

Research Summaries

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First research:

Data : Connotations of using the Theatrical Masks in Roman Art, First International Conference “Daily Life in Ancient Ages”, Inscriptions and papyrus Institute – Ein Shams University, from 29th to 31st March 2016.

Abstract: It's known that Theatrical masks played an important role in either Tragedical or comedian Greek Theatrical shows. Roman Theatre was founded and inspired from Greek Theatre and the masks played the same role for Romans. Scholars who studied the development of Roman Theatrical shows had to mention. As well the development of Theatrical Masks either from the point of materials or methods of manufacture as well as their kinds which were Tragedical or comedian masks for drama. Scholars of Roman Art in general, not only Theatrical works, paid attention to the fact that Theatrical masks represented a wide spread element in many reliefs on buildings had no direct relation with theatre. For example, Theatrical masks appeared among the architectural decorations of Odeon Building at Hadrian Villa at Tivoli, reserved at Vatican museum, which represent a Tragedical mask for a lady inside the inclined triangular façade of the building. The mask represented a lady with thick curled hair covering the forehead and decorated with a tied ribbon above the head.

Second research:

Data: THE CROWNS OF CLEOPATRA VII: AN ICONOGRAPHICAL ANALYTICAL STUDY- SCIENTIFIC CULTURE, Vol. 2, No. 2, (2016), pp. 29-38

ABSTRACT

The aim of this research is to study the types of crowns worn by Cleopatra VII. The paper explores their shapes and significance, besides explaining the purpose of wearing them and identifying how common were these crowns among Cleopatra

VII's antecedents among the Ptolemaic queens. It also explores the common depiction of Cleopatra VII's crowns in art, classifying the depiction of her crowns in the Egyptian style combined with Hellenistic elements. The researcher explored six types of crowns worn by Cleopatra VII, these are: Wig with Vulture Headdress and Sacred Uraeus holding Hathor Crown and the Two Feathers; the Double Crown; The Wig and the Three Holy Uraei Crown; The wig and three-uraeus crown derived from the Nekhbet crown; the Wig and Nekhbet Crown with Sacred Circle of Uraei holding a Hathoric crown and the Wig with Vulture Headdress. We trace the features of the hellenistic style in sculptures and coins, and discuss the importance of the existence of these types not only in their resemblance to the ancient dynastic royal iconography of pharaohs and their queens but also in their symbolism related to the Egyptian beliefs which are evidently respected and adopted by the Greeks of Egypt, including the ruling class.

Third research:

Data :*Tower-tombs in Palmyra and Marina ELalamain "An Archaeological Comparative Study", Publication of The Archaeological Society of Alexandria, Archaeological & Historical Studies, 2014.*

ABSTRACT: The current research examines and compares the tower-tombs in Palmyra Syria and those exist in Marina ELalamain. The study also explores the similarities and differences between the two tomb-towers in terms of materials used in construction, methods of building, style of decoration (carved or painted scenes and themes), as well as burial techniques. Palmyra Site Palmera city, known as the Syrian Tadmor, is situated near Damascus next to the slopes of Al Hewar mountains, which extends from the Euphrates until the outskirts of the Levant. Palmyra mediates the road between the Euphrates, which was the backbone of transportation in the Syrian coast and the Levant with its several harbours. Since ancient times, traders were using the road from the Euphrates River, heading to the Levant harbors passing by Palmyra and accordingly to any other country across the sea. Consequently, Palmyra flourished in the Greek and Roman periods, it continued its affluence until the Arab conquest in 641 AD. Palmera graves are

the most important archaeological evidence of the city, it was called the dead houses and lies outside the city walls, at the end of the greatest main street. Due to the increasing number of population in the city and thus the increase in the number of deaths and their desire to bury their dead in decent graves characterized by prestige, respect and wealth, therefore, graves were shown in variant forms such as: crypts and in tower-tombs forms, the former of which will be studied in this current research.

Fourth research:

Data: Description wedding scenes as represented on Greek pottery(2014)

Abstract: Marriage is considered one of the rituals and customs that is regarded as a transitional stage of life and attracted the attention of different cultures. This ceremony aims to many great changes in the life of the bride and groom as well as their families. These changes were mentioned in Literature Resources as they were extracted from the rituals of ceremonies, objects and songs announcing that the bride and the groom became legal couples in front of the society. No doubt that wedding is an important event for the youth & the girl as well as their families in ancient societies especially Greek one the same as to day. We got a lot of information about the procedures and traditions of wedding mean while especially Greek pottery which supplied us with important details.

About this event and gave us a more clear picture of the Greek society. It is a close picture for the family and society to deal with religious and daily life through Gods wedding scenes. It is not astonishing to see the Gods wedding scenes, representing rituals and procedures followed by humans later as a bless from the Gods as the case of Zeus & Hera wedding.

Fifth Research:

Description: Egyptian Nemes Headdress on Heads of Ptolemaic kings. A New Approach for Dating. Sixteenth conference for Arab Archaeologists – Sharm El Sheikh – November (2013.)

Abstract: Recent archaeological investigations done during the last thirty years in Alexandria, its suburbs and other regions in Egypt, supplied us with a lot of sculptural works that represent Ptolemaic kings in the image of the pharaohs with their customs and shapes. In fact, these sculptural works raised new and lot of questions that scientists disagreed on their answers regarding dating and explaining all these statues regard less using many artistic elements to help them in dating and explaining these works. For example, studding the features of faces comparing them with other works that have familiar features to other ptolemies. Others got interested in studying the royal headdress (Diadom), its length, width and thickness to put standards for dating personal images of ptolemies. Some others went to attempt dating through the shape of the body for the statue beside the form of the Egyptian clothes and any other determinatives. It`s worth mentioning that no one got interested on the Egyptian headdress. Named “nemes” to investigate its length, volume, kind of decorations and the onethod of wearing it on the head to use it as one of the useful method of dating and that is the aim of the research. Nemes, the royal headdress, is considered an important royal symbole and it was from linen at first and tied behind the head. The statues of king Zoser revealed that since the third Dynasty the kings began wearing the nemes above the wigs. Form the fourth Dynasty the Nemes became a royal headdress in the presence of a back plexus or not. The ribbon of the nemes pressed tightly above the eyebrow & tied from the back under a plexus and it was strengthened by a solid material as leather to be between the ribbon and the forehead to protect it from wasting by sweat or to protect the forehead from friction. Nemes is depicted striped, either on frescos or on high reliefs, and the un striped part took the same colour as the body. These features appeared clearly on the famous mask of king. Tutankhamen as well as the small statues of ushabtis.

Sixth research:

Data: Representation of weaving on Ancient Greek Vases, General union of Arab Archaeologists, Thirteenth session, under the name of “Studies on Antiquities of Arab World”, Twelfth episode, first part, Cairo – 2011.

Abstract: Greek vases acquired great importance between Greek Arts and their actual values increased by their scenes, images and decorations that were derived from legendary subjects, daily life and religious beliefs the artist lived with them and accordingly reflected the extent to which the greek artist realized and felt whats around him from historical or religious events. It`s worth mentioning that the Greek artist loved depicting scenes of daily life as spinning and weaving craft which had a great role & importance in religious beliefs as well as daily life.

It`s known that weaving was one of the important traditions for Greek women in Ancient Greek civilization. Women carried out spinning and weaving and excelled in this craft that get an important position in the economical life of Ancient Greek. According, the Greek women had an influential role in the Greek economy since it is a domestic activity and a trade at the same time. Spinning & weaving were one of the prior responsibilities of wives as they supervised all domestic works including spinning & weaving wether they doing it themselves or by their assistances or servants. Those women, either free or servant, who occupied this craft had a great position between their colleagues in the Greek society.