

Matthieu BEGON

Nedia, Dia or Ida?

The ‘Asiatic campaign’ of Inti of Deshasha (at the end of the 5th dynasty) and the south coast of Palestine during the second half of the 3rd millennium (Early Bronze III)

This paper is an attempt to reconstruct the historical background of the well-known battle scene found more than a century ago at Deshasha in the tomb of Inti. Although often reproduced and commented, little attention was given until now to the questions of where and when this battle, ending by the sacking of an impressive fortified town, occurred. By studying the meagre remnants of the inscription, which originally described details of operations, and more particularly the unexplained place-name that is encountered on the fifth of this six columns of text, the author tries to understand the geographical setting of the military campaign. With the new insight brought by archaeological discoveries about the contemporary Levantine culture – i.e. Early Bronze III – the author supports a location along the southern coastal area where powerful walled cities, potentially threatening Egyptian maritime interests, were implanted. Chronological problems and particularly relations between this testimony and related documents such as the famous Weni’s narrative are then studied in the light of the renewed knowledge that some documents offers about the external activity of the last two kings of the 5th dynasty.

Axelle BRÉMONT

‘Aspective’ or ‘multispective’? The lessons of the goat paradoxe

The notion of aspective has become a widely used tool for the understanding of Egyptian images throughout the dynastic period, ever since Emma Brunner-Traut coined the term in her 1974 edition of Heinrich Schäfer’s pioneer work *Von Ägyptischer Kunst*. Defining Egyptian art as ‘aspective’ (that is, more keen on rendering characteristic features by mixing different viewing angles than on reproducing a coherent spatial organization), however, tends to minimize its interest in adjusting the image according to its observer’s viewpoint. It is here argued through the case study of an intriguing scene from Nefer and Kahai’s tomb chapel at Saqqara that register lines are to be understood as a way of rendering a foreshortened background. Egyptians did in fact care about their viewers’ specific viewpoint, only they recognize not one, but two spectators. Besides the external and occasional viewer is an even more important, internal viewer: the tomb owner, who most of the time takes priority and organizes the image according to his own logic, but that does not make pharaonic art indifferent to a perspective rendering of reality.

Éléonore FRAYSSIGNES

New perspectives on the techniques of weaving in the Old Kingdom: a textile testimony of the use of tubular two-beam looms

The history of technics depends on new discoveries, especially the evolution of the history of weaving. The 2016 excavations at Wadi al-Jarf (Red Sea) allowed the study of textile material found during the last six years. The archaeological context has provided a well-preserved collection of great interest not only for the use of textiles in a place that hosted expeditionary logistics activities, but also for the history of technics. This paper deals with the discovery of a piece presenting an intact warp lock and attesting the use of tubular two-beam looms during the 4th dynasty, whereas until then the existence of this type of loom was supposed to date from the Middle Kingdom.

Jean-Guillaume OLETTE-PELLETIER

Note on a 'cryptographic rubric' in a Middle Kingdom papyrus

Rubrics, i.e. elements written in red ink, are well documented on ancient Egyptian papyrus. They are often employed for highlighting specific textual elements and banishing harmful words. Commonly rubricated elements include incipits, colophons and pause-signs. In this study, the author examines the pattern of red ink usage in a formule from a magic and medical papyrus of the Middle Kingdom. This pattern is cryptographic and indicates a complementary reading of the formule heading.

Chloé RAGAZZOLI

Textual genres and material supports: a visitor's inscription as an exercise on an ostrakon (ostrakon University College 31918)

This is a study of an unpublished 18th dynasty ostrakon that seems to be an exercise on the traditional incipit of visitors' graffiti, *jw t pw jr~n sš r m33...*, 'This is a visit accomplished by the scribe to see...' Also examined are a small group of similar ostraca that all come from Deir el-Bahari and its vicinity and date to the beginning of the 18th dynasty. The study testifies to scribal practices as well as the process of transmission from contextualized inscriptions on the walls of monuments to literary ostraca.

Felix RELATS-MONTSERRAT

Sign D19: In search of the meaning of a determinative (II) – The uses of the sign

In a previous article, the author studied the referent of the sign known as D19. It was originally depicted as a canine muzzle, then as a human nose and finally as a bovine snout. The author now concludes this study by examining the numerous uses of the sign. It is concluded that D19 was at first a determinative without any phonetic value. D19 gradually acquired some phonetical values during the Middle Kingdom. Regarding its usage as a determinative, the sign was used for the lexical field of the nose, respiration, opposition and feelings. Links between them are exposed and compared with the methodology of O. Goldwasser.

Julien SIESSE

Djedhetepa Dedmesu and Djedneferra Dedumes: attribution of sources and new dates

The graphic differences in the writing of the prenomen and the nomen of the Second Intermediate Period kings Djedhetepa Dedmesu and Djedneferra Dedumes can be used to ascribe a document to one king or the other with a high degree of certainty. Once these

attribution problems are solved, it is possible to establish more accurate dates for their reigns. It appears that they did not belong to the same dynasty and actually ruled very far apart from each other: Djedheteptra Dedmesu was probably one of the last kings of the 13th Dynasty while Djedneferra Dedumes has to be assigned to the mid-17th Dynasty, in quick succession to Nubkheperra Intef.

Pierre TALLET

A Seal-cylinder in the name of Sahure in the art market

A few months ago, a cylinder-seal from the reign of Sahure was sold on the art market. It belonged to a middle ranking official whose titles of 'scribe' and 'one who sets right the command of Horus' are associated with the names of the king. Even if sealings of this kind are frequently found on various sites from the Old Kingdom, actual cylinder-seals giving official titles are much rarer, and less than one hundred are currently known.

Matthieu VERMEULEN

Thoughts on the 'middle class' in the Egyptian society

This paper aims to discuss the notion of the Egyptian 'middle class'. The ancient sources reveal the existence of individuals who did not belong to the ruling elite but had some kind of wealth. However, there is no word in the Egyptian vocabulary that identifies them clearly. Most often, they are labelled as a 'middle class' but this modern term is frequently used without any further explanation and without providing an ideological framework. The meaning of this term as well as its relevance for the study of ancient social structures is first examined. Then, a description of the so-called Egyptian 'middle class' is presented, based on the analysis of textual and archeological data from the Middle and the New Kingdom.