

ΑΕΓΥΠΤΙΑСА ROSSICA

Выпуск 6



УНИВЕРСИТЕТ
ДМИТРИЯ ПОЖАРСКОГО



AEGYPTIACA ROSSICA

Volume 6



УНИВЕРСИТЕТ
ДМИТРИЯ ПОЖАРСКОГО

AEGYPTIACA ROSSICA

Выпуск 6



Центр Египтологии им. Б.А.Тураева

Подготовлено к печати и издано по решению
Ученого совета Университета Дмитрия Пожарского

Редакционный совет:

М. Bárta (Ph.D), к.и.н. О.А. Васильева, д.и.н. А. Е. Демидчик,
к.иск. Н.В. Лаврентьева, к.и.н. И.А. Ладынин, к.иск. М.А. Чегодаев

Редакционная коллегия: М.А. Чегодаев, Н.В. Лаврентьева

Aegyptiaca Rossica (Выпуск 6): сб. ст. / под ред. М.А. Чегодаева, Н.В. Лаврентьевой.
М.: Русский фонд содействия образованию и науке, 2018. – 430 с.: ил.

ISBN 978-5-91244-233-9

В сборнике статей, основанных на докладах, прочитанных на круглом столе «Язык(и) древнеегипетской культуры: проблемы переводимости», состоявшемся в 2017 г., представлены работы, относящиеся к различным периодам истории Древнего Египта. Они затрагивают разнообразную проблематику, связанную с вопросами различных египтологических дисциплин: истории, филологии, религиоведения, искусствоведения, культурологии. Статьи посвящены специфике воплощения и диалогу вербальных и невербальных языков древнеегипетской культуры.

© Авторы

© М.А. Чегодаев, Н.В. Лаврентьева

© Русский фонд содействия образованию и науке, 2018



От редакции:

Очередной сборник *Aegyptiaca Rossica* по традиции является сборником работ египтологов, пишущих на русском языке. Данный выпуск содержит как материалы докладов, прочитанных на седьмой московской конференции «Язык(и) древнеегипетской культуры: проблемы переводимости», организованной Центром Египтологии им. Б.А.Тураева при поддержке Русского фонда содействия образованию и науке и Университета Дмитрия Пожарского в 2017 году, так и статьи, специально написанные для этого сборника.

Данный выпуск *Aegyptiaca Rossica* посвящен юбилюру 2018 года – нашему коллеге из Санкт-Петербурга Андрею Олеговичу Большакову. Каждая научная школа сама выбирает себе главу и предводителя – исследователя, к которому прислушиваются все его коллеги, человека – индивидуальные качества которого делают его гарантом профессионализма всего научного сообщества. Именно А.О. Большаков первым перебросил «египтологический мост» между Санкт-Петербургом и Москвой, организовав в 2003 году Петербургские Египтологические чтения, пригласив к участию также и московских коллег. За эти годы путь между двумя столицами стал короче, а люди – ближе. Несмотря на тяготы и потери школа живет, публикует работы и научно развивается.

С радостью и почтением авторы посвящают А.О. Большакову свои труды.

СОДЕРЖАНИЕ

От редакции	7
<i>И.А. Ладынин</i>	
Устроитель	14
<i>О.В. Томашевич</i>	
Хранитель египетских древностей	21
<i>Е.В. Александрова</i>	
О некоторых чертах пути, которым ходят боги, в «Текстах Пирамид»	29
<i>Ванюкова Д.В.</i>	
Время на границе миров	47
<i>О.А. Васильева</i>	
Терракотовая статуэтка с необычной иконографией из собрания ГМИИ им. А.С. Пушкина	63
<i>В.А. Головина</i>	
«Печать-теленки» с царским именем из собрания музея Метрополитен (ММА 10.130. 164)	84
<i>А.Е. Демидчик</i>	
Нижнеегипетский вариант сказания «Стелы голода»	105
<i>Н.В. Лаврентьева</i>	
Традиционные образцы или источники вдохновения? К вопросу о художественных ориентирах III Переходного периода	113
<i>И.А. Ладынин</i>	
Об одном сюжете социальной истории древнего Египта III тыс. до н.э.	130
<i>М.А. Лебедев</i>	
Нисутптахи: новый пример редкого теофорного имени из Гизы.....	148
<i>Н.В. Макеева</i>	
А было ли будущее?.....	161
<i>С.Е. Малых</i>	
Финикийские и греческие амфоры в Мемфисском регионе в Поздний период: зачем так много?.....	180
<i>Миронова А.В.</i>	
Праздник Опьянения в Фивах в эпоху Нового царства.....	198
<i>А.А. Немировский</i>	
Где кончается Египет и начинаются чужеземные страны? Еще раз о термине <i>Kmt</i> в надписях Камоса	226
<i>А.Н. Николаев</i>	
Литургии по покойному. Еще один список с саркофага Па-Ди-Асета (ГЭ, Дв-773)	248
<i>Прусаков Д.Б.</i>	
От нильской гидрологии к египетской археологии: «голоценовое море» в Среднем Египте?	256

О.В. Томашевич
О титулатуре супруги жреца Хафраанха, или жрицы Хатхор и Нейт
в эпоху великих пирамид 279

М.А. Чегодаев
Когнитивные основы древнеегипетского искусства 301

Из истории египтологии

Н.А. Тарасенко
По следам забытого археологического открытия: древности из тайника
Бāб эль-Гусūс в Одессе (1894–1895 гг.) 311

Н.С. Тимофеева
Новые источники по изучению истории египтологии из
государственных архивов РФ (г. Москва) 395

Summaries 408

Сокращения 422

CONTENTS

Editorial Foreword	7
<i>Ivan A. Ladynin</i>	
Originator	14
<i>Olga V. Tomashevich</i>	
Keeper of Egyptian antiquities	21
<i>Ekaterina V. Alexandrova</i>	
On some features of the “paths along which the gods follow” in the Pyramid texts	29
<i>Darya V. Vanyukova</i>	
Time between the worlds	47
<i>Olga A. Vassilieva</i>	
Terracotta figurine with unusual iconography in the Pushkin State Museum of Fine Arts, Moscow	63
<i>Vera A. Golovina</i>	
The «Calf-seal» with a Royal Name from the Egyptian Collection of The Metropolitan Museum of Art, N.Y. (MMA 10.130.164).....	84
<i>Arkadiy E. Demidchik</i>	
A Northern Version of the “Famine Stela” Narrative?	105
<i>Nika V. Lavrentyeva</i>	
Traditional patterns or sources of inspiration? On the question of the artistic prototypes in the art of the Third Intermediate Period.....	113
<i>Ivan A. Ladynin</i>	
On a Theme of the Ancient Egyptian Social History of the Third Millennium B.C.	130
<i>Maksim A. Lebedev</i>	
Nisutptah: a new example of a rare theophoric name from Giza.....	148
<i>Natalia V. Makeeva</i>	
Was there a future?.....	161
<i>Svetlana E. Malykh</i>	
Phoenician and Greek amphorae in the Memphis region in the Late period: why so much?	180
<i>Alexandra V. Mironova</i>	
The Festival of Drunkenness in Thebes during the New Kingdom	198
<i>Alexander A. Nemirovsky</i>	
Where Egypt ends and the Foreign World begins? Once more on <i>Kmt</i> in the First Kamose Stela	226
<i>Andrey N. Nikolaev</i>	
Liturgies for a deceased. One more version of the formula from the coffin of Pa-dj-aset (JB-773)	248
<i>Dmitry B. Proussakov</i>	
From Nile Hydrology to Egyptian Archaeology: A «Holocene Sea» in Middle Egypt?	256

Olga V. Tomashevich
On the Titles of Priest Khafraankh's Wife, or The Priestesses of Hathor and Neith
in the Time of the Great Pyramids 279

Mikhail A. Chegodaev
Cognitive foundations of Ancient Egyptian Art 301

From the history of Egyptology

Mykola O. Tarasenko
Shabtis in the collection of the Museum of Oriental Civilizations in Zolochiv
Castle (Ukraine) 311

Natalia S. Timofeeva
“Dear Lavrentiy Pavlovich!” Some Documents of V.I. Avdiev Dating to 1950 395

Summaries 408

Abbreviations 422

SUMMARIES

Ekaterina V. Alexandrova

On some features of the “paths along which the gods follow” in the Pyramid texts

This article considers the basic structure of the passage through the Underworld in the Pyramid texts. It focuses on the aspect connected with being in the Earth, which precedes rebirth of both the pharaoh and the sun god in the horizon at dawn. The author applies the topological approach to modeling cultural texts, proposed by Y.M. Lotman, to describe twofold perspective on the Underworld, embedded in the Egyptian funerary texts – aiming towards and out of it.

Darya V. Vanyukova

Time between the worlds

The paper deals with Egyptian time-concept named *h3w* and its aspects in the afterlife. The author suggests that the only space for it is Rosetau. Deceased creates time and space of Rosetau by himself, when he passes border between our world and Duat.

Olga A. Vassilieva

Terracotta figurine with unusual iconography in the Pushkin State Museum of Fine Arts, Moscow

This paper deals with the interpretation of a terracotta figurine from the collection of Moscow Pushkin Museum *I, 1a 2903 (IG 2978)*. The provenance of this statuette is probably Fayum region (judging by the clay material) and the date is also uncertain and seems to be the late Roman period (3 CE).

Figure is sitting on the throne with a high rectangular back; the bare feet are standing on the plinth (pedestal). The back side of the throne is ornamentally modeled by strikes. The figure is certainly a woman, although the face is very much unpleasant and boyish-like. The expression of her face is a grimace of sorrow; she seems to be crying. The woman's underwear is a short-sleeved pleated *chiton*, which is very long and goes down to feet. Her outer clothing is a very long *himation* going down to ankles. Across the shoulder a fold of a garment is thrown. Woman wears jewellery: a bracelet on her right wrist and earrings in both ears. The situla attached to her right wrist is definitely an attribute of Isis or her attendant. Woman holds an uncertain object which looks like a piece of bread (or ears of cereals?) in her left hand. The figure is shown in slight movement: the right hand is up to the head, the head itself inclines to the right shoulder, the left hand lies on her knees. The right hand touches the head. Both legs are extremely short in relation to the whole body. On the contrary the arms are abnormally long. On the woman's head is a headdress with the sun disc and two plumes on both sides of it. That is obviously a part of traditional crown of Isis which is called 'shuty'-crown or 'basileion'. Around the head there is a semicircle resembling a sun disc or a 'nimbus'. The nimbus bears on its surface the hieroglyphic inscription *Pth-skr* which is orthographically correct and means 'Ptah Sokar'. According to the technical analysis, the inscription was incised after firing. Obviously, we meet here with false and much later inscription.

From the external visual analysis of the iconography of this object (the pose, the throne, the nimbus and diadem, the head and the headdress) we can conclude the following. The figurine, obviously depicting the goddess Isis, represents an 'amalgam' of different iconographical features, which produce big difficulties in interpretation. The gesture of the figurine has been adopted from the iconographical type of the so-called 'Isis Dolente'. Meanwhile, Isis is typically depicted on a throne when she is suckling Horus child (type 'Isis Lactans') or when she is sitting alone with different attributes. Some terracotta figurines of 'child deities' (including Harpokrates) present a headdress similar to Moscow statuette- a small cap with narrow brims. This specific headdress is a distinctive element in depictions of 'fishing boys' and 'pygmies' connected with so called 'Nilotic scenes' with different Nilotic works (fishing and papyrus gathering).

The exact parallel to Moscow figurine is a piece of terracotta from *Benaki Museum Inv. 12828* depicting enthroned Isis. Two statuettes seem to be made in the same workshop and even originate from the same mould. Moscow and Benaki figurines have the same pose, gesture of the right hand, nimbus and the headdress with a 'basileion'. However, the Benaki figurine has no hieroglyphic inscription, and it is much more detailed and worked out. The faces of two figurines are different. The differences in facial traits and other details are explained perhaps by the fact that Moscow figurine was not the first impression from the mould. It was made much later when the mould wore out. The 'childish face' of Moscow terracotta is nothing more than the 'feminine' face of Isis became somehow erased. In modern times someone had scratched with a sharp instrument the addition lines on this flat face. And at the same time he did an inscription.

Two attributes are the most important for understanding of Moscow terracotta figurine: a 'special cap' and a 'grieving gesture'. Finally, we can see the mixture of two iconographical types: Isis Dolente (a gesture of mourning) and enthroned Isis (throne and situla). The most puzzling detail is the combination of a strange 'cap' with Isis crown and a round nimbus.

The cap has passed to the iconography of Isis from the depictions of 'child-gods' and 'fishing boys'. The main reason to combine iconographical features of Isis and 'child deities' was the underlining the symbolism of abundance and prosperity.

Another variant was perhaps the producing of a new image. Since the special cap was a well-known attribute of personages linked with Nilotic works, the adoption of this feature could emphasize the appearance of Isis as a source of the annual Nile Flood. Finally, this 'Nilotic' aspect would be essential for interpreting the unusual image of *Isis Dolente*. In Roman times Isis was considered as a power resurrecting her dead husband Osiris. But as this god was identical with the river Nile so the crying Isis was regarded as the source of the Nile Flood. This syncretic image has been created very probably by the fantasy of local craftsmen in the Fayum region. This is one of possible ways of interpretation of the unique iconographical combination presented by Moscow terracotta figurine.

Vera A. Golovina

The «Calf-seal» with a Royal Name from the Egyptian Collection of The Metropolitan Museum of Art, N.Y. (MMA 10.130.164)

The paper deals with a tiny figurine of calf *couchant* from the Egyptian collection of The Metropolitan Museum of Art, inscribed with the unique early Horus-name (*Sḥnh-ib-t3wy*) of Mentuhotep II, one of the most important kings of Egypt. The name, exceptionally rare, gives one a chance to date with relative precision the calf figurine itself, as well as a group of typologically and stylistically related artefacts of *miniature glyptics*, by the emergence of the Early Middle Kingdom. Despite the conventional name of *calf-seal* that has been given to the artefact, it should, without a doubt, be included in the familiar class of *design amulets*.

Arkadiy E. Demidchik

A Northern Version of the “Famine Stela” Narrative?

According to the “historical” introduction to the royal decree of the “Famine Stela” on the island of Sehel, the king Djoser managed to cease the seven years’ famine only due to the discovery of the source of the Upper Egyptian inundation and its gods by the sage Imhotep. However, since the Egyptians usually distinguished also Lower Egyptian inundation, with its own source near Heliopolis, there must have existed a kind of “northern” version of the “Famine Stela” story with Imhotep’s discovering the *Heliopolitan* source, regulated by Atum with his entourage. As early as 1999 this was pointed out by O.D. Berlev. There are mentions of “7 years” when the inundation-Hapi did not come, of the “temple of Atum of Heliopolis” and its high priest Imhotep on British Museum hieratic papyrus fragment 1065, first read by J. Quack. Could this not be scraps of that “northern” version of the “Famine Stela” narrative?

Nika V. Lavrentyeva

Traditional patterns or sources of inspiration?

On the question of the artistic prototypes in the art of the Third Intermediate Period.

In the history of the art of Ancient Egypt, the analysis of architecture and sculpture play the main role. But during the TIP the monuments related to the funeral context – coffins, stelae, painted boxes for canopy and shabty, funeral papyri – are the most numerous and vividly demonstrate the changes in the stylistic features of this time. On the other hand, coffin, being a kind of “synthetic” works, combine both the art of miniature and calligraphy, as well as sculpture - with sculptured masks and hands. Nevertheless monuments of the sculpture of the beginning of the Third Intermediate Period, at least exactly dated either by origin or by inscriptions, less in number than items of burial equipment.

However, the number of published monuments already allows some analysis, making conclusions about stylistic changes in the art of the TIP. The further the art departs in time from the New Kingdom, the more ancient models are used by masters. If the 21-22th dynasties continue the stylistic line laid by the Ramessides, then the 25th dynasty refers to the style and forms of earlier epochs, reaching the Old Kingdom. Such archaization of style will become an important part of art of the Saite Renaissance, although it has begun earlier.

With the accumulation of published monuments and analytical studies on the material already available, it will be possible to successfully carry out work on a comprehensive study of the art of the era of the Third Intermediate Period.

Ivan A. Ladynin

**On a Theme of the Ancient Egyptian Social History
of the Third Millennium B.C.**

The author addresses a well-known evidence of the autobiography of Mechen, a dignitary of the early Dynasty III, from his tomb at Saqqara about the purchase of a land-plot of 200 aruras from the landowners defined as *nswtyw*. It

can be accepted that this evidence is the only one stating the existence of collective, probably communal, property on land in the early Egypt. In the conditions of the typical Egyptian land-distribution such land-plot could feed 40 to 50 nuclear families; thus, it could be the entire property of a rural community sold by it completely. The data on the Egyptian administration of the Third Millennium B.C. (see Moreno Garcia, *ZÄS* 124 (1997), 125 (1998), *JEA* 84(1998)) show that *nswtyw* were a category of workers different from *mrt*, the personnel dependent of state. Under Dynasties IV-V they were administered by special officials (*imy-r3-nswtyw*) in Middle Egypt; these officials also regularly administered the economic institutions of the so-called *swnw*, the name written with the sign GG(SL) M₄₂ (the depiction of tower with jagged summit). A seeming analogy to *swnw* can be the *dintu*-towers of the Hurrian Arrapha in the Second Millennium B.C., which served not just fortresses and warehouses but also the centers of life for the huge communal collectives: one might suspect that in the remote past *swnw* played the same role in Egypt (see Pyr. 719c-d *etc.*, where they are shown to be residences of deities). The sources allow suspecting that the integration of communities into the state economy took the entire time of Dynasties III-V and carried on faster in Delta and smoother in Middle Egypt. The term *nswtyw* might come back to the Late Predynastic and to the Early Dynastic time as a denotation of commoners being the king's subjects.

Maksim A. Lebedev

Nisutptah: a new example of a rare theophoric name from Giza

The eastern cliff of the Giza plateau has always been one of the most visited and, thus, constantly disturbed outskirts of the necropolis. Situated close to the inhabited valley, it was targeted by numerous generations of people who came to loot, make secondary burials or settle in abandoned rock-cut chapels. Starting from the time of Champollion, tombs with reliefs and inscriptions in this part of the necropolis have been recorded several times by different Egyptologists. Today, when the lower part of the eastern cliff of the plateau is covered with a thick layer of debris, cases of discovery of new chapels with epigraphic material are very rare. In 2010, the mission of the Institute of Oriental Studies of the Russian

Academy of Sciences under the direction of E. Kormysheva excavated a new rock-cut tomb labeled GE 31. Over the entrance to the chapel, remains of the offering formula have preserved. The architrave was decorated to honor a certain Nisutptah. The name of the tomb owner is a rare one and may indicate his local origin. The same theophoric name has been attested twice at Giza and once at Saqqara with no recorded attestations from provinces. Onomastic data remains one of the most important criteria for establishing the origin of Old Kingdom officials buried in the Memphite necropolis. In this respect, the newly discovered inscription provides an interesting example of a rare name in context.

Natalia V. Makeeva

Was there a future?

A compound *n m-ht* is normally translated either “for future”, or “in future”, yet a substantive *m-ht* never existed. The present paper suggests that *n-m-ht* might be considered as an adverbially used preposition, related to the verbs and preposition of the same stem (*ht*), and meaning «penetrating, throughout, thoroughly». The compound was used to characterize action, either in respect of time, space, or as a general characteristic. In classical royal texts *n-m-ht* was effectively used as an element for creating alliterating phrases. Used as a parallel to “eternity”, *n-m-ht* also formed idiomatical combinations with the words “to find, to catch sight of”, and the idiomatic use could eventually broad the meaning of *n-m-ht* to become a real “future”.

Svetlana E. Malykh

Phoenician and Greek amphorae in the Memphite region in the Late period: why so much?

Among the Late Period pottery found in region of Memphis, including the necropolis (Saqqara, Abusir, Dahshur, Giza and Abu-Roash), there were imported amphorae originated from Levant (Phoenician amphorae “*torpedo*”), Aegean Islands (Chios, Samos, Lesbos), the mainland Greece and the Greek colonies in

Asia Minor (Clazomenae, Miletus, Cnidus), as well as their Egyptian imitations were found. It allows to explore the trade and cultural interactions between Egypt and neighboring countries, demonstrating the influence of imports on Egyptian handicraft products. The amphorae of the VI–V centuries B.C. are especially numerous.

The period of active importation of Greek goods began with the creation in the VII–VI centuries B.C. of the Greek colonies in Egypt. According to Herodotus (Hdt., II, 154), Memphis (after Naukratis and Daphnae) was the third largest Greek colony in Egypt, which had constant connections with its metropolitan towns and delivered various goods from them, including wine in amphorae and luxury tableware. Herodotus also noted that an empty ceramics was specially accumulated in Memphis, in order to be sent with water to the desert ways of Palestine (Hdt., III, 6–7). However, a lot of Phoenician and Greek amphorae and tableware were originated not from settlements, but from necropoleis where the amphorae accompanied the burials of Egyptian nobility or foreigners. It is also possible that imported amphorae were reused by Egyptian embalmers as vessels for remains of mummification.

The presence of a significant number of Egyptian imitations of Phoenician and Greek amphorae in the Memphite region testifies the popularity of foreign wine and also the vessels themselves. In the Late Period, long before the campaign of Alexander the Great, imitations of foreign forms appeared and became popular in the Egyptian ceramic corpus, for example, Greek *lekythoi* and *aryballoi* or Persian round-bottomed bowls. If for military ware the adoption of new types of weapons and technologies was vitally necessary, then the changes in the ceramic forms were rather a tribute to fashion and a response to the needs of various population strata, than could be explained by practicability. This means that the consciousness of an ordinary Egyptian potters (who were little differed from the common peasants in social status) was open to the innovations.

Alexandra V. Mironova

The Festival of Drunkenness in Thebes during the New Kingdom

The article deals with the Ancient Egyptian Festival of Drunkenness celebrated during the first month of the Inundation season. The program of the festival alluded to the myth of the goddess Hathor's return from the south; this event was concomitant with the flooding of the Nile. On the basis of a comparative analysis of hymns and images of various monuments belonging to the New Kingdom and Greco-Roman periods, it is assumed that during the festival the statues of Amun-Re, Hathor, the king and the queen were placed on barks and sailed from Dendera northward. After their arrival to the shore of Karnak, they were first brought to the temple of Amun-Re, then – successively to the royal palace, the Mut temple and the Hatshepsut's mortuary temple at Deir el-Bahari. Perhaps the last part of the festival involved the coronation of pharaoh held in the temple of Amun-Re at Karnak.

A thorough study of the inscriptions from the tomb of Amenemhat (TT 82) and the stela of Kenherkhepeshef allowed author to disprove the ideas of John Darnell and Betsy Bryan that Egyptians had sexual intercourse in the front temple courts during the festivals of Hathor. Probably, celebrants drank wine or beer near the main entrance of the temple and offered *mn*-jars to the statue of Hathor in order to appease the goddess. It seems that the main ritual of the festival was the consecration of four *mrt*-chests, related with the rite of sacred marriage (*hieros gamos*) of the pharaoh and Hathor. The ritual itself was held in the inner rooms of the temples, near the sanctuary, and recalled the mythic death and resurrection of Osiris.

Alexander A. Nemirovsky

Where Egypt ends and the Foreign World begins?

Once more on *Kmt* in the First Kamose Stela

The paper deals with the use of word *Kmt* in First Kamose Stela. There were different opinions on the point, one of them suggesting that Kamose and his advisors used the same meaning of the word: “this *Kmt*” of Kamose and “our *Kmt*”

of his nobles both mean ‘a portion of *Kmt per se* under our = Theban control’. A detailed analysis can show however that Theban nobles of Kamose text express a specific concept in which *Kmt per se* firmly coincides with contemporary Theban, non-Hyksos controlled part of *Kmt* of old (= of Egypt in its regular meaning), while Egyptian territory under Hyksos rule is not *Kmt* at all, in any actual or eventual sense of the word; this territory is not an ‘occupied part of *Kmt*’ which is to become a part of *Kmt* ever again, but constitutes a part of the “Land of the Asiatics-Aamu” (adjacent to the whole land of *Kmt*) and thus is a part of non-Egyptian world of foreigners. Some reflections of this concept within the framework of an opposite, traditional view on *Kmt* can be seen in Kamose Stela which can be shown to designate Hyksos possessions in Egypt as “the land of Avaris” and in *Tale of Apophis and Seqenenre* where Avaris is named “town of the Asiatics-Aamu”. This unique “reductionist” concept of *Kmt* probably emerged as a compensatory attempt to reconcile natural general presumption that sacred land of *Kmt* cannot fall under foreign conquest with the fact of Hyksos rule in the northern parts of Egypt. The easiest though not very valiant way to achieve such reconciliation was just to exclude these parts from the notion of *Kmt*/Egypt as such. The reductionist concept in question, by the way, could emerge if only Avaris kingdom had been really founded by certain group of Asiatic invaders, not by local Delta Egyptian subjects of Asiatic origin, as it is not rarely assumed.

Andrey N. Nikolaev

**Liturgies for a deceased. One more version of the formula from
the coffin of Pa-dj-aset (ДБ-773)**

The article is the first publication of the ‘formula for laying offerings’ from the inner coffin of Pa-dj-aset from the Hermitage museum (inv. no. ДБ-773). The coffin can be dated to the end of dynasty 26 (c. 650-600 BC).

Dmitry B. Proussakov

**From Nile Hydrology to Egyptian Archaeology:
A «Holocene Sea» in Middle Egypt?**

In this article, the author brings some crucial problems of Egyptian archaeology into correlation with past lake formation on the Nile River.

Olga V. Tomashevich

**On the Titles of Priest Khafraankh's Wife, or
The Priestesses of Hathor and Neith in the
Time of the Great Pyramids**

The present contribution is a modified version of the excursus into the publications of Khafraankh's tomb (Giza, Egypt), where the author was lucky enough to work in 1997–2001 (*Tomashevich O.* Excursus I. On the Titles of Herenka, Priestess of Hathor and Neith in the Old Kingdom. In: *Kormysheva E., Malykh S., Vetokhov S.* The Tomb of Khafraankh. G 7948. Giza. Eastern Necropolis. I. Ed. Kormysheva E. Moscow, 2010, p. 132–138). O.V. Tomashevich analyzes the titles of Herenka, Khafraankh's wife, comparing them with those of other Hathor and Neith's priestesses of the Old Kingdom and tracing the frequency of use of their varying versions and their different combinations (e.g., “Priestess of Neith, Opener of the Ways,” “Priestess of Hathor, Mistress of Sycamore,” etc.). The ladies who bore the titles of priestesses of Hathor and Neith were doubtless part of the capital city's elite of Egyptian society in the time of the Pyramids. Some of the titles are very likely to have been versions of the same title. It cannot be ruled out that a number of female priestly titles is associated with specific temples at which local manifestations of the great goddesses (e.g., Neith, North of the Wall) were worshipped.

Mikhail A. Chegodaev

«Craftsman, excellent in his craftsmanship»

The way of thought of the ancient Egyptians was very different from the modern one. Often it causes enormous difficulties in the work of Egyptologists studying the Egyptian world view. The author believes that studies in the field of cognitive sciences can help in such studies. In particular to understand how the ancient Egyptians perceived the artistic quality of works of art. It seems that the Egyptians evaluated works of art in the same way as we do. However, the hypothesis of their thought led to the fact that the Egyptians perceived their impressions of works of art as the essence of this very work of art. Thus, where we see the masterpiece, the Egyptians saw an extremely powerful sacral object.

Mykola O. Tarasenko

**In the wake of a forgotten archaeological discovery:
Antiquities from the Bāb el-Gusūs Cachet in Odessa (1894-1895)**

The article analyzes new data related to initial distribution of Bāb el-Gusūs antiquities from Lot. No. 6 received by the Russian Empire in 1894, based on the new documents from the State Archive of Odessa Region. Professor Oleksiy Derevytskyi from the Novorossiyskiy (Odessa) University was responsible for placement and further destiny of these artifacts among university museums of Empire. Thus, the Lot was bigger than it was thought before and contained coffins (6 pcs.), mummy-covers (4 pcs.), *shabtis* (92 pcs.), *shabti* boxes (3 pcs.), and mummy shrouds (3 fragments). These objects were divided on ten parts and sent from Odessa to the following institutions across the Russian Empire:

- 1) Moscow University (1 coffin (Cairo J.E. 29687), 10 *shabtis*, 1 mummy shroud).
- 2) Kiev University (1 coffin (Cairo J.E. 29634), 10 *shabtis*, 1 mummy shroud).
- 3) Kazan University (1 coffin, 9 *shabtis*).
- 4) Novorossiyskiy (Odessa) University (1 coffin (Cairo J.E. 29712), 2 *shabti* boxes, 9 *shabtis*, 1 mummy shroud).

- 5) Kharkov University (1 coffin, 9 *shabtis*).
- 6) Warsaw University (1 coffin, 9 *shabtis*, 1 *shabti* box).
- 7) University of Yuriev (Tartu) (1 mummy-cover, 9 *shabtis*).
- 8) University of Helsingfors (Helsinki) (1 mummy-cover, 9 *shabtis*).
- 9) The Imperial Society for the Encouragement of the Arts, Saint Petersburg (1 mummy-cover, 9 *shabtis*).
- 10) Baron Alexander von Stieglitz Central School for Technical Drawing, Saint Petersburg (1 mummy-cover, 9 *shabtis*).

The problem of current location and safekeeping of objects from Bāb el-Gusūs Lot No.6 is also discussed in the article.

Natalya S. Timofeeva

**New sources on the history of Egyptology
from the State archives of the Russian Federation in Moscow**

The article gives a brief overview of some documents from the State archives of the Russian Federation on the study of the history of Egyptology in 1940-1960s. The material provides quite complete coverage of the process of formation and institutionalization of the Soviet school of Egyptology both at the international level and within the USSR. The documents testify the attempts of the creation of the Soviet scientific institute in Egypt made by M.A. Korostovtsev, V.I. Avdiyev and N.S. Petrovsky; another part of documents deals with the process of the relocation of the Institute of Oriental Studies of the Academy of Sciences of the USSR from Leningrad to Moscow in the 1950s.

A number of articles have been devoted to this problematics earlier, but in this case attention is drawn to the description and general composition of the documents. The table with the indication of the archive, the list of documents and their brief characteristics can be used for further research. The entire corpus of documents had not been published before and was analyzed with a help of I.A. Laldynin.



Центр Египтологии им. Б.А.Тураева