

The cryptographic cartouche of "Nectanebo II" from the great temple of " *pr-B3stt* "

Dr. Mohamed Elbayoumi Mohamed*

Abstract:

Rosenow refers to unusual cartouches discovered in the "Nectanebo II" temple at "Tell Basta" written in cryptographic form, and suggests that these cartouches may be for Nectanebo "*Nht-ḥr-ḥbt-mry-ʿIn-ḥr-s3-B3stt*".⁽¹⁾ However, the deities onto these cartouches are not the same. This notice attracted my attention to study these cartouches and other fragments that were found in the same area, comparing them with others belonging to the same king. Thus, the aim of this paper is to introduce the cryptography system⁽²⁾ that was used in writing these unique cartouches. Through this writing system, the paper interprets the religious and political reasons that led to writing the king's name in such a way. Also, this research reveals how the first cryptographic cartouche of Nectanebo includes the Bubastis triad, and at the same time compiles symbols of the most important architectural achievements of the king: the Onuris temple in Samanud, the temple of Behbeit, and the Bastet temple in Tell-Basta, while the other cartouches mixed the Memphite triad with Bubastis triad.

Keywords: Nectanebo, cartouches, cryptographic, Tell Basta, triad, deities, Onuris.

* Assistant professor of Egyptology department of archaeology-Faculty of Arts-Tanta university. Mohmed.sch@gmail.com

* I would like to thank prof. Dr. Eva Lange for reviewing this article.

⁽¹⁾Rosenow, D., "The great temple of Bastet",13. ; Spencer, A., "A Naos of Nekhthorheb", 45.

⁽²⁾Drioton refers to many articles about the cryptographic writing from the Old kingdom to Greco- Roman era, and Silverman added that the cryptographic writing with the beginning of New kingdom became well known, and it was used for aesthetic or religious reasons.

Drioton, É., "Recueil de cryptographie monumentale", 307,308 ; Silverman, D.P., "Cryptographic writing in the tomb of Tutankhamun", 233 ; Drioton, É., "La cryptographie de la chapelle de Toutânkhamon", 117,118.

Introduction

In the temple of Nectanebo II at "Tell Basta" some large cartouches were discovered; each cartouche includes six deities, and perhaps these cartouches carry the name of the king Nectanebo II, written in a mysterious way (cryptography). Also, nearby these cartouches the King appears giving offerings and worshipping the deities of each cartouche.⁽³⁾

Among these cartouches there is one kept now in the Berlin Museum under No. "2099" (Fig.1), containing Bastet, Montu, Horus (who is holding a Hb - sign in his hand), Onuris, Meret, and a small child. Additionally, Naville discovered some of these rare cartouches, in which one of them represents Ptah, Sia, Thoth, Onuris, Bastet, and a missing figure perhaps of Mrt (fig.2).⁽⁴⁾

Also, two blocks were recently discovered showing fragments of these cryptographic cartouches, where the upper right corner of a cartouche depicts the head of a cat representing the goddess Bastet (fig.3). There are also traces of a cartouche showing the goddess Neith (fig.4).⁽⁵⁾

- The first cartouche

Can be read as follows (fig.5):

- The **god Monthu** is related to the word *Nht* (mighty) in cryptographic writings. He, who had a falcon-head with two feathers and had a shrine in the temple of Bastet in "Tell Basta", was worshipped with the god Mihos⁽⁶⁾ in Leontopolis, which is

I would like to thank prof. Dr. Eva Lange for reviewing this article.

* Professor assistant, Egyptology department, Faculty of Arts, Tanta university

⁽³⁾Rosenow, D., "The great temple of Bastet", 13.

⁽⁴⁾Spencer, A., "A Naos of Nekthorheb", 45 ; Naville, E., Bubastis, pls. XLV i, XLVI a.

⁽⁵⁾Spencer, A., "A Naos of Nekthorheb", 45.

⁽⁶⁾Mihos god with lion head was regarded as a son to goddess Bastet.

Hart, G., A dictionary of Egyptian gods and goddesses, 55.

close to Bubastis. This could explain why they were both worshipped in Bubastis⁽⁷⁾.

- The **god Horus *ḥby*t** appears in his typical form in cryptographic writings as a falcon with a man head wearing the double crown and holding the *ḥnh*- sign. Occasionally, he holds the *ḥkz*-sign to his breast, and in this latter state his form is read as a logogram (*nb*) and symbolizes Horus as king and lord of Egypt. Alternatively, he could be depicted in falcon form. As for the *ḥb*-sign, it is read as its shape and sound suggests.⁽⁸⁾

It is worth mentioning that Nectanebo II rebuilt the temple of Samanoud, his native city. Between the temple's blocks there is a large, well preserved block which was engraved with his names (fig.6). Between these names the original name of the king, "*Nḥt-Hr-nb-mry-ḥnr*", who changed the word *nb* for *ḥb* can be found. When he built the temple of Isis in Behbeit el hagar, a project he found to be one of his highest accomplishments, he replaced the *nb* -sign with *ḥb* in his own cartouche.⁽⁹⁾

The form of Horus that was intended to be used here is Horus *ḥby*t, the god of Behbeit, from whose name the name of the city (*pr-ḥby*t) or the house of *ḥby*t (one of Horus's forms) was derived. He had been worshipped in the Isis temple which was partially constructed by Nectanebo II and completed by Ptolemy II and Ptolemy III.⁽¹⁰⁾

- The **goddess *Mrt***, whose name was engraved on a stone block now preserved in Berlin Museum under No. "2099", was used for the word *mry* , "beloved",⁽¹¹⁾ where her form replaced the word *mr*,

⁽⁷⁾Habachi, L., "Tell Basta", 121; De rouge, J., Géographie Ancienne de la basse- Égypte, 61-63; Drioton, É., "Recueil de cryptographie monumentale", 316.

⁽⁸⁾Drioton, É., "Recueil de cryptographie monumentale", 316, 322, 346, 357.

⁽⁹⁾Naville, E., The mound of Jew and the city of Omias, 25,26. ; Naville,E., Bubastis, 56.


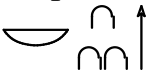
⁽¹⁰⁾Meeke, C.F., Behbeit el-Hagara,329.; Budge, E.A.W., From fetish to god,199.

⁽¹¹⁾Guglielmi, W., Die Göttin *Mrt*, 7 note 27.

"lake".⁽¹²⁾ Thus, this latter word was frequently used in cryptographical writings to refer to the beloved of a god as an adjective, where gods or goddesses were depicted standing upon the sign.

It seems that there is phonetic connection between the goddess's name "*Mrt*" that means "she is beloved" and the passive participle *mry*, "beloved one", that is derived from the verb *mri*"to love".⁽¹³⁾ There is also another connection between her name and her role, she was keeping the cosmic harmony by her music gestures and singing, since the fourth dynasty, her priestesses appeared singing and playing music before the gods; they are also shown in the temple reliefs standing to greet the king and giving him salutations. They were closely connected with the House of Gold, where the statues of the king were produced to be used in the Sed-festival, so the goddess was usually depicted upon the gold sign, with her name encompassing rejoice, rebirth, eternity, and everything that is beloved of the king.⁽¹⁴⁾

- The **god Onuris**, also known as Anhur (Onuris) or Anhur-Shu, is read *s3* or *s3-R*⁽¹⁵⁾ in cryptographic writings, but is read directly as Anhur in the first cartouche, where King Nectanebo II established a close connection between himself and the god of his home town and added the god's name Anhur to his cartouche as an epithet (beloved of Anhur).⁽¹⁶⁾ He had also dedicated a temple in Samanoud

to the god  *Inhr*, who had the title  *nb m^cb3*, "lord of the lance". In this temple, Anhur was worshipped alongside

⁽¹²⁾compare with *mry* mAat and *mry* Inn



Drioton, É., "Recueil de cryptographie monumentale", 316,319.

⁽¹³⁾Wb. II, 99,107.

⁽¹⁴⁾Luker, M., Dictionary of gods and goddesses, 124.; Blackman, A.M., "On the Position of women", 8 ; Wilkinson, R.H., The complete gods,152.

⁽¹⁵⁾Drioton, É., "Recueil de cryptographie monumentale", 317,323.

⁽¹⁶⁾Steindorff, G., "Reliefs from the temples of Sebennyos",43 note 15.

the goddess Hathor who was referred to as   *Hrt*, the daughter of Re in the shape of Tefnut. She received this connotation in another one of her names, *Mht*. Under this name, she was worshipped in the form of a lioness and had the epithet of “lady of Samanoud” in the nearby temple of Behbeit. She was also identified with Bastet in Tell Basta.⁽¹⁷⁾

Although the original cult centre of Onuris was Thinis, which was near Abydos; his main area of worship in later times, he was worshipped in the Delta town of Sebennytos (Samanud), where he was venerated alongside or as a form of the god Shu. Anhur was known in the Greek period under the name “Onuris” and was a god of war and hunting. His name literally means "he who leads back the distant one" and appears to be based on the mythical manner in which Onuris is said to have journeyed to Nubia in order to bring back the leonine eye of Re, who became his consort as the lioness-goddess Mehyt. In this legend, Onuris acts as a parallel to the god Shu who brought back the fearsome eye of Re, Tefnut, explaining why Onuris was often equated with Shu and was also linked to the sun god under the epithet "son of Re", who hunted and slew the enemies of his father.⁽¹⁸⁾

- **The child** is pronounced *sz* and means son in cryptographic writings.⁽¹⁹⁾

- Besides The high rank of **goddess Bastet** in the temple of Nectanebo II, she had at least one shrine erected for her. This king seems to have been highly devoted to the goddess Bastet, for he adopted the epithet “son of Bastet” in his cartouche, instead of “son of Isis” and even built a large temple in Bubastis for her. There is nothing similar to it, even in Samanud, which was his capital. It

⁽¹⁷⁾Kamal, A., "Sébennytos et son temple", 88.; Edgar, M.C., "Notes from the delta", 91. ; Steindorff, G., "Reliefs from the temples of Sebennytos",43.

⁽¹⁸⁾Wilkinson, R.H., The complete gods,118.

⁽¹⁹⁾Spencer, A., "A Naos of Nekhthorheb", 45.

seems that the correlation between the epithets 'son of Isis', and 'son of Bastet' was used to serve a deliberate policy – perhaps Nectanebo II, who was interested in Bastet and her temple, aimed at strengthening his position in Tell Basta and the Eastern Delta, an area that was threatened by Persians in his reign.⁽²⁰⁾

As shown above, the cartouche of Nectanebo II, "*Nḥt Ḥr-ḥbt mry In-ḥr s3 B3stt*", is written in a mysterious manner different from the usual writing. This unique cartouche compiled symbols of his most important architectural achievements: the Onuris temple in Samanud, the temple of Behbeit, and the Bastet temple in Tell-Basta.⁽²¹⁾

This cartouche of the king also includes the most important gods of the Delta: the mighty *Ḥr-ḥbyt*, Anhur and Bastet, the goddess who sits down on the primitive mound. Several epithets are given to this goddess, such as "mistress of the two lands", perhaps referring to the Eastern and Western Delta, "mistress of all the gods", "the eye of Re", "protecting her father", "the eye of Horus", and "the eye of Atum"; she was also called "the mighty goddess, the one who is over the secrets of Atum". On one side of a red granite shrine discovered in Bubastis(fig.7), she is described as : "Bastet lady of the shrine, the eye of Horus, pre-eminent in the field of the god, lady of heaven, and mistress of all the gods"⁽²²⁾.

- The second cartouche (fig.8)

It has been suggested that the second cartouche also contains the king's name "*Nḥt Ḥr-ḥbt mry In-ḥr s3 B3stt*";⁽²³⁾ it could be read as follows:

⁽²⁰⁾Naville, E., Bubastis, 56. ; Habachi, L., "Tell Basta", 88,91. ; Muhs, B., "Partisan Royal Epithets", 222,223.

⁽²¹⁾Steindorff, G., "Reliefs from the temples of Sebennytos",40,43.

⁽²²⁾Habachi, L., "Tell Basta", 81,118,119; Budge, E.A.W., British museum, 248.

⁽²³⁾Spencer, A., "A Naos of Nekthorheb", 45.

- The **god Ptah**, who according to Memphite theology, had the power over Thoth's tongue and Horus' heart. Both were brought into existence by Ptah to fulfill his desires, thus, Ptah is identified with Horus and with Thoth, "the wise, greater in his strength than the gods",⁽²⁴⁾ and Ptah took the place of Montu in the first cartouche to symbolize the word *Nht*.

- The **god Sia**, who was created from the blood dripping from the phallus of Re, was linked with the god Re for that very reason. In Memphite theology, Sia is equatable with the intellectual energies of Ptah's heart, making Sia equal to Horus, the heart of Ptah,⁽²⁵⁾ so he replaces Horus in the former cartouche. It seems that the form of Horus intended here is *Hr-hbyt*.

- The **goddess Mrt** could possibly have appeared in the lost part of the cartouche, while the remaining part shows a hand holding the *w3s* –sign. Since she appeared holding the *w3g* –sign instead of the *w3s* –sign in the first cartouche, this missing part could possibly be read as *mry*.

- The **god Thoth** was described in the late Egyptian period as “𐎃𐎃”, meaning "twice great"; perhaps this title refers to him as being the one who had control over great power and great magic. In demotic papyri named "Stories of the high priests of Memphis", Thoth held the title "the thrice great" and in Hermopolis, he was "eight times great"; this shows he was the greatest who created the eight deities in El-ashmunein.⁽²⁶⁾ Moreover, Thoth is read as *ns* "tongue" in cryptographic writings, where he served as the tongue of several gods, such as Atum, Re and Ptah.⁽²⁷⁾

⁽²⁴⁾Breasted, J.H., "The philosophy of Memphite priest", 48,49; Lichtheim, M., Ancient Egyptian literature, 51.; Sethe, K., Dramatische Texte, 50; Adolf Erman, Al-dīyāna fī Miṣr al-Qadīma, Cairo, 106.

⁽²⁵⁾Hart, G., The Routledge dictionary, 147,148; Budge, E.A.W., From fetish to god ,199.

⁽²⁶⁾Budge, E.A.W., From fetish to god , 157.

⁽²⁷⁾Drioton, É., "Recueil de cryptographie monumentale", 380.; Sethe,K., Dramatische Texte, 50.

The power intended to be conveyed here was the magical power of the tongue and the powerful words of the god, alongside his physical power. This physical power is explicitly referenced in Thoth's titles, such as "the strong of arm", "the strong of thigh" and "the strong one of the gods". That power made it possible for him to bring back the goddess Sekhmet, the eye of Re, who was far away. He thus received the title *in wrt irt hrt*, "who brings back the great one, the eye that was distant".⁽²⁸⁾ In this manner, Thoth took the place in this cartouche that Onuris held in the former one.

- The **god Onuris** appears in his usual, direct form, but is not read here as Anhur. Instead he is read *s3* "son",⁽²⁹⁾ according to other cryptographic writings.⁽³⁰⁾

- The **goddess Bastet** was identified with many other deities in her lioness form, such as "Mehyt", wife of Onuris, Tefnut, Pakhet and Sekhmet⁽³¹⁾. It is likely that Bastet was united with Sekhmet in this cartouche because her husband Ptah also appears in the same cartouche.

As mentioned above, *s3-Rc*, the name of king Nectanebo was written in two different ways in cryptographic writings. It must be noted that the king was very interested in Memphis and its theology, as it is evident through the mentioning of Ptah and the heart and tongue. This interest in Memphis and its deities reappears on a reused inscribed red granite block, which was found in 1982 in the façade wall of the mosque of Ahmed Ibn-Hagar at Bab el-sha'ria in Cairo. It is now in a Giza storeroom under No.789.⁽³²⁾ It refers to Nectanebo II as beloved by the divinities of Memphis, namely Ptah and Sekhmet. The king was also interested in Thoth, as

⁽²⁸⁾Boylan, M.A.P., Thoth the Hermes of Egypt,181,189.

⁽²⁹⁾Daumas, F., Valeurs Phonétiques des signes hiéroglyphiques,14,95.

⁽³⁰⁾Drioton, É., "Recueil de cryptographie monumentale",317,323.

⁽³¹⁾Spencer, N.A., "The epigraphic survey of Samanud", 67 note 32.; Edgar, M.C., "Notes from the delta",91. ; Steindorff, G., "Reliefs from the temples of Sebennytos", 43 note 15.

⁽³²⁾Moussa, A., "A red granite door jamb", 37.

he dedicated a high granite naos to him, which was found at Tuna El-gebel, the necropolis of Hermopolis.⁽³³⁾

The cartouche reflects that Nectanebo II paid very close attention to Bubastis, because it was one of Nectanebo II's coronation sites. Bubastis was also the gateway to Memphis and important defense area for Egypt,⁽³⁴⁾ so Memphis resembled more of a great fortress or garrison during Nectanebo II's era than the peaceful city of temples and palaces which had been in its long past period⁽³⁵⁾.

It is clear that both of the two cartouches reflect some important events, as well as some features of Nectanebo's personality. Nectanebo was the nephew of Tachos (Teos), a king who had been defeated by a Persian army in Phoenicia, so Nectanebo returned back to Egypt and seized the throne in the stead of the legitimate king.⁽³⁶⁾

Now, it is evident that Nectanebo was not a legitimate king but a usurper, so some army leaders opposed him and chose a prince that descended from the royal house in Mendes to become king, but Nectanebo put an end to this rebellion against his authority and defeated the prince of Mendes, thus becoming the sole ruler of Egypt.⁽³⁷⁾

Although Nectanebo II defeated those rebels who were against him, he still felt that he had opponents inside and outside of Egypt, so he began his reign by satisfying the priests of all gods, through the construction and restoration of lots of temples and officialating the funeral of the Apis bull at Memphis. He was also responsible for the increasing popularity of another animal cult, namely the Buchis

⁽³³⁾Arnold, Die., Temples of the last Pharaohs, 131.; Roeder, G., Naos,CG.,no.70014.

⁽³⁴⁾Ruzicka, S., Trouble in the west Egypt, 188.

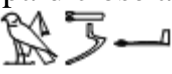
⁽³⁵⁾Dimick, M., The city of the white wall, 23.

⁽³⁶⁾'Abd Al-Ḥalīm - Nūr Al-Dīn, *Tārīḥ wa Haḍārt Miṣr*,382-385.

⁽³⁷⁾Nikola Gremal, *Tārīḥ Miṣr al-Qadīma*,486; 'Abd Al-Ḥalīm - Nūr Al-Dīn, *Tārīḥ wa Haḍārt Miṣr*,38; Petrie, W.M.F., Memphis, 13; Daressy, M.G., "Le roi Teos", 42.

bull, the sacred symbol of Montu. He established the burial place of Buchis on the edge of the desert at Armant and showed enthusiasm for every cult of every temple in Egypt,⁽³⁸⁾ perhaps to ensure the people's support for him.

This caused people to interpret that it is Montu who appears in the first cartouche and that Memphis' deities Sekhmet and Ptah, while the heart and tongue appear in the second. In both cartouches, Nectanebo II paid close attention to the god Onouris(Anhur) by

calling himself  *Hr-tm3*, "Horus the strong arm",⁽³⁹⁾-

the name of Onouris the warrior god in Samanoud -, so this god became part of the king's name,⁽⁴⁰⁾ perhaps referring to his victory over the rebels, a victory that no doubt led to establishing peace and stability in Egypt, similar to the reason behind appeasing the goddess Sekhmet, who defeated the rebels who were against her father Re.

A granite block that was originally part of a naos for the goddess Bastet bears a relief showing the king in symmetrical scenes kneeling upon a low pedestal, offering a small figure of the goddess Maat, in front of a double cartouche containing the king's title of king of Upper and Lower Egypt: *sndm ib R^c stp n in-hr*, "who satisfied the heart of Re, who is chosen by Anhure" (fig.9). These symmetrical scenes are labeled as "giving Maat to his mother who created him and gives him life". Evidently, the mother is Bastet who receives the offering. All at once, he gives the offering and worships, while his name is written in normal form and appears offering and worshipping with his name written in a cryptographic way. Some suggest that Nectanebo is depicted in his ritual role here.⁽⁴¹⁾

⁽³⁸⁾ - Hart, G., The Routledge dictionary, 96.; Riggs, C., The Oxford handbook, 180. ;

⁽³⁹⁾Wb., V, 367

⁽⁴⁰⁾Naville, E., The shrine of Saft el henneh, 6.

⁽⁴¹⁾Arnold, Die., Temples of the last Pharaohs, 129.; Roeder, G., Naos,CG., no.70016,taf. 12; Spencer, A., "A Naos of Nekthorheb", 5, 45.

The appearance of Nectanebo II next to his cartouches not only makes him seem responsible for carrying out the rituals of all the deities that were depicted inside them, but also makes him seem to become part of the realm of the deities; he had the legitimacy of Horus, the power of Montu and Anhur, the protection of Bastet, and the eternal rebirth by the heart and tongue of Ptah. In order to keep his name safe from becoming erased or destroyed by his enemies, he made use of cryptography, as had been done by Hatshepsut and Ramses II before him.⁽⁴²⁾

Nectanebo II also utilised cryptography on his cult statues that were found in Memphis and Heliopolis. These can now be found in the Metropolitan Museum of Art under No. 34.2.1. and in the Musée du Louvre under No. E III52(fig.10). These statues show the king as a small figure standing between the claws of the falcon god Horus. This corresponds to the fact that Nectanebo II had a royal cult that included priests who served his statues that bore the name of *Nḥt-Hr-ḥbyt-pꜣ-bik*, "Nectanebo the falcon".⁽⁴³⁾

Nectanebo cult statues show that his name consists of three elements: The falcon has the phonetic value *Hr* and embodied the protection and legitimacy for the king at the same time, the sword that is in his left hand called *nḥt*, "power", and in his right hand *ḥb(t)* sign.⁽⁴⁴⁾

The royal cult statues of Nectanebo "the falcon", or "*pꜣ-bik*", were spread in the main temples of Egypt and the king dedicated priesthoods for them.⁽⁴⁵⁾

⁽⁴²⁾Nagwa Mūḥammad, *Al-Kītabāt al- m^cmāa*, 39,42.

⁽⁴³⁾Beeson, N.B., *Guide to The Metropolitan*, 117, fig.46; Lesuer, R.B., *Between heaven and earth*, 37,40.

⁽⁴⁴⁾Nagwa , Mūḥammad *Al-Kītabāt al- m^cmāa*, 53,52

Arnold,Dor., 1995: "An Egyptian bestiary", 45; Aldred, C., *Egyptian Art*, 237, fig.196.

⁽⁴⁵⁾Beeson, N.B., *Guide to The Metropolitan*, 117, fig.46.; Lesuer, R.B., *Between heaven and earth*, 37,40. ; Arnold, Die., *Temples of the last Pharaohs*,124, fig.82.

So, it seems that Nectanebo had established another special cult for himself in Bubastis, which was the cult of his royal cartouche "*Nḥt-Ḥr-ḥbyṯ-mry-īn-ḥr-sꜣ-Bꜣstt*", and had a priesthood attend to this cartouche and carry out the rituals for his own sacred name. Therefore, Bubastis was a site with this unique sort of worshipping.

There are traces of a cartouche showing the goddess Neith; and the king in kneeling position making offerings.⁽⁴⁶⁾ It must be noted that the goddess Neith can be read as (n) in cryptographic writings, thus, this cartouche may refer to the name of Nectanebo "*snḏm īb Rꜥ stp n īn-ḥr*", as a substitute form to his normal cartouche that was part of a naos for the goddess Bastet(fig.9).

Nectanebo created for himself a special divine magical personality. Through it, Egypt enjoyed a few peaceful years, which helped him to carry out a lot of his construction projects. He finished six temples in Delta at least and in Middle and Upper Egypt he established more buildings whether new ones or renewed old ones, in addition to numerous chapels, obelisks and naoi, in an attempt to bring back the glory of the previous periods.⁽⁴⁷⁾

The divine magical personality of the king clearly appears by giving a mysterious magical power to his names, forming every name in different ways, while at the same time conserving the original meaning, which is evident from the two different forms of his name "*Nḥt-Ḥr-ḥbyṯ-mry-īn-ḥr-sꜣ-Bꜣstt*". Nectanebo II had thus succeeded in making himself a god through the cult of his statues and cryptographic cartouches, therefore he gained for himself protection forever.

⁽⁴⁶⁾Spencer, A., "A Naos of Nekhthorheb", 45.

⁽⁴⁷⁾Arnold, Die., Temples of the last Pharaohs, 124.

- Analyses and results "All tables by the Researcher"

- The five names of Nectanebo⁽⁴⁸⁾"Table I"

The name	Transliteration	Translation
Hours	<i>Mry t3wy nk kmt</i>	Beloved of the two lands
Two ladies	<i>shr ib nꜣrw tkn ḥꜣswt</i>	Who has pleased the gods minds by attacking the foreign lands.
Golden Horus	<i>smn ḥpw ḥwi pꜣwt</i>	The establisher of laws who has struck down the nine bows
The king of upper and lower Egypt Throne name is written inside cartouche	<i>-sndm ib Rꜥ stp n ꜣn-ḥr</i> ----- <i>-sndm ib Rꜥ stp n ḥt-ḥr</i>	-who contented Re chosen by Onouris ----- - who contented Re chosen by Hathor
Son of Re Birth name is written inside cartouche	<i>-Nḥt Ḥr-ḥbyt mry ꜣn-ḥr</i> ----- <i>-Nḥt Ḥr-ḥbyt mry ꜣn-ḥr sꜣ Ḥt-Ḥr</i> ----- <i>- Nḥt Ḥr-ḥbyt mry Ḥt-Ḥr</i> ----- <i>-Nḥt Ḥr-ḥbyt mry ꜣn-ḥr sꜣ Bꜣstt</i>	the mighty Horus Hebit beloved of Onouris. ----- beloved Onouris son of Hathor. ----- beloved Onouris son of Hathor. ----- beloved Onouris son of Bastet













⁽⁴⁸⁾Leprohon,R.J., The great name, 172,173 ; Beckerath,J.V., Handbuch der Ägyptischen königsnamen, 1116,283 ; Gauthier,H., "Le livre des rois", 171-181 ; Kamal,A., Tables d'offrands,CG., 94,no.23115.

Observations

It is known that the birth name *s3-R^c* and the throne name *n-sw^t-bit* were only written in cartouches.⁽⁴⁹⁾ So the two cryptographic cartouches must be only belonging to the name of birth or throne.

The name of Bastet in both cryptographic cartouches removes the confusion and determines the intended cartouche, being the cartouche of birth name *s3-Re*.















-Comparative reading between the first cryptographic cartouche and the usual name of Nectanebo *s3-R^c*" Table II"

Crypto-graphic	<i>Mntw</i> 	<i>Hr-hbyt</i> 	<i>Mrt</i> 	<i>In-hr</i> 	<i>s3</i> 	<i>B3stt</i> 
Usual	<i>Nht</i> 	<i>Hr-hbyt</i> 	<i>Mry</i> 	<i>In-hr</i> 	<i>s3</i> 	<i>B3stt</i> 

This comparison proved that the first cartouche is written in simple cryptography, and also shows the identical features between two cartouches carrying the same name *s3-R^c*, one of them written in cryptography and the other in usual manner.

-Another comparative reading between the second cryptographic cartouche and the usual name of Nectanebo *s3-R^c*" Table III"

⁽⁴⁹⁾Strudwick,N.C., Texts from the pyramid age,14 ; Allen,J.P., Middle Egyptian an introduction language, 67.

Crypto-graphic	<i>Pth</i> 	<i>Si3</i> 	<i>Mrt</i> 	<i>Dḥwty</i> 	<i>'In-ḥr</i> 	<i>B3stt</i> 
Usual	<i>Nht</i> 	<i>Ḥr-ḥbyt</i> 	<i>Mry</i>   	<i>'In-ḥr</i> 	<i>s3</i> 	<i>B3stt</i> 

At first sight the second cartouche seems to be too complicated, the only participant factor is Bastet, that occupies the same place inside the first cartouche and in the usual cartouche, while the images of other deities were completely changed. Here the comparison between the second cartouche and the usual cartouche is not useful except in the point of Bastet, but the comparison between the first and the second cryptography cartouches gives us good reading of the second ambiguous cartouche. This reading firstly depended on the religious comparison among the equal deities in both cartouches, enabling us to interpret and relate between the second and the usual cartouche of *s3-Re* name.

-The system that is used in reading each cartouche "Table IV"

Crypto-graphic first	<i>Mntw</i>	<i>Hr-ḥbyt</i>	<i>Mrt</i>	<i>'In-ḥr</i>	<i>s3</i>	<i>B3stt</i>
Crypto-graphic second	<i>Pth</i>	<i>Si3</i>	<i>Mrt</i>	<i>Dḥwty</i>	<i>'In-ḥr</i>	<i>B3stt</i>
Usual name <i>s3-Re</i>	<i>Nḥt</i>	<i>Hr-ḥbyt</i>	<i>Mry</i>	<i>'In-ḥr</i>	<i>s3</i>	<i>B3stt</i>

As shown there are identical features between the first cryptography and the usual name in reading, except *Mntw* who relates to *Nḥt* "mighty", and *s3* the child who also relates to the egg *s3* or *swḥt*.


Several essential changes occurred in the second cartouche, where *Pth* came in the place of *Mntw*, *Si3* in place of *Hr-ḥbyt*, *Dḥwty* instead of *'In-ḥr*, and finally *'In-ḥr* turned to be the son of Bastet.

- The direction of reading "Table V a-b"

First cartouche	
3	<i>B3stt</i> ← <i>s3</i>
1	<i>Mntw</i> → <i>Hr-ḥbyt</i>
2	<i>'In-ḥr</i> ← <i>Mrt</i>

second cartouche			
<i>'In-ḥr</i>	3	→	<i>B3stt</i>
<i>Dḥwty</i>		↑	<i>Si3</i>
2	1	↑	<i>Pth</i>
↑	<i>Mrt</i>		

- The first cryptographic cartouche of Nectanebo includes The Bubastis triad :

Bastet in the first cartouche sits on mound  that embodies her title " *B3stt ḥrt sšt3 n tm nbt pt ḥnwt t3wy* " " Bastet who is over the secrets of Atum, lady of sky, mistress of the two lands".⁽⁵⁰⁾ clearly this figure unites between Bastet and her husband Atum. The third member in Bubastis triad is *M3i-ḥsy* (Mihos), Horhekenu, or Nefertum.⁽⁵¹⁾ none of the previous gods appears in the first cartouche, but the child in this triad expressed as *s3*, referring to the king himself as the son for Bastet and Atum.

- The second cryptographic cartouches mixed the Memphite triad with Bubastis triad and add Onouris as a new son

The second cartouche's upper part determined the personality of the god's son, Onouris, where the king is interested in Samanoud his native town and makes the name of its warrior god Onouris part of his name, for this confines a relationship between them; the king united himself with Onouris, and putting him in high position facing Bastet. Also, he was found in Thoth⁽⁵²⁾ the alternative god who can stand in place of Onouris who became the son of Bastet.

Both the king and Onouris were described as sons of Re by an inscription recorded on Nectanebo's naos in Egyptian museum : "*s3-Rc Nḥt-Hr-ḥbyr-mry-In-ḥr-(s3)* ⁽⁵³⁾ *-B3stt ḥnḥ mī Rc In-ḥr-Šw s3-Rc*

⁽⁵⁰⁾This title inscribed in the small temple of Osorkon II, nearby the great temple at Bubastis.

Ritner, R.K., The Libyan anarchy inscriptions, 342 ; Naville, E., Bubastis, pl. XLI E.

⁽⁵¹⁾Habachi, L., "Tell Basta", 55, 119 ; Te Velde, H., "Some remarks on the structure of Egyptian divine triads", 83.

⁽⁵²⁾The choice of Thoth as alternative to Onouris was very proper, because each of them have the similar role in bring back the distant goddess Tefnut-Skhmet.

Pinch, G., Handbook of Egyptian mythology, 177.

⁽⁵³⁾Word son omitted from the king's cartouche, perhaps the text concentrates only on the king and Onouris as sons of Re.

"Ptah-tA-tnn" was the primeval mound that emerged from Nun the primeval ocean.

nb Tb-ntr " " the son of Re *Nht-Hr-hbyt-mry-'In-hr-(s3)-B3stt*, live as Re , *'In-hr-Šw*, the son of Re, lord of Samanoud".⁽⁵⁴⁾

Bubastis triad in the second cartouche are little deferent from the first: *Ptah-t3-tnn*" Ptah the risen land"⁽⁵⁵⁾ replaced the mound-Atum, and Sekhmet identified with Bastet, also Onouris (the king) plays the role of son in this triad in place of Nerfertum the real son of Ptah and Sekhmet.

- Nectanebo inside the realm of deities

Nectanebo did not appear beside these cartouches only, but he inserted himself inside them as one of these deities that were responsible for conserving the balance and harmony of the cosmic, creation, power, and magic, collecting all distinctive divinity power to himself.

The existence of Nectanebo among the deities as a potent and magician god, suggests he established a special royal cult for his statues and a new royal cult for his royal name. Probably, he devoted a priesthood for this latter cult practicing the cult rituals for his name whether in cryptographic form or in usual form.

This deliberate religious policy of Nectanebo was reflected on him, as he became a legitimate king and owned a holy position. All this created a proper atmosphere helping him to achieve his architectural projects at everywhere in Egypt.

Frankfort,H., Kingship and the gods, 25,28.

⁽⁵⁴⁾Roeder, G., Naos,CG., 43,no.70012.

⁽⁵⁵⁾*Ptah-t3-tnn*" was the primeval mound that emerged from Nun the primeval ocean.
Frankfort,H., Kingship and the gods, 25,28.

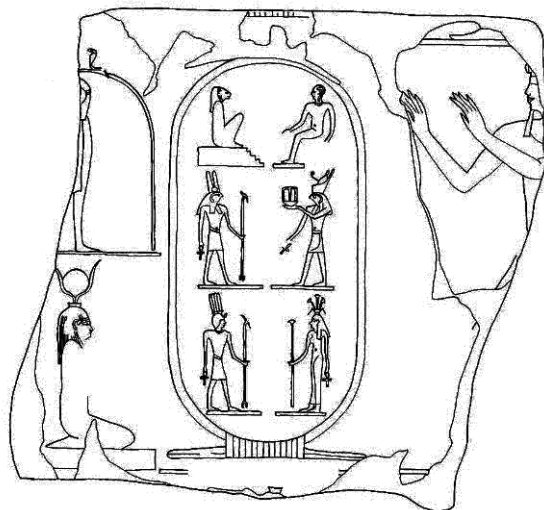
Abbreviations

- ASAE : Annales du Service des Antiquités de l'Égypte, Le Caire.
- BMRP : British Museum Research Publications BMRP, London.
- CG : Catalogue General du Musee du Caire , Le caire.
- EA : Egyptian Archaeology, the Bulletin of the Egypt Exploration Society , London.
- JEA : The journal of Egyptian Archaeology, London.
- JWAG : The Journal of the Walters Art Gallery, Baltimore.
- MIFAO : Mémoires l'institut Français d'archéologie orientale du Caire, Le Caire.
- MMAB : The Metropolitan Museum of Art Bulletin , New York.
- SAK : Studien zur Altägyptischen kultur, Hamburg.
- SASAE : Supplément aux Annales du Service des Antiquités de l'Égypte, Le Caire.
- Wb : Erman, A., & Grapow, W., Wörterbuch der ägyptische Sprache , 7 vol., Leipzig.
- ZÄS : Zeitschrift für ägyptische Sprache und Altertumskunde, Berlin.

Bibliography

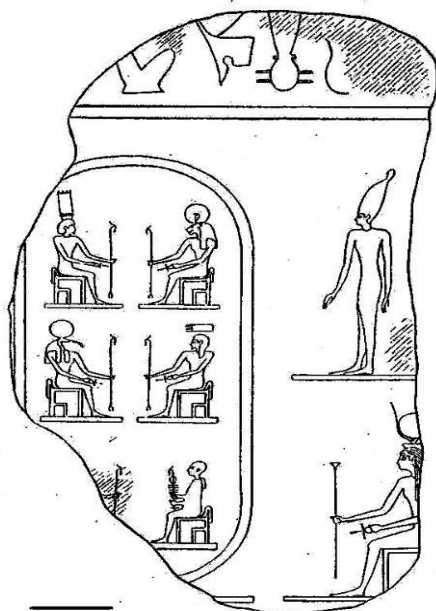
- Adolf Erman, *Al-dīyāna fī Miṣr al-Qadīma*, Cairo, 1997.
- ‘Abd Al-Ḥalīm - Nūr Al-Dīn, *Tārīḥ wa Ḥaḍārt Miṣr*, Cairo, 2000.
- Aldred, C., *Egyptian Art in the days of the Pharaohs 3100-320 BC*, London, 1980.
- Allen, J.P., *Middle Egyptian an introduction language and culture of hieroglyphs*, New York, 2010.
- Arnold, Die., *Temples of the last Pharaohs*, Oxford, 1999.
- Arnold, Dor., "An Egyptian bestiary", *MMAB* 52 N°. 4, 1995, 1-64.
- Beckerath, J.V., *Handbuch der Ägyptischen königsnamen*, Berlin, 1984.
- Beeson, N.B., *Guide to The Metropolitan museum of art*, New York, 1972.
- Blackman, A.M., "On the Position of women in the Ancient Egyptian Hierarchy", *JEA* 7, 1921, 8-30.
- Boylan, M.A.P., *Thoth the Hermes of Egypt*, Oxford, 1922.
- Breasted, J.H., "The philosophy of Memphite priest", *ZÄS* 39, 1901, 39-54.
- Budge, E.A.W.,
- British museum, *A guide to the Egyptian galleries sculpture*, London, 1909.
- -----*From fetish to God Ancient Egypt*, London, 1934.
- Daressy, M.G., "Le roi Teos à Athribis", *ASAE* XVII, 1917, 42.
- Dumas, F., *Valeurs Phonétiques des signes hiéroglyphiques d'époque gréco-romaine*, Montpellier, 1988.
- De rouge, J., *Géographie Ancienne de la basse- Égypte*, Paris, 1891.
- Dimick, M., *Memphis the city of the white wall*, Pennsylvania, 1956.
- Drioton, É., "Recueil de cryptographie monumentale", *ASAE* 40, 1940, 305-427.
- -----"La cryptographie de la chapelle de Toutânkhamon", *JEA* 35, 1949, 117-122.
- Edgar, M.C., "Notes from the delta", *ASAE* XI, 1911, 87-96.
- Erman, A., und Grapow, H., *Wörterbuch der Ägyptischen Sprache*, II, V, Leipzig, 1926-1931.
- Frankfort, H., *Kingship and the Gods*, London, 1948.
- Gauthier, H., "Le livre des rois d'Égypte", *MIFAO* 20, 1916, 171-181.
- Guglielmi, W., *Die Göttin Mr.t*, Leiden, 1991.
- Habachi, L., "Tell Basta", *SASAE* 22, 1957, 1-140.
- Hart, G., *A dictionary of Egyptian gods and goddesses*, London, 1986.
- *The Routledge dictionary of Egyptian gods and goddesses*, London, 2005.
- Kamal, A., "Sébnnytos et son temple", *ASAE* VII, 1906, 87-94.
- *Tables d'offrands, Catalogue général des antiquités égyptiennes du Musée du Caire CG.*, Nr. 23001-23256, 1909.
- Leprohon, R.J., *The great name Ancient Egyptian royal titulary*, Society of biblical literature, Atlanta, 2013.
- Lesuer, R.B., *Between heaven and earth birds in Ancient Egypt*, Chicago, 2012.
- Lichtheim, M., *Ancient Egyptian literature*, vol.I, Berkeley, 1973.
- Luker, M., *A dictionary of gods and goddesses*, London, 1987.
- Meeks, C.F., *Le temple de Behbeit el-Hagara*, Hamburg, 1991.

- Moussa, A., "A red granite door jamb bearing the name of Nectanebo II", *ASAE* 70, 1984, 37-38.
- Muhs, B., "Partisan Royal Epithets in the Late Third Intermediate Period and the Dynastic Affiliations of Pedubast I and Iuput II", *JEA* 84, 1998, 220-223.
- Naville, E., *The shrine of Saft el hennah and the land of Goshen*, London, 1887.
- *The mound of Jew and the city of Omias*, London, 1890.
- Nagwa , Mūhammad Mitwly, *Al-Kītabāt al- m^cmāa fi al-ḥaḍāra al-miṣrīya*, Alexandria, 2010.
- Nikola gremal, *Tārīḥ Miṣr al-Qadīma*, Cairo, 1993
- Bubastis, London, 1891.
- Petrie, W.M.F., *Memphis*, London, 1909.
- Pinch, G., *Handbook of Egyptian mythology*, Oxford, 2002.
- Riggs, C., *The Oxford handbook of Roman Egypt*, Oxford, 2012.
- Ritner, R.K., *The Libyan anarchy inscriptions from Egypt's third intermediate period*, *Society of biblical literature*, Atlanta, 2009.
- Roeder, G., *Naos, Catalogue général des antiquités égyptiennes du Musée du Caire CG., Nr. 70001-70050*, 1914.
- Rosenow, D., "The great temple of Bastet at Bubastis", *EA* 32, 2008, 11-13.
- Ruzicka , S., *Trouble in the west Egypt and the Persian Empire*, Oxford, 2012.
- Sethe, K., *Dramatische Texte zu Altägyptischen mysterienspielen*, Leipzig, 1928.
- Silverman, D.P., "Cryptographic writing in the tomb of Tutankhamun", *SAK* 8, 1980, 233-306.
- Spencer, A., "A Naos of Nekhthorheb from Bubastis: Religious Iconography and Temple building in the 30th Dynasty", *BMRP* 156, 2006, 1-123.
- Spencer, N.A., "The epigraphic survey of Samanud", *JEA* 85, 1999, 55-83.
- Steindorff, G., "Reliefs from the temples of Sebennytyos and Iseion in American collections", *JWAG* 7/8 , 1944/1945, 38-59.
- Strudwick, N.C., *Texts from the pyramid age*, *Society of biblical literature*, Atlanta, 2005.
- Te velde, H., "Some remarks on the structure of Egyptian divine triads", *JEA* 57, 1971, 80-86.
- Wilkinson, R.H., *The complete gods and goddesses of Ancient Egypt*, London, 2003.



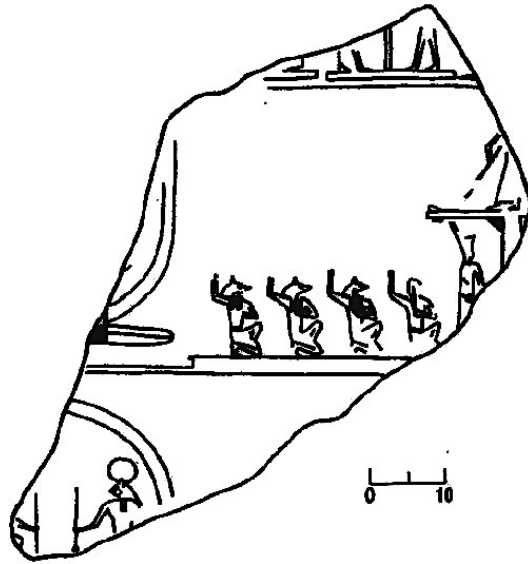
(fig.1)

Rosenow, D., "The great temple of Bastet", 12



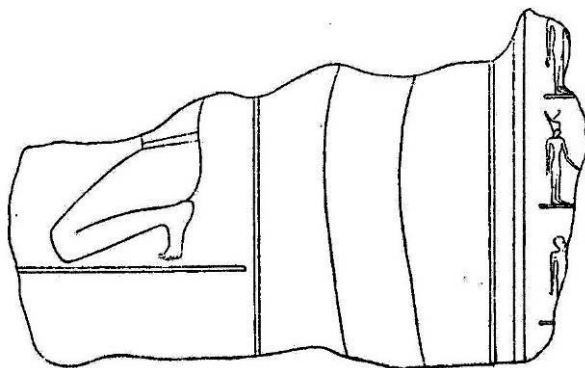
(Fig.2)

pl.XLVI Naville,E., Bubastis,



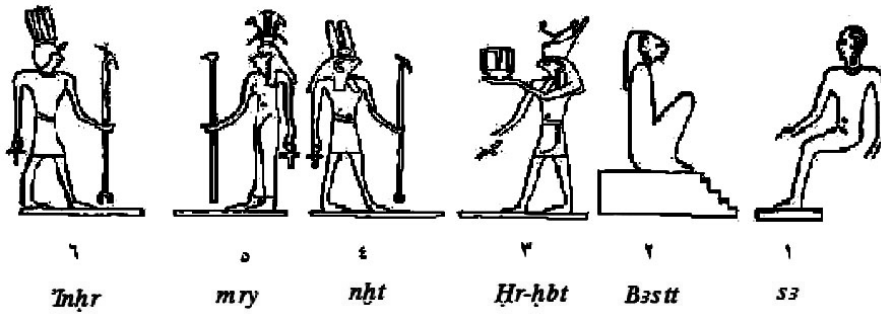
(fig.3)

Spencer, A., "A Naos of Nekhthorheb", fig.27.



(fig.4)

Naville, E., Bubastis, pl. XLV



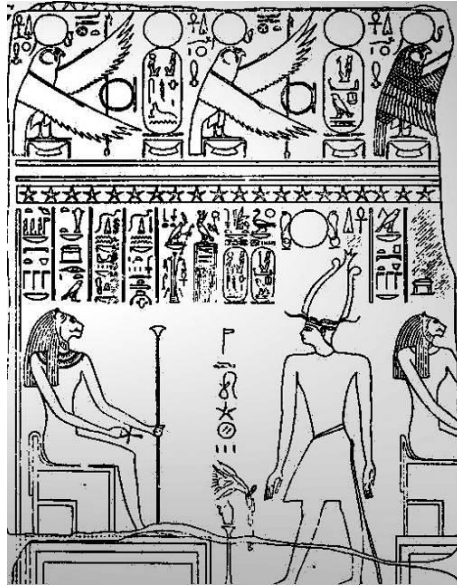
(fig.5)

The first cartouche by the Researcher



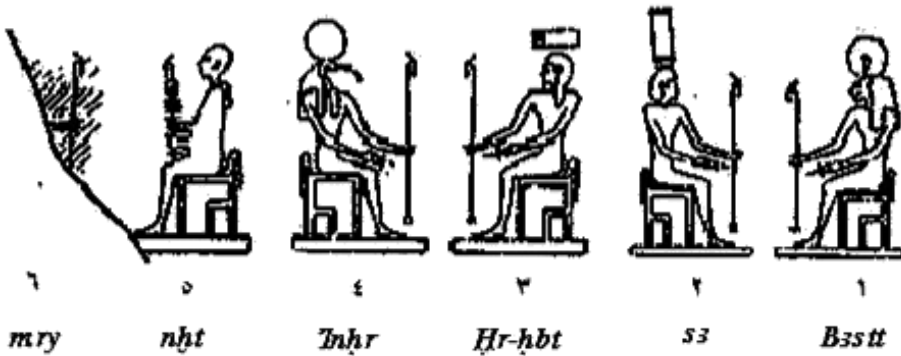
(fig.6)

Naville, E., The mound of Jew, pl. VI.



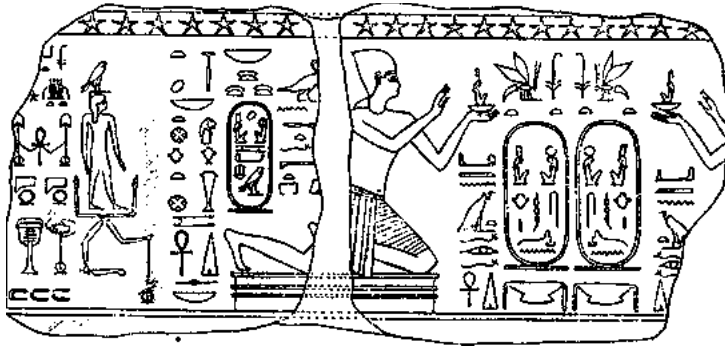
(fig.7)

Naville, E., Bubastis, pl.XLVII



(fig.8)

Second cartouche by the Researcher



(fig.9)

Naville, E., Bubastis, pl. XLVII H.



(fig.10)

Beeson, N.B., Guide to The Metropolitan, fig.46.

الخرطوش الغامض لـ "نختانبو الثاني"

من المعبد الكبير في بر-باستت

د. محمد البيومي محمد البيومي*

المخلص :

أشارت Rosenow إلى خراطيش غير معتادة أكتشفت في معبد نختانبو الثاني في تل بسطة، وقد كتبت بطريقة الكتابة المعماة، ورجحت أن هذه الخراطيش ربما تشير إلى اسم الملك نختانبو الثاني "*Nht-hr-hbt-mry-In-hr-s3-B3stt*", لكن المعبودات المصورة داخل تلك الخراطيش غير متماثلة جذبت تلك الملحوظة اهتمامي لدراسة تلك الخراطيش والبقايا المشابهة لها التي عثر عليها بنفس المنطقة، ومقارنتها بخراطيش أخرى للملك نختانبو وبالتالي يهدف هذا البحث إلى تقديم نظام القراءة المعماة (الغامضة) المستخدم في كتابة هذه الخراطيش الفريدة المميزة، ومن خلاله يفسر البحث الأسباب الدينية والسياسية التي جعلت اسم الملك يكتب بهذه الطريقة، ويكشف البحث أيضاً عن ثلوث تل بسطة الذي حواه الخراطوش الأول، ذاك الخراطوش الذي يتضمن في نفس الوقت الانجازات المعمارية الأكثر أهمية للملك، مثل معبد أنوريس في سمنود، ومعبد حور في بهبيت الحجاره، ومعبد باستت في تل بسطة، بينما يمزج الخراطوش الثاني بين ثلوث منف وثلوث تل بسطة.

الكلمات الدالة :

نختانبو، خراطيش، الكتابة المعماة، تل بسطة، ثلوث، المعبودات، أنوريس.

*أسناد الآثار المصرية القديمة المساعد بقسم الآثار - كلية الآداب - جامعة طنطا

Mohmed.sch@gmail.com