

## A Block Statue (Cairo JE 37181 bis) and A Statue of Osiris (Cairo CG 38238)

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**Abstract:** The research aims to study and publish two statues: one is a block statue with a depiction of Osiris on its front side of the garment, and the other is a statue of Osiris himself. They will be studied, along with their inscriptions, artistic features, and religious connotations. The block statue of the "*P3-šry-(n)hnsu*", is displayed in the Cairo Museum and bears the number JE 37181bis. It was found in the Karnak Cachette. Numerous block statues with the traditional standing figure of Osiris engraved in sunk relief on the front garment, dated to the transitional period between the 25<sup>th</sup> and 26<sup>th</sup> dynasties. The Statue of Osiris was found in the funerary chapels of the god's wives of Amun in the temple of Medinet Habu, and displayed in the Cairo Museum, and it bears CG 38238. This statue certainly dates to the 25<sup>th</sup> Dynasty, as the facial features bear the distinctive features of this period.

**Keywords:** God's wife of Amun, Osiris, Karnak, Songstress, Medinet Habu.

### تمثال كتلة (JE 37181 bis) وتمثال أوزير (القاهرة CG 38238)

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**المخلص:** يهدف البحث إلى دراسة ونشر تمثالين: أحدهما تمثال كتلة يحمل صورة أوزير على الجانب الأمامي من الرداء، والآخر تمثال لأوزير نفسه. سيتم دراستهما، إلى جانب نقوشهما وخصائصهما الفنية ودلالاتهما الدينية. يُعرض تمثال كتلة "*P3-šry-(n)hnsu*" في متحف القاهرة، ويحمل الرقم JE 37181bis. عُثر عليه في خبيئة الكرنك. العديد من تماثيل الكتلة التي عليها صورة أوزير التقليدية المنقوشة بنقش غائر على وجهه الأمامي، تعود إلى الفترة الانتقالية بين الأسرتين الخامسة والعشرين والسادسة والعشرين. تم العثور على تمثال أوزير في المقاصير الجنائزية لزوجات آمون الصالحات في معبد مدينة هابو، ويعرض في متحف القاهرة، ويحمل الرقم CG 38238. ومن المؤكد أن هذا التمثال يُؤرخ بالأسرة الخامسة والعشرين، حيث تحمل ملامح الوجه السمات المميزة لهذه الفترة.

**الكلمات الدالة:** الزوجة الإلهية لآمون، أوزير، الكرنك، المغنية، مدينة هابو.

## I. Introduction

The research deals with the publication of two statues<sup>1</sup>: one is a block statue with a depiction of Osiris on its front side of the garment, and the other is a statue of Osiris himself. They will be studied, along with their inscriptions, artistic features, and religious connotations. As for the block statue of the so-called "*P3-šry-(n)hnsu*", it is displayed in the Egyptian Museum in Cairo and bears the number Cairo JE 37181bis.<sup>2</sup> It was found in the Karnak Cachette on 05/22/1904 with the number K 342 and bears a Special Register number SR 5/9135. It was mentioned in:

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): 243, n. 23.; 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):120.;

<https://www.ifao.egnet.net/bases/cachette/> (14/01/2025).

The Statue of Osiris was found in the funerary chapels of the God's wives of Amun in the temple of Medinet Habu, and displayed in the Egyptian Museum in Cairo, and it bears CG 38238, and a Special Register number SR 3/8142 (b), the statue was mentioned in:

Georges Daressy, *Statues de divinités*, Catalogue général des antiquités égyptiennes du Musée du Caire N° 38001-39384, Le Caire: Institut Français d'Archéologie Orientale, 1906, 126.; Jean Yoyotte, "Les principautés du Delta au temps de l'anarchie libyenne (études d'histoire politique)", in *Mélanges Maspero* I/4, (Le Caire: Institut Français d'Archéologie Orientale, 1961), 159-160.; *PM* II, 480.; Robert George Morkot, *Economic and cultural exchange between Kush and Egypt*, A doctoral thesis submitted to University College London in 1993, Published by ProQuest LLC(2016), 391.

### **II.1 Block Statue - Limestone - H. 31 cm, Base Measurements: H. 5 cm W. 12 cm L. Front to Back 20 cm - Back Pillar Height 17 cm.**

The statue is carved from solid limestone and is shown in a squatting position (fig. 1), seated on a rectangular base without a cushion, and completely covered by a long cloak that conceals almost the entire circumference of its limbs except for the palms. The hands rest on the upper surface of the statue, holding lettuce.

He wears a simple headdress from which the ears are visible. The face is round and full, the features distorted by imperfections in the stone. The mouth is thick-lipped and

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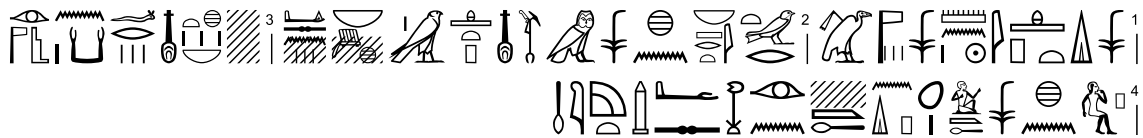
<sup>1</sup> I would like to thank Mss. Sabah Abdel Razeq, the former director of the Cairo Museum, Dr. Lotfy Abdelhamid, Mr. Mohamed Aly, and Mrs. Rania Diaa, for granting me permission to publish these statues.

<sup>2</sup> Some errors occurred in the numbering of some of the artifacts when they entered the Egyptian Museum, including the repetition of the same Journal d'Entrée number for two different artifacts. To get rid of this error, French word "bis" (=twice in English) was added to one of them to distinguish between them, as happened with two block statues bearing the same number JE 37181. Therefore, bis was added to one of them, which is the subject of this paper, while the number for the other statue was left as it is. See Nashat Alzohary, "A Ptolemaic Block Statue (Cairo JE 37181)", *ASAE* 86 (2012-2013): 125-137.

narrow, the corners slightly deeply carved. The eyes are represented in a conventional manner, the outlines of the eyes being slightly raised, and surmounted by similarly carved arched eyebrows. The statue sits on a rectangular base, bearing a single horizontal line of hieroglyphic signs. The statue has a slightly projecting back column, defined by incised lines, and a vertical hieroglyphic line above it.


### II.1.1 Inscriptions

A single horizontal line of hieroglyphics is incised on the base of the statue, running from right to left (figs. 1, 3, 4-9). This line starts at the front of the base and wraps around it to end on the left side of the base. The line is marked by upper and lower incised lines:

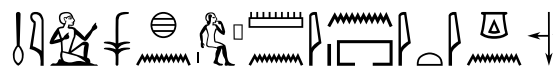


*ḥtp di nsw (n) Imn-r<sup>c</sup> nsw ntrw Mwt wrt nbt iśrw Hnsw m W3st nfr-ḥtp Hr nb im3ḥ di.sn / iḥ(wt) nbw(t) nfr(wt) n.k3 (n) wsir P3-šry-(n)ḥnsw m3<sup>c</sup> ḥrw s3 n P3-di / m3<sup>c</sup> ḥrw ir.n H3<sup>c</sup>-s(t)-imn-ipt m3<sup>c</sup>t ḥrw.*

An offering made by the king<sup>(a)</sup> to Amun-Re, king of the gods,<sup>(b)</sup> Mut the great,<sup>(c)</sup> the lady of Isheru<sup>(d)</sup> and Khonsu in Thebes, the good abode<sup>(e)</sup> and Horus, lord of reverence,<sup>(f)</sup> They give (offerings) and all good things to the spirit of Osiris (the deceased) "P3-šry-(n)ḥnsw"<sup>(g)</sup> justified, <sup>(h)</sup> the son of "P3-di...", justified, and born of "H3<sup>c</sup>-s(t)-imn-ipt",<sup>(i)</sup> justified.



- (a) The arrangement of writing  is quite common in the 25<sup>th</sup> and 26<sup>th</sup> Dynasties, see: Winfried Barta, *Aufbau und Bedeutung der altägyptischen Opferformel*, ÄF 24, (Glückstadt: Augustin, 1968), 185-186, 194-195.
- (b) LGG IV, 333b-336a.
- (c) LGG III, 253c-254a.
- (d) LGG IV, 22a-23a.
- (e) LGG V, 764c-765b.
- (f) LGG III, 582 b-c (Horus is not listed among the deities bearing this title).
- (g) PNI, 118-119 (P3-šry-(n) gods and goddesses)
- (h) For the Meaning of m3<sup>c</sup> ḥrw, see: Rudolf Anthes, "Meaning of m3<sup>c</sup> ḥrw", JNES 13 (1954), 21-51.
- (i) PN II, 304, 11(H3<sup>c</sup>-s(t)-ḥpy).

A hieroglyphic column is incised on the back pillar (figs. 8-9), which reads:



*gniti n.pr Imn P3-šry-(n)ḥnsw m3<sup>c</sup> ḥrw*

Craftsman or Sculptor<sup>(a)</sup> of the Temple of Amun "P3-šry-(n)ḥnsw" justified.

- (a) This title means a sculptor or craftsman who works inside the temple on various equipment, including work in stone or wood. We believe that this title means a craftsman in the Temple of Amun for two reasons: the first is the poor quality of the statue and the inscriptions on it, and the use of the sign  instead of the sign , which is used in the title of a sculptor, see Alan Gardiner, *Ancient Egyptian Onomastica*, (Oxford: Oxford University Press, 1947), vol. I, 66\*-67\*.; Raymond Faulkner, *A Concise Dictionary of Middle Egyptian*, (Oxford: Giffith Institute, 1964), 290.; 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), 181, no. 1561.; Penelope Wilson, *A Ptolemaic Study of the Texts in the Temple of Edfu*, OLA 78, (Leuven: Peeters, 1997), 1102.; Dilwyn Jones, *An Index of Ancient Egyptian Titles, Epithets, and Phrases of the Old Kingdom*, British Archaeological Reports International Series 866, (Oxford: Archaeopress, 2000), II, 998-999, no. 3700.; 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), 935 (*ksty*, *gnwty*, *msnty*, *mshty*).

## II.1.2 Decoration

On the front side of the statue is engraved the god Osiris in the form of a mummy (figs. 1, 3), standing on a base of Maat, wearing the Atef crown,<sup>1</sup> holding the flail and the crook (now the crook is missed). His name and title are incised in front of and behind the crown:



Wsir hnty imntt

Osiris foremost of the west <sup>(a)</sup>.

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

## II.1.3 Dating

As for the dating of this statue, it is likely to date it to the transitional period between the twenty-fifth and twenty-sixth dynasties, when block statues were common, with the traditional standing figure of Osiris engraved in sunk relief on the front garment, such as the following statues: Cairo CG 48623 (JE 37410)- Karnak Cachette-The end of the 25<sup>th</sup> Dynasty.<sup>2</sup>; New Haven, Yale University Art Gallery YAG , 1930.490- Unknown Provenance - The end of the 25<sup>th</sup> Dynasty.<sup>3</sup>; Leiden , Rijksmuseum van Oudheden , D

<sup>1</sup> It consists of a conical cap of *mww*- dancers, which is made of plant stems bundled together and is flanked by two ostrich feathers. see: Abd el Monem Abubakr, *Untersuchungen über die altägyptische Kronen*, Rare. J.J. Augustin, Glückstadt 1937, 18-19.

<sup>2</sup> Jack Josephson and Mamdouh Eldamaty, *Statues of the XXVth and XXVIth Dynasties, Nos. 48601-48649*, Catalogue général des antiquités égyptiennes du Musée du Caire, (Cairo: The Supreme Council of Antiquities Press, 1999), 52-54, pl. 23a.

<sup>3</sup> Gerry D. Scott III, *Ancient Egyptian Art at Yale*, (Yale: Yale University Art Gallery, 1986), 134-135, figs.; Olivier Perdu, Sobekhotep, prêtre dans la région du fayoum vers la XXVe dyndstie, *GM* 105 (1988): 75-81.

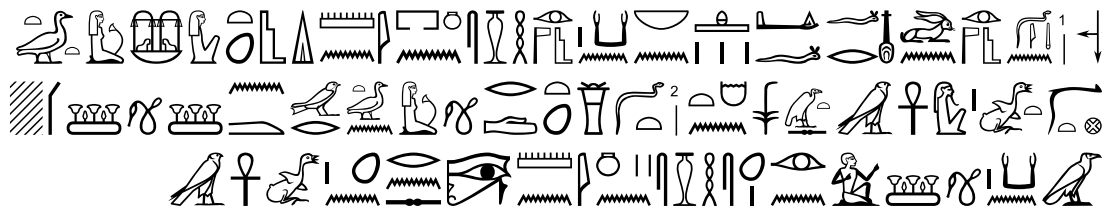
78- Unknown Provenance - The end of the 25th Dynasty to the beginning of the 26th Dynasty (The Statue has two incised Osiris figures on the garment).<sup>1</sup>; Brussels, no. E. 7526 – Unknown Provenance- The beginning of 26<sup>th</sup> Dynasty (Psamtik I).<sup>2</sup> In addition, the facial features bear the distinctive features of the beginning of the 26th Dynasty (fig. 2), such as a round, full face, as well as full lips, almond-shaped eyes, and a slight prominence of the cheekbones. His mouth is small and unsmiling, and the nose wide and straight.<sup>3</sup>

**II.2 Osiris statue-grey granite–H. 67.5 cm - Base dimensions: Height 8 cm, Width 16 cm, Length from front to back 25.5 cm - Height of back column 59 cm.**

Osiris is represented as a mummified figure standing over a rectangular base (figs. 10-13). The statue is represented with a high back pillar. He is shown with a fleshy rounded face, wide nose and a small mouth. The eyes are represented in a conventional manner, the outlines of the eyes being slightly raised, and surmounted by similarly carved arched eyebrows. He is wearing a turned up braided false beard with two straps to fasten it over his face. He is wearing an atef crown leaving his two ears exposed. His hands are crossed on his chest, he is holding a crook (scepter of kingship) in his right hand, while his left is holding a flail (scepter of royal authority).

### II.2.1 Inscriptions

Two hieroglyphic columns are incised on the back pillar (figs. 14-15), which read:



*dd mdw in Wsir wnn nfr di.f htpw nb[w] n.k3.n Wsir ḥsyt hnr n.Imn Di-3st-ḥb-sd s3t imy.r niwt 3ty ḥnh-ḥr mwt.s ḥmt n sw N3-dg3-b3stt-rwd s3t.n. wr.n.mšwš Tknwš ir[t].n.s3[t].s ḥsyt 2- hnr n.Imn Wd3-rn.s s3[t].n. 3ty ḥnh-ḥr*

Words spoken by Osiris Wenennefer,<sup>(a)</sup> he gives all offerings to the ka of Osiris, the Songstress<sup>(b)</sup> of the Harim<sup>(c)</sup> of Amon<sup>(d)</sup> “Di-3st-ḥb-sed”,<sup>(e)</sup> daughter of the mayor of the city and the vizier “ḥnh-ḥr”,<sup>(f)</sup> and whose mother is the royal wife<sup>(g)</sup> N3-dg3-b3stt-rwd<sup>(h)</sup> daughter of the chief of the Meshouesh<sup>(i)</sup> “Tknwš”,<sup>(j)</sup> constructed (the statue) by her daughter<sup>(k)</sup> the second songstress of the Harim of Amon “Wd3-rn.s”<sup>(l)</sup> the daughter of the vizier “ḥnh-ḥr”. But Graefe translated the sentence: engendered of her daughter (her adopted mother)<sup>(m)</sup> the second songstress of the Harim of Amon “Wd3-rn.s” the daughter of the vizier “ḥnh-ḥr”.

(a) LGG II, 541b-c. The epithet “Wenennefer” refers to Osiris-king-of-the-living, partly because of the systematic use of the cartouche in the late

<sup>1</sup> Herbert Senk, “Fragen und Ergebnisse zur Formgeschichte des ägyptischen Würfelhockers”, *ZÄS* 79 (1954): 149-156, pl., XVI 4.

<sup>2</sup> Bernard von Bothmer, *Egyptian Sculpture of the Late Period. 700 B.C. to A.D. 100*, (New York: The Brooklyn Museum, Arno Press, 1960), 37-38, No. 31, fig. 66.

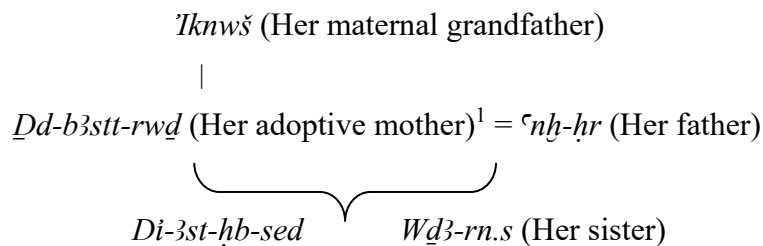
<sup>3</sup> Josephson and Eldamaty, *Statues of the XXVth and XXVIth Dynasties*, 74-75 (CG 48632).

period, and partly because it appears in texts developing Osiris's royal title, and it referred to Osiris only from the Middle Kingdom onwards, see Anaïs Tillier, "À propos de *ntr nfr* comme épithète divine: contribution à l'étude d'Osiris-roi au Moyen Empire", *RdE* 62 (2011): 161. About the meaning of the *wnn nfr*, see V.A. Donohue, "*pr-nfr*", *JEA* 64 (1978): 147-148.

- (b) *WB* III, 165, 15-16.; Ward, *Index of Egyptian Administrative*, 128, no.1095.; Jones, *An Index of Ancient Egyptian Titles*, II, 661, no. 2420.; Hannig, *Großes Handwörterbuch*, 602. *Hsy*t was increasingly fashionable, which developed especially from the New Kingdom onwards to become particularly popular in the Third Intermediate Period see Emma Bruner-Traut, *Der Tanz im Alten Ägypten*, (Glückstadt: Verlag J. J. Augustin 1938), 44.; Suzanne Onstine, *The role of the chantress (šm'ayt) in ancient Egypt*. British Archaeological Reports International Series 1401. (Oxford: Archaeopress, 2005), 6-7, 25.
- (c) The Harim "*hnr*" was clearly seen as a special kind of entertainment group, probably consisting of a variety of songstresses and dancers, see Onstine, *The role of the chantress*, 8.
- (d) Nearly 100 women are known to have held the title "*hsyt hnr n.Imn*", and it was known from the reign of Takelot II to the end of the Twenty-sixth Dynasty, they were thought to have been subordinate to the God's Wives, and indeed some of them were buried near the funerary chapels of the God's Wives in the Twenty-fifth and early Twenty-sixth Dynasties at Medinet Habu, see Emily Teeter, "Celibacy and Adoption among God's wives of Amun: A Reevaluation of the Evidence", in *Gold of Praise. Studies on Ancient Egypt in honor of Edward F. Wente.*, edited by Emily Teeter, and John Larson, *SAOC* 58, (Chicago: Oriental Institute, 1999), 406.
- (e) *PN* I, 369, 9, II, 400.
- (f) *PN* I, 66, 1. For his tomb see Manfred Bietak und Elfriede Reiser-Halslauer, *Das Grab des ʿanch-hor, Obersthofmeister der Gottesgemahlin Nitokris*, 2vols, (Wien: Verlag der Österreichischen Akademie der Wissenschaften, 1978, 1982).
- (g) Her title of royal wife could very well have come to her from a marriage with a Kushite king, see Yoyotte, "Les principautés du Delta", 160.
- (h) For reading this name, see Jean Yoyotte and Herman De Meulenaere, "Deux composants "natalistes" de l'anthroponymie tardive. [1. - [tjaou], "oisillon, rejeton". 2. - [dga], "rhizome, racine, rejeton"?", *BIFAO* 83 (1983): 112-121.
- (i) The sign ( $\text{𓆎}$ ) has been mistakenly written for ( $\text{𓆏}$ ). The Egyptians of the New Kingdom described the supreme leader of the Meshouesh, when they still inhabited Libya, as "king" or "chief of the Meshouesh ". When they settled in Egypt, the expression was retained to designate the Libyan who were the ancestors of the XXII dynasty. In the second half of the Libyan period, the title "*wr.n.mšwš*", or *wr.n.mš*", became very common again, then it was called by the local monarchs who governed in private dominions, all located in Lower Egypt, see Yoyotte, "Les principautés du Delta", 122-124.

- (j) *PN* I, 48, 18-19, II, 344. Akanosh was the Count in Sebennytos (Samannud, Gharbia) Isidopolis (Behbyt Elhegara), and Lower Diospolis (ElBalamon). Akanosh thus controlled the lands between the borders of the principality of Busiris to the sea, his eastern neighbor being the Prince of Mendes and Hermopolis, his western neighbor the all-powerful Tefnakht, see Yoyotte, "Les principautés du Delta", 159.; Gardiner, *Ancient Egyptian Onomastica*, vol. II, 180\*-181\*.; Gauthier. *GD* II, 110-111 (Behbit el-Hagar).; Gauthier. *GD* VI, 74 (Samannoud).
- (k) Here the *s3.s* was written instead of *s3t.s*.
- (l) *PN* I, 88, 23, II, 351.
- (m) It is suggested that the sister adopted her sister and taught her the duties of her job as a Songstress of the harem of Amun, see Erhart Graefe, "Die Adoption ins Amt der *hzwt njwt hnw nj jmnw* und der *smswt dw3t-ntr*", *GM* 166 (1998): 110.; Teeter, "Celibacy and Adoption", 409 notes 24, 26.

The family genealogy of "*Di-3st-ḥb-sed*" would appear to be as follows:



## II.2.2 Dating

The face of God Osiris is rounded and square, bearing somewhat heavy features, including a wide mouth, full lips, and a broad nose with creases on either side of the nostrils. The eyes are elongated, narrow, and look upwards,<sup>2</sup> with lightly raised, arched eyebrows above them. All these features (figs. 10-11) are considered characteristic of the Twenty-Fifth Dynasty, especially its later years.<sup>3</sup>

## III. Commentary

The situation evolved in the transitional period between the twenty-fifth and twenty-sixth dynasties, and the engraved figure of Osiris was replaced with a prominent statue on the front sides of these statues. Many of these statues, both stone and bronze, were found in the Karnak Cachette, where they were distributed throughout the temple and its various shrines. Many of them bear dedications from the God's wives of Amun and their surrounding circle during the 25th and 26th Dynasties.

*Di-3st-ḥb-sed* held the title "Songstress of the harem of Amun" and her sister *Wd3-rn.s* held the title "The second Songstress of the harem of Amun", this title refers to a female singer who was part of the religious and ritualistic practices associated with the

<sup>1</sup> She was perhaps her adoptive mother, see Yoyotte, "Les principautés du Delta", 159-160. About the Adoption of the Songstress of the harem of Amun, see Robert Ritner, "Fictive adoptions or celibate priestesses?", *GM* 164 (1998): 85-90.; Teeter, "Celibacy and adoption", 405-414.

<sup>2</sup> Bernard von Bothmer, "Apotheosis in Late Egyptian Sculpture," *Kêmi* XX (1970): 249-278.

<sup>3</sup> Josephson and Eldamaty, *Statues of the XXVth and XXVIth Dynasties*, 1 (CG 48601); 5 (CG 48603).

god Amun in ancient Egypt. These Songstresses held important roles within the temple system, often serving as entertainers and ritual performers for the deities. Songstresses like those in the harem of Amun were not just for singing, but also played religious roles, and participated in celebrations and festivals.<sup>1</sup>

#### IV. Conclusion

The two statues published in this paper: a block statue inscribed with the god Osiris, unearthened in the Karnak Cachette, and a statue of Osiris himself, unearthened in the funerary chapels of the God's wives of Amun at Medinet Habu. They were dated to the same period, the transitional period between the twenty-fifth and twenty-sixth dynasties.

This study reveals the continuation of the policy that began in the 23rd Dynasty, coinciding with Shepenwepet I, daughter of Osorkon III, assuming the title of God's wife of Amun, and her brother Takelot III assuming the crown prince position and leaving the position of High Priest of Amun. The author suggests that there was an agreement and consensus between the royal political authority during this period, the priesthood of Amun and the priesthood of Osiris, to strengthen and support the ruling royal authority of this dynasty. To achieve this, this dynasty began taking several steps from this date, which were continued by the kings of the 25th and 26th Dynasties.

During the 25<sup>th</sup>/26<sup>th</sup> Dynasties, great interest in the worship and sanctification of Osiris continued in the Karnak temples. This was manifested in the completion of the shrines built before this period and the construction of new shrines for Osiris in the Karnak precincts by royal order,<sup>2</sup> to strengthen the authority of the God's wives of Amun in the precincts of Amun-Re of Karnak.<sup>3</sup> They also continued to build funerary chapels in the courtyard of the Temple of Medinet Habu, where the resting place of the creator god Amun.<sup>4</sup>

Within the stone statues of Deities unearthened by the Karnak Cachette, the best-represented god is undoubtedly Osiris. With more than thirty stone statues or fragments of statues, he largely dominates the corpus of statues. This supremacy is also paralleled

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<sup>1</sup> Emily Teeter, "The Role and Function of Temple Singers", 25-29, and "Ritual Music", 30-42, in *The Life of Meresamun: A Temple Singer in Ancient Egypt*, edited by Emily Teeter and Janet H. Johnson, (Chicago: The Orientalia Institute of the University of Chicago, 2009).; Marine Yoyotte, "Le harem, les femmes de l'entourage royal et leurs lieux de résidence aux époques tardives: espace social ou espace clos?", *Topoi* 20/1(2015): 25-45.

<sup>2</sup> Establishing shrines for Osiris in the Karnak precincts, dedicating each shrine to Osiris with titles such as "Lord of Life," "Lord of Eternity," and "Onnophris in the Persea Tree." These shrines were decorated with images of the reigning king and numerous images of the God's wives of Amun. See *PM II*, 202-207.; Jean Leclant, *Recherches sur les monuments thébains de la XXV<sup>e</sup> dynastie dite éthiopienne*, (Le Caire: Institut Français d'Archéologie Orientale, 1965) 47-54.; Stéphanie Boulet, "Étude céramologique préliminaire des campagnes de fouille de la chapelle d'Osiris Ounnefer Neb-Djefauou 2013-2014." *Cahiers de Karnak* 15(2015): 63-79.

<sup>3</sup> Furthermore, the residential quarters of the God's wives of Amun was at Karnak, north of the enclosure of Amun and west of that of Montu, see Laurent Coulon, "The Quarter of the Divine Adoratrices at Karnak (Naga Malgata) during the Twenty-Sixth Dynasty: Some Hitherto Unpublished Epigraphic Material", in *Thebes in the First Millennium BC*, edited by Elena Pischikova, Julia Budka and Kenneth Griffin, (Newcastle: Cambridge Scholars Publishing, 2014), 565-570.

<sup>4</sup> David Klotz, "Articulata Forma Dei A Cosmic Epithet from Esna and Medinet Habu", *ENIM* 5 (2012): 33-37.



by the much greater number of private statues holding a statue of Osiris compared to those holding a statuette of another deity. This dominance of Osiris is evident from the 1st millennium BC, coinciding with the development of Osirian cult sites within the temple of Karnak, on the other main temples. Most of these statues dated to the 25<sup>th</sup>/26<sup>th</sup> Dynasties.<sup>1</sup>

Numerous block statues with the traditional standing figure of Osiris engraved in sunk relief on the front garment, dated to the 25<sup>th</sup>/26<sup>th</sup> Dynasties, such as the block statue published in this paper,<sup>2</sup> were found in the Karnak Cachette, as well as block statues, and kneeling or standing statues holding the almost free figures of Osiris<sup>3</sup>.

The Statue of Osiris published in this paper is one of Eighteenth stone statues of Osiris unearthed in the funerary chapels of the God's wives of Amun at Medinet Habu.<sup>4</sup> These statues were dedicated by King Taharqa, the God's wives of Amun, and some by officials or priestesses from within the circle of the God's wives of Amun.<sup>5</sup>

Finally, in fact, Osiris as the god-king is said to have been crowned twice: the first time in Heracleopolis, where he was made king of the living; the second time in Heliopolis, where he became ruler of the kingdom of the dead.<sup>6</sup> Osiris was the god who gives the royal insignia Crook, flail, and Mekes to the kings.<sup>7</sup> He held royal titles describes his kingship, such as "*ntr nfr*", "Lord of the Two-Lands," "King of Upper and Lower Egypt," "First king of the Balance of the Two-Lands", "Monarch of the living", "King of the Black Land," and "King of the Red Land",<sup>8</sup> and his name was written

<sup>1</sup> Laurent Coulon, "Les statues d'Osiris en pierre provenant de la Cachette de Karnak et leur contribution à l'étude des cultes et des formes locales du dieu", in *La Cachette de Karnak. Nouvelles perspectives sur les découvertes de Georges Legrain*, edited by Laurent Coulon, BdE 161, (Le Caire: Institut Français d'Archéologie Orientale, 2016), 505-583.

<sup>2</sup> See above p. 5.

<sup>3</sup> Cf., the following Statues: CG 48604-Latter part of 25<sup>th</sup> Dynasty (Josephson and Eldamaty, *Statues of the XXVth and XXVIth Dynasties*, 7-8.); CG 48621-Beginning of 26<sup>th</sup> Dynasty (Josephson and Eldamaty, *Statues of the XXVth and XXVIth Dynasties*, 48-50.); CG 48633- Beginning of 26<sup>th</sup> Dynasty (Josephson and Eldamaty, *Statues of the XXVth and XXVIth Dynasties*, 77-79.); CG 48636- Beginning of 26<sup>th</sup> Dynasty (Josephson and Eldamaty, *Statues of the XXVth and XXVIth Dynasties*, 85-87.); CG 48647-Beginning of 26<sup>th</sup> Dynasty (Josephson and Eldamaty, *Statues of the XXVth and XXVIth Dynasties*, 106-107.); CG 48649- Middle of 26<sup>th</sup> Dynasty (Josephson and Eldamaty, *Statues of the XXVth and XXVIth Dynasties*, 111-112.); JE 37332-26<sup>th</sup> Dynasty (Karl Jansen-Winkeln, *Biographische und religiöse Inschriften der Spätzeit aus dem Ägyptischen Museum Kairo*, 2 vols, (Wiesbaden: Harrassowitz Verlag, 2001), 49-51.); JE 38061-26<sup>th</sup> Dynasty (Jansen-Winkeln, *Biographische und religiöse Inschriften*, 52-57.).

<sup>4</sup> Where the Mound of Djeme, which was believed to be the burial place of the Ogdoad, a cenotaph of Osiris and, one of the entrances of the Cavern of Nun, see Kathlyn Cooney, "The Edifice of Taharqa by the Sacred Lake: Ritual Function and the Role of the King", *JARCE* 37 (2000): 27-37. (15-47); Marc Gabolde, "L'inondation sous les pieds d'Amon", *BIFAO* 95 (1995): 245-53. (235-258).

<sup>5</sup> *PM* II, 480-481.

<sup>6</sup> Osiris bore the title of Osiris-king since the Middle Kingdom, see Tillier, "À propos de *ntr nfr*", 161.

<sup>7</sup> Hermann Kees, *Der Opfertanz des Ägyptischen Königs*, (München: München Universität, 1912), 136-147.; Percy Newberry, "The Shepherd's Crook and the So-Called 'Flail' or 'Scourge' of Osiris," *JEA* 15 (1929): 84-94.; 136-147.

<sup>8</sup> Tillier, "À propos de *ntr nfr*", 161. About the *hb-sd* of Osiris, see Georg Möller, "Das *Hb-sd* des Osiris nach Sargdarstellungen des neuen Reiches", *ZÄS* 39 (1901): 71-74.

within the royal cartouche and the serekh.<sup>1</sup> In short, this harmony and agreement that occurred in the 23rd Dynasty continued and was confirmed in the 25<sup>th</sup>/26<sup>th</sup> Dynasties. This agreement combined the eternal political kingship of Amun with the ancient, eternal political kingship of Osiris<sup>2</sup>.

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<sup>1</sup> Coulon, "Les statues d'Osiris en pierre provenant," 516.

<sup>2</sup> Alexandre Moret, "La légende d'Osiris à l'époque thébaine d'après l'hymne à Osiris du Louvre," *BIFAO* 30 (1931) :725-750.

## The Figures<sup>1</sup>



Fig.1: The Block Statue (Cairo JE 37181 bis).

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<sup>1</sup> Pictures taken by © Sameh AbdelMohsen and the Line drawing done by © Ahmed Abdel-Halim.



Fig. 2: Detail of the Block Statue.

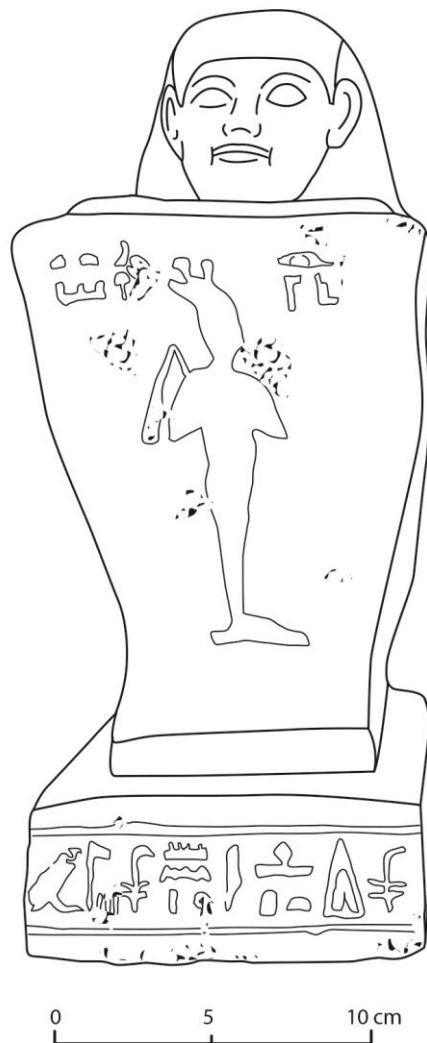


Fig. 3: Line drawing of the front side.



Fig. 4: Right side of the Block Statue.

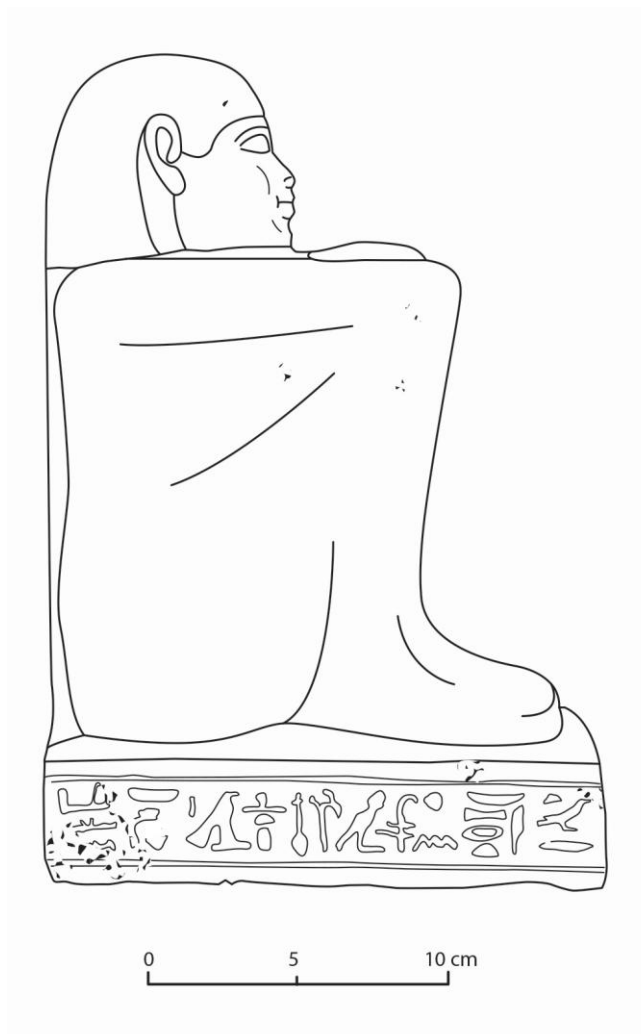


Fig. 5: Line drawing of the right side of the Block Statue.



Fig. 6: Left side of the Block Statue.



Fig. 7: Line drawing of the left side of the Block Statue.





Fig. 8: Back pillar of the Block Statue.



Fig. 9: Line drawing of the back pillar of the Block Statue.



Fig. 10: The Osiris' Statue (Cairo CG 38238)

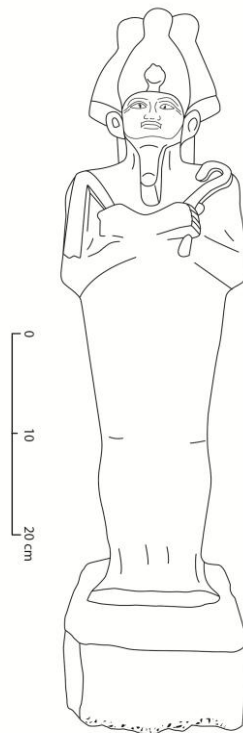


Fig. 11: Line drawing of the Osiris' Statue





Fig. 12: Right side of the Osiris' Statue.



Fig. 13: Left side of the Osiris' Statue.



Fig. 14: Back pillar of the Osiris' Statue.

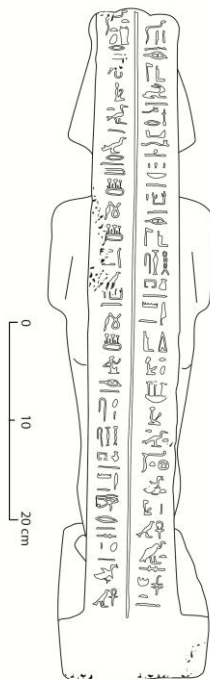


Fig. 15: Line drawing of the back pillar of the Osiris' Statue.

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