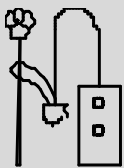


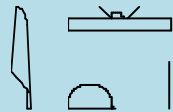
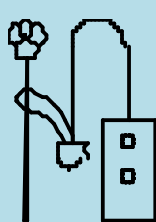
# i-Medjat

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*Papyrus électronique des*  *Ankhou*



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## Editorial

Le onzième papyrus électronique   
**i-Medjat** paraît plus d'un an après le dixième. Les précédents étaient sortis six mois l'un derrière l'autre.

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*Savoir d'un seul n'est pas savoir*, dit un proverbe africain.

## *Some Pharaonic Motifs in the Pharaonic Royal Dresses to Roman Emperors Proving the “Archaism” Phenomenon*

**Galal REFAI**

The Roman portraits in the Pharaonic style either in three- and two dimensional sculptures are marked by the phenomenon called “archaism” or “antiquarianism”, which means a revival of past glories through the imitation of past artistic features during the following periods.

Throughout the Roman period in Egypt, Roman emperors used the Pharaonic style for their representation to affirm, through art, that they are the extension of the pharaohs as did Alexander the Great and his successors, the Ptolemaic kings before them. This paper will deal with some unique Pharaonic motifs that were used during the Pharaonic period and the Ptolemaic era, and then reutilized by the Roman emperors in their royal costumes. First, we would like to touch upon the “Archaism” phenomenon.

### **The “Archaism” Phenomenon**

Josephson cited that “It refers to deliberate attempt to reproduce a style of sculpture, painting, language, literature, architecture, or other material or intangible cultural artifact from an earlier period”.<sup>1</sup> The Egyptian art reached a peak during the Pharaonic period, and consequently became an inspiration to the artists, craftsmen, and sculptors. That inspiration combined some Ancient Egyptian aspects used throughout the Pharaonic period, with Ptolemaic and Roman aspects like royal poses, the presence of back pillars, royal regalia. Otherwise, the artists utilized the ancient models and artistic traditions in the representations of Ptolemaic kings and Roman emperors. The aim is the survival of ancient artistic tradition, and maintaining of the Egyptian identity to support the political position of Greeks and Romans sovereigns.

### **The Royal Dress**

The king invariably wears an apron or a *shendyt* kilt because it perfectly suited the pose of the king, who runs with his legs far apart. The royal skirt, anciently called the *shendyt* kilt, consisted of a rectangular piece of linen wrapped around the body and tied at the waist with a knot or fastened with a sort of buckle. The resultant garment went from the waist to the knee or below. It is attested since the outset of the Pharaonic period for instance, a mace head depicted the king as Scorpion

wearing a short kilt.<sup>2</sup> The royal apron hardly changed during the whole period of Egyptian history. It is wrapped counter-clock wise round the body, and has fine accordion pleating all round.<sup>3</sup> The king always wears the short kilt with triangular projection as a royal garment.<sup>4</sup> The pleats decorate the kilt and are mostly indicated in paint only. The pleats of the projection converge at the foremost tip while the others of the remaining part of the kilt are vertical. The tip sometimes ends in a fox’s head, probably made of metal.<sup>5</sup> This type of kilt often has an ornament at the front consisting of a rectangular piece of adorned metal work, usually ending in a row of pearls flanked by two pendant uraeuses resting on a bar. From the late XVIIIth Dynasty onwards, the upper end of the ornament is flanked by small streamers.<sup>6</sup> If the frontal ornament is lacking as in the vignettes of the Greco-Roman period, it might have once been present in paint.

A long transparent kilt reaching the ankle is occasionally worn over the short kilt with triangular projection and an ornament at the front.<sup>7</sup> This type of double kilt was especially attested in the Ramesside period.<sup>8</sup> The simple long kilt is represented once with a frontal ornament of the type described previously in a scene dating back to the same period. A combination of long kilt and simple short kilt, without this ornament, occurs once in the Ptolemaic period. There exists another type of kilt called the feathered kilt probably associated with the ritual driving calves.<sup>9</sup>

From the Ptolemaic period onwards, the kilt is decorated with the scene of smiting or slaying enemies which is previously documented on the outer walls of pylons like Edfu temple.<sup>10</sup> For instance, Caesarion’s kilt is depicted Ptolemy XV smiting enemies on the rear wall of Hathor temple at Dendera.<sup>11</sup> (pl.1) Trajan’s apron is also ornamented with the same scene on one of the screen walls of Dendera Temple.<sup>12</sup> (pl.1) Domitian’s kilt is also decorated with a lion attacking a captive on the eastern side of the interior wall of the Hypostyle Hall in Esna Temple.<sup>13</sup> (pl.2) The origin of this latter scene dates back to the beginning of the Pharaonic period like a palette that has exactly the same relief.<sup>14</sup> (pl.2)

The monarch sometimes wears an enveloping sleeved garment which folds over the breast and extends down to the shins. Starting at the sleeves, a large band forms the border of the garment wrapped around in front.<sup>15</sup> Such a jubilee mantle was worn by the King during the Sed festivals; the traditional Egyptian celebration of the king’s rejuvenated reign, celebrated after thirty years of rule like celebrations for the Kings Khasekhem and Djoser.<sup>16</sup>

We assume that the earliest relief is Narmer's pin, since it is represented the sovereign wearing this royal cloak.<sup>17</sup> Bianchi recorded three garments a short-sleeved tunic, a wrap-around skirt and a shawl, and sometimes (an additional tunic) that was depicted in royal reliefs.<sup>18</sup> Stanwick alleged that this draped garment is closely connected with the king's right to rule.<sup>19</sup> The torso of the king is usually nude, but may occasionally be covered by a kind of feathered shirt or is decorated by the representation of two falcons spreading their wings protectively over the king's chest. We will touch upon them in the following paragraph.

### The Royal Plume Dress

We would like deal with this particular garment because there are more than one scene that represented a Roman emperor like Trajan wearing either a falcon jacket Dendera temple.<sup>20</sup> (pl.3) Initially, what needs to be borne in mind is that the king is the representative of Horus on Earth and the god manifests himself in the person of the king, the living Horus according to Ancient Egyptian religion.<sup>21</sup> As mentioned earlier, this peculiar costume was represented since the Old Kingdom in order to emphasize the association of the ruler with the god of Horus who had the falcon as his scared animal.<sup>22</sup> Chephren's statue in the Egyptian Museum asserts this close relationship or connection between Horus and the sovereign.<sup>23</sup> Accordingly, we suggest that the majority of the monarchs tried to retain this connection and they may have had the willingness to show it through the artistic representation aiming to confirm the legitimacy of their royal power and their reigns before the public as a kind of political propaganda through art. Tomasz Giza-Podgórski dealt in details with the royal plume dress in his paper entitled "*Royal Plume Dress of XVIII Dynasty*".<sup>24</sup> Throughout the New Kingdom, particularly the 18th dynasty; this dress was widely portrayed either on painted reliefs or statuaries so that it is termed "the Horus dress".<sup>25</sup> This garment religiously had an important place in the coronation cycle.<sup>26</sup>

This scholar has specified the artistic aspects which display the relation between the king and Horus as follows :

- A) the falcon hovering protectively above the ruler,
- B) The falcon protecting the monarch from the rear,
- C) the king identified partially or completely with Horus in the statuary plastics,
- D) the falcon as element of the dress ("Flankenjacke", falcon-shaped pectorals in the form of two falcons spreading their wings protectively over the king's chest,
- E) the feathered parts of the dress,
- F) the feathered garment proper.<sup>27</sup>

Tuthmosis III is represented wearing falcon-shaped jacket in the temple of Hatshepsut at Deir el-Bahari.<sup>28</sup> (pl.3)

Thus, the feather dress and plumed elements played a significant role in the royal iconography since the Pharaonic New kingdom. We conclude that this artistic tradition was followed by Ptolemaic kings and then their successors the Roman Emperors, since they artistically desired to resemble the Pharaonic king to support their political situation in Egypt. Therefore it is not strange for Roman Emperors to wear the plume or feathered garment like their Egyptian kings or ancestors.

### Notes

- 1 Josephson, J. A., *Archaism*, in *OEA I*, 2001, p. 109.
- 2 Grimal, N., *Storia dell'antico Egitto*, trans. Matthiae, G.S., Gius. Laterza & Figli Spa, Roma-Bari, 2008, fig.9c.
- 3 For more information on Pharaonic aprons, see: Engelbach, R., ed., *Introduction to Egyptian Archaeology* with Special reference to the Egyptian Museum, *IFAO*, Le Caire, 1946, 149-152.
- 4 Bonnet, H., *Die ägyptische Tracht bis zum Ende des Neuen Reiches Untersuchungen zur Geschichte und Alterumskunde Aegyptens VII*, Heft 2, Leipzig, 1917, 38-40.
- 5 Egberts, A., in *Quest of Meaning A study of the Ancient Egyptian Rites of consecrating the Meret-chests and the calves*, vol.I, Leiden, 1995, 60.
- 6 Vandier, J., *Manuel d'archéologie égyptienne I-VI*, 1952-1978, *Les grandes époques : La statuaire*, Paris, Tome 3, 1958, 327, 411-412; Goyon, J-C., *Le Ramsesseum. I Hypostyle N (Travée Centrale)*, Le Caire, Centre de documentation et d'études sur l'ancienne Égypte, Collection scientifique, IX, Le Caire, 1973, 1,36, pl. CIII.
- 7 Bonnet, H., opus cité VII, Heft 2, Leipzig, 1917, 46.
- 8 For more instances, see: Saleh, M., & Sourouzian, H., *Egyptian Museum, Cairo: Official Catalogue*, Mainz, 1987, nos.206,212.
- 9 Egberts, A., opus cité vol.I, Leiden, 1995, 60.
- 10 Valode, P., & Antelme, R.S. *Pharaons et Reines d'Égypte*, Montréal, 2003, 195.
- 11 Arnold. D., *Temples of the Last Pharaohs*, Oxford University Press, New York, 1999, 215, fig.167.

12 Daumas, F., *Les mammisi de Dendera*, IFAO, Le Caire, 1959, 252-253, pls. L, liii, xcvi, xciii.

13 Sauneron, S., *Le temple d'Esna*, vol.II, IFAO, Le Caire, 1959-1982, 220.

14 Grimal, N., *Storia dell'antico Egitto*, trans. Matthiae, G.S., Gius. Laterza & Figli Spa, Roma-Bari, 2008, 44, fig.8b.

15 Draped costume: Bruyère, B., *Rapport sur les fouilles de Deir el Médineh (1935-1940). Fascicule III. Notes à propos de quelques objets trouvés en 1939 et 1940*, Le Caire, Imprimerie de l'Institut français d'archéologie orientale, 1952, 3: 129-137;

Bianchi, R.S., *The Striding Draped Male Figure of Ptolemaic Egypt*, 3 vols, Ph.D., dissertation, Institute of Fine Arts, New York University, 1976; Bianchi, R. S., *The Striding Draped Male Figure of Ptolemaic Egypt*, in: *Das ptolemäische Ägypten*, 1978, 95-102; Bianchi, R. S., *Collecting and Collectors, Egyptian Style*, The Bulletin of the Cleveland Museum of Art, Cleveland 79, 1992, 144-151.

16 Saleh, M., & Sourouzian, H., opus cité, Mainz, 1987, nos. 14, 16; For more instances on this garment see: *Amehotep III: Theban Tomb of Kheruef* (Sourouzian, H., *Inventaire iconographique des statues en manteau jubilaire de l'Époque thinite jusqu'à leur disparition sous Amenhotep III*, in: *Hommages Leclant*. 1, 1994, 499-500; Hodel-Hoernes, S., *Life and Death in Ancient Egypt: Scenes from Private tombs in New Kingdom Thebes*. Trans. Warburton, D., Ithaca, N.Y., 2000, 206-207, figs. 143-144; *Akhenaten: Limestone relief fragment*, Cambridge, Fitzwilliam Museum, E.G.A. 2300.1943 (Vassilika, E., *Fitzwilliam Museum Handbooks: Egyptian Art*, Cambridge, 1995, 60-61, cat.no.26); *Osorkon II, granite relief fragment*, Philadelphia, University of Pennsylvania Museum of Art and Archeology E 225 (Mysliwiec, K., *Royal Portraiture of the Dynasties XXI-XXX*, Mainz, 1988, 114, pl.20c)

17 Quibell, J.E., *Hierakonpolis*, vol.I, London, 1900, fig. XXVI.B.

18 Bianchi, R.S., opus cité, vol.I., Ph.D., dissertation, Institute of Fine Arts, New York University, 1976, 25.

19 Stanwick, M.P., *Portraits of the Ptolemies: Greek Kings as Egyptian Pharaohs*, Austin: University of Texas Press, 2002, 37

20 Daumas, F., opus cité, IFAO, Le Caire, 1959, pp.252-253, 253-254, 254-255, 255-256, pls.L, liii, xcvi, xciii, L, xciii, Lia, xciii, L, xciii, Lib, xciii.

21 Saleh, M., & Sourouzian, H., opus cité, 1987, no.31.

22 Borchardt, L., *Die Königsjacke*. In: *Allerhand Kleinigkeiten*, Leipzig, Pries, 1933, pp.13-18, fig.3.

23 Saleh, M., & Sourouzian, H., opus cité, Mainz, 1987, no.31.

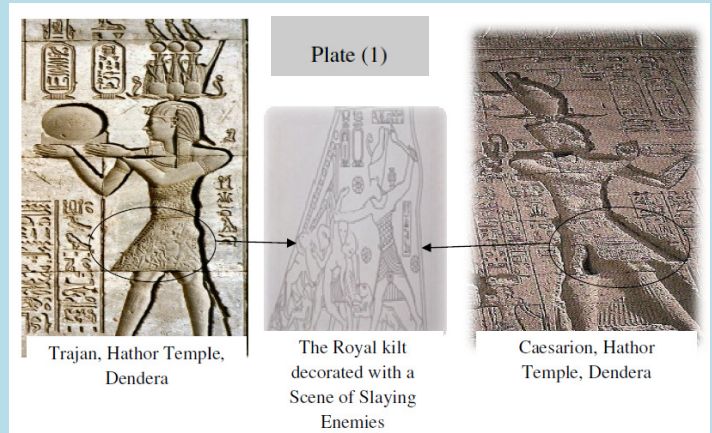
24 Podgórski, T., *Royal Plume Dress of XVIII Dynasty*, *MDAIK* 40, 1984, 103-121.

25 Podgórski, T., opus cité, *MDAIK* 40, 1984, 120

26 Podgórski, T., opus cité, *MDAIK* 40, 1984, 121

27 Podgórski, T., opus cité, *MDAIK* 40, 1984, 120.

28 Smektala, D., E., *Remarks on the Restoration of the Eastern Wall on the 3rd Terrace of Hatshepsut Temple, Et. Trav II*, Tome 6, 1968, 73, pl.7; Cwiek, A., *Fate of the Temple of Hatshepsut at Deir El-Bahari, Et. Trav* 22, 2008, 39, 41-43.



Trajan, Hathor Temple, Dendera

Plate (1)

The Royal kilt decorated with a Scene of Slaying Enemies

Caesarion, Hathor Temple, Dendera

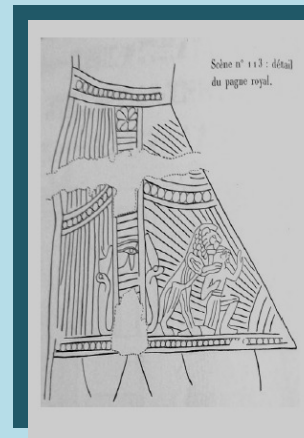
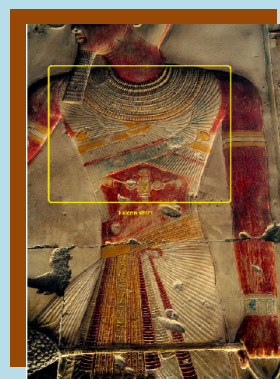
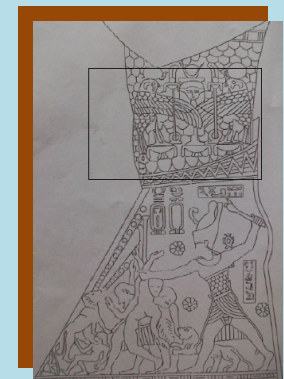


Plate (2)



Tutmosis III wearing falcon jacket, Deir El-Bahari Temple



Trajan wearing falcon jacket, Dendera Temple

Plate (3)

## A short note about *The Admonitions of Ipuwer* and the work of Alan Gardiner

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The *Admonitions of Ipuwer* is a literary text preserved on the recto of a single papyrus (Papyrus Leiden I 344) which belongs to the collection of the *Rijksmuseum van Oudheden*, Leiden (National Museum of Antiquities of Leiden). Despite the fact that the papyrus is from the New Kingdom, the poem preserved on it is supposed to be from the Middle Kingdom (Parkinson 1991: 60).

The papyrus is in appalling conditions. Its beginning and its end are completely lost (Faulkner 1973: 210), however we can understand the story. A man, called Ipuwer, appeared in the court of an unnamed pharaoh and described the chaotic state of Egypt which could probably refer to the memory of the events that had occurred in the First Intermediate Period. The order is disturbed by a social revolution, the rich become poor and the poor rich, foreign people invade Egypt from the delta, nomes are destroyed and wasted and social anarchy is spreading all over the land, while cultural values are broken under the indifferent gaze of society.

The first full comprehensive publication of the entire text -*The Admonitions of an Ancient Egyptian Sage, from a Hieratic Papyrus in Leiden (Pap. Leiden 344 recto)*- was made and published by the Egyptologist Sir Alan Gardiner in 1909. He was also the first scholar who translated the papyrus from hieratic to English. The work of Gardiner consists of a full translation with notes and comments about the text of *The Admonitions of Ipuwer* and it also has an appendix with the translation of another text from the same period known as *The Complaints of Khakheperresenebu*. Gardiner (1909: 111) has interpreted the chaotic events and social anarchy that appear in this composition, as a reflection of a concrete historical situation that had occurred in the Tenth Dynasty, during the First Intermediate Period, according to the similarities that it has with the historical background of that period. Although, from the parallels that the text has with other texts from the Middle Kingdom, such as *The Dialogue of a man with his ba* and *The Instruction of Amenemhat I*, Gardiner (1909: 112) considered and concluded that the text of *The Admonitions of Ipuwer* could have been produced during the Twentieth Dynasty. In other words, he claimed that the text is a literary work of the Middle Kingdom whose story and plot elapse in the First Intermediate Period.

In such a way, as it will be shown in our article, “*Mira, los pobres de la tierra se han convertido en ricos (y) el (que poseía) cosas, (ahora) no tiene nada*”, it is claimed that the text is a merely fictional piece of work produced during the Middle Kingdom which includes a literary description of social revolution (Rosell, *Enfoques sobre la revolución social en las Admoniciones de Ipuwer* [in:] *Cahiers Caribéens d'Égyptologie* 18, 2014 :133).

On the whole, Gardiner's work and translation have been the basis of subsequent studies and was the starting point of a series of publications containing the partial or total translation of *The Admonitions of Ipuwer* along with comments and some explanatory notes. Among these publications we can find: Erman (1927: 92-108); Faulkner (1964: 24-36; 1973: 210-229); Lichtheim (1973: 149-163); Serrano Delgado (1993: 80-84); Parkinson (1991: 60-61; 121-122; 1998: 166-199; 2002: 204-216); Helck (1995); Quirke (2004: 140-150) and Enmarch (2005; 2008).

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## Aegyptio-Graphica XXXIV. Quelques notes sur le vocabulaire de la corde en égyptien ancien.

Alain Anselin

Membre des Ankhou

La corde est l'un des plus anciens artefacts attestés depuis quarante millénaires dans l'histoire de l'humanité. C'est aussi l'un des premiers artefacts présents dans des scénographies rupestres. En ce qui concerne l'Égypte et les espaces sahariens qui la bordent, données archéologiques, iconographiques et scripturales s'accordent sur la profondeur historique de l'objet et de son


**Fig.1** rupestre saharien et palette prédynastique.

emploi (**fig.1**).






La corde est attestée archéologiquement dès le Nagada II A-B sur le site de Nekhen<sup>1</sup> (**fig.2**). L'objet ne manque pas de mots - dont ceux de l'égyptien ancien, contemporains de ceux, perdus, des cultures

**Fig.2** Corde de Nekhen (Nagada IIA-B). des aires sahariennes voisines.

La valeur du hiéroglyphe V16, , idéogramme de la corde, est <sup>OK</sup>**z3, s3**, *looping cord serving as hobble for cattle* (Gardiner 1988 :523), aux nombreux cognats tchadiques et couchitiques. Tchadique occidental : \***zVr**, *rope*, hausa : **záárúárà**, *longue corde attachée au cou des animaux*, **záári**, *corde passée dans le nez d'un groupe de boeufs*, kulere : **zàr**, *band, strick*, bole-tangale : \***zōri**, *corde*, karekare, ngamo : **zòori**, gera : **zùra** (Takacs 1999 : 178-179). Ajoutons ron-fyer : karfa : **zir**, richa : **zàr**, angas-sura : **li-saar**, *bridle*, south bauchi : \***sVr**, *rope*, polchi : **siyir**, buli : **sir**. Couchitique : saho : **soro**, *rope (to tie goods on animals)*. Gidole : **sur**, *rope*. Le sémitique, syriaque : **mizrana**, *ceinture*, et le berbère, ayr : **i-ž(w)iwr-en**, *corde de derrière de selle*, nomment des artefacts plus récents formés sur le même moule lexical.

<sup>1</sup> "Cordage in one of its primary uses - to tie things together - is encountered in several graves at HK43, where it was used to tie matting or hide around the body of the deceased. The term "cordage", however, covers more than simple linear strands used for binding and tying. Netting used for fishing or to carry goods can also be regarded as cordage. While not as well-preserved as the fishnet found in the contemporary predynastic grave at Adaima (S416), a twisted network of cordage in HK43 Burial 379 probably served as a net-sling for carrying the little bottle found within it" (Veldmeijer 2008: 25).

Les hiéroglyphes de la corde sont V1 , **w**, et V4, , **w3**, *lasso*, **w3.t**, **w3w3t**, *corde* (Gardiner 1998 :523) -homophone de **w3.t**, *route* (angas-sura ; **war**, *road* (Takacs 2004:400). En égyptien, **l** s'écrit **3** ou **n**. Si **wn.t**, *Art Schnur* (Wb I 314:18) sort du même moule que **w3.t**, *corde*, un second terme parcourt l'espace tchado-couchitique : couchitique méridional : \***wēl**, *rope*, iraqw, alagwa : **wēli**, burungi : **wela** ; tchadique occidental : galambu, gera : **wula**, *rope* (Takacs 1999:100). Et ngamo : **wàla**, *corde de chanvre*. Enfin, en goemy (angas-sura), **wil** est un *suspend* made of ropes, et **wiin**, une corde attachant les poissons pêchés (Takacs 2004:404). Là aussi, l'égyptien émerge aux univers linguistiques tchado-couchitiques et nilo-sahariens. La source du vocabulaire tchado-couchito-égyptien pourrait même être nilotique - ce que des irrégularités phonétiques ou des hésitations de transcription suggèrent. On ne s'éloigne pas du bassin complexe de cultures de la Haute-Égypte si bien décrit par Gatto pour le IV<sup>e</sup> millénaire BC (Gatto 2009 :125-145). Si **w3.t** = \***wel**, *corde*, **wn.t** = \***wīn** ?, Dieng (dinka) : **wiɛl**, *fibre, fil, queue de girafe* ; **wiɛn**, *cord, rope*, **wiɛn**, *rope made of leather straps used to tie down cattle* (Blench 2006: 184-185), nuer : **wil**, *to circle around*, **wiɛn**, *to go around*, **wan**, *to surround*, **wany**, *to move rope or belt around waist* (Huffman 1929:49)? Mabaan : sur une racine \***wiɛn** : **wyen-**, *rope*, **wiñño**, *plant whose fibres are used for making rope*, **wiɛndo**, *tie, fasten with rope* (Blench 2006:185).

Un troisième hiéroglyphe, V12, , *band of string, or linen*, det. of *bind* (Gardiner 1988 :523), **znn** > **snn**, *deed, action, act* (Wb IV 460:1-5) - «phon. or phon.det, **ʿrk**, *bind on*» - nouer, engager, caractérise enfin l'artefact comme source d'une métaphore conceptuelle, l'acte de lier deux parties.

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## Fifth international conference of Predynastic and Early Dynastic Studies

### ORIGINS 5

Cairo 13-18 April 2014

Organized by the Institut français d'archéologie orientale (IFAO)  
in cooperation with the Ministry of State for Antiquities (MSA)  
and the Institut Français d'Égypte (IFE)

#### Compte-rendu (première partie)

Une cinquième manifestation réussie, distribuée en six sessions très riches : *Desert and Oasis*, *Upper and Middle Egypt*, *Rock Art*, *Textual Evidence*, *Nile Delta and Levantine Interactions I & II*, et deux conférences majeures dues à **Pierre Tallet**, *The Naqadian Inscriptions of Wadi Ameyra, South Sināï*, et **Renée Friedman**, *Spaces and Places at Hierakonpolis HK6* !



*Les participants de la Conférence Origins 5  
réunis sur la pelouse de l'IFAO au Caire*



L'amphi pendant les communications



Krzysztof M. Gialowicz



Antje Kohse, Yann Tristant, Josep Cervello-Autuori



Joanne Rowland



Christiana Köhler et Marcelo Campagno




Renée Friedman



Günter Dreyer et Béatrix Midant-Reynes

Nous ne donnerons pas ici un compte-rendu classique : les *abstracts* en figurent un résumé précis et exhaustif. <http://www.ifao.egnet.net/uploads/manifestations/2014/origins5/Origins5-Programme.pdf>

Nous avons choisi de faire revivre en quelques photos l'*Origins 5* qui valait, comme les *Origins* de 2002, 2005, 2008 et 2011, par ses qualités scientifiques et humaines. Cette **première partie** consacrée aux communications et conférences, se poursuivra dans *i-Medjat 12* par une **seconde** axée sur la visite des sites de Tell el Farkha et de Tell Iswid.

Enfin, *the last not the least*, les *Origins* continuent, le sixième aura lieu à Vienne en 2017. L'égyptologie a souvent mis ses pas dans ceux des *Followers of Horus*. Après la Conférence de 2002, dédiée à **Barbara** Adams, voici venue l'occasion de rendre hommage aux architectes des *Origins* : **Béatrix, Renée, Diana**, et demain **Christiana**, qui auront mis leurs pas dans ceux d'une déesse prédynastique réputée patronne de l'écriture et maîtresse des plans des édifices, , *Seshat*. *Followers of Seshat*, acceptez ici l'hommage joyeux d'une momie caribéenne.



**Clôture de la Conférence**

Yann, Christiana, Renée, Stan, Heiko, Béatrix,  
Nathalie et la *dream team* de Tell Iswid.





LES  ANKHO  
DANS LES  
COLLOQUES

**ALAIN ANSELIN**

ORIGINS 5, Le Caire.

**Iconographies, oralitures, hiéroglyphie.  
Quelques réflexions sur les contextes culturels  
de l'apparition de l'écriture.**

Les cultures prédynastiques des espaces saharo-nubiens et de l'oasis linéaire du Nil abondent en iconographies portées sur rochers, poteries, palettes, manches de couteau... Elles ont pu impliquer rituels et oralitures d'une *conjonction* au monde, pourvoyeurs de statut social pour les acteurs en *position* d'officiant.

En l'absence de toute forme de textes les accompagnant, l'auteur s'efforce de déceler sous les icônes les métaphores conceptuelles, et dans leur agencement la trace de référence à des modèles linguistiques usuels dans des pratiques langagières cérémonielles.

Il distingue la première moitié d'un millénaire nagadéen de « *farming* sociétés », caractérisée par la scénographie d'un *hunting* sacrificiel (hippopotames, crocodiles, bovins) où *conjonction* et *position* avancent ensemble, parfois imagées par la figure ambivalente du *binding* (encordage), et la seconde moitié du millénaire (Nagada II-III), marquée :

- par une représentation croissante de figures humaines masculines où le *fighting* royal développe le *hunting* qui lui a fourni espaces d'émulation sociale et paradigmes culturels de *conjonction* ;

- et par l'apparition en nombre limité de libellés iconographiques gouvernés par les règles invisibles de la langue -mettant l'accent sur l'opposition de la figure, singulière, d'un sujet à celle, tripliquée, de ses attributs, par lesquels il s'*identifie*.

Ces libellés offrent des points de comparaison avec les inscriptions hiéroglyphiques des premiers Horus usant également de triels pour le pluriel dans des constructions nominales et des tournures génitives de noms de domaines.

Cette mise en perspective suggère que le millénaire des iconographies nagadéennes a pu être aussi, celui, cristallisant la *parole* en bien politique *performatif*, des *oralitures religieuses*. Celles-ci ont pu laisser leur nom,

*mdw ntr*, au système de signes, *écrits*, employé dans la déictique monumentale de l'élite des Dynasties 0-II, tandis que les exigences administratives, *informatives* et comptables de l'apparatus royal conduisaient au développement d'une version *cursive* usuelle - sur des supports périssables.

L'iconographie des palettes, manches de couteaux, peignes et poteries disparaîtra ainsi avec l'apparition d'un nouveau bien politique, l'*écriture* - mais bien des signes iconiques employés dans la graphie des sémogrames et des phonogrammes de l'écriture égyptienne proviendront des horizons nagadéens. Et, associés à une iconographie signifiante, les textes hiéroglyphiques, funéraires notamment, eux-mêmes gravés et peints, seront autant de formules destinées à être lues, *dites* par un officiant, à l'Ancien Empire.

Là où le neuf surgit, toujours l'ancien abonde.

(Source : *Abstracts*, Fifth International Conference of Predynastic and Early Dynastic Studies **Origins 5**, Cairo, 13-18 April 2014, *edited by Béatrix Midant-Reynes & Yann Tristant*).

**Les temps décrits par Umberto Eco  
relèveraient-ils de l'archéologie ?  
En attendant la béatification du  
Rire à Rome, voici déjà l'apothéose  
de la Logique d'Aristote.**



**FABRICE SILPÀ**

THE SQUARE OF OPPOSITION IV, Rome.

**Square of Opposition in Egyptology. A logical  
study of Maat.**

We propose in this paper a study of the Ancient Egypt ideological system contained in Maat thanks to the *Square of Opposition*. Indeed, after a study of the most popular tales of Ancient Egypt, we consider the logical system of justice symbolized by Maat. Maat is the goddess of justice but it is also the whole of Egyptian civilization (J. Assmann, 1999) and the center of a sophisticated ideological system (B. Menu, 2006). Our work shows that this system can be analyzed in the *Square of Opposition* but also into more complex geometrical objects.

(Source : *Hand Book* of the World Congress on the **Square of Opposition IV**, Pontifical Lateran University, Vatican May 5-9, 2014, *edited by Jean-Yves Beziau and Katarzyna Gan-Krzywoszyńska*)

## KARINE GADRE

*Le monde du Nom de la Rose n'était pas un paradis pour ses contemporains, inventeurs d'une renaissance de la pensée.*

### JOURNEES GIORDANO BRUNO

9, 10, 11 octobre 2014  
Muséum de Toulouse



Karine Gadre faisait partie du **Comité scientifique et d'organisation** des trois Journées Giordano Bruno, organisées les 9, 10 et 11 octobre 2014, au **Muséum de Toulouse** sous l'égide de l'Université de Toulouse et du Consulat Général d'Italie.

Ce n'est pas en qualité d'égyptologue<sup>1</sup>, mais d'astrophysicienne que Karine Gadre a rejoint un comité riche en astrophysiciens (A. Blanchard, A. Barrau, S. Vauclair), physiciens, experts en faune abyssale...

Le savant italien, Giordano Bruno, auquel ces journées d'études sont consacrées, est l'un des esprits qui marquèrent son époque, la Renaissance européenne, et dont l'œuvre fut de celles qui fit, dans le bruit et dans la fureur, passer selon les mots d'Alain Blanchard, la pensée humaine d'un monde clos à un univers infini.



Né en 1548 près de Naples, Giordano Bruno fut d'abord un Dominicain modèle, ordonné prêtre en 1573. Devenu *Lecteur en théologie* en 1575, il commença d'étudier les œuvres d'Erasmus, dont les livres étaient pourtant interdits par l'Eglise depuis 1559. Il fut deux ans plus tard accusé à son tour d'hérésie et entama une vie d'errance souvent clandestine qui le conduisit de ville en ville universitaire - Genève, Paris, Toulouse (lieu de l'hommage), Londres, Prague.

1. Karine Gadre, *Conception d'un modèle de visibilité d'étoile à l'œil nu. Application à l'identification des décans égyptiens*, téléchargeable à : <http://www.culturediff.org/ebooks.htm>



Libérer la pensée du monde et de l'homme de son instrumentalisation par les pouvoirs, politiques et/ou religieux se payait alors au prix fort. Giordano Bruno ne reçut point un Prix Nobel qui n'existant pas, n'aurait su se décerner ni en royal pourpoint ni en cardinale mitre. Il fut supplicié sur le *Champ des Fleurs* à Rome. Brûlé vif. Le 17 février 1600.

Nous ne donnerons pas de compte-rendu des nombreuses et riches communications des philosophes, psychologues, astrophysiciens, physiciens et renvoyons le lecteur aux Actes dont la publication sera très attendue. Nous citerons juste le plus fin connaisseur et éditeur moderne de l'œuvre de Giordano Bruno, Nuccio Ordine (Université de Calabre). Dans son intervention, il montra comment la «nouvelle cosmologie héliocentrique de Giordano Bruno révolutionna toute connaissance, et comment sa vision de l'infini libéra philosophie et pensée de la nature et de l'univers des dogmes théologiques. L'unité de la connaissance, la recherche et non la possession de la vérité, l'exaltation de la pluralité, la tolérance, la condamnation des génocides dans les Amériques, l'homogénéité de la matière, l'importance de la curiositas» - autant de thèmes majeurs dans ses œuvres, et si actuels !

Les Journées d'Hommage à Giordano Bruno furent aussi l'occasion de réfléchir sur «la façon dont se construisent aujourd'hui les connaissances» et la réalité souvent contraignante des contextes modernes qui l'encadrent.

## PIERRE OUM NDIGI

au CERDOTOLA

Professeur à l'**Université de Yaounde I**, fondateur du groupe de recherches *Ngok Lituba*, membre des  *Ankhou*, et pilier des *Cahiers Caribéens d'Égyptologie* (CCdE) et du papyrus électronique  *i-Medjat*, revues



Oum Ndigi, Dakar 1996

d'égyptologie auxquelles il donna une vingtaine d'articles, **Oum Ndigi** est, depuis octobre 2014, membre du *Centre International de Recherche et de Documentation sur les Traditions et les Langues Africaines* (CERDOTOLA), institution de coopération africaine régionale fondée en 1977 et signataire le 12 avril 2013 d'un accord de coopération avec l'UNESCO.



## Soutenance de thèse

Hebatallah A.A. IBRAHIM

### *Megaliths of Nabta Playa and their Significances*

Cairo University, Faculty of Archaeology, Egyptology Department (Prehistory)

#### Supervision and discussion.

The M.A. Thesis was supervised by Prof. Dr. **Gaballa Ali Gaballa**, Prof. Dr. **Fred Wendorf** and Assist. Prof. **Ahmad Saied**.

The formal discussion committee was composed of Dr. Prof. **Alaa Shahin**, Professor Egyptology, formal dean of Faculty of Archaeology, Cairo University, and Dr. Prof. **Hassan Sliem**, Professor of Egyptology, head of Archaeology Department, Faculty of Literatures, Ain Shams University, Cairo, Egypt.

The *discussion* was held the November 20<sup>th</sup> 2012, at Cairo University.

**At the end of the discussion, Hebatallah A.A.Ibrahim was awarded with honors and “Recommendation to be Printed and Exchanged with other Universities”.**



After obtaining the degree

#### Presentation of the Thesis by Hebatallah A.A. Ibrahim:

The researcher first visit to Nabta Playa since 12 years was the start, when the megalithic structures sites captured her. Since that time the researcher began her field work at Nabta Playa for the next 9 seasons, south of the Western Desert, about 170 km west of Abu Simbel Tourist City, and around 30 km north of the Sudanese border.

All gratitude goes to Dr. Fred Wendorf and Dr. Romuald Schild who enormously helped and supported the researcher from the very first moment to the end of her study, and the great support of Dr. Gaballa Ali Gaballa (may Allah bless his soul), Christy Bednar, Betsy Alexander and Dr. Bahey Issawi.

The main point of this thesis is Megalith. Although the megalithic sites is widespread all over the world, and it's well known at several countries, it is not familiar among the Egyptian scholars in spite of the existence of one the most earlier and important megalithic sites in Egypt at Nabta Playa, which has been discovered on 1992 by the Combined Prehistoric Expedition, and has been studied and documented for several years.

The Study is divided into 4 chapters. Chapter one is giving an introduction about Nabta Area, its location, Paleo-climate, and its chronology that represented in 8 humid interphases separated by 8 dry periods or arid-phases, that extended from before 10,000 BP till around 3800 BP. The cultural sequence begins with El-Adam, Al-Ghorab, El-Nabta and Al-Jerar interphases that associated with Early Neolithic Period. And then the Middle Neolithic Period, which called Ru'at El-Ghanam interphase, after that the Late and Final Neolithic that called Ru'at El-Baqar or Cattle Herders and Bun'at El-Asnam or Megalithic Builders.

During these last two periods the most of megalithic sites were erected. Chapter two is dedicated to its structure and significance. Nabta Playa contains numerous megalithic structures that can be considered one of the oldest sites in Africa. Some of them still standing in their original positions and some have toppled over, many of them are now broken; however, they can be refitted. They are stretched for a wide area about 2.5 km and composed of several large clusters of Megaliths, Most of them have been shaped by knapping. They vary in size, weight and purpose they have been installed for.

The megalithic monuments of Nabta Playa represented in several important sites: the Megalithic Alignments, the Four Groups of Megalithic Structures, the Rock Tumuli of Valley of Sacrifices, the Late Neolithic Solar Calendar Circle and The stone Tumulus of Little Lord of Nabta”, this is beside some important sites as the C Group House.

Such Structures have been found in Africa, Asia, Australia, Europe and North and South America Chapter three is dealing with likely megalithic structures in Africa and Europe, that most references would attribute

them to the Late Neolithic and Early Bronze Age, however earlier Mesolithic examples are known and some dated to Christian Era. There are many different types of megalithic structures that are found in various geological and cultural contexts, in Africa: Sudan; Libya, Algeria, Morocco, Mauritania, Ethiopia, Senegal and Gambia.

Megalithic architecture is well known in Europe, where thousands of sites are located, they are spread in England, Ireland, Scotland, France and many other localities.

Tracking the extending of the megalithic idea during the Predynastic cultures in Egypt after the end of the Neolithic period was the main focus of chapter four, that there were a few evidences of the existence of megalithic structures or stone stelae at some sites.

During the following period, the early dynastic period, there were numerous examples for using stone megaliths as tomb stelae beside the graves, at several localities in Upper and Lower Egypt as Um el-Qa'ab cemetery at Abydos, Abu Rawash cemetery in Giza, and Dahshour, the Royal and Private tombs, some was rough, others were decorated and some were well shaped and finely decorated.

This study resulted that the megalithic structures of Nabta Playa provide strong evidence that this locality was a regional ceremonial center that functioned between 6500 and 5300 BP. It is the oldest expression of this phenomenon known in Africa, and is comparable in age to similar features in Western Europe. Modern regional ceremonial centers in Africa are functioning as political as well as religious centers. Regional ceremonial centers with megalithic alignments, burial mounds, and stone circles similar to those at Nabta have been found in Africa from Ethiopia to Senegal and north to Morocco. Most of these have not been dated, but they are usually assigned to the Iron Age or later.

It is quite clear that the reasons of constructing such megalithic monuments in Europe, Africa, Asia and all over the world are vary. It is possible to say that they might have been built to pay respect to the dead; to keep track of the calendar; and for celebrations of some long-forgotten religious ceremony or political leader. But at the majority of the megalithic sites the purpose is related to funerary aspects.



**During the Discussion**

The megalithic site at Nabta Playa had some kind of influence on the Nile Valley and the Eastern Desert, that the megalithic tradition appears to be continued in the later periods of Predynastic and Early Dynastic, although in different representations and amounts, and the limited number of example were found.

The researcher is deeply indebted to a number of persons, without whose help; this research could never have been completed: Romuald Schild, Fred Wendorf, Christy Bednar, Betsy Alexander, Renee Friedman, Bahey Issawi, Richard Parkinson, Rudolph Kuper, Chris Ellis, Robert Anderson, Eid Abdel-Aziz (may Allah bless his soul), Vivian Davies, Neal Spencer, Jeffrey Spencer, Julie Anderson, Lluís Templeque, Ben Robert, Ana Tavares, Ali Elasar, Ibrahim El-Saiedy (may Allah bless his soul), Mohamad El-Bialy, Sally Ann, as well as to the Combined Prehistoric Expedition, the British Museum, London; Southern Methodist University, Texas; Polish Academy of Science in Warsaw, and Poznan; and Cambridge University Fitzwilliam Museum.

**Hebatallah A.A. Ibrahim**  
presenting her poster on Nabta Playa to Aurélie Roche University of Strasbourg at *Origins 5*, Cairo, 13-18 April 2014.




## HOMMAGES



### Hagg Sidain Abdel Razzik Said (1943-2012)

Sidain passed away in December 2012 after a brief illness.

He was from the modern village built near the ancient  and worked with the archaeologists team of

*Hierakonpolis* since 1969, received his archaeological training from Michael Hoffman, and became the chief workman until 1989.

His eye was as keen as the Hawk, and often he spotted worthy places to be excavated successfully.



Hagg Sidain and his son, Feysel

Then he handed the trowel over to his sons.

He began to manage and secure the site of Nekhen, its predynastic cemeteries, the building of its House of the excavators - and contributed to fix the famous "Fort".



### Hagg Sidain with sons and nephews keeping Nekhen safe.

Generous he was, filled with humor, infinitely patient. He ended each field season with a feast, and treated the entire team as members of his family.

Renée Friedman said : *The night at Sidain's was always the year's highlight and a wonderful chance to relax with his extensive family, young and old. No words can*

*adequately express our gratitude to this wonderful man, and just how sorely he will be missed. His spirit will remain with us always."*

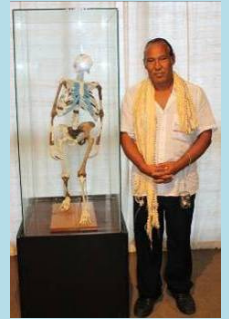


And *Hagg Sidain Abdel Razzik Said* left us and went away to join the  *Souls of Nekhen.*

See also : <http://www.hierakonpolis-online.org/index.php/about-the-team/hagg-sidain-abdel-razzik-said>

### Sudel Fuma (1952-2014)

En 2013, l'UNESCO rassembla, à l'initiative d'Ali Moussa Iye, responsable de la Division du dialogue interculturel, en Ethiopie puis au Ghana, des historiens pour donner une suite aux 8 premiers Volumes de l'Histoire Générale de l'Afrique publiée à la fin des années 1970. Les historiens réunis par l'UNESCO se rendirent au Musée d'Addis Abeba remercier **Lucy**, de retour au pays, de s'être mise debout et d'avoir fait entrer l'Humanité, toute l'Humanité, dans l'Histoire.



Sudel Fuma, Elikia Mbokolo, Jesus Garcia et Munanga Kabengele au Musée d'Addis Abeba

Sudel Fuma fut l'un des animateurs les plus passionnés et les plus rigoureux de ces conférences.

Directeur de la Chaire UNESCO à l'Université de la Réunion, auteur du projet «*la Route de l'esclave et de l'engagé dans l'océan Indien*», et de nombreux ouvrages,

il vient de disparaître tragiquement le 13 juillet 2014. Nous avons perdu plus qu'un collègue. Un ami.

Adieu **Sudel**. *Honneur et respect !*

### Terence DuQuesne (1942-2014)

Né à Oxford et formé à Cambridge, Terence fut des premiers numéros des *Cahiers Caribéens d'Égyptologie* auxquels

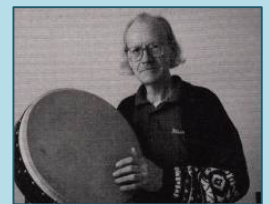
il donna aussi bien des articles d'égyptologie que des poèmes - il avait fondé en 1998, avec le poète trinitadien Mark de Brito, une revue de poésie et de philosophie, *Seshat*

*cross-cultural perspectives in poetry and philosophy*.

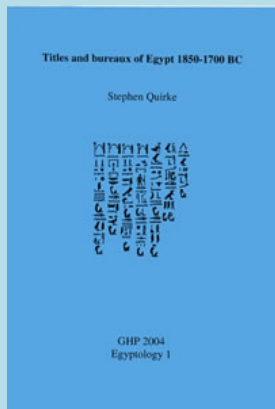
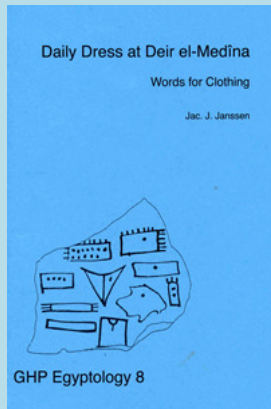
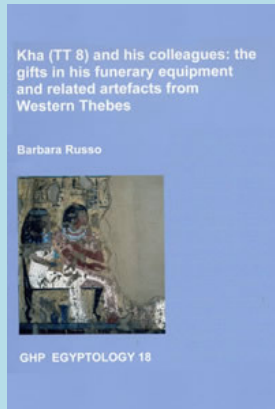
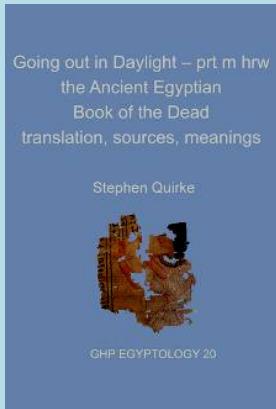
L'égyptologue réputé qu'il était se partageait entre les stèles de la XII<sup>e</sup> Dynastie du Musée du Caire et sa famille d'adoption égyptienne à Abousir.

On lui doit des contributions aux *Discussions in Egyptology* (Oxford), au *Journal of Ancient Civilizations* (Université de Changchun), l'entrée «*Imy wt*» de l'*Encyclopédie électronique* de l'University of California, Los Angeles, et les deux volumes de son oeuvre majeure, *The Jackal Divinities Of Egypt*, dont la parution du second est imminente.

Adieu Terence. Qu'Anubis t'accueille d'une balance légère !



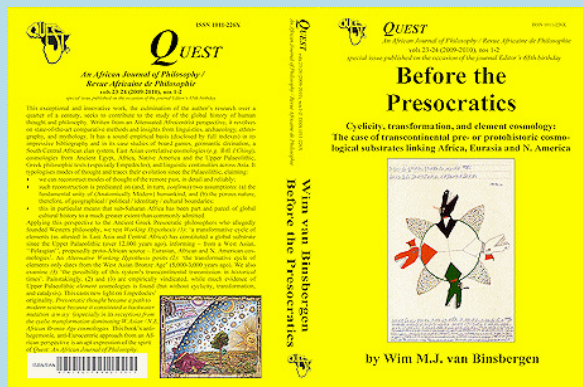
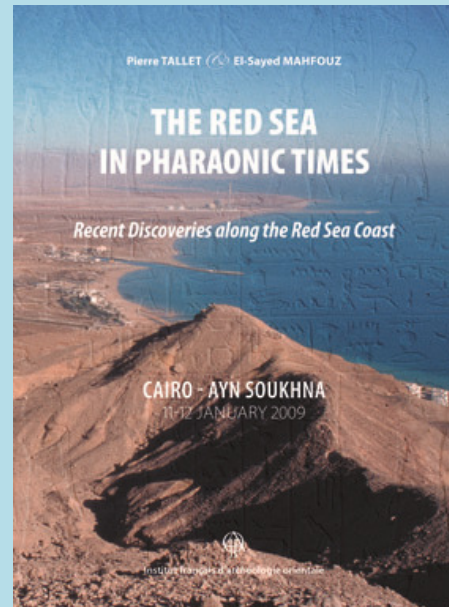
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N° 17

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