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Interpretation of ancient Egyptian mythological texts on the territory of Ukraine

Abstract. The purpose of this study was to explore the hermeneutics of ancient Egyptian written monuments as interpreted by representatives of Ukrainian culture and monumental art. Art historical analysis revealed that the interpretation of ancient Egyptian written and pictorial monuments of transcendent content had its representatives in Ukraine from the time the texts were first translated. One of the earliest translators of the “Pyramid Texts” was Oleksandr Kotseyovskiy, a representative of Ukrainian Egyptology, who proposed the idea that ancient Egyptian religious texts were informative not only from a mythological standpoint, but also provided insights into all spheres of societal life. The stages of the journey to the afterlife, depicted on scrolls, contained information about the cultural, artistic, and technological knowledge and skills of the Egyptians. The inheritance of the traditions of ancient Egyptian writing and visual art by Ukrainian monumentalists was demonstrated through the example of a relief panel in Kyiv’s “Pivnichnyi” Trade Centre by Oleh Yerzhykovskiy. In system of signs and symbols, the artist revealed the process of filmmaking – a result of the activity of professionals from various areas. Cinematic production came to life thanks to creative achievements and technological advance. The composition of the alabaster bas-relief was based on a modernised, minimalist reinterpretation of the pictographic and hieroglyphic systems of ancient Egypt. The rhythm of the carved elements with a random repeat pattern on the wall of the cinema in the public centre of the 1960s references the monumental imagery of temples and tombs of ancient civilisations such as Mesopotamia, Egypt, and Greece. The practical value of the study lies in significance of ancient Egyptian semiotic systems in contemporary art and design, emphasising their intercultural and interdisciplinary potential

Keywords: Ukrainian Egyptology; monumental and decorative art; hieroglyph; infographics; semiotic language

Introduction

The “Pyramid Texts” were unique monuments representing the mortuary literary genre of Egypt’s Old Kingdom, directly connected with funerary practices ensuring the deceased’s well-being in the “other world”. Later works, such as the “Coffin texts” and “The Book of the Dead”, continued the tradition of the “Pyramid Texts”, incorporating most of their spells and mythical concepts.

Deciphering the ancient Egyptian language became a major goal for the global scientific community, enabling the reading of Egyptian texts and a detailed analysis of ancient myths. This effort opened a window into the lives of one of the world’s oldest civilisations.

If at the end of the 19th century a work that highlighted prominent issues of the artistic culture of Egypt could

Suggest Citation:

Gamaliia, K., & Budnyk, A. (2025). Interpretation of ancient Egyptian mythological texts on the territory of Ukraine. *Notes on Art Criticism*, 25(1), 56-64. doi: 10.63009/noac/1.2025.56.

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be called “Egyptian archaeology”, then at the beginning of the 20th century, the same problems were already presented in a more detailed form under the title “Essays on Egyptian art”. The emancipation of Egyptian art history from the broader field of Egyptology gained momentum, with a growing focus on development patterns, schools, and individual artists. Beyond purely archaeological questions, researchers increasingly engaged with Egypt’s literary and visual heritage.

While Ukraine lacked its own Egyptological school, there were notable contributions in this classical field, including influential figures in Egyptology. One of the first to recognise the cognitive richness of ancient Egyptian mythological texts was Ukrainian historian and Egyptologist Oleksandr Kotseyovskiy. Equally significant was examining, how Egypt’s cultural monuments influenced monumental art in Ukraine, which boasts major achievements despite their limited number.

Research on ancient Egyptian texts, particularly the studies of G. Maspero (1889) and A. Erman (1971), continued to be relevant due to their profound analysis of texts, providing pathways for examining the cultural and religious aspects of the Egyptian world. Their studies served as the foundation for modern research on the linguistic structure and content of mythological texts, which were a primary source of knowledge about the culture and art of ancient Egypt. British Egyptologists J. Taylor (2001) stood out, focusing on archaeological findings and museology, who specifically examined the role of women in Egyptian mythology. T. Wilkinson (2023) studied the influence of Egyptian myths on the functioning of political and social structures. Among Ukrainian Egyptologists, O. Romanova (2011) focused on the activities of Ukrainian Egyptology representatives, while M. Tarasenko (2022) researched the variations in the design and presentation of texts in ancient Egyptian documents.

The early 21st century saw heightened interest in Ukraine’s monumental and decorative art. G. Sklyarenko (2022) addressed the development of Ukrainian monumental art in the 1960s-1970s. A modern reassessment of Soviet-era artistic heritage had uncovered and paved the way for preserving the previously undervalued monuments. Oleh Yerzhykovskiy’s artistic legacy was analysed in a publication by A. Budnyk *et al.* (2023). However, these publications lack art-historical explanations for the stylistic synthesis employed in the monumental panel at the “Pivnichnyi” Trade Centre.

The purpose of the study was to determine the ways of interpreting ancient Egyptian mythological texts by representatives of Ukrainian culture and their significance for further scientific and creative achievements. The scientific originality of this study lies in identifying interpretations of ancient Egyptian written monuments of mythological and religious content by Ukrainian cultural scholars and artists. The study also presented the first art-historical analysis of Oleh Yerzhykovskiy’s monumental relief panel in the “Pivnichnyi” Trade Centre.

Materials and Methods

The methodological framework of this study included the following scientific research methods: analytical, systematic analysis, historical-chronological, and methods of art analysis and comparative analysis. The analytical method was applied to investigate the research status of the chosen subject and to identify the studies, monographs, and articles in periodicals that covered the process of deciphering and understanding the content of ancient Egyptian mythological texts; the genesis of Egyptology in Ukraine and the contributions of Yevhen Kaharov and Oleksandr Kotseyovskiy to its development; and specific works from the monumental legacy of Oleh Yerzhykovskiy. Systematic analysis helped identify the locations of pyramid text scrolls in museum collections worldwide, highlighting the most significant ones for further research. The method of generalisation helped to integrate various aspects of the perception of the ancient Egyptian funerary cult into a holistic understanding. Photography served as a valuable tool to showcase examples emphasising both continuity and innovation in the use of the hieroglyphic writing system in design projects. The comparative method was employed to compare researchers’ interest in the content of Egyptian texts across different periods, which enabled the identification of an increase in interest at the beginning of the 20th century. It also noted the rising interest in Ukraine’s monumental and decorative heritage at the beginning of the 21st century. In addition, the comparative and historical-chronological methods revealed a surge of interest in Ukrainian Egyptology over the 2000-2020 and increased participation of Ukrainian researchers in international events dedicated to the art analysis of ancient Egyptian written monuments. This revealed the distinctive use of hieroglyphic writing symbols to capture the attention of museum visitors and to emphasise the pyramid texts as carriers of exceptionally significant information about the culture and art of one of the world’s oldest civilisations. The method of art analysis was applied to study the design of the entrance area of the Grand Egyptian Museum. The art analysis method also contributed to identifying the influence of rhythmic, compositional, and figurative-expressive techniques of the monumental art of the ancient World – Egypt, Mesopotamia, and Greece – on the design of the relief panel of the “Pivnichnyi” Trade Centre in Kyiv, created by Oleh Yerzhykovskiy.

Results and Discussion

The most renowned of ancient Egypt’s written monuments, “The Book of the Dead”, was not a single text but a collection of spells intended to safeguard the deceased on their perilous journey to the realm of the gods and ultimate eternity. One of the versions of the book, “The Book of the Dead of Iuefankh”, can be found at the Egyptian Museum in Turin (The Egyptian Book of

the Dead..., 2012). Each spell is unique, often accompanied by colourful vignettes depicting the imagined landscapes of the underworld, deities, demons threatening the deceased, and the dramatic weighing of the heart – a ritual determining whether the traveller would be granted access to the afterlife or condemned to annihilation by the Devourer.

The earliest form of human communication through language gave rise to myth, the oldest form of verbal creativity, where imagination was perceived as reality. “Language is the principal and archetypal instrument of mythical thinking... without words, no storytelling or any level of human knowledge would be possible” (Potebnya, 1905). By understanding language, literary scholars paved the way for grasping a people’s mythology and the deep, authentic meanings of their art forms. Egyptian language has no word for “myth”. Thus, its essence should be understood as a traditional story “set in the past, involving supernatural elements, used to explain or justify what would otherwise be incomprehensible” (Tyldesley, 2011). Egyptian myths, based on their plots and sequence of emergence, can be classified into three principal groups:

- Understanding the World and Human Nature: mythologems of global and universal plots, such as creation, the first human, death, and rebirth.
- Religious and Ideological Concepts: myths explaining the divine origin of royal power, such as the transfer of authority from Amun-Ra to the pharaoh.
- Non-Canonical Texts: variable texts dedicated to the life and death of ordinary Egyptians, predominantly passed down orally through generations.

One of the monumental events of ancient Egyptian civilisation in understanding the culture and art, and thus the mythological concepts, was the deciphering of hieroglyphic writing. According to T.A.H. Wilkinson (2011), archaeologists debate on where the idea of writing first originated: in Egypt or Mesopotamia. Most probably, it occurred in Mesopotamia, from where the concept, but not the system itself, spread to Egypt. Hieroglyphs suited the Egyptian language so perfectly, and individual signs so clearly represented surrounding objects, that they must be considered a local invention. The initial symbols and drawings that constituted pictographic writing eventually evolved into hieroglyphs, which represented individual sounds, enabling the recording of words and sentences and, consequently, the emergence of writing (Demchuk, 2023).

A significant breakthrough in the development of research came with the discovery in 1799 of the so-called Rosetta Stone, inscribed with three texts. Thanks to these texts, two decades later, Jean-François Champollion succeeded in deciphering the ancient Egyptian script (Fig. 1). Words could now be read, material was continuously accumulated, but the scientific methods for studying the Egyptian language were only beginning to take shape.

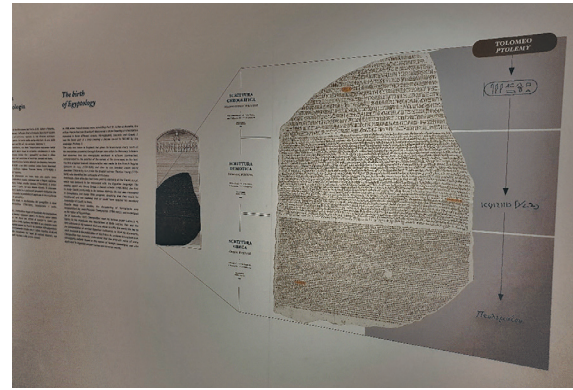


Figure 1. Deciphering of the Rosetta Stone. Egyptian Museum, Turin, Italy

Source: developed by the authors

It was prudent to recall the opinion of Professor and Doctor of Kharkiv University, Ye. Kaharov (1914), who emphasised that without a detailed study of the linguistic inventory and structure of the ancient Egyptian language, further progress would have been impossible. This is where the talent and diverse expertise of the German Egyptologist and lexicographer A. Erman (1894) played a crucial role. The author held one of the most distinguished positions in the history of the study of ancient Egyptian writing. By connecting scattered facts, researcher succeeded in establishing the laws of the Egyptian language and explaining the mechanism of its complex hieroglyphic writing system. In the field of grammar, A. Erman (1894) authored numerous articles and works characterised by a profound linguistic intuition, precise observations, and extensive knowledge of ancient Egyptian texts. The scientist also introduced the first chronological division of the history of the Egyptian language into periods (Fig. 2).

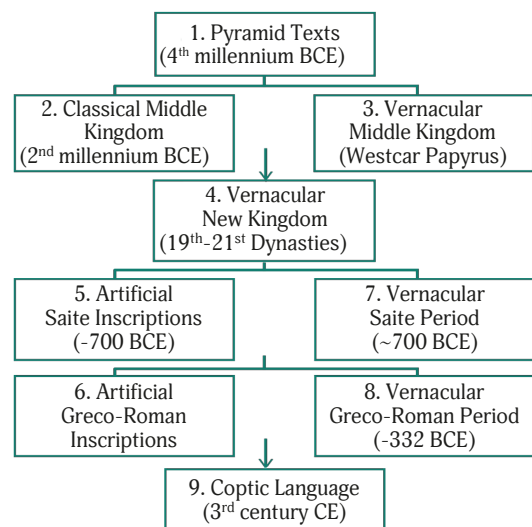


Figure 2. Stages of development of the ancient Egyptian language

Source: based on A. Erman (1894)

Ye. Kaharov (1906) noted that A. Erman constructed the framework of a scientific grammar for the Egyptian language. Adolf Erman's academic talent and pedagogical skill fostered the creation of the Berlin Egyptological School, which included renowned scholars such as G. Steindorff, K. Sethe, W. Spiegelberg, L. Borchardt, H. Muller, H. Schäfer, G. Roeder. His students also included researchers from other countries, such as A. Gardiner in England, J. Breasted in America, G. Farina in Italy, and O. Kotseyovskiy in Ukraine. Thus, the school eventually gained international recognition, and the classical works of A. Erman and his school became the foundation of modern Egyptology in several countries (Gamaliia, 2014).

Unlike the study of ancient art, the study of ancient Eastern art, particularly ancient Egyptian art, was represented in Ukraine by a significantly smaller number of scholars and printed works, which was explained by objective, including political, reasons. However, despite not having its own Egyptological school, Ukrainian science took part in the development of Egyptological research. Egyptology was part of the curriculum of disciplines that were taught and scientifically developed in Ukraine according to the university statute of 1834. At Kyiv University, it was included in a three-year course on the history of ancient Eastern arts, which was taught from 1887 to 1897 by Professor of the Department of the History of Fine Arts, Adrian Prakhov. In 1909-1910, the author attended the summer seminar of A. Erman in Berlin, under whose influence he published a treatise on the history of Egyptology in Western and Eastern Europe.

At the Department of General History of the Novorossiysk University, the course on Egyptology was taught by historian, philologist, and Egyptologist Oleksandr Kotseyovskiy, whose work deserves special attention. Oleksandr Kotseyovskiy was born in a family of a notary in Chernihiv province, studied at Kyiv's first gymnasium and later attended the historical department of the Historical-Philological Faculty of St. Petersburg University. In 1913, the author undertook an internship in Berlin, where he studied Egyptology under the supervision of professors A. Erman and H. Muller and Assyriology and ancient Hebrew under H. Strack. After returning in 1914, he taught courses in Egyptology, the history of the ancient East, and the history of ancient Eastern art, as well as specialised courses "Muhammad" and "Egyptian religion" of the Imperial Novorossiysk University. During his work at the Odesa branch of the Imperial Society for Oriental Studies in 1916-1917, the author took an active part in meetings, where topics related to the status of women in ancient Egypt and the religious aspect of the pharaoh's power and the "Pyramid Texts" were discussed. Finally, in 1919, researcher defended his Master's thesis at Kharkiv University on the interpretation of the "Pyramid Texts", which he had translated (Levchenko, 2022). O. Kotseyovskiy intended to dedicate six volumes to the "Pyramid Texts": the first three volumes would contain the Russian translation of the texts, the

fourth volume would be a historical-literary study of the "Pyramid Texts", the fifth volume would describe the religious ideology reflected in them, and the sixth volume would provide information on various aspects of ancient Egyptian society as recorded in the texts. However, due to illness and subsequent death, he was unable to do so (Ursu, 1994). The single volume of the "Pyramid Texts", published by O. Kotseyovskiy (1917) during his short creative life, laid the foundations for Ukrainian Egyptology.

During his internship in Berlin, O. Kotseyovskiy (1917) was particularly drawn to studies on ancient Egyptian writing, among the wide range of Egyptological research conducted by Erman's school. The terminological framework for his dissertation focused on the first stage of the historical development of the Egyptian language based on A. Erman's periodisation: "The oldest language of religious writing, vividly reflected in the Pyramid Texts (circa 4th millennium BCE)". In ancient Egypt, where literacy was the prerogative of priests, public institutions such as theatres or arenas did not exist. Oral storytelling served as a primary source of information and entertainment for all social classes. Visual arts played a crucial role in preserving and disseminating these oral traditions. Vivid paintings and inscriptions on palace and temple walls, akin to modern-day comics, unfolded the narratives of myths before an illiterate audience, fostering belief in the reality of fantastical figures.

A close examination revealed that the Egyptians' primary concern was not death itself, but the quest to overcome it. The idea of transcendent life after death, in the company of gods, transformed funeral practices. Hope for a better existence in the afterlife became dominant. ancient Egyptians developed the key concepts of original sin, an underworld inhabited by demons, a final judgment before a supreme god, and the promise of glorious resurrection. These ideas echoed through later civilisations, ultimately shaping Judeo-Christian traditions. Myth and religious cult became mutually reinforcing: myths justified divine worship, while cult rituals reenacted them, solidifying the mythology.

Crossing the boundary of death was perceived as analogous to the mysterious and perilous process of birth. Posthumous existence, much like life, could be fraught with challenges and dangers. Since magic was regularly employed for protection and aid in birth, illness, or loss (Fig. 3), it was believed even more essential for navigating the unknown realities of the afterlife. Magic was expressed not only through spoken incantations, but also in written form, inscribed on tomb walls or funerary objects. These texts empowered the deceased to control their posthumous destiny, freeing their eternal spirit from earthly dependencies.

In its evolution, by approximately 2350 BCE, all magical texts were consolidated into a single compilation known as "The Book of the Dead". By the 17th century BCE, this collection had become the definitive body of funerary texts for significant individuals. These spells

were inscribed on sarcophagi, mummy wrappings, tomb walls, or amulets. A widespread practice was to write them on papyrus scrolls placed within the sarcophagus alongside the body. Thanks to these texts, the soul (“ba”) could exit the tomb at will and later return safely. The spells varied in length, but were invariably accompanied by illustrations (vignettes) imbued with magical properties equal to those of the words (Fig. 4). These illustrated manuscripts, masterpieces of art and calligraphy, vividly convey the hopes, fears, and aspirations of the Egyptians. Pre-prepared copies, requiring only the deceased’s name to be added, were widespread and relatively affordable (Taylor, 2010).



Figure 3. A papyrus with incantations for protection against snakes and treatment of eye ailments. Middle Kingdom, 11th-13th dynasties (1980-1700 BCE). Egyptian Museum, Turin, Italy
Source: developed by the authors

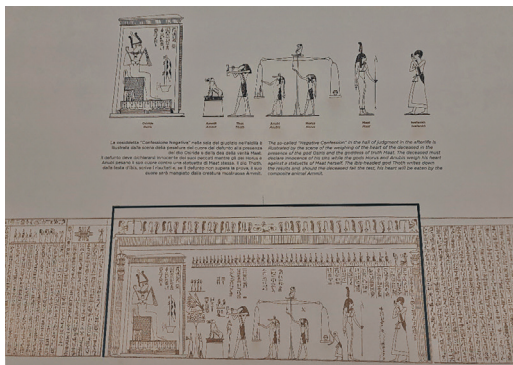


Figure 4. Interpretation of “The Book of the Dead of Iuefankh”. Detail. Egyptian Museum, Turin, Italy
Source: developed by the authors

Considering that the ritual inscriptions carved on the walls of corridors and burial chambers of Egyptian pyramids were the oldest known examples of Egyptian religious and funerary literature, Oleksandr Kotseyovskiy (1917), in the preface to his translation, saw the potential in these texts to “get acquainted, if not with the original religion, then with the religion of perhaps the

earliest period accessible to our study. Hence, it is clear what immense interest they held not only for historians of Egypt, but also for anthropologists, ethnologists, specialists in comparative mythology, and the like. They can reveal the political environment that existed at the time of their origin and perhaps even the scientific knowledge of the ancient Egyptians”.

The “Pyramid Texts” were published in French, German, and English. Their collection was first published by G. Maspero (1894) under the title “Inscriptions of the Saqqara Pyramids”; K. Sethe (1922) published the “Ancient Egyptian pyramid texts” with commentary and translation into German. This edition continues to be a foundational work in studying the “Pyramid Texts”. Later translations appeared in French and in English. Selected “Pyramid Texts” were also published in Czech as early as 1921 by F. Lexa (Zamarovský, 2001). A collection of 300 texts translated by Ukrainian Egyptologist O. Kotseyovskiy (1917), published over a century ago stays the only translation available in Russian.

For modern researchers, the true treasure of Egyptian written heritage is “The Book of the Dead”, translated from the original Egyptian title as “Utterances for going forth by day”. One can view the cypress scroll of “The Book of the Dead” from the Ptolemaic period (332-30 BCE), 18.5 meters long, found in one of the Saqqara tombs, at the Museo Egizio in Turin, the oldest museum dedicated to ancient Egyptian civilisation (Fig. 5).

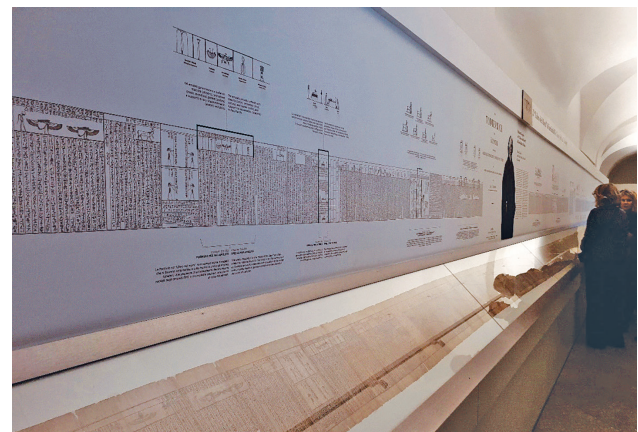


Figure 5. “The Book of the Dead of Iuefankh”. Cypress papyrus, Ptolemaic period (332-30 BCE). Egyptian Museum, Turin, Italy
Source: developed by the authors

The study of the texts of “The Book of the Dead” led to the implementation of the most expensive international humanitarian project in history, the “Bonn Book of the Dead” (The Egyptian Book of the Dead..., 2012). Within the framework of this project, approximately 3000 samples of the Book stored in various countries have been documented. In Ukraine, six fragmented Egyptian papyri, including texts from “The Book of the Dead”, were recently stored at the Odesa

Archaeological Museum of the NAS of Ukraine. Thirty-six fragments of Egyptian papyrus were discovered in the Manuscript Institute of the Vernadsky National Library of Ukraine in the collection “Library of St. Vladimir’s Kyiv University”, in Kyiv. One active participant in the project was Ukrainian Egyptologist M. Tarasenko (2016), who identified excerpts from chapters of “The Book of the Dead” on the fragments of the Kyiv scroll.

There has been an increased interest in Ukrainian monumental art of the second half of the 20th century. Specifically, in the unique creativity of Oleh Yerzhykovskiy. One of his monumental creations, a relief panel completed in 1967 for the innovative “Pivnichnyi” Trade Centre in Kyiv, was directly related to the theme of this publication. The sculptor crafted an alabaster relief on the interior wall near the entrance to the cinema. The artist was passionate about the history of art and science throughout his life, as evidenced by his personal notes (Budnyk *et al.*, 2023). The arrangement of figures in the relief clearly alludes to the written records of ancient Egypt, not only in the generally accepted monumental convention of depicting the face in profile, the torso in frontal view, and the limbs in profile, but also through a deeper conceptual analogy. The symbolic figures representing cinematic activities were arranged in a ribbon-like relief that resembles the text of the Rosetta Stone more than “The Book of the Dead”. At the same time, the inclusion of cinematic attributes, poses, and movements that narrate the sequential process of filmmaking elevates the depiction to the expressive heights of not only written, but also monumental heritage from the ancient world (Fig. 6). The sculptor’s creative inspiration clearly draws analogies to the impressions of ancient Mesopotamian cylinder seals in the technique of counter-relief carving, the minimalist simplification of figures, and the ribbon-like composition. However, unlike the repetitive motifs produced by rolling a Sumerian stone seal, Oleh Yerzhykovskiy’s Kyiv relief was enlivened by the seemingly random repetition of eleven imprints featuring mini-compositions. Each of these miniatures can exist independently, detached from its counterparts, much like an individual frame of a film reel. What captivates the viewer was the discovery of scenes, such as an accompanist with a singer, a pair of actors in a love scene, and a costume designer working by a mannequin.

Analysing the “frame-by-frame” nature of the alabaster wall of the cinema, another basis for its creation becomes clear: the ribbon-like reliefs of the order system of ancient Greece, the Mecca of all sculptors and an undeniable source of inspiration for the author. However, the era of mature socialist realism, with its restrictions, significantly differed from the flourishing beauty of art during the humanitarian heights of Greece. Thus, we return to the specifics of the progressive monumental art of the 1960s-1970s, coded from official censorship, where free artistic expression gave

way to the laconicism of symbols and signs. The artistic achievements of ancient civilisations were conveyed to the present through abstracted figure-symbols resembling hieroglyphic sets. The collection was short, only eleven, but their alternation and repetition, the interplay of illuminated and recessed darkness, create movement, dynamics, rhythm, and a sense of mass art, techno-art of the 20th century, cinematography. The relief “papyrus wall” narrates the creation of mysterious cinema, so coveted by all yet so unattainable. “The Book of the Dead” resonates connotatively in this narrative: the film industry unfolds as stages of the “path to light”, with the ultimate outcome revealed behind the “magical doors” to the cinema hall. Only the initiated will understand the essence of the process, and only the admitted will attain eternity.

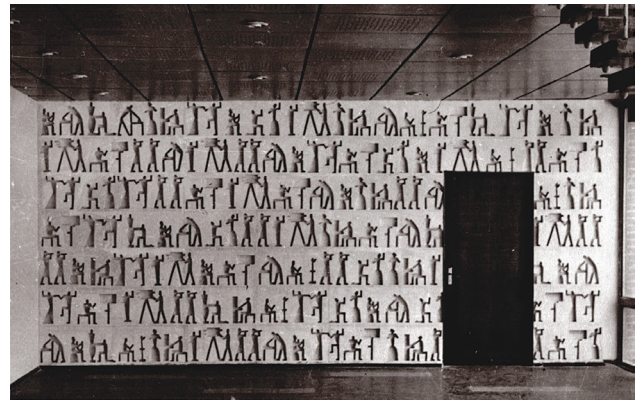


Figure 6. Oleh Yerzhykovskiy. relief in the cinema hall, “Pivnichnyi” Trade Centre. Kyiv, post-1967

Source: The advertising brochure of the “Pivnichnyi” Trade Centre (2025)

It was worth mentioning the example of using ancient Egyptian writing in an unconventional design solution for a new generation archaeological museum. The development of the Egyptian Museum found 2 kilometres from the Giza Plateau, began in 2012 according to the master plan known as “Giza 2030”. As of 2024, the museum was almost completed, and part of it was already open to visitors. Ten years before the construction started, a competition was held, with over 1500 projects from 82 countries submitted. The project of Irish architect and designer Róisín Heneghan, co-founder of the architectural, landscape, and urban planning bureau Heneghan Peng Architects, won the competition (Markowski, 2025).

The innovative decorative design of the Grand Egyptian Museum features a translucent stone facade that changes according to the time of day, thanks to the latest technologies. The fractal design of the museum’s facade alternates in a rhythm with triangular shapes, characteristic of the Egyptian pyramid. In the centre of the facade, the entrance portal stands out, with a volumetric design that resembles the pyramid’s faces, unfolding before

visitors, leading them into the mysteries of the pyramid. Depending on the angle of the sunlight, a play of colours appears on the facade, revealing ancient Egyptian hieroglyphs, applied in gold on a dark blue background of the tiles. The pixel-like tiles with hieroglyphs form something akin to the Egyptian royal clef, flanking the portal. It created the impression that the very decoding of these ancient Egyptian linguistic symbols opened the doors to the world's largest archaeological museum (Fig. 7).



Figure 7. The entrance to the Grand Egyptian Museum. Cairo, German Press Agency DPA

Source: Long-awaited Grand Egyptian Museum opens for trial run (2024)

The use of hieroglyphic writing in the design examples of two entrance areas in public spaces demonstrated the relevance of the semantic meanings of the ancient Egyptian sign-symbol system. Of particular significance was the interpretation of the hermeneutics of mythological texts by the Ukrainian monumental artist Oleh Yerzhykovskiy.

Conclusions

Ukrainian Egyptologist Oleksandr Kotseyovskiy belonged to the ranks of the first researchers and translators of the “Pyramid Texts”. The scientist highlighted the significance of ritual funerary inscriptions of ancient Egypt for researchers in various fields of science and

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culture, considering these written documents an invaluable treasure trove of information not only about the societal structure of Egyptian life, but also about certain scientific and artistic achievements.

The study showed that the hieroglyphic and visual components of “The Book of the Dead” provided Egyptians with a visualised organisation of the stages of the “path to light”, the desired afterlife, affirming the reality of mythical images. Among the monumental works of Ukraine, the relief by Oleh Yerzhykovskiy in the Public-Commercial Center “Pivnichnyi” stood out, whose compositional and spatial solutions, inspired by the art of ancient Mesopotamia, Egypt, and Greece, depict the filmmaking process. The symbolic systems used in the relief adapt narratives of Egyptian writing and art in synthesis with 20th-century modernism. Against the backdrop of the “frames” of the alabaster composition, an evolution from pictographic writing to infographics can be traced. The design of the facade of the Grand Egyptian Museum in Cairo demonstrated the potential use of written symbolic systems of ancient civilisations in modern design, as well as the foresight of Ukrainian monumental artist Oleh Yerzhykovskiy.

The systematisation of knowledge about Ukrainian researchers of Egyptian myth-making and writing provided a foundation for a more thoughtful utilisation of their achievements. The emulation of ancient Egyptian stylistics and the social reincarnation of hieroglyphs in modern symbolic systems of computer graphics (emojis, likes, and stickers) called for further meticulous study. Ukrainian monumental art, which served as a unique witness to its era and is imbued with encoded meanings and messages, also awaits focused attention for future research.

Acknowledgements

None.

Funding

None.

Conflict of Interest

None.

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Інтерпретація давньоєгипетських міфологічних текстів на території України

■ **Анотація.** Метою цього дослідження було вивчення герменевтики давньоєгипетських письмових пам'яток у трактуванні представників української культури та монументального мистецтва. Мистецтвознавчий аналіз засвідчив, що інтерпретація давньоєгипетських письмових і зображальних пам'яток трансцендентного змісту мала своїх представників в Україні ще з моменту перших перекладів цих текстів. Одним із перших перекладачів «Текстів пірамід» був Олександр Коцейовський, представник української єгиптології, який висунув ідею про те, що давньоєгипетські релігійні тексти є інформативними не лише з міфологічної точки зору, а й дають уявлення про всі сфери суспільного життя. Етапи подорожі у потойбіччя, зображені на сувоях, містили відомості про культурні, мистецькі та технологічні знання й навички єгиптян. Наслідування традицій давньоєгипетського письма та візуального мистецтва українськими монументалістами продемонстровано на прикладі рельєфної панелі в торговому центрі «Північний» у Києві авторства Олега Єржиковського. У системі знаків і символів художник розкрив процес створення кінофільму – результат діяльності фахівців із різних галузей. Кіновиробництво оживало завдяки творчим досягненням та технічному прогресу. Композиція алебастрового барельєфа базувалася на модернізованому, мінімалістичному переосмисленні піктографічної та ієрогліфічної систем Давнього Єгипту. Ритм різьблених елементів із випадковим повтором на стіні кінотеатру в громадському центрі 1960-х років відсилав до монументальних образів храмів і гробниць таких давніх цивілізацій, як Месопотамія, Єгипет і Греція. Практична цінність дослідження полягає в актуальності давньоєгипетських семіотичних систем у сучасному мистецтві та дизайні, що підкреслює їх міжкультурний та міждисциплінарний потенціал

■ **Ключові слова:** українська єгиптологія; монументально-декоративне мистецтво; ієрогліф; інфографіка; семіотична мова