'Rethinking the visual aesthetics of ancient Egyptian writing.'

This virtual conference is co-organised by Stephen Quirke (University College of London), Rita Lucarelli (University of California, Berkeley) and Hany Rashwan (University of Birmingham); and hosted by the Institute of Archaeology (UCL) and the Department of Middle Eastern Languages and Cultures (UC Berkeley).

With special thanks to the conference team: Rachel Barnas (University of California, Berkeley), Beatrice De Faveri (University of California, Berkeley), Walid Elsayed (Sohag University), Maysa Kassem (Fayum University), Jason Silvestri (University of California, Berkeley).

The conference will be live-streamed on Thursday18, Friday 19 and Saturday 20, November 2021.

Detail from outer coffin of Khonsu, from Tomb of Sennedjem, Luxor, c.1270 bc. Egyptian Museum Cairo/photo © Jürgen Liepe.

Thursday, November 18, 2021

Zoom Session Link
Passcode: 065206

Welcoming Remarks and First Keynote Lecture

Speaker	Title	Time (London)	Time (Cairo)	Time (Pacific)
Hany Rashwan - Rita Lucarelli - Stephen Quirke	Welcome & Opening	3:00pm	5:00pm	7:00am
Ursula Verhoeven University of Mainz	Keynote 1: Wonderful signs: aspects of visuality in Ancient Egyptian (hand)writing	3:15pm-3:45pm	5:15pm-5:45pm	7:15am-7:45am
-	Q&A	3:45pm-4:00pm	5:45pm-6:00pm	7:45am-8:00am

Session 1: Pictorial Realism and Writing Strategies
Chair: Rune Nyord

Speaker	Title	Time (London)	Time (Cairo)	Time (Pacific)
Marina Sartori - University of Basel	An art-historical perspective on New Kingdom monumental hieroglyphs.	4:00pm-4:20pm	6:00pm-6:20pm	8:00am-8:20am
Andrea Pasqui - Politecnico di Milano, Todd Shimoda - Thinkers Tools, Inc. Stefano Natrella - Accademia delle Belle Arti di Brera, Milano	Ancient Egyptian hieroglyphs perception through embodied cognition and pictorial realism: towards an ontology of active imagination in Ancient Egypt.	4:20pm-4:40pm	6:20pm-6:40pm	8:20am-8:40am
Nicky van de Beek - Johannes Gutenberg University in Mainz	The devil is in the fishtail: Visual writing and written visuals in private tomb scenes.	4:40pm–5:00pm	6:40pm-7:00pm	8:40am – 9:00am
-	Q&A	5:00pm-5:20pm	7:00pm-7:20pm	9:00am-9:20am
-	20-minute recess	5:20pm-5:40pm	7:20pm-7:40pm	9:20am-9:40am

Session 2: Reception and Representation
Chair: Ahmed Mansour

Speaker	Title	Time (London)	Time (Cairo)	Time (Pacific)
Katherine Davis - University of Michigan	Writing and Creation: Hieroglyphs in Egyptian religious discourse from the Graeco-Roman Period.	5:40pm-6:10pm	7:40-8:10pm	9:40am-10:10am
Panagiotis Kousoulis - University of the Aegean	Modes of reception and adaptation of the Egyptian writing in the inscribed Aegyptiaca from archaic Greece.	6:10pm-6:30pm	8:10pm-8:30pm	10:10am-10:30am
Amr El Hawary - American University of Cairo	How to think in Hieroglyphs? Visual speech and the vocal discourse of the Heart: Logical strategies of the aesthetic representation in the Egyptian hieroglyph script.	6:30pm-6:50pm	8:30pm-8:50pm	10:30am-10:50am

Speaker	Title	Time (London)	Time (Cairo)	Time (Pacific)
-	Q&A	6:50pm-7:10pm	8:50pm-9:10pm	10:50am-11:10am

Session 1: Creative Development of Glyphs
Chair: Rita Lucarelli

Speaker	Title	Time (London)	Time (Cairo)	Time (Pacific)
Ghada Mohamed - Cairo University	"The signs revealed their forms. He called to them and they answered to him": The anthropomorphized hieroglyphs as (inter)active image-text compositions in Ancient Egypt.	3:00pm-3:20pm	5:00pm-5:20pm	7:00am-7:20am
Julia Clare Francis Hamilton - University of Leiden	Calling out the name: towards a theory of embodiment for ancient Egyptian personal names.	3:20pm-3:40pm	5:20pm-5:40pm	7:20am-7:40am
Guilherme Borges Pires - NOVA School of Social Sciences and Humanities, Lisbon	The Importance of Being B3: Classifying *msj* in the Religious Hymns of the New Kingdom (ca. 1539-1077 BC) – between visual aspects and semantic implications.	3:40pm-4:00pm	5:40pm-6:00pm	7:40am-8:00am
Scott B. Noegel - University of Washington	To Make Them See Your Majesty": The Visual Program of the "Poetical Stela" of Thuthmosis III.	4:00pm-4:20pm	6:00pm-6:20pm	8:00am-8:20am
-	Q&A	4:20pm-4:40pm	6:20pm-6:40pm	8:20am-8:40am
-	20-minute recess	4:40pm-5:00pm	6:40pm-7:00pm	8:40am-9:00am

Session 2: Written Content and Spatial Context
Chair: Stéphane Polis

Speaker	Title	Time (London)	Time (Cairo)	Time (Pacific)
Nikolaos Lazaridis - California State University Sacramento Tara Prakash - College of Charleston	The Visuality of Cursive Story Writing in Ancient Egypt.	5:00pm-5:20pm	7:00pm-7:20pm	9:00am-9:20am
Jordan Miller - University of Oxford	Graphic syntax and ontology in the Book of Two Ways.	5:20pm-5:40pm	7:20pm-7:40pm	9:20am-9:40am
Mario H. Beatty - Howard University	Deciphering Akhenaten's Art Style in Relationship to his Theology of Light.	5:50pm-6:00pm	7:40pm-8:00pm	9:40am-10:00am
Ahmed Mansour - Bibliotheca Alexandrina's Writing and Scripts Center	Crucible shape in Old Kingdom Metalworking Scenes: From Visual to Technical Interpretations.	6:00pm-6:20pm	8:00pm-8:20pm	10:00am-10:20am
-	Q&A	6:20pm-6:50pm	8:20pm-8:50pm	10:20am-10:50am
-	20-minute recess	6:50pm-7:10pm	8:50pm-9:10pm	10:50am-11:10am

Session 3: *Verbal-Pictorial Metaphors*
Chair: Angela McDonald

Speaker	Title	Time (London)	Time (Cairo)	Time (Pacific)
Tian Tian - University College London	Visual poetics in ancient Egyptian and Chinese writings: A comparative study.	7:10pm-7:30pm	9:10pm-9:30pm	11:10am-11:30am
Barbara A. Richter - University of California, Berkeley	Hidden Images of Ritual Power: A New Look at Crypt South 3 in the Temple of Hathor at Dendera.	7:30pm-7:50pm	9:30pm-9:50pm	11:30am-11:50am
Stéphane Polis - University of Liège (Belgium), Philipp Seyr - Ludwig Maximilians University Munich	Encoding the Sacred: New Lights on Ramesside Enigmatic Writing.	7:50pm-8:10pm	9:50pm-10:10pm	11:50am-12:10pm
-	Q&A	8:10pm-8:30pm	10:10pm-10:30pm	12:10pm-12:30pm

Second Keynote Lecture

Speaker	Title	Time (London)	Time (Cairo)	Time (Pacific)
Yves Champollion CEO of Wordfast LLC	Keynote 2: "L' Égypte. Elle est tout pour moi, je suis tout pour elle". Rethinking the personal life of Jean-François Champollion (1790-1832)	8:30pm-9:00pm	10:30pm-11:00pm	12:30pm-1:00pm
-	Q&A	9:00pm-9:20pm	11:00pm-11:20pm	1:00pm-1:20pm

<mark>**Saturday**</mark>**,** <mark>**November**</mark> <mark>20</mark>**,** <mark>**2021**</mark>
Zoom Session Link
Passcode: 065206

Session 1: *Innovation and Writing Practice*
Chair: Stephen Quirke

Speaker	Title	Time (London)	Time (Cairo)	Time (Pacific)
Federica Pancin - Sapienza University of Rome	The names of Menhyt and Nebtu in the Litanies of Esna; or, the use of figurative writing in the definition of one goddess.	3:00pm-3:20pm	5:00pm-5:20pm	7:00am-7:20am
Francesca Iannarilli - Ca' Foscari University of Venice Angelo Colonna - Sapienza University of Rome	Dances with Kings: movement and dance-related lexemes in the Pyramid Texts.	3:20pm-3:40pm	5:20pm-5:40pm	7:20am-7:40am
Christelle Alvarez - Freie Universität Berlin	Writing strategies in Old Kingdom mortuary contexts: creativity, flexibility, and the potency of the hieroglyphic script.	3:40pm-4:00pm	5:40pm-6:00pm	7:40am-8:00am
Rune Nyord - Emory University	Mutilated and left for dead? Revisiting the ancient Egyptian use of incomplete hieroglyphs of living beings.	4:00pm-4:20pm	6:00pm-6:20pm	8:00am-8:20am
-	Q&A	4:20pm-4:40pm	6:20pm-6:40pm	8:20am-8:40am
-	10-minute recess	4:40pm-4:50pm	6:40pm-6:50pm	8:40am-8:50am

Session 2: Visual Creativity of "Determinatives"
Chair: Hany Rashwan

Speaker	Title	Time (London)	Time (Cairo)	Time (Pacific)
Angela McDonald - University of Glasgow	Visualising meaning and reading organically: Towards an emic perspective on determinatives.	4:50pm-5:10pm	6:50pm-7:10pm	8:50am-9:10am
Edyta Kopp - University of Warsaw	Determinatives of the verb ḥmsỉ "to sit" in context, or can sitting be kneeling?	5:10pm-5:30pm	7:10pm-7:30pm	9:10am-9:30am
Silvia Zago - University of Liverpool	The (Other) World in Words: Determinatives as 'Telltale' Icons Encoding the Egyptian Duat.	5:30pm-5:50pm	7:30pm-7:50pm	9:30am-9:50am
Ahmed Osman- American University of Cairo	Curse like an Egyptian: On the determinatives of verbs štm and šnʿ.	5:50pm-6:10pm	7:50pm-8:10pm	9:50am-10:10am
-	Q&A	6:10pm-6:30pm	8:10pm-8:30pm	10:10am-10:30am
-	10-minute recess	6:30pm-6:40pm	8:30pm-8:40pm	10:30am-10:40am

Third Keynote Lecture & Closing Remarks

Speaker	Title	Time (London)	Time (Cairo)	Time (Pacific)
Ludwig D. Morenz - University of Bonn	Keynote 3: Evolution of simplicity and conspicuous communication in Sinai around 1900 BC. Looking at the old-new "hieroglyphic" beauty of early alphabetic writing.	6:40pm-7:10pm	8:40pm-9:10pm	10:40am-11:10am
-	Q&A	7:10pm-7:30pm	9:10pm-9:30pm	11:10am-11:30am
Stephen Quirke	Concluding Remarks & Thanks to All	7:30pm-7:50pm	9:30pm-9:50pm	11:30am-11:50am

Thursday, November 18, 2021

*Wonderful signs: aspects of visuality in Ancient Egyptian (hand)writing

Ursula Verhoeven - Johannes Gutenberg University Mainz verhoeve@uni-mainz.de

The *wonderful* things of Ancient Egypt are not only grave goods made of gold and precious stones. Equally admirable is the effective system of writing which was extensively used for more than 3000 years: for monumental inscriptions and endless papyrus rolls as well as for tiny notes or labels, and rock cut graffiti in the desert. The literate Egyptian society appreciated scribes with skillful fingers and an erudite love for carefully executed and ingenious writings. After a short search for the emic view on visual aesthetics of Ancient Egyptian writing(s), the lecture will give some examples for factors influencing visuality like writing surface and technique, materials and colours used, size and location, context and function, immobility vs. mobility, and in/visibility of inscriptions.

The focus will then lie on features of visual perception of the cursive or handwritten signs and writings in comparison with detailed hieroglyphic design during different epochs. The real models on which the hieroglyphic characters are based come from the natural environment and the material culture of people in Egypt. The inventory can shed light on what scribes picked out as suitable objects not only as the exactly required phonetic or morphemic values, but also as clear, visually differentiable graphemes. It is remarkable that the real models remained in the scribes' mind even mostly in the cursive writings. Especially, the frequent and different bird-signs were striking visual aspects and will exemplify this view.

Apart from the visuality and distinctiveness of single signs, the layout and design of longer texts for communication or archiving formed a daily challenge for the ancient scribes. The variety of solutions through the combination of text with drawings, through hierarchy of elements, the use of colours and different scripts, annotations and other visual features is not far removed from the basic principles of modern professional graphic design.

*An art-historical perspective on New Kingdom monumental hieroglyphs
Marina Sartori - **University of Basel** marina.sartori@unibas.ch

The connection, almost identity, of script to art in ancient Egypt is a widely spread axiom in Egyptological studies, being theorized in particular by Fischer (1986). Pascal Vernus has called this connection "figurativity" of Egyptian hieroglyphs, explaining how these follow the same representation norms as figurative arts (Vernus in Davies&Laboury 2020). However, only a few people have investigated where these two communication modes exactly overlap and where they differ from each other. Vernus 1985, for example, has enunciated calibration, orientation and linearity in space as elements that distinguish the written from the figurative.

Despite increasing awareness of the point, the pure visual and graphic aspect of the script is often neglected, as is clear in the still common black and white reproductions of inscriptions. Even the new attempts at hieroglyphic paleography (e.g., Collombert 2010) have not been able to go further, despite colour being an essential element in the creation of a hieroglyph.

The paper will instead show that a systematic approach is needed to address the relationship between written and pictorial representation.

Such a visual approach compares single pictorial objects when depicted as hieroglyphic signs and when depicted as part of figurative scenes, in the specific case of New Kingdom Theban Tombs wall paintings. Based on the methodology developed for the author's PhD Project at the University of Basel, the different visual renditions of a single object, identified with a Gardiner Sign List code, will be analyzed through the following parameters: colour palette, dimensions and iconicity, brush-width. Examples will be shown from TT95 and TT84, excavated by the Swiss Mission in Sheikh Abd el-Qurna, and from other tombs included in the mission's application (TT82, TT92, TT69, TT138, TT259, TT295). These comparisons will show which details and characteristics are indeed common to both written and figurative depictions, and how the relationship of the script to the figurative arts evolves in time, especially in the Ramesside period.

This will lead to a better understanding of the degree of freedom the artists enjoyed in respect of the manipulation of the signs, as well as on their literacy and inspiration in the creation of new glyphs.

*Ancient Egyptian hieroglyphs perception through embodied cognition and pictorial realism: towards an ontology of active imagination in Ancient Egypt.

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Todd Shimoda - Thinkers Tools, Inc.

Stefano Natrella - Accademia delle Belle Arti di Brera, Milano

Images take place within a space. In fact, every phenomenon object of perception takes place within a space, but only images have the peculiar ability to take us directly into their immediacy. Their elemental appearance is at once necessary and sufficient to embody their meaning and value. When images possess some significative features, they become a locus within the space. The rendering of graphemes into images, for example, opens up to a scenery within which the symbol blends and merges with the sign. Within this locus, we see the disclosure of the images articulated in ancient Egyptian logograms and hieroglyphs as distinctive and characterizing features of a mundus imaginalis located in a 'visual elsewhere'. The meaning of what is written does not correspond with the evocative power pertaining to the figure and in this visual gap writing reveals other significances and meanings perceivable only through an interior gaze. Ancient Egyptian hieroglyphs could be read on two different levels: from a strictly grammatical perspective, they are subject to a set of rules whose aim is the realization of a common language. Rules are necessary in order to shape a sentence which is comprehensible and intelligible by the others. On the other hand, hieroglyphs are provided with "pictorial realism", which is crucial to achieve a deep comprehension of *mdw ntr* ⁜. For example, the word *nḥḥ* ⁜ gives the idea of eternal recurrence even without the viewer knowing the exact meaning of the word. Being able to grasp this deep meaning opens the doors of a mundus imaginalis in which words shape the reality. Such as Japanese kanji, ancient Egyptian hieroglyphs could be intended by means of the intellect or by means of the so-called active imagination, one of the three means of knowledge probably owned by the ancients – flanked by physical perception and the concepts of intellect. This research aims to survey of ancient Egyptian hieroglyphs by means of both lexical rules and active imagination as a crucial tool for the complete understanding of *mdw ntr* ⁜ in a multidisciplinary framework which merge Egyptology, architecture, neuroscience, religion, and studies of images.

*The devil is in the fishtail: Visual writing and written visuals in tomb scenes

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In the Old Kingdom mastaba of Hetepherakhty, the tomb owner is shown spearing fish in a marsh landscape. He neatly catches two fish on his spear: a tilapia and Nile perch. However, the word for 'fish' in the caption above the scene is written as mH.yt with a mullet, pufferfish and catfish as triple determinative. In the unfinished water relief underneath the papyrus boat, several of the previously mentioned fish are depicted, as well a crocodile, a mother and baby hippo. On the boat itself, Hetepherakhty's son Nyankhptah is represented twice, both with his name and titles, while holding a hoopoe and duck in hand.

This tendency to detail and repetition are characteristic of the Old Kingdom tomb scenes. Hieroglyphs are carefully sculpted figures (e.g. the fish determinative in which different species can easily be recognized) while the larger figures are in essence hieroglyphs (see how the striding figure in the word *in* 'by' mimics the posture of the tomb owner). The tomb scenes could be called encyclopedic in nature, presenting a collection of lemmas describing the world view of the ancient Egyptians.

Cognitive linguistics operates from the premise that semantic categories in language reflect conceptual categories in the mind. Thus by reading the hieroglyphic texts we can learn something about the categories employed by the ancient Egyptians. In Old Kingdom tomb scenes, these categories are dually present: in what is depicted and in the accompanying, often explanatory captions. These words and the (emic) concepts they reflect change over time, and need not correspond to our (etic) categories.

So it can occur that the ancient Egyptians used two distinct words for [FISH], one in opposition to [BIRDS], and another to be understood as 'fish for consumption' (Thuault 2017). There were at least four words for a type of [ENVIRONMENT] we would translate as 'marshland', each with their own connotation that is reflected in the hieroglyphs with which they are written, that in themselves contain elements of the natural world.

My PhD project *A tomb with a view: Representations of landscape in ancient Egyptian tombs from the Old to the New Kingdom (ca. 2700-1050 BCE)* looks specifically at images in combination with text, taking into account their spatial and chronological distribution. Using network visualization and a data-driven approach, I want to improve our understanding of how the ancient Egyptians categorized their natural environment and the changes reflected therein.

*Writing and Creation: Hieroglyphs in Egyptian religious discourse from the Graeco-Roman Period

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Although temple inscriptions, cryptographic texts, multilingual and multi-script treatises, and the integration of hieroglyphic signs with art amply attest to an implicit Egyptian scribal discourse around the use and manipulation of hieroglyphic writing, explicit references to the nature of writing are far rarer. Yet late texts did employ specific terminology to refer to hieroglyphic signs. This paper examines the evidence for a metalinguistic concept of "sign" as part of the Egyptian scribal discourse on writing in the religious texts of the Graeco-Roman period. Metaphorical descriptions of hieroglyphs as animals in the demotic Book of Thoth, divine epithets that reference the creation of signs in Ptolemaic and Roman temple texts, and priestly manuals like the Tanis Sign Papyrus all point to a conscious engagement with the

polyvalence of signs and the multifaceted relationship between visual form and potential phonetic realization. Their terminology complicates the line between image and hieroglyphic sign.

Moreover, these references link writing to the idea of creation—both the creation of writing by a divine/scribal actor and also the process of writing as creation. While the spoken word has long been understood to have creative force, most notably as a creative act of Ptah, the written word is more elusive. In the Graeco-Roman period, writing and creation are closely tied together in the physical reality of texts, particularly the expansion of the number of hieroglyphic signs and the diversity in orthography. This paper will thus suggest a link between these priestly discourses and the scribal practices of the period.

*Modes of reception and adaptation of the Egyptian writing in the inscribed Aegyptiaca from archaic Greece.

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In the absence of adequate written evidence in the early Iron Age, our knowledge of contacts in the Mediterranean usually stem from the study and evaluation of imports and their archaeologically visible influence in indigenous material horizons. Egyptian and Egyptianising votives, the so-called Aegyptiaca, distinctively reflect a rich and complex nexus of cross-cultural contacts between Egypt and the south eastern Mediterranean region via two main channels of communication: direct contact, mainly from the Asia Minor and East Greek areas with Egypt, and via the intermediary of Phoenician artifacts, that spread all over the Mediterranean during the orientalising and archaic periods. These imports are often examined alongside patterns of transmission of technology and craftsmanship, towards an understanding of the gradual orientalising awakening of the south-eastern Mediterranean region that reached its apogee in the 7th century BC. Only a few attempts have been made on the character and symbolical meaning of these objects and their role at the sacral environment of the eastern Mediterranean basin. Among this vast corpus, the inscribed Aegyptiaca could also help to draw some important lines on the reception and cultural adaptation of the Egyptian hieroglyphic signs and formal writing. The present paper aims at the study of certain inscribed Egyptian and egyptianised votives from the archaic sanctuaries on Rhodes, Samos and Perachora, analysing the Egyptian cultural and religious semantics, as well as the creative misreadings in the adaptation of hieroglyphic elements (semiophoric values, icons and identities) along the lines of cultural reception and linguistic creolisation.

*How to think in Hieroglyphs? Visual speech and the vocal discourse of the Heart: Logical strategies of the aesthetic representation in the Egyptian hieroglyph script

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How to think in Hieroglyphs? With this question Jacques Derrida began his critique of the phono-centrism of the modern western culture establishing the philosophy of difference (Of Grammatology, 1967). In this approach, graphic elements refer to a wider perspective of hieroglyphic expressive resources instead of narrow modern alphabetic phono-semantics. This contribution will focus on the visual stylistics of the hieroglyphic script and its strategies of representations. It will discuss the so called "*pictorial realism*" in Egyptological literature from the vantage point of the philosophy of language describing a pre-platonic representation of the authentic in ancient Egyptian sources. This approach involves analysing the emic use, the

meaning and the graphic realisation of some crucial terms like: *nfr*, *twt*, *tjt*, *Sfj*, *mj Sdj*, *mdw* and *Sz* in the context of an Egyptian Holography. Examples from ancient Egyptian visual poetic sources will illustrate the potential and constraints of the hieroglyphic writing system. How to think in hieroglyphs means how to draw objects with the figurative power of words, and not only that, but how to make the inner music of the heart visible and thus to accentuate the abstract unutterable issues. The capability of the hieroglyphs for visual speech and "*Klangrede*" will be demonstrated with the help of two concepts from modern linguistics and music studies. This paper stresses the intersection between aesthetics, semantics and stylistics, which one could call the visual rhetoric as the logic of sense in hieroglyphic thinking. The paper will also touch on other aspects of the Egyptian language, such as morphology and the generic use of hieroglyph signs.

Friday, November 19, 2021

*"***The signs revealed their forms. He called to them and they answered to him***" The anthropomorphized hieroglyphs as (inter)active image-text compositions in Ancient Egypt**

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Although different hieroglyphs in Ancient Egypt were widely examined, little is known about the anthropomorphized forms of many of them. In this distinctive form, the signs played a significant role, either iconographically or textually. According to the Egyptian perception, the hieroglyphs are regarded as gods or magical, living beings. This aspect is supported by some few, but interesting textual evidence from the Tomb of Nefermaat and the Book of Thoth, as well as by anthropomorphization.

Through the anthropomorphization, the inanimate signs gain not only human limbs, characteristics and life, but also the ability to act and perform various tasks. Anthropomorphism can be considered as a variant of the hieroglyphs, in which the signs receive new combinations and thus new meanings and purposes through visual contact with the viewer. Such representations of the anthropomorphized signs refer clearly to the indirect usage of hieroglyphs as a component in ancient Egyptian representations, in which the objects are anthropomorphized in order to represent their essential appearance and at the same time to correspond to the symbolic meaning of the context. Studying and analyzing this form of hieroglyphs and the accompanying texts in various sources show that they can replace deities, kings and common people in different, mostly religious contexts, and imitate their attitude. The anthropomorphized signs stand therefore at the point of intersection between image, text and metaphor. Each character is in fact a hieroglyphic sign that is used iconographically in the first place. The various functions and forms of the anthropomorphized signs can, however, be used to demonstrate the political, religious and social changes through the ages.

This contribution discusses the concept of anthropomorphizing the inanimate hieroglyphs through some selected distinct case studies such as Ankh, Djed, Was, West- and East-signs, and highlights thus the iconographic and textual importance of the anthropomorphized signs in Ancient Egypt until the end of the Late Period.

*Calling out the name: towards a theory of embodiment for ancient Egyptian personal names

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This paper puts forwards the hypothesis that ancient Egyptian personal names were ideally embodied (Csordas 1994) and that this conception of the *ren* (name) in relation to other dividual aspects of the self is materialized in ancient Egyptian writing. Jan Assmann (2001, 83) has already described an 'Egyptian theory of the name': what can be gathered from a name's meaning said something about the essence of the person named, and that a person's essence could be ascribed to a name (e.g., in the Pyramid Texts: Hellum 2015). I extend this thesis further: how did hieroglyphic personal names visually communicate their meaning and their connectedness to other parts to the self (e.g., the *ka*: Olabarria 2018)? This paper advocates for a socio-linguistic and anthropological approach to ancient Egyptian personal names in writing that engages with their visual qualities, foregrounding the way they communicated unique information about their bodily referents. A context-sensitive discussion of names in the early 6th Dynasty complex of Mereruka Meri is presented as a case-study for this theory, drawing on contemporaneous comparative examples in the royal and non-royal sphere. From the sumptuous relief of the exterior walls that prominently signals Mereruka's relationship with his *ka*, to the cry of his 'perfect' name, Meri, in the laments of mourning women in the cultic heart of the funerary chapel—the bond between name and body was forged through its repetition in mouths and minds of the living.

The intentional use or absence of human graphemes (determinatives) in the writing of the name is an important component of this analysis as they form part of the 'intentional and extensional meaning' of names (Loprieno 2003, 246; contra: Fischer 1974). The iconic properties of ancient Egyptian language and its fluidity between visual and textual spheres meant that the embodiment of names could be expressed in numerous ways, including the creative use of determinatives and through the placement of text in close proximity to human figures in visual relief and statuary. Crucially, in the final case-study for this paper, I turn to graffiti within Mereruka's complex and elsewhere in Saqqara. It is clear these same principles concerning the embodiment of the *ren* can be applied to the practice of graffiti-making: authors of these inscriptions purposefully appropriated unnamed figures in the tomb's relief programme (e.g., Pieke 2018; Hamilton 2016), in order to embed themselves in this sacred space through the performance of writing their names.

*The Importance of Being B3: Classifying *msj* in the Religious Hymns of the New Kingdom (ca. 1539-1077 BC) – between visual aspects and semantic implications

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In the religious hymns of the New Kingdom (ca. 1539-1077 BC), the Creator deity is said to achieve the cosmogonical deed via a diversity of acts. Among the various lexemes employed to allude to different creative activities, *msj* plays a significant role, being attested in more than 70 textual instances. Its polysemy covers different meanings, that range from a biological understanding ("to give birth"), to a more manual/crafted-related one ("to fashion"), or simply "to create" (Wb 2, 137.4-138.17). Despite its various nuances, scholars tend to translate this word in modern Western languages using biological terms (such as "enfanter", "bear", "give birth", or "gebären"), even if the majority of the *msj*-instances in this *corpus* do not display any

birth-related sign, namely, B3, described by Gardiner in his sign-list as "a woman giving birth", which also carries the phonetic value *msj*. Moreover, the fact that the Creator is stated to perform a *msj*-act has been pointed out by some authors as an evidence of the so-called "androgyny" of the Creator deity, especially when *msj* is jointly mentioned with *wtṯ,* ("to beget", "to (pro)create"; Wb. 1, 381.10-382.9).

While some textual instances seem to point to a biological cosmogonical performance (e.g., Copenhagen AEIN 655, 8), others might favour a manual/crafted rendering instead, namely when *msj* is attested within a phraseological context where semantically related lexemes, such as *nbj* and *ḳd*, are also present (e.g., BM EA826, 3; Copenhagen AEIN 897, 1-2). Furthermore, the absence of B3 in specific concurrent writings of *msj* and *wtṯ* - graphed with a phallic-sign (D52/D53) - might be understood as a visual/pictorial strategy to undermine a possible non-binary understanding of the Creator deity. A striking example is observed in BM EA 552, where the term is rendered with B3 when individually written but lacks the sign when attested together with *wtṯ.*

In this paper, I intend to focus on the sign B3 in *msj*-writings in this *corpus* and suggest possible interpretations for its absence/presence in selected sources. I shall thus ponder on the semantic implications raised by a visual aspect, more precisely, the (un)importance of a specific sign (classifier/determinative) when interpreting a given word. Particular attention will be paid to topics such as materiality, space availability, script, aesthetic preferences and scribal agency. Therefore, I will argue for a more nuanced and context-based understanding of *msj* that attends not only to phraseology and intra-textuality, but also to (ortho)graphic features.

*To Make Them See Your Majesty":The Visual Program of the "Poetical Stela" of Thuthmosis III

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The stela of Thutmosis III (CM 34010/JE 3425) is so rich in structure, parallelism, anaphora, and use of similes that Egyptologists have rightly dubbed it the "poetical stela." Discovered in 1859, the black granite object stands about 5.5 feet tall and belongs to the pharaoh's last decade after the end of his Asian campaigns. The text reports to be the words of Amun to Thutmosis as he enters the temple, thus, some read it as a prophecy. However, regardless of its context, it was written *ex eventu* of the campaigns it boasts.

In terms of form, it divides neatly into four sections. The rounded lunette on top displays in symmetrical form Thutmosis making offerings before Amun with the goddess of Thebes personified behind him holding bows and arrows. On the left, the king offers incense, on the right, water. Below the lunette is a Prologue of twelve lines that lauds pharaoh's victories over numerous foreign enemies. Next follows ten lines of text that is generally referred to as the "Hymn of Victory." These lines stand out visually, because the artist has placed their anaphoric structure so that the repeated phrases align directly over each other in succession. The brief three-line Epilogue that follows stresses Amun's protection of his own begotten son, the king's enlarging of Amun's temple, and Amun's satisfaction with Thutmosis and his works.

While the stela has appeared in various anthologies and has received some attention for its clever employment of parallelism, anaphora, and similes, its visual agenda has gone mostly unappreciated. In this presentation, I focus entirely on the stela's sophisticated visual program, especially on its extraordinary use of duplicated signs (for dual and plural nouns, determinatives, reduplicated and geminate verbal and nominal forms, and other grammatical

features)—far more than required by necessity. Specifically, I contend that the program of visual duplication offers visual support for the central themes of the stela's contents, and that as a pattern of pairing it conveys symmetry, balance, and order. The art historical method I shall adopt builds upon the works of Irene Winter, Zainab Bahrani, Melinda Hartwig, and others who underscore the agency and performative dimension the Egyptians ascribed to images.

*The Visuality of Cursive Story Writing in Ancient Egypt

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The visuality of hieroglyphs was a significant feature of written communication in ancient Egypt. It invited readers of monumental texts to appreciate both choice and execution of hieroglyphic signs, thus blending visual aesthetics with literal meaning and messages. The choice of phonetic signs and classifiers to spell words often added secondary semantic nuances, contributing to versatile wordplays or generating word connotations that resonated in the storyworlds or in the wider sociocultural context.

But to what extent did such visual-semantic plays in hieroglyphic writing appear in the hieratic script? How did the Egyptian scribes transform a highly visual and flexible form of writing into a cursory and cursive one? In this paper, we will examine five Late Egyptian hieratic stories (namely, *Contendings of Horus and Seth*, *Apophis and Seqenenre*, *Two Brothers*, *Doomed Prince*, and *Wenamun*), focusing on their usage of visual-semantic wordplays in passages referring to characters' emotional and physical features. We will compare the identified instances of such wordplays to similar hieroglyphic narrative passages included in contemporary royal and private stelae and monumental inscriptions (e.g., *Poetical Stela of Thutmose III*). Through this comparison, we intend to show that the usage of visual-semantic plays found in hieratic story writing was more limited in both frequency and range and that the visuality of Egyptian language should generally be understood as a feature of hieroglyphic writing that was not fully rendered in cursive writing. This might suggest that in the case of certain genres of Egyptian writing, namely those that developed discretely from monumental texts, their cursive writing was not a mere rendering of hieroglyphs, as is often projected in Egyptian language courses today, but had a life of its own.

*Graphic syntax and ontology in the Book of Two Ways

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This paper outlines how the Coffin Text composition commonly known as the Book of Two Ways employs visual elements and procedures that straddle the graphic categories of 'writing' and 'picturing'. Composite figures, which amalgamate two or more images to form new, independent forms, serve as case studies. Such figures are usually treated as 'hieroglyphic' assemblages from whose elements chiefly symbolic 'meanings' may be extracted. Such iconographic approaches, dominant in Egyptology, do not fully account for context-specific factors that govern the design of composite figures, which could serve functions apart from expressing 'meanings'. Notable is their ontological dimension, specifically their capacity for enacting or manifesting agentive subjects within ritual settings. A focus on meaning may also explain why examples of composite figures in the hieroglyphic script have received only limited treatment, ranging from brief descriptive works to analyses of specific formal types.

Certain figural representations in the Book of Two Ways arguably borrowed images more common in 'writing', while others may reconfigure groups of script elements as single, non-linguistic 'pictures' while employing similar graphic syntax. Yet other figures are constituted by writing that is organized and calibrated in ways that allow texts, rather than signs, to function as pictures. These phenomena may arise from the status of the Book of Two Ways as a compilation of originally oral utterances, whose visual representation acquired more strongly 'illustrative' components over time. They problematize the traditional dichotomy between 'writing' and 'image', but in ways that provoke reassessment of their parameters as graphic marking practices—to borrow the terminology of James Elkins—rather than suggesting that the categorical distinction should be rejected.

*Deciphering Akhenaten's Art Style in Relationship to his Theology of Light.

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The dynamic, incremental evolution of the theological rupture and deviation from some major established Pharaonic and spiritual norms initiated by Akhenaten was accompanied by an equally important artistic rupture. However, the question of if or how Akhenaten's theology cohered to artistic representations of his body is very much an ongoing, open-ended debate. This paper seeks to bring further clarity to this debate and present a fundamentally new way of looking at and thinking about Akhenaten's art style. Prior attempts at deciphering his art style have been limited by too often wanting to default to physical pathologies to explain the various representations of his body. Deciphering Akhenaten's art style necessitates us understanding a complex visual communication system that integrates hieroglyphs, architecture, and landscape at once. This paper will seek to demonstrate that the design of Akhenaten's body is itself communicating a powerfully theology of light that possesses its own internal graphic language that can only be deciphered by the reader/viewer through uniting both seen and unseen elements and features. In this sense, Akhenaten's body literally becomes a liminal site of empowerment visually communicating a unique conception of Kingship. Undoubtedly, his unique body served implicitly as a vehicle of contestation with the traditional canon of proportion, but it also was imbued with larger spiritual and sociopolitical features and meaning. In written texts such as *The Great Hymn to the Aten*, we can understand some of the deeper meaning behind the deliberate aesthetic choices that we see in his art. Taking and embracing a more holistic theoretical approach to this problematic will bring us closer to solving the mysteries that lie beneath his artistic innovations.

*Crucible shape in Old Kingdom Metalworking Scenes: From Visual to Technical Interpretations

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The metalworking scenes offer a unique chance to understand the *chaîne opératoire* of the melting process in ancient Egypt. They represent 13.64% of the total available sub-themes attested in elite Old Kingdom tombs. The visual as well as the textual details of such scenes are of vital importance to understand the technical evolution in ancient Egypt as well as the aesthetics of ancient Egyptian writing.

An important example of such technical evolution is the crucible shape and its hieroglyphic sign. Although the crucible sign (N34$^{\sqcup}$) and its variants have no sound, it delivers an important

message to the reader. It shows significant evolution in the crucible shape during the Old Kingdom. To highlight a case study, in the tomb of Mereruka, there were six squatting workers, directing the fire towards the opening of the funnel crucible, which had back-to-back two smelting pots (bDA-crucible). Although, the sense-sign refers to a ds-crucible (normal bowel shape), the scene, itself, refers to a bDA-crucible. The crucible shape depicted in the tomb of Mereruka has not received much attention although the crucible was widespread enough for its shape to become the hieroglyphic sign for copper (Davey 1985). The discovery of such crucibles at Tell edh-Dhiba'i (near Baghdad) revealed a geographic distribution of the 'Mereruka' technology not previously appreciated (Davey 1983, 1988).

Although Davey (Davey 2007) and Tylecote (Tylecote, 1976) dealt with the crucible shape depicted in the Old Kingdom tombs, they studied it from a metallurgical point of view. Therefore, understanding the visual and semantic aspects of crucible shape and its hieroglyphic sign will assist developing our understanding of the *chaîne opératoire* of melting process.

This paper addresses the questions: how did AE artist/writer practices transfer the technical details using the visual tools? (focusing on crucible shape). Were the visual tools clear enough to understand and interpret the technical aspects of metallurgical process?

Therefore, I aim to shed fresh light on the visual and technical details that can be drawn through the iconic form of the crucible shape. An investigation of metalworking scenes during the Old Kingdom will be accomplished, then a more in-depth analysis on both visual and technical levels, that will give more information on the innovative use of visual tools (crucible shape), in metalworking scenes.

*Visual Poetics in ancient Egyptian and Chinese writings: A comparative study

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Pictorial writing systems, such as Egyptian hieroglyphs and Chinese, rely on signs that each have their meaning. This property gave their users unique ability to apply these signs creatively, creating a "poetic potential" that has been overlooked by readers who are accustomed to alphabetical writings. In his article *Ancient Egyptian Image-Writing: Between the Unspoken and Visual Poetics*, H. Rashwan demonstrated that the appearance of hieroglyphic signs is a part of written communication. By using different determinative signs creatively, ancient Egyptians added a layer of visual semantic that could visually depict the verbal contents. This article applies Rashwan's observations in hieroglyphic texts to Chinese writings, a non-alphabetical writing system with a history of two millennia and used currently by millions. The aim of this comparative study between two systems is to explore whether Rashwan's observations are true to another writing system that also relies on the visual image of scripts to convey meanings. And whether its readers can appreciate the visual poetics and understand the underlying meanings expressed through appearances of signs.

Chinese writing is similar to hieroglyphs. Many Chinese characters are composed of a phonetic sign and a soundless "sense-sign" known as *Bushou* or *radical*. These signs work together to express meanings and a creative use of radicals can pose layers of meanings that can only be appreciated visually. This study examines sentences from *The Book of Odes*, an anthology of Chinese poetry from the 11th to 6th century BCE. It shows that characters of the same sounds, rhymes and radicals are grouped into new phrases whose meanings could also be expressed through their shared radicals. Characters with particular radicals were applied in certain context

to echo the ideograms from the same sentence and become a part of the visual depiction of the verbal meanings. It also examines the commentaries to these poetries from the 1st century CE onward to see whether visual poetics were appreciated by ancient readers.

Apart from revealing comparable phenomena that enrich our understanding of the visual aesthetics of ancient Egyptian writing, this article also presents cases where people shunned creative use of radicals; and that some visual poetics are probably accidental. Hence it asks the questions whether all creative uses of determinative signs in hieroglyphic texts are consciously applied, and whether these skillfully composed visual messages can always reach their readers.

*Hidden Images of Ritual Power: A New Look at Crypt South 3 in the Temple of Hathor at Dendera

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The pictorial writing system of Egyptian hieroglyphs naturally blends text and art to convey a message, especially in its most complex stage during the Ptolemaic and Roman eras. By choosing from an extensive number of signs and creative spellings, the ancient scribes visually emphasized certain rhetorical, phonological, or syntactic structures. Although scholars have recognized that the choice and arrangement of signs can lend additional layers of meaning, comprehensive research on the vast majority of Ptolemaic texts is lacking.

This paper employs the methodology for analyzing Ptolemaic temple texts used in my study of the Per-wer Sanctuary at Dendera, which emphasizes aural and visual scribal techniques and their interrelationships within a three-dimensional space. The focus of my present research is Crypt South 3, an important upper-level crypt that was the place of "repose" for the sacred staffs of Hathor and Horus. Carried in procession at New Year's, these divine staffs played an important role in the ritual of Hathor's union with the sun god Ra.

I began my research by making a close study of the texts in the crypt, identifying examples of word and sign plays for further analysis. Next, I determined the themes emphasized by these scribal choices and their relationship to qualities and roles of the deities depicted in the wall reliefs. Finally, I created a table and diagram of interrelationships between the texts, reliefs, and architecture, showing how they work together in three dimensions.

My research shows that these aural and visual scribal techniques connect symmetrical scenes within the crypt, even forming relationships with scenes in nearby cult chambers, with the purpose of creating a magically effective three-dimensional space to protect the hidden divine images. Further research on these techniques in the Ptolemaic temple texts can increase our knowledge of how the ancient scribes manipulated this complex stage of the Egyptian language, adding depth of meaning and transmitting important theological knowledge.

*Encoding the Sacred: New Lights on Ramesside Enigmatic Writing

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Enigmatic writing relies on highly creative processes, at the intersection between graphemics and visual semiotics (Werning 2020). When 'alienating' hieroglyphic spellings, Egyptian scribes indeed simultaneously considered possible sound values, the figurative dimension of the signs as well as associated mythological motives. This process was most probably

supported by *brouillons* written in cursive scripts on portable media (Haring 2015). Unfortunately, the lack of such documents led recent studies (Klotz & Stauder 2020; Roberson & Klotz 2020) to investigate the matter from a strictly theoretical point of view.

Our paper aims at shedding new light on this process based on empirical evidence. A fresh analysis of O. Turin CGT 57440 (López 1982: 146–146*a*) reveals that the hieratic funerary composition on one side is the plain text version of the cryptographic hieroglyphic text on the other side. It is the first (and so far only) known such case of transcoding a running text on a single document. This ostracon does not only give us the opportunity to compare an enigmatic text with its hieratic equivalent: it also provides a unique glimpse into the New Kingdom scribal approaches to "visual poetry" (Morenz 2008). Furthermore, the text probably refers to the actual context in which it was inscribed, namely the tomb of a scribe called Amennakhte.

Finally, combining a philological commentary with an examination of the layout and writing practices, we try to answer the following crucial question: should we consider the ostracon as *brouillon* for a text to be monumentalized or as decoding exercise?

*" L' Égypte. Elle est tout pour moi, je suis tout pour elle." Rethinking the personal life of Jean-François Champollion (1790-1832)

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In this presentation, Yves Champollion conjures up the human face behind one of the legends of Egyptology. J-F Champollion's humble family roots will be evoked, as well as his youth, his precocious gift for languages and unquenchable thirst for knowledge, typical of 18th-century polymaths. This short biopic is a celebration of one man's lifelong passion for Egypt.

Saturday, November 20, 2021

*The names of Menhyt and Nebtu in the Litanies of Esna; or, the use of figurative writing in the definition of one goddess

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The study of ancient writing systems reveals a general tendency to semiotic simplification in the diachronic perspective, whether for an intrinsic systematic economy or a need for better efficiency. This is not true for the hieroglyphic system, which reached an unprecedented complexity in Graeco-Roman times. Ptolemaic writing is characterised by a redundant use of some traditional hieroglyphic signs, often enriched with reinterpretations of certain phonetic and semantic values, with the addition of new graphic variants – distinctively specific, erudite, and iconic. This complex nature of the medium is even more evident in textual sources with a high theological content, where speculation on the divine matter required adequate instruments, such as figurative writing.

The litanies in the Temple of Khnum and Neith at Esna are considered a paradigm of figurative writing (S. Sauneron). They were composed for seven major deities of the Latopolite pantheon, and were engraved on the columns of the temple pronaos between the reigns of Domitian and Trajan. These texts aimed at praising the gods in their multiple aspects, forms, and epithets,

and thus needed to be extremely exhaustive and complete in their content. Conciseness and repetition characterise their textual structure, while the purpose of description is achieved through the manipulation of the theonyms into articulate and original forms: the accurate selection of the signs composing each divine name conveys further meanings to the invocation, alluding to different divine aspects, functions, and roles.

This paper intends to analyse the figurative theonyms of the goddesses Menhyt and Nebtu in the Litanies of Esna, the two protagonists of the local version of the Myth of the Distant Goddess, and two aspects of the same deity. The examination of the signs composing their names could lead to a better understanding of their figures and their relationship with the local theology.

*Dances with Kings: movement and dance-related lexemes in the Pyramid Texts

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The corpus of the Pyramid Texts constitutes a unique privileged source of material to address the performative and active power of the written word, since they reveal interesting mechanisms of alteration of the grapheme, especially of anthropomorphic determinatives.

Manipulating and processing signs becomes here a way to act upon reality and modify it: as pictures, the engraved hieroglyphs can be endowed with actual properties that need to be controlled and treated in order to prevent any eventual adverse effects.

The lexemes most frequently affected by the partial representation, omission, or substitution of the anthropomorphic determinative are those expressing an action of movement, including those related to dance. Even if mutilated, these signs always retain the elements necessary to clearly define the semantic field of the action they mark, and sometimes even details useful for the interpretation of the spells in which they appear. While rwi and ibA are the roots most commonly attested for expressing the notion of dance in the Pyramid Texts, other expressions can be linked to the same idea - more or less directly connected to the king - such as arms waving, hands clapping, legs moving. In what contexts do these expressions occur and how are they determined?

In the framework of a wider research, the paper aims at focusing attention on specific lexemes belonging to the field of dance, in order to examine their meanings and semantic values in different spells and to analyse their graphic solutions, including the "déterminatifs mutilés" (Lacau 1913) that represent a typical and distinctive phenomenon in the Pyramid Texts.

*Writing strategies in Old Kingdom mortuary contexts: creativity, flexibility, and the potency of the hieroglyphic script.

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Thousands of hieroglyphs are inscribed on the walls of subterranean areas of Old Kingdom pyramids, recording ritual texts across eleven pyramids known so far. These signs have been written in unusual ways. Each pyramid displays a different system of sign alterations to the hieroglyphs; specifically, signs representing living beings, such as human and animals, are substituted, truncated, or removed altogether. This practice hints at how ancient Egyptians perceived the materiality of writing, believing that truncating a sign or displaying half of it

would counteract its agency. Such alterations further point to the way specialized writing strategies were developed for the liminal context of the pyramids' underground areas.

This paper discusses a selection of words and determinatives occurring in the pyramids of the 5th and 6th Dynasties based on unpublished photographs from the *Mission archéologique franco-suisse de Saqqâra.* It also compares, where possible, unaltered parallels found in above-ground royal and private mortuary contexts. Their comparison together with a consideration of the process of inscription from hieratic and cursive scripts to hieroglyphs sheds light on the cognitive process underlying such tasks. The aim is to discuss how ancient Egyptian interacted with their writing system, emphasizing the flexibility of the script and the creativity and expertise of the people involved in the inscription.

*Mutilated and left for dead? Revisiting the ancient Egyptian use of incomplete hieroglyphs of living beings

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The practice of omitting parts of living entities depicted in hieroglyphic signs is well known and surfaces in varying instantiations at different times and places in Egyptian history, from the ubiquitous (e.g. metonymic depictions of oxen and fowl in offering formulae) to the highly localized (e.g. avoidance of complete human figures in late Old Kingdom burial chambers). After having lain dormant for a long time, interest in this phenomenon has recently reawakened, dealing on the one hand with the delineation of the phenomena in time and space (e.g. Russo 2010, Miniaci 2010), and most recently even with possible ways of theorizing the phenomena linguistically (Winand & Angenot 2016, Iannarilli 2018, Thuault 2020). Thus, while Winand & Angenot (2016) suggested that incomplete hieroglyphs can be understood as negation of the iconicity of the sign, most recently Thuault (2020) has argued instead that the iconicity remains intact and is merely displaced to a metonymic connection. Despite this recent surge in interest, theorization of the motivations underlying the practices in the first place has hardly progressed beyond early 20th-century models of superstitious or magical beliefs in images coming to life (e.g. Lacau 1913). This paper suggests that headway can be made in this direction by two fundamental avenues. The first is increased attention to the specific details of the phenomenon of incomplete hieroglyphs as it is found at particular times and places, as the underlying concepts need not be the same in every case. The second is a questioning of the fundamental intuitive split between sign and image, in line with recent thinking about ancient Egyptian image ontologies. Together, these two stances allow us to pose new questions to the phenomenon of incomplete hieroglyphs, while also contributing to the exploration of emic conceptions of the hieroglyphic writing system framed by this conference.

*Visualising meaning and reading organically: Towards an emic perspective on determinatives

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My central question is this: how do we engage meaningfully with the visually expressed, soundless signs of an Egyptian text? Rather than extracting individual signs to study in abstracto, I will showcase context as vital for exploring the presence of 'semantic webs' which scribes could spin across texts in all sorts of ways. Sometimes this involved manipulating the forms of signs, including their size and orientations (e.g. P. Anastasi IV). Sometimes it meant letting signs run a little wild and escape their textual confines (e.g. Berlin bowl's Appeal to the

Dead); the meanings of particular signs are often shaped and nuanced by the way they are manipulated within specific contexts. Our modern transliteration practices tend to be biased towards representing sound-bearing signs. Even when transliteration attempts to capture the contribution of meaning-only signs, this involves turning them into sayable words, which is often a challenge, and sometimes a danger. Similarly, categorizing the function of meaning-only signs too precisely can also be dangerous since they tend to resist boundaries. An example: when a rather lecherous hieratic standing man reaches out to squeeze the curvy 'w' in front of him (P. Anastasi IV: 12, 3), the distinctions 'determinative' (meaning only) and 'phonogram' (sound only) seem inappropriate: the unsuspecting 'w' becomes part of the semantic web woven by the determinative. Perhaps, the sound of the 'w' was similarly being grabbed by the lecherous man?! There is neither a Gardiner code nor a convenient term that describes this animated encapsulation of lechery; and transcription into type-set hieroglyphs (even Gardiner's) can elide important details. I will argue that in order to explore the graphemic potentials of such words, we need to approach them, and their visually realized textual corollaries (like scale and iconicity), as dynamic Rilkean Things that often collude with each other across and below the surface of the textual eco-systems that allowed them a spark of life. Using the 18th dynasty Aswan inscription of Amenhotep III and various Appeals to the dead as my principal case studies, I will focus particularly on the lion and human signs at play within them, observing the interactions of those signs with their co(n)textual environments, and exploring ways of appreciating the intricate and intense ways in which meaning is visualized.

*Determinatives of the verb ḥmsỉ "to sit" in context, or can sitting be kneeling?

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It has been proposed that a certain passage of the Pyramid Texts describing the king "sitting with his back" to a god is associated with the iconographic scene of coronation (K. Goebs, An Elusive Passage of the Earlier Funerary Literature in its Iconographic and Ritual Context, *ZÄS* 136, 2009, 126-129). Yet coronation scenes usually depict the ruler kneeling or standing. The accompanying legends also refer unambiguously to the act of setting a crown and they do not use the verb Hmsỉ "to sit". However, the determinatives of this verb, those of kneeling and sitting man, cover both meanings. Can, then, sitting simultaneously be kneeling? What does the joint enthronement of a god and a king actually mean? Why does the textual realization of the coronation act differ from its iconographic realization? Was the New Kingdom kneeling coronation scene of Old Kingdom origin?

This paper discusses the adaptation of determinatives of the verb Hmsỉ to the medium of the text drawing on textual and iconographic sources spanning from the Old Kingdom to the Eighteenth Dynasty that illustrate the acts of sitting and kneeling. The temple and private tombs reliefs, especially the royal kiosk scenes, sessions of the officials and private sitting on different occasions are under consideration. The usage of the verb "to sit" in the cursive hieroglyphs and hieratic sources is consulted to demonstrate discrepancy of the determinatives based on the kinds of script and material used. Finally, the proper verbs for kneeling and the scenes depicting this position are discussed.

*The (Other) World in Words: Determinatives as 'Telltale' Icons Encoding the Egyptian Duat

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When studying various aspects of the ancient Egyptian culture, the iconicity of the script is often left in the background in favour of more purely 'linguistic' and 'grammatical' approaches. Yet, as disciplines such as cognitive linguistics and linguistic anthropology have shown, the linguistic and visual aspects of writing systems should be considered together. In particular, the use of the soundless signs known as 'determinatives' extended beyond signalling the end of a word. The pictorial nature of hieroglyphs meant that they could convey a variety of literal and abstract (metaphorical) meanings tied inextricably to, and revealing aspects of, the Egyptian mindset, which are not necessarily expressed in the lexicon. Determinatives worked as 'mute' iconic tools to classify the world, mirroring the organization and categorization of knowledge, hence the collective mind, of the ancient Egyptian culture, while at the same time providing a wide variety of encyclopedic, pragmatic, and grammatical information. This paper aims to illustrate the value of a combined textual and linguistic-semantic approach, which also considers the figurative nature of hieroglyphs, and in particular determinatives, in interpreting the Egyptians' conceptualization of their world. The case study analyzed will be that of one of the most ambiguous notions pertaining to the Egyptian afterlife beliefs: the Duat. This term refers broadly to the realm of the dead, and is commonly translated as 'underworld' or 'netherworld' – both terms inherently pointing to a 'fixed' meaning, namely the otherworld as a chthonic dimension located beneath the earth.

Yet, this was only one of many alternative scenarios for post-mortem existence available to the ancient Egyptians, and indeed encoded in the word Duat. By examining the determinatives accompanying said word in Egyptian funerary literature, this paper will shed light on the wider range of information that can be gathered when considering not only the various textual context(s), but also the linguistic and visual aspects of writing. The multifaceted nature of the Egyptian Duat will be shown to have been encapsulated in the determinative(s) chosen to classify the word in the various (con)texts in which it appeared over the course of a multimillennial process of constant evolution, during which it never became a crystallized, canonical notion. This kind of analysis, therefore, not only has the advantage of redefining and enhancing our understanding of the Egyptian writing system, but is also argued to help gain insight into the ancient Egyptian thought and collective knowledge.

*Curse like an Egyptian: On the determinatives of verbs štm and šna

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The ancient Egyptian verb *štm* is usually translated as "be violent; hostile" (Wb IV, 557.12-14), since the written word typically ends with the determinative 𓀏 (A24 Gardiner sign list), usually associated with aggressive actions. Occasionally, however, ancient Egyptian scribes utilized the determinative 𓀁 A2 related to oral activities, including speech, for the same verb. Similarly, the ancient Egyptian verb *šnʿ* is traditionally translated as "to turn back; to detain" (Wb IV, 504.5-505.12), since it is normally ending with the determinative 𓂻 D54 of movement. However, in some attestations, the verb *šnʿ* was written with 𓀏 A24 determinative of aggressive actions. This paper aims to analyze the scribal choice between different determinatives for both verbs addressing the specific intended meaning in context. Traditionally, studies of the ancient Egyptian determinatives were based on lexicographical tools of dictionaries and lexical cards. The current contribution aims qualitatively to investigate each case of both verbs within its textual context in order to fine-tune the meaning of the verbs and the usage of their determinatives. Moreover, both verbs *štm* and *šnʿ* survived into modern Egyptian colloquial Arabic (ECA), which is the form of Arabic adopted by Egyptians as their native spoken

language. Contemporary usage of both verbs *štm* and *šnʿ* in modern Egypt will also be used to refine our understanding of the meaning of both verbs in ancient Egypt. Can the spoken modern Egyptian colloquial Arabic (ECA) provide a comprehensive understanding of the ancient Egyptian "soundless" written determinatives of *štm* and *šnʿ* verbs?

*Evolution of simplicity and conspicuous communication in Sinai around 1900 BC. Looking at the old-new "hieroglyphic" beauty of early alphabetic writing

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In this paper I'd like to concentrate on the early stage of alphabetic writing around 1900 BC in Serabit. Most if not all the letters seem to derive from hieroglyphs. Against earlier interpretations (including my own) I consider even the "Lamed" to derive not from Hieratic but from the pictorial world of hieroglyphic writing. This argumentation is based on the reconstruction of the early letter name *Luwy which was later replaced by Lamed, probably by the takeover of the alphabetic script into the Levantine city-states in the Late Bronze Age or probably by the "Phoenician" writing reform in Byblos. However I do think the existence of a monumental versus a cursive form of writing (hieroglyphs versus hieratic) might have had an impact on early alphabetic writing.

Early alphabetic writing might look like ugly hieroglyphs. Considering the history of writing scholars recognize the intrinsic beauty of an evolution of simplicity, a deliberate and indeed systematic phonocentrism based on less than 30 letters to indicate all the phonologically relevant consonants. In this graphic recording of the language we see beauty in a structural sense. Beyond that the visual dimensions of the individual signs as well as the compositional layout of the inscriptions (not administrative, but all of them sacral in nature; quite surprising for this new technically simplified writing system!) mattered substantially. That seems fairly obvious when looking at letters such as the cow-headed Alef which implies a grapho-symbolic reference to the Old Canaanite goddess Baʿalat interculturally equated with the Egyptian cow-headed Hathor. Thus the letter Alef implies a distinctly sacral dimension while in writing the symbolically motivated letter was used just phonographically. Highly figurative symbolism in the shape of the letters (+ letter name) holds true also for the Bet or the He but certainly not for all letters. The local Canaanites in Serabit "inscribed" cultural identity into their new writing system.

In my lecture I'm going to concentrate on an even more elaborated degree of figurativity. Some of the earliest alphabetic inscriptions are readable as the oldest *carmina figurata*. As in the letter Alef the head of the cow is represented here by the layout of the inscriptions.

Alphabetic writing originated in an evolution of simplicity combined with conspicuous communication both on the levels of individual letters as well as in the *carmina figurata*. Thus in origin alphabetic writing was far more "hieroglyphic" as it might seem on the visual surface. Furthermore it wasn't just *l'art pour l'art* but an art of (in)scribing sacral symbolism.

Participant and Keynote Speaker Bios

Ursula Verhoeven After her study of Egyptology at Cologne and appointments there and at Bonn and Marburg, she became professor in Mainz in 1998. 2005–2019 she codirected a long-term project on the necropolis of Asyut/Middle Egypt where her own research focused on hieratic visitors' inscriptions. Since 2015, she is head of an academy project in Mainz on Ancient Egyptian Cursive Writings preparing a digital palaeography of Hieratic.

Marina Sartori is currently pursuing her PhD in Egyptology at the University of Basel in the context of the SNSF-funded project "Life Histories of Theban tombs". She has been working as part of the epigraphic team of the Swiss Mission in Sheikh Abd el-Qurna since 2016, analysing the painting techniques in the two Theban tombs investigated, TT84 and TT95. Some of her preliminary results have been recently published in Graves (ed.) *BEC 4*, 2020, as well as in Loprieno (ed.), *Life Histories of Theban Tombs*, 2021.

Andrea Pasqui received his Master's degree in architecture at Politecnico di Milano with a dissertation on the religious and mythological background of New Kingdom funerary complexes. He has worked since 2020 in the ABC Department at Politecnico di Milano where he is a PhD student in Egyptology. He was appointed a member of the 2021 Leiden-Turin expedition to Saqqara – which did not take place – and will be part of the 2022 season. Alongside, he is part of the team led by Corinna Rossi surveying the site of Umm al-Dabadib in Kharga Oasis. He is collaborating with the Museo Egizio di Torino for the new display of the Egyptian Museum in Cairo as 3D model expert. His publications concern both mythological issues and philosophical matters regarding the use of modern tools – such as virtual recontextualisation – in addition to a forthcoming study on Umm al-Dabadib.

Todd Shimoda, PhD, University of California, Berkeley, has researched, worked, and published in the areas of engineering and environmental science, technical communication, educational technology, cognitive science, and Japanese literature and culture. He has published several literary novels and is part owner of a publishing company. He lives in California, USA, and is the president of Thinkertools, a nonprofit corporation dedicated to reducing educational inequalities.

Stefano Natrella was born in Milan, Italy in 1959. For more than thirty years his focus of interest has been the examination of the field of photography, both research and applied. Currently he works as a lecturer at Brera Academy of Fine Arts in Milan, where teaches a course about the development of the language of photography also through the use of the most recent software applications within artificial intelligence.

Nicky van de Beek, MA, studied Egyptology, Archaeology and Digital Humanities at Leiden University in the Netherlands. Currently she is a PhD candidate at the Johannes Gutenberg University in Mainz within the framework of the GRK 1876 "Early Concepts of Humans and Nature: Universal, Specific, Interchanged". Van de Beek develops digital methods tailored to Egyptological research.

Katherine Davis is an assistant professor and the Marjorie M. Fisher Professor of Egyptology of the Pharaonic Period at the University of Michigan. She works on scribal culture and knowledge production from the New Kingdom through the Graeco-Roman Period. She received her PhD from Johns Hopkins University in 2016 and her current book project is a monograph, *Writing Knowledge: Egyptian Grammar and Scholarship in the Late Period,* which examines how Egyptian scribes produced and transmitted knowledge about language and writing.

Panagiotis Kousoulis is Professor of Egyptology, Vice Head at the Department of Mediterranean Studies of the University of the Aegean, Director of Studies of the M.A. Programme "Archaeology of the Eastern Mediterranean from Prehistoric Period to Late Antiquity: Greece, Egypt, Near East" and Director of the Laboratory for the Ancient World of the Eastern Mediterranean in the same institution.

Amr El Hawary has been teaching Egyptology at the Universities of Bonn and Cairo since 2006. He is the holder of the Simpson Professorship of Egyptology at the American University Cairo, Habitant of the Rheinische Friedrich-Wilhelm-University of Bonn, visiting Professor of Egyptian languages and Religion at Cairo University, and Fellow of the Annemarie-Schimmel-Kolleg (Centre for Advanced Studies) for Mamluk studies. He is also the co-director of the Serabit El-Khadim excavation, Sinai, and a co-director of the epigraphic survey project of Qubet el Hawa, Assuan. In 2017 he won the Luxor

Time Award for the best excavation in Egypt. He published the comprehensive edition of the Memphite Philosophy with philological comments and socio-cultural analyses (Orbis Biblicus et Orientalis 243, Vandenhoeck & Ruprecht, Göttingen 2010) as well as many other books and articles dealing with Ancient Egyptian religion, art and literature. Focusing on Egyptian intellectual history and the history of science and philosophy, he is soon finishing an extensive monograph on *Ancient Egyptian epistemology and Philosophy of language (Theban Insights)*. Dr. El Hawary is currently developing a transdisciplinary collaborative project "Following Cultures – The Grammar of Dependencies in Egypt. An Epistemic Approach from a Diachronic Perspective," dealing with the question of Nubian subalterns in Egypt.

Ghada Mohamed holds a Ph.D. degree in Egyptology from the University of Bonn in Germany in the framework of a scholarship from the German Academic Exchange Service (DAAD). Her doctoral dissertation is devoted to studying anthropomorphized hieroglyphs in Ancient Egypt until the end of the Late Period. Since the beginning of this year she served as a lecturer at the Egyptology Department at Cairo University, where she studied Egyptology and gained her Master's degree. Prior to this appointment she worked as an assistant lecturer also at Cairo University. Ghada Mohamed received also short-term scholarships as well as excavation training in Germany. Her personal research interests focus on studying Ancient Egyptian religious beliefs and practices and their development through the ages.

Julia C. F. Hamilton is the current Nederlands Instituut voor het Nabije Oosten (NINO) postdoctoral fellow in Egyptology at the University of Leiden (2020–2022). During this fellowship she will publish the results of her project 'Writing the self into history: Graffiti in Old Kingdom Saqqara'. She was a Clarendon Scholar at the University of Oxford (2015–2019) and defended her thesis on the materiality of inscribed personal names in the complex of Mereruka Meri at Saqqara in February 2020. Her current and forthcoming publications include micro-historical studies of unpublished monuments from the Teti Pyramid Cemetery, as well as graffiti, palimpsests, and reuse in the major tombs in this cemetery between the 6th Dynasty and early Middle Kingdom.

Guilherme Borges Pires has a BA in History (2013) and a MA in Egyptology (2015). Currently, he is a PhD candidate in Ancient History (Egyptology) at NOVA School of Social Sciences and Humanities (Lisbon, Portugal). His research focuses on the Creator and Creation conceptions in the religious hymns of the New Kingdom (ca. 1539- 1077 BC). In 2017 he was awarded a FCT PhD Studentship. From September 2016 to December 2017 he proceeded with his doctoral research and attended courses and seminars at the École Pratique des Hautes Études - Centre Wladimir Golénischeff (Paris, France). More recently, he has been living and conducting his research in London, and he is a volunteer at the Egypt Exploration Society (EES) within the project "Scanning Early Egypt Travel Magazines". He is a Researcher at CHAM - Centre for the Humanities (NOVA FCSH-UAc) and a member of the Association for Students of Egyptology (ASE). In April 2021, he joined the editorial team of *RES Antiquitatis. Journal of Ancient History*. He participated in various international scientific meetings, both as a lecturer and as an organiser, and he is the author of several publications.

Scott Noegel (Ph.D. 1995, Cornell University) is Professor of Biblical and Ancient Near Eastern Languages and Literatures in the Department of Near Eastern Languages and Civilizations at the University of Washington, a department for which he also served as chair 2006-2015. He has authored, co-authored, and edited eleven books and nearly one-hundred articles on diverse topics related to ancient Near Eastern languages, literature, and culture, including *Nocturnal Ciphers: The Allusive Language of Dreams in the Ancient Near East* (American Oriental Society, 2007); and *Solomon's Vineyard: Literary and Linguistic Studies in the Song of Songs*, co-authored with Gary A. Rendsburg (Society of Biblical Literature, 2009). His most recent book, *"Wordplay" in Ancient Near Eastern Texts* (Ancient Near Eastern Monograph Series, 26, Society of Biblical Literature, in press), offers a comparative study of the various functions that wordplay serves in ancient Near Eastern texts and provides a comprehensive taxonomy for the phenomenon. Languages covered include Sumerian, Akkadian, Egyptian, Ugaritic, biblical Hebrew, and Aramaic. Currently, he is writing two books. The first examines the manifold ways that image and text interact in the ancient Near East. The second focuses on relics in the ancient Near East. In 2016, he gave the commencement address for his alma

mater, the University of Wisconsin-Milwaukee, which awarded him with an Honorary Ph.D. in Letters for an "extraordinary reputation as a highly distinguished scholar, musician, and artist." To download his publications or to learn more about his artistic projects, visit http://faculty.washington.edu/snoegel/.

Nikolaos Lazaridis is conducting two research projects: an investigation of ancient Egyptian storytelling styles and the publication of ancient travelers' rock graffiti in Kharga Oasis, Egypt. Dr. Lazaridis has published three books: his doctoral dissertation on the language of ancient Egyptian and Greek proverbs (*Wisdom in Loose Form: The Language of Egyptian and Greek Proverbs in Collections from the Hellenistic and Roman Periods*, Mnemosyne, Supplements 287, Leiden: Brill 2007); the two volumes of the tenth international congress of Egyptologists' proceedings (*Proceedings of the X th International Congress of Egyptologists*, University of the Aegean, Rhodes, May 22-29 2008, co-edited with P. Kousoulis, Orientalia Lovaniensia Analecta 241, Leuven: Peeters 2015); and a pedagogical source book on ancient Greek society and culture (*Voices from Ancient Greece: Sources on the Greek society, culture, and history*, first edition, San Diego: Cognella Academic Publishing 2019). The last five years, Dr. Lazaridis has contributed to seven monographs and edited volumes with essays on Egyptian epigraphy, has published three encyclopedic entries, and has delivered twelve lectures in international conferences.

Tara Prakash received her PhD from the Institute of Fine Arts, New York University with a specialty in the art and archaeology of ancient Egypt. Dr. Prakash has held postdoctoral fellowships at the Metropolitan Museum of Art and Johns Hopkins University, and she previously was the W. Benson Harer Egyptology Scholar in Residence at California State University, San Bernardino. Her research focuses on issues of ethnicity and identity, foreign interactions, artistic agency, and the visualization of pain and emotion in ancient Egypt. Her forthcoming book (*Ancient Egyptian Prisoner Statues: Fragments of the Late Old Kingdom,* Material and Visual Culture of Ancient Egypt (Atlanta: Lockwood Press)) is the first comprehensive study on the prisoner statues, a unique series of Egyptian statues that depict kneeling bound foreigners. Dr. Prakash has also published articles in a variety of Egyptological journals, including *Journal of the American Research Center in Egypt, Chronique d'Egypte, Studien zur Altägyptischen Kultur,* and the *Journal of the Society for the Study of Egyptian Antiquities,* and she contributed to a recent edited volume on the expression of emotions in ancient Egypt and Mesopotamia ("Everybody Hurts: Understanding and Visualizing Pain in Ancient Egypt," in *The Expression of Emotions in Ancient Egypt and Mesopotamia,* Culture and History of the Ancient Near East 116, edited by Jaume Llop Raduà and Shih-Wei Hsu (Leiden: Brill, 2020) 103-125).

Jordan Miller is a doctoral candidate at the University of Oxford, where he holds the Barns Studentship in Egyptology at The Queen's College. His research draws on concepts from anthropology and art history in order to investigate how ancient Egyptian underworld imagery may inform broader understandings of images, depiction, and representation.

As at May 2021, he has had an article on the variant forms of the hieroglyphic logogram for the Egyptian town of Cusae accepted by the *Zeitschrift für Ägyptische Sprache und Altertumskunde*. He also has two articles under consideration by other peer-reviewed journals: the first reassesses the iconographic system of Middle Kingdom apotropaic wands by foregrounding the relationship of certain figural representations with the hieroglyphic script; the second is the publication of an unusual zoomorphic predynastic palette.

Mario H. Beatty is Associate Professor of Afro-American Studies at Howard University. He received his B.A. degree in Black World Studies at Miami University, Oxford, Ohio, his M.A. degree in Black Studies at The Ohio State University, and his Ph.D. degree in African-American Studies at Temple University. He has taught at Morris Brown College, Bowie State University, and he served as Chairperson of the Department of African-American Studies at Chicago State University from 2007 to 2010. From 2004 to 2007, he served as an educational consultant for the School District of Philadelphia where he helped to write curriculum and to train teachers in the novel, district-wide mandatory course in African-American history. He currently serves as President of The Association for the Study of Classical African Civilizations (ASCAC). His research interests include the Ancient Egyptian language, history, wisdom literature, astronomy in Ancient Egyptian religious texts, comparative analyses of

African cultures, the image and use of ancient Africa in the African-American historical imagination, the theory and practice of African-American Studies, and Pan-Africanism.

Ahmed Mansour, Director of the Bibliotheca Alexandrina's Writing and Scripts Center (WSC), which is dedicated to study the history of writing. He has obtained two master's degrees: the first from Turin University (2010), the second from Alexandria University (2011), on "Turquoise in ancient Egypt: Concept and Role". In 2016, he obtained his PhD from the University of Alexandria, on the subject of "Metalworking Scenes in Old and Middle Kingdoms".

Between 2005 and 2010 he was the coordinator of the project 'Journey of Writing in Egypt', initiated by the WSC. The project explored the most frequent forms of writing in ancient and modern Egypt. A book and a documentary entitled 'Journey of Writing' was then published on the occasion of this project. Recently he authored a book on the Rosetta Stone, published by Bibliotheca Alexandrina. In addition, in 2008 he received the State Incentive Prize for my book "Bulaq Press", which relates the history of printing in Egypt. In 2006, he was awarded the Kuwait Fund for Arab Economic Development award for the best translated book from French into Arabic *Histoire de l'écriture de l'idéogramme au multimédia*. In 2010, the CRE organizing committee awarded me a travel grant to attend its 10th conference in Liverpool, where he delivered a talk on Serabit el-Khadim inscriptions. His research interests focus on mining, quarrying, and metalworking archaeology in Sinai and the Red Sea.

Tian Tian finished his PhD study in 2020 at Institute of Archaeology, UCL. His PhD study focuses on changes in grave goods during the third millennium BCE in Egypt, particularly changes in burials of common people. Currently he continues working on the Predynastic burials and explore the motivations of the state formation from the perspective of funerary rituals. Apart from Egyptian grave goods, he also explores Chinese heritage in the history of Egyptology and archaeology.

Barbara A. Richter is a Lecturer in Egyptology in the Department of Near Eastern Studies, where she earned her degrees in Egyptology (M.A., 2008; Ph.D., 2012) and has taught the various stages and scripts of the ancient language since 2008. Before pursuing her life-long interest in the languages and cultures of the ancient Near East, she earned an A.B. degree in music from Stanford University. Dr. Richter's primary research interest is in the ancient Egyptian language and religion, with particular emphasis on the texts and their multi-layered stylistic devices. Her recent book shows how texts, reliefs, and architecture work together within the three-dimensional space of the Per-Wer Sanctuary in the Temple of Hathor at Dendera, creating interrelationships that cross boundaries and mirror the complexity of the divine Creation. Current projects include a Demotic grammar book, and the translation and stylistic analysis of a Ptolemaic child's coffin in the Hearst Museum of Anthropology. Dr. Richter is also a contributing researcher for the Script Encoding Initiative of UC Berkeley's Linguistics Department, which is encoding the extended sign list of Egyptian hieroglyphs into Unicode.

Stéphane Polis is Research Associate at the National Fund for Scientific Research (Belgium) since 2012 and Associate Professor at the University of Liège. His fields of research include ancient Egyptian linguistics, Late Egyptian philology and the ancient Egyptian scripts. His work focuses mostly on language variation and change in Ancient Egyptian – Coptic, and on the publication and analysis of hieratic material from the community of Deir el-Medina. He supervises the development of the Ramses Project at the University of Liège with Jean Winand (http://ramses.ulg.ac.be) and of the Thot Sign-List (Berlin-Brandenburg Academy of Science and Humanity & University of Liège). He coordinates the semantic maps project Le Diasema with Thanasis Georgakopoulos (http://web.philo.ulg.ac.be/lediasema/) and the project Crossing Boundaries. Understanding Complex Scribal Practices in Ancient Egypt, with Antonio Loprieno (http://web.philo.ulg.ac.be/x-bound/).

Publications: https://orbi.uliege.be/browse?type=author&value=Polis,%20Stéphane%20p003883.

Philipp Seyr is finishing his master in Egyptology at Ludwig-Maximilians-University Munich with a thesis on the diachronic evolution of Upper Egyptian toponymy. After completing his BA studies in Egyptology and Coptology at LMU Munich, he took part in the archaeological missions at Kom Ombo (ÖAI Cairo) and Tuna el-Gebel (LMU Munich), and specialized on hieratic studies as visiting student

at ULiège. Currently, he works as student assistant in the project Crossing Boundaries. Understanding Complex Scribal Practices in Ancient Egypt.

Publications: https://independent.academia.edu/PhilippSeyr

Yves Champollion is related to the early nineteenth-century French Egyptologist Jean-François Champollion, a master of linguistics who was well-versed in Oriental languages (Arabic, Syriac, Coptic, ancient Egyptian, etc.). J-F Champollion's contributions include the decipherment of Egyptian hieroglyphics, based on the Rosetta Stone, the founding of modern Egyptology, sparking great interest in the Middle Eastern cultures in Europe in the 19th Century.

Yves Champollion was a freelance translator in the 1980's, and a Project Manager for large translation projects in the 1990's (SAP, ABB, FORD motors, Siemens, etc.), and the translator of many science books. Beginning in 1999, he developed the Wordfast and PlusTools suite of Computer-Assisted Translation tools (www.wordfast.com), a popular product in the translation industry with over 345,000 licenses in use. He now runs Wordfast LLC, the second largest provider of translation technology in the world. Lastly, Yves Champollion is an enthusiastic conference speaker, having delivered countless keynote addresses and lectures throughout his career. He often lectures on his ancestor's achievements.

Federica Pancin is a PhD student at Sapienza University in Rome. Her research concerns figurative writing in the time of Emperor Domitian, with a focus on both Egyptian epigraphy of Graeco-Roman temples and coeval hieroglyphic monuments in Rome and Italy. She is also an archaeologist and member of the Italian Archaeological Mission in Sudan – Jebel Barkal, for which she has contributed the following papers: Iannarilli, Francesca, Silvia Callegher, and Federica Pancin 2019. "Under the lion's shadow: iconographic evidence of Apedemak in the Meroitic Royal District at Napata". In Peterková Hlouchová, Marie, Dana Bělohoubková, Jiří Honzl, and Věra Nováková (eds), *Current research in Egyptology 2018: proceedings of the Nineteenth Annual Symposium, Czech Institute of Egyptology, Faculty of Arts, Charles University, Prague, 25-28 June 2018*, 55-65. Oxford: Archaeopress; Pancin, Federica 2020. "Meroitic painted decoration at Jebel Barkal: the external façades of Palace B1500". *Sudan & Nubia 24*, 139-146.

Angelo Colonna (sites.google.com/uniroma1.it/cattedra-egittologia-sapienza/persone) is Research Fellow in Egyptology at Sapienza University of Rome, where he completed his PhD in 2014. In 2017 he was Academic Visitor at the Oriental Institute – Oxford University. Since 2017 he is a member of the ERC Project "PAThs: an Archaeological Atlas of Coptic Literature". His main areas of interest concern the study of the official ideology and its monumental expressions in the high pharaonic culture of the third millennium; the historical reconstruction of forms and aspects of religious production, through the application of theoretical models and anthropological categories, with particular attention to so-called "animal worship" and to the development of Early Dynastic religious tradition.

Francesca Iannarilli (www.unive.it/data/persone/8553120) is Research Fellow for the Chair of Egyptology at Ca' Foscari University of Venice with a project for an ancient Egyptian/Italian dictionary. She earned a PhD in Ancient History and Archaeology at Ca' Foscari with a thesis in Egyptology on "Elaboration and manipulation of the human figure in the Pyramid Texts". Since 2014 she works as archaeologist and assistant-director for the Italian Archaeological Mission in Sudan – Jebel Barkal and in 2019 she was the scientific coordinator for the exhibition, "Il Leone e la Montagna. Scavi Italiani in Sudan". Her interests focus mainly on graphical and lexicographical aspects of the hieroglyphic writing in the Pyramid Texts and on the Meroitic archaeology and cultural material at Jebel Barkal.

Christelle Alvarez is a postdoctoral researcher with the Collaborative Research Project 980 'Knowledge in motion', Freie Universität Berlin, where she focusses on the transmission of mortuary literature from the Old Kingdom to Middle Kingdom Egypt. She was a Postdoctoral Research Associate in the Department of Egyptology and Assyriology at Brown University in 2020–21. She holds a doctoral degree from the University of Oxford, writing her dissertation on *Inscribing the pyramid of king Qakare Ibi: scribal practice and mortuary literature in late Old Kingdom Egypt,* which was supervised by Prof. Baines and Prof. Parkinson (publication in preparation). As a member of the *Mission archéologique*

franco-suisse de Saqqâra, she is in charge of the updated publication of the texts of king Qakare Ibi, including the hundreds of fragments found in 2015, as well as the publication of the stone and metal vessels of queen Neit. She is also a board member of the Centre for Manuscript and Text Cultures, University of Oxford, where she is currently a co-editor and contributor to the first journal issue, Monumentality of writing in premodern culture.

Rune Nyord is Assistant Professor of Ancient Egyptian Art and Archaeology at Emory University in Atlanta, Georgia. He is the author of *Breathing Flesh: Conceptions of the Body in the Ancient Egyptian Coffin Texts* (Copenhagen, 2009) and *Seeing Perfection: Ancient Egyptian Images beyond Representation* (Cambridge, 2020), as well as numerous papers on Egyptian language, religion, and imaging practices.

Angela McDonald (MPhil, DPhil) is a senior lecturer in Egyptology at the University of Glasgow. Her primary area of interest is the ancient Egyptian determinative system, and particularly the ways in which animal signs are used in it. Her book *Write Your Own Egyptian Hieroglyphs* (2020, British Museum Press) is now in its twelfth re-printing, and has been published in Spanish and French.

Edyta Kopp , PhD, is is a lecturer at the University of Warsaw, Faculty of Oriental Studies. Kopp is interested in the transmission of tradition in ancient Egypt.

Silvia Zago is a Lecturer in Egyptology at the Department of Archaeology, Classics and Egyptology of the University of Liverpool. She holds a Ph.D. in Near and Middle Eastern Civilizations (Egyptology) from the University of Toronto, an MA in Languages and Cultures of the Near and Middle East from the University of Pisa, and a BA in Conservation of Cultural Heritage from Ca' Foscari University of Venice. Her research focuses on ancient Egyptian religion and cosmological notions, especially those revolving around the Duat, the Egyptian otherworld, on which she is currently finishing preparing a monograph (*A Journey through the Beyond: The Development of the Concept of Duat and Related Cosmological Notions in Egyptian Funerary Literature,* Lockwood Press). She has published several peer-reviewed contributions on this topic (e.g., "Classifying the Duat: Tracing the Conceptualization of the Afterlife between Pyramid Texts and Coffin Texts," *ZÄS 145,* 2018) as well as related subjects in the domains of myth and funerary and cosmographic texts (e.g., "Once Again on Shetayt: A Reappraisal of the 'Mysterious One' in the New Kingdom Netherworld Books," in *Festschrift Ronald Leprohon,* 2021; "A Cosmography of the Unknown: The obHw (nTrw) Region of the Outer Sky in the Book of Nut," *BIFAO 121*, 2021). At present, she is researching various aspects of the Egyptian conceptualization of the next world and their attestations outside the funerary sphere.

Ahmed Osman holds a master's degree in computer science from the University of Louisville. Coursework included Data Mining, Neural Networks, Database Design, Information Systems Analysis & Design. Ahmed also acquired a master's degree of Arts in Egyptology and Coptology from the American University in Cairo with a specialization in language, literature, and religion. Coursework included advanced Hieroglyphs, Hieratic, Coptic, and ancient Egyptian religion. His thesis titled *A methodological approach to utilize Egyptian colloquial Arabic as a source for ancient Egyptian linguistic analysis* studied the ancient Egyptian lexical survivals into Egyptian colloquial Arabic as a source to better understand the ancient Egyptian lexicography (Osman 2021). It discussed several reasons for the phenomenon of lexical survival suggested by the language contact theory. The thesis also employed contemporary Egyptian colloquial Arabic's orality to test several phonological assumptions of ancient Egyptian language and its diachronic evolution.

Ludwig Morenz is Professor of Egyptology at the University of Bonn with an interest in archaeology of media, intermediality (esp. between pictures and writing) and Visual Poetry. Combined with archaeological work in Serabit el Khadim the origin and early development of alphabetic writing turned into a rather time consuming but fascinating topic of research.

Conference Organizers

Stephen Quirke studied Egyptology at the University of Cambridge where his PhD thesis led to the 1990 publication *The Administration of Egypt in the late Middle Kingdom: the hieratic documents*. From 1990 he worked with Mark Collier on the publication of the papyri from al-Lahun town now preserved at UCL, resulting in the three-volume *UCL Lahun Papyri* (2002-6). He was curator for hieratic manuscripts at the British Museum, and then curator of the Petrie Museum of Egyptian and Sudanese Archaeology. He is currently Edwards Professor of Egyptian and Sudanese Archaeology at the UCL Institute of Archaeology. He is preparing a monograph *Collecting Type: Flinders Petrie – the archaeologist as purchaser*, and has a long-term project on the social history of Middle Kingdom al-Lahun.

Rita Lucarelli studied at the University of Naples "L'Orientale," Italy, where she received her MA degree in Classical Languages and Egyptology. She holds her Ph.D. from Leiden University, the Netherlands. Her Ph.D. thesis was published as *The Book of the Dead of Gatseshen: Ancient Egyptian Funerary Religion in the 10th Century BC*. She worked as a Research Scholar and a Lecturer at the Department of Egyptology of Bonn University, where she was part of the team of the "Book of the Dead Project". She is currently an Associate Professor of Egyptology at UC Berkeley and Faculty Curator of Egyptology at the Phoebe A. Hearst Museum of Anthropology of the University of California, Berkeley and Fellow of the Digital Humanities in Berkeley. She is presently working at a project aiming at realizing 3D models of ancient Egyptian coffins, the "Book of the Dead in 3D". She is also completing a new monograph on demonology in ancient Egypt entitled "Agents of punishment and protection: ancient Egyptian Demonology in the First Millenium BCE" and she is one of the coordinators of the international project "Ancient Egyptian Demonology Project," or "Demon Things".

Maysa Kassem is a PhD candidate at Fayum University and an archaeologist working in Saqqara at the tourism and antiquities ministry, Egypt. She earned her BA and MA from Cairo University. She participated in several excavations. Since 2017, Kassem has been part of the Saqqara Saite Tombs Project, Institute for Ancient Near Eastern Studies (IANES), University of Tübingen, Germany, under the leadership of Prof Ramadan Hussein. Maysa Kassem is a member of Prof Zahi Hawass expedition "Archeological Paths" about Tty cemetery at Saqqara. In 2018 Kassem documented 353 blocks of limestone and rearranging them based on their hieroglyphic inscriptions with Egyptian expedition under the leadership of Dr. Mohamed Megahed. In September 2016, Kassem worked with the French-Swiss excavation team at Saqqara (around Ppi I pyramid) with Prof Philippe Collombert, she was trained to copy inscriptions and figures on transparent papers. With Prof Zahi Hawass, Kassem is publishing the recent discoveries of Tty Cemetery.

Rachel Barnas is a PhD student in Egyptology at the University of California, Berkeley. She received her M.A. in Near in Near and Middle Eastern Civilizations from the University of Toronto and her B.A. in Near Eastern Languages and Civilizations from Yale University, and is a past Terrace Research Associate at the Museum of Fine Arts, Boston. Her current research is focused on magical texts in the Middle and New Kingdoms, investigating Egyptian social and philosophical frameworks through analysis of their composition and use.

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