

A Re-carved Female Portrait from Buto in Kafr El-Sheikh Museum

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ABSTRACT

This paper analyses a head of a female statue (Inv. no.19891) that was kept in the Marea storeroom and is now in the Kafr Al-Sheikh Museum. Unfortunately, there is no information about its archaeological context, except that it was found near the main temple at Buto, which makes it difficult to identify the function of the head, its owner or its date, and who the head represents. The head is made of marble, its height is 22.2 cm, with a partly broken nose, and the back of the head seems to be made of gypsum with decoration. The head is shown wearing a diadem.

The characteristics of the head can be compared to other examples, namely the facial features, the hairstyle and the diadem. The analysis suggests that this head was made for the Ptolemaic queen Bernice II and was sculpted from a reused block from an architectural cornice or frieze of a previous building.

KEYWORDS

Reuse, architectural elements, Ptolemaic Queens, Bernice II, Buto, Kafr-Al Sheikh

الملخص

تتناول هذه الورقة البحثية، رأس تمثال لسيدة كانت موجودة بالمتحف اليوناني الروماني وكانت مخزنة في متحف ماريا، ثم نقلت لتعرض في متحف كفر الشيخ الجديد، وهي الآن بمخزن المتحف. للأسف هذه الرأس لم يذكر عنها ما يشير إلى السياق الأثري أو المكان التي عثر عليها به على وجه الدقة وإنما عثر عليها بالقرب من المعبد الرئيسي في مدينة بوتو، كفر الشيخ، وهو ما شكل عائق نحو تحديد شخصية هذه الرأس وتأريخها وإذا ما كانت شخصية نسائية عادية أم سيدة ذات شأن كاهنة أو ملكة؟ الرأس مصنوعة من الرخام، ارتفاعها ٢٢,٢ سم، مع جزء مكسور من الأنف ومؤخرة الرأس يبدو بها جزء مصنوع من الجبس أو مكتمل بالجبس وعليه زخرفة نباتية، وترتدي على الرأس شريط.

الأمثلة المقارنة التي تم تناولها في هذه الدراسة أثبتت، أن الرأس ربما تخص الملكة البطلمية برنيكي الثانية وذلك من خلال ارتدائها رباط الرأس الملكي وكذلك ملامح الوجه وتعبيراته وتسريحة الشعر. وقد تبين أنها مصنوعة من كتلة حجرية أعيد استخدامها لهذا الغرض من مبنى معماري عام متهدم.

الكلمات الدالة

إعادة استخدام، عناصر معمارية، الملكات البطلميات، برنيكي الثانية، تل الفراعين، كفر الشيخ.

INTRODUCTION

Portraiture is well known in Hellenistic times in general. For example, the portraits of Alexander the Great are recognizable by his wide-open eyes with the heavenly gaze, a style that his successors followed. Portraits were made for the Kings and Queens in Hellenistic times and for ordinary people. Still, some elements and characteristics distinguished the royal portraits, such as the diadem, the main crown for the kings and queens in Ptolemaic Egypt. It was well known that Hellenistic kings and even Roman emperors tried to reach the idealism of Alexander, not only in his affairs but also in his depictions, so they represented themselves in the same way (L'Orange, 1947, pp. 12-14,39).

This paper examines a fascinating head made of marble found in Buto Kafr Al-Sheikh. It was kept in the Graeco-Roman Museum, Alexandria, Inv. 19891 and then kept in the Marea storeroom after the closing of the museum for restoration from 2005 until 2021. Now, the head is part of the Kafr el-Sheikh New Museum collection, which was opened in 2021¹. The head was recorded in the register as a female marble head from Buto, with a height of 22.5 cm and a diameter of 9.5 cm, so it is a life-size head. Unfortunately, there are no specific known records in Buto to identify the head's context. This research, therefore, aims to identify the female head with the unusual decoration on the back of it, the date of its execution, and her identity. Is she a queen or deity? Furthermore, what was her role in the political and social life in the Ptolemaic capital, Alexandria and Egypt? The idea of reusing or re-carving portraits from previously sculpted portraits or architectural elements will be discussed.

The Iconography of the Head

This head gives an impression of sovereign power (Fig. 1A-D) (Figures from 1 A-E by the researcher). The face is sufficiently individualized to identify it as a portrait; the head is almost entirely preserved with only small pieces broken from the nose and hair; there are signs of Venus rings on the neck. The marble at the summit and back of the head is roughly worked and would have been

¹ I have the honour to be a member of the Labels Committee of the Graeco-Roman section of this Museum, and thanks to Professor Sobhy Ashour and the colleagues at Kafr El Sheikh Museum for facilitating the researcher's work. Also the researcher expresses her gratitude to Prof. Mag. Dr. Gabriele Koiner, Institute of Classics, Research Focus Archaeology, University of Graz, Austria, for revising the article and for her valuable notes.

concealed by a veil made of marble or possibly more convincingly, it was finished with stucco (Fig. 1B). It may be the remains of the stucco that appears at the nape of the neck (Fig. 1C). The hair is divided into a middle parting with the hair falling on either side of the forehead. The left side consists of three curly locks of hair at the front; the right side has the same number of locks but is not complete at the rear of the head, where the hair looks smooth. Behind the locks of hair is a flat diadem, nearly 2 cm in height. The gypsum or stucco appears clearly on the head. At the top of the back of the head behind the diadem, there is a palmette decoration (Fig. 1C), and it seems there is another palmette below the gypsum at the nape of the neck. The facial features seem very personalized to confirm that it is a portrait. The head is tilted a little to her right (Fig. 1D), and the forehead is about 4 cm wide. The eyebrows are executed with a deep shadow from the inner part and are thinner and lighter on the outside. The eyes are intense with a look of pathos (Fig. 1D) as with the portraits of Alexander the Great (Mihalopoulos C, 2009, pp. 279-281), but the pupil of the eye is not marked. The nose is long and wide, but the tip of the nose is missing, the mouth is small, and the lips are full and closed with a small line dividing them. The lower lip seems smaller than the upper fuller lip. The chin is small with a circular end shape.

So, she could be one of the Ptolemaic queen's portraits, and to make the identification, the author will compare with some similar queen's portraits:

Comparison with Ptolemaic queen's portraits

In studying the same features of this type of head, especially with a diadem and a portrait's much-characterized facial features, we will compare other Ptolemaic queens' images to identify the owner of the Buto head.

Most striking is a marble portrait, which was identified as the Ptolemaic queen Berenice II from the Serapeum and kept at the Graeco-Roman Museum, Inv. Number 3908 (Fig. 2). This head is considered a masterpiece of Ptolemaic sculpture, with characteristics of the Alexandrian school of art, and completed with gypsum as was our head. It was found together with the heads of Ptolemy III, her husband, and Ptolemy IV, her son. It was said to show the same pathos of Scopas' work and the sfumato technique of Praxiteles. It was dated to the 3rd century B. C. because of the size of the diadem and the previous features of some of the prominent classical sculptors (Lawrance, 1925, pp. 179-190)

(Noshy, 1937, p. 91) (Kyrieleis H., 1975, p. Tafel 82) (Tkaczow, 1993, p. no. 10) (Savvopoulos, 2012, pp. 390, no.22). For example, the great Serapeum head of Alexandria, had the same features. Its size suggests that it was made as a cult statue. However, other scholars suggest that it was the head of Cleopatra I (Queyrel F., 2016, pp. 140, Fig., 107), so the identification of the Serapeum head is not confirmed yet, it resembles our head in facial features.

Also comparable are three heads from Tell-Timai in the Delta. In these examples, the hair is parted down the middle and divided on the forehead into two parts. The incomplete part of the head suggests that she may have worn a veil. As for the face, the chin is pointed, and there are traces of the drill in the corners of the mouth as on other heads of Queen Berenice II. In all examples of her head, the strands of the hair appeared crinkled, and these features had similarities with her portraits on coins (Fig. 5) preserved at Athens and Copenhagen (Ashton, 1999, pp. 59-60, no.37-39).

A head in the Louvre museum (Fig. 3), identified as Bernice II, daughter of Magas, King of Cyrene, has the same facial features as the Buto statue, with the eyes staring into the distance, the same hairstyle, the head tipped to the side in the same position, and had Venus rings on the neck (Charbonneaux J., 1953, pp. 122, Fig., 25) (Kyrieleis H., 1975, pp. 183, L6, Tafel 97 3-4).

On faience oinochoi, such as an example from the Getty Museum inv. 96.AI.58 (Fig. 4) (<https://www.worldhistory.org/image/10744/wine-vase-with-berenice-ii/>), the queen appears with small facial features, a pointed nose, the chin is small, the hair parted in the middle and divided on the forehead with the diadem on the head. In other examples of oinochoi, there were inscriptions with the name of Berenice (Thompson, 1973, pp. 40-41, nos.75, dates back to 240-235 BC, 76, 80-87). Thompson made a comparison between those faience vessels and the portraits on coins (Fig. 5). In addition, an example of a head from Cyrene shows Berenice with the four wavy hair locks, a straight profile, delicate features in the Greek style, small eyes, a long and pointed nose, and a turned-down mouth with a sad expression, as on the Buto head. The neck has wrinkles, perhaps showing an older woman, and the diadem knot appears high on the head (Branko V. O.). With the comparisons mentioned earlier, it is clear that our head is very similar to some portraits of Bernice II.

Discussion:

The Macedonians were dominant at the beginning of the Ptolemaic era, and their queens served as new paradigms for Greek women in general. Dynastic marriages were arranged to seal alliances between kings, and when the alliance was dissolved, wives might find themselves hostages in a hostile land. On the contrary, the queens who married their brothers had many powers (Pomeroy, 1984-1990, pp. 3, 17), and although Berenice II was not the sister of Ptolemy III, he was her cousin, so she had authority and great power (Bevan, 1927, pp. 189-190).

Berenice II ruled for about 22-25 years (264-221 B. C.). She was the daughter of Magas of Cyrene and the wife of Ptolemy III Eurgetes. She was also one of the most important Ptolemaic queens, as the poets and scholars of the ancient Museion and library of Alexandria praised her. The most important of these poets who wrote about her was Callimachus. One of his poems celebrates her victory in chariot races at Nemea because she was an excellent horse-woman, she took part in battles, and perhaps because she came from Cyrene, which was a land known for horse-breeding (Pausanias, p. 3.17.6) (Pomeroy, 1984-1990, p. 20).

Other poems mentioned her dedication to a lock of hair at the temple of Arsinoe-Aphrodite in Alexandria; until her husband's safe return from Syria. She occupied a significant position amongst the Ptolemaic queens for her culture and religious ideals. There are many examples of her depiction in art in general, through her coins or at the pouring of water on the queen *oinochoi*, shown here at different ages in Greek costume. She also appeared in mosaics, sculptures and stamps, which scholars agreed were her portraits. However, not all of them have her name, as in coins, the facial features were the main reason for their identification (Clayman, 2014, pp. 159-160).

Like Arsinoe II, Berenice II had a cult and was worshipped alone and with her husband as *Σεοι Ευεργεται*. As she ruled for many years; it is reasonable to find some changes in her portraits, with the slight differences possibly due to the different workshops of sculptors or artists.

Her portraits were divided into three phases:

1. A young woman 247-240 B.C.
2. A woman in her thirties 240-230 B. C.
3. A late type until her death from 230-222 B. C.

On Berenice's early coins from Cyrene (Fig. 6), she is depicted as a young woman, with a Cornucopia on the reverse bearing the inscription: ΒΕΡΕΝΙΚΗΣ ΒΑΣΙΛΙΣΣΗΣ. Her depiction on the coins resembles the Buto head through the eyebrows, the wide eyes with heavy lids, and the small mouth with pursed lips. We can also notice that from the reconstruction of the veil on the Buto head, the similarity in facial features between the coins and head are enhanced (Fig. 7) (Branko V. O.). On other coins from Ephesus after her marriage, Berenice appears as a young woman with strong features. The late coins have the inscription Βερενικιον νομισμα . In all examples, the hair is divided into four curly waves on the forehead (Thompson, 1973, pp. 84-85). Some scholars suggest it could be a Melon coiffure, which also appeared in other portraits of the queen.

In the examples of Berenice's image, which were made after her death, the hair appears from the back as a low knot, and the neck is thick. In contrast, the portraits after her marriage show that she seemed weary and as a dowager, and she may share her parents' tendency of indolence and thickness (Thompson, 1973, pp. 87-88).

Concerning the sadness of the appearance in the Buto head, it has been suggested that this shows Berenice II while mourning her daughter. If this is true, it may be dated to 238 B. C. However, the head may also come from a funerary monument because it resembles the Alexandrian and Pisidian women's stele. (Lawrance, 1925, pp.179-190) We could also consider that the sadness on the face may refer to the possibility of it being a posthumous portrait of the queen.

It was common to depict all the Ptolemaic kings and queens in the different artistic types because, in the case of queens, many played a significant role in the policy of the Ptolemaic kingdom in Egypt and sometimes in external affairs (Smith, 1988, p. 87).

The portraits in Egypt were made in different styles. In the Greek style, the head was made of marble, and the body and other attributes were from other materials due to the lack of marble in Egypt. Also, in the case of the deified rulers, the

statues' bodies were made from other precious metals (Ashton, 1999, pp. 38-39) (Smith, 1988, p. 15). The Ptolemies were also represented in pure Egyptian style or an eclectic style. But the Buto head is from the Greek style in material and iconography.

The Alexandrian school of sculpture was very famous in Hellenistic times, and it has more characteristics than the other Hellenistic schools. At the beginning of the Ptolemaic rule, the kings encouraged artists and sculptors to come and work in the capital. Therefore, we find some artistic influences of the most famous sculptors from the 4th century B. C., especially those of Praxiteles with the *sfumato* technique, which means the soft rendering of flesh in the face and other elements. Due to the lack of marble in Egypt, the hair was usually represented with stucco added to the marble heads. Yet this custom appeared in other places even with an abundance of marble, so it may have been done with stucco for another reason, perhaps to avoid the hard work of sculpting such a hard stone (Lawrance, 1925, pp. 179-190).

For the decoration on the back of the head (Fig.1C), there is a carved decoration of a palmette, which is not usual in any sculptured head at this time. The palmette indicates that the head was re-carved on a reused stone, which I suggest was part of a frieze or cornice decorated with Ανθμιον Anthemion, a pattern of successive palmette ends with volute, which was mainly an architectural decoration. A complete palmette appears at the top of the back of the head, while under the gypsum, there are traces of part of another decoration that may be an acanthus leaf or stylized lotus flowers because using alternating palmettes and acanthi or stylized lotus flowers was a common phenomenon in Greek architectural decorations, on friezes. For example, below the capitals of columns at the main Ionic temple on the Athenian Acropolis, the Erechtheum (Fig. 8-9), which was built about 421-406 B.C. (Dinsmoor, 1950, pp. 179-181, Plate, XLVII). The technique was also used as decoration for cornices on classical Greek temples, especially of the Ionic order, or in Doric temples at Sicily, as in Temple C (Dinsmoor, 1950, p. 81), or appeared as a band below the capital as in Naucratis and Ephesus (Dinsmoor, 1950, p. 193).

This type of palmette decoration has been used since the Archaic Period in Greece. The Greek palmette is a stylized version of the Egyptian one, or from Acanthus leaves (Riegl, 1992, pp. 46-66, Figs., 16, 19), and it also imitated and

appeared in Mesopotamia and Assyrian art (Riegl, 1992, pp. 83-88). The palmette decoration was prominent on red-figure vases and as acroteria for tomb stele in Greece and remained the same in the fifth century B.C. (Dinsmoor, 1950, pp. 145, Fig. 54), The parts of the Greek palmette are: the volute calyx, conical axial filler, and the crowning fan, and it was developed into the spilt palmette as on the acroterion of the Attic grave stela, where the undulating leaves of the fan turn their tips back toward the middle (Riegl, 1992, pp. 188-189, Fig., 110).

The other variation of the palmette with curved tips did not become common until the 4th century B. C. It resembled the Near Eastern palmette but was divided into two half-palmettes. It appeared on the Corinthian capital of Lysicrates' monument of the 4th Century B.C. Hence, the palmette form became an acanthus leaf, or in other words, the palmette decoration was the keystone of the acanthus ornament, as Riegl says, "*In my opinion, the acanthus ornament was originally nothing more than a palmette or, in some cases, a half palmette adopted to sculpture in the round*". This type of palmette continued to be used in Hellenistic and Roman times (Riegl, 1992, pp. 207-220).

A fine example from the Hellenistic times, the golden diadem from Elaia (Aeolis) (Fig. 10) (Riegl, 1992, p. 210), shows the palmette decoration at its peak. The palmette top ends freely and bends its crowning tip in an inward curve. It is divided through the middle like two halves of a palmette, constituting a full palmette. It consists of eight leaves — four on each side of the axial filler of the palmette and a cone above the volutes, like petals as on the Buto head palmette in (Fig. 1.C). Another important example is from the Arsinoeion of Samothrace, dated to 289-281 B. C. A cornice was decorated with Anthemion now in the Kunsthistorisches Museum in Vienna. The Antikensammlung inv. I 698, with a frieze of palmettes and stylized lotus flowers (<https://www.khm.at/en/objectdb/detail/51725/?lv=detail>), the palmettes are also the same as in (Fig. 1. C) because of the presence of the eight leaves and ninth axial filler in the middle including the alternating stylized lotus. The only difference in the Arsinoeion palmette is that the palmette seems more elongated than in our example.

The closest example of the idea for reusing architectural elements for carving heads is a marble portrait of a man at Princeton (Fig. 11), re-carved from an anta

capital from the Flavian era, the museum purchased it with the memorial collection fund y1953-25. The remains of decoration can be seen on the back, upper and lower sides, with a double volute above the acanthus leaf corners ornamented with small, winged creatures. There are the remains of stucco at some points of the head, which can be seen in the coarse parts on the crown of the head, this suggests that the head originated in an area poor in marble, especially from Egypt (Kinney, 1997, pp. 118, Fig., 1-2) (Padgett, 2001, pp. 22-26).

The piece of the stone used for the Buto head may be reused from a destroyed early building from the area or maybe from an early tombstone.

The idea of re-carving portraits in Ptolemaic times may have been for economic reasons, because of the rarity of marble in Egypt or for other reasons. There are many examples of that phenomenon, for example, the heads of Ptolemy IV and Arsinoe III in Boston. The head of a woman from Egypt that may be Arsinoe II in The Mariemont Museum is re-carved from part of a table with the remains of some flutes on the nape (Queyrel, 2020, pp. 192, 363, Fig. 246-247). A head of Arsinoe II in Bonn was re-carved from a rectangular architectural element (Kyrieleis H., 1975, p. 180). The re-carving of portraits continued in Roman times and increased during late antiquity. This practice was very well known as part of *Damnatio memoriae*.

The head fillet or diadem

The diadem was an important feature of the identity of the queen. This crown existed before Hellenistic times, known as a head-tie or στροφιον, appeared since ancient times in Homer's (Homer, pp. IL, 18, 597) poems. The diadem is considered to be the evolution of the Greek *stephane* in Hellenistic times and expressed the political right to lead for a Hellenistic ruler. The first ruler depicted with the diadem was Alexander the Great (Kyrieleis H., 1975, p. 4) (عطية، ٢٠١٢، صفحة ٩).

The definition of diadem, διαδημα in Smith's dictionary (Pliny, pp. VII, 57) (Smith, 1842, pp. 394-395), is a white fillet used around the head. It was created for the eastern god Liber Pater, and Dionysus wears a plain fillet so that it was always worn on the heads of eastern rulers. Alexander the Great adopted the wide diadem from the Persian kings as a symbol of royalty. The form was of long strips hanging on the shoulders and tied around the head, where the ties are clearly shown. However, some Hellenistic diadems were made of metal, so they

were not tied (Calder, 1983, pp. 102-103). In the case of the diadem on the Buto head (Fig. 1B), it seems that it was designed to imitate the metal diadems because there are no strips to tie it around the head.

The assimilation between goddesses and queens

The most prominent Greek goddess the Ptolemaic queens preferred was Aphrodite. She was what Dionysus and Heracles were to the Ptolemaic kings, perhaps because of the eastern origins of Aphrodite and other reasons connected to her qualities. The Ptolemaic queens were also associated with other goddesses, such as Agathe Tyche (Fig. 4) and the most famous Egyptian goddess, Isis, who had an important role in Egyptian religion. Her cult was widespread throughout the entire ancient world. Through the connection with Isis, the Ptolemaic queens had great power and honour, sometimes more than the kings (Pomeroy, 1984-1990, pp. 28-31).

Purpose of executing small statues and heads for queens

The small Ptolemaic portraits may have been made for religious or political reasons or perhaps were decorations in public areas (Ashton, 1999, p. 39). Thompson and Smith (Thompson, 1973) (Smith R., 1988, pp. 88-89) agree that they were votive and were dedicated at the ceremonies of their cults, especially the small images which resemble those on the queen *oinochoi* (Smith R., 1988, p. 95) (Ashton, 1999, p. 40). It seems that this was the most likely purpose for the Buto head (Fig. 1A); because it was found near the main temple of Buto, it would have been a votive statue at the ceremonies and festivals made in the Ptolemaia festival. The votives could also have been introduced during the Greek goddesses' Leto and Artemis festivals because, as Herodotus mentioned, there was a great temple for them in Buto. Pliny (Pliny, pp. V, 11) mentioned, "*There are also, in the latter part of the course of the Nile, many towns of considerable celebrity,, towns of Butos,*" also famous for the worship of Leto. It is well known that the Greek queens were assimilated and depicted themselves like other goddesses, as mentioned before. So, the head of the queen embodying a goddess may appear after her death, especially with the posthumous features of the portrait, and is introduced as a defied ruler.

The position of the Ptolemaic queen changed dramatically when Ptolemy II married his second wife and full sister Arsinoe II. They were deified as

the *Theoi Adelphoi* (“Sibling Gods”). She received a lifetime cult under the epithet *Philadelphus* (“Brother-Loving”), which persisted for generations after her death. Their parents, Ptolemy I and Berenice I, were worshipped, too, as was Alexander the Great, who, in a way, was regarded as the dynastic founder. Although Ptolemy III and Berenice II were cousins (they shared the same grandmother, Berenice I), they proclaimed themselves siblings as children of Ptolemy II and Arsinoe II, perhaps from the time of their marriage – or at least from the time of the ceremony at Cape Zephyrium. (Branko V. O.)

Conclusion:

Although it was challenging to identify all the portraits of the Ptolemies, as without inscriptions or a confirmed image of a king or queen, it is difficult to identify him/her. It was difficult to be one hundred percent sure about the owner of this female head. Still, after many comparisons with the known and proposed portraits of some Ptolemaic queens, the research demonstrated that the head from Buto may well be a small votive portrait of Queen Berenice II. It may have been dedicated near the main temple of Buto due to the importance of this region in the Delta area of Egypt. The Ptolemies had a great interest in the area, and Plutarch (Plutarch, p. 18) (Wilson, 1955, pp. 209-236); clarifies that in Roman times, Isis had Horus nursed in Buto. The votive offering of a queen’s statue would then mark the importance of Buto economically and religiously and spread the royal cults throughout the important temples of Egypt. Suppose further or future research confirmed another opinion about identifying the Buto head. In that case, we are sure that she is one of the Ptolemaic queens because of the royal Diadem, which was only worn after Alexander the Great and then only by the Lagidis kings and queens and was prohibited in private or public portraits.

The influence of the Alexandrian school of art can be seen on the Buto head, which could have been re-carved in Alexandria and then taken to Buto to be used as a votive near the temple in Buto. The completion of the head with gypsum due to the rarity of marble in Egypt was well known and was one of the characteristics of the Alexandria school of art and appeared in many examples. The idea of re-carving Ptolemaic portraits from different media, as earlier portraits or architectural elements, occurred in some examples, such as the head of Arsinoe II in Mariemont, Bonn and others.

The Anthemion decoration at the back of the head reveals that the head was made of a reused fragment of marble, perhaps part of an Ionic cornice, and the form of the palmette alternating with a stylized lotus (Fig. 12) confirms the date of this style which was common through the Mediterranean in Hellenistic times. The style originated in ancient Egyptian art and was used in Mesopotamia and other areas, including Greece, at the Erchitheum and other monuments since the 5th century B.C. The distinctive form of the flowing palmette with the leaf ends toward the axial filler occurred in other monuments of Hellenistic times, such as golden diadems and the cornice from the Arsinoeion of Samothrace. The date of the Buto fragment may be the 4th or beginning of the 3rd century B. C. It could have been part of an early building that was built in Alexandria earlier and destroyed or part of a tombstone. Another possibility is that it was imported from Greece and re-used not as an architectural element but as a source of marble from which to sculpt small votive heads because it is not reasonable that at this early date in the ancient city of Alexandria that such destruction had happened. The beginning of the 3rd Century and even before was the construction phase of the tremendous Ptolemaic buildings in the city. The reuse of stone from older buildings was usual in ancient Alexandria and, of course, in the ancient world, especially in areas lacking quarries. Even the ancient architects found that reusing ancient materials may dignify their works. The reuse of building materials was a universal practice, and it was widespread in Rome, which had multiple forms of recycling, Vitruvius (Vitruvius, p. 2.8.19), confirming that “*Hence the strongest burnt brick walls are those which are constructed out of older roofing tiles*” because re-used ones were weather tested (Kinney, 1997, pp. 122-123); so the practice was not only used in re-carving portraits but was also preferred in architecture, and continued to be used, becoming a phenomenon in Roman and late Antiquity structures, appearing in many examples.

The Buto head, according to facial features and comparisons, may be dated to the second type of depiction of Queen Berenice II as a woman in her thirties, that is, the middle of the 3rd century B.C. This is supported by the remarkable resemblance between the Buto head and the head from the Serapeum, which dates to the 3rd century B.C., nearly the same time as the Buto head. The stone from which the head was made and its decoration with alternating palmettes and lotus should be from a building that may date to the beginning of the 3rd century B. C. The carving of the head itself could be dated to the end of the 3rd century

B.C., which means after the queen's death and during the time of Ptolemy IV (221-204 B. C.). In this case, it would be part of her cult after death; she and Ptolemy III were deified after death and had their own cult as *Theoi Euergetai*.

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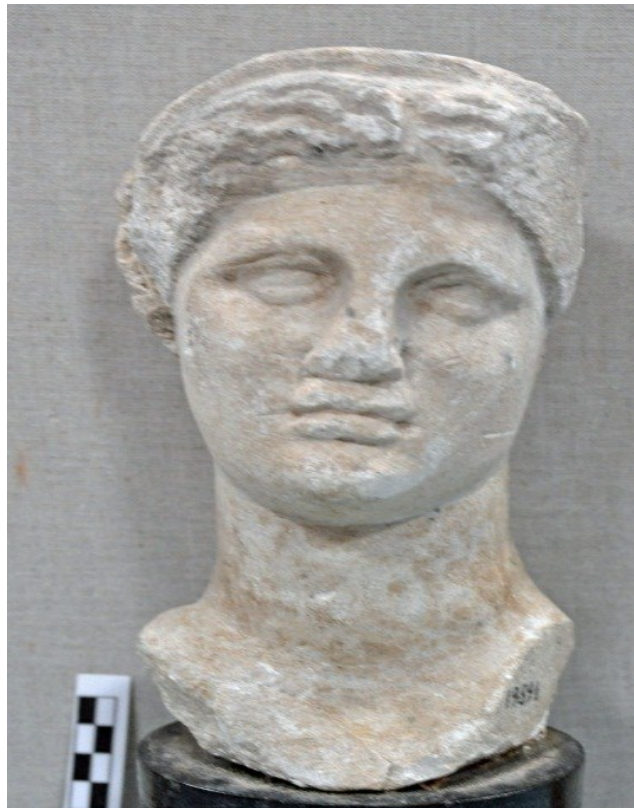
Plates

Fig. 1. A: front view of the head of the female at Kafr El- Shiekh museum storeroom, Photo by the Author



Fig. 1. B: the upper part view of the head with the diadem, Photo by the Author



Fig. 1. C: the back view of the head, with the nape and Anthemion decoration and remains of gypsum, Photo by the Author



Fig. 1. D: three-quarter view of the head, which leans to her right, Photo by the Author

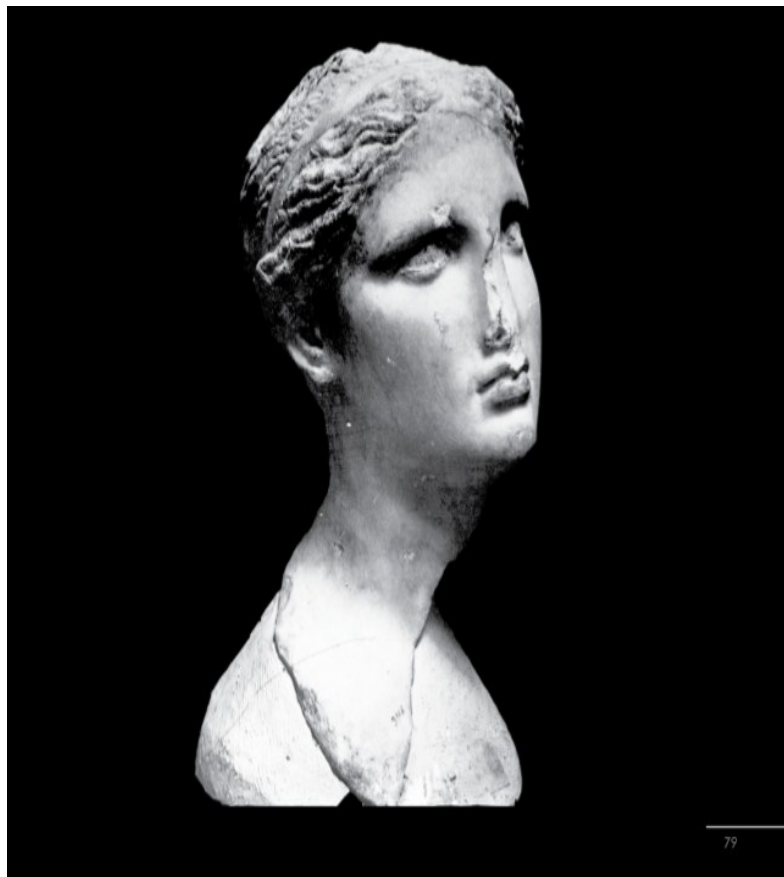


Fig. 2: Serapeum head of Bernice II, Graeco-Roman Museum 3908, Savvopoulos, K., 2012, No. 22, 79-80.



Fig. 3: A head of Bernice II at Louvre Museum, Charbonneaux , J., 1953, Fig. 25; Kyrieleis, H., 1975, Tafel.97 3, 4.



Fig. 4: Oinochoi or wine vessel of Bernice II at Getty Museum, Getty inv. 96.AI.58, <https://www.worldhistory.org/image/10744/wine-vase-with-berenice-ii/> 28-4-2022.



Fig. 5: two coins of Bernice II, at Athens and Copenhagen, Branko van Oppen, *Berenice II Euergetis, A pre-eminent Hellenistic queen*, 2018, <https://www.ancientworldmagazine.com/articles/berenice-ii-euergetis-pre-eminent-hellenistic-queen/4-9-2021>



Fig. 6: A coin of Bernice II from Cyrenaica, <https://www.coinarchives.com/a/lotviewer.php?LotID=1947706&AucID=4587&Lot=30039&Val=60de4fa1218582756a594c4241729489> 24-4-2022

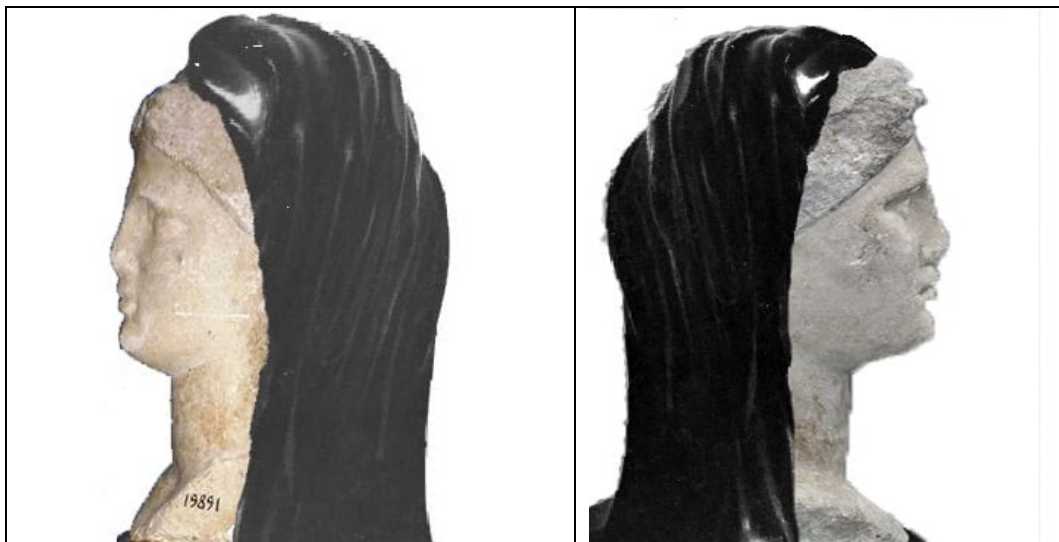


Fig. 7: side view of the head with a veil assimilating coins portraits, by the Author Thanks to Ema Abd-Elhady.



Fig. 8: the lower part of the ionic frieze of the north porch of Erchitheum decorated with alternating palmette and acanthi, now in the Glyptothek, Munich, Germany.

https://commons.wikimedia.org/wiki/File:Ionic_frieze_from_the_Erechtheum,_dimensions_130_x_50_cm,_in_the_Glyptothek.jpg 5-5-2022



Fig. 9: A band of alternating Palmette and acanthus below the capitals in front of the north porch of Erchitheum. Photo by the researcher 2019



Fig. 10: the Golden diadem from Elaia and the palmette decoration at its top. Riegl, Alois, 1992, 210, fig. 122

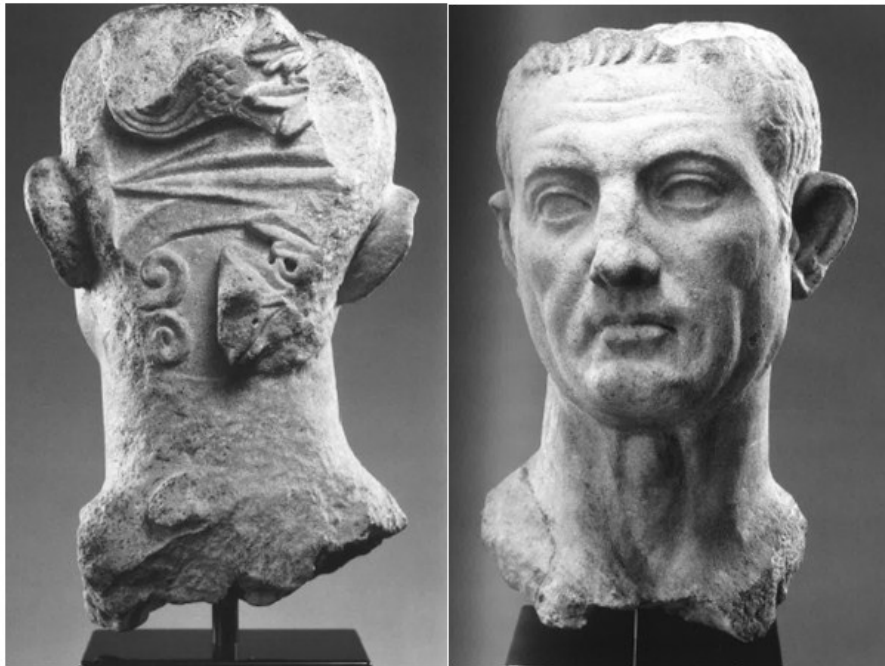


Fig. 11: a re-carved male portrait from an anta capital at Princeton frontal and back view. Padgett, J. M., 2001, No. 6.1-2.



Fig. 12: Reconstruction of the palmette and lotus decoration at the back of the head under research. By the Author.