

Block Statue in the Cairo Museum JE 37185 from Karnak Cachette, Excavation Number K.382*

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Abstract:

In the Ismailia Museum¹ is a block statue No. JE 37185² of a certain *Hr*, who was the son of *Jy-m-ḥtp* and *Kr-hb*. This statue has not been published previously³, It was found by Legrain in the Karnak Cache⁴ on 4/6/1904. Now, this object is stored in the magazine of Ismailia Museum in a good state of preservation, except for some shattering in the palm of the left hand with his elbow. The wide back pillar and the front of the statue keeping complete inscriptions, except the last line on the front. the present study will discuss the statue, the scenes and the inscriptions that carved on its surface.

Key words:

Karnak Cache, Block statue, Ismailia Museum.

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¹ It was transferred to Ismailia Museum from Cairo museum in 2004.

² I would like to express my appreciation to the Director of the Ismailia Museum for permission to publish the statue herein.

³ This statue has not been published previously, though it was referred to by De Meulenaere, "La prosopographie thébaine de l'époque ptolémaïque à la lumière des sources hiéroglyphiques", in S.P. Vleeming (ed.), *Hundred-gates Thebes : Acts of a colloquium on Thebes and the Theban area in the Graeco-roman period, 9-11 september 1992*. Leiden 1995, p.88, n.26; Ibid, "The Cachette of Karnak", in F. Tiradritti (éd.), *Egyptian Treasures from the Egyptian Museum in Cairo, Vercelli 1998*, p. 341

⁴ PM II, 157

General Description

Registration numbers: *JE 37185: Sr 4/6/1904: K. 382*

Dimensions: The statue: Height: 35.5 cm,

The base: Length: 13 cm, Width: 20 cm

The statue is in hard limestone, represented *Hr*, seated in a squatting position, on a low square pillow and completely enveloped by a long cloak, exposing in shallow raised relief his crossed-over hands on the top surface of the cube which is formed by his folded body. The outlines of the legs are obscured, while the backs of the upper arms form slight bulges at the top of the cubic structure. His hands lack wrists. His right hand is clenched in a fist, and displays carefully detailed fingers, while his left hand lies flat.

The head is sculpted with meticulous attention to detail, capped by a wig that is represented in a smooth and flat-topped form. Its rounded ends rest on top of the rectangular back pillar, and reach almost to the edges of his shoulders. The prominent ears are represented pushing forward by the wig; its depiction is not well-detailed, but carved in an anatomically correct position on the head. The idealizing and fleshy face is round-shaped, placid, and full with a short section of beard attached to the chin, sinking into the surface of the cube. The almond-shaped eyes are conventionally represented, the eyeball is slightly protruding and the cosmetic outline is represented in raised relief and stretches across the broad face, surmounted by similar carved arched eyebrows. The smiling mouth is thick-lipped and narrow¹. The owner sits on a rectangular base devoid of inscriptions.

¹ R.S. Bianchi, *Cleopatra's Egypt: Age of the Ptolemies* (Brooklyn, 1988), 124.




Fig.(1): Facsimiles of the inscriptions on the front of the clock, down to the toes.

The Inscriptions

1. *The cloak (Fig.1)*


The entire front of the cloak, down to the toes, is covered by nine rows of inscriptions, above which is a adoration scene displaying two engraved figures of *Ji-m-ḥtp* and his son *Hr*, who sit on the left with both arms raised in the traditional attitude, facing right to Theban trinity and behind them carved standing person, all of them receiving the adoration of the father and his son.

The inscriptions above the head of Amun-Re who wearing a crown with two tall plumes rising from a base and holding  reads:



Imn r^c nb pt


Amun-Re, lord of the sky

The vertical line of inscription that accompanied the figure of the spouse of Amun-Re, Mut wearing the double crown, and holding , reads:



Mwt nb.(t) pt

Mut, Lady of the sky

Behind Mut represented her son Khonsu, with moon's disk and crescent on his head, also holding , The caption in front of his head reads:



Hnsw

Khonsu

On the far right, behind the Theban triad, there is a standing person, represented in a royal form, maybe is the king that the owner lived in his time. he is wearing a shirt, and a short kilt, he

holds a *w3s*-scepter in his left hand and undefined sign in the other. There are a two signs incised above him the symbols:






On the other side, there are two persons, represented the father and his son, depicted sitting with both arms raised in adoration, The hieroglyphic columns above them read:









hm sw3š r nb .f 'li-m-ḥtp s3 .f Hr 'nh b3 .k rnpi .k m3'-hrw

The servant who praise^(a) for his lord^(b), *li-m-ḥtp*^(c), his son Hor^(d), may your spirit *b3* live, may you rejuvenated^(e), justified.

- (a) It is an initial praise formula. *šw3š* is a religious expression, see *Wb* IV, 63.22-64.5; *Urk* VII, 56; *Urk* IV, 2118.6; derived from the root *w3š* meaning “to adore, worship”, see *Wb* I, 261 .9-262.8; It is usually determined by a man standing, his arms raised before his face in a gesture of adoration  (A31), see Wilson, *A Ptolemaic Lexikon: A Lexicographical Study of the Texts in the Temple of Edfu*. OLA, 78.Leuven : Peeters, 809. This term is usually used in the political texts in expressing homage to the king, see Godicke, “The prayers of WAKH-‘ANKH-ANTEF-‘AA”, *JNES* 50 (1991), 238; Fr.-R.Herbin, “Trois manuscrits originaux du Louvre porteurs du livre des Respirations fait par Isis (P. Louvre N3121, N 3083 et N 3166)”, *RdE* 50 (1999), 195.
- (b) The term *nb .f* “his lord”, according to the context, it will be better if we can translate it by “his father”.

(c) *PN I*, 9.2. it is written in the text with two forms:  and 

, meaning “The coming in peace”.

(d) The partly worn out sign after , it has been distorted by weathering and may be restored by the known sign  (F18) which is suitable for the free space, see *PN I*, 245.18. Noteworthy, the name of the son Hor is written here with three forms as the following: , , and .

(e) It is a certainly reading, see *Wb.* II 434 (9-12), for the meaning of *rnpi*, see *CLEM*, p. 86.

The rest of the front of the cloak is decorated with nine horizontal bands of well-drawn inscriptions in sunken relief, right to left with border marking.




1. *h̄tp di nswt n 'Imn-r̄ nswt ntrw ntr ʿ3 nb pt mwt h̄nsw*

2. *pth skr wsir psdt imyw ipt-swt di .sn*

3. *pṛt-ḥrw k3w 3pdw sn-tr kbḥw mrḥt ḥbs n wsir wn ʿ3 (n) pr nbw (n) ʿImn ḥm ntr*
4. *ʿIi-m-ḥtp s3 pth iry ʿ3w (n) ʿImn smsyt*
5. *n b3 Ḥr m3ʿ-ḥrw s3 mi nn ʿIi-m-ḥtp m3ʿ-ḥrw*
6. *ms n nb(t) pr kr-hb m3ʿ(t) ḥrw ʿnh b3 m pt*
7. *ḥr rʿ ḥwt-ntr .k ḥnty ntrw w3ḥ ḥ3t .k m dw3t ḥr ...*
8. *3ḥ sʿḥ .k ḥnt ḥnmm.t (n) kṛst-nfṛt ḥr imntt w3st*
9. *tm.....m*

1. *An offering that the king gives to^(a) Amun-Re, the king of the gods, the great god and the lord of the sky, Mwt, Khonsu,*
2. *Ptah, Soker, Osiris and the ennead who is in Karnak, that they may give*
3. *invocation offerings of oxen, fowl, incense, water^(b) , Mrḥt-oil^(c) and clothes for Osiris, the door-keeper of the gold-house of Amun^(d) , the priest*
4. *ʿIi-m-ḥtp, the son of Ptah, the door keeper^(e) of Amun and Smsyt^(f)*
5. *for the spirit-bA^(g) of Hor, justified, the son of the like-titled^(h) ʿIi-m-ḥtp, justified.*
6. *born of the lady of the house⁽ⁱ⁾ Kṛ-hb⁽ⁱ⁾ , justified, may your spirit-bA live in the heaven,*
7. *near Re in his temples, before the gods. May your body remain in the dwAt, near*
8. *May your mummy glorified before the people of the good burial^(k) on the western Wast.*
9. *.....^(l)*

(a) The sign  read as *n* from the new kingdom, see *Wb* II, 193 ff.

(a) *Wb* V, 29.5-13; Wilson, *A Ptolemaic Lexikon*, 1052.

(b) It is unusually to write the term *mrḥt* with the sky $\overline{\text{𓆎}}$ as determinative, see *Wb* II, 111. (1-10), it is a general term for fat or grease and was used as an ointment in recipes and as a kind of offering to the deceased, see Altenmüller, “Das Magazin im Grab des im Saqqara (Qs 2405)”, *SAK* 4(1976), p.7. for the discussion concerning the nature of *mrḥt*- Oil, see Harris, *Lexicographical Studies in Ancient Egyptian Minerals*, Deutsche Akademie der Wissenschaften zu Berlin 54, 1961, p. 174.

(c) For Widely discussion of these title *wn ʕ3 (n) pr nbw (n) Imn* “the door-keeper of the gold-house of Amun”, holding by the father *ʕl-m-Htp*, see Alzohary, “A Ptolemaic Block statue (Cairo JE 37181)”, *ASAE* 86 (2012-2013), 131.

(d) For the title *iry ʕ3w* “the door keeper”, see E.Jelinkova-Reymond, “E. Jelinkova-Reymond, «Recherches sur le rôle des «gardiens de portes» (*iry-ʕ3*) dans l'administration des temples”, *CDE* 28/55 (1953),pp.39-59; *AEO* 1, 90* [193]

(e) The word *smsyt* is uncertainly reading.

(f)For the sign $\overline{\text{𓆎}}$ reading as *b3*, see *Wb* I, 41.

(g) The expression *s3 mi nn*, meaning “with the same titles and rank of his father and grandfather” from 22 dynasty genealogies, *Wb* II, 37,10-11; H. Selim, “The Naphorous statue Je. 38016 in the Cairo Museum”, *MDAIK* 56, (2000), p. 365 m for the discussion of these term, see John Gee, “*s3 mi nn*” A temporary Conclusion”, *GM* 202 (2004), pp.55-58.

(h) It is generally felt that the title implies its holder was a married woman, this title is found so frequently on almost every funerary stela, see Ward, *Index of Egyptian administrative and religious titles of the*



middle kingdom, American university of Beirut, 1982, 99, see also Abdalla Abdel-Raziq, *SAK* 43, 4 (n.14).

(i) It is not attested in Ranke, *PN*.

(j) Always, funerary texts frequently express the desire for a good burial in the West, see David Klotz, “A Good Burial in the West: Four late Period Theban statues in American collections”, *La Cachette de Karnak Nouvelles perspectives sur les decouvertes de Georges Legrain* (2016), pp.433- 464.

(k) These line is completely illegible except the initial negative verb *tm* and the simple preposition *hn^c* in the middle of the phrase.


2. Back pillar (Fig.2)

The back pillar bears two framed columns of writing continuing on the slightly damaged base:

ḥtp di nswt n 'Imn ipt n i3t t3mt ntr 3 3nh (n) ntrw di .f kbḥw
..... nbw(t) prt-ḥrw k3w 3pdw sn-tr kbḥw n k3 wsir wn 3 (n) pr
nbw (n) 'Imn iry 3w n imn ii m ḥtp s3 mi nn Hr ir n
(nbt) pr t3 šrit (nt) ḥnsw m3^c ḥrw



An offering that the king gives to Amun ope in Djeme^(a), the great living god in the gods, that he gives the water invocation offerings of oxen, fowl, incense and water for the Ka of Osiris, the door-keeper of the gold-house of Amun and the door-keeper of Amun 'Ii-m-ḥtp, the son of the like-titled Hor, born of the (lady) of the house t3-di-(nt)-'Imn, justified.

(a) The god *ʾImn ipt n t̄3mt*, see *LGG* I, 310. For *ʾImn ipt* “Amun of ope (Luxor)”, see *LEM* .29 (11,2), The term *t̄3mt*, maybe is a correction for the word *d̄3m*;  (*Wb* V. 574(2); J. D. Ray, “Thoughts on Djeme and Papremis”, *GM* 45 (1981), pp. 57), which is written usually in GR period, it is refers to building as the seats of gods, (Wilson, *A Ptolemaic Lexikon*, 1237), also see Feancois-Rene Herbin, “Trois Manuscrits originaux du louvre porteurs du livre des respirations fait par Isis (P. Louvre N 3121, N 3083 et N 3166)”, *RdE* 50 (1999), p. 174; Sethe, *Amun und die acht Urgötter*, 1929, 111-114.

(b) The name of the mother here is probably reading mistake by Legrain and most likely seems to be *t̄3 šrit (nt) ḥnsw*, see *PN* I, 369.19.

Genealogy

The family of the owner, his father, mother, brother, and his sisters can be probably reconstructed from the filiations provided in the inscriptions on our statue and that presented by the block statue of *ʾIi-m-ḥtp* son of *P̄3-(n)- km* and *T̄3-šryt-(nt)- ḥnsw* from Karnak Cache, (Cairo Museum *JE*. 37181). The proofs that assert the connections between the two statues are the title “The door-keeper of the gold-house of Amun” which holding by the father *ʾIi-m-ḥtp* on *JE*. 37181 and it is beared by his eldest son *Hr* (the owner of *JE*. 37185), and most of the paleographic and epigraphic features are same in the two statues, which means that *Hr* who is presented on *JE*. 37181, is the same one who has our statue, in order to illustrate that the one can quote the form that presented by N. Alzohary, *ASAE* 86, 131, and which is missing the name of the lady of the house *Kr-hb*, the wife of *ʾIi- m- ḥtp* and the mother of *Hr* where mentioned in our statue:

$P3-(n)-km$ (father) = $T3-šrit-(nt)-ḥnsw$ (Mother)



$Ti-m-ḥtp$ (son) = $Kr-hb$ (his wife)



Hr (son) $P3-šri-(n)-imn$ (son) $T3-šrit-(nt)-mwt$ (daughter) $P3-ḥp$ (son)



Hr (grandson)

$P3-di-ḥnsw$ (grandson)

$P3-šri-(n)-ḥnsw$ (grandson)

$Ti-m-ḥtp$ (grandson)

Date:

On the basis of the family of the owner, its stylistic, iconographic, epigraphic and paleographic details, The block statue of Hr , who was the son of $Jy-m-ḥtp$ and $Kr-hb$ appears to be a typical statue of his father (Cairo Museum *JE*. 37181), which is probably dated to the reign of Ptolemy IV.



Fig.(3): Cairo Museum JE 37185¹

¹ The photos here are taken by the researcher himself in Ismailia museum, for better photographs of the texts see <http://www.ifao.egnet.net/bases/cachette/>

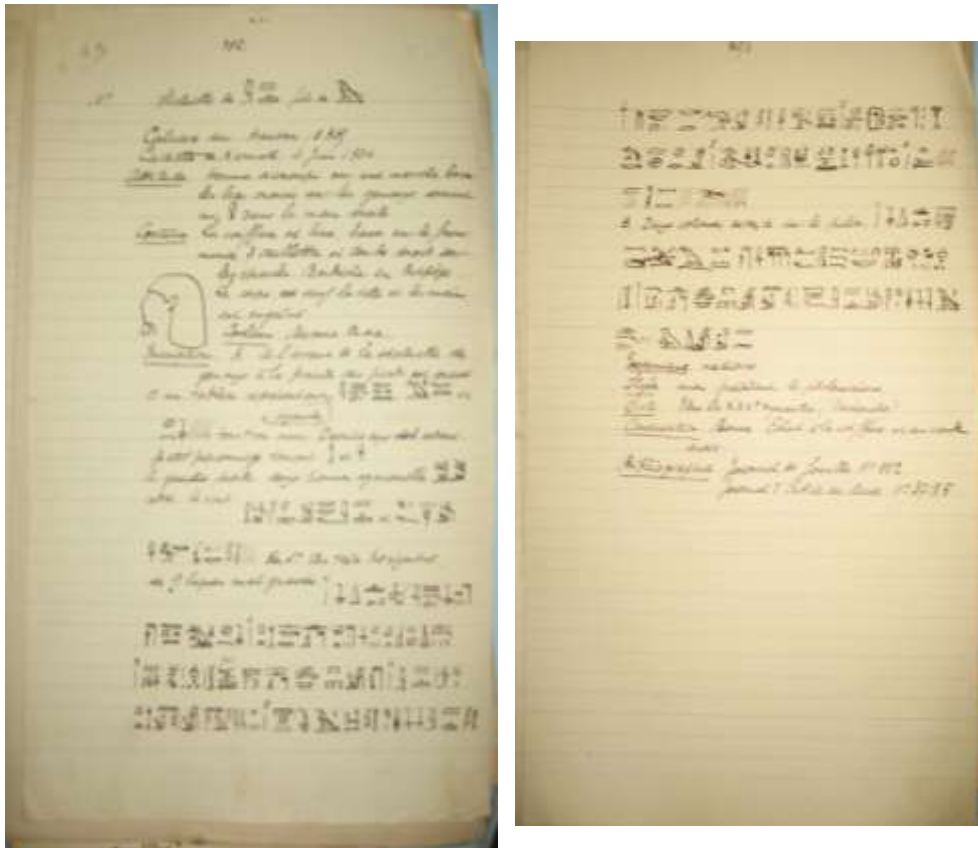


Fig. (4): G. Legrain's manuscript catalogue: K 382. Photo L. Coulon E. Jambon, Egyptian Museum in Cairo.

تمثال كتلة من المتحف المصري من خبيئة الكرنك ، رقم الكشف (K.382)

• ايمان ابوزيد

الملخص:

التمثال رقم Je. 37185 من احد تماثيل الكتلة الغير منشورة والتي تم الكشف عنها بخبيئة الكرنك بواسطة لجران عام ١٩٠٤ م. نقل التمثال إلي متحف الاسماعيلية من المتحف المصري بالقاهرة عام ٢٠٠٤م. التمثال في حالة جيدة من الحفظ مع فقد بعض الأجزاء من الكوع الأيسر وجزء من اليد اليسرى، حفظت النقوش بالكامل ماعدا السطر الأخير علي العباءة أعلي القدم. يقدم البحث الراهن دراسة تحليلية للتمثال، النصوص والمناظر المسجلة عليه.

• استاذ مساعد بكلية الآثار -جامعة جنوب الوادي ووكيل الكلية لشئون الدراسات العليا والبحوث
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