

## **Saïte Block Statuette Cairo, Egyptian Museum JE 37434**

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### **ABSTRACT**

This article studies the unpublished block statuette JE 37434<sup>1</sup> displayed at the Egyptian Museum in Cairo.<sup>2</sup> It was found by Legrain at Karnak Cachette<sup>3</sup> in 1904. It portrays the priest of Montu, Ankhpakhered, who most probably lived in the late 25<sup>th</sup> – early 26<sup>th</sup> dynasties. He served as the head of the metalworkers at the temple of Amun in Thebes. He was among the Theban priestly families, whose presumable members were recognized through the occurrence of his name and titles on their funerary furniture.

**KEYWORDS:** Block Statue; JE 37434; Ankhpakhered; 26<sup>th</sup> dynasty; Late Period; Karnak Cachette; *hry t3yw-bsnt*.

### **DESCRIPTION**

**[PL. I-III]**

It measures 21.5 cm in height, 12 cm in width, and 10 cm in depth. It is made of steatite/soapstone;<sup>4</sup> this material was usually limited to very small objects due to its ultimate softness unless it was baked at a very high temperature when the stone becomes hardened in a way that is similar to granite.<sup>5</sup> The statuette is not in a good state of preservation; the upper and bottom left sides are severely weathered, while the right side, on the other hand, is in a better condition with only the bottom part, i.e. the sides of the

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<sup>1</sup> PM II 1972: 152; IFAO Karnak Cachette Database ck324; JANSEN-WINKELN 2014: 1046-1047.

<sup>2</sup> R25, W2<sup>b</sup>.

<sup>3</sup> K 362.

<sup>4</sup> Upon the researchers' request, the statuette was examined in January 2019 by Dr. Moamen Othman, who was then the Head of the Restoration Department in the Egyptian Museum in Cairo and is currently the Head of Museums' Sector. He kindly revealed the current condition of the material, which can be summarized as being partly converted into enstatite as a result of firing at a high temperature, which caused steatite to dehydrate and crystallize into enstatite in some parts of the statuette.

<sup>5</sup> Steatite was mostly quarried from the Eastern Desert and had been used as early as the Badarian period for producing very small objects such as beads, scarabs, and particularly cosmetic vessels in the Middle and New Kingdoms, see NICHOLSON & SHAW 2000: 59. For examples of block statues made of steatite from Karnak Cachette, cf. Cairo, Egyptian Museum JE 36969 and JE 36747; however, there are also other postures of statues of private individuals made of the same material: Striding (e.g., Cairo, Egyptian Museum JE 39259; New York, Queens College, Godwin-Ternbach Museum 60.19; London, British Museum EA 41560; JE 38004), and kneeling statues (e.g., Cairo, Egyptian Museum JE 37399; JE 37436). These examples mostly date to the 26<sup>th</sup> dynasty and the Ptolemaic Period, cf. IFAO Karnak Cachette Database.

pedestal and part of the back pillar, badly damaged. Similar damage is shown in both feet in the front.

The statuette shows the man seated with both knees tightly drawn up to the chest and enveloped in a long cloak reaching down to the ankles with the hands and feet uncovered. This type made its debut in the 12<sup>th</sup> dynasty (reign of Senuseret I-Amenemhat II), i.e., the headless limestone block statue of Kheperkare found at Saqqara.<sup>6</sup> It comes under the second category of the two basic types of block statues stated by Bothmer.<sup>7</sup> The figure is wearing a single bag wig, which is more common in the 26<sup>th</sup> dynasty, with a flat crown that was characteristic for the bag wigs from the Kushite Period until the end of the reign of Psamtik I.<sup>8</sup> The figure's head is slightly uplifted, referred to as "Apotheosis Attitude", so as to raise his sight in accordance with what is stated in the Pyramid Texts: "*Lift thy face so that you may see*" translating the religious concept of the sun worship, which involves looking at the sun and its rays; this idea had been originated in the sculptures in the round of the Old Kingdom, and was attested in the 12<sup>th</sup> and 18<sup>th</sup> dynasties, to be then adopted by the Kushite craftsmen and afterwards included early in the 26<sup>th</sup> dynasty under Psamtik I when sculptors were imitating many of novel elements of the 25<sup>th</sup> dynasty's sculpture.<sup>9</sup> The protrusion of the hands from the garment falls under the less documented attitudes of having them rather jutting out from two openings of the garment than from a single cuff.<sup>10</sup> The left hand is tilted inwards over the upper surface of the block,<sup>11</sup> while the right hand is holding a folded kerchief/piece of cloth. The figure has his eyebrows being plastically tapered rendered with the eyes of almond shape,<sup>12</sup> with the upper plastic eyelid continues as a narrow short cosmetic line beyond the eye.<sup>13</sup> The head has a broad nose. There is a philtrum over the thick-lipped mouth.<sup>14</sup> The face is almost square shaped which is among

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<sup>6</sup> LECLANT 1978: 280, fig. 17; BOTHMER 1994: 61 (Model Two).

<sup>7</sup> BOTHMER 1960 (hereinafter *ESLP*): 5 (No. 4's Comment).

<sup>8</sup> JOSEPHSON & ELDAMATY 1999: vi; they also added that by the middle of the 26<sup>th</sup> dynasty, the bag wigs became higher and rounder.

<sup>9</sup> BOTHMER 2004a: 274-275.

<sup>10</sup> BOTHMER 1994: 64.

<sup>11</sup> For similar attitude of the left hand jutting out from a separate opening that is relatively away from the other and extended inwards over the upper block surface while the other hand grasps an attribute, cf. Egyptian Museum Cairo (JE 36980 [early 26<sup>th</sup> dynasty]; JE 37848 [transitional period 25<sup>th</sup>-26<sup>th</sup> dynasty]; JE 36996 [transitional period 25<sup>th</sup>-26<sup>th</sup> dynasty]; JE 36732 [early 26<sup>th</sup> dynasty]; JE 37148 [transitional period 25<sup>th</sup>-26<sup>th</sup> dynasty]; JE 37848 [transitional period 25<sup>th</sup>-26<sup>th</sup> dynasty], cf. IFAO Karnak Cachette Database.

<sup>12</sup> For a similar example of the carving of the eyes and eyebrows, cf. Cairo, Egyptian Museum JE 37172/CG 48626 (26<sup>th</sup> dynasty [early reign of Psamtik]), JOSEPHSON & ELDAMATY 1999: 61, pl. 26a.

<sup>13</sup> For the very short cosmetic lines opposite the fully rendering of the eyebrows in raised relief, cf. JE 38605/CG 48629 dated to early 26<sup>th</sup> dynasty (650-640 BC), JOSEPHSON & ELDAMATY 1999: 66, pl. 29a,c-d; JE 37987/CG 48635 + Boston MFA 04.1841 (Early 26<sup>th</sup> dynasty [655-645 BC]), JOSEPHSON & ELDAMATY 1999: 82-83, pl. 35a; BOTHMER 2004b: 340 (plate), 342; JE 36949/CG 48637 (early 26<sup>th</sup> dynasty), JOSEPHSON & ELDAMATY 1999: 87-88, pl. 37a,c-d.

<sup>14</sup> There is no clear significance for the presence or the absence of the philtrum on the Late Period sculptures, see *ESLP*: 64.

the stylistic criteria of the early 26<sup>th</sup> dynasty;<sup>15</sup> it shows a soft smile that is called ‘Archaic smile’; it is part of Late Egyptian sculpture that was introduced in Thebes in the mid-seventh century with the extension of Psamtik I’s authority in Upper Egypt.<sup>16</sup> There is a small beard connecting the chin with the upper surface of the block. The broad back pillar<sup>17</sup> runs flush into the wig, being connected to it with no separation, which characterizes many statues from early 26<sup>th</sup> dynasty until early reign of Apries;<sup>18</sup> the back pillar, which is tapering towards the top, has framed three columns of hieroglyphic inscriptions.<sup>19</sup> The base of the statue is relatively thick, which characterizes block statues of the first part of the 26<sup>th</sup> dynasty;<sup>20</sup> it usually held a framed line of hieroglyphs, yet the four sides of the base are badly damaged with no traces of inscriptions left.

## TEXTS

- **Garment Text**

It starts from the center of the front of the garment in three horizontal lines and continues in the right side in four horizontal lines, and in the left side in four lines; however, the left side has the upper line completely lost and the second line has only few signs. The inscriptions on the sides continue slightly to the back, with the lines ending at its extremities, just beside the broad back pillar. The upper surface has inscriptions in both sides, and so has the upper surface of the right side of the base at the front.

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<sup>15</sup> JOSEPHSON & ELDAMATY 1999: 66.

<sup>16</sup> *ESLP*: 33-35.

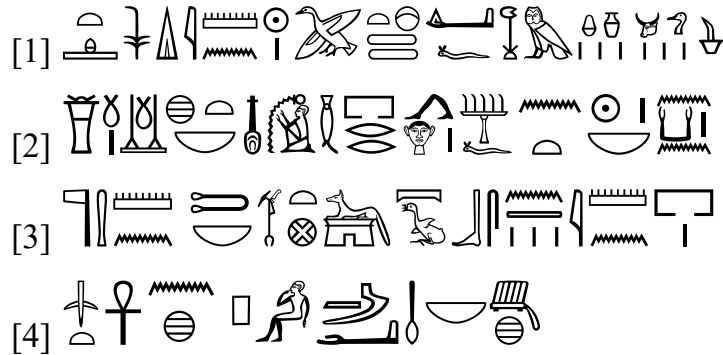
<sup>17</sup> For examples of broad back pillar with framed three columns of hieroglyphs, cf. Cairo, Egyptian Museum JE 37163 (transitional period 25<sup>th</sup>–26<sup>th</sup> dynasty); JE 37848 for a priest of Montu (transitional period 25<sup>th</sup>–26<sup>th</sup> dynasty); JE 36998 (transitional period 25<sup>th</sup>–26<sup>th</sup> dynasty, JANSEN-WINKELN 2001: Nr. 7); JE 36964 for a priest of Montu (26<sup>th</sup> dynasty); JE 37862 (26<sup>th</sup> dynasty), see IFAO Karnak Cachette Database.

<sup>18</sup> *ESLP*: 44. For similar examples of connection between the back pillar and the wig, cf. Cairo, Egyptian Museum CG 48637 (Psamtik I), JOSEPHSON & ELDAMATY 1999: 87-88, pl. 37b; Baltimore, The Walters Art Gallery no. 22.79 ‘W.A.G. no. 154’ (26<sup>th</sup> dynasty [Psamtik I]), *ESLP*: 44, pl. 34 (fig. 81); New York, The Metropolitan Museum of Art no. 07.228.33 (26<sup>th</sup> dynasty [Psamtik I]), *ESLP*: 45, pl. 35 (fig. 82); Paris, Louvre E 10366 (26<sup>th</sup> dynasty), *ESLP*: 36; PERDU 2012: 106 (plate); JANSEN-WINKELN 2014: 877 (no. 249); Cairo, Egyptian Museum JE 37137/CG 48619 (transitional period 25<sup>th</sup>–26<sup>th</sup> dynasty), JOSEPHSON & ELDAMATY 1999: 43-44, pl. 19b; JE 37987/CG 48635 + Boston MFA 04.1841 (Early 26<sup>th</sup> dynasty), JOSEPHSON & ELDAMATY 1999: 82-83, pl. 35b; BOTHMER 2004b: 342 (plate); JE 45935/CG 48641 (early 26<sup>th</sup> dynasty), JOSEPHSON & ELDAMATY 1999: 96-97, pl. 41 b; JE 37171/CG 48642 (early 26<sup>th</sup> dynasty), JOSEPHSON & ELDAMATY 1999: 98, pl. 42b; JE 36949/CG 48637 (early 26<sup>th</sup> dynasty), JOSEPHSON & ELDAMATY 1999: 87-88, pl. 37b; JE 36949 (Psamtik I), see DE MEULENAERE 1965: pl. I (Dos).

<sup>19</sup> For a parallel, cf. JE 37344 (transitional period 25<sup>th</sup>–26<sup>th</sup> dynasty), see IFAO Karnak Cachette Database ck 344 (photo nu\_2006\_11041, photo nu\_2006\_11042).

<sup>20</sup> AFFARA 2012: 222-223.

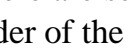


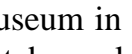

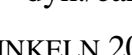
**Right Side of the Garment starting from the front center [PL. I, IIIb, IVa & Va]**







- [1] *ḥtp-di-nswt<sup>(a)</sup> (n) Imn-R<sup>c</sup> p3wty t3wy di.f (m) ḥ3 m t ḥnkt k3w 3pdw sntr*  
 [2] *mrḥt šs mnḥt ḥt nbt nfrt w<sup>c</sup>bt bnr(t) prr(t) ḥr<sup>(b)</sup> ḥ3t.f<sup>(c)</sup> nt r<sup>c</sup>-nb n k3 n*  
 [3] *ḥm-ntr Mntw nb W3st ḥry-sšt3<sup>(d)</sup> ḥry t3yw-bsnt<sup>(e)</sup> (n) Imn-pr*  
 [4] *sm3.ty<sup>(f)</sup> cḥ-p3-ḥrd<sup>(g)</sup> m3<sup>c</sup>-ḥrw<sup>(h)</sup> nb im3ḥw<sup>(i)</sup>*



<sup>[1]</sup> An offering which the king gives (to) Amun-Re, the primordial one of the two lands, that he may give a thousand of bread, beer, oxen, fowl, incense, <sup>[2]</sup> unguent, alabaster, clothing, and everything good, pure and sweet, which comes forth upon his offering table of every day for the ka of <sup>[3]</sup> the prophet of Montu, lord of Thebes, who is upon the secrets, the head of metalworkers of the temple of Amun, <sup>[4]</sup> the stolist, Ankhpakhered, true of voice, lord of veneration.

**Comments**

- a. There are several variations for the writing of the phrase *ḥtp-di-nswt*; however, the order of the signs as *ḥtp – nswt – di*  was attested in horizontal inscriptions in the 18<sup>th</sup> dynasty, see BARTA 1968: 107. On the other hand, the antithetic writing of the *ḥtp-di-nswt* was attested in the New Kingdom, see BARTA 1968: 85 (n. 3 [, *Encyclopédie photographique de l'art* I, p. 68]); since then, it was sporadically attested in several variants and was common in the Late and Ptolemaic Periods. For examples, cf. , BARTA 1968: 108; , cf. Egyptian Museum in Cairo JE 37160 [on the front of the garment], IFAO Karnak Cachette Database ck 399; JE 36579 [on the base ‘front’- Ptolemaic Period], IFAO Karnak Cachette Database ck 10; , cf. JE 37847 [on the front of the garment-30<sup>th</sup> dyn./early Ptolemaic Period], JANSEN-WINKELN 2004: 100, pl. 12 a; JANSEN-WINKELN 2000: 114; , cf. JE 37149 [on the base ‘front’ – 30<sup>th</sup> dyn.], JANSEN-WINKELN 2001: I, 238; II, pl. 80 (Nr. 38); JE 38606/CG 48609 [on the base

‘front’]- end of 25<sup>th</sup> dyn./early 26<sup>th</sup> dyn.), JOSEPHSON & ELDAMATY 1999: 20; , cf. JE 37172/CG 48626 [on the base ‘front’- Early reign of Psamtik I], JOSEPHSON & ELDAMATY 1999: 61;  JE 36578/CG 48620 [on the base ‘front’- Early reign of Psamtik I], JOSEPHSON & ELDAMATY 1999: 45-46 (the hieroglyphic inscriptions lack one of the *di*-signs); for a clear rendering of the phrase, see IFAO Karnak Cachette Database ck 11 (photo nu\_2006\_8510).

The four signs used in the orthography in the statue under discussion  are those used in the commonest form of writing the phrase  that started to be attested since the Old Kingdom onwards, yet in a different order, see DAVIES & GARDINER 1915: 80.

- b. The writing of *hr* is rendered with the ears and chin unusually elongated. For a parallel, cf. JE 36949 (Psamtik I), see DE MEULENAERE 1965: pl. I (Dos - Base).
- c. The *h3t* is unusually inscribed; the table is shaped as an isosceles trapezium with traces of the conventionalized slices of bread mounting on the traditional stand.
- d. The title *hry-s3t3* is one of the oldest and most commonly attested titles in ancient Egypt; the earliest example dates back to the beginning of the Dynastic Period and continued to exist down to the Roman Period. Until the middle of the 6<sup>th</sup> dynasty, it was exclusively found in the Memphite area. This title is associated with the temple and funerary cults, as well as the administration, RYDSTORM 1994: 61, 80-83. Generally, the holder of this title provided a variety of services to the king, the god, and people, i.e., administration of funerary offerings, embalment, anointing and dressing the king, having access to the statue of the god in the temple’s inner sanctuary, dressing the god in his appearance in glory, and sealing the valuable material items entering the temple, see BEATTY 1999-2000: 71. Nevertheless, the function varied from one period to another. In the Old Kingdom, the title was rarely linked with cult temples, and rather referred to the officials replacing the king in the performance of certain activities, whereas by the early Middle Kingdom, the duties largely shifted from the person of the royal figure and the central administration to be closely linked with the temples, see BALANDA 2009: 333. Worthy of note is that the orthography showing the reclining Anubis on a shrine  was always attested in the writings of the first three dynasties, yet throughout the main part of the Old Kingdom, the title was consistently written phonetically; by the First Intermediate Period onwards, however, the orthography  was often used, see RYDSTORM 1994: 73, 83.
- e. *T3y-bsnt* means the engraver or the metalworker, see *Wb* I 1926: 477. On the title *hry t3yw-bsnt*, see HANNIG 2006: 1017. For examples of the occurrence of *t3y-bsnt*

from the New Kingdom onwards, cf. Round-topped stela of Huerhetef dating to the 19<sup>th</sup> dynasty and kept in Kraków, Muzeum Narodowe 'The Czartoryski Collection', 642; round-topped stela of Djehuty dating to the 19<sup>th</sup> dynasty and kept in Toulouse, Musée Georges-Labit, 49.275; round-topped stela dating to Dyn. 19-20 and kept in Cairo, Egyptian Museum JE 46783 citing Parennefer as the holder of the title, see MALEK et al. 2010: 82 (803-049-400), 146 (803-050-722), 184 (803-055-117); mummy cover dating to the 21<sup>st</sup> dynasty from Bab El-Gasus at Deir El-Bahari and currently kept at the Bohusläns Museum in Uddevalla, see SOUSA 2020: 69; coffin set of Amenniutnakht dating to the 21<sup>st</sup> dynasty and kept in Cairo, Egyptian Museum (coffin lid [CG 6174], the case [CG 6173], the mummy cover [CG 6196]), as well as *shabti*-figurines of Amenniutnakht (Cairo, Egyptian Museum CG 47956-47960; London UC 457 [44041]; Louvre E 14732a) and Shabti-box of Amenniutnakht (Egypt, Ismailia Museum IS 2560), see MIATELLO & IBRAHIM 2020: 105, 108, 110, 114, 122-123. Also, inscriptions from Gabal El-Silsila dating to the early Roman Period (Augustus to Tiberius) state workers' names, among whom are metalworkers, see ERICHSEN 1955: 81; PREISIGKE & SPIEGELBERG 1915: nos. 217, 222, 224, and 231. Worthy of mention is that the word for metalworkers in the Middle Egyptian was  $\Delta\lambda\Delta\lambda\text{𓆎}$  *khkhw*, see FAULKNER & JEGOROVIC 2017: 344; DE BUCK 1948: 76 (line 7).

- f. For the title *sm<sup>3</sup>.ty*, see SETHE 1929: 20, § 27. Gauthier listed the various occurrences of the title since the early Dynastic Period; the title owner was firstly assigned to the person who is related to the king's personal service (i.e. clothing the king), then the task was extended to be applied on one or more of the Memphite deities, particularly the god Min; the person's function was the clothing and adornment of the god's statue. This title is closely related to the priests of Montu at Thebes as is related to the priests of Min in Coptos, see GAUTHIER 1931: 39-51.


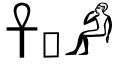
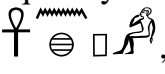




On a stela dating to the late 12<sup>th</sup> Dynasty CG 20538, the function of the stolist is stated: "*db<sup>3</sup>.n.i ntr m h<sup>c</sup>w.f m i3t.i nt hry-sst<sup>3</sup> uryt.i nt sm<sup>3</sup> (how I clothed the god in his regalia in my office of Master-of-secrets and my function as stolist)*", see Leprohon 2009: 280.






The title is firstly attested on a fragment of a vase from Abydos dating to the 1<sup>st</sup> dynasty, see AMÉLINEAU 1902: pl. XXI (no. 4); GAUTHIER 1931: 51 and n. 1. Grdseloff clarified that the title owner was from the very beginning attached to the cult of the ithyphallic god and his reincarnation, i.e. the Egyptian king; he also pointed out to the cases representing the duality of the sign clarifying that there were two priests, one for statue wearing the white crown and the other for the statue wearing the red crown', see GRDSELOFF 1943: 364-365.

Also, see SCHÄFER 1904: 18-20 (stating that  $\dagger\text{𓆎}$  is a variant of  $\ddagger\text{𓆎}$  and pointing out to Erman's consideration that the sign  $\dagger$  is interchangeable with  $\ddagger$  [ERMAN

1882: 161]); DARESSY 1914: 237-238; KAMAL 1938: 281; MONTET 1950: 18-27; KLOTZ 2014: 758; DAUMAT 1995: 838. Worthy of note is that in a number of early studies, this sign was transliterated as *wb3*, see SETHE 1927: 100; SETHE 1928: 71 (line 11); LEFEBVRE 1940: 420 (no. 25).

- g. For the name *ḥp3-ḥrd*, see *PN I* 1935: 63 (no. 17). It made its debut in the Third Intermediate Period during the 22<sup>nd</sup> dynasty and was common in the Late Period.

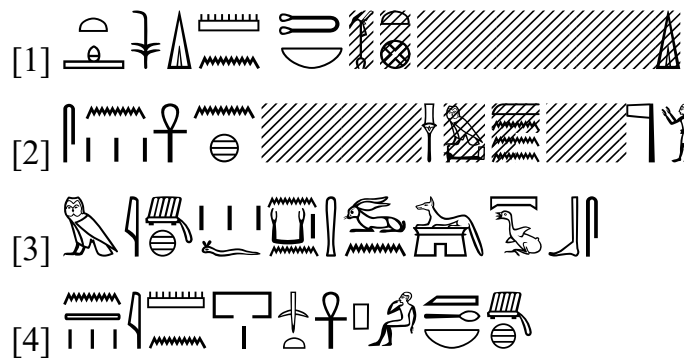
Both orthographies shown on this statue ,  were attested since the Third Intermediate Period and were frequently shown in the inscriptions of the 25<sup>th</sup> and 26<sup>th</sup> dynasties. For examples of , cf. JANSEN-WINKELN 2007: 379 (no. 20), 455 (no. 113); JANSEN-WINKELN 2009: 247 (no. 24), 342 (no. 144); JANSEN-WINKELN 2014: I, 221 (no. 363); II, 904-5 (no. 286), 1155 (no. 751). For examples of , cf. JANSEN-WINKELN 2007: 241 (no. 47), 242 (no. 49), 391 (no. 20), with a rare example showing this orthography with  in place of , 405 (no. 47); JANSEN-WINKELN 2009: 441 (no. 172), 497 (no. 262); JANSEN-WINKELN 2014: I, 207 (no. 342); II, 780 (no. 67), 824 (no. 163), 826 (no. 165), 832 (no. 178), 896 (no. 273), 1044 (no. 533), 1073 (no. 855), 1078 (no. 599); JANSEN-WINKELN 2023: II, 558 (no. 19), 683 (119). The orthography  is also attested, cf. JANSEN-WINKELN 2014: II, 831 (no. 177); it became very common in the 30<sup>th</sup> dynasty onwards, cf. JANSEN-WINKELN 2023: II, 557 (no. 18); 682 (nos. 117-118), 694 (no. 133), 709 (no. 154), 713 (no. 157).

There existed, however, other different forms of the name, e.g., , cf. QUIBELL 1898: 19, pl. 25 (no. 23); , , cf. JANSEN-WINKELN 2007: 392 (no. 20); 169 (no. 11), 461 (no. 122); 379 (no. 20), 455 (no. 113), and shortened form ; cf. JANSEN-WINKELN 2007: 406 (no. 52). Rare attestations of the name almost phonetically written  is also encountered, cf. JANSEN-WINKELN 2009: 417 (no. 144).

- h. The epithet *m3<sup>c</sup>-ḥrw* first appeared in the Pyramid Texts and Coffin Texts in utterance 689 referring to the judgement in favor of Horus in his lawsuit against Seth, and in the Coffin Texts, Osiris is also identified as the victorious party. Yet the text was not clear whether the ‘voice’ refers to the successful claimant or the one who announced the judgement. This epithet started to be used for private individuals in the late First Intermediate Period or early Middle Kingdom (SCHENKEL 1962: 76, § 28 a), and by the 12<sup>th</sup> dynasty, its use spread widely referring to both living and dead persons, see DOXEY 1998: 91-93.

- i. For the epithet *nb im3hw*, see *Wb* I 1926: 81; GARDINER 1978: 65, § 85; JONES 2000: 487 (no. 1778). The earliest evidence of the epithet *nb im3hw* is in the 4<sup>th</sup> dynasty. For the monuments on which it is attested dating to that dynasty, see FISCHER 1976: 52-53 (1). It is almost a synonym of *im3h(y)*, it consistently occurs at the close of the offering formula following the name of the text owner and the epithet *m3<sup>c</sup>-hrw*, and its presence is not necessarily an indication that the person is dead, see DOXEY 1998: 100-101. Regarding the formula *m3<sup>c</sup>-hrw nb im3hw*, Bothmer stated that its presence clearly indicates an early Saïte date, see *ESLP*: 30 (no. 26), 40 (Comment of no. 33), 44 (no. 37). For examples of the latter formula, cf. JE 36578/CG 48620 (on the base [early reign of Psamtik I]), JOSEPHSON & ELDAMATY 1999: 46; JE 36993/CG 48625 (on the belt [early 26<sup>th</sup> dynasty]), JOSEPHSON & ELDAMATY 1999: 60.

**Left Side of the Garment starting from the front center [PL. I, IIIc, IVb & Vb]**



[1] *h̄tp-di-nswt (n) Mntw nb [W3st]..... [di.]*



[2] *sn <sup>c</sup>nh ..... shm [m mw?]<sup>(i)</sup> .....dw3-ntr?*

[3] *m im3hw.f n k3 n<sup>(k)</sup> hm-wn<sup>(l)</sup> hry-sšt3 hry t3yw-bs-*


[4] *nt (n) Imn-pr sm3.ty <sup>c</sup>nh-p3-hrd m3<sup>c</sup>-hrw nb im3hw*

<sup>[1]</sup> *An offering which the king gives (to) Montu, the lord (of Thebes).....* <sup>[2]</sup> *May they [give] life ..... power [over water] ..... praise the god?* <sup>[3]</sup> *as his venerable ones to the ka of hm-wn, who is upon the secrets, head of metalworkers* <sup>[4]</sup> *of the temple of Amun, the stolist, Ankhpakhered, true of voice, lord of venerable ones.*

**Comments**

- j. As regards *shm [m mw]*, the missing hieroglyphic signs are rendered by Jansen-Winkel, see JANSEN-WINKELN 2014: 1046. Cf., , SETHE 1906: 114 (line 7); , SETHE 1906: 147 (line 7); BARTA 1968:



94 (Bitte 95 b). Some spells bring ‘having power/control over water’ together with the ‘winds’, which is related to the ability to drink water and breathe air in the afterlife, see LANDBORG 2014: 44. For a block statue giving a similar phrase within the *hṭp-di-nswt* formula, cf. JE 36662/CG 48634 (on the base [early 26<sup>th</sup> dynasty]), JANSEN-WINKELN 1989: 204; JOSEPHSON & ELDAMATY 1999: 80 (on the base ‘back’). On the latter statue JE 36662, before *shṃ m mw*, there is a phrase inscribed on the right side of the base following *Mntw nb W3st*, which is  *psdt 3t imyw Ipt-swt*; this phrase (or similar one) would perfectly fit the defaced first line of the left side of the statue under discussion JE 37434, to be followed by [*di*] as the last sign in the line, and (*sn*) in the following line.

- k. The phrase *n k3 n* was employed to introduce the name of the deceased during the 7<sup>th</sup> century BC and earlier; however, it was replaced by the phrase *n k3 n im3h hr Wsir* in the first half of the 6<sup>th</sup> century, then it was reused in the Ptolemaic Period, see LEAHY 1977: 68.
- l. The title *hm-wn* is frequently attested on monuments dating from the 22<sup>nd</sup> dynasty onwards, the owners of which were members of families whose inherited dignity necessitated their participation in the cult or administration of the temple of Amun-Re at Karnak and Montu of Armant, see YOYOTTE 1954: 102-103.

### Back Pillar Text

[PL. II & IV]



[1] *ntr-niwty<sup>(m)</sup> n hm-ntr Mntw nb W3st hry-sst3 hry t3y(w-bsnt)*

[2] *(n) pr Imn sm3.ty 3nh-p3-hrd m3c-hrw di.tw h3.f hft k3.-*

[3] *f m-b3h.f nn d3 rdwy.f nn hsf ib.f<sup>(n)</sup> Twny pw*

<sup>[1]</sup> (o) *The local god of the prophet of Montu, lord of Thebes, who is upon the secrets, chief of the metalworkers* <sup>[2]</sup> *of the temple of Amun, the stolist, Ankhpakhered, true of voice, place (yourself) behind him, opposite his ka,* <sup>[3]</sup> *in his presence, without his feet being hindered, without his heart being restrained, it is a Heliopolitan!*

**Comments**

- m. *Ntr-niwty* introduces the so-called ‘Saïte Formula’, which was inscribed on different types of statues. It was sparsely attested in the New Kingdom, then follows a gap until its reappearance in the 25<sup>th</sup> dynasty; however, it became common only towards the end of the 25<sup>th</sup> dynasty, reaching the peak of its distribution in the 26<sup>th</sup> dynasty. Following that, it was sporadically attested until the early Ptolemaic Period, then it disappeared in the first half of the 3<sup>rd</sup> century BC. In the Late Period, it was almost exclusively inscribed on the back pillar, yet there are some exceptions; through the text, the back pillar was interpreted as the abode of the local god or even his embodiment, i.e., the local god is behind the deceased in the form of the back pillar. There are many variants of the formula, yet our example shows the extended standard form (*ntr-niwty n NN di.tw ḥ3.f ḥft k3.f m-b3ḥ.f nn d3 rdwy.f nn ḥsf ib.f Twny pw*); some examples, however, end with *m3<sup>c</sup>-hrw*, see JANSEN-WINKELN 2000: 83-124.
  
- n. The insertion of *nn d3 rdwy.f nn ḥsf ib.f* was extremely frequent in the 26<sup>th</sup> dynasty, see JANSEN-WINKELN 2000: 96. For an example with the formula written very similar (except for the orthography for *di*, the signs order of *ḥft*, and the determinative [×] for *d3* in the statue under discussion), cf. JE 37172/CG 48262 (early reign of Psamtik I), JOSEPHSON & ELDMATY 1999: 62; London BM 1197 (26<sup>th</sup> dynasty) with a difference in the orthography for *di*, see JANSEN-WINKELN 2000: 123 (Nr. 168). Worthy of mention is that the 30<sup>th</sup> dynasty witnessed the insertion of a shortened form of the *ntr-niwty* formula on its statuary examples, and with  $\text{𓄏} \text{𓄏}$  (*di-tw*) being mostly replaced with  $\text{𓄏} \text{𓄏}$  (*didi*), see DE MEULENAERE 1993: 63-64.

**Block Upper Surface- Right Half**

[PL. IIIa & IVc]



*ḥry-sšt3 ḥnh-p3-ḥrd m3<sup>c</sup>-hrw*

*who is upon the secrets, Ankhpakhered, true of voice*

**Block Upper Surface- Left Half**

[PL. IIIa & IVc]



*ḥry-sšt3 ḥnh-p3-ḥrd m3<sup>c</sup>-hrw*

*who is upon the secrets, Ankhpakhered, true of voice*

## Base Upper Surface- Right Side

[PL. Vc]



drpw

Offerings

### RELATED MONUMENTS

There are artifacts most likely related to Ankhpakhered through his name and titles, among which is *hry t3yw-bsnt*, inscribed on funerary equipment. The first is a stuccoed and gilded wooden strip, on which the text reads: “*The lady of the house, Tashepenkhonsu, true of voice, the daughter of the priest of Montu, lord of Thebes, head of metalworkers, Ankhpakhered*”; the strip, which came from a gilded coffin in Wilbour MSS 2.6.35, was formerly within MacGregor Collection, and currently in Stockholm (NME 1969.147).<sup>21</sup> The second is the coffin of Panehsy, which is kept in Musée de la Société d’Histoire Naturelle in Colmar; it gives the names of his mother and grandfather with his titles: “*Tashepenkhonsu, daughter of the priest of Montu, who is upon the secrets, head of metalworkers of the estate of Amun, Ankhpakhered*”.<sup>22</sup>

### GENERAL COMMENTARY

The block statuette JE 37434 most probably dates to the early 26<sup>th</sup> dynasty based on iconographic features and textual evidence. Among the stylistic features generally shown on block statues of the first part 26<sup>th</sup> dynasty are the thick base, the back pillar running flush into the wig, and the archaic smile, in addition to other features even earlier, i.e. early 26<sup>th</sup> dynasty (e.g., the single bag wig with flat crown, the square shaped face, the very short cosmetic lines opposite the fully rendering of the eyebrows in raised relief, and the apotheosis attitude). As regards the texts, the extended standard form of the Saïte Formula with the insertion of *nn d3 rdwy.f nn hsf ib.f* was frequently attested during the 26<sup>th</sup> dynasty. On the other hand, within the *hṯp-di-nswt* formula, *n k3 n* was inserted to introduce the name of the deceased in the 7<sup>th</sup> century BC and earlier, to which *im3h hr Wsir* was added in the first half of the 6<sup>th</sup> century BC. A more specific textual dating criterion is the presence of the formula *m3<sup>c</sup>-hrw nb im3hw*, which clearly indicates an early Saïte date.

The owner of the statue was one of Montu priestly families of Thebes; the identity of whom cannot be confirmed! The occurrence of Ankhpakhered’s name together with two of his titles (*hm-ntr Mntw* and *hry t3yw-bsnt*) as a father of Tashepenkhonsu on her coffin fragment, as well as the name and three of his titles (*hm-ntr Mntw*, *hry-sš3*, and *hry t3yw-bsnt*) as a father of Tashepenkhonsu and grandfather of Panehsy on the latter’s coffin,

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<sup>21</sup> *Catalogue of the MacGregor Collection of Egyptian Antiquities* 1922: 69 (no. 554); PETERSON 1970-1971: 17 (XXV); DE MEULENAERE 1978: n° 784 (Thanks are due to Prof. Laurent Coulon for sending the information cited by H. De Meulenaere).

<sup>22</sup> DE MEULENAERE 1978: n° 784; TRAUNECKER 1965-1966: 55.

strongly suggests the possible family relation. On the other hand, there was an assumption given by Traunecker that Ankhpakhered's possible parents are Ankhefenkhonsu I and Muthotep II, recognizing him as Ankhpakhered III.<sup>23</sup> Yet, John Taylor eliminated this probability based on dating Panehsy's coffin to c. 680-660 BC.<sup>24</sup> It is unfortunate that the sides of the base of JE 37434 are severely damaged; it is very likely that a framed single line of hieroglyphs was inscribed around the base, which could have included a crucial clue to his family!

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<sup>23</sup> TRAUNECKER 1965-1966: 55.

<sup>24</sup> TAYLOR 1984: 38.

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PL. I



**Block Statuette JE 37434**  
© Egyptian Museum, Cairo (shot by Sameh Abdel-Mohsen)



PL. II



**Block Statuette JE 37434**  
© Egyptian Museum, Cairo (shot by Sameh Abdel-Mohsen)

**PL. III**



**III. a**



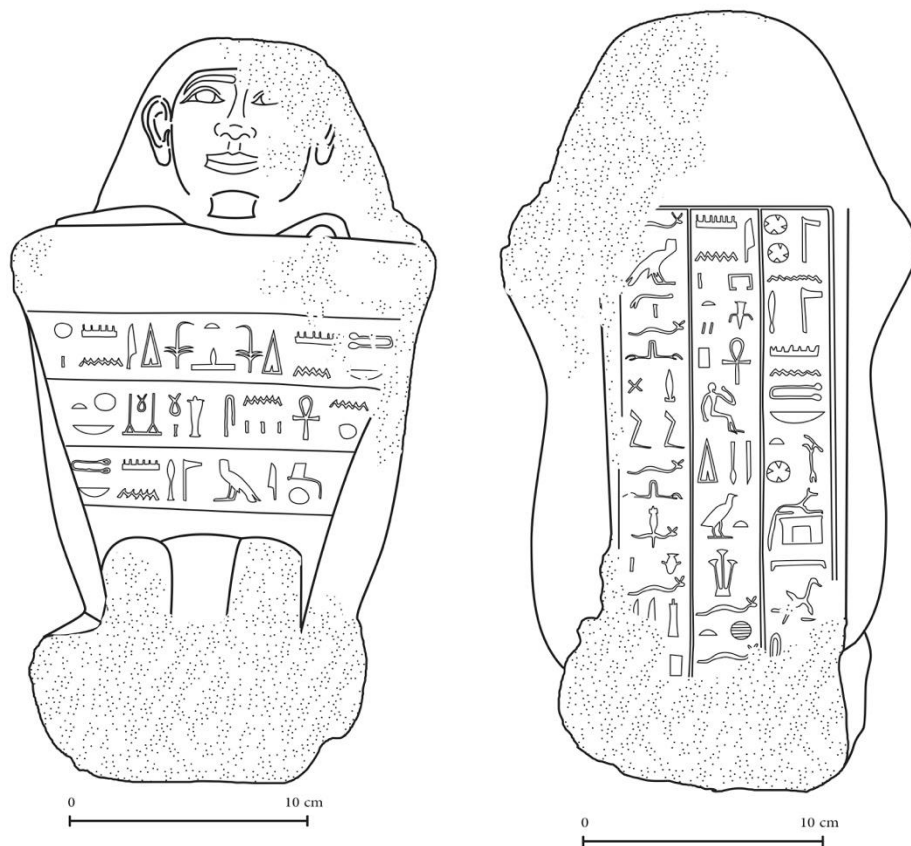
**III. b**



**III. C**

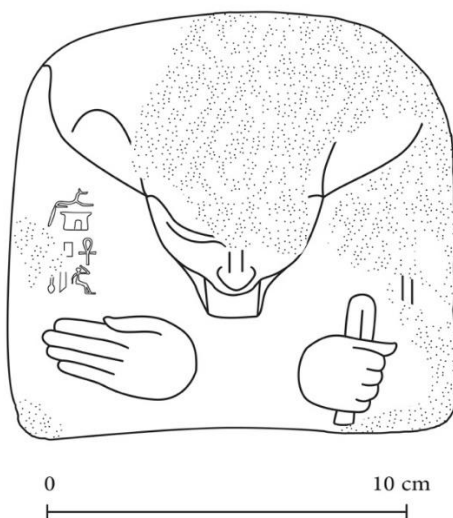
**Block Statuette JE 37434**

**© Egyptian Museum, Cairo (shot by Sameh Abdel-Mohsen)**



IV. a

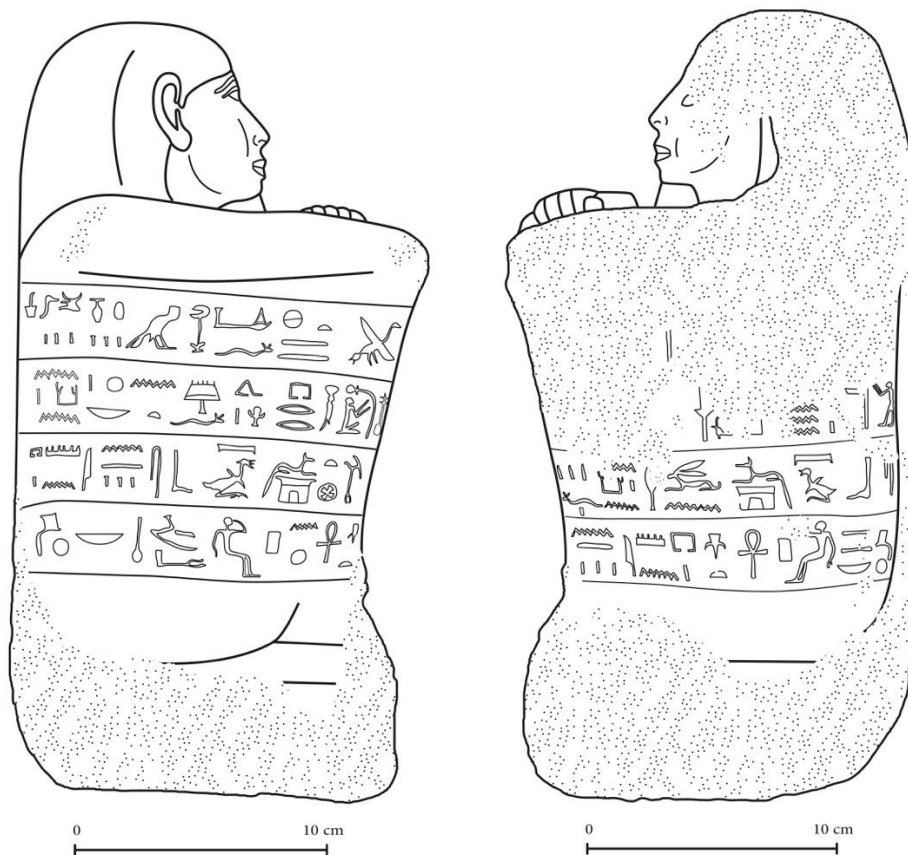
IV. b



IV. c

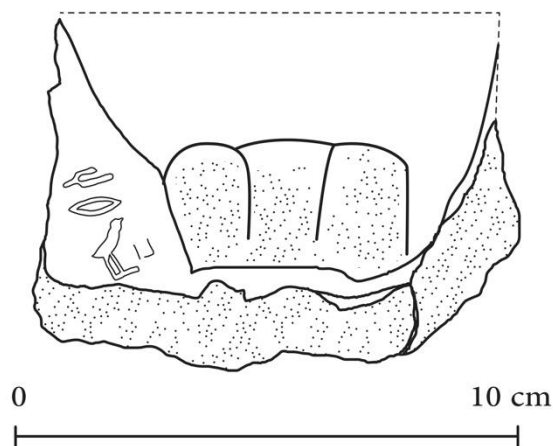
Block Statuette JE 37434 (Facsimile Ahmed A. Halim)





**V. a**

**V. b**



**V. c**

**Block Statuette JE 37434 (Facsimile Ahmed A. Halim)**

## تمثال كتلة من العصر الصاوي

### المتحف المصري بالقاهرة JE 37434

دينا الجابري  
أستاذ مساعد بقسم الإرشاد السياحي  
كلية السياحة والفنادق- جامعة حلوان

نهى شلبي  
أستاذ مساعد بقسم الإرشاد السياحي  
كلية السياحة والفنادق- جامعة حلوان

#### الملخص العربي

يتناول البحث دراسة تمثال الكتلة JE 37434 الذي لم يتم نشره من قبل والمعروض في المتحف المصري بالقاهرة. عثر لوجران على التمثال في خبيئة الكرنك بالأقصر في عام ١٩٠٤. ويصور التمثال عنخ با غرد كاهن الإله مونتو والذي في الأغلب كان يعيش في نهاية الأسرة الخامسة والعشرين وبداية الأسرة السادسة والعشرين. وكان صاحب التمثال يعمل رئيساً لعمال المعادن في معبد الإله آمون في طيبة. ويرجح أنه كان من أحد الأسر الكهنوتية في طيبة والتي تم معرفة أفرادها المحتملين من خلال إسم وألقاب صاحب التمثال على أثارهم الجنائزي.

**الكلمات الدالة:** تمثال كتلة – عنخ با غرد – JE 37434 – الأسرة ال ٢٦ – العصر المتأخر – خبيئة الكرنك – *hry*  
*.t3yw-bsnt*