

# Thebes in the First Millennium BC



*Mummification Museum, Luxor*  
*1-4 October 2012*

*Abstract Booklet*

Organised by the *South Asasif Conservation Project*, in  
collaboration with the *Ministry of State for Antiquities*

*The South Asasif Conservation Project*

Elena Pischikova (Director of the South Asasif Conservation Project,  
American University in Cairo)

2012 marks the seventh year of the foundation of the South Asasif Conservation Project. In 2006 our American-Egyptian team started work in the severely destroyed tombs of Karabasken (TT 391) and Karakhamun (TT 223) of the Twenty-fifth Dynasty and Irtieru (TT 390) of the Twenty-sixth Dynasty. This talk will briefly present the history of the South Asasif necropolis and give a survey of the conservation and reconstruction work accomplished during this period. Moreover, it will introduce the decorative and textual program of the tomb of Karakhamun as well as the stylistic and iconographic features of its relief decoration. It will be concluded by a discussion of the place the tombs of Karabasken and Karakhamun occupy in the development of Kushite private tomb building and decoration.



*Kushite pottery from the Tomb of Karakhamun: Towards a reconstruction of the use of  
pottery in Twenty-fifth Dynasty temple tombs.*

Julia Budka (Humboldt University Berlin & South Asasif Conservation Project)

Two seasons of recording the pottery from TT 223 have been carried out in 2011 and 2012. The main aim was to establish the dating of the ceramics and thus to gain insights into the use-life of the tomb. Ceramics from the first phase of use during the Twenty-fifth Dynasty are present, as well as large numbers of vessels from the Twenty-sixth and Twenty-seventh Dynasties, and also material from Ptolemaic, Roman and Coptic times.

The ceramics from the burial chamber (Chamber X) were of prime interest and have been studied in detail. Despite the mixed appearance of the material from Chamber X, a small quantity of Twenty-fifth Dynasty vessels was identified – these very likely belong to the original burial equipment of Karakhamun. Most interesting within this small pottery corpus are specific beakers that are not found among typical Egyptian tomb groups of the Twenty-fifth Dynasty. Because of parallels from Kush proper, as well as from the burial of Amenirdis at Medinet Habu, it is reasonable to assume that these vessels from TT 223 are Kushite imports, attesting to the indigenous tradition of Karakhamun within his Egyptian temple tomb. In order to contextualise this material, the paper will discuss the use of pottery in Kushite tombs both in Egypt and Kush in modern Sudan.



*The Book of the Dead from the Second Pillared Hall of the Tomb of Karakhamun.*

Kenneth Griffin (Swansea University & South Asasif Conservation Project)

The tomb of Karakhamun (TT 223) is perhaps the earliest of the large Late Period monumental Theban tombs to have been extensively decorated with the *Book of the Dead*. To date, over 55 chapters, including a number of duplicates, have been identified, more than in any other Theban tomb. The sheer volume of chapters indicates that systematic research, investigation and revisions of this religious body of text must have taken place earlier in the Twenty-fifth Dynasty than previously acknowledged.

This paper will focus on the chapters from the western face of the Second Pillared Hall, including Chapter 15h, 50, 91, and 104, presenting a reconstruction of their texts and vignettes, in addition to a textual comparison to those in the neighboring Theban tombs of the Late Period. The study of the texts from the tomb of Karakhamun represents a welcomed addition to our knowledge and understanding of the *Book of the Dead*, providing a valuable resource for fellow scholars who continue to work on this genre of texts from the monumental Theban tombs of the Late Period.



*The Hall of the Two Maats. BD 125 in Karakhamun's funerary chamber.*

Miguel Angel Molinero-Polo (University of La Laguna & South Asasif Conservation Project)

The walls of Chamber X, the main burial chamber of the tomb of Karakhamun, are covered with the vignette of spell 125 of the *Book of going forth by day*. Next to the door in the West wall, the deceased is represented entering the hall and facing the forty-two judges; who occupy the rest of the West, South, North and parts of the East walls. The front wall is covered by the severely damaged scene of the weighing of the heart. All the traditional elements can still be recognized: there are enough remains of figures and texts to identify Osiris, Thoth, Ammit and the deceased, as well as sufficient space to assume the presence of the scale and another figure.

This paper will present the preserved texts – mainly the declaration of innocence before the gods of the court. They will be compared with earlier and later documents to place them in the evolution of BD, as well as with similar scenes in other Late Period Theban tombs. Finally, the symbolic meaning of this representation will be analysed in its location, since the burial chamber itself becomes, through the image, the Hall of the Two Maats, while the astronomical representation covering the ceiling confirms the positive statement of the judgment, ensuring the deceased's eternal rebirth.



*Identifying Signs of Workshop Production in Theban Funerary Assemblages in the Later Third Intermediate Period.*

John Taylor (British Museum & South Asasif Conservation Project)

The establishing of reliable typologies for the abundant funerary objects of the Twenty-second to Twenty-fifth Dynasties is compromised by the high degree of contemporaneous variation in their iconography and inscriptions. For this reason, among others, assigning dates to them on a stylistic basis is difficult. One way forward in this situation is to focus on details which were not affected by iconographic programmes: specifically, the identification of similar graphic techniques and palaeographical features on coffins, stelae, shabti boxes and other objects, which allow otherwise undateable items to be linked together. This approach throws light on the workshop practices of the craftsmen and scribes, as well as providing a means of refining the dates at which certain individuals were buried. For members of the leading Theban families this evidence provides a control on the approximate dates obtained by the unreliable method of generation counting. The study also demonstrates the contemporaneity of otherwise undated individuals, and hence constitutes a step towards a more accurate reconstruction of the officialdom of Thebes.



*Some Remarks on the Architecture of TT 223.*

Dieter Eigner (Russian Academy of Sciences & South Asasif Conservation Project)

This paper will examine the areas of “South Asasif” and “Asasif”, looking at some probable reasons for the location of TT 223 in South Asasif. The Late Period tombs in South Asasif were first explored in recent times, in 1976 and 1977, and despite there being scant visible remains, a reconstruction of the plan of the tomb was possible. The plan of TT 223 is “Kushite” in type and only three more tombs in the Theban Necropolis are of the same layout, i.e. a sequence of two pillared halls. The burial compartment is of a reduced design: staircase, antechamber, shaft and burial chamber with a flat astronomical ceiling, and there is some evidence that the staircase was filled after burial. The Second Pillared Hall has a unique feature of a cavetto cornice above the architrave, and pillars are of a smaller size than those in the first hall are. The Sanctuary is represented by a niche holding a statue of Osiris. One side-room off the second hall belongs to the original plan and probably held the burial of a relative of Karakhamun. The First Pillared Hall is of usual design, and in the south-western corner there is an intrusive burial of very late period. The walls of the courtyard are unique in design as between the pilasters there are images of *pr-nw* chapels. The pilasters represent the usual type found in a courtyard, which are flanked by pillared galleries.



*All in the Detail: Travel style and archaism in Late Libyan-Kushite Egypt.*

Robert Morkot (Exeter University & South Asasif Conservation Project)

We now know that Archaism is a feature of the Late Libyan as well as Kushite and Saite Periods. This paper looks at a range of details that may – or may not – help to see change in both chronological and regional contexts.



*The funerary caches (tombs) of the Third Intermediate Period in Thebes.*

Erhart Graefe (University of Münster)

The so-called first and second Caches, discovered in 1881, and 1891 respectively, as well as other funerary caches will be discussed in their historical contexts including a plea for the sequence Herihor – Pianchi as high priests of Amun.



*Royal Tombs at Thebes in the First Millennium BC.*

David Aston (Austrian Academy of Sciences, Vienna)

This paper will look at the tombs, and the burial assemblages, of the kings and members of their immediate families who are known to have been buried at Thebes, during the first half of the first Millennium BC. Whilst the Twenty-first Dynasty High Priests of Amun, who also wrote their names in cartouches will be considered, the main focus will be on those members of the “Heracleopolitan/Theban Twenty-third Dynasty” (Dynasty Twenty-two A).



*Tombs of the Third Intermediate Period Royal Members in the Deir el-Bahari Necropolis.*

Zbigniew Szafranski (Polish Centre of Mediterranean Archaeology, Cairo Branch)

At Deir el-Bahari, in the upper most terraces of the temples of Hatshepsut and Tuthmosis III, rock cut tombs became a regular occurrence during the Third Intermediate Period as during the Eighth and Seventh centuries BC, burials of the elite were cut through the floors of the temples.

The existing ruins of the sanctuaries and chambers of the Temple of Hatshepsut became a superstructure for a number of shaft tombs leading into one burial chamber. The elaborately decorated Chapel of Hatshepsut and the Main Sanctuary of Amun became the vaulted Third Intermediate Period tomb chapel itself. The remains of the additional chapels within the temple also came into reuse as Third Intermediate Period tomb chapels. The vaulted type tomb, “Thebes II”, seems to have once been relatively common on the Theban west bank and

continued to be constructed up until the end of the Third Intermediate Period. In Deir el-Bahari, there are also a number of shaft tombs located inside flat roofed compartments, in both the Northern and Southern Chambers of Amun-Re. The existing remains of the chambers formed the superstructure for these shaft tombs. This “flat” type of tomb chapel continued to be constructed up until the early Saite Period. In the Third Intermediate Period, the decoration of the still standing walls of Hatshepsut’s sanctuaries, courtyards and chambers contributed to the ideological meaning of the tombs superstructure.



*The Coming of the Kushites: Twenty-fifth Dynasty Origins and the Twenty-third/twenty-fifth Dynasty transition in Thebes.*

Aidan Dodson (University of Bristol)

A reconsideration of the origins of the line that became the Twenty-fifth Dynasty, together with the way in which Thebes fell under Kushite control. Amongst issues to be discussed are the chronology of the ‘ancestral’ cemetery at El-Kurru cemetery and the dating and status of the ‘neo-Ramesside’ kings of Kush.



*Between South and North Asasif: the tomb of Harwa (TT 37) as a “transitional monument”.*

Silvia Einaudi (Compagnia di San Paolo Foundation, Turin)

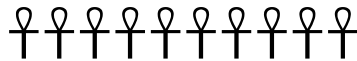
The tomb of Harwa, Chief Steward of the God’s wife of Amun Amenirdis I, is located in the Asasif necropolis, on the causeway of the temple of Mentuhotep II. This huge tomb, built during the Twenty-fifth Dynasty (around 700-680 B.C.), has some architectural and decorative aspects that show analogies with the early Kushite tombs of the South Asasif, and in particular with that of Karakhamun (TT 223), dated a bit earlier, to the reigns of Shabaqo and Shebitqo. Some of these elements, including some funerary texts carved on the tomb walls, are recurrent also in other later (Twenty-sixth Dynasty) monumental tombs of the Asasif, so that the tomb of Harwa can be considered a “transitional” step between the Kushite and the Saite funerary architecture. This paper will examine the interesting and intriguing role of the tomb of Harwa in the development of the Late Period Theban necropolis



*The “Funerary Palace” of Padiamenope: Tomb, place of pilgrimage and library. Current research.*

Claude Traunecker (Université de Strasbourg)

The tomb of the Chief Lector Priest Padiamenope (TT 33), together with the neighbouring tombs of Montuemhat (TT 34) and Harwa (TT 37), is one of the largest in Egypt. The tomb of Padiamenope has 22 rooms and is distinguished from its neighbours by a very original plan. The tomb has long been known but had been difficult to access having been partially transformed into an antiquities store since 1900. In 2005, the combined action of the SCA, the universities of Strasbourg and Montpellier, and the IFAO was granted permission to access rooms IV to XXII and to further explore the tomb. We are now able to study and understand, in part, the function of this extraordinary monument. It combines the burial of Padiamenope, with a very ingenious system of decoys to hide the mummy, with an original place of pilgrimage for the “following of Montu” as part of the so-called “ceremonies of the decades”. Also in this underground temple, Padiamenope had his own compilation of ancient funerary literature engraved onto the walls for the readers and scholars of the future. Finally, he did not hesitate to reproduce full-scale architectural forms of the Old and New Kingdoms. Unpublished texts found in the tomb have enabled us to better understand this mysterious character, probably as a contemporary of Montuemhat, who was close to the Ethiopian royal family and a specialist of the royal rituals. Many clues lead us to believe that he was actually buried in his tomb and that he played an important role in the development of the Theban royal and funerary rituals.



*The Amduat and the Book of the Gates in the tomb of Padiamenope (TT 33).*

Isabelle Régen (Univ. Montpellier III – UMR 5140 CNRS)

At the end of the Nineteenth Century, Johannes Dümichen dedicated three volumes to the tomb of the priest Padiamenope (end of Twenty-fifth Dynasty to beginning of Twenty-sixth Dynasty) although the majority of this monument remains unpublished.

This huge tomb consists of twenty-two rooms and is an anthology of Egyptian funerary literature, documenting, on an inscribed surface of more than 2620 meters squared a great number of funerary corpuses. As a part of the epigraphic mission<sup>1</sup> led by Claude Traunecker from 2006, I studied the Late Copies of the Book of the Amduat and the Book of the Gates. Although much damaged, these versions are characterised by interesting features:

- They are the last known complete copies of these two texts (twelve hours). Complete versions of the Book of the Gates are rare. The Amduat notably appears twice in the tomb (rooms XII-XIII; burial-chamber XXII).

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<sup>1</sup> Joint French mission between the universities of Strasbourg, Montpellier-III Paul Valéry and the French Institute of Oriental Archaeology (IFAO).

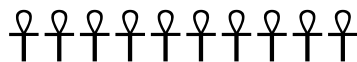
- Padiamenope's copies sometimes clarify the oldest and often more corrupted versions of the New Kingdom. This point leads us to consider the history of the text itself.
- Lastly, these two compositions are a part of an original decoration program within a peculiar architectural framework. These features offer new interpretation elements to our knowledge of the Amduat and the Book of the Gates.



*The reception of the New Kingdom Book of Caverns in the 7th century BCE  
(with special reference to TT 33).*

Daniel Werning (Humboldt-University Berlin, Excellence Cluster TOPOI)

In the second half of the First millennium BC the Netherworld Book of Caverns (Livre des Quererts) is attested in three tombs (TT 33, TT 34, Roda) and two sarcophagi from the Thirtieth Dynasty. Based on critical analysis of the text and the illustrations, we can make some interesting observations concerning the reception of this New Kingdom Netherworld Book in the Seventh century tomb of Padiamenope (TT 33). Indeed, we can pinpoint some antique philological work comparable to the work of mediaeval and modern philologists. This paper will present a brief overview of the evident sources for the late copies of the Book of Caverns and the changes made to the text and the illustrations by the philologists of the First millennium BC.



*The tomb of Montuemhet (TT 34) – A new approach.*

Louise Gestermann & Farouk Gomaà (University of Tübingen, Germany)

Since April 2012 the Fritz Thyssen Foundation supports a new project in the tomb of Montuemhat that will continue for two years. The focus of this project are the rooms and stairways starting at the central niche for the cult of the god Osiris and leading down to the burial chamber of Montuemhat (R 44-53). The paper will give some information on the tomb itself and on the aims, the procedures and methods of the project.



*The forgotten tomb of Ramose at Sheik 'Abd el-Qurna: TT 132.*

Christian Greco (Rijksmuseum van Oudheden)

Ramose was a high official of the Twenty-fifth Dynasty. His tomb (TT 132) has long been neglected and rarely documented in the Egyptological literature. Though it has received little attention before now, the decorated vault of the tomb of Ramose is of great importance because it contains a version of the Book of the Day and of the Book of the Night, both well



known in the Ramesside edition (KV 9 and KV 6). In TT 132 both the Book of the Day and the Book of the Night seem to be in enigmatic writing. The texts of the Hours and of the Gates do not follow the canonical order and they present many interpretative difficulties. The words are not disposed in a logical order within a sentence, and fragments of text belonging to different hours are mixed together. The cryptic orthography of a word does not always correspond to that of the word in regular text. The determinatives are uncommon and the normal reading order of signs might be altered, creating perturbations. An explanation of these transpositions can be found in retrograde writing as the reading direction of a text copied in retrograde writing is opposite to the usual one. It is thus plausible to suppose that an artist decorating the tomb, having to copy a text written in retrograde writing and ignoring this writing system might have copied à l'envers, i.e., starting from the end. This system could work perfectly when the artist kept the same number of columns when transferring the text to the wall, as on the papyrus from which he was copying. However, when the disposition of the text varied, the artist, who probably ignored the text and started copying from the end, altered the order of the columns, creating a text that needs serious emendations to be interpreted.



*Kushite and Saite Period Burials on el-Khokha.*

Gabor Schreiber (Eötvös Loránd University, Budapest, Hungarian Archaeological Mission, South Khokha Project)

The southern slope of el-Khokha, where various Hungarian missions have been conducting excavations since 1983, seems to have been a periphery of the vast Asasif necropolis during the Twenty-fifth and Twenty-sixth Dynasties, with rather modest, typically intrusive, burials constructed for a middle-ranking stratum of contemporary Theban society. Although the burials on el-Khokha reveal few of the novelties appearing in contemporary elite burial equipment, Kushite and/or Saite interments occur with remarkable frequency in *all* the re-used tombs located in this area.

This paper will give an overview of the evidence available from TT 32, 59, 61, 184, and 400, with special emphasis on the composition of the burial equipment and the typology of tomb types as well as their socio-economic implications.



*The so-called 'Lichthof' once more. On the transmission of concepts between Tomb and Temple.*

Filip Coppens (Charles University, Prague)

A large court open to the light of day – the so-called 'Lichthof' – is one of the most typical and recurring features in the monumental temple tombs that were built in the Asasif in the course of the Twenty-Fifth and Twenty-Sixth Dynasty. Previous studies revealed that the

‘Lichthof’ forms an important (final?) stage in an architectural development that dates back to the New Kingdom and combines elements from Theban tombs (Middle and New Kingdom) and temples (New Kingdom). The function and concepts expressed in the layout and decorative scheme of the ‘Lichthof’, such as the setting for offerings in the funerary cult or the fusion of solar and Osirid motives (focusing on regeneration/renewal), are still encountered in similar light-well chambers in temples of the Thirtieth Dynasty and Ptolemaic and Roman times.

The occurrence of courts, open to the light of day, in both the temple and the funerary architecture from the first millennium BC is illustrative of a general development that took place at this time and fused aspects of the solar cult with funerary aspects and ideas. On the basis of similarities in the function and concepts between these light-well chambers and courts, the paper intends to focus on the interconnections between tombs and temples in first millennium BC Egypt.



*A north-south divide? – First steps towards a comparison of Memphite and Theban cultural repertoires during the Kushite and early Saite periods.*

Claus Jurman (Austrian Academy of Sciences, Vienna)

It has long been acknowledged that Upper and Lower Egypt developed along different lines during the Third Intermediate Period. Despite the establishment of political and familial ties between the Theban priesthood and the Libyan suzerains in the North, the political fragmentation of the country seems to have coincided with a cultural divide of some degree. The two most poignant examples are perhaps the lack of donation stelae in Thebes and most parts of Upper Egypt, and the creation of a new chancellery script in the North which did not become established in Thebes before the reign of Amasis.

In this paper I will examine in which way this divide continued into the Eighth and Seventh centuries BC. Exemplary case studies will consider modes of representation on royal monuments, types of private statuary, decoration programmes of funerary monuments and onomastics, paying special attention to the different usages of “archaising” features. As new results from on-going archaeological research projects are constantly altering our picture, the aim of the paper will be, not so much in providing definite answers to the opening question but rather, to develop strategies for meaningful inter-regional comparisons of cultural repertoires.



*Some observations about the representation of the neck-sash in Twenty-sixth Dynasty Thebes.*

Aleksandra Hallmann (PhD-candidate, Warsaw University)

Among the different kinds of Egyptian garments are sashes which are represented in several different ways. The most common are those which run diagonally from the shoulder, across

the chest to the hip. This kind of sash is present from the Old Kingdom onwards. There is, however, another kind of sash, which appeared during the Twenty-sixth Dynasty in Thebes, and whose origin has not yet been explained in a satisfactory way. This sash hangs around the neck and its ends are arranged unevenly, falling freely down the chest. In most depictions it appears as a vestment of some of the high-stewards of the Divine Adoratrices, who are all represented in the same kind of scene when following the Gods Wife of Amun. The association of the neck-sash with the high-stewards is not unproblematic, however, since there are examples of other officials who wore it. During the Twenty-sixth Dynasty, the sash is found exclusively in the Theban region, both in the temple and funerary context, and does not become more popular until the Ptolemaic Period, when it starts to appear in places other than Thebes.



*Representations of funeral rituals in Late Period tombs at Asasif.*

Pål Steiner (PhD-candidate, University of Bergen, Norway)

As part of the archaizing renaissance of tomb decoration during the Late Period, scene tableaux representing funeral rituals were reintroduced into tomb programs. This paper describes and compares the different representations, and discusses how innovations and borrowings are mediated in the various cases. The paper clarifies which scenes and elements were used, and determine how these were spatially arranged as compositions. In order to identify possible origins of borrowed components, the overall structure of the compositions and individual elements will be compared to New Kingdom parallels.

The second part of the article discusses the function of the tableaux as tomb decoration, asks what the scenes communicate to visitors, and how they relate to the overall tomb function during the Late Period, as compared to earlier and later examples. How do funeral scenes interact with adjacent themes in wall decoration, with architecture and the ritual infrastructure of the tombs? Addressing these questions attempts to understand the reintroduction of funeral rituals in the context of developing religious ideas and hopes for the afterlife as propagated through tombs.



*The inner coffin of Tameramon, a unique masterpiece of Kushite iconography from Thebes.*

*A work in progress.*

Simone Musso (Accademia dei Concordi, Rovigo) & Simone Petacchi (University Charles de Gaulle, Lille III & Accademia dei Concordi, Rovigo)

The wooden coffin of Tameramon, a chantress of the inner domain of Amun, in the Theban region is one of a dozen of Pharaonic artifacts collected by the Italian painter and sculptor L. Pogliaghi in his villa-museum in Sacro Monte di Varese located in the hinterland of Milan.

While the acquisition is unknown at present (an antiquarian provenance has yet to be proven), it is submitted that following John Taylor's classification of Third Intermediate Period coffins, Tameramon's inner coffin comes from Thebes and dates back to the late Twenty-fifth Dynasty. An incredible innovation in iconography is represented by the high lateral registers, under the deployed wings of a central ram-headed Amun. It consists of a personal rendering of the four sons of Horus, painted female in appearance. Imsety is portrayed as Tameramon, with a long red garment with a lateral strap displaying a nude breast, and oil cone placed on the head. Appearing in the same way is Hapi, following Imsety in the right register, Qebhsenuf and Duamutef in the left register. By examining possible iconographical parallels, this paper attempts to extract further information about the medium and external coffin of the late chantress Tameramon.



*Vatican Coffin Project.*  
Alessia Amenta (Vatican Museum)

The Dept. of Ancient Egyptian and Oriental Antiquities of the Vatican Museums presents the *Vatican Coffin Project*, which started in 2008 and concerns the study of coffins of the Third Intermediate Period.

It is a team project involving:

- Diagnostic Laboratory for Conservation and Restoration (Vatican Museums)
- Rijkmuseum van Oudheden, Leiden
- Louvre Museum
- *Centre de Recherche et de Restauration des Musées de France (C2RMF)*
- Giovanna Prestipino, restorer
- Victoria Asensi Amoros, wood expert
- Kathleen M. Cooney (UCLA)

The project's first goal is the study of coffin construction techniques (coffin carpentry, assembly of its parts, painting techniques). The first results have shown that Egyptian coffin painting runs exactly parallel to panel painting: thus Egyptian coffin painting can be seen to precede medieval panel painting. Our intention is to develop a database containing the data of the coffin making techniques, to be kept up-to-date and made available internationally to researchers.

The second goal is the identification of any "ateliers" and the reconstruction of a set of homogenous coffins, with the help of the results of our analyses connected to the iconographic and textual evidence.

This paper will present the protocol of interventions set up by the Diagnostic Laboratory of the Vatican Museums, which uses a variety of non-destructive and destructive (using microsamples) analytical techniques.

Finally, a new and effective digital photographic technique will be presented. This has been made available by the Diagnostic Laboratory. It allows a two-dimensional reconstruction and ‘reading’ of a three-dimensional coffin.



*Sokar-Osiris and the Goddesses: Some Twenty-fifth-Twenty-sixth Dynasty Coffins from the Theban Necropolis.*

Cynthia May Sheikholeslami (American University in Cairo)

A number of boxes of outer anthropoid coffins discovered at various sites in the Theban necropolis have a distinctive and almost identical interior decoration, consisting of an image of mummiform Sokar-Osiris on a standard enclosed by a serpent biting its tail on the floor with images of Isis and Nephthys flanking it on the side walls, and usually a decoration of rosettes in lozenges on the edge of the box. This paper will discuss this iconography as well as the decoration of other parts of these coffins, and possible connections among the owners of these coffins as well as possible links among their find spots to attempt a more precise dating within the Twenty-fifth or Twenty-sixth Dynasties. The group includes coffins discovered by Schiaparelli in a cache in the tomb of Khaemwase in the Valley of the Queens (QV 44), coffins from the so-called “Prince of Wales” group, and a coffin from the tomb of Ankh-hor (TT 414). Consideration will also be given to questions of workshop traditions and the origins and composition of the cache in QV 44, as well as the find-spot of the “Prince of Wales” group.



*Another “Kushite” at Abydos?*

Tony Leahy (Birmingham University)

A simple but intriguing stela excavated by Garstang at Abydos in the early twentieth century, but which has since disappeared from sight, may provide another example of a “Kushite” memorial (burial?) at Abydos. Discussion will proceed from presentation of the stela itself to the question of how we identify ethnic background from the kinds of evidence that survive. The extent to which, or the ways in which, ethnic labels are important in the context of seventh century BC Thebes and Abydos will also be considered.

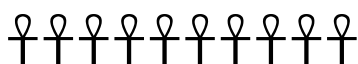


*A major development project of the northern area of the Amun-Ra precinct at Karnak during the reign of Shabaqo.*

Nadia Licitra (University Paris IV – Sorbonne & CFEETK), Christophe Thiers (CFEETK), Pierre Zignani (CFEETK)

In 2008 the CFEETK started two new investigations in the northern area, at the Ptah temple and at the colonnade remains identified as the Treasury of Shabaqo.

At the Ptah temple, two gates with the name of Shabaqo were added in the axis of the Thutmosis III sanctuary, the further west being a jubilee gate. These gates were set in massive mud-brick wall probably according to an important modification, or addition, of the original temenos. Due to the new excavations we can propose that this building activity must be related to a major project of the northern area north of Amun-Ra precinct. South to the Ptah temple, the excavation focused on two gates that are largely destroyed; both present features of the Twenty-fifth Dynasty. The first one is linked with the Jubilee gate of Shabaqo by the same mud-brick wall. Further east, the remains of the second gate must be considered into the general topography of the area. They are set on the alignment between the previous gate and the axis of the Treasury of Shabaqo. There, the excavation campaigns allow us to partly reconstruct the plan of this structure. It was built of mud-bricks and sandstone blocks at the beginning of the Shabaqo reign. In the southeast corner of the building, excavations have brought to light a part of two storerooms and the sacred area. This building was unlikely to have been used for a long time during the Twenty-fifth Dynasty and was soon abandoned. Thus it was found in fairly good condition and a new hypostyle hall with a decorated and inscribed gate has been uncovered intact. This investigation also gives new information about the appearance of a temple Treasury in the first half of the first millennium BC and about the Shabaqo reign.



*The building activity of the God's Wives of Amun at Karnak during the Twenty-sixth Dynasty.*

*New data from recent excavations and unexploited archives.*

Laurent Coulon (University of Lyon & CNRS, UMR 5189 - HiSoMA)

The Osiris chapels built in the northern part of Karnak by Nitocris and Ankhnesneferibre are the most visible remains of the activity of the God's wives of Amun during the Twenty-sixth Dynasty. Recently, the work of our archaeological and epigraphic mission (IFAO-CFEETK-Universities of Lyon and Paris IV) has allowed a better understanding of the architecture and religious function of the chapels built by Ankhnesneferibre along the alley of Ptah. However, an important part of the building activity of the Saite God's wives of Amun took place to the north of the enclosure of Amun and to the west of the enclosure of Montu, in the area of the modern village of Naga Malgata, where Twenty-fifth – Twenty-sixth Dynasty remains were occasionally found. Although now mostly destroyed the Saite buildings can be partially reconstructed from archival documents dating from the nineteenth and twentieth century. Furthermore, many loose inscribed blocks, probably coming from this area, shed light on the nature of these buildings where rites connected with the institution of the Divine Votaress

were performed. For instance, two hitherto unpublished reliefs provide evidence of the reverence in which Ankhnesneferibre held the “dynastic lineage” of her predecessors in the office of Divine Votaress.



*Offering Magazines on the Southern Bank of the Sacred Lake in Karnak: A possible reconstruction of the Architectural Phases of the Twenty-fifth and Twenty-sixth Dynasty.*

Aurélia Masson (University of Cambridge)

The storerooms (*šnꜥ ʿ3 wꜥb*) located to the West of the southern bank of the Sacred Lake within the Temple of Amun in Karnak are traditionally attributed to the Twenty-ninth Dynasty. As already suggested by H. Ricke, it seems however very likely that the short-lived pharaoh Psammuthes, or his predecessor Nephertites I, just renovated a previous building of similar nature.

Recent archaeological investigation by the *Centre franco-égyptien d'étude des temples de Karnak* brought conclusive evidence of the presence of earlier offering magazines, especially from the Late Third Intermediate Period and the Twenty-sixth Dynasty. At this time, they were possibly occupying the whole southern bank, and not only its western half like the building of Psammuthes. They include various architectural elements in sandstone inscribed with the cartouches of Shabaqo, Shebitqo and Amasis. Additionally, a small *naos* dated to the reign of Osorkon III, known from a plan of Lepsius, can be integrated to this earlier economic complex. The broad lines of the storerooms' plan and its evolution can be reconstructed thanks to the identification of two architectural phases for the wall surrounding this complex. The nature and function of this complex will be discussed in the light of new discoveries. Finally, the interaction with the neighbouring Priests' Quarter will be considered through an analysis of the architectural development of both sectors.



*Ceramic Production in the Theban Area from the Twenty-fifth and Twenty-sixth Dynasties: about new discoveries in Karnak.*

(Stéphanie Boulet (CFEETK/ULB/Bruxelles-Fnrs) with an introduction by Catherine Defernez (CFEETK/Cnrs-UMR 8167/ParisIV-Sorbonne))

Alongside epigraphic, archaeological and iconographic studies, researches in ceramology can also contribute to deepen our knowledge of the material culture evolution in the Late Egypt, often assigned to the wide chronological framework of “Late Period” in the history of Pharaonic Egypt. However, recent investigations made in the region in the last few years mean that the most significant periods constituting this long chronological interval can now be defined. A more refined dating of the ceramic industry of that period is therefore proposed, thanks to new data from recent excavations at the Temple of Amun-Ra of Karnak. The discovery of closed and well stratified ceramic sets in the area of the Chapel dedicated to

Osiris Neb-Djefaou1, in the Temple of Ptah, or even in the Temple of Shabaqo, mean the beginning of a new typo-chronological study of productions under the Kushite and Saite dynasties (or even before, under the Third Intermediate Period).

Under the Twenty-fifth and Twenty-sixth Dynasties, the ceramic industry of the Theban Region knew profound upheavals, marked by the supply of new manufacturing techniques and, it seems, the introduction of a new formal and ornamental repertoire. During this period, the networks of influences multiply in particular with the arrival of the Nubian and Mediterranean populations, with a probable impact on the Theban material culture (or even of Upper Egypt).

This paper aims to highlight the current state of research in ceramology relative to the studied period, on several sites of the concerned geographical area, and the supply of the documentation of economic and social history in the Theban region.



*The development of graffiti practices in Karnak in the early first millennium BC: the case-study of the temple of Ptah.*

Elizabeth Frood (University of Oxford)

This paper will present preliminary research questions and results of a new research project, undertaken in collaboration with the CFEETK, to record and analyse hieratic, hieroglyphic, and figural graffiti and secondary inscriptions in areas of the temple of Amun at Karnak. The project builds on the extensive records and analyses made by Professor Claude Traunecker, whose archive is now in the Griffith Institute, Oxford. The carving of graffiti in Karnak seems to become possible from the late second millennium BC onwards. In this paper, I will treat material from the early-mid first millennium in the temple of Ptah, ranging from formal scenes and texts to informal clusters of names and titles. The layering and palimpsest of these inscriptions offer insights into the development of graffiti as a practice in Karnak, while patterns of distribution and interconnection across the walls may relate to architectural features encompassed by other projects of the CFEETK in Karnak-North. The implications of this material for inscriptional practices in the first millennium, as well as processes of circulation and ritualisation, will be explored.

