Stone Canvas
Towards a Better Integration of ‘Rock Art’ and ‘Graffiti’ Studies in Egypt and Sudan
# Table of contents

**Preface** by Anna Wodzińska and Laurent Coulon ................................................................. IX

**Foreword** by Paweł Lech Polkowski .......................................................................................... XI

**Paweł Lech Polkowski**  
Rock Art and Graffiti Studies in Egypt and Nubia:  
An Introduction ............................................................................................................................ 1

## I. ROCK ART AS A SOURCE OF KNOWLEDGE ........................................................................ 31

**Dorian Vanhulle**  
Pre-pharaonic Rock Art: A New Eldorado for Research?  
When Answers Are Carved in Stone .......................................................................................... 33

**Elena Panaite**  
Some Considerations on Saharan Rock Art and “Libyan” Identity Markers  
in Egyptian Iconography ......................................................................................................... 53

**Axelle Brémont**  
Beyond “Pharaonic”: Non-hieroglyphic Animal Engravings of Dynastic Date.  
Towards a Chronological and Interpretative Framework ......................................................... 79
II. PICTURES ON THE WALLS ................................................................. 103

Tim Karberg
Masons’ Marks from Musawwarat es-Sufra, Nubia, and Egypt:
A Non-lingual Marking System and its Intercultural Context ................................ 105

Suzanne Davis, Geoff Emberling
Meroitic Graffiti as Devotional Practice at El-Kurru, Sudan................................. 121

Valeria Kuvatova
“Languages” of Wall Paintings in the Chapel of Exodus:
Decoding the Pictorial Program.......................................................................... 135

Miguel Ángel Molinero Polo
A Building’s Biography and Graffiti at the Temple of Debod:
Formal, Spatial, and Semantic Analysis of Dromedary Figures
and the Scenes on its Walls ............................................................................... 151

III. BETWEEN TEXT AND IMAGE .......................................................... 173

Pierre Tallet
An Overview of Official and Private Inscriptions Related to Sinai Expeditions
from the Naqada Period to the End of the Old Kingdom...................................... 175

Nikolaos Lazaridis
Rock Communications:
The Interaction of Textual and Figural Graffiti in North Kharga ....................... 189

Adam Łajtar
Interrelation Between Textual and Figural Graffiti in Cult Places:
Some Examples from Graeco-Roman Egypt and Christian Nubia.................... 201
IV. AT THE CROSSROADS: ICONOGRAPHY AND ARCHAEOLOGY .................. 217

John Coleman Darnell
Graffiti, Festivals, and Nubian Self-presentation:
Three Case Studies ......................................................................................................................... 219

Gwenola Graff
Comparing Predynastic Eastern Desert Rock Art with D-Ware?
Possibilities and Limits ..................................................................................................................... 241

José Ramón Pérez Accino, Hisham El-Leithy
Graffiti as Representation of Archaeological Features
in the Royal Cache Wadi .................................................................................................................. 253

V. STUDYING IMAGES .................................................................................................................. 267

Adel Kelany
A Possible Transition in Rock Art from the Late Palaeolithic
to the Epipalaeolithic Period in Wadi Abu Subeira, Aswan .................................................. 269

Serena Nicolini, Maria Carmela Gatto
How Far South?
Hunting Scenes and Towed Boats Between Egypt and Nubia ..................................................... 283

Pablo Ozcáriz Gil
Spanish Roman Figurative Graffiti and Their Parallels
in the Eastern Roman Empire: The Case of Santa Criz (Eslava, Navarre) ................... 305

Julia Maczuga
Across Boundaries:
Pictorial Graffiti from Ghazali Northern Church in Comparison
with Nubian Christian Iconography and Rock Art
from the Fourth Nile Cataract Region .......................................................................................... 323

Rabab Hamdy Aly
Rock Art in Suez:
Exploring the Potential of Archaeological Sites in the Context of Tourism .................. 343