



Unpublished Block Statue of Priest “Her” at the Egyptian Museum JE 36950 from Karnak Cachette, Excavation Number K.202




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ABSTRACT

The current paper aims to publish and study a block Statue of a priest of Amun, named  *Hr*, who was the son of  *Nsr-Imn* and  *Nhb-Šmsy-īw-is*. It was discovered by Legran in the Karnak Cache on 1904, and had not been previously published. It dates back to the reign of King Osorkon III (Dynasty 23). The statue was dedicated by his eldest son, "Nethr Amun", to be placed in the Karnak temple (El-Zahrey, 2009: 363). This object is now preserved in the Grand Museum (JE36950)². The distortion may be due to theft, fire by thieves, exposure to groundwater, or improper preservation due to the need to quickly hide the statues in the necropolis to protect them from theft. The symbols are clear in the damaged parts to an acceptable degree and were not blurred, which gave the researcher an advantage in completing the damaged parts of the statue. The inscriptions on the back of the statue are highly visible. Moreover, we can see some damage or burns in the five columns at the bottom of the statue's front, but the symbols are still mostly preserved. The present study will discuss the statue, the scenes, and the inscriptions that carved on its surface and commenting on them technically and linguistically.

Introduction

This research aims to publish a statue of Block No. (JE36950) of a priest called "*Hr*", who was the son of "*Nsr-Imn*". It was transferred from the Egyptian Museum in Cairo to the Great Museum. It is a statue made of alabaster, and sunk relief was used to represent its scenes and hieroglyphic texts, and about the condition of the statue, it is in fairly good condition, as there is some smashing or what looks like burns, which made it difficult to read some hieroglyphic signs.

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² The statue was transferred to the Grand Museum from Cairo Museum. (GM 2270).


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 technical aspect of the statue, copies and translates texts, and the analysis of its technical elements, in order to try to reach some of the features that were common to the statues of the block in the late period, through several elements: the scene depicted on the facade of the statue, the characteristics of the written forms of some hieroglyphic signs and titles, As well as the genealogy that was common in the statues of the block in that period, and the important priestly functions held by priests in the late period, and this is the most important finding of the study.

General Description

The statue is composed of alabaster stone and represents a priest of Amun “*Hr*,” seated in a squatting position on a base that is connected to the column supporting the back of the statue. Notably, the base beneath the statue itself is lower in height than the base supporting the column, likely to ensure that the column supports the statue in a way that maintains symmetry. It is possible that the statue has two bases, one for the front and the other for the back, with each base at a different height level. The statue's owner is completely covered with a long robe, and his crossed hands are depicted in a prominent relief on the upper part of the robe, with his right hand holding a lettuce plant³ and his left hand extended (El-Zahrey, 2009: 363). The statue wears a long wig that cascades onto the shoulders. The sculptor demonstrated great skill in carving the details of the wig and the hair falling from it. The facial expression appears to be a slight smile with wide eyes, a nose that is proportionate to the face despite its size, prominent cheeks, and a mouth that is in harmony with the broad face. The statue also has a short beard. The base of the statue is devoid of any inscriptions, possibly because it was not suitable for writing or because there are two bases, one for the statue and the other for the back part, and the inscriptions on the latter have faded over time. It is also possible that the back part of the statue was added later to complete the sculpture and record all the genealogies related to the statue's owner. The inscriptions on the statue are separated by double lines, a characteristic of the later period, and the symbols are clearly visible in the damaged areas, to an acceptable degree without being completely obscured.

Scenes and Text:

The statue under study (plate 1, a,b,c,d - fig.1,a,b,c,d) features inscriptions distributed across its various parts. Three lines of inscriptions were engraved horizontally in the lower part of the elbows, extending along the sides of the body. A fourth horizontal line was intended to be at the back, but due to the presence of the spinal column, which resembles the back of the panel, the horizontal line was omitted. Below this section, there are eight columns of inscriptions which mark the beginning of the statue or the beginning of the statue's text. These columns are separated from the upper part by double lines, which are a feature of the late period. This part is composed of eight columns of inscriptions, where the god "Amun-Ra" is depicted towering over two columns of inscriptions with his name and titles. The remaining six columns that tower over the priest who owns the statue, "*Hor son of Neter Amun*," the priest of Amun-Ra in Karnak, contain praise for the statue's owner by the god, as well as his name, his mother's and father's names, and his occupation. The upper part, below the elbows and extending along the sides, follows the previous section and

³ The cultivation of lettuce dates back to the Fourth Dynasty, and it became renowned for its cultivation in the upper regions of Egypt, particularly in Qift and Thebes. From its seeds, oil was extracted and used for both culinary purposes and massage. Its properties for strengthening the body were recognized, which led to it being adopted as a symbol for the deity Min (Nazeer, 1970: 94). It is also referred to as  "ḥw" or "ḥb" (WB1, 176,10). This plant has been considered as an aphrodisiac, as it increases the necessary sexual potency for the preservation of life (Lurker, 2000: 127).

includes the dedication of this priest, who belonged to the era of Osorkon III, i.e., the twenty-third dynasty. This section also includes the name and titles of the statue's owner as the priest of the house of Amun-Ra, the king of the gods, as well as his father's name and titles, his mother's titles and her name, and the text continues with a genealogical sequence of titles.

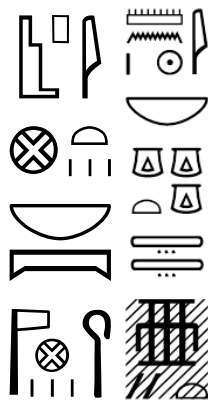
The third part of the text is the back section, which consists of six columns of inscriptions that continue the genealogical sequence and record the lineages of the priest's maternal family. After that, the text records the name of his wife and her genealogical sequence. The last part, which was prepared by the sculptor under the feet of the priest and the god Amun from the bottom of the facade, consists of five columns of inscriptions that include the completion of the remaining lineage of his wife's family. The text ends with the dedication of the priest's son, "*Nether*," who revived his father's name in all the temples of the cities.

It is seen that the distribution of the inscriptions on the statue differs from that of mass statues, where the writer usually desired to complete the rest of the text on the back of the statue. However, there was not enough space to complete the remaining genealogies, which did not diminish the writer's ability. According to the translation and linkage of the genealogies, it is evident that they include the lineages of both the father and mother's families. By linking the names of two women, the translation was completed correctly. Perhaps the reason for completing the text at the bottom of the robe of the statue's base was that the writer could not complete all the texts on the back due to insufficient space.

As for the inscriptions on the spinal column, it is noticeable that each line was separated by a single line, not a double line, which is strikingly different from the symmetry of the front section. Perhaps another writer completed the back and not the original writer, who was not familiar with the features of the era. Also, there is an addition to the base of the statue from the back, probably to break off parts of it so that the spinal column, which resembles the back of the panel, does not fall. At the bottom of the inscriptions from the back, there is a depiction of a woman, likely the wife of the statue's owner, in a seated position with her legs bent under her body. Her right hand is extended forward above her knee, while her left hand is curved towards her body, holding a sign resembling "*nhh*," which is one of the symbols of power. The artist excelled in drawing the features of the face and the wig.

1-On the facade of the statue (Above the priest "Hor" and the god Amun), there are eight vertical columns of text, two of which are comprised of inscriptions written from right to left, as follows: (plate 1, a - fig.1,a).

A-First, the section above the deity Amun-Ra (on the left):



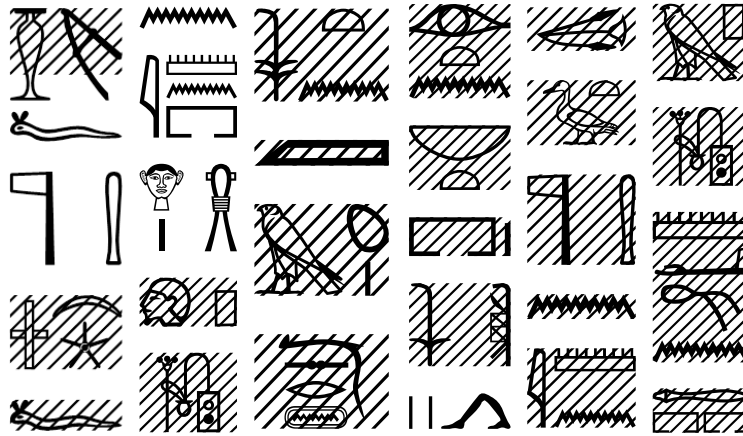
Imn - R^c nb nswt t3wy hnty Ipt-swt nb pt "Amun Ra, Lord of the Thrones of two Lands,
hk3 niwwt ntr He who presides over at Karnak, Lord of the Sky, (Ruler of divine cities)".

Linguistic and cultural commentary on the title:

The title *Imn-R^c nb nswt t3wy*: Amun Ra, Lord of the Thrones of the Earth, appears nine times according to the statues that emerged from the Karnak cache. When this expression is used in the singular form *nb nst t3wy*, it refers to the throne or seat of Amun as king, which is undoubtedly Karnak, where Amun is depicted as a king sitting on his throne and ruling over the double land (the two regions). When used in the plural form *nb nswt t3wy*, it refers to the thrones of the other gods of the earth, who also have a seat in Karnak, as if to emphasize the local and royal aspect of Amun in Karnak, and then Amun is considered the king of those gods (El-sayed, 1999: 144).

The title *Ipt-swt*: is the name given to the temple of Amun in Karnak, and it is a well-known and common name that has been mentioned many times on the statues that emerged from the Karnak cache (Badran, 2011: 32).


B-The second part of the facade (on the right) is the one above the image of the priest “Hor” and is composed of six columns of text written from left to right:



hsi.f mry.f hm- ntr imy 3bd.f n pr - Imn
hry s3 tp sš nsw m3^c Hr (.w) (Ranke, 1, 245, [18]) *s3 Nsr – Imn*(Ranke, 1, 173, [19])
)irt.n (WB1, 111, [7]) *nbt pr Nhb - šmsy - iw*
- is s3t hm - ntr n Imn P3 - (n.) –
hr(Ranke, 1, 110, [7]) *(n-ntr-Imn) sš š^ct* (
sic) n pr - 3



Beloved of the priest, (Priest of Amun). Who serves monthly in the temple of Amun, the head of the first group of priests, and he is the scribe of the king “*hk3 hr*”, son of Amun, born to *Nknb-šms-Iw-Is*, daughter of the priest of Amun, “*P3 - (n.) – hr (n-ntr-Imm)*,” the scribe of the documents of the Great House (the temple).

Linguistic commentary:

The expression  "*irt.n*" refers to the offspring of the mother, and it has been in use since the time of king Amenemhat I, to denote lineage. It is preceded by the name of the son or daughter and is followed by the name of the mother. This is evidenced by the statue of "*htp*" which preserved in the Egyptian Museum, catalogued as (JE 48857) (Radwan, 2021: 34, plate 9). The expression was widely used during the Late Period, as indicated by the study of the aforementioned statue and

other statues from the same era, such as the statue of the official named Ahmose son of Neith "Tḥms s3 Nt", who lived in the late 26th and early 27th dynasties. The upper part of the statue is kept in the Louvre Museum in France (no E. 25390), while the lower part is kept in the Brooklyn Museum (N.Y. no 5977) (Bothmer, 1960: 67, plate 54).

It is noticed clearly in the previous paragraph that the writer may have made a mistake by not writing the name of the first grandfather "P3-ḥr-n-nṯr-imm" (*Pa-Hor-n-Neser-Imm*) in full, where he only wrote "P3-ḥr". This may have been an oversight on the part of the writer.

It is also noticed that the writer may have also made a mistake in the word "šty", where he replaced the binary sign  "mn" instead of  "š", as in the late language, the rules of writing were no longer governing, and what is known as substitution occurred, meaning that sometimes we find one symbol replacing another, and this may have been an inadvertent mistake.

The cultural commentary:

It is noticeable that the description of the statue's owner, after the name "Amun-Ra," indicates the high status that the priest "Ḥr" *Hor* held in the priesthood. He was beloved and praised by the god Amun-Ra.



"ḥm nṯr imy 3bd.f" The monthly service of the priest:

The non-permanent workers were divided into four equal classes in number and distribution of duties. One of these classes served in the temple for a month, or in other words, a maximum of three months a year, with a three-month break between each period of service for each group. During the Ptolemaic era, these classes were increased to five, and each group had a leader. At the end of each monthly service, the departing class would vacate their place in the temple for the next class, who would take over their duties and receive the temple's tools and requirements (Sauneron, 1975: 78-79).



The royal scribe "sš nsw":

The profession of the scribe was ancient in Egypt, and the title is mentioned in the texts of the pyramids (Ward, 1982: 161, (No. 1392). However, the role of the scribe became vital with the development of accountancy, tax recording, and population censuses for soldiers and laborers for the military and construction projects that required the services of a large, trained city. The position of royal scribe was the highest of these positions (Williams, 1983: 214). During the New Kingdom, the supervisor of royal documents held this title. Some New kingdom ministers, such as "Ay," the minister of King Tutankhamun, also held this title. The title is inscribed on a box in the Berlin Museum under the number (1755). It is also mentioned in the inscriptions of the tomb of "Pa-ser," the first vizier of Seti I, and Ramses II (Newberry, 1932: 51-52).



The letter's scribe "sš šꜥt n pr - 3":

This person holds a high position with the king and has taken the title of the scribe of the god Djehuty (WB 1V: 419 [13-16]).

The artistic description of the main scene:


Below this text, there is a scene representing the god Amun-Ra, who has taken on a human form with his double plumed crown atop his head. He is seated in his divine chair, holding the symbol of life (*ʿnh*) in his right hand and the symbol of power (*W3s*) in his left hand. He wears a necklace and a sacred divine beard. The design of the divine chair is distinct and Gabled, and it is not connected to the pedestal from below, perhaps to distinguish it because it is a god and is worshiped. Above the plumes and the eight columns that tower over the god and the priest is a scene representing the shape of the sky, the sign of "*Pt.*" it is also noted that both the god and the priest are surrounded on either side by what appears to be a shrine, with the symbol of (*Was*) on either side. In front of the god, we find the priest *Hor*, the son of Amun, with a shaven head, which was the customary appearance of the priests, especially during the Late Period. He wears a leopard or tiger skin, the dress or costume of the priests, and holds the "*hsy*" vessel in his right hand and the "*snt*" vessel in his left hand, as he performs the purification ritual and offers incense. He wears a long kilt that reaches above his feet as well as wears sandals on his feet, with the right leg forward.

Perhaps the knot at the left foot resembles the head of a goose, but it may be a knot in the leopard or tiger skin dress of the priest. There is also what appears to be a shawl-like garment draped over the priest's shoulder, perhaps one of the most amusing parts of the costume. The artist excelled in drawing the priest's wig, defining the lines of the wig in an extremely beautiful and skillful manner. It is also noted that the ear is in proportion to the head, and the sandal has two symmetrical shapes on either side, perhaps this is a part of the sandal, and the sculptor wanted to represent it on both sides.


The cultural commentary:

Amun-Ra is one of the most renowned and significant Egyptian deities, mentioned in the texts of the pyramids. He was one of the first gods of creation in the Theban Hermopolitan cosmogony, representing the god of air and wind. Particularly revered by Nile navigators as the god of wind (Otto 1977: 238; Wainwright, 1936: 22ff), he merged with the deity Ra under the name "Amun-Ra," thus linking Amun with the sun cult. He became the official god of the state since the Twelfth Dynasty (Nour El-Din, 2010: 88). His appearance first emerged in Thebes during the Middle Kingdom, where King Amenemhat I, made him the state's official god and named himself after him. He became the official god of the Egyptian empire, and kings augmented his wealth and temples, along with Mut and Khonsu, forming the Theban Triad (Frankfort, 1948: 22). Amun was worshipped as a popular deity who defended the poor, needy, and oppressed (David, 1994: 144).

In depictions, Amun appears in his human form as a bearded man wearing a headdress with two high feathers, with a ribbon dangling from the back. He holds a scepter and the ankh symbol of life in his hand (Shorter, 1937: 125).

The "*hs*" vessel : The first appearance of this vessel was among those discovered from the First Dynasty or slightly before, where a copper vessel like it was found in the tomb of King Djed in Abydos (Rabie, 2007: 68). It is one of the most important vessels used in funerary rituals, used for purification in daily worship, as well as in the worship of kings, burial rites, and the pouring of water (purification). It was also used in the rituals of the temple's foundation and was the main vessel of the god Hapi within a group of vessels he carried. It is also used in pouring in front of statues in sacred boats, as well as on altars, sacrifices, and the mummy of the deceased. It is also used with the goddess Hathor in the form of the sycamore tree, pouring from it to feed and purify the soul and the deceased together, and it is part of the funerary equipment in the tombs of both kings and individuals (Ali, 2008: 244-245). The pouring of water ritual is one of the most important opening rituals in funerary and daily worship rituals (Rabie, 2007: 14). The word "*kebh*" is the

primary and principal meaning that expresses the pouring of water ritual, which was commonly used during the scenes of tombs and temples in the New Kingdom, and was closely related to the word "sentr," meaning the fumigation ritual (Rabie, 2007: 15).

The censer : The forms of censers varied in the scenes of the censuring ritual. Among them was a vessel from which smoke rose and was used as a designated term for the word *snt*, meaning incense (Ali, 2008: 368). The rite of releasing incense was considered one of the important rites that were originally performed for the statue of the deity. Incense was one of the important materials for the ancient Egyptians. It was believed that incense was the divine aroma of the deity and had the power to repel evil spirits and get close to the deities (Ali, 2008: 345-346). The purpose of the incense was to give the deceased power and restore life and return the fluids that evaporated from the body of the deceased king, such as Osiris, so that the body would come to life again by receiving the sweat that came from the body of Osiris himself, not the body of the deceased himself. Thus, the moisture that was lost after death would return to the deceased through this rite. The censuring rite may be considered the second rite after the purification rite in the daily liturgy of the temple, indicating the extent of the link and interdependence between them. The purpose of the incense was purification and repulsion of evil spirits (Ali, 2008: 347).

Wearing sandals played a significant role in the afterlife, as referenced in the inscriptions of the pyramids, which speak of the deceased being revived and becoming a ruler in the kingdom of Horus and the regions of Set and Osorkon. The deceased would wear linen garments and sandals that enabled them to kill the animals that attacked them in the afterlife, while also protecting their feet from the malevolent creatures that impeded their journey to their eternal abode (Aelwa, 2011: 29°).

2-The inscriptions on the statue from above (the top of the main scene of the statue): (plate 1, a,b,c - fig.1,a,b,c)

-This part consists of three horizontal rows of inscriptions on the threshold of the upper part of the statue in a written strip on the three sides, including the sides of the statue from above and the side that is in front (the statue's facade). As for the fourth side, there is no strip (row of inscriptions) on it, because it intersects with the back column or statue from behind, so it is not possible to write on it. Its content is that it starts by clarifying that the statue is a gift (donation) "ddi" for "Horus", then the text continues mentioning that it is from the "Upper and Lower Egypt King Osorkon III".

The right part of the top of the statue (top of the main scene of the statue):



*ddi Hr iw.(w) sic nt nswt - bity (W3s3rkn
s3 Ist mry Imn) hk3 ntr w3st r hwt - ntr nt
pr - Imn m Ipt - swt Wsir hm - ntr n Imn -
R^c nsw ntrw*

A consecration offering for Horus. It is from the King of Upper and Lower Egypt "Osorkon

III son of Isis⁴, beloved of Amun," the sacred ruler in Thebes for the "Temple (House) of Amun" in "Ipet-sut" (Karnak), Osiris, priest of Amun-Re, king of the gods.

The middle part of the top of the statue's facade:



*Hr s3 Nser - Imn m3^c - hrw sš hwt - ntr n
pr - Imn hm - ntr imy 3bd.f hry s3 tp Hr I
mwt.f Nhb - šmsy - is*

"Horus" son of Neter Amun, true of voice, scribe of the Temple of Amun, the priest in his monthly service, chief of the first division, Horus, O you whom your mother bore, "Nekhebt-Shems-Iue-Is".

The right part of the top of the statue:




*imy st - ^c n pr - Imn pr - mwt Hnsw (s3t)
sic P3 - Hr - n- Nsr - Imn m3^c - hrw sš
htmty - ntr (s3) Hr I mwt.f Ns - mwt(I
s^cnh Nser- (Imn) rn Nhb - šmsy - (iw) - is"*

The alternating priestess in the Temple of Amun, the house of Mut and Khonsu, daughter of "Pa-Hor-en-Neseramun," true of voice, scribe of the divine documents, (son of) Horus, O you whom your mother bore, "Nes-Mut," O you who commemorates the names of your parents "Nether Amun" and "Nakht-Shems-is".

Linguistic commentary:

Note that the tool *iw* came after it three plural marks *w*. There are two possibilities:

- 1 -If the scribe intended to provide the gift (donations) in the plural from the "King of Upper and Lower Egypt Osorkon III" to the temple priests for "Horus", then the scribe did not err in putting the plural mark.
- 2 -If the scribe intended to provide the gift in the singular from the "King of Upper and Lower Egypt Osorkon III" to the temple priests for "Horus", then he may have erred or been inadvertent.

-Note in the second and third lines the symbol or tool  *i*, which is perhaps a call tool that comes in this statue before some names, especially mothers, perhaps to emphasize that she is the mother of the person in question.

⁴ Ousorkon III was the third king of the Twenty-Third Dynasty, who ruled from 787 to 759 BCE. He was a contemporary of the last thirteen years of the reign of Sheshonq III, and his authority extended over the Mendes region. He had a more significant presence than Sheshonq III in central Egypt, as evidenced in the city of Memphis. He appointed his son Takelot to be the high priest of Thebes and the ruler of Herakleopolis. In the year 765 of his reign, he shared power with Takelot, who later succeeded him (Grimal, 1993: 279).

-Also note in the third line that the scribe omitted the word *s3t* before the name:

P3 - hr - n- Ntr - Imn to clarify that she is the mother of *Nhb - šmsy - Tw - Is*. This is perhaps an inadvertence by the scribe, as he repeated the same inadvertence again when he omitted the word *s3* before the name *Hr* to clarify that he is the father of " *P3 - hr - n- Ntr - Imn* ."

-Also, note in the third line that the symbol or tool *i* came before the names *Nhb - šmsy- Tw- Is*, and " Neter Amun ", and came to confirm that the owner of the statue commemorated his parents. The mother's name was written in an abbreviated way in this line, as the writer omitted my sign \wedge *iw* , and perhaps this is an oversight on the part of the writer.

-Note in the same line that the scribe omitted the word "Imn" in the name of the father of the statue's owner, which is " Nether Amun." This is also perhaps an inadvertence by the scribe, which is natural.

A cultural commentary:

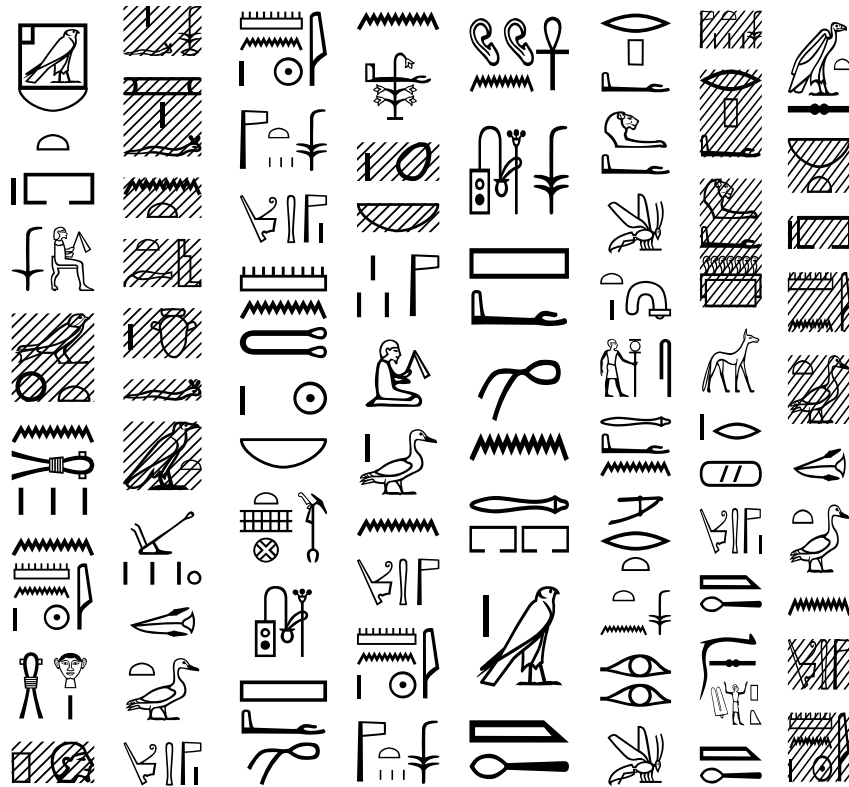
-The assistant priest  *imy - st - ʿ*

The priests of hard work (Ward, 1982: 55 [NO. 433], WB1, 75 (12,13)): Information about this category is scarce. It appears they were attached to the priests and performed difficult roles, though we do not know the title of their chief (Nour El-Din, 2010: 26).

htmty - ntr: The owners of the title "*htmty- bity*" maintained leadership until another new title appeared in the late Second Dynasty: "Bearer of the seals of the god", *sd3wty ntr*. Its owners had wider supervision than the owners of the first title, especially in implementing the king's and state's projects (Saleh, 1962: 268).

3-Inscriptions on the back of the statue: Part Three (plate 1, d - fig.1, d)

We move on to the third paragraph of the statue (the third part), which is the part at the back and consists of six columns of inscriptions that include the following:-



Mwt.s nbt pr S3t - Imn - is s3t n hm - ntr n Imn - R^c nsw ntrw iry - p^ct (Lesko,1,, 270) h3ty - ^c t3ty s3b (Lesko,11, , 7) r3 - nhn WB11, 310, [11] hm - ntr n Imn - R^c m3^c - hrw Ns - p3 - k3 - šwty(Ranke,1,179, [8]) m3^c - hrw iry - p^ct h3ty - ^c htmty - bity smr - ³ n mrwt nsw iry bity nḥwy n sš nsw š^cty n pr- ³ Hr m3^c - hrw n šm^cw s3 Nb - ntrw (Ranke,1, 185, [27]) s3 n hm - ntr n Imn - R^c nsw ntrw Imn - R^c nsw ntrw hm - ntr n Mntw - R^c nb w3st sš š^cty rsyf (ḥsi.f) mry.f nt st - ^c ib.f T3 - n.t- pr.t - is(Ranke,1, 360, [6]) s3t hm(t) - ntr n Ht - hr Nbt pr Šps - Nḥb Wrt- R^c n s3 - 3 n Imn - R^c hry s3 tp

"His mother, the lady of the house" , "s3t - Imn - Is" , daughter of the priest of Amun - Re, king of the gods, the hereditary prince, the mayor, the one concerned with the veil, chief of the judges of the "Fem-ankh", priest of Amun - Re, true of voice, "Ns - p3 - k3-šwty", true of voice, the hereditary prince, the mayor, bearer of the seals of the king of the sea, the great companion, who has access to the king, truly consecrated to the sea, scribe of the king's documents in the great house (the temple), "Horus", true of voice, in the south, son of Nb - ntrw , son of the priest of Amun-Re, king of the gods, " Imn - R^c nsw ntrw ", priest of Montu - Re, lord of Thebes, scribe of the documents of the south, (his beloved) and beloved, the alternating priestess (the favorite) of his heart "t3 - Prt - Is", daughter of the priestess of Hathor, lady of the house "Šps - Nḥb Wrt- R^c ", of the third division of Amun-Re, who heads the first division.




Linguistic commentary:

It is noted that the scribe also made a mistake when he omitted "s3" before the name of the grandfather "Ir,"also we note that the scribe omitted the title " m3^c - hrw " and allocated after the name of the grandfather " Imn - R^c - nsw - ntrw " to clarify that it is a personal name, but the researcher was certain of this error or omission because it is wrong to mention the formula " Imn - R^c - nsw - ntrw " twice in a row without any linguistic separator except in one case, which is that the second formula is a personal name.

It is also noted that the scribe may have erred in mentioning the word " *h̄si* " as he mentioned the sign " *rsy* " instead of " *h̄si*", and this may have been an inadvertence by the scribe.

We also note that the scribe omitted the feminine suffix in the word " *h̄mt* " because what comes after it is feminine (*nbt*) and this may also have been an inadvertence by the scribe.


A cultural commentary:

s3b  : This word refers to an eminent person (Ward, 1982: 147 [No.1263]), also to a judicial official (Lesko 11, 2004: 7), and also means chief or head (Faulkner, 1981: 209).   *t3yty s3b* means the chief of judges (Ward, 1982: 148 [No.1276]).



t3yty s3b t3t The oldest appearance of this title was on a stone vessel dating back to the Second Dynasty. It is clear that the title originally consisted of three distinct titles, and it seems that the formula had been determined since the Old Kingdom (Huson and Valbelle, 1995: 38). This formula is usually translated as "The one concerned with the veil, the judge and the vizier." Huson says that we still do not know the meaning of the first element, as for the translation of the second element, it is approximate to highlight the judicial formula of the vizier's task, and the third element means the vizier (Huson and Valbelle, 1995: 38). This title was mentioned in a text in the tomb of the vizier "Kagemni" from the Sixth Dynasty: "The owner of the veil, the judge, the vizier says (I was the favorite of) *Isis* and I held the position of director of the judge in the reign of Unas" (Huson and Valbelle, 1995: 40).

s3b iry Nhn   **Chief guard of Nekhen** (Ward, 1982: 147 [No.1256]).

Judicial titles declined under the Sixth Dynasty, some disappeared, and another title emerged that played a major role in the life of the great courts. It is the title "Delegate in Nekhen" *iry Nhn*. With the exception of "*Uny*," the officials who held this title were attached to a career ladder that did not allow promotion to the highest ranks in the central administration. It seems that the "delegates of *Nekhen*" were confined to judicial responsibilities related to the organization of work and secretariat and were not allowed to assume the positions of directors of the great courtyard, which were confined to men specialized in administrative affairs " (Huson and Valbelle, 1995: 127)

The vizier "Rekhmire" held the title  *Iry Nhn*, meaning the spokesman of *Nekhen* (Mohsen, 2016: 714).

Nekhen: *Nekhen* lost much of its political importance since the rulers extended their influence throughout the country, but they retained its religious and commemorative reputation. Its reputation continued after their era, and they continued to attest to the sanctity of their ancestors' spirits there and their days there. They took care to appoint distinguished governors over it, each of whom was called "*Sau Nekhen*" and "*Minew Nekhen*", meaning "Shepherd of *Nekhen*", and perhaps meaning "Shepherd (of the spirits of *Nekhen*)" (Saleh, 1962: 280).

h̄mty- bity   : It means the bearer of the seal of Lower Egypt (Jones, 2000: 763). The largest seal bearers at the beginning of the dynasties were the owners of this title. Providing this seal gave its owners wide supervision over the affairs of Lower Egypt (Saleh, 1962: 268). This title was held by "*Hemaka*" from the First Dynasty, from the reign of King "Den" (Saleh, 1962: 256), as well as nobles of Aswan from the Old Kingdom, such as "*Mekhu*" and from the Middle Kingdom "*Sarenput*" (Uphill, 1975: 250). This title was engraved on the statue of the mayor of Southern *Iwunw* (Thebes) supervising the donations (gifts) of the royal headquarters "*htpt*", from the reign

of King "Amenemhat I" and preserved in the Egyptian Museum under number (JE48858) (Radwan, 2021: 34, Plate 10).

smr-𓂏𓂏𓂏: The great companion, a title indicating a very high-level official. It appeared since the Middle Kingdom and spread in the New Kingdom (WB, 1V: 138 [b, 9]). However, it became rare in the Late Period and was only found with high officials in the Saite era such as "Montuemhat" (Badran, 2011: 143).

"The hereditary prince": the mayor, the king's advisor on the affairs of the sea, the only great companion with access, a very common title formula in the Late Period (Badran, 2011: 142).

s3 𓂏: "Division": There were lower classes assisting the high priests, divided into four divisions, then increased to five divisions starting in 238 BC. Each division served in the temple for three periods per year, each period lasting one month, i.e. three non-consecutive months per year. The division was called "s3", and in the Greek era "phyle". Outside service periods, they worked in workshops inside the sacred precinct according to their profession, or worked in the god's farms, and were sometimes tasked with duties outside the temple (Nour El-Din, 2010: 12).

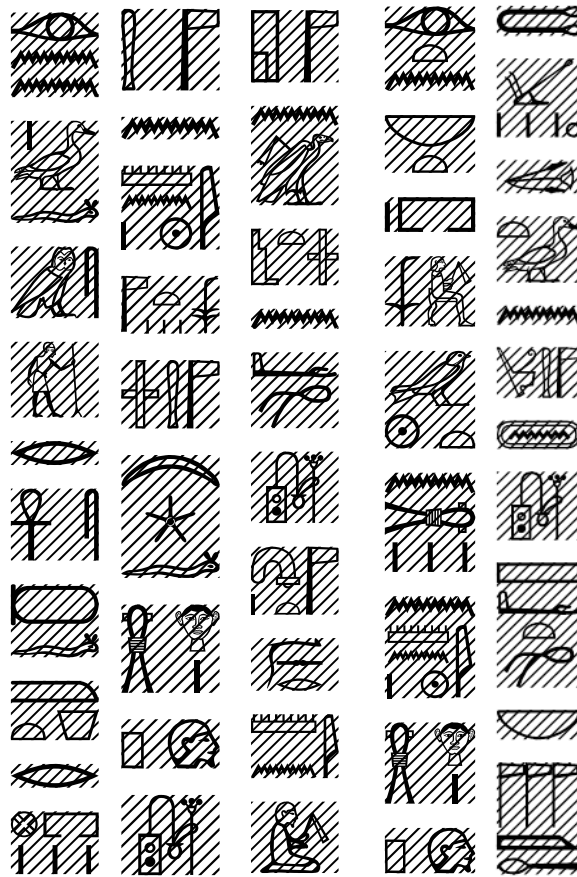
From the end of the reign of "Sahure" or "Neweserre," the viziers often combined the duties of "director of the six great courtyards", "director of the royal documents", "director of all the king's works", "director of the double grain stores" and "director of the double treasury". After the end of the Fifth Dynasty, it appears that the position of "director of the royal documents" became the most important element of the vizier's powers, and there was a trend towards increasing concentration of the highest positions in the state among a decreasing number of individuals (Huson and Valbelle, 1995: 41).

Im - ntr n Iwt - hr: Priestess of Hathor: This title was one of the most common female titles in the Middle Kingdom. High-ranking women married to men in the highest official ranks held this position (William, 1986: 10). The earliest known examples of Hathor priestesses date back to the Fourth Dynasty, including "Nefertnesu" daughter of *Sanefru* and "Nensekhretka" daughter of Khufu (Nour El-Din, 2018: 142).

The god *Mntw* "Montu": He is a god depicted in anthropomorphic form with a hawk's head. He was known as the god of war in ancient Egypt and was worshiped in Armant, Thebes and the surrounding areas. His importance and status as a major god in Thebes increased from the beginning of the Eleventh Dynasty. His name entered into the compositions of the names of some of these kings who bore the name "Montuhotep" (Nour El-Din, 2010: 339).

4-The latter part of the text below the facade: (plate 1, a - fig.1,a)

-We then move on to the last part of the statue under study, in which the writer continued to perpetuate the memory of the name of the wife of the owner of the statue, the name of her parents and their titles, then the name of his son to whom the statue was dedicated and his titles, then in the end the statue concludes with its aim, which is to revive (perpetuate) the name of his father in each Temple cities:




"T3 - n.t prt- is " s3t n hm - ntr n
 Imn(WB1, 84, [17]) sš šcty Nb - ntrw m3c -
 hrw irt.n Nbt pr Šps- Nhb wrt n s3 - 3 n
 Imn - R^c hry s3 tp WB111 , 132, [17]) (n)
 hwt - ntr n Mwt imy st-^c (WB1, 75, [12-13])
 n šct sš htmty ntr Nser - Imn hm - ntr n
 Imn - R^c nsw ntrw hm - ntr imy 3bd.f hry
 (WB1, 72, [21]) s3 tp sš ir.n s3.f Sm r
 s^cnh rn.f m hnwt r pr - niwwt






"t (t3) - prt- is " daughter of the priest of
 Amun, scribe of the south "Neb-Nethru,"
 truthful of voice, born of the lady of the house
 "Šps- Nhb wrt n s3 - 3 n Imn - R^c" tp " of
 the third group of Amun-Ra, mistress of the
 first group of the temple of Mut, the alternating
 priest of the south, scribe of the divine
 documents " Nether Amun, "priest of Amun-
 Ra, King of the Gods, the priest in his monthly
 service, head of the first group, the scribe, and
 a statue was consecrated of his son, the priest
 "sm", to perpetuate (his father's name)
 throughout the temple cities.

Linguistic commentary:

The writer erred in writing the name of the owner of the statue's wife, as follow:

We note that the noun "T3 - n.t-prt - is ", written once with the letter "T", and again with the letter "T" (Ranke, 1, 360, [6]).

Priest  *Sm*: is a title of priests of the god Ptah mentioned on the geographical list of the temple of Edfu and mentioned on the Hood papyrus. This title has been known since the 2nd and 3rd dynasties associated with the god, Anubis, Ptah and persons related to them (Aelwa, 2011: 292). This title also performed the same functions as the previous title holder. This title has been used since approximately the 6th dynasty, where a person named *s3bw-titi* was titled as such, and the title continued to be used in the Middle Kingdom and 19th dynasty combined with the first title but preceded by this form *sm-wr-hrp-hmw* and was held by high priests like Prince Thutmose of the 18th dynasty. Its use continued in the 19th dynasty. Those bearing this title were tasked with funerary rites related to the rituals of Opening of the Mouth, and the priest *šm*, being a royal priest, a funerary priest, would have also performed some rites dedicated to the worship of the lords (*Ptah-Sokar-Osiris*) (Aelwa, 2011: 293).

The sacerdotal title was known in the Pyramids texts, where it was mentioned in paragraph (848) in this form , and was sometimes added to the title specifying the man sitting  starting from the Middle Kingdom, The name was written in this form , ,  *stm* in the nineteenth and twenty-ninth dynasties (Saadallah, 1977: 442; WB, 1V: 119[3,4]). Besides, this class of priests existed only among the priests of certain gods, and they were not present among the priests of Amun. However, they played an important role among the priests of Heliopolis and Memphis. One of the most important duties of this class was to perform the "opening of the mouth" "*wr-r*" ritual and stimulate the organs of the deceased's body until he came back to life again in the afterlife and accepted his sacrifices himself (Nour El-Din, 2010: 26). This class of priests wore the leopard's skin which distinguished them from the other priests. The duties of these priests also included carrying and presenting offerings and decorating the statue of the god and changing his clothes (Saadallah, 1977: 444).

A cultural commentary:

sš šꜥt: It means the king's letter writer, and this person has a high status with the king and took the title of Scribe of the god Thoth (WB., 1V: 419 [13-16]).

The general comment:

The statue study examines the family lineage of the statue owner, known as "*Ir*". The titles mentioned on the statue indicate that his mother's family mostly worked in the priesthood, and "*Hor*" himself held the title of *hm-ntr imy 3bd.f n pr-Imn hry s3 tp sš nsw* (the monthly priest in the temple of Amun, head of the first division of the priesthood, and the king's scribe). The title "head of the first division" indicates his high status in the Amun-Ra priesthood. "*Nhb-šmsy-iw-is*," the statue owner's mother, held the title of *imy st-ꜥ n pr-Imn pr mwt hnsu* (the substitute priestess in the temples of Amun, Mut, and Khonsu). Additionally, *hm-ntr n Imn P3-hr (n-ntr-Imn)*, his grandfather (maternal grandfather), held the title of *sš šꜥt n pr ʕ3* (scribe of the House of Amun pa Hor [*An-Nether-Amun*], the Great Estate).

The inscriptions on the upper part of the statue's facade indicate that it is a gift from the ruler of Upper and Lower Egypt, Osercon son of Isis - the beloved of Amun - the sacred ruler in Waset "Thebes":

"iw.(w) nt nswt - bity (Wsrkn s3 Ist - mry - Imn) hk3 ntr w3st". The text then continues to explain the purpose of this gift, which is for the sake of Osiris "Hor," the priest of Amun-Ra, "the king of the gods," in the temple of Amun in *Ipet-Sut* "*r hwt nt pr- Imn m Ipt- swt."*

The second grandfather of the statue's owner (his maternal grandfather) "Ns-p3-k3-šwty" held the title of "hm-ntr n Imn-R^c nsw ntrw iry-p^ct h3ty-^c t3yty s3b r3-nhn" (priest of Amun-Ra, king of the gods, hereditary prince, chief, expert in the veil, and head judge of the court of Nekhen). Additionally, "Hor," the statue owner's great-grandfather (father of Ns-p3-k3-šwty), held the title of htmty-bity n mrwt nsw iry bity n^cnhwy n sš nsw s^cty n pr-^c3 (seal bearer of the northern face of the king, the king's advisor for northern affairs, lucky for the king, dedicated to the northern face, scribe of the king's documents in the Great House, and expert in the documents of the south). "Ra Nesu Nthro," the previous father of Hor, held the title of hm-ntr n Mntw-R^c nb w3st s^cty (priest of Amun-Ra, king of the gods, priest of Montu-Ra, Lord of Thebes, and scribe of the southern documents).

The text continues to immortalize the memory of the wife of the statue owner, "t3-Prt.s," and mentions her priestly title, "(his.f) mry.f nt st-^c ib.f t3-prt-is," meaning praised and beloved priestess (close to his heart). The text then proceeds to commemorate the statue owner's mother or wife's mother, "šps-nhb-wrt-R^c," who held the title of "s3t hm(t) - ntr n Ht - hr Nbt pr " šps - Nhb - wrt-R^c " n s3 - 3 n Imn - R^c" Daughter of, "Hathor," who was a "šps-nhb-wrt-R^c" and a member of the third division of the Amun-Ra priesthood. Additionally, the text mentions another priestly title belonging to the statue owner's wife, "hry s3 tp," who headed the first division of the priesthood.

As previously mentioned, "Neter-Amun" was the one who dedicated the statue to his father, "Hor son of Neter," and he held the title of "Sem Priest" at Karnak temple, indicating his high status in the priesthood. He inscribed this title on his father's statue, which also indicates that his father, "Hor," held important priestly titles in Thebes. In contrast, the statue owner's father, "Neser-Amun," was only mentioned by name without any priestly titles, implying that the statue owner and his father, "Hor son of Neter," joined the priesthood through their mother's family rather than their father's. This is because the statue owner's mother came from a prominent priestly family in Thebes, and this allowed the king, Oserkon III, to record his name on the statue and to place it inside the temple of Amun-Ra in Thebes, ensuring that his father's name would be immortalized throughout the temple cities.

Due to the prominence of his mother's family, "Hor-Nefer-Amun" also married a woman from a prominent priestly family. The genealogy of these families is as follows:

The genealogical chronology:

The Statue's owner "Hor"

Hr



Wife of "Hor"

T3 - prt - is



Father of "Hor"

Nsr - Imn



Mother of “Hor”

Nḥb - šmsy - iw - is

↓

Son of “Hor”

Nsr - Imn

(A) The lineage chronology is traced through the maternal ancestry of Horus, specifically "Grandfather Hor of His Mother"

Mother of “Hor”

Nḥb - šmsy - iw - is

↓

Father of “*Nḥb-šmsy-iw-is*” and Grandfather of “Hor”

P3 - ḥr - n- nsr - imn

↓

Father of “*p3-ḥr-n-nsr Imn*” and grandfather for both “Hor” and “his mother”

Ḥr

↓

Mother of “*p3-ḥr-n-nsr Imn*” and grandmother for both “Hor” and “his mother”

Ns - mwt

(B) The lineage chronology is traced through the maternal ancestry of of Hor, specifically "Grandmother Hor of his Mother":

Mother of “Hor”

Nḥb - šmsy - iw - is

↓

Mother of “*Nḥb - šmsy - iw - is*” and grandmother of Hor

S3t - imn - is

↓

Father of “*s3t- Imn-is*” and grandfather for both “Hor” and “his mother”

Ns - p3 - k3- šwty

↓

Father of “*Ns-p3-k3-swty*” and grandfather for both “Hor” and “his mother

Ḥr

↓

Father of “Hor” and grandfather for both “Hor” and “his mother

Nb - ntrw



Father of “Nb-ntrw” and grandfather for both “Hor” and “his mother

Imn - R^c - nsw - ntrw

(C) The lineage chronology is traced through the family of the spouse, "Hor"

Spouse of “Hor”

T3 - prt - is



The father of “T3-prt-is” she was the father-in-law of “Hor”

Nb - ntrw



The mother of “T3-prt-is” she was the mother-in-law of “Hor”

Šps - nhb - wrt - R^c

It is evident that the number of male ancestors on the paternal and maternal side of the statue's owner is three, while the number of female ancestors is one.

- The number of ancestors on the maternal side of the statue's grandmother is four for males and one for females.
- The number of ancestors on the family of the statue owner's wife is one male and one female.

(1) From the above, it is evident that the number of male and female ancestors of the statue owner is as follows

Table (2) On the paternal side, there were two male ancestors and one female ancestor.

Numbers of Ancestors	Males	Females
3	2	1
1	<i>P3 - hr - n- nser - imn</i>	<i>Ns - mwt</i>
2	<i>Hr</i>	-

Table (3) On the maternal side, there were four male ancestors and one female ancestor.

Numbers of Ancestors	Males	Females
5	4	1
1	<i>Ns - p3 - k3- šwty</i>	<i>S3t - imn - is</i>
2	<i>Hr</i>	-
3	<i>Nb - ntrw</i>	-
4	<i>Imn - R^c - nsw - ntrw</i>	-

Table (4) Genealogy is traced through the wife's family, where the names of her parents have been immortalized.


Genealogy	Males	Females
2	ḳ	ḳ
1 "the name of the progenitor"	<i>Nb - nṯrw</i> ""	-
2 "maternal nomenclature"	-	<i>Šps - nḥb - wrt - R^c</i>


Dating:


The dating of the statue under study goes back to the Late Period, specifically the 23rd Dynasty, the reign of Osorkon III, who is inscribed on the statue. Through the study of the statue, it is possible to identify the artistic characteristics of the Late Period, such as:

- The separation between the rows with double lines is a feature of statues and paintings of the Late Period. Many statues depict religious scenes in front of one of the deities.
- Texts of statues of individuals from the Late Period indicate the inheritance of priestly functions from generation to generation. The texts also confirm the respect and eagerness of children to perpetuate the memory of their fathers, ancestors, and forefathers in their statues. This is evident in the statue under study, which mentions the genealogy of the mother's family and the roots of the ancestors, mentioning more than one ancestor.
- Mixing of symbols, where language in the Late Period was no longer governed by linear rules. This resulted in what is called substitution, where we sometimes find one symbol replacing another, perhaps mistakenly.
- It is also noticed the title of Amun-Ra, the Lord of the Thrones of the Earth, who is the foremost deity in Karnak. The deceased offers sacrifices to Amun-Ra first to ensure their return in the afterlife. This title was widespread on many statues of the mass in the Late Period.
- It is also noteworthy that most of the hidden statues are not in perfect condition by one hundred percent, perhaps due to the speed of preserving the hidden statues out of fear of theft by thieves. They were either moved or preserved improperly, which exposed them to damage and destruction.
- There are many statues that depict religious scenes in front of one of the deities.


Most of the titles found on the statue under study are also found on many statues dating back to the Late Period, as follows:

1 The statue  "*rw3 s3 P3-di-Mwt*", "*Haroa*", son of "*Badi-Mut*", from the 25th Dynasty, with a height of 48 cm, made of black granite, in the Berlin Museum (Berlin 8163).

The titles found on it are  "*iry-p^t ḥ3ty-^c ḥtmty bity imy 3bd.f*", which means "the hereditary prince, the mayor, the holder of the seals of the king of the northern face," the king's advisor for northern affairs, who is in his monthly service.

2 The block statue of "*Ns-p3-mdw*", "*Nes-ba-Medu*," with the titles  "*iry-p^t ḥ3ty-^c ḥtmty bity ḥm-nṯr Imn t3ity s3b*," "the hereditary prince, the mayor, the holder of the seals of the king of the northern face," the king's advisor for northern affairs, the priest of Amun, the expert in the veil, the judge, preserved in the Egyptian Museum, and dates back to the end of

the 25th Dynasty and the beginning of the 26th Dynasty, and bears the numbers CG. 48608, JE 37416.

3 irt.n: the one who was born from, and this expression was widely used in the Late Period,  such as the statue of an official named *Ahmes Sa Net*, who lived in the late 26th Dynasty and early 27th Dynasty, and the upper part of it is preserved in the Louvre in France (No. E. 25390), while the lower part is preserved in the Brooklyn Museum (N.Y., No. 5977) (Bothmer, 1960: 67, Plate 54). The statue "*hm-ntr-n-Imn*" dates back to the end of the 5th Dynasty and is preserved in the Museum of Fine Arts in Boston (No. 07.494) (Bothmer, 1960: 10, Plate 9).

Plates



Plate (1) A



Plate (1) B



Plate (1) C



Plate (1) D



Fig (1) A

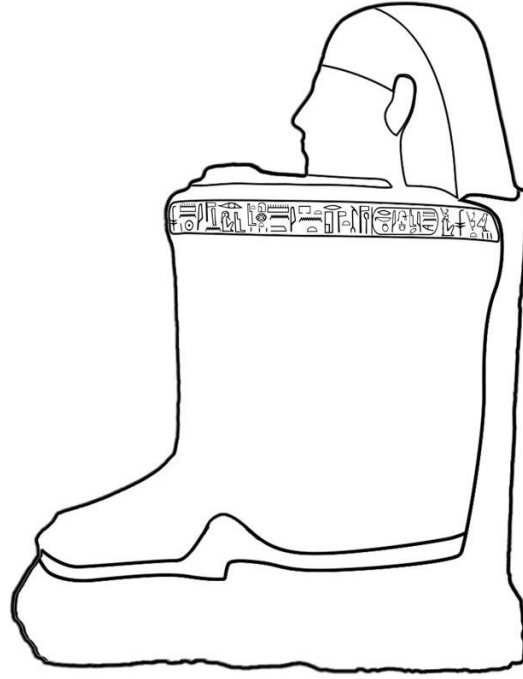


Fig (1) B



Fig (1)



Fig (1) D

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