

Amulets of the Four Sons of Horus at the Ismailia Museum: Nrs. (3322, 3323, 3324 and 3325)

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






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Abstract

The research focuses on studying and publishing the amulets of the Four Sons of Horus, which are excellently preserved and currently displayed at the Ismailia Museum Nrs. (3322, 3323, 3324 and 3325). The study aims to analyze and comment on the symbolism of these amulets, shedding light on their role as guardians of the body's inner organs extracted throughout the process of mummification and as protectors of the deceased in the afterlife. Additionally, the research seeks to determine the time period of these amulets by analyzing their artistic characteristics.

Keywords: Amulets, Four Sons of Horus, Qaw El Kebir, Late Period, Ismailia Museum, Imesty, Hapy, Duamutef, Qebhsenuf

Introduction

One of the significant minor arts utilized by the ancient Egyptians in both life and death was the amulets. They considered them as symbols of protection. The ancient Egyptians used specific terms to denote amulets: “s3” ; “wd3w”,     ¹ and “mkt”,  ². The term “s3” referred to a looped cord, typically made of linen thread or leather, which held significance as both a component of amulets and sometimes as an amulet in its own right³. The words “wd3w” and “mkt” conveyed the meanings of “protection” or “protective spell”⁴.

In ancient Egyptian belief, amulets served the purpose of restoring vital functions essential for navigating spiritual realms in the afterlife. These objects were often wrapped with mummies to rejuvenate the body's organs to gain the protection in the afterlife⁵. The amulets, inscribed with spells, played an essential role in religious practices and believed to ensure blessings or desires⁶. While some amulets were worn during the lifetime of individuals, others were affixed to the deceased for magical benefits and protection in the afterlife. These artifacts were frequently discovered in Egyptian tombs, as well as in homes, temples, or shrines where votive offerings were presented to meet the needs and desires of the deceased in the afterlife⁷.

¹Wb I, p.401; Faulkner, R., *A Concise Dictionary of Middle Egyptian*, Oxford, 1962, p.45.

²Wb II, p.162; Faulkner, *Dictionary*, p.119.

³Abdel-Hamid, D., “Some Remarkable Amulets in Ancient Egyptian Art”, In: *Journal of Association of Arab Universities for Tourism and Hospitality*, Special Issue’ Al-Seyouf Conference, 2016, p. 11.

⁴Faulkner, *Dictionary*, p.45, 119.

⁵Clark, R., *The Sacred Tradition in Ancient Egypt*, Minnesota, 2000, p.315.

⁶Hayes, W., *The Scepter of Egypt*, part1, New York, 1964, p.82.

⁷Petrie, F., *Amulets*, London, 1914, p. 5; Thomas, W., & Pavitt, K., *The Book of Talismans, Amulets and Zodiacal gems*, 2nd edition, London, 1922, p.59; Dunham, D., “Amulets of the Late Period”, In: *BMFA* 28 (1930), p.117.; Pinch, G., *Magic in Ancient Egypt*, London, 1994, p.105.


The amulets were used from the Pre-Dynastic and Dynastic Periods until the Greco-Roman Period. Archaeologists had classified amulets into several categories. Petrie firstly classified about 275 types of amulets into five categories: similar amulets, power amulets, royal amulets, protection amulets, and divine amulets⁸. Another classification for amulets represents into two kinds according to the text which written on them. The first kind was inscribed with magical formulas and often depicted as vignettes in religious texts, while others lacked such formulas altogether⁹. Bonner mentioned that the differentiation between stones amulets that used and worn for gaining the full protection of gods and others amulets which intended to invoke or control powers isn't always straightforward. The method used to craft religious amulets closely resembles that of undoubtedly magical pieces, suggesting they originated from the same period. A single magical word or character could effectively transform a stone from one category to another¹⁰.

Amulets served two main purposes: temporary use during magical rituals potentially enhanced with spoken or written magical formulas, which bore the names of divine beings and were inscribed on linen or papyrus, or later, on thin metal sheets or leaves of certain plants. The other primary purpose was their permanent use through regular wearing for continuous protection¹¹.

The Ancient Egyptian also used unusual magical amulets, known as magical stones, for their protective role, such as turtle amulets, which served the purpose of safeguarding the deceased. Despite embodying cosmic danger and being ritually annihilated, the turtle's dual character, as a creature of the shadowy deep, allowed its power to be harnessed for the benefit of individuals, serving as potent amulets capable of warding off evil¹². During the Late Period, number of amulets expanded to at least one hundred and four, varying in shape according to the significance of different deities such as Isis, Tefnut, Osiris, Amun, Nephtys, and the Four Sons of Horus¹³.

Case study: The amulets of the Four Sons of Horus

Description

Amulets represent the Four Sons of Horus, " *Kbh-snw.f*, *'Imsty*, *Dw3-mwt.f*, and *Hpy*" (Fig.1). They were discovered in Qau el-Kebir ¹⁴, made of green faience, each

⁸Klasens, A., "Amulet", In: *LÄ II* (1975), col.233.


⁹Klasens, *LÄ II* (1975), col.233.

¹⁰Bonner, C., *Amulets chiefly in the British Museum a supplementary article*, Michigan University, 1950, p.302.





¹¹Pinch, G., *Magic in Ancient Egypt*, London, 1994, p.105 -111.

¹²Garfield, E., *The Turtle: A Most Ancient Mystery*, part 1. Its Role in Art, Literature and Mythology, *Essays of an Information Scientist*, vol 9, 1986, p.294; Pinch, *Magic*, p.42; Arnold, D., *An Egyptian Bestiary*, *The Metropolitan Museum of Art Bulletin*, v.52, no.4, 1995, p.34.

¹³Andrews, C., *Amulets of Ancient Egypt*, University of Texas Press, 1994, p 44; Teeter, E., *Religion and Ritual in Ancient Egypt*, Cambridge University Press, 2011, p.170.

¹⁴**Qau el-Kebir**, often just called Qau or Qaw, (Arabic: **قوا الكبير**), the name Qau goes back to Coptic tkwou/tkoou, which is derived from ancient Egyptian *Dw-k3w*  "High Mountain". The latter name is attested from the Late Period on and perhaps originally only referred to the eastern mountains in the region. see more; Gomaà, F., *Die Besiedlung Ägyptens während des Mittleren Reiches I: Oberägypten und das Fayoum*. Beihefte zum Tübinger Atlas des Vorderen Orients: Reihe B (Geisteswissenschaften) 66, Wiesbaden, 1986, p239.

with a length of 6 cm. they were registered at the Egyptian Museum's (Nrs. JE.30247A, TR 4/12/25/6, JE.30247B, TR 4/12/25/7, JE.30247C, TR 4/12/25/8, and JE.30247D, TR 4/12/25/5). Subsequently, they were transferred to Taba Museum and registered Nrs. (221, 222, 223, and 224) and currently display at Ismailia Museum Nrs. (3322, 3323, 3324, and 3325).

The deities appear in the form of mummies, with their hands holding the ankh sign "nh" in front of the body. Imsety "Imsty"  ¹⁵(Fig.2) is depicted in a mummification form with a human head appearance¹⁶, and his beard is shaved, with smooth skin¹⁷, while Duamutef "Dwt3- mwt.f" ¹⁸, (Fig. 3) appears as a mummy with the Jackal-headed appearance¹⁹. Hapy "Hpy"  (Fig. 4) is portrayed in a mummification form with a baboon-headed appearance²⁰, and finally, Qebehsenuf "Kbh-snw.f" ²¹ (Fig.5) Qebehsenuf is depicted in a mummification form with a falcon-headed appearance²².

Comment

Material and color

In ancient Egyptian culture, certain materials were believed to possess special hidden powers

The mystical influences manifested in those who wore them. Concerning the materials utilized in crafting amulets, they displayed diversity and underwent development over time. Amulets were made from ivory in the predynastic period, as evidenced by discoveries in the Second Naqada Graves. Additionally, they were made using wild boar tusks and bones sourced from the deceased, as evidenced in the tombs of Beni Salama²³.

The material used to craft amulets had significant symbolic effects. For example, gold symbolized eternity often used to craft Statues depicting gods and monarchs, contracts, bracelets, and weapons.²⁴ Amulets were also crafted from various animal products;²⁵ including ivory obtained from elephant tusks or hippopotamus teeth. Ivory was heavily utilized during the Middle Kingdom and was commonly found in tombs

¹⁵George, H., *The Routledge Dictionary of Egyptian Gods and Goddesses*, 2nd Edition. Routledge, 2005, p.150

¹⁶LGG I, p. 367- 370 ; Sethe, K., "Zur Gechechte der Einbalsamierung bei den Ägyptern und Einiger damit Verbundener Bräuche", *Sitzungsberichte des Preussische Akademie des Wiessenschaften. Sitzungsberichte*, Philosophische- Historische Klasse, Berlin, 1934, p.222.

¹⁷Thomas, W., & Pavitt, K., *Talismans, Amulets*, p.61

¹⁸Wb VI, p.429.15-17

¹⁹LGG VII, pp. 516-519

²⁰LGG V, pp.119-122

²¹Dodson, A., "Four Sons of Horus". In Redford, Donald B. (ed.). *The Oxford Encyclopedia of Ancient Egypt*. I, Oxford University Press, 2001, p.561

²²LGG VII, pp.180-183


²³ عبد العزيز صالح, حضارة مصر القديمة وأثارها , الجزء الاول, القاهرة, 1980, ص 155

²⁴ يوليوس جيار, لويس ريتز: الطب والتحنيط في عهد الفراعنة, 1926, ص 87

²⁵ Andrews, C. , *Amulets of Ancient Egypt* , London ,1994 , p.102

in the form of amulets.²⁶ Amulets were also made from glazed materials²⁷. Amulets were also made from glass²⁸, metals, precious and semi-precious stones²⁹. Beads held significant importance in ancient Egypt, as evidenced by their discovery Within tombs. Both males and females wore these beads as amulets around their necks.³⁰

The amulets of the Sons of Horus are under study, made of green enamel faience with a brilliant surface glaze. The ancient Egyptians used faience extensively, particularly since the pre-dynastic period, when numerous decorations and amulets made of faience were discovered. Faience emerged as the preferred material for crafting artificial amulets³¹. Faience was crafted by hand kneading in stone vessels, then formed into amulets³² with sacred symbols like the symbol of life "nh", symbol of stability dd pillar, and the "tit" Isis knot (Fig.6)³³

The term "Faience"  "tjehenet, thnt", derived from the Egyptian word signifying brilliance is used by Egyptologists to describe a material known for its vibrant surface colors, commonly in shades of blue or green.³⁴ The oldest scenes depicting the making of Faience during the late Period is from The Rock Tomb of of

²⁶

محرم كمال, تاريخ الفن المصرى القديم, القاهرة, 1937, ص 188

²⁷ Andrews, C., *Amulets*, 1994, p.100

²⁸

الفريد لو كاس, المواد والصناعات عند قدماء المصريين, القاهرة, 1991, ص 297-313

²⁹

الفريد لو كاس, المواد والصناعات, ص 625

³⁰

الفريد لو كاس, المواد والصناعات, ص 75

³¹ Andrews, C., *Amulets of Ancient Egypt*, university of Texas Press, 1994, p.100-101; Stünkel, I., "Ancient Egyptian Amulets" In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000; http://www.metmuseum.org/toah/hd/egam/hd_egam.htm (February 2019); https://www.metmuseum.org/toah/hd/egam/hd_egam.htm


³² نيقولا جريمال, تاريخ مصر القديمة, ترجمة ماهر جويجاتي, مراجعة زكية طبوزادة, القاهرة, الطبعة الثانية 1993, ص 32, 34; سمير أديب, موسوعة الحضارة المصرية القديمة, القاهرة, 2000, ص 375

³³ The set of 16 amulets arranged as a necklace, which is represented in contemporary times, follows the sequence of an amulet necklace discovered on a mummy in the Faiyum region. This necklace consists of 8 "dd" pillars (symbolizing Osiris), Thoth, figures of Horus, two figures of Re, a "wadj" (papyrus scepter, symbolizing resurrection), Nephthys, and Khnum. The absence of an amulet of Isis and only one "wadj" suggests that these amulets likely originated from a larger context such as a mummy net or an amulet ensemble of a deceased individual, rather than from a single necklace. They are housed at the Walters Art Museum No: 48.1685-1699, and date to the Late Period. Made of faience with a blue glaze, the dimensions of the amulets vary, with the maximum being 3.5 cm (1.3 in). [https://art.thewalters.org/detail/32236/group-of-16-amulets-strung-as-a-necklace/\(28/01/2024](https://art.thewalters.org/detail/32236/group-of-16-amulets-strung-as-a-necklace/(28/01/2024)

³⁴ Egyptian faience is not glazed earthenware. It is primarily composed of quartz, originating from ground desert sand with inherent traces of limestone, clay, and minerals, to which natron and water are added. The firing process results in the characteristic porous, whitish, or grayish core of Egyptian faience. The attainment of a luminous surface glaze in faience involved diverse methods. One approach included mixing coloring material, such as copper from malachite, directly into the core paste, leading to self-glazing during drying and firing. Another technique, called cementation, entailed placing unglazed faience in a powder that partially melted upon heating to form the glaze. Other methods encompassed brushing or dipping the object in glaze and molding. Varied color effects were achieved by using differently colored glazes or incorporating inlays of diverse pastes; see more Frederick. P. R., *The Art of Ancient Egypt*, The Metropolitan Museum of Art, New York, p.57

Aba³⁵ (TT 36) in Deir el Gebrâwi. This scene may depict a worker on the right blending faience components while another worker on the left finishes a more complete piece. It's possible that the substance being blended in the container could be the paste initially employed in crafting ushabti figures and various other diminutive items, later coated with glaze. Meanwhile, his associate is shaping or assembling a sophisticated, brightly colored ornament, predominantly resembling a lily adorned with droplets of water—a style recognized only at a late period. Adjacent to the craftsmen, there rests a container for storing their creations, along with a tool or an object in an intermediate stage of completion. Subsequently visible are the four canopic jars, bearing inscriptions for Aba and identifying the four deities (Fig.7).³⁶ The colors of amulets play a significant role in their effects. For instance, when crafted from clay and coated with green enamel, they promise youth to the wearer. Representing them as a green mummy signifies themes of vegetation and fertility³⁷. Additionally, the green hue symbolizes splendor. If the amulets are adorned with gold, they bestow longevity upon the wearer, while white-colored amulets ensure salvation for the bearer³⁸.

Names and origins of The Sons of Horus

The earliest mention to these four gods is discovered in the Pyramid Texts, where they are described as the sons and the souls of Horus "msw Hr" ³⁹, and the king's friends.⁴⁰ The Egyptians considered them sons of the god Hor⁴¹. The Coffin Texts from the Middle Kingdom period suggest that they are the children of the goddess Isis⁴². However, they are referred to as the progeny of other gods such as Atum, Geb, or Nut⁴³.

They are also recognized as the sons of Osiris, tasked with safeguarding their father Osiris⁴⁴. In certain instances, they are even identified as the offspring of Osiris rather

³⁵Aba was the chief steward of the divine adoratrice in the time of Psametik I (ca. 664-610 BC); see more: Davies, N., de G., *The Rock Tombs of Deir el Gebrâwi*, part I.—Tomb of Aba and smaller Tombs, London, 1902, p.37-38, pl. xxv

³⁶Davies, N., de G., *Deir el Gebrâwi*, p.37,38, pl. xxv

³⁷Wilkinson, *Symbol and Magic*, p.109–110; Mathieu, B., "Les couleurs dans les Textes des Pyramides: approche des systèmes chromatiques", *Égypte Nilotique et Méditerranéenne* 2, (2009), p. 26, 27.

³⁸

يوليوس جيار , لويس ريتز : الطب والتحنيط , ص 87

³⁹Wb. II, p. 139.

⁴⁰ Faulkner, R.O., *The Ancient Egyptian Pyramid Texts*, Oxford, 1969, [Pyr. utt.544, spell. 1338 a-b], p.210

⁴¹Faulkner, R. O., *The Ancient Egyptian Pyramid Texts*, [Pyr. utt. 541, spell. 1333], p. 210; Allen, J. P., *The Ancient Egyptian Pyramid Texts*, 2nd Edition. Society of Biblical Literature, 2015, p.175

⁴²Faulkner, R. O., *The Ancient Egyptian Coffin Texts*, vol I: Spells 1–354. Aris & Phillips, 1973, p. 135; Wilkinson, R. H., *The Complete Gods and Goddesses of Ancient Egypt*, The American London, 2003, p. 88.


⁴³Mathieu, B., "Les Enfants d'Horus, théologie et astronomie". *Égypte Nilotique et Méditerranéenne* 1, 2008, p.8-9 pp (7–14).

⁴⁴Faulkner, R.O., *Egyptian Pyramid Texts*, [Pyr.utt.541,spell.1333 a-d], p. 210; Faulkner, R.O., *The Ancient Egyptian Book of the Dead*, London, 1989, [BD. II, Ch. 137a, 189], p.128.









than Horus⁴⁵. Particularly, in a ritual from the Middle Kingdom recorded in the Ramesseum Papyrus, the sons of Horus aid Osiris in his post-mortem rejuvenation, battle against the followers of his adversary Set, and recover the lost Eye of Horus for their father⁴⁶.

The Sons of Horus were depicted on the sides or lids of stone and wooden coffins, symbolizing the four pillars of the sky⁴⁷. The deceased identified with them, aspiring to become like them, sons of Horus. This is evident from inscriptions on the coffins belonging to the priests of the deity Montu, coffins from the Ptolemaic period, and coffins from the Saite period, where the identity of the deceased is preceded by the name of one of the four Sons of Horus. After the name, the deceased is illustrated with the tongue of the mentioned Son of Horus before his name⁴⁸.

The name of deity Imsety

The deity Imsety "jmstj"  ⁴⁹ means dill plant⁵⁰, as interpreted by Egyptologist James P. Allen, who translates it as "He of the Dill".⁵¹

Initially depicted as a female with a human head to symbolize fertility, Imsety later evolved during the New Kingdom to be depicted as male with a yellow complexion, encompassing both male and female attributes⁵². Imsety is particularly associated with the protection of the liver, with the liver being placed in a Canopic jar under the guardianship of the goddess Isis.⁵³ Imsety is also linked to the southern cardinal direction⁵⁴. There are various forms of Imsety's name found in texts from different

historical periods, it is given in various forms: , , , , , , ,  ⁵⁵.

Egyptologist Joshua Roberson suggests a potential connection between the name of Imsety and the Egyptian term for "liver" (*mjst*), which likely contributed to his association with this organ⁵⁶. In the Book of the Dead chapter 151, Imsety affirms

⁴⁵Pinch, G., *Egyptian Mythology: A Guide to the Gods, Goddesses, and Traditions of Ancient Egypt*. Oxford University Press, 2002, p. 204

⁴⁶ Geisen, Ch., *A Commemoration Ritual for Senwosret I: P. BM EA 10610.1–5/P. Ramesseum B (Ramesseum Dramatic Papyrus)*. Yale Egyptological Institute, 2018, p.240

⁴⁷ حسين محمد ربيع, *مظاهر التقليد والتجديد في المناظر والنصوص الجنائزية لدى ملوك نباتا والعصر الصاوي*, ص21

⁴⁸Gasse, A., *The sarcophagi of the third intermediate period of the Museo Gregosiano Egizio*, Citta del Vaticano, 1996, p. 186.

⁴⁹Hart, G., *The Routledge Dictionary of Egyptian Gods and Goddesses*, Second Edition. Routledge, 2005, p.150

⁵⁰*Wb* I, p. 88 (9).

⁵¹Allen, J. P., *The Ancient Egyptian Pyramid Texts*, Second Edition. Society of Biblical Literature, 2015, p. 357-358

⁵² سمير أديب، *موسوعة الحضارة المصرية، القاهرة، الطبعة الأولى، 2000، ص190*

⁵³Bonnet, H., *Reallexikon der Ägyptischen Religionsgeschichte*, 26; Budge, E. A. W., *The Mummy, A handbook of Egyptian Funerary Archaeology*, London, 1987, pp. 240, 243.

⁵⁴Mathieu, B., "Les Enfants d'Horus, théologie et astronomie". *Égypte Nilotique et Méditerranéenne* 1(2008) p.11 (pp. 7–14).

⁵⁵*LGG* I, p. 367.

⁵⁶Roberson, J. A., *The Awakening of Osiris and the Transit of the Solar Barques: Royal Apotheosis in a Most Concise Book of the Underworld and Sky*. Editions Universitaires Fribourg Suisse / Vandenhoeck & Ruprecht Göttingen, 2013, p.39

his role in protecting the deceased, declaring, "I am your son, i have come to protect you. I have cared for your house, according to the commands of Ptah, according to the commands of Ra."⁵⁷

Spells found in the Pyramid Texts, coffin texts, and hieroglyphic texts detail his role in safeguarding the deceased, as mentioned in the following text:-



dd mdw in imsty ink imsty ii(i) wn m s3w.k


*"To say: oh, Imesty, iam Imesty, came to you to protect you"*⁵⁸



ink imsty ink s3.k Hr mr.k wnn.i(m)s3.k r-nb srwd.i n.k pr.k

*"I am Imesty, I am your son (O) Horus whom you love, I will be protecting you every day, and I will strengthen your stronghold for you".*⁵⁹

The name of deity Hapy

The deity Hapy "Hpy" , literally means "two geoses"⁶⁰, and the name came in the dual masculine form. Since the New Kingdom he has been depicted with the head of a baboon especially as a cover for one of the Canopic jars, since the Hapy vessel is linked to the deity Nephthys⁶¹, who protected the body and put the lungs inside it⁶². The god Hapy represents the northern side of the original directions⁶³.

Egyptologist James P. Allen interprets the name of Hapy as "hostile"⁶⁴, which may be related to the boat in its specific name used in its name (the paddle). There were many forms of this name in the texts during different historical periods:



The deity Hapy says in the Book of the Dead in Chapter 151: "I have come to be under your protection, Osiris; i have connected your head and your limbs and struck down your enemies for your sake. I have made them under you; I have restored your head forever"⁶⁶. This protection role documented in several spells in Pyramid Texts,

⁵⁷Faulkner, R. O., *Book of the dead*, British Museum Publications, London, 1990, p.184

⁵⁸Cassirer, M., "Two Canopic Jars of the Eighteenth Dynasty", *JEA* 41, 1955, p.124

⁵⁹Gouthier, H., *Cercueils Anthropoïdes des pretres de Montou*, vol.1, CG nos: 41042-41048, Cairo, 1912, p.39

⁶⁰*Wb* III, pp. 69 (19),70 (5-7)

⁶¹Lurker, M., *The Gods and Symbols of Ancient Egypt: An Illustrated Dictionary*, Thames, and Hudson, 1980, p.38

⁶²

سميرأديب ، موسوعة الحضارة المصرية، ص350

⁶³Budge, E. A. W., *The Mummy, A Handbook of Egyptian Funerary Archaeology*, London, 1987, p.243.

⁶⁴Allen, J. P., *The Ancient Egyptian Pyramid Texts*, 2nd Edition, 2015,p. 357-358

⁶⁵*LGG* V, p. 119

⁶⁶

بول بارجيه، كتاب الموتى للمصريين القنماء ، ترجمة . زكية طبوادة ، الطبعة الاولى ، القاهرة ، 2004 ، ص 184



such as: Several spells in the coffin text stated his role in protecting the deceased as is mentioned in that text, as follows:





"Iam Hapy, as your son (O) Horus whom you love, I came to see you"⁶⁷

Hapy's name may have initially included a "w" that was subsequently dropped. Similarly, Imsety's name includes the Egyptian grammatical dual ending (-ty or -wy), indicating a pairing. This leads Egyptologist John Taylor to propose that these two sons were originally perceived as two pairs of male and female deities⁶⁸.

The name of deity Duamutef

The deity Duamutef "Dw3-mwt.f" * ⁶⁹, means "He who praises his mother"⁷⁰, and the name is in the form of a relative clause. Duamutef was depicted in the form of a mummy with the head of a jackal. Duamutef symbolizing the east, and is responsible for protecting the stomach. He draws his protection from the goddess Neith⁷¹ and is associated with the vessels containing the Canopic jars⁷². There were many forms of this name in the texts during different historical periods:



The written composition of the name of this deity contains the star sign (N14). Perhaps the beginning of its formation as a stellar deity was associated with the sky like the rest of the Sons of Horus before they transformed into animal deities. Supporting this is the resemblance of the composition of his name to the composition of the deity's name   *Iwn-mwt.f*, meaning "support of his mother," which is the stellar or celestial deity associated with it⁷⁴.

In Chapter 151 of the Book of the Dead, the deity Duamutef says: "I am your beloved son Horus, so-and-so, I have come to protect the son of Osiris from those who want to harm you and my family, your shoes forever"⁷⁵. This relationship between Duamutef and Horus, this protection role is directly documented in several spells, such as:

⁶⁷Gauthier, H., *Cercueils Anthropoides*, Cairo, 1912, p. 42

⁶⁸Taylor, J., *Death and the Afterlife in Ancient Egypt*, University of Chicago Press, 2001, p.65

⁶⁹*Wb* V, p. 429. 15-17; *LGG* VII, 516 ff.

⁷⁰*Wb* V, p. 428(11); Roberson, J. A., *The Awakening of Osiris and the Transit of the Solar Barques: Royal Apotheosis in a Most Concise Book of the Underworld and Sky*. Editions Universitaires Fribourg Suisse / Vandenhoeck & Ruprecht Göttingen, 2013, p.20

⁷¹Zaki, H. E., "The Four Sons of Horus and Their Role in the Ancient Egyptian Religion», *MA. Thesis*, Helwan University, Faculty of Tourism and Hotel Management, Guidance Section, Cairo, 2004, p.216;

سمير أديب ، موسوعة الحضارة المصرية ، ص 434

⁷²Martin, K., "Kanopen II", In: *LÄ* III (1980), col.316;

أ. ج. سبنسر ، الموتى وعالمهم في مصر القديمة ، ترجمة: أحمد صليحة ، القاهرة: الهيئة المصرية العامة للكتاب، 1987، ص 184

⁷³*LGG* VII, p.516

⁷⁴Bonnet, H., *Reallexikon der Ägyptischen Religionsgeschichte*, Berlin, 1952 p.325

⁷⁵


بول يارجييه ، كتاب الموتى للمصريين القدماء ، ص 184



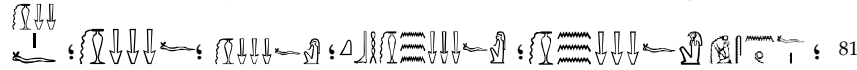
ink Dw3-mwt.f ink s3.k Hr mr.k ii.n.i ndt.n.i tw

" I am Duamutef, as your son (O) Horus whom you love, I came and avenged for you"⁷⁶

The name of deity Qebhsenuf

The deity Qebhsenuf "Kbh snw.f" ⁷⁷, means "He who purifies his brother through libation"⁷⁸. The name came in the form of a relative clause. He was represented as a mummy with the head of a falcon. Qebhsenuf symbolized the west and was responsible for protecting the intestines. He derived his protection from the goddess Serket⁷⁹ and was associated with the Canopic jars of the entrails⁸⁰.

There were many forms of this name in texts during different historical periods:



In Chapter 151 of the Book of the Dead, the deity Qebhsenuf says : " I have come to protect you, O so-and-so. I have collected your bones for you. I have collected your organs for you and returned them to me. Their places are in a body, and I will preserve your headquarters for you after you"⁸².



ink k̄bh-snw.f ink s3.k Hr mr.k wnn.i m s3.k swd3.k (wi) r̄-nb sh̄c̄ n.k hr ntr m zht.f psd̄ n.k īh̄ m pr.f wsr k3.k r-hn̄c̄ s3.k

" I am Qebhsenuf, I am your son (O) Horus whom you love. I shall be in your protection, and you shall heal me every day. I shall rejoice for you before the god in his horizon, and the moon shall shine for you when it appears. Your strength shall be with your son." ⁸³

⁷⁶Gouthier, H., *Cercueils Anthropoides*, Cairo,1912, p.40

⁷⁷Dodson, A., "Four Sons of Horus", p.561

⁷⁸Ikram, S.& Dodson, A., *The Mummy in Ancient Egypt: Equipping the Dead for Eternity*, Thames & Hudson,1998, pp. 291–292

⁷⁹Budge, E. A. W., *The Mummy, A handbook of Egyptian Funerary Archaeology*, London, 1987, p. 244; سمير أديب, موسوعة الحضارة المصرية ، ص 653

⁸⁰Bonnet, H., *Reallexikon* , p.373

⁸¹*LGG VII*, p.180

⁸²Faulkner, R.O., *Book of the dead*, British Museum Publications, London, 1990, p. 148

⁸³Gouthier, H., *Cercueils Anthropoides*, Cairo, 1912, p.43

The roles of the Four Sons of Horus

Protectors of the deceased

Within the Pyramid Texts [Pyr. utt.688, spell. 2078b, 2079c, 2079d]⁸⁴, it is documented that the Sons of Horus play a vital role in aiding the deceased king during their journey into the afterlife⁸⁵.

Across various texts, they are depicted as protectors of Osiris, the pivotal funerary deity whose mythical demise the concept of resurrection served as the archetype for ancient Egyptian funeral customs. Spell 137 of the New Kingdom Book of the Dead (c. 1550–1070 BC) directs them to extend their protection not only to Osiris-Khentimentiu but also to the deceased individual. Additionally, in the tenth segment of the New Kingdom Book of Gates, a comprehensive funerary text depicting the underworld, the four sons are depicted as holding chains to bind malevolent entities known as "wmmtj-snakes"⁸⁶. Among the documents that illustrate the role of the four sons of Horus in providing protection for the deceased is what appears in the mystical Spell 17 from the Papyrus of Ani⁸⁷, featuring a vignette at the top depicting a human head rising from a coffin, guarded by the four Sons of Horus (Fig.8)⁸⁸

The Four Sons of Horus were integral to the ancient Egyptian belief in the afterlife, particularly in their specialized connection with the internal organs of the deceased. During mummification⁸⁹, the lungs, liver, stomach, and intestines were removed, dried, and placed in Canopic jars, a practice that began in the late Old Kingdom and continued into the First Intermediate Period⁹⁰. Their association with Canopic jars stems from their role in preserving the deceased's organs⁹¹. Therefore, Bonnet considers them to be protective spirits or secondary gods⁹²

The importance of the Four Sons of Horus in rebirthing the dead is evident in Chapter 125 of the Book of the Dead and Negative Confession, where the four sons of Horus appeared in human form, standing upon the lotus flower (Fig.9). Naturally, they correspond to the four elements, the four cardinal directions, and the four winds. The first has taken his place to the south, while the second is positioned towards the north.

⁸⁴Faulkner, R.O., *Pyramid Texts*, p.296 {Pyr.utt.688, spell.2078b , 2079c, 2079d}

⁸⁵Dodson, A., "Four Sons of Horus", pp. 561–563

⁸⁶Dodson, A., "Four Sons of Horus", p.562

⁸⁷Servayean, F., *Les Formules des Transformations du livre des Morts*, BdE 137-IFAO, Cairo2004, p.83; Faulkner, R. O., *The Egyptian Book of The Dead, the book of going forth by Day*, Cairo,1998, pl.28; Budge E.A.W., *The Egyptian Book of The Dead, The Papyrus of Ani, Egyptian Text translation transliteration*,1967, p.181, 340, pl 28, ch.81-A

⁸⁸Taylor, J. H., *Ancient Egyptian Book of the Dead: Journey through the afterlife*. British Museum Press, London, 2010, p.51;

والاس بدج, *آلهة المصريين*, ترجمة محمد حسين يونس, القاهرة, 1998, ص 593

⁸⁹ VAN VOSS, M. H., "Horus kinder", In: *LÄ III*(1988), p. 52; Zaki, H. E., "The Four Sons of Horus and Their Role in the Ancient Egyptian Religion", *MA. Thesis*, Helwan University, Faculty of Tourism and Hotel Management, Guidance Section, Cairo, 2004, p.315

⁹⁰Ikram, S., Dodson, A., *The Mummy*, p. 276-278

⁹¹Sethe, K., "Zur Gechechte der Einbalsamierung bei den Ägyptern und Einiger damit Ver-bundener Bräuche", *Sitzungsberichte des Preussische Akademie der Wiessenschaften. Sitzungsberichte. Philosophische-Historische Klasse, Berlin*, Jahrgang, 1934, p.219

⁹²Bonnet, H., *Realexikon der Ägyptischen Rellgionsgeschichte*, Berlin, 1952, p. 315.

As for the third, he has settled in the east, and the last in the west. They embody the manifestation and revelation of the energy represented by Horus in general⁹³, and their presence on the cosmic inferior lotus is a symbolic indication of the rebirth of the deceased from the lotus flower influenced by their powers⁹⁴. The myth states that the Four Sons of Horus (Imsety, Hapy, Duamutef, and Qebhsenuf) were born from their mother herself, and therefore, Anubis entrusted them with burying Osiris. They embalmed him, mummified him, and opened his mouth with their bronze fingers so he could eat and speak once again⁹⁵. The Spell 338 portrays them as guardians shielding the king from hunger and thirst⁹⁶. They bring bread to the deceased, that is, the offerings on which he lives again.



hpy dwz-mwt.f kbh-snw.f imst(i) idr.sn hkr pn nty m ht nt(N) ibt tn ntt m spty (N)
"Hapy, Duamutef, Qebhsenuf and Imsety, they alleviate the hunger in the king's belly and the thirst on the lips of the king".⁹⁷

They were later to be members of the group called 'the seven blessed ones' whose job was to protect the netherworld god's coffin⁹⁸, and undertake his burial at the request of Anubis⁹⁹.

Directions and regions of the cosmos

The Four Sons of Horus held significance in Egyptian cosmology, representing various aspects of the sky and cosmos according to Egyptian beliefs. During the New Kingdom, they were occasionally associated accompanied by stars in the northern sky¹⁰⁰ or depicted as birds traversing the four corners of the world¹⁰¹. Bernard Mathieu proposed a connection between them and the stars¹⁰². Bernard Mathieu proposed a correlation between them and the stars. Egyptologists suggested that the sons were associated with the four pillars supporting the vault of the sky in Egyptian cosmology. Moreover, they were linked to specific regions of Egypt, often identified with the Souls of Nekhen and Pe, symbolizing rulers of Upper and Lower Egypt¹⁰³. Hapy and

⁹³ روبرج جاك تيبو، موسوعة الاساطير والرموز الفرعونية، ترجمه: فاطمة محمود، المجلس الأعلى للثقافة، 2000، ص132

⁹⁴ مانفرد لوكر، معجم المعبودات والرموز في مصر القديمة، ترجمه. صلاح الدين رمضان، القاهرة، الطبعة الاولى، 2000، ص32

⁹⁵ ارمان أدولف، ديانة مصرية قديمة، ترجمه: عبد المنعم أبو بكر، محمد أنور شكري، القاهرة، الطبعة الأولى، 1995، ص 115

⁹⁶ Allen, J. P., *The Ancient Egyptian Pyramid Texts*, 2nd Edition, society of Biblical Literature, 2015, pp. 78, 286.

⁹⁷ Faulkner, R.O., *Pyramid Texts*, 2007, [Pyr. Utt.552 b-c] p.338

⁹⁸ Willkinson, R. H., *The Complete Gods*, p. 88.

⁹⁹ غادة محمد بهنساوي، الفرد المقدس في مصر القديمة، دراسة دينية أثرية منذ أقدم العصور حتى نهاية الدولة الحديثة"، رسالة ماجستير غير منشورة، كلية الآثار/ جامعة القاهرة، 2006، ص300

¹⁰⁰ Willkinson, R. H., *The Complete Gods*, p.89,91

¹⁰¹ Raven, M., "Egyptian Concepts on the Orientation of the Human Body". *JEA* 91(2005), p. 42 (pp. 37-53).

¹⁰² Mathieu, B., "Les Enfants d'Horus, théologie et astronomie". *Égypte Nilotique et Méditerranéenne I* (2008), p.13 (pp.7-14).

¹⁰³ Pinch, G., *Egyptian Mythology: A Guide to the Gods, Goddesses, and Traditions of Ancient Egypt*. Oxford, 2002, p.204

Duamutef were affiliated with the Lower Egyptian city of Buto, while Imsety and Qebehsenuf were connected with the Upper Egyptian city of Nekhen¹⁰⁴. Egyptian burial customs reflected connections between the human body and the universe, as seen in Middle Kingdom traditions where bodies were positioned with the head to the north and the feet to the south.

The Coffin texts consistently positioned deities, linking them with specific directions. Imsety and Hapy were invoked at the head of the coffin, while Duamutef and Qebehsenuf were invoked at the foot, corresponding to the northeast, northwest, southeast, and southwest directions, respectively. This arrangement mirrored the placement of organs within the body¹⁰⁵. In the New Kingdom, burial orientations shifted, with heads facing west and feet eastward. Imsety and Hapy retained their positions at the head, but swapped sides, while Duamutef and Qebehsenuf remained at the foot, albeit with switched positions. Alternatively, the sons of Horus were depicted on the side walls of coffins or Canopic chests, each linked to a cardinal direction. This dual orientation system suggests that the Egyptians didn't strictly separate the corners of the cosmos from the cardinal directions¹⁰⁶. During the later New Kingdom period, containers used for shabtis, a type of funerary figurine, had lids that resembled the heads of the sons of Horus, similar to the lids found on Canopic jars.¹⁰⁷

During the Third Intermediate Period, Egyptians abandoned the practice of storing organs in Canopic jars, opting instead to embalm each organ separately. Despite this shift, affluent burials still included Canopic jars, even though they were empty¹⁰⁸. The evidence for this is what has been discovered during the 20th Dynasty, significant archaeological discoveries including Funerary Figurines associated with Four Sons of Horus. Crafted from wax, and were unearthed within the mummified remains of Amun priests interred in the Second Find of Deir el Bahari, also known as the Bab el Gusus tomb, located in Western Thebes. These figurines served a specific purpose in ancient Egyptian funerary rituals, being carefully inserted into the body cavity to provide protection to the internal organs of the deceased, equating by this to the reintroduction of the viscera in the mummy. This practice, common during the early first millennium BC in Egypt, reflects the evolving funerary customs influenced by socio-political changes during the Twenty First Dynasty. The adoption of such innovative burial techniques, including the placement of figurines within the abdomen of the deceased, demonstrates the shifting cultural and religious practices surrounding mummification and preservation during this period¹⁰⁹.

Towards the end of this era, representations of the Four Sons began appearing as faience amulets attached to the outer wrappings of mummies. During this period,

¹⁰⁴Dodson, A., "Four Sons of Horus", p.562

¹⁰⁵ Raven, M., *JEA* 91(2005), p. 41–43 (pp. 37–53).

¹⁰⁶ Raven, M., *JEA* 91(2005), p. 43,52

¹⁰⁷ Taylor, J., *Death and the Afterlife*, p 127

¹⁰⁸Ikram, S., Dodson, A., *The Mummy in Ancient Egypt*, p.289

¹⁰⁹Enany, A., "Funerary Figurines of the Four Sons of Horus from Bab el Gusus" *The Scientific Journal of the Faculty of Tourism and Hotels, Alexandria University*, Vol. 18, Issue 2 (2021), p.72 (72-97)

human-shaped coffins featured the four sons positioned near the mummy's abdomen rather than scattered around the coffin, indicating a growing emphasis on their connection with internal organs¹¹⁰. The utilization of Canopic jars declined during the early Ptolemaic Period (303–30 BC), with Canopic chests ceasing to be used by the middle of that era. A set of embalming instructions dating from the first or second century AD mandates the involvement of four individuals representing the Sons of Horus during the wrapping of the deceased's hands¹¹¹.

The Sons of Horus inhabit the sky and symbolize the pillars of the sky¹¹². Perhaps their origin from the beginning was as dual gods, and they were considered as stars that help the dead in their ascension to the sky (PT 1278-79)¹¹³. They were also sent in the form of four birds, as they were coronation messengers that headed to the four original directions to broadcast the king's coronation order¹¹⁴. For instance, in Spell 688, they are depicted as "firming a ladder" for the king's ascent into the heavens, while many Egyptologists emphasize their duty to protect the departed, Maarten Raven suggests an alternative perspective, proposing that these four sons initially held a celestial status, considering the frequent association in the Pyramid Texts between them and the sky, alongside Horus himself being a sky deity¹¹⁵.

Conclusion

These Amulets depicting the four sons of Horus are on display at Ismailia Museum Nrs. 3322, 3323, 3324, and 3325, were discovered in Qaw El Kebir. These amulets, made of glazed green Faience, portray the Sons of Horus with detailed features like a mummification form, tripartite wigs and holding the life "ankh" symbol. Each amulet has three sets of thread holes positioned at the head, mid-section, and feet, allowing them to be discreetly attached to mummy bandages. These artifacts dating back to the Third Intermediate Period, demonstrate the refined glazing technique of the time.

According to Petrie's classifications of amulets, these amulets are protective amulets. In addition, these amulets are magical to ensure their lasting magical effectiveness. This is consistent with the function of the Four Sons of Horus amulet, as it was necessary for the body to remain intact forever, allowing the deceased to enjoy the afterlife. These amulets magically protected the internal organs of the deceased

Overall, the Sons of Horus were central figures in Egyptian funerary practices, symbolizing the transformative journey of the soul from death to rebirth. Their role in preserving the physical body and guiding the spirit through the underworld

¹¹⁰ Dodson, A., "Four Sons of Horus", p.562-563.

¹¹¹ Dodson, A., "Four Sons of Horus", p.562-563

¹¹² Faulkner, R. O., *Coffin Texts*, vol. I, Warminster, 1973, p.135[CT. II, spell 157, pp. 345-346]

¹¹³ VAN VOSS, M. H., "Horus kinder", In *LÄ* III(1988), p. 52

¹¹⁴ محمود أسامة، "ملاحظات حول التغيير الشكلي وأصل أبناء حورس الأربعة" مسو حر"، كتاب أعمال المؤتمر الثالث للاتحاد العام للأثريين العرب، 2001، شكل 17، ص 69

¹¹⁵ Raven, M., Raven, M., *JEA* 91(2005), pp: 37–53.

underscores their significance in ensuring the eternal life of the deceased in Egyptian belief.

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Figures



(Fig.1) Composition flat baked set of Four Sons of Horus in profile each holding a long folded cloth in each hand. It is currently on display at the Ismailia Museum Nrs. (3322, 3323, 3324 and 3325)

(Taken by: Samar Mosleh)



(Doc.1, Fig.2) The deity Imsety "*jmstj*", is portrayed in a mummification form with the human- head appearance, with arms positioned as if holding scepters in front of the body. It is on display at the Ismailia Museum Nr. (3322)

(Taken by: Samar Mosleh)



(Doc.2, Fig.3)The deity Duamutef "*dwꜣ-mwt.f*" is portrayed in a mummification form with the Jackal-headed appearance, with arms positioned as if holding the life symbol in front of his body. It is on display at the Ismailia Museum: (Nr.3323)

(Taken by: Samar Mosleh)



(Doc.3, Fig.4) The deity Hapy, also known as "*Hpy*", is portrayed in a mummification form with a baboon-headed appearance, with arms positioned as if holding the life symbol in front of his body. It is on display at the Ismailia Museum: (Nr.3324)

(Taken by: Samar Mosleh)



(Doc.4, Fig.5) The deity Qebhsenuf "*Kbh snw.f*", is portrayed in a mummification form with the Falcon-headed appearance. It is on display at the Ismailia Museum: (Nr.3325)

(Taken by: Samar Mosleh)



(Fig.6) The set of 16 amulets arranged as a necklace, which is represented in contemporary times, follows the sequence of an amulet necklace discovered on a mummy in the Faiyum region.

After: [https://art.thewalters.org/detail/32236/group-of-16-amulets-strung-as-a-necklace/\(28/01/2024](https://art.thewalters.org/detail/32236/group-of-16-amulets-strung-as-a-necklace/(28/01/2024)



(Fig.7) In a depiction found in the tomb of Aba (TT 36), who served as the chief steward of the divine adoratrice during the reign of Psametik I (circa 664-610 BC), there appears to be a scene where one worker on the right is seen mixing faience ingredients, while another worker on the left is finishing a more refined piece.

After: Davies, N., de G., *The Rock Tombs of Deir el Gebrâwi. Part I.-Tomb of Aba and smaller Tombs*, London, 1904, pl.xxv



(Fig.8) The enigmatic Spell 17 from the Papyrus of Ani depicts a vignette at the top. From left to right, it portrays the god Heh symbolizing the Sea, a gateway leading to the realm of Osiris, the Eye of Horus, the celestial cow Mehet-Weret, and a human head emerging from a coffin, clutching the two symbols of life, "nh", and being safeguarded by the Four Sons of Horus.

After: والاس بدج, آلهة المصريين, ترجمة محمد حسين يونس, القاهرة, 1998, ص 593



(Fig.9) Chapter 125 of the Book of the Dead and Negative Confession feature the four sons of Horus depicted in human form, standing atop the lotus flower emerging from the waters beneath Osiris's throne in the afterlife. Given the lotus flower's association with the ancient Egyptian creation myth, wherein it played a significant role in the universe's formation, the Four Sons of Horus are regarded as integral components of the cosmic creation system..

After: ياروسلاف تشرنى, الديانة المصرية القديمة, ترجمة أحمد قدرى, مراجعة محمود ماهر طه, 1987, ص

تمائم أبناء حورس الأربعة من متحف الأسماعيلية: أرقام (3325,3324,3323,3322)

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الملخص

تعد التمايم من الفنون الصغرى الهامة، التي استخدمها المصريون القدماء أثناء الحياة والموت. حيث إعتبروها رموزًا للحماية. يركز هذا البحث على نشر التمايم التي تحفظ بحالة جيدة، والمعروضة حاليًا بمتحف الإسمايلية بأرقام: (3325,3324,3323,3322). تهدف الدراسة إلى نشر التمايم الأربعة والتعليق على رمزيها كتمايم أبناء حورس الأربعة، كما تسعى الدراسة إلى التركيز على دور أبناء حورس كحراس للأعضاء الداخلية التي تم استخراجها خلال عملية التحنيط وحماية للمتوفى في الحياة الأخرى. بالإضافة إلى ذلك، تحاول الدراسة لتحديد الفترة الزمنية لهذه التمايم من خلال تحليل خصائصها الفنية.

الكلمات الدالة: التمايم، أبناء حورس الأربعة، القاو الكبير، العصر المتأخر، متحف الإسمايلية، إمستي، دواموتيف، حابى، قبح سنوف