
Grzegorz First
Kraków

THE PTAH-SOKAR-OSIRIS STATUETTES
IN THE CRACOW COLLECTIONS*

Among objects related to funeral customs of ancient Egypt, plentifully represented in collections and museum of the world, Ptah-Sokar-Osiris statues deserve for special interest. The idea and role of these objects are strictly connected with popular, private funeral ritual of Egypt of the end of New Kingdom, Third Intermediate Period, Late Period to Ptolemaic and Roman Periods. A comparatively large amount of statues, exhibited in almost every egyptological collection show, that they were considerably common, though the level of understanding of particular aspects connected with the function of statues is not still satisfying¹.

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There have been used following abbreviations for often cited bibliography in the text: M. J. Raven, *Papyrus - Sheaths and Ptah-Sokar-Osiris Statues*, OMRO LIX-LX /1978-1979/, pp. 251-296 (further Raven, *Ptah-Sokar-Osiris*), D. A. Aston, *Two Osiris Figures of the Third Intermediate Period*, JEA 77, 1991, pp. 95-107, pl. V-VIII (further Aston, *Two Osiris Figures*), E. A. W. Budge, *The Mummy*, 1893 (further Budge, *Mummy*). The transcription of names is according to H. Ranke, *Die ägyptischen Personennamen*, I-III, Glückstadt 1935 (further PN). Any not expressed abbreviations commonly used – according to: *Lexikon der Ägyptologie*, vol. I, Wiesbaden 1975, p. X (further LÄ).

¹ About Ptah-Sokar-Osiris statues and related to them Osiris statues (including typology) – cf. Raven, *Ptah-Sokar-Osiris*, pp. 251-296, here further bibliography; cf. also Aston, *Two Osiris Figures*, pp. 95-107, pl. V-VIII, M. J. Raven, *Corn-Mummies*, OMRO LXIII (1982), pp. 7-34, and idem, *Symbols of Resurrection. Three Studies in Ancient Egyptian Iconography*, Leiden 1984, passim. Cf. also K. Bosse-Griffiths, *Problems with Ptah-Sokar-Osiris Figures*

There are some Ptah-Sokar-Osiris figures in Polish collections, which represent various iconographical, quality, chronological and technical variants². Careful analyzing them may bring significant results to the studies, conducted over funeral rituals, especially those related to local traditions and cults, in Egypt in late periods.

Wooden statuettes, often polychromed or varnished were put into tombs along with the deceased - one object for one burial - and placed near the mummy of the owner of the tomb. Basing of some of the indications it might be assumed, that these statuettes were the only tomb fittings and therefore they were supplementing all funeral equipment. The statuettes, being a product of Egyptian religious ideas, were funeral cult elements, which represented religious beliefs, such as eschatology and the belief for resurrection³.

(abstract), [in:] S. Schoske (ed.), *4th International Congress of Egyptology*, Munich 1985, p. 26.

² The statues are in National Museum in Warsaw, collections of The Princes Czartoryski Foundation at National Museum in Cracow, Archaeological Museum in Cracow and in private collections. The specimens from Warsaw were subject of only study of these group of objects – cf. J. Lipińska-Bołdok, *Some Problems of the Funerary Figures of Egyptian God Ptah-Sokar-Osiris*, Bulletin du Musée National de Varsovie 2, 1961, no. 3, pp. 75-84 and eadem, *An unusual wooden statuette of Osiris* [in:] S. H. D’Auria (ed.), *Servant of Mut. Studies in Honor of Richard A. Fazzini*, Leiden – Boston 2008, pp. 166-169 (untypical statuette of Osiris in National Museum in Warsaw, deposit from Louvre). In the Archaeological Museum in Poznań is exhibited the Ptah-Sokar-Osiris statue (type III according to the M. J. Raven’s typology) from Egyptian Museum and Papyrus Collection in Berlin (inv. no. 918, exhibition „The Death and Life in Ancient Egypt”) – cf. A. Ćwiek, *Śmierć i życie w Starożytnym Egipcie*, Poznań 2005, p. 85, fig. 106. Furthermore, it is worth to mention, that from Polish excavations in Ptolemaic necropolis of Saqqara comes an interesting statue (type IV) with a longitudinal cavity in the body - cf. T. I. Rzeuska [in:] *Seventy Years of Polish Archaeology in Egypt*, Egyptian Museum in Cairo, Polish Centre of Mediterranean Archaeology University of Warsaw 2007, pp. 134-135 – fig. 55, from the grave no. 483.

³ The genesis of the statuettes is often connected with the figures, which started to appear in Old Kingdom in a shape of mummified figure with beard and without shaped limbs. These items were located in tombs, most often of wealthy people, and probably were a physical depiction of the idea (i.e. mummy) – cf. E. A. E. Reymond, *The Eternal Image*, ZAS 98 (1972), pp. 132-140. Other elements of funeral equipment, such as *shabtis* or statues placed in grave niches have probably similar genesis. For statuettes of Ptah-Sokar-Osiris the key feature is connecting them with the Osiris idea, which was mainly influenced by the period of Middle Kingdom along with the development of the Osiris cult and democratization of religious beliefs. During the 18 and 19 Dynasties wooden statuettes in shape of mummies posted on simple bases appeared in tombs; these objects may be directly connected with the genesis of the Ptah-Sokar-Osiris statues – cf. Raven, *Ptah-Sokar-Osiris*, pp. 255-257; about the development line of *shabti* statues and the similarities to Osiris statues – cf. H. Schlögl, *Egipskie figurki grobowe. Katalog zbiorów Muzeum Narodowego w Poznaniu / Die ägyptischen Totenfiguren. Katalog aus den Sammlungen des National Museums in Poznań*, 2006, pp. 14-21 (type 2 – naked human figure and type

The exceptional function of the statues can be identified by determining the contents of the different cavities (located in the bases or bodies of the statues) and by analyzing the inscriptions and iconography of these objects. Unfortunately, most of the specimens, including the Cracow statues, do not already contain the original content of the cavities. By analyzing some rather skimpy archaeological sources we may suppose that there were two major groups of things, which were stored in cavities. The first group of these objects were funeral papyruses, most often with fragments of the Book of the Dead – these are the most characteristic for the statues of Osiris from the end of New Kingdom and the Third Intermediate Period⁴. The second group consists of miniature fragments of corn mummies, which were put into the cavities in the bases of the Ptah-Sokar-Osiris statues, which come from the Late Period and Ptolemaic Period⁵. Some facts may suggest, that the cavities might also include other items such as – mummified pieces of human body or little animals and wooden statues⁶.

3 – mummy like figure without hands), and idem, *Corpus der Ägyptischen Totenfiguren der öffentlichen Sammlungen Krakaus*, Kraków 2000, pp. 14-24, and H. Schlögl, A. Brodbeck, *Ägyptische Totenfiguren aus öffentlichen und privaten Sammlungen der Schweiz*, 1990, pp. 29-31. Cf. also F. Abitz, *Statuetten in Schreinen als Grabbeigaben in den ägyptischen Königsgräbern der 18 und 19 Dynastie*, ÄA 35, Wiesbaden 1979, pp. 120-125, and F. Pumpenmeier, *Zur Funktion und Konnotation mumienförmiger Abbilder*, [in:] M. Fitzenreiter, Ch. E. Loeben, *Die ägyptische Mumie – ein Phänomen der Kulturgeschichte*, Internet-Beiträge zur Ägyptologie und Sudanarchäologie (IBAES) vol. I, Berlin 1998, pp. 77-78.

⁴ Cf. E. Hermsen, *Die Zwei Wege des Jenseits*, OBO 112, Freiburg 1991, pp. 1-55, A. J. Spencer, *Death in Ancient Egypt*, New York 1982, p. 149, and E. A. W. Budge, *The Book of the Dead. The Chapters of Coming forth by Day*, London 1898, pp. LXXVI–LXXVIII; idem, *Book of Dead. Facsimiles of the Papyri of Hunefer, Anhai, Kerasher and Netchemet*, London 1899, pp. 1-32, Raven, *Ptah-Sokar-Osiris*, p. 286.

⁵ This actually relates to miniature corn pseudo-mummies placed in cavities of the statues (as opposed to formed in mummy-like shape and placed into tiny wooden sarcophagus) - cf. Ch. Strauss, *Kornosiris*, [in:] LÄ III 744-746; M. J. Raven, *Corn-Mummies ...*, pp. 7-38, idem, *Four Corn-Mummies in the Archaeological Museum at Cracow*, *Materiały Archeologiczne* vol. XXX, Kraków 1997, pp. 5-12. Interpretation directions – cf. H. Beinlich, *Die Osirisreliquien. Zum Motiv der Körperzergliederung in der altägyptischen Religion*, ÄA 42 Wiesbaden 1984, pp. 272-289. It must be also emphasized, that corn mummies were related to so-called Osiris ceremonies known from Dendera – cf. A. Moret, *Mystères égyptiens*, Paris 1923, pp. 31, 41, and M. J. Raven, *Corn-Mummies ...*, pp. 27-29. Cf. also T. Hopfner, *Plutarch - Über Isis und Osiris*, Prag 1941, vol. I, pp. 159-160, vol. II pp. 253-254 - Plutarch describes the statue making process here *Chenti-Imentu*. See also so-called Osiris bricks related to these ceremonies - A. M. J. Tooley, *Osiris-Bricks*, JEA 82 (1996), pp. 167-179, fig. XIII-XV.

⁶ Cf. Raven, *Ptah-Sokar-Osiris*, pp. 253, 287. Here it refers to parts of human body such as penis, intestines, heart, bones and also human foetus (in this case the statue is a kind of tiny coffin – cf. M. Gabolde, *Antiquités Égyptiennes Musée Joseph Déchelette*, Roanne 1990, p. 66). As it comes to penis this custom may coexist with another mummifying custom of castrating of deceased and placing their genitalia in a box near their mummy – cf. L. Störk,

The preserved inscriptions (including the ones on the three statues from the Cracow collections) represent typical funeral texts⁷. The distinctive feature of these statues among the other funeral objects is the hymn (which also appears on one of the Cracow statues), which relates to ancient Egyptian religious texts about world and human kind genesis and creation of life⁸. In terms of iconography the described group of objects holds a characteristic rich and interesting set of iconographical motives yielded both to the ideas based in the general ideas of Osiris cult and to the mutual patterns for all Egyptian funeral cult objects. These two basic sources of every element of the statues decoration might usually be clearly distinguished, however as we analyze numerous motives such a differentiation is impossible. The unification of eschatological symbols with the attributes of Osiris cult, as a result of the same meaning – the same message, has been so advanced that currently the origin of these elements is very difficult to identify⁹.

It shall be emphasized that the described statues are characterized by a vast diversity of quality, which might be shown basing on the example of even the

Kastration, [in:] LÄ III 354-356; G. Maspero, *Catalogue du Musée Égyptien de Marseille*, Paris 1889, p. 54 and A. P. Leca, *Les Momies*, 1971, p. 66. Remains of little animals – cf. W. Seipel, M. Grewenig, *Götter Menschen Pharaonen. 3500 Jahre ägyptischer Kultur*, Wien 1993, p. 276, and M. Seidel [in:] *Suche nach Unsterblichkeit. Totenkult und Jenseitsglaube im Alten Ägypten*, Roemer und Pelizaeus Museum, Hildesheim 1990, p. 83. Any sources related to remainings of fabrics (clothes), papyrus fibers and similar substances may prove that there was a tradition of placing corn mummies into cavities. It shall be indicated, that as there was a large diversity of shape and place of locating cavities than probably there also was a constant development of their content, probably not only depending on time (chronological) but also geographical and maybe more significant symbolical and religious factors.

⁷ The inscriptions describing dead owner of statue can be useful starting point to genealogical studies – cf. e.g. E. Varga, *Recherche généalogique*, [in:] L. Limme, J. Strybol (ed.), *Aegyptus Museis Rediviva. Miscellanea in honorem Hermannii De Meulenaere*, Bruxelles 1993, pp. 185-196.

⁸ Raven, *Ptah-Sokar-Osiris*, pp. 276-281, Budge, *Mummy*, p. 384; cf. also *Liebieghaus - Museum Alter Plastik. Ägyptische Bildwerke, Band II - Statuetten, Gefäße und Geräte*, Frankfurt am Main 1991, p. 222 and M. Gabolde, *op. cit.*, p. 61.

⁹ About the iconography of Ptah and his relationship with other gods – cf. M. Sandman – Holmberg, *The God Ptah*, Lund 1946, passim; about Sokar – cf. E. Bresciani, *Sokar* [in:] LÄ V 1055-1074; about Osiris – cf. J. G. Griffiths, *Osiris* [in:] LÄ IV 623-633; about their role in the funeral cult – cf. H. Kees, *Totenglauben und Jenseitsvorstellungen der alten Ägypter*, Berlin 1980, pp. 132-159. It is worth to indicate that, the problem of identifying and translating of a syncretism god's name Ptah-Sokar-Osiris depending on the grammatical number is still discussed. Most often it is described as singular, however there is a considerable amount of text using plural form – about this problem and generally about syncretism of Egyptian triads – cf. H. Te Velde, *Some Remarks on the Structure of Egyptian Divine Triads*, JEA 57 (1971), pp. 80-86, J. G. Griffiths, *Triune Conceptions of Deity in Ancient Egypt*, ZÄS 100 (1973), pp. 28-32, and idem, *Triads and Trinity*, Cardiff 1996, pp. 11-116, 351.

Cracow collections which consist of both statues with rich decoration dominated with wide palette of colours and numerous iconographic elements and simple austere decorated statues sometimes even with schematic design of patterns and motives. This diversity is not contrary to functions of these statues and the timeline of development of the statues has no direct influence on quality or decoration. The diversity might be rather a result of workshop details differences (different kind of statues according to local traditions, influences etc.) and probably also social and economical factors (different statue users and their position in society). These issues may indicate further development of studies over this group of Egyptian funeral objects.

CATALOGUE

1. THE OSIRIS STATUETTE (FIG. 1)

Archaeological Museum in Cracow, Inv. No. MAK/AS/2329.

The statue was bought in Cairo during the II World War by Polish Army soldiers being stationed there, after the War the statue was handed over to the museum collection. It is assumed that the statue comes from Tuna el-Gebel¹⁰.

Height: 49 cm¹¹.

Wood, metal elements (crown and beard model), incusted eyes (white and black paste), gesso, remains of linen visible on bottom part of the statue. Traces of polychrome (gold on face and parts of crown), attempts of body modeling. The hands and palms of the statue can be easily distinguished from the rest of the body: the elbows protrude out of the body line – the forearm and the arm make acute angle. The closed palms do not touch each other – they are on the same level together with forearms. The massive shank (along with remains of two pegs) was used for fitting the body in the not preserved base.

Comment:

The presented statue is the only one among the Cracow collection, which definitely comes from the period before domination of statues Ptah-Sokar-Osiris. Its oddity bases on metal parts used for decoration, which in these types of objects is very rare¹². The statue is definitely of Osiris characteristics clearly visible in the crown model together with probably uraeus and unpreserved scepters – whip and stick (painted). The palms position may be helpful indicator for identifying the date and workshop. They do not touch each other and are placed on one level which causes protruding of the elbows, these characteristics are typical for Middle Egyptian workshop Osiris statues made of bronze¹³.

¹⁰ K. Babraj, H. Szymańska, *Bogowie starożytnego Egiptu*, Muzeum Archeologiczne w Krakowie 2000, cat. 30; about Field Museum and museum items collected by soldiers and J. Sagan, the conservator of the collection – cf. H. Szymańska, K. Babraj, *The Polish Army Military Museum in the Near East*, *Materiały Archeologiczne XXVII*, 2 (1994), pp. 5-7, and J. Śliwa, *Archeologiczna pasja Jarosława Sagana*, *Meander* 51 (1996), pp. 309-315.

¹¹ Other sizes: hornspan 15 cm, elbowspan 14 cm, plinth height 3,8 cm.

¹² Only some of statues (mainly Osiris) have certain details decorated with precious stones or metals. Sometimes eyes have been incusted, statues have been covered with golden or silver thin sheet; one item depicts a statue holding whip model made of bronze and carnelian – cf. Budge, *Mummy*, p. 382 – statue from the British Museum collection (no. EA 9861) belonging to Hunefer, and C. A. Hope, *A Head of Nefertiti and a Figure of Ptah-Sokar-Osiris in the National Gallery of Victoria*, *Art Bulletin of Victoria*, Melbourne 24 (1983), pp. 47, 53 – fig. N.G.V.D 96.1982 – golden and silver sheet.

¹³ G. Roeder, *Ägyptische Bronzefiguren*, Berlin 1956, pl. 1c, 3d-g; most often wooden Osiris statues have Upper Egyptian hand position (crossed). The Middle Egyptian position can be seen at Anhai statue in British Museum (no. EA 20868) and statue no. 64 from Zagreb – cf.

Type: II (the development-period of 19th–22nd Dynasties)¹⁴. Workshop: Middle Egypt¹⁵.

2. THE PTAH-SOKAR-OSIRIS STATUETTE (FIG. 2)

Archaeological Museum in Cracow, Inv. No. MAK/AS/1500.

The statue probably comes from Tadeusz Smoleński's excavations in el-Gamhud in 1907. However it is not exactly certified that this and the following statue are the ones mentioned by T. Smoleński and A. Kamal in their reports¹⁶. Some facts related to creating the collection in the present Archaeological Museum may suggest the necropolis in el-Hibeh placed on the opposite bank of the river Nile¹⁷.

Height: 55 cm¹⁸.

Budge, *Mummy*, p. 383, and J. Monnet Saleh, *Les antiquités égyptiennes de Zagreb*, Paris 1970, p. 62. The described statue is supposed to come from Tuna el-Gebel (Hermopolis Magna) which would confirm that this interpretation is right. However it should be indicated that bronze statues had another destination, which may influence on differences in decoration and manufacture of some important details.

¹⁴ Cf. Raven, *Ptah-Sokar-Osiris*, pp. 260-263, Aston, *Two Osiris Figures*, pp. 102, 106-107. The described statue may come from the period of the end of New Kingdom or the beginning of Third Intermediate Period - cf. similar Osiris statues – wooden with analogical hand position. Cf. also *Ägyptische Kunst. Auktion 46, 28 April 1972*, Münzen und Medailien A. G. Basel, p. 23 – no. 93.

¹⁵ G. Roeder, *op. cit.*, pos. 219, p. 172, and idem, *Die Arme der Osiris – Mumie*, [in:] O. Firchow, *Ägyptologische Studien*, Berlin 1955, pp. 248-286.

¹⁶ K. Babraj. H. Szymańska, *op. cit.*, pp. 9-11, cat. 29; and J. Pilecki, *Działalność naukowo-badawcza Tadeusza Smoleńskiego w dziedzinie archeologii egipskiej*, *Archeologia X* (1958), p. 234, T. Smoleński, *Austro-węgierskie wykopaliska w Górnym Egipcie 1907 roku*, *Sprawozdania z czynności i posiedzeń Akademii Umiejętności w Krakowie XII* (1907) no. 6. p. 20, A. Kamal, *Fouilles à Gamhoud*, *ASAE 9* (1908), pp. 8-30; one shall pay attention to the fact that the item is significantly different in style than the statue, which currently is in Budapest, coming also from T. Smoleński's excavations in el-Gamhud – cf. E. Varga, *Statues funéraires en bois dans la Collection Égyptienne de Budapest*, *Bulletin du Musée Hongrois des Beaux – Arts* 83, 1995, p. 19.

¹⁷ As we relate to workshop in el-Hibeh, where probably this and the following (no. 3) statues from Archaeological Museum were made, we shall also mention that during his excavations in Egypt T. Smoleński visited el-Hibeh in 1908 – cf. J. Śliwa, *Tadeusz Smoleński und die österreichisch-ungarischen Ausgrabungen in Sharuna und Gamhud (1907-1908)*, *Studia Aegyptiaca XVII*, Budapest 2002, pp. 435-442. Moreover, in 1912 Herman Junker managed also excavations in el-Hibeh. Some of the findings were given to Cracow Academy of Sciences (Akademia Umiejętności) – cf. K. Stachowska, *Wkład Akademii Umiejętności w początki polskich badań wykopaliskowych w Egipcie w latach 1906-1914*, *Rocznik Biblioteki PAN w Krakowie* vol. 18, 1972, p. 121 and B. Muhs, *Text and objects from el-Hibeh* - <http://neareastern.berkeley.edu/hibeh/references.htm>.

¹⁸ Other sizes: rounded plinth – width 6,8 cm, length 6,3 cm, height 1,5 cm, base – width 7,2

Wood, remaining of some humble polychrome (dark red face and disc in crown model, striped crown feathers, black wig and beard, red and black schematic depiction of a necklace, probably remaining of golden paint on the crown). Lime ground. The base slightly damaged.

Comment:

The statues from el-Hibeh are the most complete group with red or pink coloured face and stripped feathers in the crown model. The statues are dated for Saite Period according to different features (decoration, inscription, proportion). On the other hand some statues with the same face colouring are dated for the Ptolemaic Period, according to definitely Ptolemaic details (illegible and negligent inscriptions, sarcophagus model, similarity of face features to cartouge Roman-Greek masks). Other features of the described statue such as: intended rough decoration, simple body shape and base do not deliver more information about the time and place the statue may come from; many Ptah-Sokar-Osiris statues had such characteristic. Some of them are not exactly dated and do not have defined provenance. However, by analyzing their appearance and comparing them to other richly decorated, inscribed and shaped statues, allows assuming that these items were produced by workshops for poorer society groups. The broader studies over the statues of the same type may confirm the thesis about mass production of the statues and in the same way lower quality of their workmanship and rough decoration.

Type: “Miscellaneous”, Saite or Presaite Period (25th–26th Dynasties)¹⁹.
Workshop: el-Hibeh²⁰.

-8,2 cm (front – back), length 25 cm, height 4,5 cm.

¹⁹ Cf. Raven, *Ptah-Sokar-Osiris*, pp. 271-273.

²⁰ Ibid p. 271-272; see similar statues with pink faces coming from el-Hibeh – G. Botti, *Le casse di mumie e i sarcofagi da el Hibeh nel Museo Egizio di Firenze*, ATS 9 (1958), nos. 194-195, 198-199, 207-208, 210-211; K. Babraj and H. Szymańska post them as type III – cf. K. Babraj, H. Szymańska, *op. cit.*, cat. 29. However, disregarding assignment to any type the significant fact is correlation with workshop in el-Hibeh and the Saite Period. The type “Miscellaneous” consists of statues of different colours and attributes which were made probably in relation to local traditions and customs, produced in defined places not in the whole Egypt from Presaite Period to the late Ptolemaic times. Among classified to this group of statues by M. J. Raven there are numerous elements, which are stylistically (especially in shape and proportions) settled in the art of Saite Period and in the same way similar to the type III – cf. Raven, *Ptah-Sokar-Osiris*, p. 271-273. About difficulties with typology of statuettes, especially III-type cf. Ch. Müller-Hazenbos, *Eine Ptah-Sokar-Osiris Statuette* [in:] C. B. Arnst, I. Hafemann, A. Lohwasser, *Begegnungen Antike Kulturen in Niltal. Festgabe für E. Endesfelder, K. H. Priese, W. F. Reineke, S. Wenig*, Leipzig 2001, pp. 365-372.

3. THE PTAH-SOKAR-OSIRIS STATUETTE (FIG. 3)

Archaeological Museum in Cracow Inv. No. MAK/AS/1501.

The statue probably, as the previous one, comes from the T. Smoleński's excavations in el-Gamhud in 1907, however it is also not sure if the T. Smoleński's and A. Kamal's reports refer to exactly this item²¹. As in the previous case some facts may indicate that it comes from the necropolis in el-Hibeh²².

Height: 58 cm²³.

Wood, remaining of some humble polychrome (dark red face, crown model with stripped feather, red disc with black bordure, black horns and a wig, black and red schematic depiction of a necklace, below remaining of more polychrome). Lime ground. Attempts of body modeling (knee notch, tibia bump, feet notch). A pillar in the back, the base unpreserved.

Comment:

As it was previously mentioned, the statues from el-Hibeh are characterized mainly by red (pink) coloured faces, stripped crown model and are dated for the Saite Period²⁴. The statue has a slightly protruding back pillar, modeled body, plinth merged with feet and face with large eyes surrounded with a wig. One shall pay special attention to intended, rough, humble, only double-coloured (black and red) polychrome and schematic decorations (wide and simple pattern for the necklace). The statue was probably previously settled on a high base. All these features may indicate that the statue was a lower quality product with very rough decorations and simplified patterns and was probably dedicated for poorer deceased²⁵.

Type: "Miscellaneous", Saite Period or later²⁶. Workshop: el-Hibeh²⁷.

²¹ See statuette no. 2.

²² See statuette no. 2.

²³ Other sizes: hornspan 12,2 cm, back pillar height 25,5 cm, plinth (merged with feet) width 6,3 cm, irregular shank (for fitting in unpreserved base) height 5,2 – 4,5 cm (back – front).

²⁴ Raven, *Ptah-Sokar-Osiris*, p. 272.

²⁵ It shall be indicated that statues, which come probably from the same place often differ in the quality even though they have mutual source – compare further with the list in Raven, *Ptah-Sokar-Osiris*, pp. 291-292.

²⁶ The face expression and features as well as protruding back pillar indicated that the item was rather made in the end of the Saite Period or even in later times. The attempts of calf modeling in the back are typical for sarcophagus from the Saite Period – cf. Raven, *Ptah-Sokar-Osiris*, p. 265.

²⁷ See statuette no. 2.

4. THE PTAH-SOKAR-OSIRIS STATUETTE FROM THE PRIVATE COLLECTION (FIG. 4)

Antiquarian purchase, unpublished.

Height: 34 cm²⁸.

Wood, no polychrome. A protruding plinth and shank for body fitting in unpreserved base. Crown unpreserved (a hole in the head for fitting). The distinctive face features with clearly noticeable details such as beard and a wig. The front made in detail, the back - schematically. Attempts of shaping the back body proportions and marking anatomic details (narrowing of tights and over feet).

Comment:

The only objects indicating similar features, of course only in terms of shape and proportions, are the statues from Museum of Fine Arts and Archeology in Besançon and Museum in Zagreb, both of these statues are classified to the type IV, according to the remained polychrome²⁹. The French statue has very similar shapes and proportion, however shows more detailed workshop. The Croatian item has similar characteristics, however its proportions are more slender and better depicted (calf bulge, narrowing near the knee area). The Cracow statue, in comparison to the other two shows some similarities, but during further analysis of the shape and anatomical details some considerable differences are visible. The described statue has rather significantly transformed anthropoid features of sarcophagus from the Saite Period such as wide proportions, stern face expression, massive wig, highly and protruding buttocks (here – cuts), wide legs with protruding calves and a plinth. Definitely, all these features are not clearly represented here, however their influence is clearly visible.

Type: III, Late Period (Saite Period)³⁰.

²⁸ Other sizes: maximum armspan 8,5 cm, plinth height 1,4 cm, sides (rounded) about 5,5 – 5,9 cm, shank height about 3,2 cm, head hole for crown depth 1,8 cm.

²⁹ *Loin du Sable. Collection égyptiennes du Musée des Beaux-Arts et d'archéologie de Besançon*, 1990, no. 66 – the cavity in the body; J. Monnet Saleh, *op. cit.*, p. 60 – item 52.

³⁰ Raven, *Ptah-Sokar-Osiris*, pp. 263-266, Aston, *Two Osiris Figures*, pp. 102-103, 106-107. The lack of back pillar, the presence of the plinth and the detailed front, suggests that the statue was made under influence of the statues of the III type, mainly those which come from the period before the direct influences of the Saite sculpture. Unfortunately, little can be said about the place where the item was made.

5. THE PTAH-SOKAR-OSIRIS STATUETTE FOR HAPIMEN
(FIG. 5)

The Princes Czartoryski Foundation, Inv. No. XI-484.

The statuette probably comes from the excavations at the Akhmim necropolis bought in Egypt, 1884³¹.

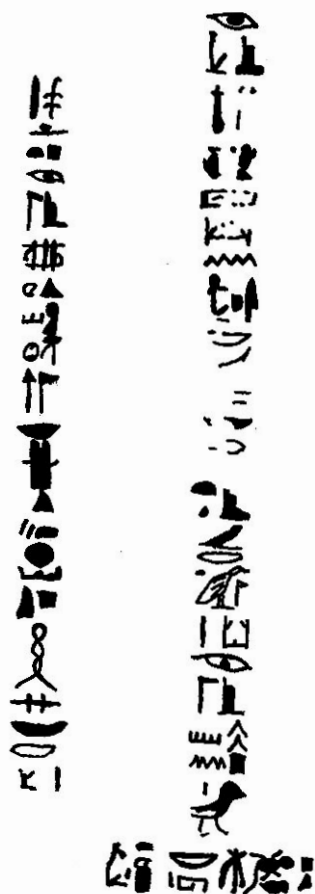
Height: 70 cm³².

Wood, preserved polychromy together with decoration (golden face, a blue, massive wig and crown, well developed colourful necklace garlanded with hawks' heads of the type *wsh n bik*, body colour – dark brown). Slightly modeled rear part of the body. Preserved base with dominant red colour, cavity without a plate. The inscription covers one front column of the body, one column on the back pillar and ends on the rear side of the plinth.

Comment:

The hieroglyphic signs, comprising simple offering formula are “blurred” as they were written with broad “pen”. Moreover, often in the formula the feminine inflectional endings were omitted which is characteristic for the late periods of Egyptian script, especially in the most popular texts.

The owner of the statue had a very popular name in the Ptolemaic Period – Hapimen (*Hp-mnw*), which might be translated as “Apis lasts” (or “Apis is the lasting one”)³³. The inscription does not mention anything about the profession, function or the origins of the deceased. The inscription of the father's name is however unsure, as opposed to the mother's name – *Hnm.t* – who had also a popular Egyptian name, known since the Middle Kingdom³⁴.



³¹ K. Moczulska, J. Śliwa, *Identyfikacja zabytków egipskich ze zbiorów Czartoryskich z wykazami zakupów z lat 1884-1885*, ZNUJ Prace Archeologiczne, CCLXXXII issue 14, 1972, p. 88 – apart from price and a short description of the item the place of its origin was also given – Chemmis; cf. H. Szymańska, *Gromadzenie zabytków egipskich dla zbiorów krakowskich*, *ibid.*, pp. 109-110.

³² Other sizes: hornspan (broken) 20 cm, armspan (maximum) 10,5 cm, base: length 37 cm, width 13,5 cm, height 6,7 cm, cavity sizes around 6 x 10 cm, depth 5,5 cm.

³³ PN I 237,13.

³⁴ Mother's name - cf. PN I 276,17, father's name (?) – cf. similar variant - PN I 103,14.

It is difficult to establish the content of the cavity in the base; their sizes and placement indicate that it was used as a store for fragments of corn mummy or similar substance.

Type: IVC, Ptolemaic Period³⁵. Workshop: Akhmim³⁶.

6. THE PTAH-SOKAR-OSIRIS STATUETTE FOR PRIEST MEREF THE SON OF PRIEST NESMIN (FIG. 6)

The Princes Czartoryski Foundation, Inv. No. XI-485.

The statue like the previous one comes from Akhmim and was bought in 1884³⁷.

Height: 60 cm³⁸.

Wood, preserved polychrome with rich decorations (golden face, dark blue horns, remains of crown model, beard and wig, developed colourful necklace of type *wšḥ n bik*, dark brown body). Polychromed and decorated base with frieze on side (signs *ḥnh*, *w3s*, *nb*). Sarcophagus model decorated (frieze with symbols *dd* and *ti.t*, figurative scene – depiction of a ram in a boat with protruding anatomical details and a scarab in a boat against a sun background). Sarcophagus model headed with a model of a small worshipping hawk with a disc. In the corners of sarcophagus 4 small holes – remaining of fittings for decorative elements. In the base probably small cavity (underneath the sarcophagus model), the second cavity in the body, at the rear part of the wig. The inscription covers one front column, one rear (pillar), all 4 sides of plinth and is written in hieroglyphic cursive.

Comment:

By comparing some of the statues with the sarcophagus model we may reconstruct the complete picture of the Cracow statue³⁹. It may be assumed that in the corners of the sarcophagus there used to be small models of hawks with miniature discs or birds with human heads – symbols of the soul “ba”. Such icono-

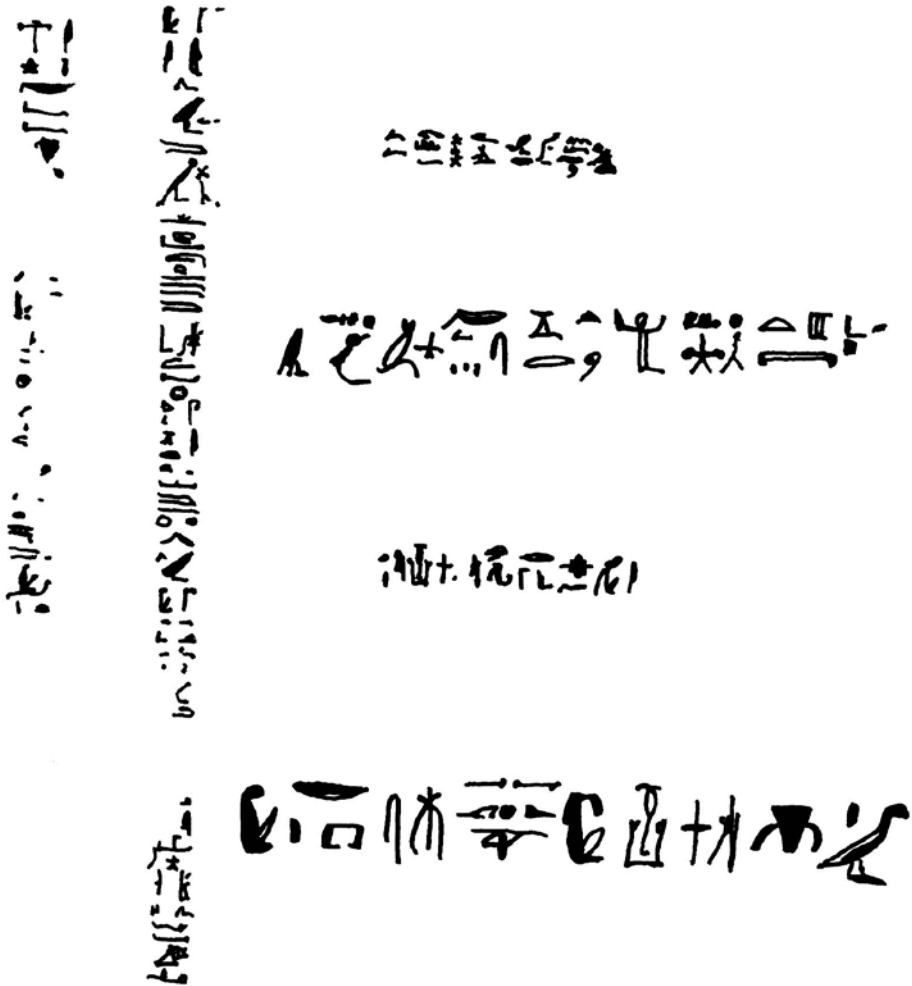
³⁵ Cf. Raven, *Ptah-Sokar-Osiris*, p. 267.

³⁶ The dark red colouring of the body and its slenderness are according to E. Wallis Budge features of items coming from Akhmim, and the place and history of purchase of the item can only confirm its provenance – cf. Budge, *Mummy*, p. 384. Moreover it shall be indicated that the massive wig of the statue remains of wigs of sarcophagus from the Ptolemaic Period.

³⁷ K. Moczulska, J. Śliwa, *op. cit.*, p. 88, apart from price there is also a short item description and place of origin – Chemmis – cf. H. Szymańska, *op. cit.*, pp. 109-110.

³⁸ Other sizes: hornspan 24,5 cm, plinth height 3,7 cm, base: length 42,5 cm, width 13 cm, height 3,5 cm; sarcophagus model: length 16,8 cm, width 8 cm, height 8 cm; cavity in the rear of the wig: length 12 cm, width 3 cm.

³⁹ Ch. Ziegler, *Der Louvre. Die Ägyptische Sammlung*, Paris 1992, p. 81; Budge, *Mummy*, il. XXVI – fig. no. EA18162, probably misdated for XXVI Dynasty.



graphical solutions may be confirmed also by the depiction of the rectangular sarcophagi, characteristic for tombs from the times of 22nd/23rd Dynasties⁴⁰.

⁴⁰ A. Niwiński, *Sarg NR - SpZt* [in:] LÄ V 449-450, pic. 14 – so-called “pillar sarcophagus” - ; cf. G. Wenzel, [in:] Ch. Tietze, *Die Pyramide. Geschichte - Entdeckung - Faszination*, Weimar - Berlin 1990, p. 178 fig. IV 20 – the statue with a simple sarcophagus model being definitely different in iconography of this type of statues is dated for the Late Period. The interesting iconographic issue of the Cracow statue is depiction of a ram in a green boat with protruding anatomical details – horns, penis and tail together with a depiction of a black scarab in a circle also in a green boat on the sarcophagus model. This motif depicts the permeating of the popular from the end of the New Kingdom idea of solar eschatology – equating each deceased with wandering, immortal sun. Definitely the artist was inspired by papyrus with the texts of the Books of the Underworld and depicted it on the statue, closely related to the Osiris eschatology. We cannot forget that some of the statues had papyrus with the texts of the Books of the Underworld hidden in their cavities, cf. e.g. J. F. Quack, *Ein Unterweltbuch der solar-osirianischen Einheit?*, *Die Welt des Orients* 35, 2006, pp. 22-47.

An important item – more technical rather than iconographical is a cavity in the rear part of the wig – with longitudinal shape, covered with a probably unpreserved missing panel⁴¹. This kind of cavity, with still unclear destination is characterized by a little amount of statues with different iconographical details⁴². The main part of the inscription is the hymn, often connected with this kind of statues⁴³. The whole text presenting the owner did not fit on the designated surface therefore the writer had to resign from the “grand scale” and the elegance of the signs and had to write the ending with the mother’s name squeezed on the border of the rear side of the plinth. Also the negligent localization of, probably the name of the deceased, written as if additionally, which becomes more apparent when comparing to carefully written signs of the priest title is very protruding. Unfortunately, the translation of the names both the owner of the statue and his mother are unsure⁴⁴. The most substantial feature of this statue is connection of family of deceased with priesthood. This connection is evident in the father’s name of the deceased – Nesmin (*Ns-Mnw*), which may be translated as “he belongs to Min”⁴⁵. This name was especially popular in the Ptolemaic Period and numerous important nobles had the name⁴⁶. Among them some had relationships with priest offices⁴⁷.

⁴¹ There are known rare items of statues with two cavities, which may suggest the different content of the cavities – cf. E. A. W. Budge, *The Book of Dead...*, p. LXXVI - LXXVIII and I. E. S. Edwards, *A General Introductory Guide to the Egyptian Collection in the British Museum*, London 1971, pp. 157-158.

⁴² Connecting this type of cavity to one workshop is rather problematic; more reasonable solution could be searching for the reasons of this custom in the sphere of symbols and function of the statues – cf. e.g. M. Gabolde, *op. cit.*, pp. 61-63 pos. 033.

⁴³ Cf. Raven, *Ptah-Sokar-Osiris*, p. 277. In the discussed text, comparing it with M. J. Raven’s translation, there is omitted the beginning with the introduction, the middle with the epithet “The Lord of the Thinite nome” and the ending, reaching straightly to presenting the deceased. In some of the fragments there appear words, which rarely are used in this context on the examined statues, among them the most important epithet “emerging from the waters of Elephantine”.

⁴⁴ Owner’s name *Mr(f)* might be a name or a part of the name of the function of the deceased – cf. PN I 155,11-14, 158,3 and Wb II 94. Mother’s name – *Nskw* – unsure translation – cf. PN I 174,11 and I 82,7-19

⁴⁵ PN I 176,12 and II 356; there is also possible translation of *Dḥwty-Mnw* (Thoth-Min – cf. PN I 407) consisting of the name of two gods worshiped especially in Akhmim. About the names consisting of two gods names – cf. PN II, pp. 247-248. Finally it can be assumed that the name is simple „Min” (*Mnw*) – cf. PN I 151-152 or the name has cryptographical character of a writing – cf. J. J. Clère, *Le Papyrus de Nesmin*, 1987, p. 3.

⁴⁶ Cf. M. T. Derchain-Urtel, *Thot a Akhmim* [in:] *Hommages à François Daumas*, Montpellier 1986, p. 176, or Nesmin’s papyrus – cf. J. J. Clère, *op. cit.*, pp. 1-5 and E. A. W. Budge, *Facsimiles of Egyptian Hieratic Papyri in the British Museum*, London 1910, passim.

⁴⁷ Cf. J. J. Clère, *op. cit.*, pp 1-5 – the owner of the Nesmin’s papyrus from British Museum, coming from the excavations of Akhmim in 1881 – 1885, (similar provenance, cryptographi-

The owner of the statue also inherited the priest title related closely to Akhmim and Min and Thoth cult after his father⁴⁸. This title consists of three priest functions. The first function *sm3(w)tj* was related to maintenance of the god's statues, participating in magical rituals and ceremonies, funerals and funeral cult⁴⁹. C. A. Hope connects this title especially with Min cult, which was strongly worshiped in Akhmim and area⁵⁰. The second function – *imi-is* is probably the office related to funerals only⁵¹. Similar tasks resulted mainly because of the third function – *h3i k3*, related to the Osiris cult and to Akhmim⁵². The whole title which the shared both the statue owner and his father is characteristic for priests from Akhmim from the Ptolemaic Period and shows close relationship to the Min cult⁵³.

Type: IVC, Ptolemaic Period⁵⁴. Workshop: Akhmim⁵⁵.

cal character of name writing and similar priest functions). The name of Nesmin appears also on the papyrus with the Book of the Dead of Djed-Hor from Akhmim – now in Pelizaeus-Museum (Inv. No. 5248) – cf. E. Lüdeckens (ed.), *Ägyptische Handschriften*, Teil 4 (Verzeichnis der orientalischen Handschriften in Deutschland 19), Stuttgart 1994, cat.-no. 306; cf. also the mummy of Nesmin, son of Ankh-hap, from Akhmim – P.H.K. Gray and Dorothy Slow; *Egyptian Mummies in the City of Liverpool Museums*, 1968.

⁴⁸ H. Kees, *Das Priestertum im Ägyptischen Staat vom Neuen Reich bis zur Spätzeit*, Leiden-Köln 1953, pp. 278, 305, 306, 308, and M. T. Derchain-Urtel, *op.cit.*, pp. 174-176.

⁴⁹ *sm3(w)tj* – (stolist) – priest of statue cult responsible for their clothing and maintenance – cf. G. Vittmann, *Stolist*, [in:] LÄ VI 63-65; related to the kings cult, clothing and official responsibilities suggests etymological analysis – cf. Wb III 447-452; also cf. W. Otto, *Priester und Tempel im hellenistischen Ägypten*, Leipzig und Berlin 1905, I p. 83 and S. Sauneron, *Les prêtres de l'ancienne Egypte*, Paris 1962, p. 61; transcription *sm3tj* – cf. S. Hodjash, O. Berlev, *The Egyptian Reliefs and Stelae in the Pushkin Museum of Fine Arts, Moscow 1982*, nos 136-140 and Raven, *Ptah-Sokar-Osiris*, p. 269.

⁵⁰ C. A. Hope, *op.cit.*, p. 60 footnote 10; cf. also H. Gauthier, *Le Personnel du Dieu Min*, IFAO, Cairo 1931, pp. 39-51.

⁵¹ cf. Wb I 73 – literally “the one in the grave”; C. A. Hope claims that the priests with this title were related to the cult of Shu and Tefnut – cf. C. A. Hope, *op. cit.*, p. 60 - footnote 10.

⁵² cf. Wb III 159, 164 – literally “the one that praises ka”; the priest of Osiris, in the Late Period additional title for priests from Akhmim, earlier confirmed the relationship with Abydos.

⁵³ M. T. Derchain-Urtel, *op. cit.*, *passim*.

⁵⁴ Cf. Raven, *Ptah-Sokar-Osiris*, p. 267.

⁵⁵ This provenance is indicated also by iconographical features and the inscription related to the owner, his family and priest functions. The slender shape and dark red colour of the body as well as placing the cavity in the rear of the wig are these features, which according to E. Wallis Budge are characteristic for the statues from Akhmim – cf. Budge, *Mummy*, p. 384. This is also confirmed by the priest functions held by the owner and his father. All the parts of the priest title, especially functions and are related to Akhmim; and the whole title was characteristic for the place and actually limited to people connected with worshiped there Min, Thot and Osiris – cf. M. T. Derchain-Urtel, *op. cit.*, pp. 173-180. The sarcophagus model may confirm the dating of the item for the Ptolemaic Period, because according to M. J. Raven this kind of covering for the cavity was actually limited to the statues which definitely are dated

7. THE PTAH-SOKAR-OSIRIS STATUETTE FOR TASHERITMIN (FIG. 7)

The Princes Czartoryski Foundation, Inv. No. XI-991.

The statue was purchased during one of the prince W. Czartoryski's stay in Egypt in 1890 from a middleman (on a bazaar?) near Luxor or Cairo or in Alexandria⁵⁶. Unpublished.

Height: 65 cm⁵⁷.

Wood, preserved polychrome with decoration (dark blue crown model with broken horns, the body covered with net mummy pattern, colorful necklace of type *wsh n bik*). In the rear and on the side visible delicate modeling of protruding buttocks and knees. In the base a small cavity closed with a panel with a model of a hawk (*ḥm*). The model of the bird is covered with net mummy pattern and a necklace with counterweight "menat" and a model of crown in a shape of ostrich feathers and disc. On the side frieze of symbols *nb*, *ḥh*, *w3s*, *wd3t* and *nfr*. The inscription covers the front column, one rear (pillar) and continues on five columns on the top of the base; written in careful, clear hieroglyphic signs.

Comment:

The statue stands out mainly because of the net pattern covering all the body and the hawk model⁵⁸. Among the similar items we shall mention the statue from the Swiss private collection with a precise pearl net pattern, in which elements resemble of drops in shape⁵⁹. This statue is dated according to

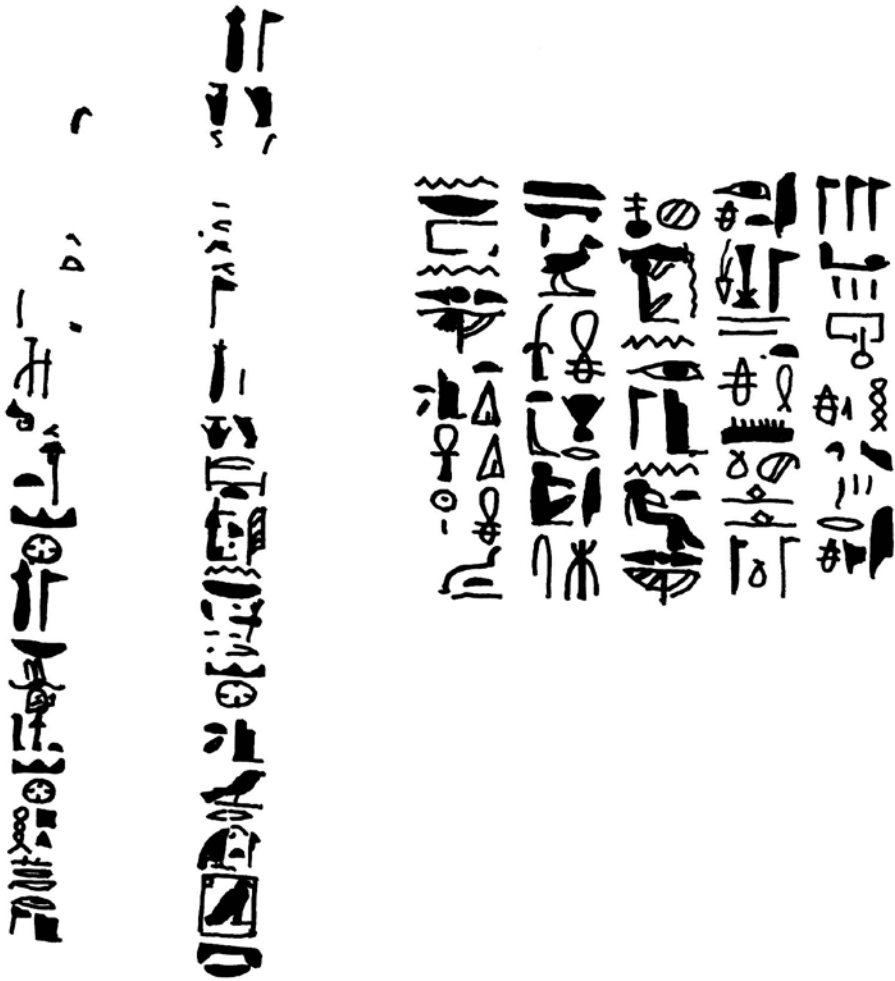
for this period – cf. Raven, *Ptah-Sokar-Osiris*, p. 270, footnote 147. Similarly the presence of the text of the hymn and the kind of the sings of hieroglyphic cursive may also confirm the chronology.

⁵⁶ The further source of information about the purchase might be prince Władysław Czartoryski's letters.

⁵⁷ Other sizes: maximum armspan 9 cm, crown span (broken horns) 17 cm, plinth height 1,5 cm, base: height 7,7 cm, length 35,5 cm, width 13,4 cm; hawk model height 11,7 cm, plate length 12 cm, cavity depth 3,4 – 3,7 cm.

⁵⁸ This motif was popular in cartonage iconography and sarcophagus of the Third Intermediate Period and the Late Period; definitely was as depiction of the real mummy net made of delicate fabrics and decorated with amulets, precious stones, often also with "pearls" made of Egyptian faience – cf. Raven, *Ptah-Sokar-Osiris*, p. 285, H. Sternberg, *Mumie. Mumienhülle - binden - netz*, [in:] LÄ IV 213-216, C. B. Arnst, *Vernetzung zur Symbolik des Mumiennetzes*, [in:] M. Fitzenreiter, Ch. E. Loeben, *op. cit.*, pp. 79-93.

⁵⁹ V. Hübner, *Eine Osiris-Statuette aus Schweizer Privatbesitz*, GM 74 (1984), pp. 32, 37. Other examples of the statues with mummy net – cf. Ch. Ziegler, *op. cit.*, p. 81, A. M. Donadoni Roveri, *Museo Egizio Torino*, 1990, p. 35, N. Landa, I. Lapis, *Egyptian antiquities in the Hermitage*, Leningrad 1974, no. 139, S. Donadoni, S. Curto, A. M. Donadoni Roveri, *Egypt from Myth to Egyptology*, 1990, p. 209, A. Schweitzer, C. Traunecker, *Strasbourg. Musée archéologique. Antiquités égyptiennes de la collection G. Schlumberger*, 1998, pp. 24-25, pic. 13, *Loin du Sable ...*, p. 70, pic. 68.



the pattern from the period after 26th Dynasty to the beginning of the Ptolemaic Period (most probably IV century BC).

The inscription consists of the offering formula together with gods' callings from the Osiris circle and presenting the owner along with his family. The owner is a woman called – *T3-šri.t(n.t)-mn.w* (Tasheritmin), which may be translated as “Min’s daughter”⁶⁰. Unfortunately, the father’s name is difficult to reconstruct⁶¹. But the translation of the mother’s name is more probable – the

⁶⁰ PN I 369,3. As popular name in the Ptolemaic Period it represents a later version of the previous forms like *T3-s3.t-mnw* etc. Words like *šri* (son)/*šri.t* (daughter) are synonyms with the same meaning popular especially in the names of the New Kingdom – cf. PN II, pp. 243–244.

⁶¹ Cf. PN II 312,14.

function relates to Min and the name to Isis. The name is *T3-di(t)-3st* (Ta-di-aset) and might be translated as “The one gifted by the Isis”⁶². Calling for Isis was very popular among feminine names and examples of such complete forms come also from the Late Period. Some attention shall be also paid to Min’s role in the family – he is mentioned in the name of the owner of the statue and probably her mother was also functionally related to the Min’s cult (the title *n nb(.t) pr n Mnw* – the Lady in the Min’s house). In this direction further studies may be developed which can describe for example the localization and the function of the owner and in the same way the origins of the statue⁶³. In the end we may assume that the cavity regarding its sizes contained fragments of corn mummy or a substance of similar organic content.

Type: IVC, Ptolemaic Period⁶⁴.

Grzegorz First
gfirst@poczta.fm

⁶² PNI 372,13 also 14 *T3-di(t)-3st-5nh* this version cannot be excluded; in the inscription there is lacking the pointing pronoun „this” – *t3*.

⁶³ This may refer to the Min’s temple – cult circle which may be indicated by the centres: Coptos (Qift), Akhmim or Thebes (cult of Amun–Min; the celebration of Min of agricultural and royal character). The last of the mentioned centres should be the most probable and considered one.

⁶⁴ The net pattern connects the item with other similar objects listed as a sub-group of a sub-type IVC – cf. Raven, *Ptah-Sokar-Osiris*, p. 267.



1. Cat. No. 1



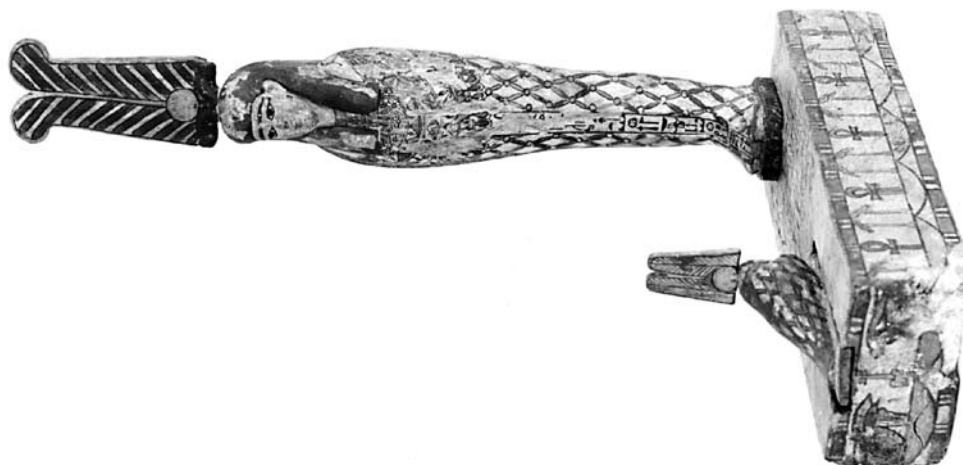
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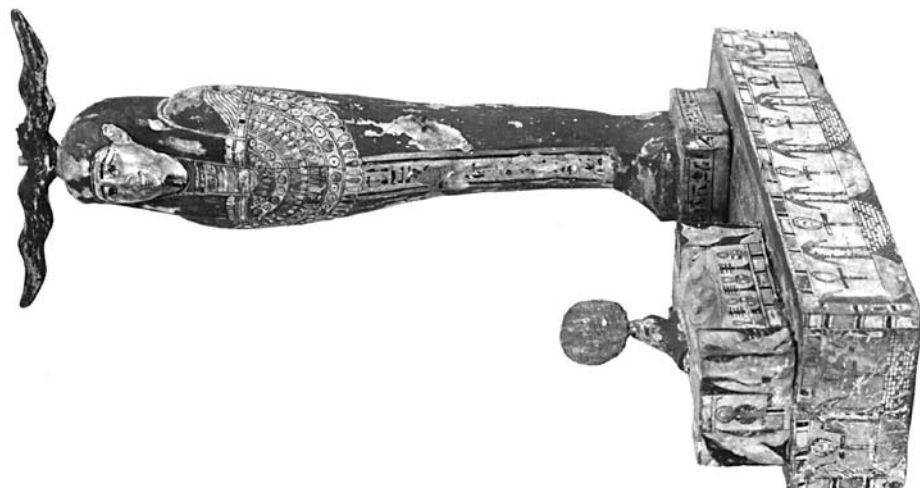
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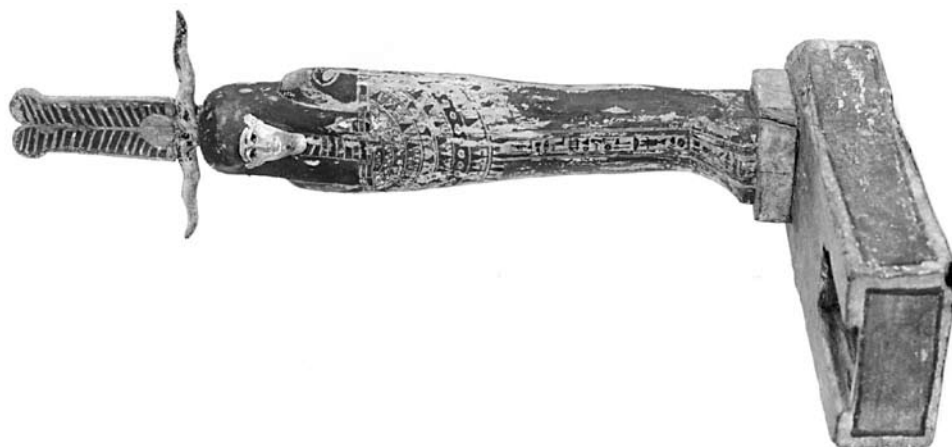
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7. Cat. No. 7



6. Cat. No. 6



5. Cat. No. 5

