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# THE CROWNS OF CLEOPATRA VII: AN ICONOGRAPHICAL ANALYTICAL STUDY

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## 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.

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**KEYWORDS:** Cleopatra VII, Hathoric, Crown, diadema, wig, Egyptian, Hellenistic

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## INTRODUCTION

Cleopatra VII, the daughter of Ptolemy XII (Auletes), was born in 69 B.C., and came to the throne of Egypt after her father's death in 51 B.C., where she ruled, successively, with her brothers Ptolemy XIII and Ptolemy XIV, then with her son Ptolemy XV Caesarion. She was the last queen of the Ptolemaic Dynasty that ruled Egypt in the period following the death of Alexander the Great in 323 B.C., and before Egypt's acquisition by the Roman Empire in 30 B.C. Cleopatra's aspiration to the throne was in a time full of conspiracies. However, she was able to hold the reins of power, and to be crowned as a Pharaoh. (Lembke 2015; Miles 2011; Vassilika, 1989; White-horne, 1994; Samson 1984).

The depiction of Cleopatra's Crowns in the Egyptian style combined with Hellenistic elements can be classified as follows:

### The First Type: Wig with Vulture Headdress and Sacred Uraeus holding Hathor Crown and the two Feathers

Cleopatra VII was depicted in many forms on the outer walls of Dendara Temple (Zignani 2010) (Fig.1).



Figure 1. Cleopatra VII & Caesarion, ES of the SW wall of Dendara Temple (Zignani 2010)

On the eastern side of the southern wall, Cleopatra VII is depicted with her son Caesarion, making offerings to the goddess Hathor and the god Ikhy (Fig.2). The Queen is wearing the long tight simple mantle, favored by Egyptian goddesses and queens, and she is holding the sistrum, the emblem of goddess Hathor (Klebs 1931). The Queen is wearing the Egyptian wig, above which is a full representation of Nekhbet's vulture headdress, with head and legs, which is the most ancient headdresses to be worn by the women of the royal Egyptian families (Pirelli et al. 2008; Gitton 1981 ;Grumach-Shirun 1977). It is hat-like shaped, relating whoever wears it with the goddess Nekhbet (Van Voss 1983; Lurker 1967) the Upper Egyptian goddess; then it merges into the iconography of Mut, Egypt's motherhood Goddess, and, here, it affirms the motherhood role of the Queen. Above it, there is the crown of the goddess

Hathor, which later became highly correlated with the goddess Isis. This crown consists of a sun disk within the cow's horns on its sides, and the two feathers (Bahrens 1985). Egyptian queens used to wear this crown, from the New Kingdom and onwards (Grumach-Shirn 1977), the interpretation is that these queens were identified with the goddess Hathor, thus adopting her crown (Goebis 2008). Grumach-Shirun (1977) stated that the two feathers were ostrich tail feathers with divine significance. Behind Cleopatra stands her son Caesarion, crowned with the Atef Crown: the Egyptian Pharaoh's crown that Ptolemaic kings used to wear (Abou Baker 1937). In this illustration, Cleopatra and her son declare their loyalty to Egypt's gods, and present oblation for them. By doing so, she aimed - as did her ancestors - to gain popularity among Egyptian people and legitimize her rule and that of her son over Egypt.

Cleopatra VII is depicted on the northern wall of the eastern side of the same temple, in two opposite images as if looking in a mirror (Walker & Ashton 2003), a unique pattern based on symmetry which is known in Egyptian art. The queen in both images is taking the same Egyptian pose, wearing the tight clothes revealing body details, with decorations and ornaments on the upper chest, resembling the Egyptian queens.



Figure 2. Cleopatra VII is depicted on the NW of the ES of Dendara temple in two opposite images (Walker & Ashton 2003)

The queen in both images is raising her right arm, as if she is in a state of worship, and holding in her left arm the ankh sign (Jéquier 1921), resembling the goddess Isis. She is wearing a wig surmounted by the Nekhbet headdress - a vulture - and wearing the Hathoric crown consisting of cow's horns and the sun disc surmounted by the two feathers on the top, in which she resembles Isis.

### The Second Type: The Double Crown

A relief sculpture, resembling Egyptian dedication stelae, appears on a votive stela made of limestone, with a height of 52 cm, width of 28 cm, and thickness of 4 cm. It is divided into two sections; the lower has

a dedication text and the upper is for the ruler or the person to whom it was dedicated. The upper part of the stela ends in a curved interface which was the pattern typical in dedication stelae in Pharaonic period, as well as many stelae made in Ptolemaic period, in compliance to the norms following the Egyptian rulers in their religious performances and traditions. The current stela is preserved in the Louvre Museum (Fig.3) (Bernard 1992).



Figure 3. Double crown. Stela in Louvre Museum (Bernard 1992)

It dates to the reign of Ptolemy XII (Auletes). The King is shown offering to Isis Lactans, the choice of Isis Lactans is of special significance reflected by the daughter being prepared for ruling, for she indeed resembled Isis Lactans especially after she got a child from Caesar, being the mother of his only son who was being prepared for ruling Egypt. The stela continued to be used after the death of Auletes and the crowning of Cleopatra VII (Fig.4). Bernard (1992) stated that the text was changed to express glory of Cleopatra who loved her father. It is worth mentioning that in case of queen Cleopatra VII, she was sometimes depicted in the form of a male king, similar to the case of Hatshepsut (Pirelli et al. 2008). It was also the case in Ptolemaic Period, where Arsinoe II was regularly represented with Pharaoh's names and appearance (Nilsson 2010). In fact, Arsinoe II was the closest to Cleopatra VII, where the latter was imitating her in particular among all Ptolemaic queens. Additionally, Cleopatra VII enjoyed the same power as Arsinoe II. And because Cleopatra was worshiped in her life in the form of 'New Isis', and as 'Isis Lactans', who is suckling her son Caesarion, therefore, the person sitting in front of the ruling king/Queen is Cleopatra Lactans resembling Isis. Cleopatra in this stela is shown in her second phase and represented at the right and left side. At the right side she is the ruler Pharaoh approaching the Gods, while at the left side she is

the Goddess to which offerings are presented. She is depicted wearing the Isis crown in the shape of the sacred sun and cow's horns, in addition to Nekhbet's headdress with a uraeus at the front. At the right side of the stela Cleopatra is shown wearing the Double Crown (Abou Baker 1937) for the first time, as no other evidence can be found – as far as I know – except another single image represented on the external wall at the temple of Hathor in Dendara (Zignani 2010).



Figure 4. Cleopatra VII wearing the double crown (external wall of Dendara) (Zignani 2010)

In the middle of the external wall appears a naos, with Hathor head surmounted by a number of uraei, circular in shape to carry the cow's horns and the sun disk or the Hathoric crown. On the right side of the naos, Arsinoe II is standing wearing the double crown and the horns. On the opposite side on the left, appears – probably – Cleopatra VII, wearing the double crown on the vulture headdress. The double crown is of great significance, where Egyptian goddesses were depicted wearing the royal crowns, since the double crown, is connected to the king who represents the god on earth (Te Velde 1982). As such, the double crown was linked to official Gods such as Ra, Amun Ra, Osiris, Atum, and Sobek, as well as Horus in his Greek representation as Harpocrates, Horus Edfou, and the goddess Mut (Masoud 2001). Representing Cleopatra in this case is to show respect to Arsinoe II who had Pharaoh's names, and to offer loyalty for Egypt and its people in an attempt to legitimize her rule from the other side.

### Third Type: The Wig and the Three Holy Uraei Crown

An evidence of this type is represented in Cleopatra's statue found in the Hermitage Museum in St. Petersburg in Russia (Fig.5). It is 104 cm in height, and depicts Cleopatra VII in the clothes of Egyptian royalty (Landa & Lapis 1974).



Figure 5. Cleopatra's statue at the Hermitage Museum in St. Petersburg in Russia (Landa & Lapis 1974)

The queen is wearing the Egyptian long transparent dress revealing all body details. She is standing full size in the traditional Egyptian pose, with her left leg forward in stability and straightness, both arms are stretched along the body, holding the double cornucopia in her left hand, which was utilized before by Arsinoe II, and was to become a characteristic afterwards adopted by Cleopatra as successor to Arsinoe II. In her right hand she is holding the ankh sign, normal to Egyptian queens and goddesses. The circular face, wide eyes, straight and long nose, small mouth with full lips, and circular small chin directed slightly upwards, all these features point to the identification of the statue as of Cleopatra VII due to its resemblance to the image of the queen on the coin figure (Foss 1997). The head is covered with the Egyptian tripartite wig, covering the head and falling down on the shoulders and the upper part of the chest, parted in the middle and hanging in two tresses over the shoulders (Vandier 1958). The queen is crowned with the triple uraeus crown, where three uraei appear in the middle above the forehead (Martin 1985).

The dispute over the person represented in this statue is caused by these three uraei, since Ptolemaic queens resembled their Egyptian ancestors by wearing the uraeus on their forehead symbolizing monarchy and protection. Then came Arsinoe II who reduced the three uraei into two. This was probably due to the title adopted by Arsinoe "Lady of the Two Lands" (Nilsson 2010), comparable to the Pharaoh's title "Lord of the Two Lands", or it may symbolize the two loving siblings Arsinoe II and Ptolemy II Philadelphus, by referring to both of them as a pair. The triple-uraeus headdress is not known to be worn

before this current statue, which points to Cleopatra VII as the owner of the statue, since she utilized the iconography of Arsinoe II for the double cornucopia - the emblem invented by the queens of the Ptolemaic family for themselves, as a sign of welfare and wealth - and then the uraei.

Within such a context, Cleopatra's three uraei have been interpreted to refer to the queen, Julius Ceaser, and their son Ceasarion, or to the queen and her husband Marcos Antonius and the ruler son Ceasarion (Kleiner 2005; Maehler 2003).

As such, views varied in relation to the three uraei: some referred them to Upper Egypt, Lower Egypt and Rome (Kleiner 2005), which is the political triad, two of which were seized by Cleopatra in a single state - united Egypt - while being linked politically to the third through her relation with Rome's leaders, whether Julius Caesar or Marcos Antonius. Another view is that the trinity refers to the monarchic trinity then worshiped in Egypt, consisting of Isis, Cleopatra VII, Marcos Antonius her lawful husband and their Caesarion. This represents the Holy Egyptian trinity consisting of husband, wife, and son: Isis, Osiris, and Horus. Another view is inspired by previous interpretations of the double cornucopia accompanied by the two uraei for Arsinoe II, where it was interpreted as referring to queen surnames. Here also the three uraei may refer to the surnames of the rulers: Queen of the Kings, King of the Kings, Loving Daughter Philopator (Foss 1997). Regardless of the fact that the three uraei were referring to rulers or queen surnames, Cleopatra VII was the only one known to have utilized it.

Another example of Cleopatra wearing the three-uraeus crown, shown as a full-sized statue made of black basalt (Bothmer 1960), is kept in the Saint Joseph Museum in California, under no. 1586. This is of 113 cm height, including the base (Fig.6).

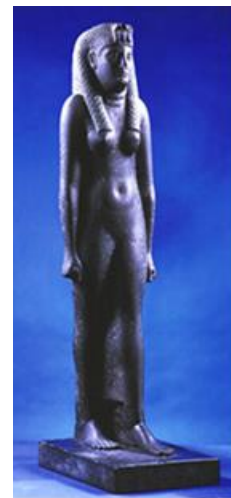


Figure 6. In the Saint Joseph Museum in California (Bothmer 1960)



The statue depicts Cleopatra in the normal Egyptian pose, with left leg forward, holding her hands close to her sides, and wearing a tight long transparent dress imitating the Egyptian style. The features of the face are small, eyes are wide, the nose is long, with raised circular cheeks and full lips and small circular chin. Ears appear big and prominent at the side of the wig, the three uraei appear at her forehead, above the Ptolemaic diadema head-band. This combination of Ptolemaic monarchic symbol and sacred Egyptian uraei is known among Ptolemaic images, however, the uraei became only three with Cleopatra VII (Bothmer 1960). Among seven statues of Cleopatra preserved in the British Museum (Fig.7) comes another statue of black basalt (Bothmer 1960), engraved with Cleopatra's name. It is in an extremely damaged condition, but definitely proves the person which the three uraei belong to.



*Figure 7 Cleopatra's Statue in the British Museum (Bothmer 1960)*

The statue depicts her standing in the Egyptian pose, with the left leg forward, arms along the body and hands grasped, and wearing the long tight dress and the Egyptian wig. In the middle of the head appears the diadema monarchic band, decorated with the three uraei. Bothmer (1960) argued that the three uraei represented in this statue show a clear combination between symbolic and realistic features. The queen from one side – as the body is more full and round, and more lines appear to define it, while maintaining the facial features, in a realistic approach that characterized the Egyptian art following the Hellenistic Greek pattern. However, by utilizing the three uraei, the queen intended to communicate a message to Roman rulers and people that she descended from Ptolemaic ancestry who ruled Egypt for three centuries, filled with power, wealth, and science (Grant 1972). In the Metropolitan

Museum in New York, a limestone statue no. 89,2,660, of 61.8 cm height (Higgs & Walker 2001), depicts Cleopatra VII holding the double cornucopia in her left hand, with her right hand stretched along her body, without holding anything (Fig.8).



*Figure 8. Cleopatra's Statue in the Metropolitan Museum in New York (Higgs & Walker 2001)*

This deviates from the Egyptian pose, to take a Ptolemaic appearance combining Greek and Egyptian elements. The statue, bearing the name of the queen, is wearing a Greek dress, with folds falling on both sides and wrapped to cover the right shoulder only tying the end under the chest to resemble the Isis knot, probably, representing the queen as the new Isis. The facial features are small, eyes are wide, nose is long, mouth is straight with light smile, and with circular small chin and circular cheeks. The forehead is covered with curly hair, while the rest is covered with a curl long wig falling on the shoulders and back, which is more like Hellenistic hair rather than Egyptian wig. The head is decorated with Ptolemaic diadema including Cleopatra's three holy uraei.

#### **Fourth Type: The wig and three-uraeus crown derived from the Nekhbet Crown**

The queen is wearing the Egyptian wig with Nekhbet headdress in the shape of vulture known as "vulture cap" (Van Voss 1983), however, depicting the feathers of the wings only, without the head or legs. The head was surmounted by the three uraei, which became a unique feature of Cleopatra VII, in addition to another crown, which one can see the place in which it was fixed. This pattern appears in a half statue made of black basalt of 54 cm height found in the Egyptian Museum (Fig.9), among Dovitchi group, under no. C 1385 (Higgs & Walker 2001).



**Figure 9. Wing and three Uraei. Cleopatra's Statue at the Egyptian Museum (after Higgs & Walker 2001). Right a typical Uraeus (royal cobra) amulet (courtesy of Harrogate Museums and arts)**

The queen is wearing a Greek dress, with its edges at the neck line under the wig. The round part is prominent above the middle of the head decorated with the uraeus. At the top of the head the remaining part of the crown appears to be Hathoric crown, which had always attracted this queen, who used it to resemble the goddess Isis. This type represents a new addition to Cleopatra VII set of crowns, by combining various patterns of crowns used by Ptolemaic queens, and their ancestors from Pharaonic ruler's families.

#### **Fifth Type: The Wig and Nekhbet Crown with Sacred Circle of Uraei holding a Hathoric Crown**

Our example here is engraved on a pendant made of pale blue glass, of 1.3 cm length, held in the British Museum in London (Fig.10) under no. 3085 (Higgs & Walker 2001).



**Figure 10. Cleopatra engraved on pendant in the British Museum (Higgs & Walker 2001)**

It shows Cleopatra with her known features, in terms of the head looking to the right, wide eyes, straight long nose, small mouth and full lips

inverted upwards and small circular chin. She has a Greek appearance, but with Egyptian circular uraeus-crown. Directly on the head lie the vulture wings, and the uraei appear rising with heading upwards. The hair is tied in a bun behind the head, and with the Greek diadema band. The forehead is covered with wavy hair, appearing from beneath the band. One can find here the obvious combination between Egyptian and Greek elements, with an attempt for Egyptianizing the queen. This can be understood through a seal made of clay depicting Cleopatra VII wearing the Hathoric crown. The seal was found in Edfu: the city of Hathor and Cleopatra. It is 2 cm height and 1.8 cm width, and now held in the Royal Toronto Museum, no. 90612 (Plantzos 1993) (Fig.11).



**Figure 11. Seal from The Royal Toronto Museum (Plantzos, 1993)**

The head is directed towards the right, with wide eyes, long nose, small mouth and full lips inverted upwards, and circular small chin raised upwards. The ears appear from underneath the wig covering the head. The queen wears a full Nekhbet headdress, with the head and legs appearing from behind the head. Above the vulture appears a number of uraei, in a shape constituting the circular crown based on the Hathoric crown including the cow horns and the sun-disk. The queen is wearing a pendant of three lines of decorations and a Greek dress, combining Egyptian elements along with Greek. Despite the fact that the head is depicted from the side, the artist endeavours to show a front image for the body, a traditional Egyptian feature, even while wearing the Greek dress.

Preserved in the Victoria & Albert Museum in London M38.1963 (Plantzos 1993) there is a golden ring which is 1.7 cm tall (Fig.12).



Figure 12. Golden ring preserved in the Victoria & Albert Museum in London (Plantzos, 1993)

Cleopatra VII is represented, facing left. Perhaps this is a rare example of this type. The queen wears a wig, with Nekhbet headdress with the head and legs appearing behind the head of the queen, with a group of Uraei in a circle above it, having the Hathoric crown, consisting of the two horns of the cow with sun-disk above it. Facial features are very clear: wide eyes, long nose, and tiny mouth, narrow lips inverted upwards, circular small chin tilted up, and ears appearing in front of the wig. The queen is shown wearing the Egyptian dress with ornamentation on the chest. It is clear that when the artist is illustrating the queen with the wig, Nekhbet headdress and triple uraeus crown, he is not showing the vulture head, but when she is depicted wearing the complete Nekhbet headdress with the head and legs, the artist shows the uraei as a number of snakes in a circle, below the Hathoric crown. In the fifth type, the number of uraei increased to become a circular crown forming the base for another crown. The rising Uraei represent the edges of the round base. In fact, the use of the Hathoric crown and the two feathers is not restricted to Cleopatra VIIth exclusively, as she shared iconography with other Ptolemaic queens resembling Isis and Hathor e.g. Cleopatra II, Cleopatra III. Both of these were represented in a sandstone low relief, dating to 135 B.C., standing behind the King in the form of Pharaoh, Ptolemy VIII making offerings to Horus. Both queens were wearing the Hathoric crown with the two wings. A scene that has elements of Egyptian art mixed with Greek elements (Higgs & Walker 2001).

Another example comes from a golden ring which dates to the first half of the second century B.C., preserved in the British Museum (Higgs & Walker 2001). This ring shows Cleopatra VII facing left, and wearing the wig with complete Nekhbet headdress, and then above it the Hathoric crown.

There are several examples of crowns common between Ptolemaic queens. There are the dual uraei,

where Queen Arsinoe II was represented as the queen of Upper and Lower Egypt, as appearing on a head from Abu Rawash, dating to 275-27 B.C., now preserved in the Metropolitan Museum in New York (Nilsson 2010). Arsinoe II was crowned with wig and the dual-uraeus Crown, while the remaining of the crown is missing.

#### Sixth Type: Wig with Vulture Headdress

In this form, we have two different examples, in terms of sculpture and artistic techniques, but they are similar in the form of the crown, which consists of a vulture headdress and a wig. The first example is a broken votive stela preserved in the British Museum (Higgs & Walker 2001) (Fig.13).



Figure 13. Votive Stela preserved in the British Museum (Higgs & Walker, 2001)

It is sunken relief which dates back to the first century B.C. representing Cleopatra VIIth wearing an elaborated dress, and her head is surmounted by a wig with Nekhbet headdress. She resembles Isis, as her breast is naked, in symbolism for breast-feeding and motherhood. Facial features are clear, with wide eyes, long nose, tiny mouth, long neck. She bears Greek and Roman features, in terms of firmness and smooth body curves and the facial expression, while reserving the Egyptian features in terms of the crown, the side head in profile and the frontal depiction of the chest (Fig.14).



Figure 14. Cleopatra's Head preserved in Capitol Museum in Rome (Bothmer, 1960)



The second example is a marble head preserved in the Capitol Museum in Rome, about 39 cm high) (Bothmer 1960). The importance of this statue comes from the location of its discovery, near to the sacred niche of Isis in Rome. As Isis represented Egypt in Rome, Cleopatra was resembling Isis. The location of the statue was a confirmation of companionship between the queen and Goddess on one part, and on the other part evidence of the political existence of Cleopatra VII and Egypt presented to Romans. The statue was in pure Greek features, with strict accuracy through the Alexandrian classy art in terms of a its polished surface and no confirmation of the embedded parts of the face, to be deeply engraved or the so called *Sfumato* which gives the impression to the receiver as being separated from the imaged character as being from another world. Cleopatra wears the wig behind her ears, like Pharaonic queens, with the Nekhbet headdress that protects Upper Egypt. To the back of the head, while the wig is broken in some parts, there is a hole in the top of the head, perhaps the place for a big Uraeus. The upper part of the nose is broken and the upper part of the crown is missing. The wig and the crown are professionally and accurately engraved, as they are constructed separately, and then added to the head. The method of sculpture of the ears, nose, chin and eyes, with strict accuracy, prove that the statute is affiliated to the Alexandrian school; however it might have been made in Alexandria and moved to Rome. The most important thing is that it gathers features of both Egyptian and Greek art.

The last form is not completely new, however, it was commonly used because of its simplicity. It was a chance for artists to express the real fusion between Egyptian and Greek art. In this form, the queen wears the Nekhbet headdress above a wig. It is noteworthy that Nekhbet headdress was for Mut also, which was of interest to Cleopatra VII, besides being related to Isis.

## DISCUSSION

Cleopatra VII was shown in varied categories of ancient art: on coins, sculpture, relief, and representations on the temple walls. Amongst them are her illustrations on the Temple of Dendara in Upper Egypt, and the depiction of the divine birth of her son Caesarion. Cleopatra called herself "Isis Nea" meaning "The New Isis" for many political reasons, and consequently Cleopatra VII wore the crown of the goddess Isis.

### Common Depiction of Cleopatra's Crowns in Art

Cleopatra was depicted in art in two styles: the Hellenistic Greek style and the Egyptian style combined with Greek elements (Shaheen 2007). It is

possible to trace the features of the Hellenistic style in sculptures and coins. One of the most famous depictions in this style is the head preserved in Berlin Museum, no.197610 (Fig.15).



Figure 15 Cleopatra's Head preserved in Berlin Museum (Shaheen 2007)

This head was probably sculpted for the Queen in South Italy, during her famous visit to Rome with her new born son Caesarion. It depicts the Queen wearing the Royal Ptolemaic headwear known as diadema – comprising a wide string surrounding the head, while the hair is held as a bun at the back of her head. She has short wavy locks covering her forehead, and her face is smooth and sleek, appearing smoother than another head in the same style, which is preserved in the Vatican Museum (Higgs & Walker 2001). Her nose is relatively long, her lips are precise, with an open angle indicating a delicate smile, while the lower lip is a little fuller. The color of her face and the diadema are purple. It is obvious that both the head and neck were sculpted from one piece, in order to be fixed in a complete statue, which is lost.

Her appearance on coins, which is in the common Greek style, shows her hair with a bun at the back of the head, wavy locks on the front and the royal headwear or the diadema, with accompaniment of an eagle – emblem of the dynasty or the double cornucopia. For example, on a bronze coin which dates back to 32 B.C., now preserved in the British Museum (Foss 1997) (Fig.16).



Figure 16. Cleopatra VII depicted on a bronze coin in the British Museum (Foss, 1997)



Cleopatra VII is shown facing right, with a simple smile and looking straight forward, which is a common feature of kings' depictions on coins in general. She is also wearing the diadema (Whitehorne, 1994), with her wavy locks braided and tied at the back of her head. On another bronze coin (Bardford 1971), the Queen's head is also directed to the right, and crowned with the diadema, while at the back of the coin is the depiction of an eagle (Fig.17).



Figure 17. Cleopatra on a bronze coin (Bardford, 1971)

Another example, is a bronze coin (Fig.18) (Foss 1997), showing Cleopatra VII's head, to the right, and holding her son Caesarion (Fig.18). She is surmounted by the diadema around her head, and her hair is tied at the back by a knot. The verso of the coin depicts the double cornucopia, which is closely correlated with the two queens, Arsinoe II and Cleopatra VII, except that it is shown doubled in their eras i.e. it is two tangent horns, not just one. On this coin the horn is depicted with food at its top.



Figure 18 Bronze coin (Foss, 1997)

## CONCLUSION

The Greek representations of Cleopatra VII show the queen in an Alexandrian style characterized by the smoothness of surface "Morbideza", sfumato,

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delicately curved contour lines and the fine facial features. Greek representations are usually accompanied by Greek attributes and Ptolemaic royal insignia such as the Diadema, the eagle and the cornucopia, either single or doubled.

On the other hand, Egyptian representations of Cleopatra tended to show the queen as a Ptolemaic ruler affiliated to the Egyptian religious cycle and following the norms of Pharaonic kingship. Her closest predecessor is Arsinoe II whose worship and representations continued till the end of the Roman period. From Arsinoe II, Cleopatra inherited the double cornucopia and the double Uraeus. As an Egyptian queen and sometimes as a Pharaoh, Cleopatra's representations showed the queen wearing the traditional Egyptian headdresses.

The Six types of Egyptian crowns are categorized for Cleopatra VII, as follows:

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 Uraui holding a Hathoric crown and the Wig with Vulture Headdress.

The importance of the existence of these types lies 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.

Most important in representing Cleopatra accompanied by those types of headdresses is the obvious fusion between Egyptian and Greek artistic elements which is evident in almost all examples. This fusion was an expression of more than three centuries of interaction between the two prominent civilizations of Ptolemaic Egypt, namely the Egyptian and the Greek.

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