

SOUSA, ROGÉRIO. *Burial Assemblages from Bab el-Gasus in the Geographical Society of Lisbon*. Monumenta aegyptiaca 14. Turnhout, Brepols, 2017. xiv + 290. ISBN 9782503565750. € 89,00.

This book is the first publication of the 21st Dynasty coffins in the Lisbon Bab el-Gasus collection which Portugal received in 1893 as the 8th Lot consisting of 88 ushebtis, 5 anthropoid coffins, and 3 mummy covers. The mummies remained in Cairo, but their whereabouts are currently unknown. The mummies of the 8th Lot were lost by 1907 when Georges Daressy published his findings on Bab el-Gasus.¹ Sousa's publication provides a full description, commentary, accompanied by black and white and color plates of coffin photographs in addition to useful line drawings, which are essential contributions to researchers in this field.

The book is divided into systematic description of iconography and inscriptions followed by commentary and documentation. Sousa's methodology for coffin documentation is carefully described and justified. Each piece receives a summary description, information about archaeological context and dating, description of iconography (head to foot), and then textual transcriptions and translations. The publication follows a contemporary trend to give full attention to coffin iconography inside and out, following René van Walsem's methodology set up in his publication of Djedmonthuiuefankh,² as well as van Walsem's concept of "architectonisation,"³ a framework utilized by Sousa for his description method. Sousa focuses on consistent terminology for the topography, or "architecture" of yellow coffins, aiming at being as exhaustive as possible, including discussion of color, decorative patterns, and friezes. Descriptions of vignettes follow the same order of description: symmetrical composition, action, and liminal elements. Visual documentation supplements the visual and textual description and is inspired by epigraphic survey methods.

I did note that the line drawings only focus on iconography and text. The drawings do not depict coffin contours, wooden planks, or other irregularities, but Sousa is careful to point out that this study is not technical in that way and that eliminating such details makes the iconography clearer to the viewer. However, if full access to a given coffin is granted, it would have

¹ Daressy 1907.

² Van Walsen 1997.

³ Van Walsen 1997: 361.

made sense to also do such a study in addition. As presented, the line drawings give an idealistic and perfected image of a given coffin, rather than a picture of a crafted object of a particular quality or cost, not to mention an object that probably underwent modifications for coffin reuse.

Having said this, it is clear that Sousa has contributed another essential resource to those of us invested in coffin studies, religious iconography, and funerary preparations in ancient Egypt. The focus on Bab el Gasus is particularly useful, as this volume is one more step in reuniting and resurrecting a coffin cache that was not scientifically excavated and then scattered to museums around the world. I applaud Sousa for carefully including archival information with his art historical, iconographic and textual details.

BIBLIOGRAPHY

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AGNÈS GARCIA-VENTURA, CLAUDIA TAVOLIERI & LORENZO VERDERAME (eds.). *The Study of Musical Performance in Antiquity. Archaeology and Written Sources*. Newcastle upon Tyne, Cambridge Scholars Publishing, 2018. xii + 260 ISBN: 978-1-5275-0658-9. £ 61.99.

La música y su interpretación constituían aspectos fundamentales en las culturas orientales y mediterráneas, y todas las facetas de la vida, de la cotidiana pero también de la ritual, estaban impregnadas de música. La música era además la amalgama que aseguraba la identidad social y cultural de las personas. Aunque los estudios de música en la antigüedad suelen ser algo marginales, la música nos proporciona una información extraordinaria de las interdependencias culturales de las sociedades. Como la música se difunde entre todos los niveles de la vida comunitaria, es un eslabón crucial que conecta muchas