

**Ptah-Sokar-Osiris Statuette of 63-Irj.t, Daughter of Amenhotep, the Priest of Amen-Re**

Osama Ibrahim

Faculty of Tourism and Hotels, Fayoum University, Egypt

**Abstract**

This paper investigates one of the plastered and polychromed wooden Ptah-Sokar-Osiris statuettes of a lady called 6A-Irj.t, the daughter of a priest of Amen-Re called Amenhotep. The provenance is unknown to us; however, the mummiform figure must have belonged to a rich tomb of a large cemetery and to a wealthy character based on the rich colors, decorations, and inscriptions. Based on Raven Typology (1978-1979), the statuette fits in type III: "Ptah-Sokar-Osiris with green face" as evident from its features. These features include: a green face with black and white details in the eyes, the ornamented tripartite hair wig with strips colored in blue, the anDty headdress, the existence of a back pillar, the long base with a deep rectangular cavity before the statuette possibly once filled by a figure of falcon that depicts god Sokar. The green color of the face represents an obvious identification with Osiris, "the Great Green", to indicate resurrection.

The affiliation of the figure to the Type III in Raven topography addresses its dating to the 26th dynasty. Also, the occurrence of anDty crown is a major feature of the 26th Dynasty Ptah-Sokar-Osiris statuettes. The back pillar was also a fixed component of Ptah-Sokar-Osiris statuettes during the 26th Dynasty as Schneider (1977) emphasized. Moreover, the base cavity was also a typical feature of the 26th Dynasty statuettes of this type. Texts also reflect the same conclusion; the owner name 6A-Irj.t was popular among women during the Late period, the use of (T) instead of (t) in the owner's name occurred in the Late Period variations of the name as addressed by Ranke (1935), the use of the Late Period compound proposition m-bAH, and the omitting of the feminine analytical endings was a feature of the Late Egyptian script.

Jewelry contributed to guarantee the protection of the deceased in the hereafter. The broad collar wsx protects the neck and throat of the deceased who is identified with Osiris in his 'joining the earth' day as echoed in chapter 158 of the Book of the Dead. The texts and iconography probably denote an abstract version of chapter 151 of the Book of the Dead which reveals the burial and embalming of the deceased and cope with the purpose of Ptah-Sokar-Osiris statuettes. This means that the statuette is functioning as a little coffin where this chapter used to be inscribed as Gabolde (1990) explained. Thus, the purpose of Ptah-Sokar-Osiris was to facilitate the transition from death to the hereafter and to imitate the resurrection of Osiris as Schneider (1977) highlighted.

Gods and goddesses displayed in iconography and/or mentioned in texts cooperated to assure the full protection of the deceased. the winged scarab Khepri on the feet carries the Sn sign by its legs preserves the deceased's corpse from decay and; therefore, exist forever. Also, Khepri rescues the deceased from the enemies in the hereafter and helps the deceased to build herself, i.e. resurrect every day. Eventually, Khepri forms a part of a composition including: the deceased as Osiris, flanked by the names of Isis and Nephthys as displayed in chapter 110 of the Book of the Dead.

Beside the two protector goddesses of the deceased Osiris Isis and Nephthys, the figures of four sons of Horus preserve the mummified internal organs of the deceased. Imesty, Dwamutef, Hapy, and Qebehseuef protect the liver, the stomach, the lungs, and the intestines respectively.

Atum guarantees the deceased a seat in his night bark or his sacred seat for millions of years. Re protects the face and the head of the deceased. He helps the deceased to open her closed eyes to see the sun disk illuminating like 'the horizon dwellers. Maat sustains the deceased's hearing in the 'Silent Land' so that he could hear the judges in the judgement court. He hears the truth that no sins are held against her. The deceased wishes to deliver breath from Shu to the tip of her nose which will help her to resurrect. Geb protects the deceased as he does to Osiris, opens the double doors of earth and receive her, and takeover the enemies of the deceased. Anubis opens the two gates of the horizon for the deceased and protects her like he does to Osiris.

Finally, the Eye of Horus encompasses the deceased, prevents storms from her, keeps her sound for life, and models its magical protection about her flesh as mentioned in Chapter 15 of the Book of the Dead.

**Keywords:** Ptah-Sokar-Osiris Statuette, Book of the Dead, Reven typology, four sons of Horus

### Introduction

The statuette under investigation belongs to a type of funerary items that is called hollow Osiris, Sokar-Osiris, or Ptah-Sokar-Osiris and has been found nearly everywhere in Egypt from Aswan to the Nile Delta<sup>1</sup>. Wooden statuettes, often plastered and polychromed or varnished, were put into tombs along with the deceased and placed near the mummy<sup>2</sup>, most often of wealthy people<sup>3</sup>. Some cases are entirely painted in black varnish or in various colors; others are partially or entirely covered with gold leaf<sup>4</sup>. This type of statuettes is characterized by common features including: a figure of a god as a mummiform human being (between 40 and 80 cm) with occasionally-shown hands; either *atef* crown or the feather crown on a tripartite wig on the head; other headdress components i.e. ram's horns and *uraeus*; always provided with back pillar; the figure is fixed to a long rectangular base (between 15 and 50 cm); a cavity often exists on the base or in the statue trunk<sup>5</sup>.

This kind of statuettes started to appear in the Old Kingdom in a shape of mummified figure with beard and without shaped limbs and probably were a physical depiction of the mummy<sup>6</sup>. By the Middle Kingdom it was primarily influenced by the Osiris cult with the democratization of religious beliefs. During the 18<sup>th</sup> and the 19<sup>th</sup> Dynasties, Osiris statuettes were established on simple bases placed in tombs<sup>7</sup>. According to Raven typology of this kind of statuettes, types I (Black-varnished) and II (Polychrome Osiris) belong to the period before 700BC - in the 25<sup>th</sup> Dynasty before the transition of this type of statuettes from Papyrus-sheath Osiris to Ptah-Sokar-Osiris – while types III (Ptah-Sokar-Osiris with green face), IV (Ptah-Sokar-Osiris with gilded face), and V (Miscellaneous) belong to the later periods till the Ptolemaic period<sup>8</sup>. In the 26 Dynasty (the Saite period) - the last momentous episode of native

---

<sup>1</sup> First, G., *The Ptah-Sokar-Osiris Statues in the Cracow Collections*, Studies in Ancient Art and Civilization 13, Kraków, 2009, 119-139; Raven, M. J., *Papyrus - Sheaths and Ptah-Sokar-Osiris Statues*, OMRO LIX-LX, 1978-1979, 252-254.

<sup>2</sup> It has been placed in the sarcophagus either outside the outer coffin, inside the outer coffin at the head, or on the breast of the inner coffin. Raven, *Papyrus – Sheaths*, 254.

<sup>3</sup> Botti, G., *Le casse di mumie e i sarcofagi da da el Hibeh nel Museu Egizio di Firenze*, ATS 9, 1958, nos.196, 201, 209.

<sup>4</sup> Botti, *Le casse di mumie e i sarcofagi*, 205-206, 209.

<sup>5</sup> Raven, *Papyrus – Sheaths*, 252.

<sup>6</sup> Reymond, E. A. E., *The Eternal Image*, ZÄS 98, 1972,132-140.

<sup>7</sup> Abitz, F., *Statuetten in Schreinen als Grabbeigaben in den ägyptischen Königsgrabern der 18 und 19 Dynastie*, ÄA 35, 1979, Wiesbaden, 120-125.

<sup>8</sup> Raven, *Papyrus – Sheaths*, 257.

Egyptian unity - a remarkable revival to the ancient heritage was achieved<sup>1</sup>. Its kings mocked much from the culture of former periods, mostly the Old Kingdom, in language, religion and art, which called 'archaizing'<sup>2</sup>. Thousands of divine statues and statuettes were crafted in the form of deities and inscribed with texts with names of individuals. They were votive statues of those individuals to get closer to certain deities like Osiris<sup>3</sup>.

Although the religious idea they reflect was absolutely connected to funeral cult such as eschatology, i.e. death, resurrection, judgment, and the final destiny of the soul<sup>4</sup>, their role and reflection to the private funeral rituals of ancient Egypt need further investigation<sup>5</sup>. This type of statuettes plays a crucial part in the transition from death to the hereafter. It expresses the wish of the deceased to imitate the resurrection of Osiris<sup>6</sup>.

Still, the role of these statuettes can be understood based on the contents of the cavities that located in the bases or bodies of the statuettes and, also, by investigating the inscriptions and iconography of these objects. Unfortunately, most of the cavities do not already contain the original contents such as the piece under investigation. However, by looking at other few examples, several things may be stored in cavities such as: a wooden representation of a mummified falcon facing the statuette<sup>7</sup>, funeral papyri<sup>8</sup> or a substitute piece of cloth<sup>9</sup> most often with fragments of the Book of the Dead<sup>10</sup>, miniature fragments of corn mummies placed in miniature wooden sarcophagus, especially from the Late Period and Ptolemaic Period<sup>11</sup>, mummies of small animals such as serpents or mummified parts of human body (i.e. penis<sup>12</sup>, intestines<sup>13</sup>, heart<sup>14</sup>, bones, and embryo)<sup>15</sup>, wooden statues<sup>16</sup>, or grain of corn<sup>17</sup>.

The inscriptions on the Osiris Statuettes represent typical funeral texts about cosmos and human kind evolution and life creation<sup>18</sup>. The accompanied iconography is related to the cult of Osiris and to the traditional funeral cult objects. Careful analysis of the

---

<sup>1</sup> Goldschmidt, A., *A Brief History of Egypt*, New York, 2008, 28-29.

<sup>2</sup> Bothmer, B. V., Meulenaere, H., and De Müller, H. W., *Egyptian Sculpture of the Late Period, 700 B.C. to 100 A.D.*, New York, 1969, XXXVII.

<sup>3</sup> Kozloff, A., *Sculpture*, The Oxford Encyclopedia of Ancient Egypt, Oxford, Oxford University Press, 2001, 3:227.

<sup>4</sup> First, *The Ptah-Sokar-Osiris*, 119-139.

<sup>5</sup> Aston, D. A., *Two Osiris Figures of the Third Intermediate Period*, JEA 77, 1991, 95-107, pl. V-VIII.

<sup>6</sup> Schneider, H.D., *Shabtis*, I-III, CNMAL 2, Leiden, 1977, 62-67.

<sup>7</sup> Raven, *Papyrus – Sheaths*, 252.

<sup>8</sup> Petrie, W. M. F., *Abydos*, I, MEEF 22, London, 1902, 38.

<sup>9</sup> Daressy, *La trouvaille de Sen-nezem, objets séparés de l'ensemble*, ASAE 28, 1928, 11.

<sup>10</sup> This is an obvious feature of Osiris statuettes from the end of New Kingdom and the Third Intermediate Period. Budge, E. A.W., *The Book of the Dead. The Chapters of Coming forth by Day*, London, 1898, LXXVI – LXXVIII; Spencer, A. J., *Death in Ancient Egypt*, New York, 1982, 149.

<sup>11</sup> Raven, M. J., *Corn Mummies*, OMRO LXIII, 1982, 7-34; Beinlich, H., *Die Osirisreliquien. Zum Motiv der Körpergliederung in der altägyptische Religion*, ÄA 42, Wiesbaden, 1984, 272-289; Strauss, Ch., *Kornosiris*, LÄ III, 744-746.

<sup>12</sup> Rosellini, I., *I monumenti dell'Egitto e delta Nubia*, Parte seconda, Monumenti civili, Tomo III, Pisa, 1836, 349, n.2; Maspero, G., *Catalogue du Musée Égyptien de Marseille*, Paris, 1889, 54.

<sup>13</sup> Budge, E. A. W., *A catalogue of the Egyptian collection in the Fitzwilliam Museum Cambridge*, Cambridge, 1893, 69.

<sup>14</sup> Budge, *A catalogue of the Egyptian collection*, 112.

<sup>15</sup> Minutoli, H., *Nachträge zu meinem Werke betitelt: Reise, etc.*, Berlin, 1827, 215-216, 229.

<sup>16</sup> Raven, *Papyrus – Sheaths*, 253, 287.

<sup>17</sup> Lepsius, R., *Königliche Museen zu Berlin, Ausführliches Verzeichnis der ägyptischen Altertümer und Gipsabgüsse*, Berlin, 1899, 279.

<sup>18</sup> Raven, *Papyrus – Sheaths*, 276-281.

piece under discussion may lead to significant results on the funeral reliefs and eschatology in the Late Period.

### General Description

Figure 1: The Osiris Statuette 360°



This impressive wooden polychromed 74cm statuette represents Ptah-Sokar-Osiris, the god of resurrection. It was made for the burial of 6A-Irj.t, daughter of the priest of Amen-Re, Amenhotep (figs.1-5). It is kept in the Egyptian museum under ID numbers: TR9.12.25.15 - SR4/5998 - Gem 9214. It dates to the twenty-six-dynasty as it belongs to type III: Ptah-Sokar-Osiris with green face in Raven Typology<sup>1</sup> based on numerous features will be explained below.

It comprises a richly colored, decorated, and inscribed mummiform with beard, that is entirely wrapped and without shaped arms or hands that rests on a long base with an empty rectangular cavity. The entire body is supported by back pillar that is attached to the base of the wig down till the base (figs.1-5).

Figure 2: The Front Side



Figure 3: The Rear Side



<sup>1</sup> Raven, *Papyrus – Sheaths*, 264-265.

Figure 4: The Right Side



Figure 5: The Left Side



The face is painted green with black and white details in the narrow almond eyes, typical features of type III of Raven Typology<sup>1</sup>. The symbolism of the green color is significant in this context as the deceased is identified with Osiris who was depicted in green to symbolize his fertility and resurrection roles, so, he was titled "the Great Green"<sup>2</sup>.

The eyebrows and eyelids are picked out in black and extended by cosmetic lines. Cheeks are reasonably full, the nose is delicate, the mouth is small, and lips reflect a slight smile. The large ears are exposed, placed high on the head and, proportionally, seem bigger than the other facial parts (fig.6).

An aquiline false beard is attached to its lower chin and ornamented by strips colored in blue. It is fastened by means of two straps around his face painted in black.

A tripartite long hair wig covers the head and flares on the shoulders (fig.6). It is also ornamented by strips colored in blue, also typical features of type III of Raven Typology<sup>3</sup> between which traces of yellow color can still be seen.

Figure 6: the Head



---

<sup>1</sup> Raven, *Papyrus – Sheaths*, 264.

<sup>2</sup> Pyr. 628c, in: Sethe, K. *Die altaegyptischen pyramiden texte nach den papierabdrucken und photographien des Berliner Museums*. Hinrichs'sche Buchhandlung, Leipzig, 1908, 339.

<sup>3</sup> Raven, *Papyrus – Sheaths*, 264.

The wig is surmounted by the anDty headdress<sup>1</sup>, fastened in place by means of a mortice and tenon joint, on the large wig (fig.7). The occurrence of this type of crowns is a major feature of the 26<sup>th</sup> Dynasty Ptah-Sokar-Osiris statuettes<sup>2</sup>. The anDty crown composes of a pair of yellow ostrich feathers adorned with horizontal blue strips and combined with green ram horns and reddish solar disc. Red<sup>3</sup> is not only the color of the sun god Re but also of blood and violence which reflects goddess Sekhmet when she performs a protective role.<sup>4</sup> Furthermore, it signifies the blood power of Isis that protects "the Great One i.e. Osiris".<sup>5</sup>

Figure 7: the Crown



The anDty crown was worn for the first time by king Senefru, the founder of the fourth dynasty but without the ram horns – as evident on a limestone block from Maidum<sup>6</sup>. Its complete first appearance was on the canopy of queen Htp-Hr=s on which the falcon Horus over the Serekh of Senefru (nb mAa.t) is surmounted by the anDty crown<sup>7</sup>.

An elaborate broad collar wsx occupy the area around the shoulders and interrupted by the three wig lappets. It composes of 12 rows of geometrical designs with cylindrical and triangular shapes. They are painted blue, dark red, dark green, and white. The last row shows drop-shaped patterns that symbolize Isis tears of mourning<sup>8</sup>. Consistent with chapter 158 of the Book of the Dead, titled: 'Spell for the broad collar of gold put at the throat of the blessed one', this collar material was gold<sup>9</sup>. It was placed on the neck and throat of the deceased who is identified with Osiris in his day of 'joining the earth', i.e. his funeral<sup>10</sup>.

A back pillar starts below the wig lappets down to the base (fig.8). One of the most important features of Type III of Raven typology also is the regular occurrence of a back pillar<sup>11</sup>. Schneider addresses that it was the 26<sup>th</sup> Dynasty that introduced the dorsal pillar as a fixed component of Ptah-Sokar-Osiris statuettes<sup>12</sup>.

<sup>1</sup> Raven described it as Swty crown (ostrich feather crown) - Raven, *Papyrus – Sheaths*, 263-264 – but the composition represents anDty crown. To compare between the two types of crowns please see: Abu Bakr, A.J., *Untersuchungen über die ägyptischen Krönen*, Hamburg-Newyork, 1937.

<sup>2</sup> Abu Bakr, *Krönen*, 39, Abb.18.

<sup>3</sup> Red color symbolizes two opposite meanings; the victorious Seth – whose eyes and hair are in red – over Apep, and the evil Seth who murdered his brother Osiris. So, it symbolizes power and victory that endows "life" from one side and anger, war, violence, and evil that cause "death" - Schenkel, W. *Die Farben in Ägyptischer Kunst und Sprache. Zeitschrift für Ägyptische Sprache und Alterumskunde*, 88, 2007, 131-147; Baines, J. *Color Terminology and Color Classification: Ancient Egyptian Color Terminology and Polychromy*. In: Baines, J. *Visual and Written Culture in Ancient Egypt*. Oxford University Press, Oxford, 2007, 240-262.

<sup>4</sup> Schenkel. *Die Farben in Ägyptischer Kunst und Sprache*, 131-147.

<sup>5</sup> Faulkner, R., *The Egyptian Book of the Dead the Book of Going Forth by Day, the First Authentic Presentation of the Complete Papyrus of Ani*. Von Dassow, E.; Andrews, C.; and Goelet, O. (Eds.), Chronicle Books, San Francisco, 1994, pl. 32.

<sup>6</sup> Abu Bakr, *Krönen*, 39, Abb.18.

<sup>7</sup> Abu Bakr, *Krönen*, 39, Abb.19.

<sup>8</sup> Tobin, V. A., *Theological Principles of Egyptian Religion*. Book 59 of American University Studies Series, Peter Lang Publishing, (1989), 464-468.

<sup>9</sup> Ancient Egyptians believed that the skin and the limbs of god are of gold, the color of the sun. Therefore, they made golden masks for mummies and adorn the throats with the broad collar to entertain the immortality of the sun which is reflected by the yellow color – Schenkel, *Die Farben in Ägyptischer Kunst und Sprache*, 131-147; Baines, *Color Terminology and Color Classification*, 240-262.

<sup>10</sup> Allen, T. G., *The Book of the Dead or Going Forth by Day*, SAOC 37, Chicago 1974, 155.

<sup>11</sup> Raven, *Papyrus – Sheaths*, 265.

<sup>12</sup> Schneider, *Shabtis*, I, 161.

Feet stretch together in the appearance of being tightly bound in linen wrappings. The outer line of the legs is emphasized, and the feet are dominated and flanked by the winged scarab Khepriraising its hands toward the body and carries the Sn sign by its legs (fig.8). In Chapter 154 of the Book of the Dead<sup>1</sup> titled "Spell for not letting the deceased's corpse pass away in the god's domain", the deceased wishes to be as complete as Khepri so that his body never decay and exist forever.

Figure 8: The legs

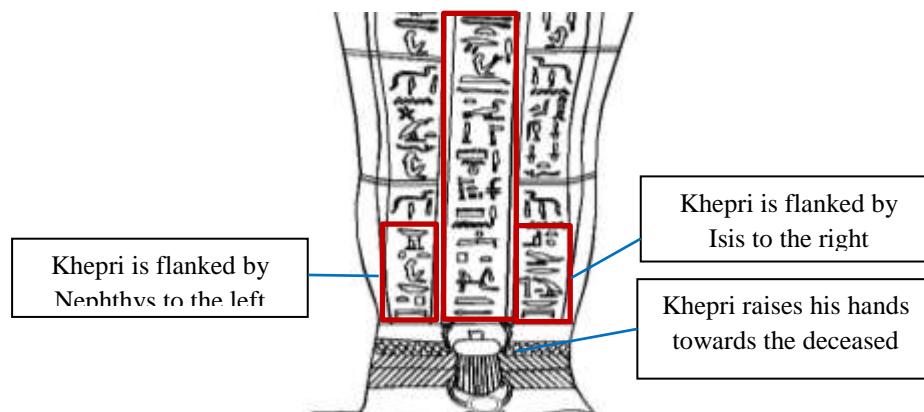


Thus, one of the very important roles of Khepri in this context is to keep the deceased mummy intact till resurrection. Also, the winged scarab Khepri represents Atum-Khepri who endows the deceased with the refreshing breath like Osiris as echoed in chapter 15 of the Book of the Dead.<sup>2</sup> Moreover, Khepri, who is Re himself as emphasized in chapter 17 of the Book of the Dead, performs here an important protective role to rescue the deceased from the enemies in the hereafter<sup>3</sup>. The same idea that is reflected in chapter 134 in which Khepri took over Apophis, the enemy of Osiris<sup>4</sup>.

Furthermore, the winged scarab used to be put upon the outer lid of coffins over the breast of the mummy to act as the protector of the kA or source of life to the *sahu* or mummy<sup>5</sup>. Moreover, Khepri helps the deceased to build herself i.e. to resurrect. This is also echoed in chapter 83 of the Book of the Dead when the deceased emphasizes that he has become Khepri and so he can rebuild himself.<sup>6</sup> This idea is justified in chapter 24 when the deceased says: "I am Khepri who came into being of himself on his mother's lap"<sup>7</sup>, so he can resurrect himself. Also, in chapter 85 "I came into being daily in my name of Khepri"<sup>8</sup>, so, Khepri sustains the deceased's daily resurrection.

More significantly, Khepri raises its hands specifically toward the name of the deceased at the middle column of hieroglyphs. The deceased here represents Osiris who is flanked by the names of Isis and Nephthys in the last words of the left and right columns. This is echoed in chapter 110 of the Book of the Dead where Khepri is accompanied by Isis and Nephthys and the deceased presents offerings to Osiris<sup>9</sup>.

Figure 9: Khepri protects the deceased and flanked by Isis and Nephthys



<sup>1</sup> Allen, *The Book of the Dead or Going Forth by Day*, 153-4.

<sup>2</sup> Allen, *The Book of the Dead or Going Forth by Day*, 14.

<sup>3</sup> Allen, *The Book of the Dead or Going Forth by Day*, 31.

<sup>4</sup> Allen, *The Book of the Dead or Going Forth by Day*, 109.

<sup>5</sup> Myer, I., *Scarabs: The History, Manufacture, and Religious Symbolism*, New York, 1894, 59-60.

<sup>6</sup> Allen, *The Book of the Dead or Going Forth by Day*, 71.

<sup>7</sup> Allen, *The Book of the Dead or Going Forth by Day*, 37.

<sup>8</sup> Allen, *The Book of the Dead or Going Forth by Day*, 72.

<sup>9</sup> Allen, *The Book of the Dead or Going Forth by Day*, 90.

The body and the base are fixed together by means of a mortice and tenon joint. The base doesn't provide any information about the provenance or dating which may assume the notion of mass production of the statuettes<sup>1</sup>.

The long base is as decorative as the figure itself. On its top, a deep rectangular cavity before the statuette (figs.10&11). The cavity was found empty but was possibly once filled by a figure of falcon that depicts god Sokar as Raven suggested before<sup>2</sup> who would have faced the figure itself which was also a typical feature of the 26<sup>th</sup> Dynasty examples of this type of statuettes<sup>3</sup>.

Figures 10&11 The long pedestal



The base frame is painted dark green. The front and sides are decorated with frieze of the common hieroglyphic composition nb anx wAs. The anx sign of life - painted in dark green and the top oval part is filled with bright red - is flanked by the wAs sign of dominion all on nb sign. The nb and wAs are painted in light green. This hieroglyphic motif gives the wish for 'all life and dominion'.

### Texts and Iconography

Texts and iconography are in excellent state of preservation with rich decoration and vivid colors. They are executed in black on a yellow ground<sup>4</sup>, probably to imitate a papyrus roll. The figures of accompanied deities are also painted in yellow on blue background. The blue color symbolizes the cosmic aspects of nature including the sky<sup>5</sup>. A triple vertical column of inscription occupies the central front part under the collar, a double column adorns the back pillar, and one vertical column for each side. They inscribed on yellow grounds and flanked with numerous iconographic elements represent figures of protector deities. The statuette is decorated with schematic design of patterns and motives. The accuracy and quality of iconography identifies high social and economic position of the owner.

The texts and iconography are probably correlated to represent an illustrated abstract version of chapter 151 of the Book of the Dead entitled: 'Spell for a secret head' or 'Spell for lowering the head of the blessed one'<sup>6</sup> which appeared on papyrus rolls<sup>7</sup> and coffins<sup>8</sup>. The vignettes of chapter 151 demonstrates the deceased's burial and embalming, the same happened for Osiris upon his death, which achieves the purpose of manufacturing this type of statuettes. The texts of this chapter start with Dd-mdw

---

<sup>1</sup> Please compare it to the poorer less-decorated Ptah-Sokar-Osiris statuettes discovered in el-Hibeh. Botti, G., *Le casse di mumie e i sarcofagi da el Hibeh nel Museo Egizio di Firenze*, ATS 9, 1958, nos. 207-208.

<sup>2</sup> Raven, *Papyrus – Sheaths*, 252.

<sup>3</sup> Raven, *Papyrus – Sheaths*, 265.

<sup>4</sup> Yellow is considered the most dominant color in ancient Egyptian paintings in general as it occupies most texts and iconography backgrounds – Brunner-Traut, E. *Farben*. In: Helck, W. and Westendorf, W. (eds.). *Lexicon der Ägyptologie*, (I), Wiesbaden: Harrassowitz, 1972-1992.

<sup>5</sup> Schenkel. *Die Farben in Ägyptischer Kunst und Sprache*, 131-147.

<sup>6</sup> For this chapter, see. Allen, *The Book of the Dead*, 147-150; Lüscher, B., *Untersuchungen zu Totenbuch 151*, Bd. 2, SAT, Wiesbaden, 1998.

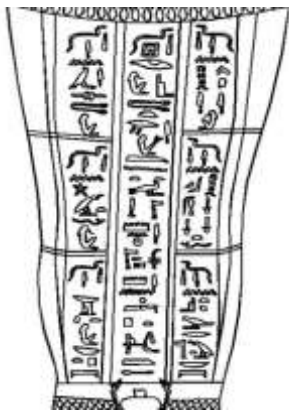
<sup>7</sup> Allen, *The Book of the Dead*, 242, 244, 246; Lepsius, R., *Das Totenbuch der Ägypter nach dem Hieroglyphischen Papyrus in Turin*, Leipzig, 1842, LXXIV.

<sup>8</sup> Hayes, W. C., *Royal Sarcophagi of the XVIII Dynasty*, *Princeton Monographs in Art and Archaeology: Quarto Series XIX*, Princeton, 1935, 190-204.



formula recited by several deities including: the four sons of Horus (Qebhsenuf, Hapi, Duamutef and Imesty with the heads of falcon, ape, jackal, and man respectively), Anubis, Isis, Nephthys, and Geb<sup>1</sup>. Figures occurred on the statuette under study include the four sons of Horus, Isis, Nephthys and texts involved them reciting Dd-mdw formula beside Osiris.

The short abstract existence of chapter 151 of the Book of the Dead means that the statuette is functioning as a little coffin<sup>2</sup> where this hymn used to be inscribed. Its purpose, therefore, was to facilitate the transition from death to the hereafter and – as Schneider addressed before – to imitate the resurrection of Osiris.



The text on the front side may be translated as follows:

*dd mdw jn ḥpjj dd mdw jn Ḳbh snw=f dd mdw jn Is.t wr.t mw.t ntr nb(.t) p.t*

Recitation by Hapy, Recitation by Qebh-senu-ef, Recitation by the great Isis<sup>c</sup>, the mother of god, lady of the sky.

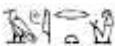

*dd mdw h(3) wsjr 63-Irj.t m3<sup>c</sup>(.t) b ḥrw s3.t ḥm ntr Imn-R<sup>c</sup> nsw ntr.w Imn ḥtp m3<sup>c</sup> ḥrw*



Recitation oh! Osiris, Ta-Iryt, justified, the daughter of the priest of Amen-Re, the king of gods, Amenhotep, justified.

*dd mdw jn Imst dd mdw jn dw3 mw.t f dd mdw jn nb.t ḥt nb.t p.t*

Recitation by Amesty<sup>d</sup>, Recitation by Dwa-mut-ef, Recitation by Nephthys, lady of the sky.

<sup>a</sup> Note that the feminine analytical endings are omitted. This was a feature of the Late Egyptian script.

<sup>b</sup> the owner name *63-Irj.t NK<sup>3</sup>*: , Late Period<sup>4</sup>: , and Greco-Roman<sup>5</sup>: was popular among Late period  women. It was first appeared in the New Kingdom and  continued up to the Greco-Roman Period<sup>6</sup>. It

 this  worth mentioning that and will be interchangeably used in texts on statuette. The name might be translated as "*Die Genossin*" or "the comrade"<sup>7</sup>.

<sup>c</sup> Beside Osiris the god of the dead and resurrection; Isis the great magician and the sister-wife of Osiris; and Nephthys the sister of Osiris. Worth mentioning, the signs of the two side columns are directed towards Osiris including the names of Isis and Nephthys – the two protector goddesses of Osiris (i.e. the deceased).

<sup>d</sup> The four sons of Horus are mentioned in the text. They were associated with the Canopic jars to preserve the mummified internal organs of the deceased. Imesty was represented as a human-headed mummy and was assigned to protect the liver. He is oriented towards the south and guarded by Isis. Dwamutef was represented as a jackal-headed mummy and was assigned to protect the stomach. He is oriented towards the east and guarded by Neith. Hapy was represented as a baboon-headed mummy and was assigned to protect the lungs. He is oriented towards the north and guarded by Nephthys. Qebhsenuf was represented as a falcon-headed mummy and

<sup>1</sup> Lepsius, *Das Totenbuch der Ägypter*, LXXIV.

<sup>2</sup> Gabolde, M., *Antiquités Égyptiennes Musée Joseph Déchelette*, Roanne, 1990, 66.

<sup>3</sup> Ranke, H., *Die Ägyptischen Personennamen*, Band I, Glückstadt, 1935, 354.

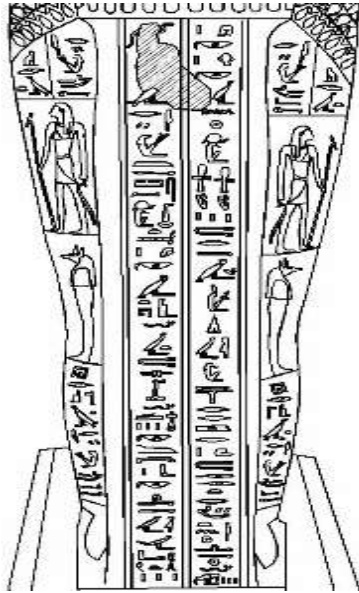
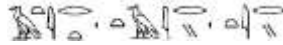
<sup>4</sup> Ranke, *Die Ägyptischen Personennamen*, 354.

<sup>5</sup> Ranke, *Die Ägyptischen Personennamen*, 354.

<sup>6</sup> Ranke, *Die Ägyptischen Personennamen*, 354.

<sup>7</sup> Ranke, *Die Ägyptischen Personennamen*, 354.

was assigned to protect the intestines. He is oriented towards the west and guarded by Serket<sup>1</sup>.



The text on the dorsal columns may be translated as follows:

1. Side upper columns:

*Wsir 63-Iry.t m3<sup>c</sup> hrw*  
 Osiris, *t<sup>c</sup>-Iryt*, justified.

2. Central columns:

*dd mdw (in) 63-Iry.t m3<sup>c</sup>(.t) hrw smn.tjj 6m nst=k m  
 st=f wtst=f nfrw=k m-b3h<sup>c</sup> nb kni<sup>b</sup> šwi h<sup>c</sup>w.t tp=k<sup>s</sup>  
 hr=k<sup>s</sup> wd(i)<sup>d</sup>=n R<sup>c</sup> n<sup>h</sup>.wjj<sup>s</sup>=t r sdm M3<sup>c</sup>t di 5w t3w r  
 rš=t irt.jj<sup>s</sup>(t) r m33 itn nn hftiw<sup>e</sup>*

Recitation by Ta-Iryt, justified. Atum has established your seat in his place<sup>f</sup>. He displays your beauty<sup>2</sup> before the Lord of Power. Your body parts are empty. Re placed your head and your face<sup>g</sup>. Your ears to listen to Maat<sup>h</sup>. Shu gives breath to your nose<sup>i</sup>. Your eyes to see the sun disk without enemies<sup>j</sup>.



3. Side lower columns:



*h(3) wsjr 63-Iry.t m3<sup>c</sup> hrw*  
 Oh! Osiris, *t<sup>c</sup>-Iryt*, justified.

<sup>a</sup> A Late Period compound proposition.

<sup>b</sup> One of Osiris titles.

<sup>c</sup> Emphasis by anticipation. She anticipated her body parts (head, face, ears, and eyes) to emphasize the delivery of protection from different deities.

<sup>d</sup> Part of the verb *wdi*<sup>3</sup> is missing. This must be the sign  or .

<sup>e</sup> The determinative <sup>5</sup> for the word *xftiw* instead of <sup>6</sup> as the former refers to the enemies of the nether world after the resurrection of the deceased<sup>7</sup>.

<sup>f</sup> As the 'Father of Gods', according to chapter 15 of the Book of the Dead<sup>8</sup>, Atum sets in the region of life and illuminates in the netherworld or rises in the horizon with his beauty, i.e. sunshine. If Atum guarantees the deceased a seat in his night bark<sup>9</sup>, the latter would accompany Atum in the hereafter. And since Atum's seat is sacred for millions of years according to chapter 7, the deceased wishes to ascend with Atum and get her limbs protected as the limbs of Atum<sup>10</sup>.

<sup>g</sup> According to the chapter 32, Re protects the face and the head of the deceased as the latter faces the danger of beheaded, get his head turned away, or poisoned<sup>11</sup>.

<sup>1</sup> Wilkinson, *The complete Gods and Goddesses*, 88.

<sup>2</sup> Faulkner, R. O., *A concise dictionary of Middle Egyptian*, Oxford, 1962, 72.

<sup>3</sup> *Wb* I, 185.

<sup>4</sup> Gardiner, *Egyptian Grammar*, S.L. V24-V25, 524.

<sup>5</sup> Gardiner, *Egyptian Grammar*, S.L. A14, 443.

<sup>6</sup> Gardiner, *Egyptian Grammar*, S.L. A13, 443.

<sup>7</sup> *Wb* III, 277.

<sup>8</sup> Allen, *The Book of the Dead*, 14.

<sup>9</sup> Allen, *The Book of the Dead*, 20.

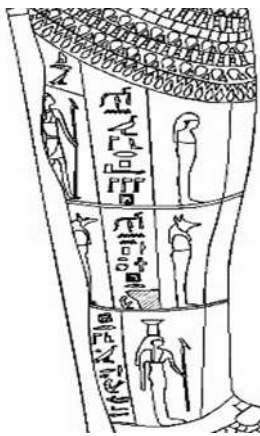
<sup>10</sup> Allen, *The Book of the Dead*, 9.

<sup>11</sup> Allen, *The Book of the Dead*, 43.

<sup>h</sup> It is important that the deceased entertains the sense of hearing 'an ear that hears'<sup>1</sup> in the 'Silent Land i.e. the hereafter' so that he could hear the judges in the judgement court (Chapter 15<sup>2</sup>). In this case, s/he would hear 'the truth' that no sins are held against him/her<sup>3</sup>. He wishes to entertain excellent hearing like Upwawat<sup>4</sup>.

<sup>i</sup> Shu is the source of air, in the presence of the sunlight, to the limits of the sky and the earth<sup>5</sup>. Thus, the deceased wishes to deliver breath from Shu to the tip of her nose. In chapter 57, the deceased wishes to sit against the wind direction to let his nose breath<sup>6</sup>.

<sup>j</sup> In chapter 145, the righteous deceased was blessed by getting his eyes opened to see the sun disk who shines of his/her corpse contrary to the sinner/guilty deceased whose eyes will be blind forever<sup>7</sup>. The deceased wishes to be like 'the horizon dwellers'<sup>8</sup> or 'the lords of the nether world' who adore Re as he sets in the western horizon and they open their closed eyes once they see Re<sup>9</sup>.



The right-side column:

*dd mdw jn Gb rp<sup>c</sup> ntr.w dd mdw jn Inpw jmjj w.t h(3) wsir (63-Trj.t)*

Recitation by Geb<sup>a</sup>, the prince of gods, Recitation by Anubis, who is in his embalming tent, Oh! Osiris, *t<sup>c</sup>-Tryt*.

<sup>a</sup> The role of Geb as a protector of Osiris/the deceased occurred in the Pyramid Texts<sup>10</sup>. This was echoed in the Book of the Dead as in chapter 26, the deceased wishes to get the double doors of earth opened by Geb so that s/he could be received by Geb. These doors were also called 'Geb jaws', 'arms of Geb', and 'gate of Geb'<sup>11</sup>. Moreover, Geb takeover the enemies of Osiris, i.e. the deceased<sup>12</sup>.

---

<sup>1</sup> Chapter 105 of the Book of the Dead - Allen, *The Book of the Dead*, 84.

<sup>2</sup> Allen, *The Book of the Dead*, 24.

<sup>3</sup> Chapter 64 of the Book of the Dead - Allen, *The Book of the Dead*, 56-57.

<sup>4</sup> Chapter 42 of the Book of the Dead - Allen, *The Book of the Dead*, 42.

<sup>5</sup> Chapter 55 of the Book of the Dead - Allen, *The Book of the Dead*, 53.

<sup>6</sup> Allen, *The Book of the Dead*, 54.

<sup>7</sup> Allen, *The Book of the Dead*, 133.

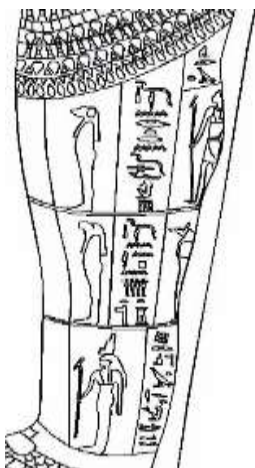
<sup>8</sup> Chapter 71 of the Book of the Dead - Allen, *The Book of the Dead*, 64.

<sup>9</sup> Chapter 15 of the Book of the Dead - Allen, *The Book of the Dead*, 21.

<sup>10</sup> Pyr. 578b, 1619c, 1033a-c; Martinell, T., Geb et Nout dans les textes pyramides, in: *BSÉG*, 18, (1994), 64. Cf., Bedier, Sh., *Die Rolle des Gottes Geb in den ägyptischen Tempelinschriften der griechisch-römischen Zeit*, HÄB, 41, Hildesheim 1995, 186.

<sup>11</sup> Allen, *The Book of the Dead*, 37.

<sup>12</sup> Chapter 134 of the Book of the Dead - Allen, *The Book of the Dead*, 109.



The left-side column:

*dd mdw jn irt rn ds=f dd mdw jn Inpw hn.t sh ntr*

Recitation by the Eye<sup>a</sup> by its name itself, Recitation by Anubis<sup>b</sup>, in front of the divine booth.

<sup>a</sup> Chapter 15 of the Book of the Dead lists the different roles of the Eye of Horus for the deceased. It incorporates the deceased who could hide deep inside it; it prevents storms from him/her; it keeps his/her sound for life; and it models its magical protection about his/her flesh<sup>1</sup>.

<sup>b</sup> Anubis mummified Osiris in the divine booth and he opens the two gates of the horizon as mentioned in both Pyramid Texts and Book of the Dead<sup>2</sup>. The famous scene of two face-to-face recumbent Anubis started in the reign of Taharqa of the 25<sup>th</sup> Dynasty<sup>3</sup> to protect the deceased Osiris as appeared in the texts of the 21<sup>st</sup> Dynasty coffins<sup>4</sup>.

## Conclusions

This paper investigates one of the plastered and polychromed wooden Ptah-Sokar-Osiris statuettes of a lady called 6A-Irj.t, the daughter of a priest of Amen-Re called Amenhotep. The provenance is unknown to us; however, the mummiform figure must have belonged to a rich tomb of a large cemetery and to a wealthy character based on the rich colors, decorations, and inscriptions.

Based on Raven Typology (1978-1979), the statuette fits in type III: "Ptah-Sokar-Osiris with green face" as evident from its features. These features include: a green face with black and white details in the eyes, the ornamented tripartite hair wig with strips colored in blue, the anDty headdress, the existence of a back pillar, the long base with a deep rectangular cavity before the statuette possibly once filled by a figure of falcon that depicts god Sokar. The green color of the face represents an obvious identification with Osiris, "the Great Green", to indicate resurrection.

The affiliation of the figure to the Type III in Raven topography addresses its dating to the 26<sup>th</sup> dynasty. Also, the occurrence of anDty crown is a major feature of the 26<sup>th</sup> Dynasty Ptah-Sokar-Osiris statuettes. The back pillar was also a fixed component of Ptah-Sokar-Osiris statuettes during the 26<sup>th</sup> Dynasty as Schneider (1977) emphasized. Moreover, the base cavity was also a typical feature of the 26<sup>th</sup> Dynasty statuettes of this type. Texts also reflect the same conclusion; the owner name 6A-Irj.t was popular among women during the Late period, the use of (T) instead of (t) in the owner's name occurred in the Late Period variations of the name as addressed by Ranke (1935), the use of the Late Period compound proposition m-bAH, and the omitting of the feminine analytical endings was a feature of the Late Egyptian script.

Jewelry contributed to guarantee the protection of the deceased in the hereafter. The broad collar wsx protects the neck and throat of the deceased who is identified with Osiris in his 'joining the earth' day as echoed in chapter 158 of the Book of the Dead.

The texts and iconography probably denote an abstract version of chapter 151 of the Book of the Dead which reveals the burial and embalming of the deceased and cope with the purpose of Ptah-Sokar-Osiris statuettes. This means that the statuette is

---

<sup>1</sup> Allen, *The Book of the Dead*, 22.

<sup>2</sup> *Pyr.* 255a; Allen, J. P., *Reading a Pyramid* in: *Hommages á Jean Leclant*, BdÉ 106/1 (1994), 26.

<sup>3</sup> Lapp, G. & Niwiński, A., *Coffins, Sarcophagi and Cartonnages*, in: *OEAÉ* 1, Oxford 2001, 286.

<sup>4</sup> Ali, A. A., "*Der Sarkophagdeckel des Pasenedjemibanash im Ägyptischen Museum Kairo*", in: *ASAE* 87, (2013), 1-34.

functioning as a little coffin where this chapter used to be inscribed as Gabolde (1990) explained. Thus, the purpose of Ptah-Sokar-Osiris was to facilitate the transition from death to the hereafter and to imitate the resurrection of Osiris as Schneider (1977) highlighted.

Gods and goddesses displayed in iconography and/or mentioned in texts cooperated to assure the full protection of the deceased. the winged scarab Khepri on the feet carries the Sn sign by its legs preserves the deceased's corpse from decay and; therefore, exist forever. Also, Khepri rescues the deceased from the enemies in the hereafter and helps the deceased to build herself, i.e. resurrect every day. Eventually, Khepri forms a part of a composition including: the deceased as Osiris, flanked by the names of Isis and Nephthys as displayed in chapter 110 of the Book of the Dead.

Beside the two protector goddesses of the deceased Osiris Isis and Nephthys, the figures of four sons of Horus preserve the mummified internal organs of the deceased. Imesty, Dwamutef, Hapy, and Qebehsenuf protect the liver, the stomach, the lungs, and the intestines respectively.

Atum guarantees the deceased a seat in his night bark or his sacred seat for millions of years. Re protects the face and the head of the deceased. He helps the deceased to open her closed eyes to see the sun disk illuminating like 'the horizon dwellers. Maat sustains the deceased's hearing in the 'Silent Land' so that he could hear the judges in the judgement court. He hears the truth that no sins are held against her. The deceased wishes to deliver breath from Shu to the tip of her nose which will help her to resurrect. Geb protects the deceased as he does to Osiris, opens the double doors of earth and receive her, and takeover the enemies of the deceased. Anubis opens the two gates of the horizon for the deceased and protects her like he does to Osiris.

Finally, the Eye of Horus encompasses the deceased, prevents storms from her, keeps her sound for life, and models its magical protection about her flesh as mentioned in Chapter 15 of the Book of the Dead.

## References

- Abitz, F., *Statuetten in Schreinen als Grabbeigaben in den ägyptischen Königsgrabern der 18 und 19 Dynastie*, ÄA, 35, 1979, Wiesbaden, 120-125.
- Abu Bakr, A.J., *Untersuchungen über die ägyptischen Krönen*, Hamburg-Newyork, 1937.
- Ali, A. A., *Der Sarkophagdeckel des Pasenedjemibanash im Ägyptischen Museum Kairo*, in: ASAE, 87, 2013, 1-34.
- Allen, J. P., *Reading a Pyramid*, in: Hommages á Jean Leclant, BdÉ, 106/1, 1994.
- Allen, T. G., *The Book of the Dead or Going Forth by Day*, SAOC 37, Chicago, 1974.
- Aston, D. A., *Two Osiris Figures of the Third Intermediate Period*, JEA, 77, 1991, 95-107.
- Baines, J. *Color Terminology and Color Classification: Ancient Egyptian Color Terminology and Polychromy*. In: Baines, J. Visual and Written Culture in Ancient Egypt. Oxford University Press, Oxford, 2007, 240-262.
- Bedier, Sh., *Die Rolle des Gottes Geb in den ägyptischen Tempelinschriften der griechisch-römischen Zeit*, HÄB, 41, Hildesheim, 1995.
- Beinlich, H., *Die Osirisreliquien. Zum motiv der Körperzergliederung in der altägyptische Religion*, ÄA, 42, Wiesbaden, 1984, 272-289.
- Bothmer, B. V., Meulenaere, H., and De Müller, H. W., *Egyptian Sculpture of the Late Period, 700 B.C. to 100 A.D.*, New York, 1969.
- Botti, G., *Le casse di mumie e i sarcofagi da da el Hibeh nel Museu Egizio di Firenze*, ATS, 9, 1958.

- Brunner-Traut, E. *Farben*. In: Helck, W. and Westendorf, W. (eds.). *Lexicon der Ägyptologie*. (I), Wiesbaden: Harrassowitz, 1972-1992.
- Budge, E. A. W., *A catalogue of the Egyptian collection in the Fitzwilliam Museum Cambridge*, Cambridge, 1893.
- Budge, W. E. A., *The Book of the Dead. The Chapters of Coming Forth by Day*, 3 vols., London, 1898.
- Daressy, *La trouvaille de Sen-nezem, objets séparés de l'ensemble*, ASAE, 28, 1928, 3-38.
- Erman, A., & Grapow, H., *Wörterbuch der ägyptischen Sprache*, 5 vols, Berlin, 1926-1931.
- Faulkner, R. O., *A concise dictionary of Middle Egyptian*, Oxford, 1962.
- Faulkner, R., *The Egyptian Book of the Dead the Book of Going Forth by Day, the First Authentic Presentation of the Complete Papyrus of Ani*. Von Dassow, E.; Andrews, C.; and Goelet, O. (Eds.), Chronicle Books, San Francisco, 1994.
- First, G., *The Ptah-Sokar-Osiris Statues in the Cracow Collections*, Studies in Ancient Art and Civilization, 13, Kraków, 2009, 119-139.
- Gabolde, M., *Antiquités Égyptiennes Musée Joseph Déchelette*, Roanne, 1990.
- Gardiner, A.H., *Egyptian Grammar. Being an Introduction to the Study of Hieroglyphs*, 1<sup>ed</sup>, London, 1927.
- Goldschmidt, A., *A Brief History of Egypt*, New York, 2008.
- Hayes, W. C., *Royal Sarcophagi of the XVIII Dynasty*, Princeton Monographs in Art and Archaeology: Quarto Series XIX, Princeton, 1935.
- Kozloff, A., *Sculpture*, The Oxford Encyclopedia of Ancient Egypt, Oxford, Oxford University Press, 2001, 3-227.
- Lapp, G. & Niwiński, A., Coffins, Sarcophagi and Cartonnages, in: *OEAE 1*, Oxford, 2001, 279-287.
- Lepsius, R., *Das Totenbuch der Ägypter nach dem Hieroglyphischen Papyrus in Turin*, Leipzig, 1842.
- Lepsius, R., *Königliche Museen zu Berlin, Ausführliches Verzeichnis der ägyptischen Altertümer und Gipsabgüsse*, Berlin, 1899.
- Lüscher, B., *Untersuchungen zu Totenbuch 151, Bd. 2, SAT*, Wiesbaden, 1998.
- Martinell, T., *Geb et Nout dans les textes pyramides*, in: BSÉG, 18, 1994, 61-80.
- Maspero, G., *Catalogue du Musée Égyptien de Marseille*, Paris, 1889.
- Minutoli, H., *Nachträge zu meinem Werke betitelt: Reise, etc.*, Berlin, 1827.
- Myer, I., *Scarabs: The History, Manufacture, and Religious Symbolism*, New York, 1894.
- Petrie, W. M. F., *Abydos, I*, MEEF 22, London, 1902.
- Ranke, H., *Die Ägyptischen Personennamen*, Band I, Glückstadt, 1935.
- Raven, M. J., *Corn Mummies*, OMRO LXIII, 1982, 7-34.
- Raven, M. J., *Papyrus - Sheaths and Ptah-Sokar-Osiris Statues*, OMRO LIX-LX, 1978-1979, 251-296.
- Reymond, E. A. E., *The Eternal Image*, ZÄS, 98, 1972, 132-140.
- Rosellini, I., *I monumenti dell'Egitto e delta Nubia, Parte seconda, Monumenti civili, Tomo III*, Pisa, 1836.
- Schenkel, W. *Die Farben in Ägyptischer Kunst und Sprache*. Zeitschrift für Ägyptische Sprache und Altertumskunde, 88, 2007, 131-147.
- Schneider. H.D., *Shabtis, I-III*, CNMAL 2, Leiden, 1977, 62-67.
- Sethe, K. *Die altaegyptischen pyramiden texte nach den papierabdrucken und photographien des Berliner Museums*. Hinrichs'sche Buchhandlung, Leipzig, 1908.

Spencer, A. J., *Death in Ancient Egypt*, New York, 1982.

Strauss, Ch., *Kornosiris*, LÄ, III, 744-746.

Tobin, V. A., *Theological Principles of Egyptian Religion*. Book 59 of American University Studies Series, Peter Lang Publishing, 1989.

Wilkinson, R. H., *The complete Gods and Goddesses of Ancient Egypt*, Thames and Hudson, 2003.