

Aegyptus et Pannonia IX.



Acta Symposii anno 2023

BUDAPEST

Aegyptus et Pannonia IX.

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On the cover: Vase from the Zsolnay factory, © private
collection (see FULLÉR – FERÓ, fig. 14.)

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Aegyptus et Pannonia IX.

Objects and Concepts.

Proceedings of the Conference

19th-20th January, 2023, Budapest, Hungary

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THE 'OBJECTS AND CONCEPTS' CONFERENCE AND THE HEFS AEC

DR. HEDVIG GYÓRY, PHD

HEFS AEC president

The Ancient Egyptian Committee of the Hungarian-Egyptian Friendship Society (HEFS AEC / MEPT ÓEB) organised the 'Objects and Concepts' conference in collaboration with the Semmelweis Medical History Museum of the Hungarian National Museum on 19th-20th January 2023. Scholars joined the event in person in Budapest and online from around the world.

The conference aimed to provide a platform for presenting ongoing Egyptological and medical historical research projects related to artefacts, as well as results. It also offered the professional community and a broader interested audience the opportunity to become acquainted with new discoveries, as well as theoretical and methodological approaches. A key objective was to initiate dialogue among specialists in Egyptology, archaeology, ancient history, ethnography, cultural anthropology, Oriental studies and African studies. This would broaden professional perspectives, expand and share knowledge, and shape research approaches. This objective was largely achieved during the conference.

From an Egyptological standpoint, 2022 marked a dual jubilee: the 200th anniversary of Jean-François Champollion's decipherment of hieroglyphic writing, and the commemoration of the discovery of Tutankhamun's tomb 100 years earlier. Drawing inspiration from these events, the conference aimed to reconsider what Tutankhamun's artefacts have taught us about ancient Egyptian culture and how the decipherment of hieroglyphs has deepened our understanding of ancient perceptions of artefacts, their meanings and their uses. The presentations focused on research projects exploring the understanding and interpretation of material culture in ancient and modern societies. This was achieved by reconsidering the real or perceived meanings of objects, or by examining their function, use, and social value.

Following the period of disruption caused by the COVID pandemic, this *Aegyptus et Pannonia* conference was announced as an in-person event in the hope that academic life would return to normal. In practice, however, online

participation has become a permanent feature of scholarly communication. There was still strong demand for remote presentations, with several participants requesting the option to attend online. To a limited extent, this was accommodated, and the conference was organised in a hybrid format. In keeping with tradition, the programme included both English- and Hungarian-language sections. Nevertheless, all contributors were asked to submit written versions of their papers in English for the conference volume. The speakers included nearly equal numbers of Hungarian and international scholars. Most of the studies published in the conference volume are revised versions of the presentations and reflect the discussions held during and after the event. A few papers were omitted due to the authors' other commitments. These were replaced by a study of Bes amulets, as a continuation done on the ornamental Bes amulets during the 18th Dynasty. Abstracts submitted to the 'Objects and Concepts' conference are available in a separate booklet and on the 'Fáraók Földjén' (In the Land of the Pharaohs / ibisz.iif.hu/ozirisz) website of the HEFS AEC, in both Hungarian and English.

Thursday, 19 January 2023

10:00–10:30

Arrival and Greeting

HEFS / MEBT + HNM CCP Semmelweis Medical History Museum (SOM)

10:30–12:00 / EN

Virginia Webb: Reception and alteration: Aegyptiaca in 8th- and 7th-century East Greece through the lens of sanctuary deposits on Samos and Miletus. Import or local production?

Benedek Varga: Connections in the museum representation of the Seuso Treasure

Urška Furlan: A case study of society through the production, consumption, and circulation of amulets of the Nile Delta in the first millennium BCE

12:30–14:00 / HU

Dóra Bohacsek: „Idézlek téged, démon, bárki vagy is (...)” – Latin nyelvű átoktáblák Észak-Afrikából [“I summon you, demon, whoever you are (...)” – Latin curse tablets from North Africa]

Krisztina Scheffer – Hedvig Győry: Udzsat szem amulettek a SOMban [Wedjat eye amulets in the collection of the HNM Semmelweis Museum for Medical history]

Gabriella Vámos: „Fújtak rá cukrot, hogy ne fájjon annyira...” A cukor mint a népi gyógyászat egyik alapanyaga [“They sprayed sugar on it so it wouldn't hurt so much...” Sugar as one of the ingredients of folk medicine]

Friday, 20 January 2023

10:00–11:30 / EN

Rita Simon: The curious history of Tutankhamun's scarab

Afaf Wahba: Objects associated with burials: concept, purpose, and meaning, with examples from recent excavations in Egypt

Esther Pons Mellado: A Predynastic vessel with human and animal representations

12:00–13:00 / HU

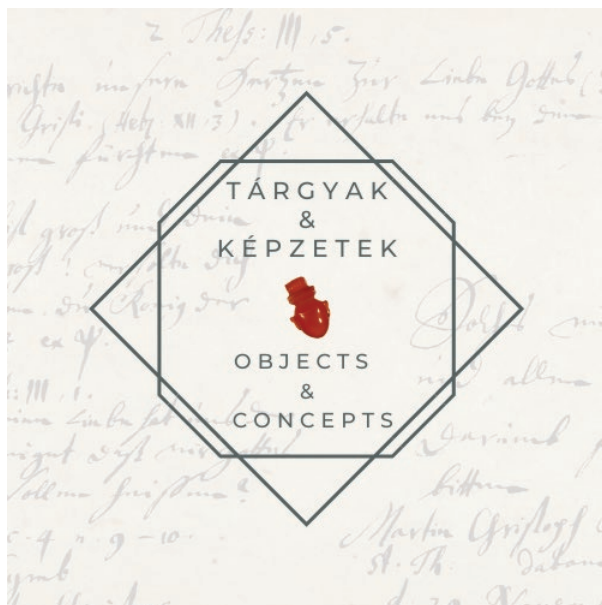
Andrea Fullér – Eszter Ferő: Tutanhamentől a szecesszióig: a Zsolnay gyár egyiptizáló díszműáruja [From Tutankhamun to Art Nouveau: the Zsolnay factory's Egyptionizing decorative goods]

Péter Véninger: Medma és Hipponion, két ókori görög város kerámia emlékei fazekas szemmel [Clay objects of two ancient Greek towns, Medma and Hipponion, with a potter's eye]

Hedvig Győry: Az év ókori egyiptomi emléke: A Thoerisz/Taweret amulettek kérdéséhez [The ancient Egyptian object of the year: To the question of the Thoeris/Taweret amulets]

13:00–13:30

Closing remarks



The title and design of the conference were linked to the double anniversary in 2022. In Hungary, as elsewhere, considerable attention was devoted to Jean-François Champollion, who used the Rosetta Stone to decipher the hieroglyphs, establish their grammatical system and identify their vocabulary. This paved the way for a new understanding of ancient Egyptian culture. Decades of intensive scholarly work have built on his results, enabling

modern audiences to read hieroglyphic texts and gain an understanding – at least in broad outlines – of the thought processes of ancient Egyptians. Nevertheless, further refinement is necessary in this field. One consequence of this breakthrough was that the interpretation of material culture reached a new level: previously uninterpretable or largely speculative assumptions were replaced by interpretations supported by textual sources or more precise approaches to perceived meanings.

The conference logo features a heart-shaped amulet inside a geometric frame, set against a 19th-century manuscript. This symbolises the ancient Egyptian belief that the heart was the key to both biological life and emotions and thought.

However, reading ancient Egyptian texts does not mean that all questions have been answered. One such issue concerns the Stela of Djedher¹ in the Museum of Fine Arts. In this stela the adoring official offering to Osiris, Isis, and Nephthys is shown – following New Kingdom models – with a balm cone on his head, yet its design suggests that its original meaning was lost in later periods. It became a cone-shaped element with branching lines emerging from it. This motif also highlights the deteriorated condition of the centuries-old models, later alterations to which were not always distinguished from the original forms by subsequent artists. By contrast, the jackal figure standing on a boat in the upper register of the stela – despite being a rare depiction – clearly symbolises Anubis's role as 'guide of the soul' in the afterlife. This role is explained from multiple perspectives in written Egyptian sources. For this reason, the stela was chosen as the backdrop for the call for papers.

Another significant anniversary in 2022 was the 100th anniversary of Howard Carter and Lord Carnarvon's discovery of the treasures in Tutankhamun's tomb. The objects unearthed at that time had an enormous global impact thanks to their breathtaking beauty, unique forms and exquisite craftsmanship. Public interest in ancient Egypt in Hungary has always been intense,² as evidenced by numerous Egyptian-style monuments, such as the

1 MEKIS, Tamás, *Quelques données nouvelles sur les stèles Budapest MBA inv. no 51.1928 et Prague MN P 1636, et sur la famille de Iâhmès fils de Smendès, propriétaire de la statue Caire JE 37075*, in Coulon, Laurent, *La Cachette de Karnak Nouvelles perspectives sur les découvertes de Georges Legrain*. Bibliothèque d'Étude 16. Cairo: Egyptian Ministry of Antiquities – Institut Français d'Archéologie Orientale 2016, 383-395.

2 For today's interest see e.g. FERÓ, Eszter, *The Body of Nefertiti: The Curious Incident of the Little Warsawa the Venice Biennial*, in JÚNOVÁ, Adéla Macková – STORCHOVÁ, Lucie – JÚN, Libor (eds.), *Egypt and Austria X – Visualizing the Orient: Central Europe and the Near East in the 19th and 20th Centuries*. Prague: Academy of Performing Arts in Prague 2016, 107-118.

Jewish cemetery in Budapest,³ the Szivárvány Cinema in Kaposvár,⁴ and the monuments in Csákvár and Hédervár,⁵ or part of them⁶. Likewise, the Zsolnay Factory's Egyptianising artefacts⁷ testify to this enduring popularity. Other Egyptian and Egyptianising artefacts illustrate this phenomenon further, including the wooden stela painted by Blanka Teleki (1806–1862). This was deciphered and published based on her painting by Emil Haeffner (1892–1953).⁸ When the stela – long thought lost – was later rediscovered, it emerged that the painting was an almost perfect copy.⁹ Further artefacts

3 FULLÉR, Andrea, *Egyiptizáló síremlékek a budapesti zsidó temetőben a 19–20. század fordulóján*. Ókor 18/3, 2019, 96-112; FULLÉR, Andrea, *Egyptianizing Funerary Architecture in Budapest*: Mladen Tomorad (ed.): *Egypt and Austria XII – Egypt and the Orient*, in *The Current Research. Proceedings of the Conference held at the Faculty of Croatian Studies, University of Zagreb* (September 17th-22nd, 2018). Oxford-Zagreb 2020, 353-373

4 FULLÉR, Andrea, *A kaposvári Szivárvány Kultúrpalota egyiptizáló dekorációja*. Ókor 4/2014, 67-78; FULLÉR, Andrea, *Egyptianizing Decoration of the Szivárvány Cinema in Kaposvár*. in JÜNOVA Macková, Adéla – STORCHOVÁ, Lucie - JÜN, Libor (eds), *Egypt and Austria X. Visualizing the Orient: Central Europe and the Near East in the 19th and 20th centuries*. Prague: Academy of Performing Arts in Prague 2016, 179-191; FULLÉR, Andrea, *A kaposvári Szivárvány Mozi – A húszas évek egyiptomi stílusú mozzijainak hazai példája*, in BÁCS, Tamás – DEZSŐ, Tamás – VÉR, Ádám (eds.) *Aegyptiaca et Assyriaca. Tanulmányok az Eötvös Loránd Tudományegyetem Ókortudományi Intézetéből*. Antiqua et Orientalia 5. Budapest: ELTE Eötvös Kiadó 2015, 76-92.

5 FERŐ, Eszter, *Csákvári piramis és hédervári szfinx: a magyar egyiptománia nyomában*. 4. Ókor 2014, 55-66; FERŐ, Eszter, *Pyramids in the „Back Garden”: Some Remarks on Egyptomania in Hungary*. Lecture at *The Perception of the Orient in Central Europe (1800–1918)*. Conference *Egypt and Austria IX*, 2013. Betliar, Slovakia, 2013. október 21-23; FERŐ, Eszter, *Az egyiptománia jelensége az újkori Magyarországon, avagy hogyan kerül piramis egy Esterházy kastélyparkba?* in BÁCS, Tamás – DEZSŐ, Tamás – VÉR, Ádám (eds.) *Aegyptiaca et Assyriaca. Tanulmányok az Eötvös Loránd Tudományegyetem Ókortudományi Intézetéből*. Antiqua et Orientalia 5. Budapest: ELTE Eötvös Kiadó 2015, 59-76.

6 GULYÁS, András, *A house with winged sundisks in Peterdy street, Budapest*, in *Festschrift Gábor Schreiber*, in print.

7 See the article in this volume, and FERŐ, Eszter, *In Search of the Orient: The Zsolnay Way*, in CZERNY, Ernst (ed.): *Egypt and Austria XI – In Search of the Orient*. Proceedings of the Symposium held at the Kunsthistorisches Museum Wien (September 20th to 24th, 2016). Egypt and Austria – Kunsthistorisches Museum, Wien - Kraków 2018, 45–57; FERŐ, Eszter, *Zsolnay-titok másképp: egyiptománia a magyar iparművészetben*. *Zsolnay's secret in a new light: Egyptomania in Hungarian applied arts*. *Belvedere* 31/1, 2019, 166-178 – DOI: <https://doi.org/10.14232/belv.2019.1.11>; FERŐ, E. – FULLÉR, A. *Tűzben született lótuszvirágok*. *Egyiptizáló alkotások a Zsolnay gyárban*. Pécs: Janus Pannonius Múzeum 2023; FERŐ, Eszter – FULLÉR, Andrea, *Eosin Cat and Pyrogranite Sphinx – New Remarks on the Egyptianizing Colours of the Zsolnay Factory*, in HUDAKOVA, Lubica – HUDEC, Josef (eds.), *Egypt and Austria XIII – Between the treaties of Sistova and Lausanne: Contacts between the Orient and Central Europe in the 19th and early 20th Centuries*. Proceedings of the Conference held by the Aigyptos Foundation and the Egypt and Austria Society at Topoľčiansky (October 21st-25th, 2020). In press.

8 HAEFFNER, Emil, *Ein verschollene Stele aus der Sammlung F. Kiss in Buda*. *Oriens Antiquus*, Budapest I, 1945, 59-65.

9 See the latest publication of the Stele at MEKIS, Tamás, *Quelques données nouvelles sur les stèles Budapest MBA inv. no 51.1928 et Prague MN P 1636, et sur la famille de Iâhmés fils de Smedès, propriétaire de la statue Caire JE 37075*, in COULON, Laurent, *La Cachette de Karnak*.



in this field have been brought together in a recently published volume by the Museum of Fine Arts¹⁰.

Nouvelles perspectives sur les découvertes de Georges Legrain. Bibliothèque d'Étude 161. Cairo: Egyptian Ministry of Antiquities and Institut Français d'Archéologie Orientale 2016, 383-398.

¹⁰ KÓTHAY, Katalin Anna – LIPTAY, Éva, *Az ókori Egyiptom Magyarországon. Pillanatképek a magyarországi Egyiptom-képek, egyiptizálás és aegyptiacagyűjtés történetéből a 18. század kezdetétől 1939-ig, az első egyiptomi kiállítás megnyitásáig.* Budapest: Szépművészeti Múzeum 2025, with contributions from András Gulyás, Flóra Kevély, Katalin Kóthay, Éva Liptay and Tamás Mekis.

Motivated by the growing interest in Egyptology, our committee launched the annual 'Ancient Egyptian Object of the Year' initiative. The first object was the lotus flower in 2019; the bee from royal titulary was selected in 2020; Amenhotep, son of Hapu, in 2021; the Thoeris/Taweret amulet, which initiated the Taweret research project, in 2022; a representation of the goddess Seshat in 2023; the figure of the goddess Maat in 2024; and the Middle Kingdom soul house in 2025. These naturally formed part of the research and outreach programme for those years. Alongside this, we continued to deliver our customary public lectures at our headquarters and in schools. Our members pursued their own research, and we continued to hold our scholarly international conferences and annual student drawing competition. Selected submissions from the latter are usually displayed in an exhibition. Just a few days ago, we opened a children's drawing exhibition at the Child Museum in Cairo for the first time in our Society's history. This is the Egyptian presentation of our 2024 exhibition, 'The Holy Family in Egypt', organised jointly with the Deák 17 Gallery. This time, it was organised in Egypt with the support of the Hungarian Liszt Institute in Cairo. In addition to raising awareness, we conducted research largely related to anniversaries that year.

The Tutankhamun jubilee in 2022 was commemorated internationally and aroused widespread interest in Hungary. To mark the occasion, the Hungarian Post issued a commemorative stamp block and matching envelope¹¹ depicting the famous gold mask and nested coffins. In the background is a gold relief scene from a small shrine (JE 61481¹²) from the tomb depicting Tutankhamun and his wife, Ankhesenamun. Among the finds from this naos was a pendant depicting the standing king being suckled by Weret-hekau, the snake-bodied goddess ("*Great of Magic*"; JE 61952)¹³, suspended from a necklace. As the shrine had been found looted, it is not known whose statue it originally adorned. The Hungarian Minting Company also issued a gold-plated silver coin¹⁴ featuring Tutankhamun's mask on the front and a 3D image of his tomb on the reverse. A documentary presenting the latest research was shown in cinemas – the Italian movie 'The Temples of Art: Tutankhamun – The Latest Exhibition', which was shown from May onwards. All of these events were preceded by the international travelling exhibition 'Tutankhamun: The Pharaoh's Burial Chamber', which ran from 2019 to 2020, but unfortunately closed prematurely due to the COVID pandemic. Although it presented only high-quality replicas, it nevertheless made artefacts that were previously only known through images tangible for many

11 The blocks were printed by Pénczjegynyomda Zrt. based on the designs of the graphic artist György Kara.

12 <http://www.griffith.ox.ac.uk/gri/carter/108.html>

13 <http://www.griffith.ox.ac.uk/gri/carter/108c.html>

14 <https://www.erekmibocsato.hu/webaruhaz/tutanhamon-maszki-100-efordulo>

Hungarian visitors. Since November, the Grand Egyptian Museum (GEM) has presented the assemblage in all its glory.

In addition to our educational outreach work, we continued to conduct research. The jubilee gave us the chance to focus more intensively on our Nephthys Project, which centres on Egyptian mummies. Within this framework, we organised several scholarly events, including a workshop on current issues in mummy research at the Hungarian Natural History Museum, as well as a special programme at the Semmelweis Museum dedicated to Tutankhamun's mummy. The amulets¹⁵ placed on his body in multiple layers played an important role in this programme. According to the Murray-Nuttall Handlist, there were 78 pieces in total. Interestingly, only three of these depict anthropomorphic deities, none of which are in the customary striding pose. Instead, they are all seated with their knees drawn up (Anubis, Thoth and Horus), and all have plain, undecorated backs. Among the animal amulets, in addition to various snake forms, only the vulture is depicted. There are two plant amulets (leaf and double leaf) and the majority are object amulets. Several are specifically royal protective objects, such as the was sceptres, while others are rare or otherwise unknown forms: Y- and T- shapes, knots, a khepesh, a mallet, a knife, a miniature bracelet, and a rhomboid form. Well-known examples include the wadj and the ankh. There is also a striking number of djed pillars and Isis knots, with seven of each. Two amulets stand out due to their material: an iron wedjat eye and an iron headrest amulet. The latter only became common in the Saite period. Carter recorded ten further items, which he simply called "amulets". One of these is a heart bearing a crest relief, and there are several beads inscribed with Tutankhamun's name, as well as a shell. The assemblage is supplemented by two earrings.

The objects around us reflect the era in which we live and our identity, whether our lives are structured according to religious or secular principles. In ancient Egypt, these two aspects were inextricably linked, as is perfectly illustrated by amulets. They were chosen to provide protection and enhance outward appearance. Beyond religious and secular considerations, their protective and aesthetic functions were expanded by elements that shaped identity. From this perspective, fashion and social expectations also played a significant role, sometimes even overriding individual characteristics — particularly in the case of a pharaoh. It is therefore especially interesting to examine the amulets placed on Tutankhamun's body to protect him in the afterlife. Even a young pharaoh was provided with everything necessary, since he was already regarded as a god in life — a status that became even more pronounced after death.

15 <http://www.griffith.ox.ac.uk/perl/gi-ca-qmakeres.pl?sid=41.33.51.9-1766043880&qno=1&sta=0&qtx=amulet>

The exceptionally high quality of the amulets reflects his rank, and the selection clearly reflects the period in which he lived: the transition from the Amarna reform to the Ramesside era, which emphasised individual religiosity.

As a result of the presentation of Tutankhamun's mummy, the HEFS AEC and the Semmelweis Museum have jointly initiated a project aimed at analysing the SOM amulets from historical, medical and religious perspectives. While the SOM amulets cannot rival Tutankhamun's exceptional *wedjat* eye, magnificent divine figures, or elegant papyrus columns, the everyday beauty of the SOM heart amulet likewise merits attention. Although the museum's *wedjat* eye amulets played a central role in the conference presentation, the heart, scarab, *djed* pillar and other amulets received limited attention. Nevertheless, this joint article focuses on the *djed* pillar. From a historical perspective relating to the museum's collections, it occupies a special place alongside the scarab with which it was acquired. As the scarab (*hpr* beetle) from one of Tutankhamun's pectorals is emphasised elsewhere in the volume, we have chosen to focus on the *djed* pillar instead. This symbol also played an important role in Tutankhamun's tomb. In addition to the seven *djed* amulets placed on his body, one¹⁶ was deposited in a niche on the southern side of the burial chamber in the western corner and subsequently walled up. Another pillar¹⁷ was found almost at the centre of the southern side of the fourth, innermost naos, directly in front of the sarcophagus. The solar-lunar form of the *djed* pillar also appears on one of the pharaoh's pectorals¹⁸.

The first article in the volume summarises the research of Andrea Fullér and Eszter Feró on Zsolnay ceramics, with a particular focus on the Tutankhamun series. Through their meticulous research, the authors were able to ascertain the location of numerous pieces, establish the identities of the artists, trace the origins of the motifs, and determine the sources of the images used. They also demonstrated that works produced prior to the discovery of the tomb were in fact included in the Tutankhamun series.

The author's study categorises 18th Dynasty naturalistic Bes amulets according to their iconography. Using excavation finds and museum collections

16 That is beside the head. Carter no. 260, H: JE 61379. <http://www.griffith.ox.ac.uk/perl/gi-ca-qmakesumm.pl?sid=82.131.230.142-1766356119&qno=1&curr=260>

17 Carter no. 250, JE 61785, max. H: 56 cm – <http://www.griffith.ox.ac.uk/perl/gi-ca-qmakesumm.pl?sid=82.131.230.142-1766356119&qno=1&curr=250>

18 Carter no. 261i – M: 12x 16,3 cm. The pectoral is representing the *djed* pillar topped by moon sickle and sun disc between Isis and Nephthys. Another pectoral in the same set has in the middle an Osiris figure, while at the third pectoral the central figure is missing. See <http://www.griffith.ox.ac.uk/perl/gi-ca-qmakesumm.pl?sid=82.131.230.142-1766356119&qno=1&curr=261i>.

as a basis, the study attempts to map the relationships between the resulting groups, as well as their chronological and spatial distribution. The study also highlights new conceptual phenomena present on amulets predating the Amarna period.

The third article, which was also written by the author, focuses on Old Kingdom Taweret amulets. It is primarily based on publications documenting excavations conducted by Guy Brunton in the Qau-Matmar region of Middle Egypt. As well as analysing iconographic groupings, the article examines the usage of Taweret amulets across individual cemeteries, assesses usage patterns and attempts to reconstruct contemporary perceptions of the goddess based on assemblages.

Esther Pons Mellado presents a Naqada II vessel from the Museo Arqueológico Nacional in Madrid, the provenance of which is unknown. The vessel is lavishly embellished with depictions of antelopes, goats, and gazelles, whose parallel depictions are listed on a variety of other vessels. Together, these vessels vividly illustrate how the ‘green desert’ surrounding the Nile — the Sahara of today — was able to sustain such rich wildlife during the Predynastic period.

In their joint study, the author and Krisztina Scheffer trace the acquisition of the djed pillar amulet in the Semmelweis Museum’s collection, explore the possible motivations behind its purchase, and introduce the collector who once owned it. The study also provides an overview of djed pillar representations and variations of the amulet form across periods, alongside an examination of their associated Pharaonic concepts. It also takes a brief look at some modern reinterpretations of the form.

Rita Simon examines one of Tutankhamun’s pectorals, the central feature of which is a scarab crafted from Libyan Desert Glass. She discusses the discovery of this material and considers possible pathways by which it arrived in Egypt, taking into account the contemporary role of the Western Desert. She also provides a theological interpretation of the composition as a whole. Her new interpretation emphasises Tutankhamun’s solar-lunar character.

Gabriella Vámos examines the medicinal use of sugar in eye treatments in Hungary using historical and ethnographic sources, which can be traced back to domestic sources from the 16th century onwards. Her research shows that, initially, cane sugar was used primarily among aristocratic circles to treat cataracts and trachoma. From the late 18th century onwards, sugar made from sugar beets appeared in peasant eye treatments; the most recent ethnographic source of which dates to 1974.

In his contribution, Péter Véninger discusses a technical phenomenon identified during a joint Hungarian–Italian project on terracottas from the southern Italian cities of Medma and Hipponion. Votive figurines in the

sanctuaries of these cities, founded by the Calabrian Lokroi, were typically produced not by trained craftsmen, but by the dedicators themselves. This meant that, in addition to offering tangible objects, they also offered their own labour to the goddess venerated at the sanctuary.

Afaf Wahba presents an Old Kingdom burial assemblage from Saqqara, notable for its reed coffin. Although the owner was not one of the wealthiest individuals, he can still be considered relatively prosperous. His body was wrapped in domestic linen, and he was given a headrest to accompany him into the afterlife. Anthropological analysis suggests that he was a middle-aged man whose skeletal remains show signs of diseases and alterations that may indicate his occupation.

Virginia Webb compares Egyptian and Egyptianising faience objects from the Heraion on Samos and the Sanctuary of Aphrodite at Miletus (Zeytintepe). She discusses these objects in several groups, including scarabs, amulets, falcon and cat figurines, non-suspendable bird, animal and human figurines, and miniature baskets. Her analysis reveals that visitors to the sanctuaries of the two goddesses offered Egyptianising objects that were made outside Egypt and differed from each other in many respects at the two sites.

As this brief overview demonstrates, the studies in this volume examine various aspects of Egypt's material culture, including archaeology, art, craftsmanship, everyday life, religion, and the country's influence on the wider world. A study also presents an example of ethnographic methodology, tracing the origins of the Hungarian use of sugar for medicinal purposes and illustrating how economic changes can lead to significant transformations in the use and interpretation of materials over time. This diversity of examples has enabled us to fulfil our primary objective of examining the historical changes and transformations in the meanings, interpretations and functions of objects.

Unfortunately, the publication of the volume was delayed due to technical and organisational issues, including a damaged hard drive. This resulted in the publication appearing later than planned. Nevertheless, the thorough and professional research conducted by the authors, the support received, and the efforts of the other contributors made the publication possible.

Firstly, we would like to thank the speakers who delivered inspiring lectures and shared insights into their research. We would also like to thank the HNM PCC Semmelweis Museum and its Director General, Benedek Varga; the House of Nations and its President, György Kilián; as the venue providers, and all the collaborators for their hard work on the technical and organisational tasks during the conference.

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Thanks to everyone's devoted efforts, we are once again able to present readers with a high-quality publication in both print and digital formats.

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PREDYNASTIC VESSEL WITH HUMAN AND ANIMAL FIGURES AND LANDSCAPE REPRESENTATIONS OF THE NATIONAL ARCHAEOLOGICAL MUSEUM, MADRID

DR. ESTHER PONS MELLADO

Department of Egyptian and Near Eastern Antiquities, National Archaeological Museum, Madrid, SP

ABSTRACT

One of the most important pieces of the collection belonging to Eduard Toda i Güell of the National Archaeological Museum of Madrid is a small Predynastic globular vessel richly decorated with male human figures holding weapons or ritual objects, animals (addax, goats, gazelles or ibex) and a landscape.

The geometric decoration and in some cases human figures started to be used very early on containers from the Naqada I period but around the middle of the fourth millennium BC this period was superseded by a more developed culture (Naqada II) and now we will also see animals, plants, boats and water symbolizing the Nile River.

KEYWORDS: Predynastic Period, pottery, human figures, animals, mountains

One of the most important collections of the National Archaeological Museum of Madrid is the collection belonging to Eduard Toda i Güell, Spanish vice consul in Cairo between 1884 and 1886. During his stay in Egypt, he acquired an important and large collection of around 1600 pieces of different chronological periods: from Predynastic times until the Greco-Roman Period and several materials: clay, metal, stone, faience, wood and papyrus. When he came back to Spain he sold 1350 items of them to the Spanish state and they were deposited in the Museum.¹

The Predynastic vessel of this article is very interesting and relevant

¹ Eduard Toda gifted the rest of the pieces to the Biblioteca-Museo Víctor Balaguer of Vilanova i la Geltrú (Barcelona).

because it is unique in this collection and has a very rich and interesting iconography.²

Vessel data

Inventory number: 16169

Technique: handmade, painted and oxidized firing

Chronology: Naqada II, 3700-3250 BC.

Type: D

Measures: 8.5 cm length; 7.6 cm width

Provenance: Unknown

This Predynastic vessel is handmade like all pottery from this period and with Nile clay. It has a globular shape, a flat rim decorated with small vertical lines, two small vertical handles and the surface presents a rich and varied decoration in dark reddish colour (Figures 1-3)³.



Figures 1-2. Predynastic vessel with decoration (photo: Ariadna González. Museo Arqueológico Nacional de Madrid)

2 Exp.: 1887/1.

3 LEEMAN 2019, 135; ALMAGRO ET ALII 1975, 33, fig. 3; MÉLIDA 1930-1935, pl. 2, fig. 8a-c; PÉREZ DIE 1979, fig. LXXII, 1; PÉREZ DIE 1985, 13; PÉREZ DIE 1991, 91, fig. 1; PÉREZ DIE ET ALII 2006, nº 290; PÉREZ DIE ET ALII 2008, 35, fig. 4; PÉREZ LARGACHA 1988, 13-15, fig. 6; PONS MELLADO 2015, 126-127. Probably the original scenes were made for flat surfaces sL DUCE-UCh as walls and later they were adapted for pottery.



Figure 3. Flat rim with small vertical lines (photo: Ariadna González. Museo Arqueológico Nacional de Madrid)

The geometric decorations⁴ of spots, squares, wavy lines, zigzags, rhombuses, circles, concentric circles, S-signs, spirals, triangles, overlapping loops, rosettes, crossed-line representing basketry or basket weave, started to be used very early on containers from the Predynastic Period (Naqada I / Amratian), and even there are some representations of animal⁵ and human figures.

Around the middle of the fourth millennium BC this period was superseded by a more developed culture (Naqada II / Gerzean). During the Naqada I period the drawings were made with gypsum called “white crossed lined” and from Naqada II they were made with a red ochre colour (iron oxide); but both designs are always made on red-polished surface,⁶ and they can be considered the origin of the art in Egypt.

We will see significant changes in the designs of the iconography⁷ of the pottery because now highly stylized human figures appear: whether men (gods) often with raised arms and carrying bows or maces in the context of hunting, confrontation or submission⁸ as a symbol of military power/victory or ritual/

4 DONADONI – TIRADRITTI 1998, 185, fig. 122 (British Museum EA26637); 186, fig. 124 (Turin Museum P.2997); p. 189 and 190, figs. 128, 129 (Petrie Museum of Egyptian Archaeology, London LDUCE-UC9896 and LDUCE-UC6296).

5 In some cases there are large dimension animal figures on the rim or on the body of the piece.

6 PETRIE – QUIBELL 1896 and 1921. The first studies of the Predynastic Period were carried out by Flinders Petrie who excavated several cemeteries of Naqada the winter of 1895/96 and found more than 3000 objects of this period. He divided the pottery into eight different types but these were later expanded into several more classes. AHMAD 2013, 252-254; BRUNTON – CATON-THOMPSON 1923, pls. XXXIX-XL; HENDRICKX ET ALII 2020, 279-299; FRIEDMAN 1994, 23-36; SEKIHIRO 2008, 347-356; WODZINSKA 2010, 103 and 119-120.

7 STEVENSON 2011, 65-68.

8 Captive male individuals appear with their arms raised.

religious objects or women wearing long dresses and dancing (goddesses)⁹. Many times these figures are accompanied by the representation of several types of plants,¹⁰ as a fan-shaped bush motif (perhaps aloe?) and marsh plant with lines of water¹¹, palm tree or palm branch, henna, grain heads, *Peplis portula*, “twisted seed pod” or river weed¹² perhaps with magical connotations as well as with wavy lines symbolizing the water of the Nile¹³ or small “brush strokes” by way of splashes of water caused by the thrashing crocodiles and hippopotami.

But it is also common to see images of boats drawn with great detail including passengers, nets, a mooring rope, oars, cabins or shrines, standards and ensigns¹⁴ that have been interpreted as ritual vessels with men and women or deities on a ceremonial voyage.¹⁵ And of course we can also observe the image of different animals such as birds, hippopotami, fish, dogs¹⁶, sheep, bulls, addax, ibex, goats, snakes, scorpions, flamingos, and ostriches with upraised wings, giraffes, crocodiles and sometimes an animal skin (perhaps a shield)¹⁷.

The geometric designs of our vessel are intertwined lines as a net or basket both on the top of the surface of the piece and at the flat base and sides of it. This decoration, together with the two small tubular handles, indicates that this piece had a support for its transport before becoming part of grave goods (Figures 4-6).

9 Normally the male figures are in front of the women, touching them or with different curved objects, and in many representations we can see figures wearing a feather head-dress. LEEMAN 2019b, 13-15.

10 DONADONI – TIRADRITTI 1998: 147, fig. 41 (Petrie Museum of Egyptian Archaeology, London LDUCE-UC15333); 185, fig. 123 (British Museum EA47996).

11 DONADONI – TIRADRITTI 1998: 188, fig. 126 (Turin Museum. S.4705); LEEMAN 2019, 112 (British Museum EA30919); PETRIE – QUIBELL 1896, pl. XXXIV, 36a and 36b (Petrie Museum of Egyptian Archaeology, London: LDUCE-UC6344 and LDUCE-UC36216); WODZINSKA 2010, pl. 7.1 (LDUCE-UC6344). Perhaps the design of the marsh plant suggests that it was growing out of a pot.

12 In some cases it is very difficult to identify the type of plants with any certainty.

13 TEETER 2011, 186.

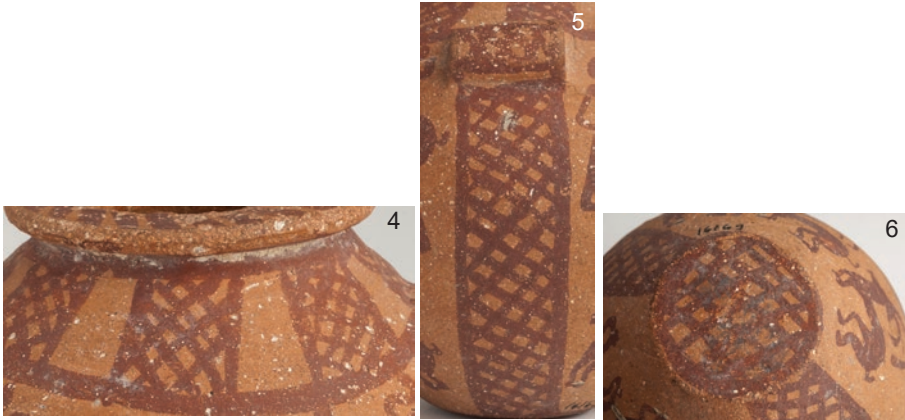
14 DONADONI – TIRADRITTI 1998: 185, fig. 123 (British Museum EA47996); 187, fig. 125 (Turin Museum S.413); SEKIHIRO 2008, 350; REGNER 1998, 99-100; WODZINSKA 2010, 123. See Museum of Fine Arts, Boston (13.3952).

15 LEEMAN 2019, 12-17.

16 Normally the dogs are tied with a leash or collar confirming that the humans had already domesticated them.

17 DONADONI – TIRADRITTI 1998: 142, 146, figs. 33, 40 (Turin Museum.S1827; S1723); 144, fig. 36 (Petrie Museum of Egyptian Archaeology, London LDUCE-UC15336).

We can see this kind of designs all over Predynastic collections as for instance in Petrie Museum of Egyptian Archaeology, London.¹⁸ Museum of Fine Arts, Boston,¹⁹ Manchester Museum,²⁰ Pushkin State Museum of Fine Arts, Moscow,²¹ Metropolitan Museum of Art, New York,²² British Museum, London,²³ or University of Pennsylvania Museum of Archaeology and Anthropology²⁴.



Figures 4-6. Geometric motifs of intertwined lines as a net or basket (photo: Ariadna González. Museo Arqueológico Nacional de Madrid)

The main scene of the vessel is divided into two registers, separated by a schematic representation of mountains. There are four standing ithyphallic²⁵ human figures between a “parade of animals”. These men are in profile holding one or two objects in their hands, perhaps a weapon or a ritual object. Three of them are in the upper band and only one in the lower. They are depicted with narrow waists, wide hips and shoulders, and large heads as we can see in many male figures of the Predynastic Period pottery: Pushkin

18 Inventory Nos.: LDUCE-UC6329; LDUCE-UC15302; LDUCE-UC15299; LDUCE-UC15310I; LDUCE-UC15313; LEEMAN 2019, 38-40, 43, 88; PETRIE 1921, pl. XXXI, 2s, 13c, 13d, 13k; pl. XXXII, 28m; pl. XXXIV, 49f.

19 Inventory No 21.2606, 13.3935. LEEMAN 2019, 41 and 62.

20 Inventory No 5069. LEEMAN 2019, 68.

21 Inventory No I.1.a 4777. ANOKHINA ET ALII 2017, 12-13; LEEMAN 2019, 77.

22 Inventory No. 12.182.41. LEEMAN 2019, 132-133.

23 Inventory No. EA50751; EA26635; EA35502. LEEMAN 2019, 223, 227 and 248; MASSOULARD 1949, 198-201 and 539, pl. XVI, 46d; STRUDWICK 2006, 28-29.

24 Inventory No. E 1408, E 1393. RANKE 1950, 6, fig. 9.

25 The representation is a penis sheath and not the penis itself.

State Museum of Fine Arts, Moscow,²⁶ British Museum, London,²⁷ Metropolitan Museum of Art, New York,²⁸ Ägyptisches Museum SMPK, Berlin,²⁹ Manchester Museum, Manchester,³⁰ University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia,³¹ Medelhavsmuseet, Stockholm,³² Brooklyn Museum of Art, New York,³³ Fitzwilliam Museum, Cambridge,³⁴ and Oriental Institute, University of Chicago³⁵.

The three upper figures are between animals facing right, with slender bodies, bandy legs, twisted horns and upturned tails. They are easily recognizable as addax walking – that appears surrounding the entire body of the vessel (Figures 7-9). This kind of quadrupeds are common in containers belonging to Naqada II, see as examples those in Musée National du Louvre, Paris,³⁶ British Museum, London,³⁷ Museum of Archaeology and Anthropology, Cambridge,³⁸ Ashmolean Museum, Oxford,³⁹ Petrie Museum of Egyptian Archaeology, London,⁴⁰ Metropolitan Museum of Art, New York,⁴¹ Oriental Institute, University of Chicago⁴².

The male figure of the lower register is facing from the right, and shows in the centre of an ordered row of animals. They are facing left with back-curving horns over their heads and upturned tails perhaps ibex, oryx or gazelles walking⁴³ (Figure 10).

26 Inventory No. I.1.a 4777; I.1.a 4788. Anokhina et alii 2017, 12-13; LEEMAN 2019, 77 and 224.

27 Inventory No. EA6536; EA5075; EA65366; EA26635; EA36327; EA49570, EA35502; LEEMAN 2019, 131, 225, 227, 230-234 and 248; PETRIE 1921, pl. XXXIV, 46d.

28 Inventory No. 12.182.41; 20.2.10; 15.2.34; HAYES 1953, 22-23, fig. 14; LEEMAN 2019, 132, 234-242.

29 Inventory No. 15129. KISCHKEWITZ 1991, 8, fig. 3; LEEMAN 2019, 134.

30 Inventory No. 3755. LEEMAN 2019, 215.

31 Inventory No. E1399. LEEMAN 2019, 216; Inventory No. E 1408. RANKE 1950, 6, fig. 9.

32 Inventory No. MM 10310. LEEMAN 2019, 217.

33 Inventory No. 09.889.400. LEEMAN 2019, 219-220.

34 Inventory No. 7237, E.170.1939. LEEMAN 2019, 214 and 244-245.

35 Inventory No. OIM E10581. LEEMAN 2019, 246-247; Hendrickx 2011, 78, fig. 8.3.

36 Inventory No. E28023. LEEMAN 2019, 119.

37 Inventory No. EA58216, EA26635, EA36327. LEEMAN 2019, 202-203, 213, 228 and 230-231.

38 LEEMAN 2019, 214.

39 Inventory No. 1958.345. CROWFOOT PAYNE 1998, 108-109, fig. 44: 871 and 873; LEEMAN, 2019, 136; Regner 1998, 98-99; WODZINSKA 2010, 124, 126.

40 Inventory No. LDUCE-UC8812. LEEMAN 2019, 200.

41 Inventory No. 15.2.34. LEEMAN 2019, 239-241.

42 Inventory No. OIM E10581. LEEMAN 2019, 246-247; GRAFF 2009, 355, no. 485; HENDRICKX 2011, 78, fig. 8.3; KANTOR 1974, 194, 244, No. 202; TEETER 2011, 177-178, figs. 30 a-c.

43 In some cases these animals are shown in a "leaping" or rampant stance and have had



Figures 7-9. Human figures between a “parade of addax”(photo: Ariadna González. Museo Arqueológico Nacional de Madrid)

Figure 10. Human figure between a row of ibex, oryx or gazelle (photo: Ariadna González. Museo Arqueológico Nacional de Madrid)

As with the addax figures, now we also have some parallels in other Museums: British Museum, London,⁴⁴ Ashmolean Museum, Oxford,⁴⁵ Medelhavsmuseet, Stockholm,⁴⁶ Metropolitan Museum of Art, New York,⁴⁷ Petrie Museum of Egyptian Archaeology, London,⁴⁸ University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia⁴⁹.

The representation of the landscape with the image of a row of triangles divided in the two registers is very important in this scene because it symbolizes a schematic design of mountain ranges, rocky cliffs, rocky valley, rocky island or hills (figure 11).

crossed the front legs.

44 Inventory No. EA65361. LEEMAN 2019, 131.

45 Inventory No. 1958.345. CROWFOOT PAYNE 1993, 108-109, fig. 44: 873; LEEMAN 2019, 136; REGNER 1998, 108-109; WODZINSKA 2010, 126, 130.

46 Inventory No. MM10306. LEEMAN 2019, 136-138.

47 Inventory No. 20.2.10. HAYES 1953, 22-23, fig. 14. LEEMAN 2019, 235-238.

48 PETRIE – QUIBELL 1896, pl. XXXIV, 47.

49 Inventory No. E 1393.

This motif is shown in many containers during the Naqada II period and it almost always appears painted around the circumference of the piece, as seen e.g. in Musée National du Louvre, Paris,⁵⁰ Museum of Fine Arts, Boston,⁵¹ Oriental Institute, University of Chicago,⁵² British Museum, London,⁵³



Figure 11. Representation of a landscape (photo: Ariadna González. Museo Arqueológico Nacional de Madrid)

Carnegie Museum of Natural History, Pittsburgh,⁵⁴ Petrie Museum of Egyptian Archaeology, London,⁵⁵ Kunsthistorisches Museum, Vienna,⁵⁶ Metropolitan Museum of Art, New York,⁵⁷ Rijksmuseum van Oudheden, Leiden⁵⁸ University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia.⁵⁹

50 Inventory No. E 11427; E 24733. LEEMAN 2019, 104.

51 Inventory No. 99.714; 03.1897; 11.317. LEEMAN 2019, 104 and 106-107; PETRIE – QUIBELL 1896, pl. XXXIV, 59b.

52 Inventory No. OIM 10758; OIM E10759; OIM E10762; OIM 10782, OIM E5189; OIM E26240. LEEMAN 105, 186, 193 and 208-209; GRAFF 2009, 348, no. 463; HENDRICKX 2011, 78, fig. 8.3; KANTOR 1974, 244, no. 203; MACARTHUR 2010, 117; MARFOE 1982, 20, fig. 6; TEETER 2011, 155, figs. 2a-b, 185, fig. 37a-b and 186, fig. 38; WILSON – BARGHUSEN 1989, no. 9. In this last case the row has only four triangles.

53 Inventory No. EA26636; EA26637; EA65361; EA36326; EA36828; EA36327; EA49570. DONADONI – TIRADRITTI 1998, 185, fig. 121; LEEMAN 2019, 106, 131, 202-203, 205-206 and 230-234.

54 LEEMAN 2019, 107.

55 Inventory No. LDUCE-UC6295; LDUCE-UC6336; LDUCE-UC6343; LDUCE-UC6339; LDUCE-UC13511. BRUNTON 1948: 5130, pl. XII, 11; LEEMAN 2019, 108-109, 116 and 185-187; MÜLLER-KARPE 1966, pl. 10, 15.

56 Inventory No. 8459. LEEMAN 2019, 108.

57 Inventory No. 99.4.137 and 20.2.10; HAYES 1953, 22-23; LEEMAN 114, 235-238.

58 Inventory No. F 1901/9.93 [F1949/5.4]; GIOVETTI – PICCHI 2015, cat. I.145a; LEEMAN 2019, 126.

59 Inventory No. 4997. LEEMAN 2019, 127; RANKE 1950, 6, fig. 9; Inventory No. 1393. RANKE 1950, 6. FIG.9.

Ashmolean Museum, Oxford,⁶⁰ Medelshavsmuseet, Stockholm,⁶¹ Ägyptisches Museum SMPK, Berlin,⁶² Ashmolean Museum, Oxford,⁶³ and Brooklyn Museum of Art, New York⁶⁴.

CONCLUSIONS

This kind of vessels with a very rich decoration of human and animal figures, geometric motifs, landscape, plants, boats and water symbolizing the Nile River belonging to the Naqada II period appear in funerary contexts as food containers or offerings for the deceased.

The male figures are always holding weapons or ritual objects in close relationship to political, economic and military power, while women usually are shown dancing symbolizing life and birth.

In both cases they are also usually identified as gods and goddesses integrated in a social and religious framework.

The numerous images of animals: addax, gazelles, goats, oryx, ibex, crocodiles, scorpions, hippopotami or giraffes accompanied by a landscape symbolizing mountains and cliffs, water of the Nile and plants specially aloe, grain heads, palm branch, henna or river weed are a faithful reflection of the biodiversity of Egypt in the Predynastic Period.

All this exuberant iconography not only tells us that it was made by specialist potters but also allows us to see the development of an incipient society that will mark and influence later periods both in Egypt and outside its borders.

Finally in the case of this pottery from the collection of Eduard Toda i Güell of the National Archaeological Museum there are different hypotheses about its decoration: maybe it is a hunting or herding scene or maybe it is a ritual representation of magical/religious significance linked to the resurrection of the deceased.

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61 Inventory No. MM 10306. LEEMAN 2019, 137-138.

62 Inventory No. ÄM 20304. KISCHKEWITZ 1991, 6-7, fig. 2; LEEMAN 2019, 243.

63 Inventory No. 1933.843. CROWFOOT PAYNE 1998, 107-109 fig. 40:861 and fig. 44:873; LEEMAN 2019, 272; WODZINSKA 2010, 125-126.

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