

A Trumpet Player Depicted on a Block Statue (Cairo JE 37415)

Nashat Alzohary

Associate Professor of Egyptology, Department of Egyptology, Faculty of
Archaeology, Ain Shams University, Cairo, Egypt

nashat.alzohary@arch.asu.edu.eg

Abstract: This article studies the Ptolemaic block statue of *P3-dī-mnw* son of *p3-(n-)htyw* and *T3-mīwt*. This object (JE 37415) is displayed in the Cairo Museum. The study will discuss the statue, its' representations, and the inscriptions carved on its surface. The owner of this statue is the guard of the temple and the doorkeeper of the gold house, while his brother *P3-šri*, who dedicated the present statue to his brother *P3-dī-mnw*, is the overseer of the doorkeepers of Isis, the great divine mother. The present statue is to be one of the unique statues due to the depiction of a man playing trumpet in front of the triumphant Amun and Min of Koptos. The Block Statues are particularly associated with the resurrection, humility, and supplication, and therefore the Abydene Fetish of Osiris was depicted above them to revive the owner of the statue.

Keywords: Trumpet, Abydene Fetish, Cat, Triumphant Amun, Min.

تصوير عازف البوق على تمثال كتلة (القاهرة JE 37415)

نشأت الزهري

أستاذ مساعد، قسم الآثار المصرية القديمة، كلية الآثار، جامعة عين شمس، القاهرة، مصر

nashat.alzohary@arch.asu.edu.eg

المخلص: يتناول البحث تمثال كتلة بطلمي للمدعو "با-دي-مين" بن "با-ن-ختو" و "تا-مبوت". هذا التمثال (JE 37415) محفوظ في المتحف المصري بالقاهرة، سنتناول الدراسة هذا التمثال والمناظر والكتابات المنقوشة على جوانبه. عمل صاحب التمثال حارساً للمعبد وبواب الخزانة، بينما عمل أخوه "با-شري"، وهو الذي كرس هذا التمثال لأخيه "با-دي-مين" كان يعمل كبيراً لبوابي ايسة الأم المقدسة العظيمة. ويُعتبر هذا التمثال من التماثيل الفريدة حيث تم نقش على جوانبه منظرين لعزف البوق أمام "أمون" المنتصر وأمام "مين" فقط. ارتبطت تماثيل الكتلة بشكل خاص بالبعث والخشوع والتضرع، ولذلك تم تصوير الرمز الابيدي لاوزير عليهم لإحياء صاحب التمثال. تم العثور على العديد من تماثيل الكتلة في منطقة الكرنك.

الكلمات الدالة: البوق، الرمز الابيدي، القطة، أمون المنتصر، مين فقط.

I. Introduction

The unpublished block statue of *P3-di-mnw*, son of *P3-(n-)htyw*, and *T3-miwt*, is to be one of the finest and most interesting due to the sunken reliefs engraved around the statue. It is displayed in the Cairo Museum,¹ the statue bears the excavation number of the Karnak Cachette K450, the number JE 37415, and SR 5/8869. It has been mentioned in: *Kairo Wb. Nr. 58*, 88-89.; *PM II*², 158.; Marc Gabolde, "Amon à Coptos", *Topoi*, Suppl. 3 (2002): 121-122.; Emmanuel Jambon, "Les fouilles de Georges Legrain dans la Cachette de Karnak (1903-1907). Nouvelles données sur la chronologie des découvertes et le destin des objets", *BIFAO* 109 (2009): 257, fig. 5.; Laurent Coulon, "Les uraei gardiens du fétiche abydnien. Un motif osirien et sa diffusion à l'époque saïte", in *La XXVIe dynastie. Continuités et ruptures. Promenade saïte avec Jean Yoyotte*, ed. Didier Devauchelle, Paris 2011: 104, n. 87.; David Klotz, "The cuboid statue of Ser-Djehuty, master sculptor in Karnak. Los Angeles County Museum of Art 48.24.8 + Cambridge University, Museum of Archaeology and Anthropology 51.533," *RdE* 66 (2015): 58, n. 45; 59, n. 49 (error. 37145).; Laurent Coulon, and Emmanuel Jambon, "L'exploitation scientifique de la Cachette de Karnak, de Georges Legrain à nos jours. Essai d'historiographie, in *La Cachette de Karnak. Nouvelles perspectives sur les découvertes de Georges Legrain*," ed. Laurent Coulon, BdE 161, (Le Caire: Institut Français d'Archéologie Orientale, 2016): 123.;

<https://www.ifao.egnet.net/bases/cachette/ck410> (29/12/2024).

The statue is in near perfect condition (fig. 1), save for some minor chipping of the upper half of the face, the headdress, and the left side of the base. It is noted that this statue, especially the facial features and the headdress, experienced decay and a varied loss of surface relief while being subjected to relative humidity and temperature changes when it was stored in the underground Cachette (fig. 2).

The statue is carved from limestone, and its height is 26 cm; the length of the base from front to rear is 19,5 cm. Its width is 14 cm, and its height is 3 cm. The height of the back pillar is 23 cm. The owner of the statue is shown in a sitting, squatting pose without a low cushion, entirely enveloped by a long cloak, with only the hands visible. In each hand, he holds lettuce, symbolizing renewal and fertility.²

The owner of the statue wears a wide, smooth, flat-topped wig. Its rounded ends rest on his shoulders and its rear is partially concealed by the top of the back pillar. The detailed ears are pushed forward by the wig. The face is round and full. The mouth is thick-lipped and narrow, and the corners are deeply drilled. The eyes are damaged.

II. Inscriptions

A horizontal hieroglyphic line runs around the garment, starting at the left side of the statue and then extending to the end of the right side (figs. 5-10):

¹ The author would like to thank Ms. Sabah Abdel Razeq, the former director of the Cairo Museum, and Mr. Mohamed Aly, the former curator of the Late Period Department, for granting me permission to publish this statue.

² For the significance of lettuce, see Gauthier, H., *Les Fêtes du dieu Min*, RAPH 2 (Le Caire: Institut Français d'Archéologie Orientale, 1931), 161-172.; Karl Kuhlmann, "Bemerkungen zum Lattichfeld und den Wedelinsgnien des Min," *WDO* 14 (1983): 196-199.; Regine Schulz, *Die Entwicklung und Bedeutung des Kuboiden Statuentypus*, HÄB 33,34 (Hildesheim: Gerstenberg. Brock, 1992), vol. II, 745.



hry iryw-š n 3st wrt mwt-ntry P3-šri s3 P3(n)-htyw ms n T3-miwt s^h.n.f snn n snw.f P3-di-mnw s3 P3(n)-htyw

The overseer of the doorkeepers^(a) of Isis^(b), the great,^(c) the god's mother^(d), P3 šry^(e) son of P3(n)-htyw^(f), born of T3-miwt^(g), he erected a statue for his brother P3-di-mnw^(h), son of P3(n)-htyw.

- (a) Ludwig Borchardt, “Der zweite Papyrusfund von Kahun und die zeitliche Festlegung des mittleren Reiches der ägyptischen Geschichte,” *ZÄS* 37 (1899): 94.; Ludwig Borchardt, “Besoldungsverhältnisse von Priestern im mittleren Reich,” *ZÄS* 40 (1902/1903): 114.; William Ward, *Index of Egyptian Administrative and Religious Titles of the Middle Kingdom, with a Glossary of Words and Phrases Used*, (Beirut: The American University of Beirut Press, 1982), 61, no. 500.; *WB* I, 164 no. 17.; Alan Gardiner, *Ancient Egyptian Onomastica*, (Oxford University Press 1947), vol. I, 90*.; Ehab Gamil Abd El-Krim, “Three Canopic Jars from El-Matariya in the Grand Egyptian Museum (GEM 4964, 4967, 19335),” *Shedet* 12 (2024): 219-220 note. d.
- (b) The doorkeepers of Isis or of her temple were to guard all the gates of the temple. They were to be able to repel any attempt against the temple, to watch with continual diligence that no unclean person should enter the courts of the Deity, and to keep the gates open so that no member of the priesthood entitled to enter the temple should be excluded; see Jaroslav Černý, *A Community of workmen at Thebes in the Ramesside period*, *BdE* 50, (Le Caire: Institut Français d'Archéologie Orientale, 2004³), 149-154.; Jacques Jean Clère, “Deux statues ‘gardiennes de porte’,” *JEA* 54 (1968): 135-148.; Rania Merzeban, “The Interplay of Motifs Reflecting the Doorkeeper’s Duties Form and Function,” *JAAUTH* 21/2 (December 2021): 42-79. For Isis' temple in Koptos, see Maria Münster, *Untersuchungen zur Göttin Isis vom Alten Reich bis zum Ende des Neuen Reiches*, *MÄS* 11(München: Deutscher Kunstverlag, 1968), 171-172. For Isis of Koptos and her association with Min as his wife and mother, see Münster, *Untersuchungen zur Göttin Isis*, 129-132, 162-163, 171 (Isis is the Mistress of Koptos).; Adel Farid, “Die Denkmäler des Parthenios des Verwalters der Isis von Koptos,” *MDAIK* 44(1988): 13 – 65.
- (c) *LGG* I, 69-71.
- (d) *LGG* III, 261-262.
- (e) *PN* I, 116.24 (*P3-hrd?*), 118.5 (*P3-šri*).
- (f) *PN* I, 110.15. The *htyw* was the (staircase or terrace) resting station for the bark and statue of good Min during processions and festivals; see Henri Gauthier, *Le reposoir du dieu Min*, *Kêmi* 2 (1929): 41-82.; Henri Gauthier, *Les Fêtes du dieu Min*, 30-35, 232.
- (g) *PN* I, 357.5 (*T3- miwt*), 145.26 (*miwt*).
- (h) *PN* I, 123.18 (πετεμυς).

On the lower part of the garment above the feet area, a horizontal hieroglyphic line is written in a larger size than the rest of the texts on the statue. This cryptographic

inscription has a symbolic meaning, reflecting its importance in protecting the subject (figs. 3-4):



T3-miwt hwt s3. (s) or Hr

T3-miwt^(a) (Isis, Mut, or the subject's natural mother) protects (her) son^(b) or Horus.

Or

hy T3-miwt

The son^(c) of *T3-miwt* (Isis, Mut, or the subject's natural mother).

- (a) *T3-miwt* meaning the Cat is one of the titles carried by Isis and Mut, who were associated with cat-goddesses Bastet, Sekhmet, Ipet, Pakhet, and Hathor, for Isis see; *LGG I*, 62 no. 89, 86(3st-ipt), 71 (3st-b3stt), 77 (3st-shmt), III, 2002, 241-243.; Farid, "Die Denkmäler des Parthenios,":44-45.; Jan Bergman, *Ich bin Isis: Studien zum memphitischen Hintergrund der griechischen Isisaretalogien*, Acta Universitatis Upsaliensis HistRel. 3 (Uppsala: Universitetet, Stockholm, Almqvist & Wiksell, 1968), 264, 267-268.
- (b) About Isis as a cat or a lioness figure or as a woman with a head of a cat or a lioness, see Pieter Adriaan Art Boeser, *Beschrijving van de egyptische verzameling in het Rijksmuseum van Oudheden te Leiden. Mummiekisten van het Nieuwe Rijk. VIII* (Leiden: Gravenhage, Martinus Nijhoff, 1918), pl. I, 1c.; Reginald Eldred Witt, *Isis in the Ancient World*, (New York: Johns Hopkins University Press, 1997); Georges Daressy, *Cercueils des Cachettes royales*, (Le Caire: Institut Français d'Archéologie Orientale, 1909), 98, pl. 43.; Friedrich Zimmermann, *Die ägyptische Religion nach der Darstellung der Kirchenschriftsteller und die ägyptischen Denkmäler*, SGKA XVI (Paderborn: Ferdinand Schöningh, 1912), 46-51, 112-115.; Daressy, *Cercueils des Cachettes*, 188.; *Dendera IV*, 31, pls. CCLX, CCLXIX.; *Dendera II*, 29.21, pl. LXXXVIII.; Heike Sternberg-El Hotabi, *Untersuchungen zur Überlieferungsgeschichte der Horusstelen: ein Beitrag zur Religionsgeschichte Ägyptens*, ÄA 62 (Wiesbaden: Harrassowitz, 1999), 115, Anm. 27.; Constant de Wit, *Les inscriptions du temple d'Opet, à Karnak I*, BAe 11 (Bruxelles: Fondation Egyptologique Reine Elisabeth, 1958), 138, II, pl. 5.; *LGG I*, 2002, 62. Generally, the slaughtering of Apophis by Isis in the late variants of the Amduat recalls the scene in the vignette of chapter 17 of the Book of the Dead, where Re himself, in the figure of a Heliopolitan cat, cuts off the head of the serpent Apophis, see Hans Bonnet, *Reallexikon der ägyptischen Religionsgeschichte*, (Berlin: Walter de Gruyter & Co., 1952), 371-373.; Michèle Broze, "Le chat, le serpent et l'arbre-ished (Chapitre 17 du Livre des Morts)," in *Les divins chats d'Égypte: un air subtil, un dangereux parfum*, ed. Luck Delvaux, and Eugène Warmenbol, (Louvain: Peeters, 1991): 109-115.; George Bénédict, *Le temple de Philae*, MMAF 13/2, (Paris: les membres de la mission archéologique française au Caire, 1895), 91.15 (3st miwt)
- (c) Regarding the association of Mut with cats, see *LGG III*, 2002, 241-243, 251-255.; Herman te Velde, "The Cat as Sacred animal of the Goddess Mut," in *Studies in Egyptians Religion Dedicated to Jan Zandee*, (Leiden: Brill, 1982):

127-137.; Pierre Montet, *La Nécropole Royale de Tanis Tome II : Les constructions et le tombeau de Psousennès à Tanis*, (Paris: Centre national de la recherche scientifique, 1951), 106, pl. LXXIII.; Jean Leclant, “Sur un contrepoids de menat au nom de Taharqa, Allaitement et apparition royale,” in *Mélanges Mariette, BdE* 32, (1961): 271-272, pl. I (c).; Delphin Le Roy, *L'iconographie des divinités félines durant la Troisième Période intermédiaire (XXIe-XXVe dynastie)*, (Master de recherche Archéologie et Histoire de l'Art Spécialité « Archéologie », vols. I, II, Paris-Paris-Sorbonne University, Paris-IV (Paris: Paris-Sorbonne University, 2015), vol. I, 106-108, II, 5, 63, 69, 93, 111, 116. In the Greco-Roman period, Mut bore the epithets *Miwt-m-Ipt-swt* “The cat in Karnak”, and *miwt-ʿ3t-nt-Mwt* “The great cat of Mut”, see Richard Jasnow, “Etudes sur l’Egypte et le Soudan anciens. l’Institut de Papyrologie et d’Egyptologie de Lillein,” *JNES* 45 (1986): 306.; Annie Gases, *Catalogue des ostraca figurés de Deir el-Médineh*, DFIFAO 23, (Le Caire: Institut Français d’Archéologie Orientale, 1986), pl. 8.; *LGG* III, 242.

- (d) This abbreviated writing of *hwt* “to protect” indicates that this statue is dated to the Ptolemaic period. Among the numerous titles of Isis are: *3st hwt s3.s* Isis who protects her son; see *LGG* V, 2002, 670, and *3st hwt s3.s Hr* Isis who protects her son Horus; see *LGG* V, 671. Here, *T3 miwt* was also the name of the owner's natural mother, who transformed into the goddess Isis, protecting her son *P3-di-mnw*, who transformed into Horus, especially that the falcon sign can be read “s3” son; see Penelope Wilson, *A Ptolemaic Lexicon: a lexicographical study of the texts in the temple of Edfu*, OLA 78 (Löwen: Peeters, 1997), 661.; *Wb* III, 123.2. In this matter, this sentence can be translated as *T3 miwt* (the subject's mother) protects her son (*P3 di mnw*).
- (e) This sign *h* with the falcon as its determinative could be read as *hy T3-miwt* “The son of *T3-miwt*” the epithet carried by the youngest deities especially Horus; see *LGG* V, 615-616. The author believes that whether the cat here refers to Isis, Mut, or *P3-di-mnw*'s natural mother, the purpose is to be the rebirth and resurrection of the owner of the statue by one of them, and thus he returns to life. Therefore, the author suggests that he was dead when the statue was made for him, despite the absence of “*m3^c hrw*” following his name. This argument is supported by the depicted symbols that refer to the resurrection and rebirth, such as the Abydene symbol of Osiris and the representation of the statue's owner worshipping, offering sacrifices, and playing the trumpet to Amun and Min.

III. Decorations

On the front side of the statue (figs. 5-6), beneath a long, thin *pt*-hieroglyph, the statue's owner is carved striding, facing right adoring the god Amun, his consort Mut, and his son Khonsu.¹ The subject with shaven head wears a broad collar and a long simple kilt, he is playing a trumpet, which he holds with his left hand while offering a bouquet² with the other hand.

¹ Amun, Mut, and Khonsu were members of the Koptos divine pantheon during the Greco-Roman periods, see Claude Traunecker, *Coptos: hommes et dieux sur le parvis de Geb*, OLA 43 (Löwen: Peeters, 1992), 272, 351, 353-355.

² The ancient Egyptian bouquets consisted of lotus and papyrus flowers, fruit flowers, poppy flowers, jasmine and lettuce, and the bouquet was called “*anx*” meaning life. The bouquet of flowers was

Two vertical lines are incised above him:



wn-[pr-]nbw P3-di-mnw s3 [P3(n)-htyw].

The door opener^(a) of the house of gold (Serapeum)^(b), *P3-di-mnw*, son of *P3(n)-htyw*.

(a) *Wb* I, 311(2-4), 312 (14).

(b) The house of gold is the name of Serapeum of the 5th Nome of Upper Egypt, see Henri Gauthier, *DG*. IV, 79.; Alan Rowe, “Newly Identified Monuments in the Egyptian Museum showing the deification of the dead,” *ASAE* XL (1940): 12, n.1.; Jean Leclant, *Recherches sur les monuments thébains de la XXV^e dynastie dite éthiopienne*, (Le Caire: Institut Français d’Archéologie Orientale, 1965), 1965), 282.

Between *P3-di-mnw* and Amun is an altar; above are a *nmst*-jar and a lotus blossom.

Amun is depicted, wearing a crown with two long feathers, while a ribbon hangs down his back. He wears a short kilt with a bull’s tail and a broad collar. He has a curved beard. He is holding a *ḥ*-sign in his right hand and a *w3s*-scepter in the other.

Two vertical lines are incised before Amun’s crown:



Imn p3 nḥtw ḥry-ib Nṯrwy.

Amun, the triumphant^(a), residing in Koptos Nome^(b).

(a) Amun the triumphant is a form of Amon conqueror privileged outside Thebes, especially in Koptos and the Oases; see Traunecker, *Coptos: hommes et dieux*, 123-124.; Olaf Kaper, “Egyptian Toponyms of Dakhla Oasis,” *BIFAO* 92 (1992): 121-122. ; Sydney Aufrère, “La liste des sept oasis d’Edfou,” *BIFAO* 100 (2000): 84-85.; *LGG* I, 319.; IV, 311-312.

(b) It is the 5th Nome of Upper Egypt; see Gauthier, *DG*. IV, 36 (*ḥrwy, nbwy*).; *LGG* V, 334.

Mut is carefully carved, wearing a vulture cap and the double crown. She wears a broad collar and a long-fitted garment. She raises her left hand toward Amun, and in her right hand she holds a *ḥ*-sign on the side of her body.

A vertical line is incised before Mut’s crown and a horizontal line on her crown:



Mwt irt R^c nbt pt ḥry-ib Gbtyw.

Mut the Eye (daughter) of Re^(a), and the mistress of the sky^(b), residing in Koptos^(c).

considered a special offering in the rituals where it was offered to deities specially Amun during the Beautiful Festival of the Valley, see Siegfried Schott, *Das Schöne Fest vom Wüstentale, Festbräuche einer Totenstadt*, AMAW 11 (Mainz/Wiesbaden: Geistes- und sozialwissenschaftliche Klasse, 1953), 48-49, 56. For the significance of bouquets in ancient Egypt, see Johannes Dittmar, *Blumen und Blumen-Strauße als Opfergabe im alten Ägypten*, MÄS 43 (München: Deutscher Kunstverlag, 1966), *passim*.

- (a) *LGG I*, 2002, 521. This epithet shows the unity of Mut with Re's daughter cat-goddess Bastet.
- (b) *LGG IV*, 2002, 49-50.
- (c) *LGG V*, 2002, 433-434.

Khonsu is depicted as a mummified man, standing on a *m3^ct*-pedestal, he wears the side lock of youth and the curved beard. He wears a loose necklace with a counterpoise. He wears a full lunar disc resting in a crescent moon as a headdress. His hands protruding from his shroud clasp a *dd*-pillar, *hk3*-scepter, *w3s*-scepter, *nh3h3*- flail, and *nh*-sign.

A vertical line is incised before Khonsu's crown and a horizontal line on his crown:



Hnsw m W3st hry-ib [*Gbtyw*].

Khonsu in Thebes^(a), residing in Koptos^(b).

(a) *LGG V*, 2002, 764.

(b) Traunecker, *Coptos: Hommes et dieux*, 258.; *LGG V*, 2002, 350-351.

On the right side of the statue (figs. 7-8), beneath a long, thin *pt*-hieroglyph, the statue's owner is carved striding, facing right adoring the god Osiris, and his consort Isis. The subject with shaven head, wearing a broad collar, a long simple kilt, is pouring water with a situla,¹ over an offering table resting on an altar with three loaves.

Three vertical lines are incised above him:



(nb?) *ir kbhw n.pr wsir ntr P3-di-mnw s3 n P3(n)-htyw*.

Making libation^(a) in the temple of Osiris the God^(b), (by) *P3-di-mnw* son of *p3(n)-htyw*.

- (a) Here it appears that (☪) has been mistakenly written for (☪), see the fiche (88) of Wörterbuch in the Berlin Archive, *Kairo Wb.* Nr. 58, 88.
- (b) *LGG IV*, 2002, 389-390. Goddess Isis also bears this title (*3st ntrt*), Isis the goddess, see *LGG III*, 2002, 73-74.

Osiris in a mummified form is depicted sitting on a throne placed on a *m3^ct* – pedestal, grasping with his arms crossed on his breast a crook and a flail. He wears *3tf*-crown, a curved beard, and a broad collar.

Two vertical lines are incised above him:

¹ Situla is a ceremonial metal jar with a movable curved handle, see: Miriam Lichtheim, “Situla No. 11395 and Some Remarks on Egyptian Situlae,” *JNES* 6/3 (Jul., 1947): 169-179.; Ali Radwan, “Die Kupfer- und Bronzegefäße Ägyptens,” *Prähistorische Bronzefunde* II/2, (München: C.H. Beck Verlag, 1983), 147-152.; Kyle McCarter, “An Inscribed Phoenician Funerary Situla in the Art Museum of Princeton University,” *BASOR* 290/291 (May-Aug., 1993): 115-120.



Wsir wnn nfr m3^c hrw [Gbtw] hnty hwt-nbw.

Osiris, onnophris the justified^(a), (of Koptos)^(b), who is in front of the house of gold^(c).

(a) *LGG II*, 2002, 542.

(b) *LGG II*, 2002, 566.

(c) The house of gold is the name of Serapeum of the 5th Nome of Upper Egypt, see *LGG II*, 2002, 566a.; V, 833-834.; VII, 309b-c.; François René Herbin, *Books of breathings and related texts*, Catalogue of the Books of the Dead and other religious texts in the British Museum IV, (Londres: Trustees of the British Museum, 2008), 131. For this title of Osiris on the statue of Ptolemy II (285-246 B.C.) from the Strasburg University's collection, see Bernard von Bothmer, *Egyptian Sculpture of the Late Period. 700 B.C. to A.D. 100*, (New York: The Brooklyn Museum, Arno Press, 1960), 121-122, No. 96, pl. 90 figs. 239-241.

Isis is depicted, standing behind her husband Osiris, wearing a vulture cap and a crown, consisting of cow horns and a solar disk. She wears a broad collar, and a long-fitted garment. She raises her left hand toward Osiris, and in her right hand she holds a ^ḥ*nh*-sign on the side of her body.

A vertical line is incised in front of her crown:



3st wrt mwt ntr

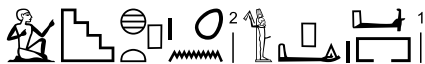
Isis, the great^(a) divine mother^(b).

(a) For a shrine dedicated to “*3st wrt*” Isis the great in Koptos, see Laure Pantalacci, and Cédric Gobeil, “Coptos: the sacred precincts in Ptolemaic and Roman times”, *EES* 49 (2016): 4-9.

(b) *LGG III*, 261-262.

On the left side of the statue (figs. 9-10), beneath a long, thin *pt*-hieroglyph, the statue's owner is carved striding, facing left, and adoring the god Min, Isis, and Nephthys. The statue's owner, with a shaven head, wearing a broad collar and a long simple kilt, is playing a trumpet, which he holds with his right hand, while he offers a bouquet with the other hand.

Two vertical lines are incised above him:



hw pr P3-di-mnw s3 n P3(n)-htyw.

The guard^(a) of the temple^(b) *P3-di-mnw* son of *P3(n)-htyw*.

(a) *Wb*, III, 244-245.; Ward, *Index of Egyptian Administrative and Religious*, 131, n. 1123.; Wilson, *A Ptolemaic Lexicon*, 710.; Rainer Hannig, *Großes Handwörterbuch, Ägyptisch-Deutsch (2800-950 v. Chr.): Die sprache der Pharaonen*, in: *Kulturgeschichte der Antiken Welt* 64, (Mainz: Philipp von Zabern, 2006), 632, The guards started their career as doorkeepers, see Černý, A

Community of workmen at Thebes, 149. The title (*hw pr*) was used as a guard who performed probably duties in protecting the temple.

- (b) It is probably the great temple of Min and Isis in Koptos, see William Flinders Petrie, *Koptos*. (With a chapter by D.G. Hogarth), (London: B. Quaritch, 1896), passim.; *PM V*, 123-128.; Münster, *Untersuchungen zur Göttin Isis*, 171-172.; Pantalacci, and Gobeil, “Coptos: the sacred precincts”: 4-9.

Min is depicted as a standing anthropomorphic figure on a *m3ʿt*-pedestal, covered in shrouds, wearing a crown with a sun disc and two feathers, holding his penis erect in his right hand and a flail in his upward left hand. Around his forehead, he wears a ribbon that trails to the ground. Behind him are Min’s symbols placed on a pedestal, the *i3t*-emblem, which is erected outside the Min’s temple,¹ and a conical *shnt*-hut.²



Mnw Gbtyw.

Min of Koptos ^(a).

- (a) *LGG III*, 2002, 294-295.

Isis is depicted, standing behind Min, wearing a vulture cap and her crown, consisting of cow horns and a solar disk. She is wearing a broad collar and a long-fitted garment. She raises her left hand toward Min’s elbow, and her right hand holds a *ʿnh*-sign on the side of her body.

Two vertical lines are incised above her:



3st wrt mwt-nʿtr....

Isis, the great divine mother...

Nephtys is depicted, standing behind Isis, wearing a vulture cap and the hieroglyphs signifying her name. She wears a broad collar and a long-fitted garment. She raises her left hand toward Isis, and her right hand holds a *ʿnh*-sign on the side of her body.

A vertical line is incised above her:



Nbt-ḥwt mnḥt snt-nʿtr.

Nephtys, the excellent^(a) and the divine sister^(b), or the excellent sister of the god (Osiris).

- (a) Aylward Blackman, *The Temple of Bîgeh, Les Temples immerges de la Nubie*, (Le Caire: Institut Français d’Archéologie Orientale, 1915), 12 (*mnḥt snt ntr*).; Ingegerd Lindblad, “Zwei Reliefblöcke

¹ This emblem is a papyrus staff with bull horns and a rope, see Gauthier, *Les fêtes du dieu Min*, 143.; Alan Gardiner, *Egyptian Grammar*, (Oxford: Oxford University Press, 1979), O 44.; Rolf Gundlach, “Min”, *LÄ IV* (1982): 136.

² It is a primitive sanctuary of Min, and it is erected for the sacred bull of Min during his festival, see Gauthier, *Les fêtes du dieu Min*, 142-150.; Gundlach, *Min*, 136-137.; Gardiner, *Egyptian Grammar*, O 156.

aus einem ägyptischen Tempel römischer Zeit,” *SAK* 4 (1976): 202, 207, fig. 1, pl. II. (*mnht*), *LGG* III, 311-312.

(b) *LGG* VI, 372 (*snt-ntr*).

The back pillar is topped with a triangular point; it is decorated with the Abydene Fetish of Osiris (figs. 11-12), which is depicted in a unique shape, as it is depicted in the form of a head, the wig of which is only visible, preceded by two cobras, one of which wears a white crown, while the other wears a red crown. The Fetish is adorned with a crown that has two long feathers and a sun disk. The Fetish atop a large pole supported on both sides by two lions, forming the horizon sign, symbolizing the sunrise, as the head of Osiris between the double lions of the horizon.¹

The Abydene Fetish is flanked by Isis and Nephthys, who are depicted with stretched arms as they are embracing the Fetish. The presence of the goddesses Isis and Nephthys on either side of the Fetish confirmed Osiris' resurrection and rebirth by helping him in his resurrection as also help the sun (Re) rises². Each figure has a simple caption (from left to right):



3st

Isis



Nbt-hwt

Nephthys

Abydene Fetish of Osiris has a simple caption (from right to left):



Wsir hnty imntt ntr 3 nb 3bdw

Osiris, who presides the west^(a), the great god^(b), and the lord of Abydos^(c).

(a) *LGG* II, 557-558.

(b) *LGG* IV, 395-398.

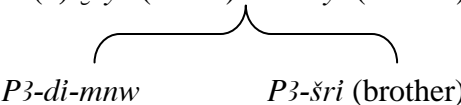
(c) *LGG* III, 562-563.

The family of the statue's owner was probably alive when this statue was made, as none of them carried the title (*m3^c hrw*). The titles of the family are most closely linked to the god Min and the Osirian pantheon in Koptos, which was undoubtedly their original homeland, and it is worth noting that the divinities of Koptos appear frequently in the temples of Karnak.³ Based on the inscriptions described above, the family genealogy of the statue's owner is as follows:

¹ Wolfhart Westendorf, *Altägyptische Darstellungen des Sonnenlaufes auf der abschüssigen Himmelsbahn*, MÄS 10 (München: Deutscher Kunstverlag, 1966), 18-21, pls. 10-12.

² About the union of Osiris and Re, see Anderzej Niwiński, “The Solar-Osirian unity as principle of the theology of the “State of Amun” in Thebes in the 21st Dynasty,” *JEOL* 30 (1987-1988): 89-106.; Terence Du Quesne, “Osiris with the Solar Disk,” *DE* 60 (2004): 21-25.; Terence Du Quesne, “The Osiris-Re Conjunction with Particular Reference to the Book of the Dead,” *SAT* 11 (2006): 25-26. For the role of Isis and Nephthys, see Ali Radwan, “Nekhbet with Wadjet or Isis with Nephtys: The Lasting Concept of Two Goddesses in Ancient Egypt,” *Hommages à Fayza Haikal, Bd'E* 138 (2003): 217-224.

³ Sydney Aufrère, *Le propylône d'Amon-Rê Montou à Karnak-Nord*, MIFAO 117 (Le Caire: Institut Français d'Archéologie Orientale, 2000), § 194 (Min, Isis, and Harpocrates of Koptos); David Klotz,

$P3(n)\text{-}h\text{tyw}(\text{father}) - T3\text{ myt} (\text{mother})$

 $P3\text{-}di\text{-}mnw$ $P3\text{-}sri$ (brother)

IV. Dating

As for the date of the statue, the references in which it was mentioned indicate that it dates to the Ptolemaic period. Through studying this statue, its date becomes clear to this period, such as the characteristics of Ptolemaic hieroglyphics. Among the characteristics of the Ptolemaic period is the back pillar that ends at its' top with a pyramidal shape and reaches above the middle of the head, which is to be one of the distinctive features of Ptolemaic art,¹ as well as the presence of scenes on the back pillar, which was popular in the Ptolemaic period.

The present statue is dated to the time of Ptolemy II, based on the following notable attributes: the egg head of the depicted subject, the slightly smirking smile, the round and fleshy face,² the mouth is thick-lipped and narrow, and the corners are deeply drilled, the nose has a wide base, and the pyramidion back pillar,³ the most similar piece is the head of a statue of a prophet of Horemheb (*Academy of the New Church Museums, Bryn Athyn, pa*), which Bothmer dated to 280-250 B.C., the time of Ptolemy II.⁴

V. Commentary

The depicted scenes on private statues became popular since the Fifth Dynasty⁵ and throughout ancient Egyptian civilization. Scenes became popular and widespread on block statues since the early Eighteenth Dynasty⁶, and it became common in temple statues, as very large numbers of them were found in the Karnak Cachette. It is certain that these statues are linked to showing piety and devotion in the presence of the deities.

The representations depicted on this statue are of significant importance due to their role as the statue's owner to satisfy the deities depicted on it, as he and his family worked in the service of these deities. The scenes depicted on the statue are the

Caesar in the City of Amun. Egyptian Temple Construction and Theology in Roman Thebes, MRE 15 (Turnhout: Association Égyptologique Reine Élisabeth, 2012): § 4.49.

¹ Olivier Perdu, "Le torse d'Irethorerou de la collection Béhague," *RdE* 49 (1998): 250-252.

² Robert Steven Bianchi, *Cleopatra's Egypt: Age of the Ptolemies*, (Brooklyn: Brooklyn Museum, 1988), 124, 341, *passim*.

³ For the pyramidal back pillar, see Bothmer, *Egyptian Sculpture*, 179, pl. 128/fig no. 136, 341.; Bernard von Bothmer, and Herman De Meulenaere, "The Brooklyn Statuette of Hor, son of Pawen," in *Egyptological Studies in Honor of Richard A. Parker: Presented on the Occasion of his 78th Birthday, December 10, 1983*, ed. Leonard Lesko, (Hanover and London: University Press of New England, 1986):3-4; Herman De Meulenaere, "Un général du Delta gou-verneur de la Haute-Égypte," *CdÉ* 61 (1986): 204.; Perdu, "Le torse d'Irethorerou de la collection Béhague,": 250-252.

⁴ Bothmer, *Egyptian Sculpture*, 127-128, pls. 92-93 figs. 247-249, no. 99. For the Ptolemaic royal features in the time of Ptolemy II, see Paul Edmund Stanwick, *Portraits of the Ptolemies. Greek Kings as Egyptian Pharaohs*, (Austin: University of Texas Press, 2003), 66-68.

⁵ Nashat Alzohary, "Four Unique Statues of the Old Kingdom in the Cairo Museum," in *Studies in honor of Ali Radwan*, edited by Khaled Daoud, Shafia Bedier, and Sawsan Abd El-fatah, *CASAE* 34/I (2005): 101-117.



⁶ The oldest example of block statue has depiction on it, dated to early Eighteenth Dynasty (Thutmoside period), is kept in Elephantine Museum 1122, see Schulz, *Eine Untersuchung zu den Sogenannten Wurfelhockern*, vol. I, 147, pl.,26 c, nr.,66.

following: The statue's owner, playing trumpet and offering a banquet in front of the triumphant Amun on the front side of the statue, and in front of Min Koptos on the left side, and he is making libation (*kbhw*) in front of Osiris onnophris on the left side, and the representation of the Abydene Fetish of Osiris on the back pillar.

The author now briefly discusses these scenes, and their significances as follows:

V.1 Trumpet playing

Music was an essential part of religious worship in ancient Egypt. It was played to honor gods, the deceased, celebrate special occasions, and festival events. The music was played at the time of the burial so that the deceased returned to life to share the funeral banquet, and the funeral celebrations were accompanied by music, dancing, and drink.¹

The ancient Egyptian name of trumpet was  *šnb*.² When the ancient Egyptians wanted to express play with the trumpet, they would write *dd m šnb*. The expression  *dd šnb n...* (a divinity's name) is mostly found as a title for a trumpet player.³ The Egyptian trumpet was made of metal (almost bronze), and had a cylindrical conical tube provided with a lotus flower-shaped bell.⁴

Trumpets played a significant role within ancient Egypt since at least⁵ 12th Dynasty. Trumpet playing was used during religious celebrations, funerary rituals, festivals, sacred barks processions, and military purposes.

For studying the religious significance of trumpet playing, we must study the sources that dealt with the practice of this playing in front of various deities. These sources date back at least to the Twelfth Dynasty and continued until the Roman Period. These sources are:

- a) The two oldest representations recovered in Buhen, one is dated to the 12th Dynasty, and the other, to the 18th dynasty. The two impressions on clay, show us a man playing the trumpet before a seated king or god (according to J. Vandier, this god is Osiris) (fig. 13).⁶

¹ Hans Hickmann, *Ägypten*, in *Musik des Altertums II*. (Leipzig: Deutscher Verlag für Musik, 1961), 7-17, passim.

² *WB IV*, 514 (6-7).; Hickmann, *Ägypten*, 120.; Lise Manniche, *Ancient Egyptian Musical Instruments*, MÄS 34 (München: Deutscher Kunstverlag, 1975), 31.

³ Jacques Vandier, "Oudjet et l'Horus léontocéphale de Bouto. À propos d'un bronze du Musée de Chaalis," *MonPiot* 55 (1967): 16.; Gabriel Molina Muga, *Music terminology in Ancient Egypt A lexicographic study of verbal expressions concerning the playing of instruments*, (Uppsala: Uppsala University, Institutionen för arkeologi och antik historia, 2019), 15. <http://www.diva-portal.org/smash/get/diva2:1349771/FULLTEXT01.pdf>

⁴ Manniche, *Ancient Egyptian Musical Instruments*, 31-32. For the association of Lotus with resurrection and rebirth of the deceased, see Dittmar, *Blumen und Blumen-Strauße*, 102, passim.; Hermann Schlägl, *Der Sonnengot auf der Blüte*, AH 5, (Basel/Genève: Éditions de Belles Lettres, 1977), passim.

⁵ Perhaps, the 6th Dynasty tomb of *kA-gm-ni* at Saqqara contains the first depiction of trumpet-playing in ancient Egypt, see Hickmann, *Ägypten*, 40, fig. 18.

⁶ David Randall-Maciver, and Leonard Wolley, *Buhen*, (Philadelphia: The University Museum Press, 1911), 117, pl. 41, no. 10915.; Hickmann, *Ägypten*, 16, fig. 23.; Vandier, "Oudjet et l'Horus," 67, fig. 27.

- b) Trumpet players worked in the army and in the palace and participated in religious celebrations,¹ such as in the Deir el-Bahari temple of Hatshepsut (fig. 14), the trumpet players are depicted, playing among the soldiers during the festival, and they play during the Opet festival (Tutankhamun's reign at Luxor Temple) and various war scenes, especially the wars of Ramesses II and III (Abu Simbel, Karnak, and Hapu temples) (fig. 15). The trumpet was used to summon and gather soldiers.²
- c) Trumpet players were depicted performing their duties among and in front of soldiers, in the tombs of nobles and officials, especially in western Thebes (Tombs nos. 131, 74) and in the El-Amarna town (Tombs of Ahmose and Huya), and they were also depicted in the royal tombs in Amarna.³
- d) In some cases, trumpet players were depicted with the trumpet under their arms, as in the Hildesheim stela (Hildesheim 397), the trumpet player was depicted in front of deified Ramesses II,⁴ and as in the Egyptian Museum stela (Cairo 528), the trumpet player was depicted in front of Osiris.⁵
- e) The remains of the temples of Kawa and Sanam (Sudan) built in the 25th dynasty on the orders of Taharqa, there are representations of four processions, clearly reserved and associating themselves, as in Luxor, with a religious festival, but rather of a cult act, accomplished by priests, in the exercise of their functions. Now these priests are musicians, and among them are trumpet players, each of them holding his instrument but not currently playing it. There can be two of them expressly designated, by a legend, as "trumpet players".⁶
- f) The bronze statue of Wadjet, dated to the 26th Dynasty (Louvre E. 14719), has preserved for us the image of a trumpet player, "Paenpe", represented playing the trumpet, once before Horus and another time before Wadjet.⁷
- g) The present Ptolemaic block statue (Cairo JE 37415), is recovered in the Karnak Cachette, the statue's owner is depicted playing the trumpet, before Amun and another time before Min.
- h) A Ptolemaic papyrus in the Louvre Museum mentions the marvelous effect of the trumpet during a ceremony celebrated at Karnak in honor of Osiris.¹

¹ Hickmann, *Ägypten*, 122.

² Manniche, *Ancient Egyptian Musical Instruments*, 31-32, 95, passim.; Henry Fischer, "The Trumpet in Ancient Egypt," in *Pyramid Studies and Other Essays Presented to I. E. S. Edwards*, ed. John Baines *et al.*, (Oxford: The Egypt Exploration Society, 1988): 103-109, Henry Fischer, "Organology and Iconography of Ancient Egypt and the Renaissance," *MMJ* 24 (1989): 47-52.

³ Hans Hickmann, *La trompette dans l'Égypte ancienne*, CASAE 1, (Le Caire: L'imprimerie de l'Institut français d'archéologie orientale, 1946), 15-16, no. 16-17, figs. 22-23.

⁴ Hickmann, *Ägypten*, 122, fig. 89.

⁵ Mostafa Atallah, "Eine Pyramidionstele eines Trompeters aus dem ägyptischen Museum in Kairo," *LA* 150/I (2007): 97-108, pl. 1, fig. 1.

⁶ Vandier, *Oudjet et l'Horus*, 67-68.; Francis Griffith, "Oxford Excavations in Nubia VIII-XVII, Napata, Sanam Temple, Treasury and Town," *LAAA* 9 (1922): 67-124, pl. 29.; Miles Macadam, *The Temples of Kawa 2, History and Archaeology of the site*, 2 vols, Oxford University Excavations in Nubia, (Oxford: Geoffrey Cumberlege for Griffith Institute, 1955).

London: Oxford University Excavations in Nubia, 1955), pls., XIIIa, XIV b.; Laszlo Török, "The Image of the ordered world in ancient Nubian art: the construction of the Kushite mind, 800 BC-300AD," *PÄ* 18, (Leiden: Brill, 2002), 34-39, 55.

⁷ Vandier, "Oudjet et l'Horus," 11-17, 66-67, figs. 1-2.

- i) The Berlin Museum has a fragment of a sarcophagus (Berlin12650), well dated to the Roman period, and decorated with a priest playing the trumpet in front of Osiris (fig. 16).²
- j) Two trumpets were found in the tomb of Tutankhamun. One is made of sterling silver, while the other one is of bronze. They are the oldest examples from ancient Egypt.³ They were not found together; the silver one was found in the burial chamber, while the bronze one was found in a large box full of other objects, most of them of military context, in the antechamber. Since they differ in location in the tomb, the first was found inside the burial chamber so that it could help in the king's resurrection, while the second is associated with military use⁴. Indeed, the trumpet was associated with numerous deities, especially Amun and Osiris.⁵

The importance of the trumpet in the military and festivals is confirmed by the fact that the statue's owner worked as a doorkeeper and a guard in the temple, which means that he was performing a military duty and that he was also participating in religious celebrations and sacred processions of the gods Amun and Min, in front of whom he was depicted playing the trumpet to honor them.

V.2 The Abydene Fetish of Osiris:

The Fetish embodies the head of Osiris or the commemorative memorial head of Osiris,⁶ as Abydos possessed the head of Osiris,⁷ this confirms the wearing of the double feathers crown and putting the cobra on his forehead and it is depicted in the temple of Abydos once with a face of Osiris and another with his head.⁸ The Fetish

¹ Vandier, "Oudjet et l'Horus," 68.

² Hickmann, *Ägypten*, 15-16, fig. 22.; Vandier, Oudjet et l'Horus, 68-69, fig. 28.

³ Hans Hickmann, *Instruments de musique: Nos. 69201-69852, Catalogue général des antiquités égyptiennes du Musée du Caire*, (Le Caire: Institut Français d'Archéologie Orientale, 1949), 143-145, pls. LXXXVII-XC.

⁴ Hickmann, *Ägypten*, 122, fig. 88 (JE62007, JE62007). You can listen to the sound of Tutankhamun's two trumpets at: <https://youtu.be/HO3P5jkQmgU>

⁵ For the representations of trumpet-playing and its different purposes, see Hickmann, *La trompette dans l'Égypte ancienne*, 3-16, no. 1-17, figs. 1-23.; Heidi Köpp-Junk, "Die Entwicklung der altägyptischen Musikinstrumente bis ins 1. Jt. n. Chr.: Pharaonisches Erbe oder Neubeginn?," *Ars in Cultura* 1(2022): 113-152.

⁶ Bonnet, *Reallexikon*, 3.

⁷ August Mariette, *Catalogue général des monuments d'Abydos*, (Paris: L'Impr Nationale, 1880), 418, nr. 1128. ; Bonnet, *Reallexikon*, 3.

⁸ Horst Beinlich, *Die "Osirisreliquien" zum Motiv der Körpergliederung in der altägyptischen Religion*, *ÄA* 42 (Wiesbaden: Harrassowitz, 1984), 222-23. ; Algernon Caulfeild, *The Temple of the Kings at Abydos (Sety I)*, (London: B. Quaritch, 1902), pls. III, XII.

represents Osiris' head while the “Djed-pillar” represents his spine. It is accompanied by Osiris' name and his attributes.¹

The Abydene fetish is depicted on numerous private statues, since the Twentieth Dynasty onwards.² This Fetish is often depicted on block statues, which symbolizes the Primeval Hill, surmounted by the head, confirming the resurrection and the awakening of the deceased.³

VI. Conclusion

It is clear from the above that studying and publishing the present block statue is fruitful, especially through studying the representations and inscriptions carved on it, which showed the religious rituals before the deities and the duties of those who serve in the temples.

It is certain from the above that the significance and importance of playing the trumpet in religious festivals. The owner of the statue worked as a gatekeeper and guard in the temple, which means that he participated in the religious celebrations and sacred processions of the gods Amun and Min, as he is depicted on the present statue playing the trumpet in front of them. It is likely that he plays the trumpet to honor the gods when their processions enter or exit the temple.

Every known artistic representation of a trumpet player indicates that this instrument is associated with both military purposes, religious ceremonies, and funerary rites. According to the classical authors, it would be Osiris who invented the playing musical instruments, such as the trumpet.⁴ It should be noted, however, that the trumpet would have been used in liturgical ceremonies, while it would have been forbidden in worship in Kom Ombo, Esna, Busiris, and Lycopolis, because it emitted a sound reminiscent of the braying of the donkey, a typhoon animal (The image of Seth the Osiris' murder).⁵

¹ Herbert Winlock, *Bas-Reliefs from The Temple of Rameses II at Abydos*, (New York: Metropolitan Museum of Art, 1921), 22-23.; Katherine Eaton, “The Festivals of Osiris and Sokar in the Month of Khoiak: The Evidence from Nineteenth Dynasty Royal Monuments at Abydos,” *SAK* 35 (2006): 84-90.; Laurent Coulon, “Les uraei gardiens du fétiche abydénien. Un motif osirien et sa diffusion à l'époque saïte,” in *La XXVIe dynastie. Continuités et ruptures. Promenade saïte avec Jean Yoyotte*, ed. Didier Devauchelle, (Paris: Cybèle, 2011): 85-108.

² The oldest block statue has representation of Abydene Fetish of Osiris was found in Abydos, dating to the Twentieth Dynasty, King Ramesses III-Ramesses V, it was kept in Cairo Museum JE 45392, Now it is kept in Al-Arish National Museum, see Kenneth Kitchen, and Gaballa Ali Gaballa, “Ramesside Varia III,” *Serapis* 6 (1980): 79, pls. 3-7.; Schulz, *Die. Entwicklung und Bedeutung des Kuboiden*, vol. I, 300-301, figs. 36-38, pls. 75a-b.

³ The type of the block statue itself, symbolizes the sunrise, Here the statue's head assimilates the sun which rises from the so-called Primeval Hill (the body), For the significance of the Block Statue and its' function, see Arne Eggebrecht, “Zur Bedeutung des Würfelhockers,” in *Festgabe für Dr. Walter Will*, ed. Siefried Lauffer, (Köln; Berlin; Bonn; Munich: Heymann, 1966): 143-163.; Ali Radwan, “Gedanken zum “Würfelhocker”,” *GM* 8 (1973): 27-31.; Mamdouh el-Damaty, “Squatting Statues in the Cairo Museum,” *MDAIK* 46 (1990): 1-13.; Schulz, *Eine Untersuchung zu den Sogenannten Würfelhockern*, vol. II, 728-742.

⁴ Ellen Hickmann, “Götter, Musik-,” *LÄ* II (1977): 656.

⁵ Vandier, Oudjet et l'Horus, 68-69.; Sibylle Emerit, “À propos de l'origine des interdits musicaux dans l'Égypte ancienne,” *BIFAO* 102 (2002): 200.

The Block Statue was particularly associated with the resurrection, submission and devotion, and therefore the Abydene fetish was depicted on them for the statue's owner to be resurrected, to be reborn and to be with Osiris "the Sun (or Re) of the Underworld".¹ Many of these block statues were found in the Karnak region, where the shrines of Osiris exist.²

¹ Ali Radwan, "Six Ramesside Stelae in the Popular Pyramidion-Form," *ASAE* LXXI (1987): 228.

² Leclant, *Recherches sur les monuments thébains*, 99-105.; PM, II², 17-19, 193-194, 202-207, 278.; Laurent Coulon, "Les chapelles osiriennes de Karnak. Aperçu des travaux récents," *BSFE* 195-196 (juin - octobre 2016): 16-34.

The Figures



Fig.1: The Block Statue (Cairo JE 37415).



Fig. 2: Detail of the Block Statue.



Fig. 3: Inscription on the feet area of the Block Statue.

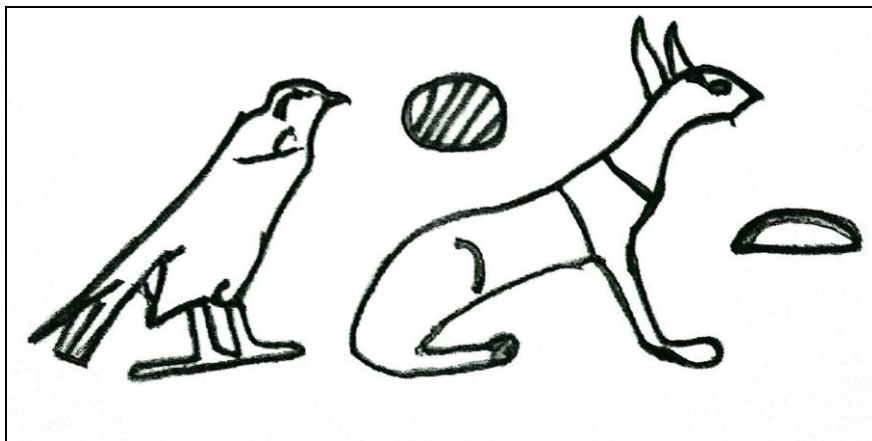


Fig. 4: Line drawing of the inscription on the feet area.



Fig. 5: Front side of the Block Statue.



Fig. 6: Line drawing of the front side.



Fig. 7: Right side of the Block Statue.



Fig. 8: Line drawing on the right side.



Fig. 9: Left side of the Block Statue.



Fig. 10: Line drawing of the left side.



Fig. 11: Back pillar of the Block Statue.

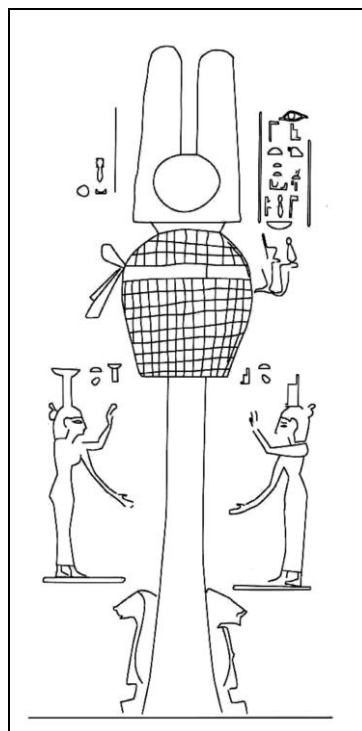


Fig. 12: Line drawing of the representation on the back pillar.

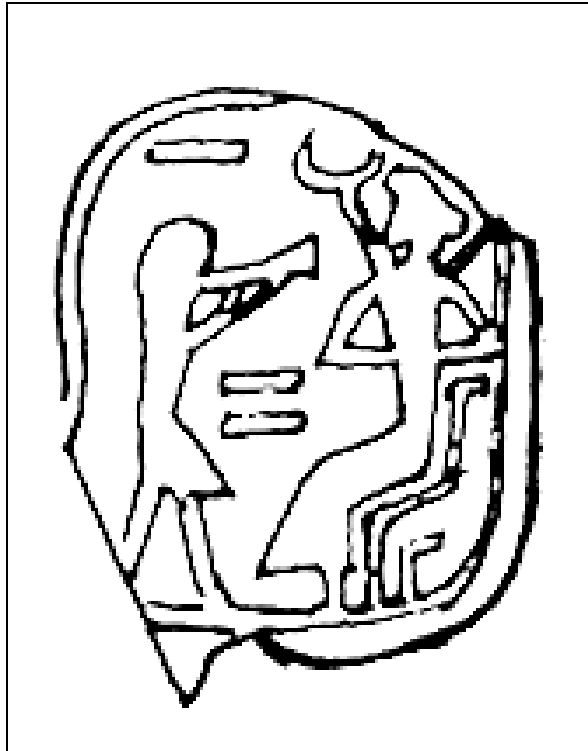


Fig. 13: Buhen clay impression- Randall-Maciver, and Wolley, *Buhen*, pl. 41.

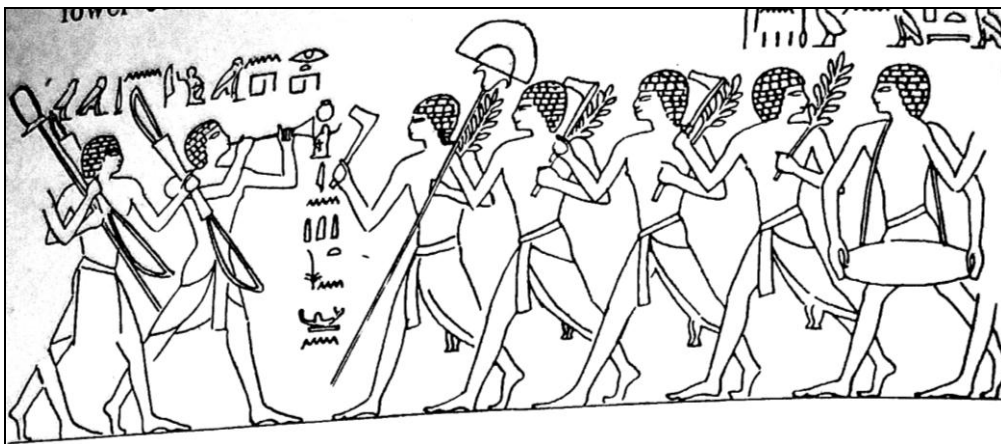


Fig. 14: Der el-Bahari tempel- Hickmann, *La trompette dans l'Égypte ancienne*, fig. 1.

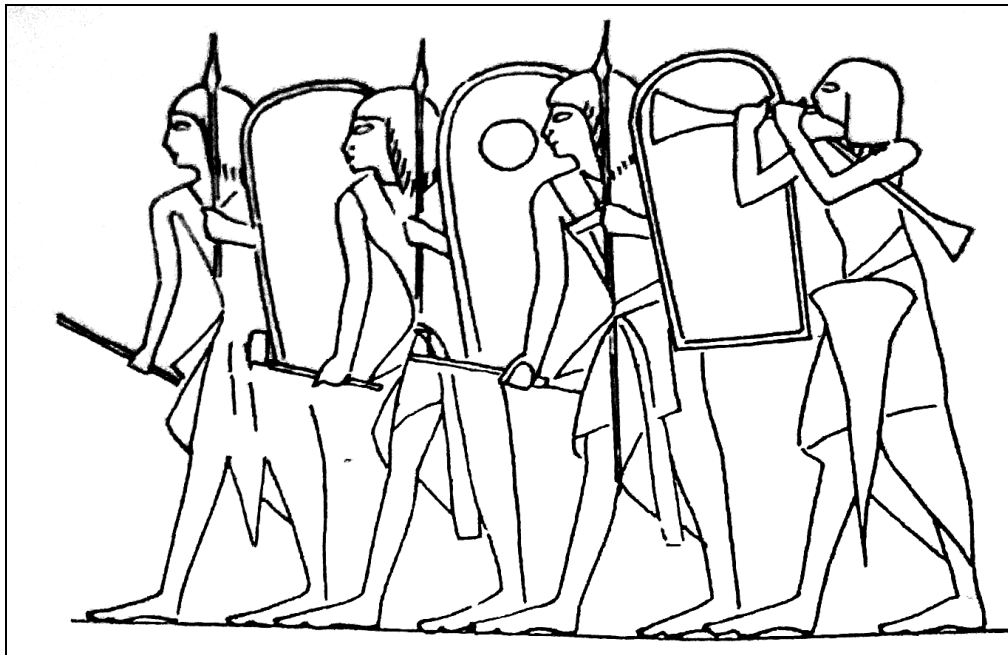


Fig. 15: Kadesh battle- Hickmann, *La trompette dans l'Égypte ancienne*, fig. 10.



Fig. 16: A fragment of a sarcophagus (Berlin12650)-Vandier, *Ouadjet et l'Horus*, fig. 28.

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