



A Fragmentary Double Statue in the Egyptian Museum (CGC 989)

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Introduction

Although the text of this fragmentary statue depicting *p3 hK3- m- s3.sn*, the overseer of foreign countries and his wife *Dwy*, was edited before by L. Borchardt¹, it still evokes questions concerning genealogy specified on the inscriptions. Both statues comprise vertical column of hieroglyphic inscriptions on their clothes giving their names and the title of the husband, as well as another hieroglyphic text on the left side of the chair mentioning the offerings wished to be given to their *ka*.

Key Words: Egyptian Museum, CGC 989.

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¹ L. Borchardt, *Statuen und Statuetten von Konigen und Privatleuten IV*, Berlin, 1930, p.17 (CGC 989).



The fragmentary of double statue of *P3-hk3-m-s3.sn*, overseer of foreign countries and his wife *Dwy*, is made out of black granite. Its provenance is unknown. According to L. Borchardt, it dates back to the New kingdom, probably the 18th dynasty, under the reign of Amenhotep II.² It measures about 30 cm. lengths, 30cm.width and the thickness of its base is approximately 6cm.³

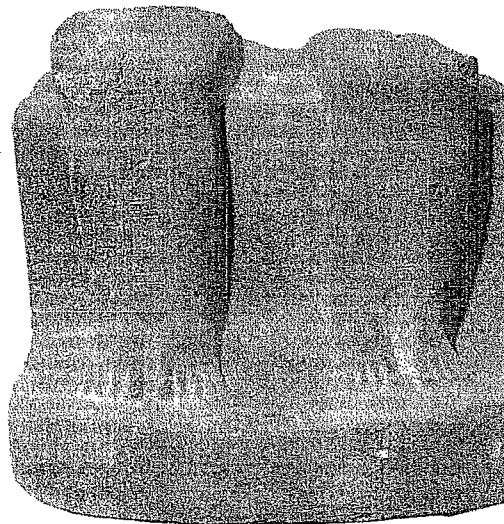


Fig (1)

CG 989

² L. Borchardt, *Statuen und Statuetten von Konigen und Privatleuten IV*, Berlin, 1930, p.17.

³ The statue is partly damaged. The upper part of which is completely broken which makes it difficult to describe accurately the upper part of their bodies, their faces and the style of hair wigs they were wearing. Also the damage of the statue is going to be one of the difficulties in having a complete hieroglyphic text especially those inscribed on their clothes.



fig (2) Back view of the fragmentary double statue (CGC 989)

The man and his wife are depicted sitting probably embracing each other from the waist with one hand⁴, in a gesture expressing mutual love and affection. Traces of the other hands resting on their thighs can still be seen. This attitude was widely sculpted during that time as it reflects the relationship connecting the man and his wife. The surface of pedestal is much chipped and the feet are well sculpted showing the details of the toes.

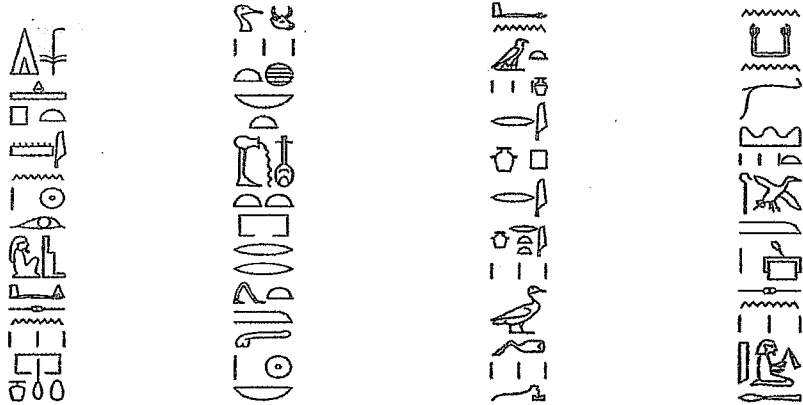
Fortunately the name of the owner of the statue is well preserved as well as his title which reflects the importance of the owner in the royal court. He was known as *P3-hk3-m-s3.sn* and he held the title *imy-r h3swt*, "overseer of foreign countries".⁵ Both statues are represented wearing long narrow tight garments

⁴ Although the statues are partly damaged, but still their original shape can be determined.

⁵ For this title see A.R. Al-Ayedi, *Index of Egyptian Administrative Religious and Military Titles of the New Kingdom*, Egypt, 2006, p.96-105.



covering the remaining parts of their bodies reaching their shins with a vertical line of hieroglyphic inscription which was fashionable of the New Kingdom art. The inscription on the right side of the statue is confined to four vertical lines (from right to left) mentioning the offerings that the king let Amon-Ra and Osiris give as invocation offerings to the *ka* of *p3-hk3-m-s3.sn*:



h3p d3 nswt Imn-R3 Wsir d3.sn pr-hrw t hnk3 k3w 3pdw ht nbt nfrt w3bt prrt m-b3h r3- nb m3ntyw irp irrt 3pdw stpw n k3 n imy-r h3swt P3-hk3-m-s3.sn m33-hrw
 "A boon which the king gives to Amon-Ra and Osiris, an invocation offerings (consisting) of bread, beer, oxen, birds, every good and pure things coming out at the beginning of every day to the *ka* of the overseer of the foreign lands *P3 hk3-m-s3.sn* justified".

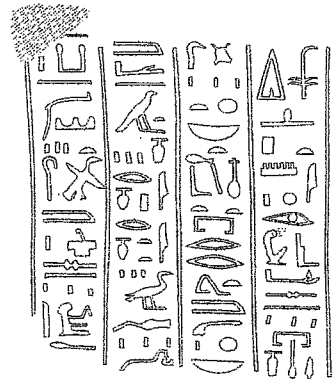
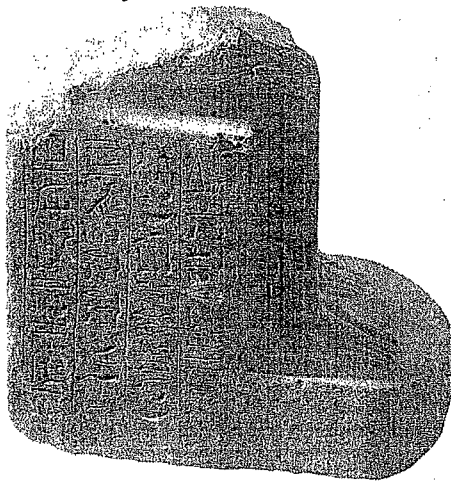
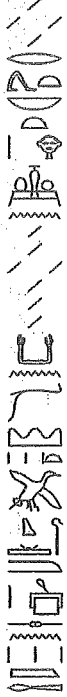


fig (3) Right profile view of the fragmentary double statue



The vertical band inscribed on the husband's garment can be read as follows:



[Pr]rt nbt hr wdhw n ... ⁶ k3 n imy-r h3swt P3-hK3 m- s3-sn m3c-hrw

"All that comes on the offering table to the ka of the overseer of the foreign countries P3-hK3 m- s3-sn justified".

⁶ According to L. Borchardt, *Statuen und Statuetten von Konigen und Privatleuten IV*, Berlin, 1930, p.17 (CGC 989) this damaged part was read as Imn-R.

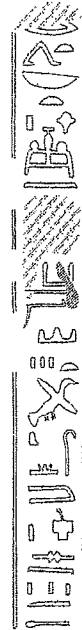


Fig (4)The statue of *P3-hK3 m- s3-sn* with the hieroglyphic band of inscriptions



The hieroglyphic inscription on the lady's dress is read as follows:



nbt-hryt⁷ n hwt-hr hryt-tp⁸ W3st n k3 n dwy m3^ct-hrw

Mistress of the sky, to Hathor chief of Thebes (W3st) to the ka of
Duy justified.

⁷ *nbt-hryt*, lady of the sky, was an epithet of goddess Mut during the New Kingdom, see British Museum stela 194, no. 41. For further information see *KRI* VI p. 297 line 10

⁸ For this title see A-R.Aj-Ayedi, *Index of the Egyptian Administrative, Religious and Military Titles of the New Kingdom*, Egypt, 2006, p. 422.

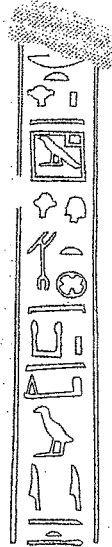
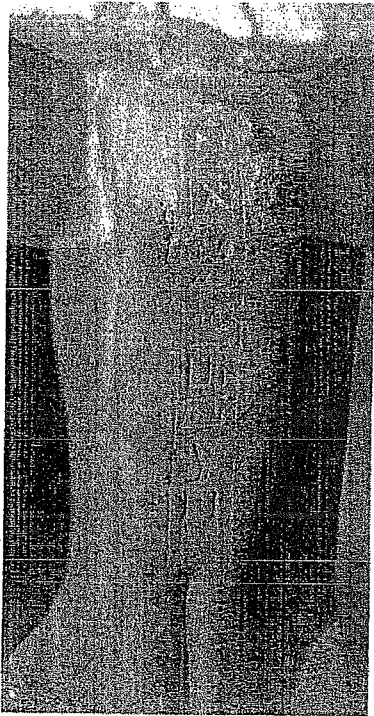


Fig (5) The hieroglyphic inscription on the lady's garment.

Finally for the upper part which is unfortunately damaged nowadays, it could be imagined how their shape looked like by comparing the double statue CGC 989 with others represented in the same attitude and dating back to the same period. An example for one of these statues that could be compared with our



statue is a double statue that is exhibited in Brooklyn Museum for the scribe of the royal treasury of Amun *Nb.sn* and his wife the chanters of Isis *Nbt-t3*. Both the man and his wife are represented wearing the long straight heavy hair wigs which were fashionable in the later half of the 18th dynasty. *Nb-sn's* wide collar consists of many rings painted black in color.⁹ Both figures are represented with their arms around each others waists while the other hands are resting on their thighs. The man is represented wearing a long kilt with a dagger coming out of its waist and a vertical band of hieroglyphic inscriptions (from right to left) in the middle of the kilt. The lady is depicted wearing a narrow tight dress with a vertical band of hieroglyphic inscriptions. On the left side of the chair five vertical hieroglyphic lines for the *hpt di nswt* formula dedicated to Mut and Isis is inscribed. While at the back another text of five vertical lines of the *hpt di nswt* formula but this time dedicated to Anubis is written.¹⁰

Another double statuette of a husband and his wife seated on a high back chair with low pedestal. This group statue dates back to the New Kingdom, 18th dynasty, made out of painted limestone and exhibited now in Turin carrying cat.3060. Both of them are represented wearing straight long hair wig. The man as in our statue is depicted sitting on the right of his wife both of them have their arms around each others waists. The husband wears a long kilt¹¹ and wesekh collar while the woman wears a long tunic and the same type of collar as her husband.¹²

A third example of a double statue represented in the same attitude is that one exhibited in Turin, cat.3057. It depicts the married couple *P3-wr* and his wife *Mwt*

⁹ According to Bothmer this new style of representation for the collar may signify the renowned royal badge of honor which was artistic style of Amenhotep III's reign.

¹⁰ B.V. Bothmer, *Ancient Egyptian Art in Brooklyn Museum*, New York, 1989, no. 41.

¹¹ The same style of clothes depicted in our statue which indicates that probably the other representations are almost identical.

¹² G. Robins, *Beyond the Pyramids Egyptian Regional Art from the Museo Egizio, Turin*, Atlanta, 1990.p. 88.



sitting on a high back chair placed on a rectangular base. The man is wearing a long straight hair wig and his wife is wearing a tri-partite hair wig. She is also wearing a wide collar surrounding her neck. They have their arms around each others waists with their other hands resting on their laps. The husband is wearing a long white kilt while his wife is wearing a long tight fitting tunic.¹³

From all what preceded it can be concluded that the upper part of the fragmentary of the double statue carrying CGC 989 was depicting both figures wearing long hair wigs. Doubtful the man was represented wearing a collar as two of the preceded examples were depicted like that, while the third one was not wearing a collar. On the other hand, no doubt that the lady was illustrated wearing a wide collar around her neck as that was fashion during that time. The upper part of the man's body is naked as the remaining of the long kilt he is wearing that reached his shins is still obvious. While his wife is wearing a narrow tight fitting dress showing the details of her body which was trend of that time. Obviously Borchardt dated this fragmentary double statue back to the 18th dynasty, reign of Amenhotep II, though no inscription indicates that because of the way of its sculpting which characterized this era.¹⁴

References:

- 1) A.R. Al-Ayedi, *Index of Egyptian Administrative Religious and Military Titles of the New Kingdom*, Egypt, 2006.
- 2) British Museum stela 194, no. 41.
- 3) B.V. Bothmer, *Ancient Egyptian Art in Brooklyn Museum*, New York, 1989.
- 4) G. Robins, *Beyond the Pyramids Egyptian Regional Art from the Museo Egizio, Turin*, Atlanta, 1990.
- 5) KRI VI.
- 6) L. Borchardt, *Statuen und Statuetten von Konigen und Privatleuten IV*, Berlin, 1930.

¹³ *Ibid.*, p.90.

¹⁴ For the husband and wife group statues, see J. Vandier, *Manuel d'archeologie egyptienne*, III, Paris, 1958, p.441.



جزء من تمثال مزدوج بالمتحف المصري بالقاهرة يحمل رقم

CGC989

هذا الجزء من التمثال المزدوج لحاكم الاراضى الاجنبية والذي يدعى "با- سبا-ام- صا- سن" وزوجته "دوى" مصنوع من الجرانيت الاسود ويرجع الى عصر الدولة الحديثة اغلب الظن الاسرة الثامنة عشر تحت حكم الملك امنحوتب الثانى. وعلى الرغم من ان الجزء العلوى لهذا التمثال المزدوج مدمر الا انه لا يزال واضحا امام الرائي ان الزوجان متمثلان فى هذا التمثال فى وضع جالس كل منهما تلتف احدى يديه حول الاخر بينما يضع اليد الاخرى على ساقه وهذا الوضع كان منتشرا بكثرة فى عصر الدولة الحديثة. ويتمثل الزوجان مرتديان لملابس تغطى الجزء المتبقى من الجسم ويتوسط كل رداء منهما شريط طولى به كتابات هيروغليفية توضح اسم كل منهما على حدى ولقب الزوج مما يعكس اهمية هذا الرجل فى البلاط الملكى. ويوجد فى الجانب الايمن للتمثال نص هيروغلىفى (من اليمين لليساى) وهذا النص هو نص القرابين المعروف باسم " حثب- دى- نيسو" والذي يوضح القرابين المراد تقديمها للمتوفى.



وبالرغم من ان النص الهيروغليفي المدون على التمثال ذكر فيما سبق بواسطة "بورخردت" الا ان هذا التمثال يحتاج الى كثير من التوضيحات فيما يخص الشكل الاصلى للجزء العلوى للتمثال قبل تكسيره وسوف يتم ذلك من خلال دراسة مقارنة لتمثيل اخرى مماثلة فى الشكل و ترجع لنفس العصر تقريبا. هذا بالاضافة الى الترجمة الكاملة للنص الهيروغليفي المدون على الجانب الايمن للتمثال والنصان المدونان على ملابس الزوجان.