




A Block Statue of the Divine Father "*nh-P3-hrd*" in the Cairo Museum JE 36735 from Karnak Cachette, Excavation Number K.69

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The present paper aims to publish and study a block statue of a person named

 "*nh - P3 - hrd*", son of  *p3-di-nfr-htp* and  *Ns-nt-drt*.

It was discovered by Legran in the Karnak Cache on 1904 in the Thebes area, and had not been previously published. It is a statue made of hardended diorite in a good condition of preservation, It is currently in the Egyptian Museum in Cairo (JE36735)¹. The statue includes the priestly titles of the owner of the statue, the genealogy of his family and their priestly titles, as well as the formula for the offerings presented by the king to the Theban Trinity of Amun, Mut, and Khonsu, and the formula of the appeal to the gods in order to perpetuate the name of the owner of the statue in the other world.

The inscriptions of the statue in the general total are in good condition of preservation, allowing copies and translation of the texts, and the facade includes ten rows of inscriptions, we note that seven rows are clear at a good condition, while the lower three rows are somewhat faded, but the interface in the general total is clear at a good proportion, and for the back column inscriptions, they are clear in a good proportion, but we notice faded parts on the first and second columns from the bottom. We also note that the base is not prepared for writing and is not level, so it is completely free of inscriptions. The research dealt with this statue through several main elements, it is the translation of the hieroglyphic texts, and commenting on them technically and linguistically. The statue was mistakenly recorded in the database of the Egyptian Museum in the late period; and through the study, the researcher was able to date it to the first quarter of the Ptolemaic period (the reign of Ptolemy II).

Key words:

Karnak Cache, Block Statue, Cairo Museum.

Introduction:

This research aims to publish a statue of Block No. (36735) of a person Museum in Cairo, and it is a statue made of hard diorite stone, sunk relief was used in its hieroglyphic texts, and the statue is in a good state of preservation in general, with the exception of some faded parts of the inscriptions.

The importance of the study is due to its handling of a block statue that has not been published before, and the study will deal with the analysis and interpretation of each part of the statue and the analysis of its technical elements in order to try to reach its history through the artistic features and the characteristics of the written forms of some hieroglyphic signs that appeared for the first time on the statues of the block at the beginning of the Ptolemaic period, As well as studying the genealogy of the family of the owner of the statue, and the important priestly positions that priests occupied in that period, and this is the most important finding of the study.

General Description

Registration numbers: JE 36735: SR 5/ 8870/1904: K. 69:

Dimensions: The statue: Height: 34 cm

The statue is made of hard stone "diorite", representing "the divine father $\epsilon nh - P3 - hrd$ ", sitting in the position of the block, squatting, wearing a cloak knitting around his body, we notice that the statue is like a silent block, With the appearance of the elbows and hands stretched and spread near the chin of the owner of the statue and attached to it, and not near the front of the cloak. We notice that the base is small, not thick, and not suitable for writing, so it is completely free of inscriptions. We notice the height of the ears a little higher than the normal level, and the column of the back ends straight in the middle of the swollen wig that reaches the shoulders. The cloak is covered with inscriptions from the front, ten lines of hieroglyphic inscriptions are recorded on it, and we also note that the cloak narrows as we go down to take the form of parallel rectangles, The façade from the bottom has something similar to another row, but it is devoid of inscriptions, perhaps because it is the last part and in front of it is a hollow "space". We also note that the lower lines of the interface are somewhat faded, unlike the lines above the interface, they are very clear statue the sides of the statue have a clear and more prominent protrusion from the left side of the statue. The light smile appears on the face, tenderness and celibacy of the facial features, straight nose, narrow almond eyes drawn, eyeliner eyelid, small mouth, fetal protrusion, hair wig dropping on the shoulders, the line between the front and wig. It is clear

that there are two bases for the statue, one of which is largest, and the other is the smallest, which is the base on which the statue is based, and main base, and perhaps to increase its height, because the statue in total is small in size. We note that the statue is more inclined backwards, and perhaps this is also one of the reasons why hands are largely unclear from the front. As a result of his inclination, the hands also become tilted back as if they were attached to the statue compared to the inclination of the statue itself, and the hands are stretched to the sides of the statue to show the anatomical proportion of the fingers, where the artist excelled in carving the palm of the hand from both sides and clarifying the anatomical proportions of the fingers of the hands, and we also notice the thickness of the “big size” of fingers as well as the arms.

The artist excelled in sculpting the shoulders from behind in a more subtle and subtle way of sculpting, highlighting the muscles, we also note that the sculptor made a cavity inside the wig from behind to reach the column to the upper part of the head. We also note that the back column consists of two rows of columns. The writer carved the inscriptions in an average size, which gave him the opportunity to record many patterns in a lower area. On both of sides of the face, we notice that the writer carved a part on which the chin was based and protected the face from falling inscription smashing.

It is noted that this statue does not have any scenes of worship of the owner of the statue to the god "Amun-Ra", which shows that this statue has been deviated from what was followed in this era from the representing of the gods on most of the block statues, especially those that came out of the cache (the cache of Karnak), with the exception of a few of them, perhaps the hardness of this because of the lack of space on the statue, or perhaps because of the hardness of this stone, which is hard diorite.

The Inscriptions

Texts recorded on the shoulders (Plate.1-a,b), Fig. 1, (a,b)

We note that the statue begins with the texts recorded on the shoulders, where there are parts of the inscriptions on both the right and left shoulder from the top, as follows:

1-Left shoulder (plate (1,a), figure, 1 (a):

*it - ntr*² *nh - p3 - hrd3* *m3c - hrw* “The divine father, Ankhpachered, true of voice”.


Linguistic and cultural commentary :

-The name of the father of the owner of the statue was also written vertically, to provide sufficient space for writing in this way.

The title of  *it - ntr*:

“Father of god” or “the divine father” is a common title, and it is considered one of played a very important role in the history of Egypt, especially in the establishment the mysterious titles and it may be intended to designate the highest ranks of the priesthood⁴. The title god’s father borne by Shemay and his son Idy, seem to have been given in the First Intermediate period to persons who played to quite an important rule is the history of Egypt, especially in establishing new dynasties, Shemay was the son-in-law of one of the kings of the Eighth Dynasty⁵. This title has been popularized as a title for priests since the New Kingdom and Late Period, and for kings since the Old Kingdom, Where King Pepi I was given this title, and this title was not limited to the priests of the god Ptah, but it was taken by the

priests of Amun since the twenty-first dynasty period, as well as the priests of the god Min as well⁶.

The title of  *m3^c-hrw*:

A title given after the name of the deceased and means “true of voice”, or absolved of sins, where the deceased wishes to obtain innocence and pardon during his trial in the other world, and this phrase was mentioned in the Pyramid texts, and the coffins are in more than one place, and about their first appearance, to the extent of approximation, it was associated with the god Horus, Osiris, and then the deceased⁷.

We then move on to the next part, which is the texts recorded on the “right shoulder”, which includes the name of “the father of the owner of the statue” and his titles, as follows:

2-Right shoulder (plate (1, b) figure (1,b):



*s3 it - ntr P3 - di - nfr - htp*⁸ "The son of the divine father, Pa-di-nefer-hotep."

Linguistic and cultural commentary :

-The name of the father of the owner of the statue was also written vertically, to provide sufficient space for writing in this way. The father bore the title of *it-ntr*, "the divine father," like his son.

3- We then move on to the next part, which is the texts recorded on the "front of the cloak", where it begins with the formula of presenting the usual offering from the king to "Amun-Ra", then his titles that spread in the late and Ptolemaic period as follows:

-Texts inscribed on the cloak (front of the statue) plate (1,c) figure (1,c):-

The first line:

*Htp - di - nsw n Imn - R^c nb nswt t3wy hnty Ipt - swt P3wty⁹ t3wy P3wty
p3wtyw dsr*

“The offering given by the king, to Amun-Ra, the lord of the thrones of the two lands, who presides over Ipt-Swt "Karnak", the eternal of the two lands, the eternal of the eternal, the sacred”.

Linguistic and cultural commentary :

This line is one of the clearest lines in the texts recorded on the cloak from the front.

 *htp-di-nsw:*

That is, “the offering given by the king” or “a gift given by the king”, and this formula in the Old Kingdom referred to the offering given by the king and the god, then, in the Middle Kingdom, the letter “n” was added, and the data of the offerings provided and granted to God is proven¹⁰.

The basic idea of the offering formula *htp-di-nsw*¹¹ is that the king gives, or is given, or will give a gift of offerings to a deity in his temple, in order to give it later to someone in his tomb¹². This formula is dedicated for the ancient gods and the gods of the temple, and with the increasing influence of Osiris, these rituals have spread, and the king asks the god for part of the offerings he receives for the deceased¹³. Accordingly, all the funeral offerings are presented by the king, and the king has been associated with the various deities in the prayers, and the gods were associated with the king in offering sacrifices.

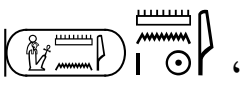

- The texts of the statues of individuals of the late period showed that the formula for requesting offering was directed to many deities, headed by god Osiris, Amun-Ra and other deities¹⁴.

The title of *Imn - R^c nb nswt t3wy* : Amun-Ra, Lord of the Thrones of the Two Lands:

This title appeared according to the statues that came out of the Karnak’ cache nine times in the singular form, and that this expression when it appears in the case of

individuals “*nb nst t3wy*”, it refers to the throne or seat of Amun as king, it is definitely a Karnak as Amun represents a king sitting on his throne and in control of the dual earth (the two regions), in the case of plural “*nb nswt t3wy*”, it refers to the thrones of the other gods of the two earth that also have a seat in Karnak, as if to confirm the local and royal side of Amun in “Ipt-swt”, at which point Amun is considered the king of those gods¹⁵.

Amun is one of the most important deities of ancient Egypt, and he was mentioned with his wife Amunet in the Pyramid Texts (PT 446), and he appeared as a local deity for the Thebes region since the Eleventh Dynasty period, and Amun gradually displaced the ancient god of that region, which is Montu, then he became the official god of the empire¹⁶, He merged with the god “Ra” under the name

“Amun - Ra”, and his name was written in several ways, including  ,
¹⁷  ,



Thus, Amun was linked to the doctrine of the sun, assuming the official position of the state since the Twelfth Dynasty, most periods of ancient Egyptian history also continued. This god was formed from the merger of both the two great cities, Thebes and Heliopolis. The city of Thebes, Amun was its main god, and in the second, the god Ra was its deity, Amun-Ra absorbed in his being all the principles of these two gods together. The mixing of the two deities “Amun” and “Ra” occurred from the Eleventh Dynasty period, and this appeared for the first time on the steala of King “Antef-Wah-Ankh” (Antef 11), thereby gaining characteristics of “Ra” and the influence of powers between people and so that his worship can be accepted and his nature understood as “Ra”, that is, the sun’s anguish, it was difficult for people to accept the meaning of invisibility and the mystery to which his name refers¹⁸.

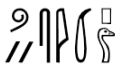

The reason for the connection between the two gods, Amun and Ra, is that Amun was representing the air, and the air, which was no less than the sun, was seen as representing the creative force, and that the air and the sun are identical, as the creative power of the air and the creative power of the sun were one¹⁹.



hnty: The word “Khenty” coupled with this animal, appeared on the statues of individuals from the end of the Twenty-sixth Dynasty and the beginning of the Twenty-seventh Dynasty²⁰.

Linguistic and cultural commentary :

- *p3wty*- It means the eternal one²¹ - The title of  *p3wty p3wtyw* “The Eternal of the Eternals”, and  “*p3wty t3wy*”, “the most ancient of the two lands”, were found coinciding with the epithets of “Amun-Ra.”, And they spread over many of the block’s statues in the late and Ptolemaic period, this is among the important evidence that helped date the statue in the first half of the Ptolemaic period, for example:

A group statue of a person named  *P3-šri-(n)-t3-isw*”, The Egyptian Museum in Cairo, (JE. 36576), dating from the end of the Thirtieth Dynasty and the beginning of the Ptolemaic period²². The two titles *p3wty p3wtyw* and *p3wty t3wy* are mentioned on this statue in this way  ,

Ipt- swt: The Temple of "Amun" in Karnak, which is a famous and common name and it was mentioned a lot on the statues that came out of the Karnak cache²³.

4) Then the text continues after that to mention the name of the goddess “Mwt” and her epithets, as well as the deity “*Hnsw*” and his epithets. Then the name of the god, *Dḥwty*, comes as follows:

The second line:



Mwt Wrt nbt 3šrt (išrt) Hnsw m w3st nfr ḥtp Dḥwty nb n Iwnw


“Mwt of the Great, Lady of Asher, Khonsu in Wast (Thebes), Neferhotep, Djehuti, Master of *Iwnw*”



Linguistic and cultural commentary :


The titles of Mwt and Khonsu were often registered on the statues of the block, especially at the end of the late period, specifically the end of the Thirtieth Dynasty, and continued in abundance in the Ptolemaic period, the two titles come together, where we note that her worship of “Mwt” has spread in “Ashret” and Khonsu’s worship has spread in “Wast-Thebes”. We note that the writer registered a title "***nbt 3šrt***" In a slightly different way than before in terms how to distribute

symbols and signs are, Perhaps many inscriptions are recorded in less space, and this was very common in the late and Ptolemaic period.

The Theban Trinity: The Theban Trinity has been dated since the New Kingdom, especially in the Eighteenth Dynasty, where the first appearance of the Theban Trinity occurred during the reign of King Thutmose I, and this king was depicted worshipping them in the second courtyard in the Karnak Temple, and the trinity continued beyond the New Kingdom²⁴.

The goddess  Mwt: The mother goddess, who is one of the first ancient goddesses, is also considered a fighting goddess and patron of Upper Egypt, manifested in the form of an eagle, and sometimes a lioness when she is the eye of Ra, and it did not become a primary deity, and a mother of the except in the New Kingdom²⁵. She is the wife of Amun and the mother of Khonsu, and she appeared in the Old Kingdom in the texts of the pyramids (*pyr. 123*), but there is an opinion that she was worshiped since the pre-dynastic period, and it appears that her place of origin is in Middle Egypt in a place called Mugyt, where she was called "*nbt Mgbt*", "Lady Megbet", it is worship was associated with the god Amun, and one of the most important places of worship in the New Kingdom is "Ashru", where its temple is located in Karnak, and it is called *nbt Išrw* "Lady of Ashru", she was also worshiped in other places such as Tanis, Memphis and Oases²⁶. The exact meaning of the word *Išrw* is not known, and this word refers to the place where her temple was built and also refers to the lake that surrounds the place on three sides²⁷.

The name of the goddess  Mwt and the god  Dhwti spread the same way in the Ptolemaic period²⁸.

, Hnsw : His name means the traveler, due to his passing through the sky, and he was the moon god, was represented in the form of a young man in the form of a mummy and his legs tied, carrying the disk of the moon and the crescent on his head, and for his association with the falcon god Horus, he was often represented by the head of a hawk, while the moon disk above the crescent became a disk for the sun as well, and in this regard both Khonsu and Horus appeared in the later ages standing over crocodiles²⁹.

Khonsu was mentioned in the texts of the pyramids that he is "Khonsu", who slaughters the masters, and he is the one who kills them in favor of the king and uproots what is in their bodies for him. In the era of the New Kingdom, he became one of the members of the Theban Trinity, and a temple was built for him in Karnak in the era of Ramesside, and he was worshiped in it under the name " Khonsu W3st Nefer m Hotep"³⁰, and was also considered a god of peace, where he

was called in the New Kingdom with the title “*Nfr ḥtp*”. The god Khonsu was likened to both the Hor god and the Djehuti god according to a text from the reign of King "Seti II" in the Karnak temple as follows:





Hnsw m w3st nfr - ḥtp Hr nb 3wt .ib Dḥwty ḥr - ib Iwn - šm

Khonsu in Thebes, Neferhotep, Hor, the lord of ecstasy, and Djehuti living in

Armant.

The god Khonsu was associated with the Djehuti god, because he was also a moon god, and they were both played the role of mediator or messenger among the gods³².

We note that the title "Nefer-hotep" comes after the title " *Hnsw m w3st* ", and an example of a statue of a person named  “*p3 - di- Imn - nb -nswt-t3wy*”, saved at the Egyptian Museum in Cairo under No(JE.37167), Karnak cache, and it dates back to the end of the Thirtieth Dynasty and the beginning of the Ptolemaic period³³. We also note that the letter "n" in the formula "nb n Iwnw" the Lord of Iwnw, was written in the most widespread form in the Ptolemaic period, which is the crown.

The god " Djehuti " was associated with the trinity "Amun - Mwt - Khonsu" in the Ptolemaic period, and an example of a block statue in the Egyptian Museum (JE .38009)as follows:³⁴

(5) Then the text continues immortalizing “the name of a person”, perhaps who devoted the statue, and perhaps he is the son of the owner of the statue, and his titles are as follows:


The third line:




šrt t3 niwt nb w3st Imnt Wrt - ḥk3w niwt ḥm - ntr ḥnh - n - ntrw - niwty it - ntr ḥm .



“Ashret, the land of the city, Lord of Wast (Thebes), Ament (West City) , the city of Wart Hakau, the priest, "Ankh-en-Nitru-Nyuti", the divine father, the priest”.


Linguistic and cultural commentary :

 *t3*: the earth, the scarab beetle has close affinities with the earth, for it lives in burrows, so that could it have been thought of as a symbol of the earth, the beetle pushes the dung ball representing the sun, perhaps in much the same way as the sun could be seen to be sitting on the earth at the morning and evening, alternatively the generative powers of the beetle (*hpr*) may have symbolized the fertility of the land, "*t3*" occurs frequently at Edfu with the following spellings: =

, , ,  35

 *t3* appeared on some statues that came out of the Karnak cache, for example the "*P3-h3rw-Hnsw* " statue (JE.37353), preserved in Egyptian Museum, which dates back to the end of the Thirtieth Dynasty and the beginning of the Ptolemaic period³⁶.

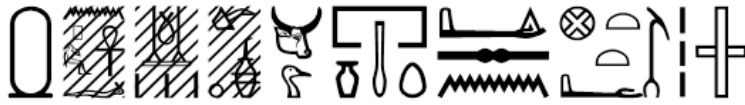
 *Wrt - ḥk3w* : The goddess in the form of a Cobra snake ³⁷ , or a female lion. Has been associated with many goddess such as Hathor, Isis, Mwt, Sekhmet, named in the pyramids texts “great magic”³⁸. Its shape changed in the Ptolemaic period, as it appeared in the form of a snake with a head and horns of rams³⁹

 *ḥm - ntr* : The servant of God, and this title known from early in the period of the Old Kingdom, perhaps the oldest appearance was related to the goddess Neith since the Naqada Civilization II, which is one of the most common and widespread classes of priests⁴⁰

The sentence "*šrt t3 niwt* " is not clear in a small percentage, and it is among the slightly smashed parts of the statue.

(6) This followed by the formula “which” for plural and may be due the person who dedicated the statue and the gods in “*W3st*”, in order to present some offering to the owner of the statue as follows:

Fourth line

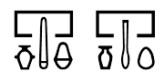


*imyw w3st rdit .sn di.sn Pr-hrw t hnkt k3w 3pdw sntr irtt mnht -
šsw n ʿnh - p3 - hrd rn.f*

“Those in “w3st”, (the gods), they may give and give an offering of sound offering , from bread, beer, oxen, birds, incense, milk, and clothing, in order to “ʿnh - p3 - hrd,” to “revive” his name”.

Linguistic and cultural commentary :

Formula of “*imyw*” “who “to collect and possibly belong to the person who dedicated the statue, and the gods in Wast, in order to present some “offering”, “in the form of an offering of sound” to the owner of the statue.

 *Pr-hrw*⁴¹: It is a formula that means the offering of sound, and this formula has been used since the Old and Middle Kingdom periods, and the deceased was receiving the offering of sound on the funeral feasts associated with the gods such as the feast of Osiris, Soker and Thoth, The voice offering form came from a verbal sentence consisting of the verb *Pri*, and noun *hrw*, meaning make a sound (the sacrifice that comes out in the form of sound), which is an expanded formula that contains several offerings, it is also an abbreviated formula for all liquid and solid offerings⁴².


-The funeral rites are dedicated to the ancient gods and the lords of the temple, and with the increasing influence of Osiris, these rites spread, and the king asks the god to grant part of the offerings he receives to the deceased⁴³.



-The lists of offerings contained many items such as offering foods, incense, robes, meat, beer and drinks. There were many types of foods that were offered as an offering, including bread, meat and birds.

- Bread had a special importance for the deceased in the other world, so he was very keen to continue to obtain it there. The importance of bread for the deceased is also evident through the many spells included in the texts of individuals, the texts of the pyramids, the texts of coffins, and the Book of the Dead, and their

purpose is to ensure the continuity of supplying the deceased with bread in the other world⁴⁴.

-k3w 3pdw: since the early eras, bulls had been considered an important offering that is depicted in the tombs. Birds were generally presented as an offering since the Old Kingdom in tombs of Saqqara as one of the foods necessary for the deceased. Its depiction prevailed in the Middle and New Kingdoms⁴⁵.

 *-irtt*: milk was from ancient times, since the era of the pyramids, a symbol of birth. Milk is included in the main food for living beings, such as bread, and it is also included in the offerings that are offered to the gods and the deceased⁴⁶.

.ancient Egyptians Beer was one of the most popular drinks of the  *:hnktl* | |  - Beer and bread were among the most important elements of the meal in ancient Egypt, and the deceased wished to be provided with it in the other world, as it is one of the most important elements of life in his view⁴⁷.

 *mnht*: horizontal strip of cloth with two strands of a fringe⁴⁸.

-The offering of robes was one of the most important offerings offered by the king to deities, and the forms of this sacrifice differed according to the nature and degree of thickness of the cloth from which the clothes were made⁴⁹.

(7) Then the text continues after that to explain the dedication of those offerings to the owner of the statue and mentions his titles as follows:

Fifth line:



di nt hnty niwty (n) s3 n it - ntr hm Imn m Ipt - swt nh - p3 - hrd m3c - hrw

Let (offerings) be given from those who inhabit the city, (for) the son of the divine father, priest of Amun in "Ipet-sut," "Ankh-ba-gerd," true to voice.

Let (offerings) be given from those who possess the city, (for) the son of the divine father, priest of Amun in "Ipet-swt," "nh - p3 - hrd", true to voice.

(8) Then the text continues, immortalizing the name and titles of the father of the owner of the statue, the name of his paternal grandfather and his titles as well, then the text returns, immortalizing the name and the titles of the father of the owner of the statue again, then the name of his mother as well, the mother of the owner of the statue and its titles as follows:

Sixth line:



s3 n it - ntr hm Imn m Ipt - swt P3 - di - nfr - htp m3c - hrw s3 n it - ntr

“Son of the Divine Father, Priest of Amun in Ipet-Sut "Karnak", *P3 - di - nfr - htp*, true to voice, son of the Divine Father”.

Linguistic and cultural commentary :

-we notice a diversity in the writing of the letter “n“ as it was writing once in the form of a water wave, and again in the form common in the Ptolemaic period, which is the crown.

Seventh line:



Hr m3c - hrw s3 n it - ntr P3 - di - nfr - htp m3c - hrw .

“Hor, true to voice, son of the divine father, *P3 - di - nfr - htp*, true to voice”

Eighth line:



irt . n Nbt - pr ihyt Imn - R^c Ns - nt - d_rt m³c " t " - hrw

“Born of “ she gave birth to”, the lady of the house, the lady of the house, sistrum player for “Amun Re” , *Ns - nt - d_rt* , honest in her voice”

Linguistic and technical commentary :



ihyt n Im-Re “The sistrum player of Amun-Ra”: It is a common title associated with women in the late period, as well as in the Ptolemaic period⁵⁰. Here there are many symbols that were common in the late period and the beginning of the Ptolemaic period, including the symbol for the female musician or singer, as well as the symbol for the seated lady, and the symbol for Amun.




irt.n: born of (who gave birth to him) ,this form appeared from the reign of Amenemhat I to express lineage, preceded by the name of the son or daughter, then followed by the name of the mother, this is evidenced by the block statue of “*Htp*”, Preserved in Egyptian Museum under No. (JE 48857)⁵¹.





It is a common formula in the twenty-fifth dynasty age⁵². It was widely used in the late period, for example of an this is an employee named “Ahmes son of Net” Who lived in the late 26th Dynasty and early 27th Dynasty, twenty-seventh dynasty, the upper part of it is preserved in the Louvre, France (no E. 25390)), and the lower part is preserved at the Brooklyn Museum (N.Y., no 5977)⁵³.



Nbt-Pr: Ancient Egyptian women have reached a high and prestigious position in the family and society, and this title was familiar to the woman, who means the lady of the house, and this title did not exist on the block statues only, but also on the papyrus, coffins and painting in the late and Ptolemaic period, this title was written to prove the lineage of the owner of the trace and to cherish the mention of the name of his mother⁵⁴. This title was taken by upper class women

whose husbands held high positions in society, or the middle class, they did not obtain this title by excluding the wives of the craftsmen or the heads of the cemeteries⁵⁵

- We note that the writer expressed in the word "*dr*" with the letter “ d”, name of "the owner of the statue" "*Ns - nt - drt*", which is the Ptolemaic form or its phonetic connotation in the Ptolemaic period⁵⁶.

- The following symbols spread in the Ptolemaic period:  *Imn*,  *Ipt*,  *ihyt*, the mother’s allowance  became more prevalent on block statues at the end of the Late Period and the Ptolemaic period⁵⁷.

(9) Then the text continues, explaining that all those whose names have been immortalized wish to establish the name of the owner of the statue with them and that all the names of the gods of the city and all other gods be established forever and this part from the statue is the faint and most fragile part.


The ninth line:



imyw smn rn. (f) hn^c .sn “Who (hope) to establish his name with them”.

Linguistic and technical commentary :

-What is meant here is to establish the name of the owner of the statue, “*nh - p3 - hrd*” with the gods to ensure the return of the soul to him and resurrection again in the other world and to enjoy bliss in the other world accompanied by the gods, and to unite in “bee house”, also his name with the names of the gods.

- Perhaps the letter  is extra and does not give any phonemic, and this is a feature of the language in the late period and the Ptolemaic period, which is the abundance of extra signs and determinatives.



The tenth line:



" *dmd bity rn. " sn " niwwt ntrw hr ntrw dt . "*

“The names of the gods of the cities of Lower Egypt are united with all the gods forever”.

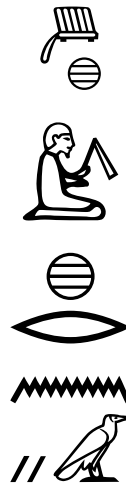
Linguistic and cultural commentary :

 *dmd*: knotted stripe of cloth, unite⁵⁸. This symbol continued in the Ptolemaic period⁵⁹. It was mentioned on a block statue in Egyptian Museum of the Ptolemaic period of a priest named  “*Hnm-ib-re*”, who held the title "Servant Priest of Amun in *W3st*." (JE.36918)⁶⁰.

(10) We then move to the back pillar, where it includes in the beginning the title or the revered form of the gods of “*W3st*”, the city of the gods, the god who presides Ipet-Swt, then immortalize the name and titles of the owner of the statue, then immortalize his father’s name and titles, then the text continues to immortalize the name of the grandmother of the owner of the statue, “mother of his father” and her titles.

Texts inscribed on the back column: Plate-1, c (Fig.1, D)

The first line:

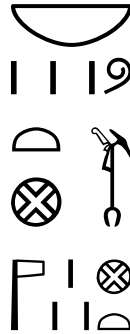


im3hw hr n3y

Venerable they have

Linguistic and cultural commentary :



The writer used the plural pronoun "n3y" after the surname "im3hw", referring to the gods; He used the plural pronoun to provide space instead of engraving the names of the gods again.

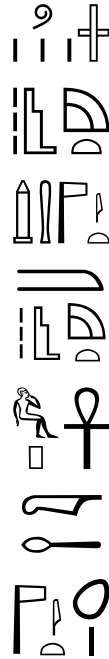


nbw w3st niwt ntrw “Lords of Wast, City of the Gods”

Linguistic and cultural commentary :

- Using the writer “nbw” in the plural after the conscience of the plural pronoun *n3y*, because the word "nbw" refers to *n3y*.

 *im3hw hr* : used After this title the demonstrative pronoun  “*n3y*” sign pronunciation meaning “they”, this was not common before, especially on the statues of the block in the late period and the Ptolemaic period, and this was not common before that, especially on block statues in the late period and the Ptolemaic period, and the conscience of the sign of the gathering here is returning to the gods “ members of the Trinity” “Amun, Mwt, Khonsu”, the writer did this in order to avoid the end of the space on the back of the statue without completing the rest of the texts intended to be recorded on the statue.



imyw Ipt - swt it - ntr hm Imn m Ipt - swt nh - p3 - hrd m3c - hrw s3 it - ntr
 " .

“who in Ipet-sut "Karnak", the divine father, the priest of Amun, in Ipet-sut "Karnak" *nh - p3 - hrd* , true to voice, son of the divine father”

Linguistic and cultural commentary :

-The writer used "imy" in the plural form, which refers to the gods.



P3 - di - nfr - ḥtp m3^c - ḥrw irt .n Nbt - pr iḥyt Imn

“*P3 - di - nfr - ḥtp* , true to voice, born of the lady of the house, sistrum player for “Amun Re”



Dd - nṯrt - s3 m3^ct - ḥrw , “ *Dd - nṯrt - s3*” true to voice “

(11) Then we move on to the second line of the back column, where it begins with the form of the appeal to one of the gods, then the appeal also to the divine fathers and the divine mothers, then purify and establish their names in Wast, the western city of God, and also the appeal to your thirsty followers.

The second line of the back column:

*dd .f i ntr nn hr R^c hrd it.w ntrw*⁶¹

“He says, O god, it is not the face of Ra, that it is (the god) the child (Khonsu child), and oh godly fathers”.

Linguistic and cultural commentary :

Khonsu’s title: This title means that Khonsu was an image of the little sun god who is invoked as a form of protection against evil animals, and because he is a divine child, the son of Amun and Mut, he was connected to two other holy sons, “Shu” who holds heaven and the royal god “Horus”⁶²

- Then the text continues after that, mentioning the owner of the statue, who wishes to immortalize his name and purify him in the western city of God, as follows:









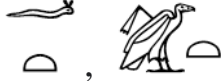
Mwwt " ntrw"⁶³ iw 'bw smn rn.(i) m w3st n niwt.k i3bt

(And) the divine mothers, to purify and to establish my name in Wast, Thebes, your western city.

Linguistic commentary:



- We note the repetition of the word  "it" three times in the form "*Itw ntr*", "divine fathers", although he had recorded the three horizontal condition of the plural , also repeated the word Mwt twice  *Mwwt ntr*, , and then the three horizontal condition of the plural came, so the formulas appeared in this way ,   "*Mwwt ntr, itw ntr* " Divine fathers, Divine

mothers, were more likely to write down the writer  only once with the addition of the three horizontal condition of the plural at the end of each of them, or repeat each of them three times without the three horizontal condition of the plural, But the shape that appeared in the statue is strange. Perhaps this is a feature of the late and the Ptolemaic period, which is the repetition of allocations and excess marks. Perhaps the writer wanted to repeat the plural to confirm the plural form in each of the word mothers fathers, though he did not ignore the requirement for plural^{1 1 1}, this is perhaps an affirmation of the features of the language in the late and Ptolemaic period, in terms of the large number of determinatives indicating the plural and the large number of extra signs,
 -the pronoun “I” has fallen, that is, after the word “rn”, perhaps it was an oversight on the part of the writer.

- Then the text also continues wishing to purification and establish of his name like all those thirsty “dead” followers of you, as follows:



iw h3w swr.w hr šms.(w) . k

(And) O thirsty (the dead⁶⁴) who follow you (those who follow you, who follow God).

Language comment:



: This sign “swr”, “swri” “thirsty” appeared among the symbols that appeared with the beginning of the Ptolemaic period⁶⁵.

- The writer used one of the other calling tools “h3w” before the word swr.w

The general comment:

The statue of the study dealt with the offering formula of offering to the Trinity of Amun Ra, Mut, and Khonsu, and some places such as Thebes, Ipet sut, Asher, Iwno, Emnet, and the city of Wart Hakau. It is noted that the statue commemorates the name of the person who dedicated the statue “*ḥnh - n - ntrw - niwty*” and the name of the owner of the statue, the names of his father, his mother, his grandfather, and the name of grandmother, where the statue covered the family sequence of the owner of the statue called *ḥnh - P3 - ḥrd*, and the statue includes the family sequence up to the second grandfather for males, where the members of the late period were kept to establish their lineage and mentioned more than one grandfather, as it is clear from the titles of the people mentioned on this statue that it is a family that most of its members work as a priestly work. son (the owner of the statue) *ḥnh - P3 - ḥrd* bore the title *it - ntr ḥm Imn m Ipt - swt*, His father “*P3-di-nfr-ḥtp*” also held the same surname, which is “*ntr ḥm Imn m Ipt-swt*”, and his grandfather “*Hr*” carried the title *it - ntr*, his grandfather's father “*P3-di-nfr*” also held the surname “*it-nfr*”, as his mother “*Ns - nt - drt*” carried title “*Nbt - pr ihyt Imn - R*”, his grandmother “*Dd - ntrt - s3*” also held the title *Nbt - pr ihyt Imn - R*^c also, who (hopes) to establish his name with the gods in “Beet House” and established with the gods of the city with eternal help.

It is noted that the owner of the statue immortalized the names of some from his father's family only; perhaps because they were the only ones who held the priestly position and that the mother's family was not included in the priestly corps.

It has been shown that the purpose of block statues is to be placed inside temples to receive the advances and offering that the owner benefits from in the other world, in addition to establishing the names of therefore, they parents with the children made sure to mention their lineage on these statues, as is the case in the statue under study, individuals in the late period were keen to seek immortality from the lords and to remain in the gut and care of the gods or lords inside the temple, as well as their statues and that their heir succeed them in their position from generation to generation without interruption, therefore, they were keen to write their genealogy and genealogy as follows:

The person who dedicated this statue to

Perhaps this person is one of the priests, one of his relatives, or his son in the priestly corps



" *ḥn - n - ntrw - niwty .* "



The name of the statue owner



" *ḥn - p3 - ḥrd* "



The name of the father of the owner of the statue



" *P3 - di - nfr - ḥtp* "



"The name of the mother of the owner of the statue"



" *Ns - nt - drt* "



The name of the grandfather of the owner of the statue



" *Ḥr* "



The name of the statue's grandmother



Dd - ntrt - s3w "

"

The date :

The study statue dates back to the early Ptolemaic period, the first quarter of the Ptolemaic period, specifically the period of "Ptolemy II"; this is based on the following evidence:



First, technically:

The statue appears on the artistic features of the Ptolemaic era in terms of: the cloak in the form of a cuboid, the facial features are characterized by accuracy and carry a light smile, the straight nose, the narrow almond-shaped eyes drawn, We note that the method of carving the eye is similar to the plastic method prevailing in the first half of the Ptolemaic era, the small mouth, the protrusion of the cheeks, the elbows protruding from the sides, A hair wig that reaches the level of the shoulders, which shows the features of the Ptolemaic era, as it is devoid of anatomical details such as lines and others. The hair meets the back column, which ends straight at its intersection with the wig. And it bears two columns of writings and inscriptions, and the plot of the wig on the front puts the statue in the first half of the Ptolemaic era. In addition to the delicacy and sweetness of the features and their accuracy, this places the statue at the beginning of the Ptolemaic era, Eyeliner, ear higher than before, small mouth, protruding cheeks, The hair wig

falls on both sides, the line between the forehead and the hair wig shows a part of the chin that supports the bottom of the face, In addition to the delicacy and sweetness of the features and their accuracy, which places the statue at the beginning of the Ptolemaic era, Noting that a large number of the block's statues often kept their features constant during the periods of the Ptolemaic era, although they were distinguished by the accuracy of polishing and the quality of hieroglyphic writings at its beginning⁶⁶.



-Examples of the presence of these artistic features in the Ptolemaic period

include the following:

1- Statue of  Ns-Min son of  Wsr-Hns, Karnak Cache, (JE. 36961)⁶⁷

Where the artistic features mentioned on the statue of the study appear on this statue as follows:

This statue represents the style of Thebes School in the Ptolemaic period, and shows its owner sitting on a high base and wrapped in a woven cloak. And we notice that the shape of the cloak takes the form of a cuboid and the feet are hidden under the cloak, the hair wig reaches the level of the shoulders and the back column ends straight at the beginning of the wig and carries two columns of writings. The pulled eyes and the weave of the wig on the forehead place the statue in the first half of the Ptolemaic period⁶⁸.

2- Statue of  "Dd - hr " son of  P3y - p3wt(y), Diorite – Karnak Cache (JE 37354)⁶⁹;

It represents its owner in a mass position surrounded by a woven cloak. We notice that the ears are slightly raised above the normal level. The back column ends with a straight end in the middle of the wig. The method of carving eyes is similar to the plastic method prevailing in the first half of the Ptolemaic period. In addition to the delicacy and sweetness of the features and their accuracy, this places the statue between the end of the Thirtieth Dynasty and the beginnings of the Ptolemaic period.

3- Statue of  "Ns – Min"- Granite, Madinat Habu – CGC.680⁷⁰ :

The owner of the statue is depicted completely wrapped in his knitted worship and seated on a small pedestal devoid of inscriptions.

Secondly, from a linguistic point:

- We note that many of the symbols and titles on the statue are more widespread on the symmetry of the mass in the Ptolemaic era, and the evidence for that is as follows:

1- The appearance of three Ptolemaic signs among the inscriptions of the statue as follows:



t3 It means the earth⁷¹. It appeared on some of the statues that came out of the Karnak cache.





wrt- hk3w", "great magic", and its shape changed in the Ptolemaic period, when it appeared in the form of a snake with the head and horns of a ram⁷².








swr, swri, It means "thirsty" and what is meant in the statue is "the dead"⁷³."


2- There are many formulas that spread on some of the statues of the Ptolemaic period, which came out from the cache of Karnak, and are similar to the statue of the study, and examples of that are as follows:

a- Statue of  "P3 - iw - (n)- Hr " , The Egyptian Museum in Cairo, (JE 37335)⁷⁴ , Karnak cache, where the following formulas were mentioned on this statue, similar to the formulas mentioned on the study statue:

 *p3wty t3wy*,  " *irt.n Nbt pr ihyt Imn - R* ", 

"*it - ntr hm Imn m Ipt - swt* ",  , "*dd f i* "  "*imyw Ipt - swt* "

 ,  "it.w",  "t3"

b- Statue of  "P3y- rdy - p3 - hrd " , Egyptian Museum, Cairo, (JE. 37076)⁷⁵ , Karnak cache, Where the following formulas were mentioned on this statue, similar to the formulas mentioned on the study statue:



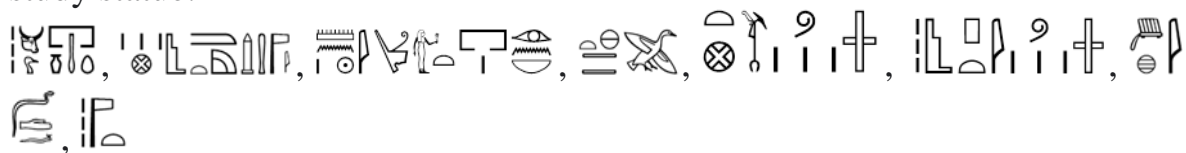
C- Statue of *Hnm - ib - R^c - mnti* “, Karnak cache, (JE. 36918) ⁷⁶.

Where the following formulas were mentioned on this statue, similar to the formulas mentioned on the study statue:

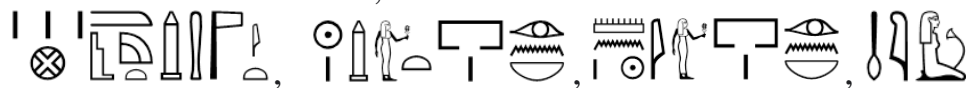


D-Statue Caire No Temporaire 18/6/24/1⁷⁷ of ”Hr”, son of *Dd - hr* , his title *hm - šm^y* , Hr priest of the south, Hr, where the following

formulas were mentioned on this statue, similar to the formulas mentioned on the study statue:




E- Statue of “*Iry iry s3 Hr*” son of , 38.2 cm – Karnak Cache, Egyptian Museum – (JE . 36977)⁷⁸ Where the following formulas were mentioned on this statue, similar to the formulas mentioned on the study statue:



F- Statue of “*Hr - ib - sn.f*”, Karnak Cache, Egyptian Museum – (JE . 36663)⁷⁹, Where the following formulas were mentioned on this statue, similar to the formulas mentioned on the study statue:



-Also there is a formula  ” h3w swr.w” , Oh thirsty (the dead), the same shape in the statue under study without any change.

- We note that many of the symbols and signs on the statue of the study were more widespread on the statues of the block in the Ptolemaic period, which are:-





plate, 1 (a,b)



plate, 1 (c)



plate, 1 (d)

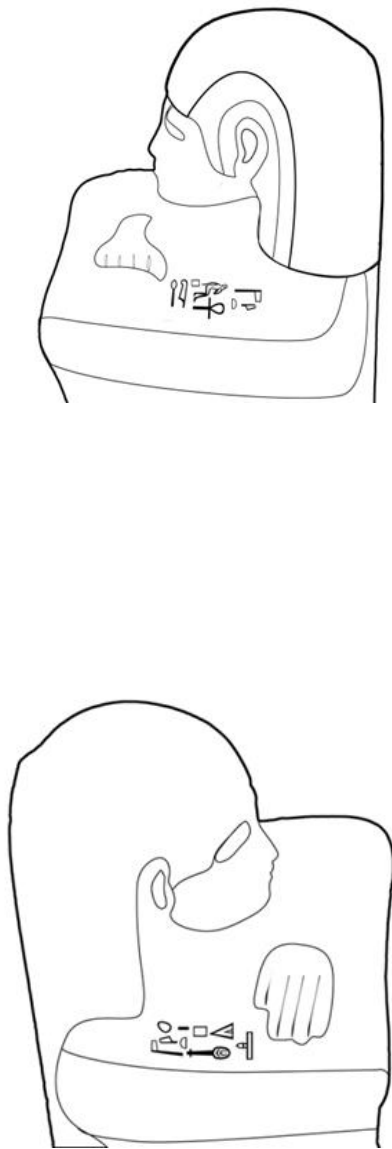


Figure. 1 (a,b):



Figure. 1 (c)



Figure. 1 (d)

تمثال كتلة للأب الإلهي "nh-P3-hrd" بمتحف القاهرة رقم (JE 36735)

من خبيئة الكرنك، رقم الكشف (K.69)

*فاطمة عبد الغنى سالم

الملخص:

يتناول هذا البحث نشر لأحد تماثيل الكتلة لأول مرة لكاهن يدعى  *nh - P3 - hrd* ابن . وهو تمثال موضوع من حجر الديوريت الصلد في حالة جيدة من الحفظ، موجود حاليا في المتحف المصرى بالقاهرة (JE36735)، وقد عثر عليه ليجران Legran عام ١٩٠٤ في منطقة طيبة، داخل فناء الخبيئة بمعبد الكرنك. يشمل التمثال الألقاب الكهنوتية لصاحب التمثال وتسلسل أنساب عائلته وألقابهم الكهنوتية، وأيضا صيغة القرابين المقدمة من الملك لثالوث طيبة أمون، موت وخونسو، وصيغة النداء للالهة من أجل تخليد اسم صاحب التمثال في العالم الآخر. نقوش التمثال في المجمل العام في حالة جيدة من الحفظ سمحت بنسخ النصوص وترجمتها، وتتضمن الواجهة عشرة صفوف من النقوش، ونلاحظ أن سبعة صفوف واضحة بنسبة جيدة، أما الثلاثة صفوف السفلى فهي باهتة الى حد ما، ولكن الواجهة في المجمل العام واضحة بنسبة جيدة، وبالنسبة لنقوش عمود الظهر فهي واضح بنسبة جيدة، ولكن نلاحظ وجود أجزاء باهتة على العمودين الأول والثانى من الأسفل. كما نلاحظ أن القاعدة غير مهياة للكتابة وغير مستوية، لذلك فهي خالية من النقوش تماما، وقد تناول البحث هذا التمثال من خلال عدة عناصر رئيسية، هي ترجمة النصوص الهيروغليفية، والتعليق عليها فنيا ولغويا. وقد سُجل التمثال بالخطأ في قاعدة بيانات المتحف المصرى بالعصر المتأخر، ومن خلال الدراسة تمكنت الباحثة من تأريخه بالربع الأول من العصر البطلمي (عهد بطلميوس الثانى).

- ¹ I would like to express my appreciation to the Director of the Cairo Museum for permission to publish the statue herein.
- ² Lesko, L., H., A Dictionary of Late Egyptian, Vol. 1, USA, 1935, p. 254
- ³ Ranke, H., Die Ägyptischen personennamen, Vol, 1, Gluckstadt, 1935, p. 63 (17).
- ⁴ عبد الحليم نور الدين: الديانة المصرية القديمة، الجزء الثاني (الكهنوت والطقوس الدينية)، الطبعة الثانية، القاهرة، ٢٠١٠، ص ١٩٩.
- ⁵ Habachi, L., "GOD'S Father And the Role they played in the History of the First Intermediate period", ASAE. 55, 1958, P. 171, 172.
- ⁶ أسماء حجاج إمام حجاج: لوحات الأفراد الجنائزية المدونة بالكتابة الهيروغليفية والديموطيقية في العصر البطلمي، رسالة ماجستير غير منشورة، كلية الآداب، جامعة حلوان، ٢٠١١، ص ٢٩٥.
- ⁷ المرجع السابق، ص ٢٣٦.
- ⁸ Ranke. Op.cit. vol.1, p.124 (12)
- ⁹ Lesko, op.cit., p. 146.
- ¹⁰ أحمد فاروق العباني: القرابين السائلة في مصر القديمة، رسالة دكتوراة غير منشورة، كلية السياحة والفنادق، جامعة الاسكندرية، ٢٠١٥، ص ٧. وللمزيد أنظر: Smither, P.C., "The Writing of Htp-di-nsw in the Middle and New Kingdom. JEA 25, 1939, pp.34-37.; Bennett, C., "Growth of the Htp-di-nsw Formula in the Middle Kingdom", JEA, 27, 1941, PP. 77-82, Altenmuller, H., "Opfer" in LA, 4, pp.579-582.
- ¹¹ Wb III, 186(5,6,7)
- ¹² سيلفي كوفيل، قرابين الآلهة في مصر القديمة، ترجمة سهير لطف الله، ٢٠١٠، ص ٥٠.
- ¹³ أحمد ابراهيم علي أحمد بدران: النصوص الهيروغليفية المسجلة علي تماثيل الأفراد في العصر المتأخر (٧٥٥-٣٣٢ ق-م)، رسالة دكتوراه غير منشورة، كلية الآثار، جامعة القاهرة، ٢٠١١، ص ٤٠٩.
- ¹⁴ المرجع السابق، ص ٣٢.
- ¹⁵ El-sayed, R., Á La recherchedes documents Inèdites de la cachette de karnak au Musèe du Caire (1), ASAE 74, (1999), p. 144.
- ¹⁶ Wikinson, R., the Complete Gods and Goddesses of Ancient Egypt, London 2003, p. 92
- ¹⁷ LGG1, p.320.
- ¹⁸ عبد الحليم نور الدين: الديانة المصرية القديمة (المعبودات)، الجزء الأول، الطبعة الثانية، القاهرة، ٢٠١٠، ص ٩٢.
- ¹⁹ Frankfort, H, Ancient Egyptian Religion, New york 1949, p.22
- ²⁰ أحمد ابراهيم علي أحمد بدران: النصوص الهيروغليفية المسجلة علي تماثيل الأفراد في العصر المتأخر (٧٥٥-٣٣٢ ق-م)، مرجع سبق ذكره ص ٤٠٩.
- ²¹ Lesko, op.cit, Vol. 1, p. 146.
- ²² أحمد ابراهيم علي أحمد بدران: النصوص الهيروغليفية المسجلة علي تماثيل الأفراد في العصر المتأخر (٧٥٥-٣٣٢ ق-م)، مرجع سبق ذكره، ص ٣٨١، ٣٩٠، لوحة ٥٧.
- ²³ المرجع السابق، ص ٣٢.
- ²⁴ هبة عبد المنصف ناصف: الثالث في مصر القديمة حتى نهاية الدولة الحديثة، رسالة ماجستير غير منشورة، كلية الآداب، جامعة طنطا، ٢٠٠٠، ص ٨١.
- ²⁵ روبرت جاك تيبو: موسوعة الأساطير والرموز الفرعونية، ترجمة فاطمة عبد الله محمود، مراجعة محمود ماهر، المجلس الأعلى للثقافة، ٢٠١٤، ص ٣١٥.
- ²⁶ هبة عبد المنصف ناصف: الثالث في مصر القديمة حتى نهاية الدولة الحديثة، مرجع سبق ذكره، ص ٧٥.
- ²⁷ Te Veld, H., "Mut" OEA 11, 2001, P. 455.
- ²⁸ Kurth, D, EINFÜHRUNG INS PTOLEMÄISCHE Eine Grammatik mit Zeichenliste und Übungsstücken, TEIL I, 2007, p. 246, 252.
- ²⁹ مانفرد لوركر: معجم المعبودات والرموز في مصر القديمة، ترجمة صلاح الدين رمضان، مراجعة محمود ماهر، ط١، القاهرة، ٢٠٠٠، ص ١٢٨.
- ³⁰ Sethe, K., PT 402 a-b; Faulkner . R.O.. The Ancient Egyptian Pyramid Texts, Oxford, 1969, p.81.

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