished-Tree

Mary Ann Marazzi, University of Birmingham, UK

A king's accession to the throne of ancient Egypt was a magical event involving several rituals. One of those rituals uses the writing of the king's name on the leaves of the ished-tree to legitimise his claim to the throne. Texts from the Old Kingdom mention ritual uses for trees. The idea of writing the king's name on the leaves of a tree is documented on the walls of temples going back to the reign of Thutmose I in Dynasty XVIII. Botanists have analysed the floral remains in tombs from the Old Kingdom through the Late Period comparing them with living examples in an attempt to determine the correct genus and species of these trees. Which tree is used in which situations is a conundrum that has plagued modern scholars for more than a century. Comparing the physical and taxonomic descriptions of several trees, this presentation attempts to answer the question: What is an ished-tree?

Representing “Coming Forth by Day” in Ramesside Queens’ Tombs

Heather McCarthy

One aspect of the complex, multifaceted afterlife journey imagined by the ancient Egyptians entailed a perpetual cycle of death, renewal, and rebirth corresponding to that experienced by the solar deity. This aspect of the deceased’s postmortem journey culminated in rebirth at dawn, like the morning sun, when the cycle began anew.

Although the deceased’s mobile ba-spirit was believed to have emerged from the netherworld landscape of his/her tomb by day, tomb decorative programs often highlight the deceased’s inward route, namely, his/her entrance into the netherworld and descent into the netherworld depths (architecturally embodied by the sarcophagus chamber)—occasionally to the seeming omission of the outward leg of the deceased’s journey, that from the netherworld depths to the world of the living. However, the heightened programmatic emphasis upon the inward route does not mean that the outward route was overlooked. To have done so would have entailed the neglect of one of the chief functions of the tomb: the facilitation of the deceased’s postmortem rebirth and subsequent re-emergence into the world of the living. Instead, the outward route is typically represented in ways that appear quite subtle to modern eyes.

In this paper, I will identify the various means employed to communicate the deceased’s “coming forth by day” in the decorated Ramesside royal women’s tombs in the Valley of the Queens, tomb programs that, as a group, had not been analyzed comprehensively until I did so in my dissertation, *Queenship, Cosmography, and Regeneration: The Decorative Programs and Architecture of Ramesside Royal Women’s Tombs*. Among these devices are: 1) the outward-facing orientation of some queen’s images; 2) pictorial representations of the yellow, morning sun, which allude to the deceased queen’s solar rebirth and re-emergence from her netherworld/tomb; 3) the employment of texts explicitly stating that the deceased queen can exit the netherworld/tomb as well as enter it; and 4) the retrograde orientation of hieroglyphs in certain texts, particularly those dealing with the postmortem transformations of the deceased, which are read “backwards” toward the tomb entrance.

An Egyptian Temple on the Eve of the Great Theban Revolt (205 BCE)

Brian Muhs, Oriental Institute of the University of Chicago

The site of Nag’ el-Mesheikh is located on the east bank of the Nile between Abydos and Akhmim, and produced dozens of Demotic ostraca in the early decades of the 20th century. These ostraca contain orders and receipts for payment and running and summary accounts, which were discarded when the Great Theban Revolt broke out in 205 BCE. They record the day-to-day activities of a temple at Nag’ el-Mesheikh, and perhaps the monetary inflation that preceded the Great Theban Revolt.

Vessels of the Nile, Ships of the Sea: The gods' daily journey, the Egyptian expeditions and the military strategies

André Henriques d'Almeida Garrido Patrício, Faculdade de Ciências Sociais e Humanas – Universidade Nova de Lisboa

This essay presents a comparative study of ancient Egyptian vessels that sailed both the Nile and the Seas during the eighteenth dynasty of the New Kingdom. We will start with the ships that have navigated the Nile. They will be analysed in two different spheres. It is firstly proposed to observe the vessels used in the Nile as the main Egyptian artery for transportation of people and goods. Secondly, considering a more religious and mythological perspective, the iconography of the barque used in several representations to illustrate the daily travel of Re in the underworld, during his perpetual cycle to be reborn each day, will also be addressed.

This study will then approach two particular seas where ships, far different from those used on the Nile, sailed to satisfy the needs of the Egyptians during the dynasty XVIII. Seafaring vessels were launched into the Mediterranean, mainly under Tuthmoses III military campaigns, to maintain the Syrian-Palestinian corridor under Egyptian control. Both the type of ships and the military strategies will be here analysed. It is conclusive that these strategies resulted on the enormous advantage that a swift displacement of a large number of troops by sea, from Egypt to far away lands in rebellion, had in the maintenance of Tuthmoses III Empire.

Regarding the Red Sea, the use of ships by Hatshepsut deserves a closer look, mainly to establish a counterpoint with the military sea ships of Tuthmoses III. Was the commercial nature of the Expedition of Hatshepsut to *tA nTr*, via Mersa Gawasis and the Red Sea, made using sea ships with different designs from those of Tuthmoses III? Or did the ancient Egyptians only develop one design of ships to the Seas and another to the Nile?

To answer these questions and understand the Egyptian armada, the specificity of its vessels and their designs, a comprehensive analysis of archaeological findings and iconographic fonts is proposed, among them the richest representations of the Expedition to *tA nTr*, found in Hatshepsut's Deir el-Bahri Temple, will be of insurmountable value to establish the type of ship used in specific endeavours. Lastly, the use of ships in the Mediterranean with a military purpose will be understood and supported by several academic works that focus this exact theme.

It is the objective of this essay to illustrate, as detailed as possible, the industrious mind of ancient Egyptians, the adaptability to different waters, the development of adequate ship designs and sailing techniques needed to conquer both the River and the Sea. Ultimately, it will be showed how a civilization surrounded by desert was able to develop a clear way to control the opposite element, the water. This was done in such a great and efficient way that created not only the possibility to maintain and increase Egypt's domain over an extremely vast territory but also to keep alive vibrant commercial relations with other civilizations and ultimately sustain an enormous sphere of political influence during more than half a millennium.

Locating the Enemy's Position: The Archaeological Evidence for the Original Location of the Prisoner Statues in the Pyramid Complex of Pepi II

Tara Prakash, Institute of Fine Arts, New York University

During the late Old Kingdom (c.2416-2152 B.C.E.), the ancient Egyptian pharaohs erected nearly life-size, limestone statues of bound and kneeling foreigners within their pyramid complexes. Commonly known as 'prisoner statues,' these statues are unusual in being free-standing three-dimensional representations of foreigners. There are a number of significant questions that surround them, including their original appearance and function. While my dissertation is the first comprehensive study of these significant artifacts as a cohesive group, this paper is a focused discussion of a particularly difficult issue regarding the prisoner statues, namely their original location within the pyramid complex.

Because none of the prisoner statue fragments were discovered in situ, scholars have debated possible original placements within the complex, including the causeway and the outer half of the funerary temple. However, with little archaeological support, these suggestions have remained highly tentative. At the same time, problems related to the statues' original location, including its potential meaning regarding the function and purpose of the statues, but also the full range of difficulties associated with theorizing it, have yet to be thoroughly explored.

The pyramid complex of Pepi II offers a localized opportunity to examine these issues. In the early twentieth century, Gustave Jéquier excavated this monument and discovered hundreds of prisoner statue fragments. In the published reports, he simply noted that he found them scattered throughout the complex, without providing further details. However, in his unpublished excavation journals, currently located in the Musée d'ethnographie in Neuchâtel, Switzerland, he specified the locations of his finds. Using these journals, I will reexamine the archaeological evidence for the prisoner statues' original location. I will then consider the two-dimensional decorative program of this complex and the way in which it may or may not relate to the placement of the prisoner statues. This reassessment of the archaeological data, combined with a careful study of the overall decorative program of Pepi II's complex, permits a more critical analysis of previous theories and may help support general conclusions on the original location of the prisoner statues and its significance.

Demotic and Hieratic Scholia in Funerary Papyri and their Implications for the Manufacturing Process

Foy Scalf, Oriental Institute of the University of Chicago

The production of illustrated funerary papyri in ancient Egypt was a complex and expensive process that often involved the efforts of a team of skilled scribes and artisans. The exact nature of their working habits remains only partially understood and is mostly obscured by the preserved evidence, which consists primarily of finished products. However, these beautiful commodities retain clues to their material histories as fabricated artifacts in ancient workshops. Several ancient Egyptian papyrus manuscripts inscribed with funerary compositions contain annotations in the text and margins. Many of these annotations relate directly to the production process for illustrating and inscribing the manuscripts by providing instructions for scribes and artists. Several overlooked examples allow for new interpretations of parallel texts previously

considered as labels or captions. An analysis of the corpus of scholia and marginalia demonstrates specific manufacturing proclivities for selective groups of texts, while simultaneously revealing a wide variety of possible construction sequences and techniques in others.

Armed to the Feet: An iconography of protective New Kingdom dancing demons

Kasia Szpakowska, Swansea University, Wales

During the New Kingdom, seemingly mundane pieces of household furniture such as chairs, beds, and particularly headrests, as well as the occasional ring or seal began to be decorated with images of composite creatures engaged in fierce warrior dances. Many are armed with weapons or potent religious icons. Their physical characteristics are strikingly similar to those of protective entities that appear particularly in the Middle Kingdom on hippopotamus tusk wands, vessels, and the walls of tombs in Beni Hasan. They include human-animal composite beings, as well as the familiar Bes-image.⁴ However, they feature one remarkable transformation that is initially easily overlooked—the New Kingdom beings can wield weapons not only in their front or primary limbs, but also on their hind legs, feet, or secondary limbs. This particular idiosyncrasy is rare not only in Egyptian art but in the religious art of other cultures as well.

The use context of these demons also differs from Middle Kingdom counterparts. The earlier representations are mostly found on tomb walls and specialized religious equipment such as hippopotamus tusk wands and the Coffin Texts. The New Kingdom representations, however, are found on objects whose archaeological context may have been funerary, but whose wear patterns and supporting evidence confirms their systemic context was mostly daily life. The goal of creating the representations in the first place was to make visible and tangible powerful liminal beings capable of efficiently dispatching a range of anxieties, terrors, and afflictions, that troubled the Egyptians in their everyday life. A close examination of the weapons, poses and gestures of these New Kingdom armed and dancing demons provides insights into Ancient Egyptian conceptions concerning benevolent and malevolent divine powers as articulated through representations, rather than text.

Priestly Function in the Offering Rooms of Old Kingdom Elite Tombs

John S. Thompson, recently completed Ph.D. at the University of Pennsylvania

A close examination of the priestly iconography in the offering rooms of the Old Kingdom elite tombs reveals consistent differences between those priests depicted at the two-dimensional representations of tomb owners seated at offering tables and those priests depicted at false doors. These differences will be highlighted and combined with other iconographic and textual evidence to explore the repercussions this may have on our understanding of the Old Kingdom elite tomb cults.

⁴ The “Bes-image” was coined by James Romano to refer to those specific distinctive visual features (such as bandy-legs, forward face, lion ears) commonly associated with a number of beings that are sometimes named (for example Bes or Aha), but can also remain anonymous and thus ambiguous (*The Bes Image in Pharaonic Egypt*. New York: The Graduate School of Arts and Sciences at N.Y.U, 1989).

Old Kingdom Myth: From Politics to Religion

Vincent V. Tobin, St. Mary's University

The key to understanding Old Kingdom religion, i.e., as seen in the Pyramid Texts, lies in two terms: “myth” and “practicality,” terms which, for the understanding of myth, are inseparable, at least in authentic myth, for, if myth did not have a purpose beyond entertainment or perhaps aesthetics, there would be little reason to develop it. But to these two terms, another needs to be added, i.e. “politics.” It would be difficult to give a precise and detailed account of Egyptian myth/religion before the recording of the Pyramid Texts, although much of what later became the Egyptian pantheon existed or had roots well before the Archaic Period.

In the Pyramid Texts, it is possible to see a certain order of divine beings, although these are not necessarily set out in any real systemic manner, nor do they have what could be seen as detailed developed characters and natures. The gods of the Pyramid Texts are, as individuals, relatively simple and straightforward, but they have one thing in common - term purpose and function. The primary function of these gods lay in their support of the political system, i.e., an absolute divine kingship. It is, therefore, possible to say that Old Kingdom Religion - a least in its foundation - was primarily a political ideology with no real speculative or spiritual(?) aspects involved. At a later point, i.e., during the Fourth and Fifth Dynasties, a change, be it subtle or otherwise, starts to emerge, and the Egyptian gods demonstrate a more cosmic purpose, giving structure and form to the world and the universe. Gradually, this latter function becomes more significant, and the gods eventually come to exist for their own sakes, rather than as the source of the political order. Hence, it appears that classic Egyptian religion emerged out of, and depended on the kingship; later that foundation was reversed, and it was the kingship which was seen to emerge from and depend on the gods.

Once More unto the Breach: A Re-Evaluation of the Beni Hasan ‘Battering Ram’ and the Sloping ‘Glacis’

Nicholas Wernick, SSEA Trustee, SSEA-Calgary Chapter President

Recently, Cohen composed an article entitled, “Interpretative Uses and Abuses of the Beni Hasan Tomb Painting”, in which she re-evaluated scholars’ claims derived from the famous depiction of Asiatic foreigners arriving in the Oryx Nome.⁵ Specifically, Cohen noted the implications some scholars have drawn from this singular scene in terms of technological transfer, the identification and movement of Levantine peoples during the First Intermediate Period-Middle Kingdom and how the figural-group have even been viewed as a depiction of early ‘Hyksos traders’. Upon further examination, she found that these postulations failed to place the scene into its depositional context; it illustrates the arrival of a non-geographically designated group of 15 Asiatics (referred in the ancient text as the “Aamu” (‘3mw)) with a caption that states the entire group totalled 37 members. Cohen persuasively argued that although the material can be

⁵ Cohen, S. “Interpretative Uses and Abuses of the Beni Hasan Tomb Painting”, *JNES* 74-1 (2015), 19 – 38

informative, we should be wary of constructing elaborate conclusions about interactions during these periods. There is an inherent temptation to over emphasize this scene's importance in reconstructing pharaonic history.

In a similar vein, academics have misconstrued the siege practices involving battering ram technology and the purpose of a glacis from three tombs at Beni Hasan. Generally, Egyptologists and ancient Near Eastern scholars have long applied the Beni Hasan siege scenes as an example of the first Egyptian representational evidence of the battering ram. However, there have been virtually no attempts to place the Beni Hasan siege device into its Egyptian and ancient Near Eastern context. A comprehensive examination of textual and archaeological information regarding battering rams will be conducted to re-evaluate the siege scenes of Beni Hasan and their importance in asserting the tactical options where available to the pharaonic military while besieging fortified locations. After discussing the Beni Hasan battering ram, we will also examine the sloped sides of the fortress representations as many authors have misinterpreted that they are a "glacis" and concluded that this piece of architecture was a response to the battering ram's proliferation.

Hip-girdle as an additive of sexual attraction: Reflections on the eroticization of female body in the New Kingdom

Donja Dongni Xu, Department of History, the Chinese University of Hong Kong

The image of naked women in some of the banquet scenes of the elite tombs in New Kingdom period has often been studied from the religious perspective and was associated with Hathor and the things she represents. The figures have mainly been interpreted as a form of Hathor-worship, symbolizing the deceased's rebirth, or meeting the deceased's sexual needs in the afterlife. This paper, however, considers these figures as representative rather than symbolic by focusing on the hip-girdle, which is a kind of ornament usually seen on these figures. I shall demonstrate how the hip-girdle could serve as an additive of sexual attraction of adult women in the socio-historical context and a means to eroticize the female body.

In the previous scholarship, the hip-girdle is usually regarded as a common accessory article attached to a naked body. As an ornament worn by adolescent girls, it has been regarded by some scholars as an indicator of age, with no sexual implications. Other scholars, however, considered it as a sexual item just like wig and jewelry when it appears on those naked female figures. By studying various types of ornaments contextually, this paper also points out that the hip-girdle is excluded from any formal scenes when it is an adult accessory, which makes it an exception since all other accessories making women more attractive are not excluded. Based on the comparison of the occurrence of the hip-girdle in different materials and the wearers' identity, this paper further relates both cases and hypothesizes: by wearing the hip-girdle, adult women obtain additional sexual allure because the hip-girdle suggests the beauty of youth that is originally of the adolescence. The hypothesis is supported by the theory of sexual role-play and fantasy that is usually seen in the East Asian pornography. The paper reconstructs how the female body is eroticized with the hip-girdle in the New Kingdom period, taking full account of these naked women's identity and role--generally foreigners or slaves with the subordinate role in banquets as servants or entertainers, and giving some inter-cultural explanation to this issue beyond the Hathoric paradigm.

POSTER SESSION ABSTRACTS

'The Role of the Personified-ankh in the Offering Scenes of the New Kingdom'

Ahmed Hamden, October 6 University

The ankh-sign is one of the most significant features in ancient Egypt and played an important role among the Egyptian pantheon concepts. The ancient Egyptians personified various symbols and depicted it either on their tombs or temples, including the ankh, Djed and Was figures in different aspects. The personified-ankh figure is most expressive shown in its iconographic form, wearing a kilt and provided with two supplementary arms, legs, and one eye located in the oval shape of the ankh. The figure participated in the offering scenes and specially holding the stem of the lotus or other elements (e.g., bsn container, libation vases, the mdw-Spsj staff and flags).

Numerous offerings scenes showed the important role of the personified-ankh with different types of offerings. Thus, corresponding roles were performed and associated by the kings and deities. The figure appears quite often among the scenes, such as purification, pouring libations, foundation of the temples, procession of offering bearers and the offering table. The figure of the personified-ankh appears for the first time in the Step Pyramid at Saqqara, and on the walls of temples during the Middle Kingdom (Medamoud, Medinet Madi) continuing to be included until the end of the Roman Period. During the New Kingdom the figure spreads widely on different sites. This includes several temples: Buhen, Karnak (Temple of Ramesses III and the Red Chapel), Luxor Temple, Deir el-Bahari, Madinet Habu (Eighteenth Dynasty Temple) and Abydos.

"Gebel el Silsila – an introduction to the site, its challenges, archaeology and management"

Maria Nilsson, Lund University

The ancient site of Gebel el Silsila is most famous for having served Upper Egypt as a source of high quality sandstone, providing the building blocks for some of the world's more renowned temples and monumental architecture. But it was also a place of pilgrimage and religious activity throughout the ancient historical periods, and in the more distant past, early hunter-gatherers and Predynastic groups made their presence known by carving elaborate rock art and thereby communicating their cultural message to the modern viewers. However, despite its 15,000 years of documented human activity, and cultural features that meets seven of UNESCO's ten outstanding values, Gebel el Silsila remains fairly unknown within mainstream Egyptology, Archaeology and is rarely included in tourists' tours. This is something that the current survey team works towards changing, to increase the general awareness of the site, its cultural importance and its unique legacy.

Since 2012 and ongoing, the site has been surveyed by an international team under Lund University, Sweden, with a long-term aim to conduct a comprehensive study of all archaeological records. The aim is here to present a summary of results achieved thus far, including an introduction to the site and its various archaeological features; and look forward for future prospects as a joint effort between Lund University, the inspectorate of Kom Ombo and Aswan, and the SCA/MSA.

A Case Study of the Middle Kingdom Standard Class Coffin: The Coffin of Yi at the Natural History Museum of Los Angeles County

Hilo Sugita, Indiana University, Bloomington

The Middle Kingdom coffins store much information about the coffin owners. This time period saw a rapid, new development in coffin decorations. Rectangular coffins began to have horizontal and vertical inscription bands on the exterior walls, which create canonical, yet distinctive patterns assigned to certain regions and/or time periods. Not only the provenance and the time period but also the socio-economic status of coffin owners can be deduced. Although a coffin was an expensive commodity, not only the royal and the elite, but also lower status individuals wished to own such funerary equipment in order to better prepare for the afterlife. Those who could afford them acquired the most desirable coffin they could. Depending on the individual's socioeconomic status, the quality of coffin could vary. The proposed poster would showcase a study of a non-royal coffin from the Middle Kingdom, A.1287-2 in the Natural History Museum of Los Angeles County. The coffin was donated by a developer to the museum in 1928 as part of the Janss Collection. For the past decades, unfortunately, the coffin had been lost track of, and was recently re-discovered by the museum curators. Due to the poor documentation and inadequate study, little has been known about this previously forgotten coffin. For its investigation, the major studies by Harco Willems on what-he-called 'standard class' coffins as well as the methods developed by Kathlyn Cooney in her studies of socio-economic values of ancient Egyptian funerary arts are greatly utilized. By examining the coffin from the following perspectives – provenance, time period, choice of texts, and socio-economic status reflected in the qualities of wood, carpentry, paint and color, draftsmanship, and hieroglyphic inscriptions – we can draw conclusions about the identity of its former owner. It is suggested that the coffin belongs to a woman named Yi, who lived in the early to mid Twelfth Dynasty. Although the inscriptions are poorly written and show unusual patterns, including the choice of deities mentioned in the texts, her coffin itself is well-constructed and made of expensive imported cedar. The owner of A.1287-2, Yi, was possibly a wealthy woman from the upper middle class.

The Ancient Egyptian Demonology Project: Second Millennium BCE

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Demons abound in the media today—from tales of possession, to the labeling of political policies as “demonic,” to the channeling of spirits for healing. In both the modern and ancient world, intangible entities embody and are blamed for a host of physical and psychological afflictions, as well as being called upon to aid the sufferer. These beings are known in many cultures by many names. A sample of terms includes: gremlins, imps, faeries, ghosts, daemons, genies, *Mischwesen*, in-betweeners, goblins, pixies, gnomes, pucks, sirens, enchanters, banshees, leprauchaus, fiends, monsters, small gods, angels, and *invisibilia*. Although the Ancient Egyptians themselves had no specific all-encompassing generic label for this large category of beings, they were described in texts and imagery. It is clear that for the ordinary person, they played vital roles as mechanisms for coping with and manifesting abstract stress, afflictions, and fears.

While they may have been familiar to the Ancient Egyptians, finding information on them today is difficult. There is currently no single source for the scholar or interested person to consult for further information regarding these beings. General encyclopedias of gods exist,⁶ as well as specialized resources such as Leitz’s compendium of divine names and epithets.⁷ The *Iconography of Deities and Demons* project is ongoing, but it does not provide a searchable index of images.⁸ To remedy this gap, our project has created a pilot database of these entities.

Our approach combines philological, iconographic, and archaeological analysis. Because of the limited time available for this pilot database, we include only four types of evidence: *Coffin Texts*, early *Book of the Dead* manuscripts, ivory wands, and decorated headrests. We thus include texts and images in a single database. The focus is on the individual beings, each of whom is categorized by its structural, functional, and essential characteristics. The database can later be augmented and expanded by other scholars, and will serve as an interactive portal for the public to learn about these entities. This poster provides a window onto this lesser known population of Ancient Egyptian beings.

⁶Wilkinson, R. H. *The Complete Gods and Goddesses of Ancient Egypt*. London: Thames and Hudson, 2003.

⁷Leitz, C., ed. *Lexikon der Ägyptischen Götter und Götterbezeichnungen*. 8 vols, OLA. Leuven: Peeters, 2002-2003.

⁸"Iconography of Deities and Demons in the Ancient Near East: An Iconographic Dictionary with Special Emphasis on First-Millennium BCE Palestine/Israel." University of Zurich, Brill,

<http://www.religionswissenschaft.uzh.ch/idd/index.php>. [last accessed 8/24/2015].