



## Block Statue of “Pa-Iw-Her” in the Cairo Museum JE 38590 from Karnak Cachette, Excavation Number K.731

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### ABSTRACT

The Egyptian Museum in Cairo heaped with many treasures of the ancient Egyptian artifacts which date back to various eras throughout Egyptian history. Among these collections is the block statue (no. JE. 38590) of *P3 iw Hr* the son of *Hr ntr 3*. The statue was discovered in 1906 by Legrain at Karnak temples precinct specifically in Karnak Cachette. Fortunately, the statue is completely intact as well as the inscriptions except some parts such as the texts on the lower part slightly unclear. Nowadays, the statue is well preserved at the Egyptian Museum in Cairo. Despite the good condition of the statue but it was not published yet until now so that the current study aims to explore the statue, material, and its inscriptions to be an added value into the Egyptology publications.

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## 1. Introduction

### *Block statues: An overview*

Block statues are also known as squatting statues due to their owners' positions. In this case, the owner of the statue is squatting on the ground, wrapped in a knitting cloak that covers his entire body except his arms and head (Ellia, Lydia, 2018: 277). Although this position has been known since the Old Kingdom, the ancient Egyptians used different adoration poses, such as an Old Kingdom statue of a man kneeling (Cat, Gen, Nr.1) (Radwan 1973: 28) The artist in the

Middle Kingdom was influenced by the sitting statues that predominated in the Old Kingdom when designing the cubic stone blocks, such as the statue of "Snwsert - F- Ni" (NematAllam 2010: 139).

This Middle Kingdom design was not only a representation of a man squatting, but it was also a symbol of the desire for resurrection. The block stone represents the deceased in the uterus womb, with the position resembling the fetal development position (lurker 2000: 90). Also, because the person is sitting in the presence of the god and in this position, he is at the highest level of awe and

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respect, the Egyptian artist obtained this position from his surroundings, as it is both relaxing and provides more space for writing (Fatma Aliwa 2005: 47).

Originally, human beings' images were mostly fated for the tomb, where they could be hidden from men's eyes (Bothmer 1961: xxxiii). High officials occasionally placed their statues in the sanctuaries of their local gods beginning in the Middle Kingdom, but by the Late Period, all sculptures were intended for temples and expected to be seen by those who came for worshipping (Bothmer 1961: xxxiii). From an artistic standpoint, these statues became more creative and developed after that, as seen in the "Snmwtand Nfrwre" statues of the 18th Dynasty.


These statues spread during the 19th Dynasty, then increased in the 22nd and 25th Dynasties, and reached their peak in the 26th Dynasty, when block statues and statues carrying Naos were preferred positions. In additions, the Middle Kingdom methods were revived (Emil 2018: 277; Kozzloff 2001: 277). However, the expansion of these statues decelerated during the 27th Dynasty before restarting in the 30th Dynasty and the beginning of the Ptolemaic period, which lasted until the end of the Ptolemaic period. After the "Pasmatic I" era, a back column was added to these statues (Emil 2018: 277). Temples like Karnak by the end of the ancient Egyptian dynasties were overrun with statues, and they were buried in a pit inside the temple at a depth of about 14 m, which is known as the Karnak cachette; the genealogy of some upper-class families was recorded on it (EL-Sayed, 1999: 138). Their existence could be dated between the 22nd dynasty and the start of the Ptolemaic period (EL-Sayed 1999: 141).

These statues were discovered inside or close to the temples. It shows its owners in a position of worship and prayer before the gods where it was placed in the temples' passageways, waiting to receive the offerings and presentations that will benefit their owners in the afterlife. In addition, there are several statues heaped with inscriptions asking for assistance from onlookers to offer supplications and prayers for them and mentioning their names to live forever (Lydia Emil 2018: 278). The block statues' shape represents the owner's need for those who are superior in order to live in the afterlife. Additionally, it shows the deceased's new resurrection and the sun's rays reviving him; when his head emerges from his tomb, he resembles Osiris (Aliwa 2005: 47).

#### *Description of the Statue*

**Registration numbers:** JE 38590: SR5/9038/ 1906: K. 731

**Dimensions:** Height: 32 cm

The granite statue depicts  *P3-īw-hr*, seated in a squatting position on a squared base and wearing a long cloak, exposing in shallow raised relief his crossed-over hands on the top surface of the cube formed by his folded body, wearing a wig that reaches to the beginning of the shoulders. The artist displayed the ears while the wig was engraved behind them, and there is a slight smile on the face.

The statue is inscribed with fourteen rows of hieroglyphic inscriptions, written from right to left, distributed as follows: nine rows of writing on the front side of the statue, including the statue owner's titles, as well as his parents' names and titles, and the title of Osiris, leader of the West, as well as a row of inscriptions depicting the statue owner worshipping three gods, as well as a row of inscriptions depicting the statue owner

(Osiris, Isis and Horus). Furthermore, the statue base has four rows of writing, one on each side, including the form of offerings presentation. In addition, one line of inscriptions on the back column includes the owner's name and titles, as well as the title of his second grandfather. There is also a genealogical line on this statue.

The features are delicate, with a light smile. The thick wig cascades over the shoulders and collides with the back column, which has a straight end. The engravings on the statue are intricate. They have been evenly distributed throughout the statue (plate 1, a, b, c, d- fig.1, a,b,c,d). On the square base of the statue, four lines are engraved, and on each side, a line or row of engravings depicting the royal offerings to "Amun Re" is present. The offerings are also included in the base engravings. There are also the titles "Amun, Mut, and Khonsu in Thebes," followed by the form of the offerings to the spirit of Osiris. There is also the title "the divine father," who embraces the Wadjet eye and is responsible for Wadjet *P3-*iw-*hr** born from *3-rdi-s-3st*.*

There are also many inscriptions dispersed on nine rows written from right to left on the façade of the statue, including titles of the statue owner, his parents' names and titles, and Osiris' title in presence of Osiris, God of the nether world. It is worth noting that the statue's owner adopted the same titles as his father. Other engravings depict his family members in chronological order. The engravings on the statue are very clear, except for the lower part of the façade, specifically the four lower lines, which are somewhat unclear. A row of inscriptions at the top of the façade illustrates the statue owner kneeling, saluting, or worshipping three gods, respectively: Osiris, Horus, and Isis. On the back column, there is one line of

inscriptions that include the name and titles of the statue's owner, as well as some members of his family.

## 2. Hieroglyphic Inscriptions

### 1. The Façade

It has nine lines of inscriptions as follow:

#### The upper line:(plate 1, a, - fig.1, a)



*P3-*iw-(n)-*hr* shn-wd3t it-ntr Wsir Hr 3st**

*P3-*iw-*hr***, the divine father of Osiris, Horus, and Isis, or the embracer of the udjat eye (bears responsibility for the udjat eye).

*shn wd3t*: A group of priests was discovered to be "Embracers of the udjat," but the scholars disagreed about their responsibilities (Nassar 1997: 24).

#### The Southern eye of the Embracer of

**Horus:** This title first appeared as *hpt wd3t*. It was associated with the god of *Mwt*, *hpt wd3t n Mwt*, and the lady of Ashrw in Karnak's temple.

*Ntk hpt wd3t n Mwt nbt pt hrw tpi in hn s in hnw 3šrw*

You are "Mut's eye's" embracer, the heaven lady on her first salinity in "Ishru" (Nassar 1997: 24).

The word *shn* has appeared since the Old Kingdom in the Pyramid Texts and has many meanings, one of which is "meets with someone-occupies a certain place". "Hugs or embraces a person" is another meaning. The phrase "his arms" is sometimes used. It also appears to express the god's unity with his image (Mohammad 2012: 15).

There is even mention of a 'udjat' cult, because an official, *Udjahorresne*, who lived during Cambyses' invasion of Egypt in 525

BC, had among his titles 'priest of the Horus-eye' (Hart 2005: 73).

It is noteworthy that the scribe in that line reversed the signs' left-to-right orientation. The falcon's sign for "Horus" has been inscribed by the scribe in a manner that is different from the line's direction. The scribe may have wanted to distinguish the name of the statue's owner by drawing it in the opposite direction and giving it an attractive shape.

In a row of inscriptions below this line, the owner of the statue is shown bowing or worshipping Osiris, Horus, and Isis. It might be noted that the bald-headed owner of the statue stood for the priest. He had his name written on the top of the statue, the gods had crowns on their heads, and each of them was holding the so called "ankh" sign on his knee as identification. Since "Isis" and "Hathor" had a close bond since the New Kingdom, it is possible to see that "Isis" is sporting a headdress that belonged to "Hathor." "Isis" also adopted some of her features, like the cow horns and the sun disc (lurker 2000: 68).

### The Second Line



*Wsir it ntr shn wd3t m3ct hr Wsir P3-iw-(n)-hr m3c-hrw*

"Osiris, the divine father, the embracer of udjat eye, who is responsible for udjat eye, just as Osiris (*P3-iw-hr*), the justified," is the one who approves of Horus' eye.

This line includes references to "Osiris, the divine father," "the embracer of udjat eye" (which endorses Horus' eye), "just like Osiris," the statue owner's name, and the title "the justified." The animal's shape and representation as a symbol of justice were

more common in the late Period and early Ptolemaic Period.

### The Third Line



*s3 it ntr shn-hpt R<sup>c</sup> m3ct m-w3st-Hr-ntr-<sup>c3</sup> m3c-hrw irt.n*

"The son of the divine father, the embracer of "Hpt" (udjat eye), the great god, having an honest voice, whom I bore, just like "Re" in "w3st." The statue owner continues to mention his family names in this line.

*It-ntr*, or "The Divine Father," is a title that is frequently used and is regarded as being ambiguous. It may refer to a high class of priests and is equivalent to other priesthood titles like "Mother of the God" and "Wife of the God" (*mwt-ntr*) and (*hmt-ntr*) (Badran 2011: 237).

*hpt*: A name that meant "a hug" first appeared in the Old Kingdom. It was not mentioned in the Pyramid Texts, but it has been used to refer to an embrace or a hug in the Berlin Dictionary since the Middle Kingdom. It is used in conjunction with the embracing of people or their bodies and the phrase "embraces his beauty" (Lesko 2002: 309).

*ntr-c3*: The artist used a sitting man holding what appears to be a musical instrument in one hand to represent the word " *ntr-c3*." He was associated with "Horus." The Ptolemaic period saw the spread of this form, which first appeared in the late period (Kurth 2007: 96).

The scribe mentions the father of the statue owner in this line as " *R<sup>c</sup>- m3ct-m w3st-hr-ntr-c3*," and notes that the father adopted the same titles as his son, calling himself "the divine father, embracer of " *hpt* " (udjat eye), the title "Re the just or the just like Re" rather than "the just like Osiris" the justified." The

word "son" was written by the scribe in the shape of an oval bird, which was common during the late period and Ptolemaic period.

### The Fourth Line



*Nb(t) pr ihyt Imn R<sup>c</sup> di-s-3st m3<sup>c</sup> hrw*

The wife of the household played the sistrum for "Amun Re" and "di-s-3st" the justified.

This line draws attention to the mother of the statue's owner, whose names are " di-s-ast " the justified and "Lady of the House and Amun Re's player" *ihyt n Imn*, respectively "strumming player " Player of Amun." In addition to the Ptolemaic Period, what was the common name for women in the late period? (Badran 2011:33, WB, I; Mekis 2012: 243-274). There are numerous symbols present that were common during the late period and the beginning of the Ptolemaic Period. These symbols include those for the player or singer, the sitting woman, and the word "Amun."

### The Fifth Line



*dt i Wsir hnty imntt*

"Forever Osiris who is the leader of the west."

*Wsir*: This name appears on statues found in the "Karnak Cachette," proving that he is an important member of the "great Ennead" worshipped there (Badran 2011: 32). His titles include "the leader of the westerners "*khnty- imntt*," where it is discovered that the name refers to the funerary character of "Osiris," the god of the deceased, "*hpt*" the west, the world of the deceased, in addition

to being known as being the first of the westerners (lurker 2000: 463).

*hnty*: On individual statues from the 26th Dynasty and the beginning of the 27th Dynasty, the word "*hnty*" was found alongside the head of cow (Badran 2011: 409).

### The Sixth Line



*Wn-nfr-nsw-ntrw m3<sup>c</sup>-hrw*

*wnnfer*, the king of the gods, the justified"

*wn-nfr*: It was used for "Osiris" relatively recently (*wn-nfr*). It appeared in religious and mythical writings. Some archaeologists, including "Brugsch," have noted that the name is derived from the words "*wn*" and "*nfrw*," which both mean "nice things" and, respectively, "open" or "reveal" to show the good things (Budge 1904: 114; WB, 1, 311). Others explained that the word "*wn nfrw*," which means "who is good or beautiful," refers to the eternal god whose beauty endures, and that it serves as evidence of continuity (Fahmy 2017: 188).

### The Seventh Line



*m- hnw(y) m -gs- d3 - d3 -hnty-nsw-ntrw s3 t3 - Hr*

*m- hnw(y) m -gs- d3 - d3 -hnty-nsw-ntrw* son of *t3 - Hr*" is one of the families in the occupational hierarchy.

### The Eighth Line



*s-w3h-kb-R<sup>c</sup>-Hr-irt-rdit-m snt*

“*s-w3h-kb- R<sup>c</sup>- Hr- irt-rdi*”, sister, may stand for one of the family members. It could be noted that the name of each person in the statue extends to more than one grandfather.

**The Ninth Line**



*hp-hp irt nn n-f nb(t) pr dd*

“Hp- Hp” who is born from “nn-f” the lady of the house, saying:

“*s-w3h-kb- R<sup>c</sup> - Hr - irt-rdit*, sister of *hb-hb* who is born from *nn-f*.”

It's difficult to make out the last line of the façade, but it might show one of the family members and his mother, who is known as "Lady of the House." The scribe used a variety of words when writing people's names. the letter "nbt" with the lion as a symbol because it was popular in the late period and Ptolemaic period (Kurth 2007: 202).

**II. The Base**

The base has four lines of inscriptions which appeared as follow:

**The First line on the façade of the base (plate 1, a - fig.1, a)**



*Htp- di-nsw n Imn R<sup>c</sup> nb nswt t3wy hnty Ipt-swt.*

The front of "Karnak" reads, "A grant presented by the King to "Amun- Re," the Master of thrones of the two lands who is the first. The fundamental principle underlying the "Htp-di-nsw" offerings is that the king "gave" or "will give" a grant of offerings to the god of what is in his temple so that he

would, in turn, give it to someone in his tomb (Lesko 2002: 337; Gardiner 1982: 172; Muller 1982: 579-582, Smither 1939: 34-37, Bennett 1941: 77-82). This is especially for ancient deities and temple lords. These rituals became more widespread as Osiris' influence increased. Some of the offerings that the King brings for the deceased are asked for by the god. (Cauville, 2010: 50).

The king then makes all of the funerary offerings in light of that. Additionally, the king was connected to the various gods through prayers and supplications, and the gods were connected to the king through the offering of sacrifices. The writing on the late period statues revealed that the offering request was made to a variety of gods, the most significant of which were the gods "Osiris," "Amun-Re," and others (Badran 2011: 409).

*Ipt-swt* is the name given to Amun-temple Ra's in Karnak. It is a familiar and well-known name that appears frequently on the statues collected from the "Karnak Cachette" (Badran 2011: 32).

**The second line, right of the base (plate 1, b - fig.1, b)**



*(di).sn prt-hrw t hnkt k3w 3pdw irp irtt kbh*

May they (make) voice offerings (gifts in the form of voice) of bread, beer, bulls, birds, wine, milk, and cold water.

*-hnkt*: beer was known to the Ancient Egyptian civilization since ancient times. Bread was depicted side by side because it was considered basic food. This word most likely first appeared in lists of offerings during the 5th Dynasty, and it was an important part of the offerings of the deceased and the gods (Hagag 2011: 309).


**-k3w3pdw:** Bulls have been revered as important offerings since ancient times, as evidenced by the depictions of them in tombs. Since the Old Kingdom, birds have frequently been offered as offerings in Saqqara tombs as one of the foods required for the dead. In the Middle and New Kingdoms, this representation predominated (Hagag 2011: 309).

**-Irp:** One of the most significant offerings is wine. It was associated with the ideas of renewal and fertility. It was offered as a necessary sacrifice to guarantee ongoing restoration as well as a representation of fertility and human defense. It was associated with Osiris' second resurrection following the flood, which results in grape fields and the creation of wine (Hagag 2011:305).

**-Irrt:** Since the time of the Pyramid Texts, milk has been associated with birth and is one of the offerings made to the gods and the dead. "The pure," "the white," and "the liquid giving life and power and giving life and power to the "Ka" (your Equal)" are just a few of the many names given to milk (Cauville 2010: 42).

**-kbh:** This word describes the water-pouring ritual that was common in scenes of tombs and temples during the New Kingdom period. In the early era and the Old Kingdom, the word "kbh" was present in the lists of offerings. The king and Osiris were given this cold water, as stated as follows: "This cold water is for you, Osiris. This cold water is for you, king, which ran and (ascended) to your son that flowed to Horus" (Hafez 2007: 15).

**The Third Line left of the base (plate 1, c - fig.1, c)**

  
*n k3 n Wsir it-ntr shn-wd3t m3ct P3-iw-(n) hr  
 ms n rdi-s-3st m3c-hrw*

To the soul of Osiris, the divine father, who is accountable for the justified udjat eye, the embracer of udjat eye (that embraces Horus's eye). *P3-iw-hr* is a justified offspring to *rdi-s-Isis*. However, it had been revised from the original version. The scribe's style can be seen in how he drew a piece of bread and the word "Isis" in an oval shape before drawing a serpent.

**The Fourth Line at the Back of the Base (plate 1, d - fig.1, d)**



*Mwt wrt nb(t) isrw hn sw m w3st htp-di-dd*

The Great Mut, the Lady of Isher and Khnsu in *w3st* (Thebes), presentation of the offering of the "dd" column. The column "dd" was linked to the prayer forms in offering presentation

*htp di nsw n wsir di nḥ dd w3s* (Fahmy 2017: 215).

The ritual of erection of the column "dd" makes it clear that this symbol alludes to Osiris's resurrection. Additionally, the religious imagery associated with this symbol includes references to the afterlife and the resurrection (Nouredine 2010: 41).

**III.The Back**



*Wsir it-ntr shn - wd3t m3ct mnht P3-iw-hr  
m3c-hrw s3 it-ntr shn-wd3t nht-hr-hb m3c-hrw*

The son of the divine father, Osiris, the embracer of udjat eye (who embraces Horus's eye), is responsible for udjat eye, "*nkht-hr-hb*", the justified (plate 1, d - fig.1, d). He is also the embracer of udjat eye for the just, the beneficent (the kind), and the just. There were engravings and titles of the statue's owner on the line on the back, and perhaps his grandfather's name as well since that name is different from the name of his father, which was mentioned at the start of the façade in the second line of inscriptions. Additionally, the title "Osiris," the divine father, who is in charge of udjat eye, the just, the beneficent, and the justified, as well as the name of the statue's owner, "*P3-iw-hr*." Moreover, his grandfather's name was mentioned as "*nht hr hb*," and he was given the titles "the justified, the divine father, and the one who is responsible for udjat eye."

### Genealogy



*P3-iw-(n)-Hr*

The name of the statue's owner.



*R<sup>c</sup>-m3ct-m-w3st-Hr-ntr-c3*

The father's name of the statue's owner.



*rdi-s-3st*

The mother's name of the statue's owner.



*m-hnwt(y-) m-gs-d3-d3-hnty-nsw-ntrw*

The first grandfather, the father of the statue's owner.



*t3-Hr-s-w3h-kb-R<sup>c</sup>-Hr-irt-rdit-m*

The mother of the first grandfather and the grandmother of the owner of the statue.



*hp-hp*

The brother of the mother of the first grandfather.



*nn-f*


The mother of hp-hp (the mother of the first grandfather's uncle).



*Nht-hr-hb*

The second grandfather of the owner of the statue.

### 3. Results and Discussion

The block statues were placed inside temples with the intention of receiving offerings and offerings that would benefit the owner in the afterlife, as is evident from a review of the statue's study. Several of these statues also have inscriptions on them pleading for prayers and supplications to be made on their behalf as well as mentioning their names so that they may live forever. As stated in the texts of the statue of  *nh-p3-hrd* (JE. 37143) (Late period), people in the late



period were eager to obtain immortality from the lords and to continue to enjoy their company and patronage inside the temple, as well as that of their statues. They were also eager for their heirs to continue serving in their positions without interruption.

*Ankh Bagherd*, the representative of the house of Amun from the first group of priesthood, is the son of the divine father *Nesmin*. By the end of the Thirty-First Dynasty and the beginning of the Ptolemaic Period, there was a text that stated: "An offering that the King gives to Amun-Re. Eternal Two Lands (may he give) everything that goes out on his altar, and everything that is presented on his offering table. A true voice, whose musician, I wish would endure in the temple, may your place be next to God and keep your statues in the temple of Amun-Re, the ruler of the two lands, and that your heir succeeds you in your position from son to son without interruption throughout time.

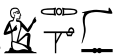





The statue of "*Jed-Har*," "an offering that the king gives to Amun-Ra, the eternity of the two lands, (may he be granted)," shows that the god Amun enjoyed the majority of liturgies during that time as well as his temple at Karnak, which was the preferred location for placing statues of people. The priest of Amun in *Ibt Sut*, the High Priest of Amun from the second rank of priesthood is independent, the son of a priest of Amun in *Ibt Sut*, offers everything that goes out on his altar and everything that is placed on the table as an offering to you, the Divine Father.


This statue was discovered in Karnak Cachette and is now stored in the Egyptian Museum (JE 38590). Because he took many religious titles, it is clear that the owner of the statue "*Ba* or *Hur*" was a prominent figure as he was a priest in the temple. Including the title of divine father, he was responsible for the eye of the faces, just like Osiris, and he

was a priest of the Osiris, Isis, and Horus trinity, as well as the Amun, Mut, and Khonsu trinity. The statue depicts the hierarchy of the owner's priestly family until the second grandfather for males and the second grandmother for females.



### Dating the Statue




By comparing it to other statues from the same period, this statue dates back to the end of the thirty-first dynasty and the beginning of the Ptolemaic period:



1-  Ns-Mnw statue: This statue is from the 30th dynasty (Badran 2011: 283). It is preserved in the Egyptian museum in Cairo. Linguistically, this statue is very similar to the one under study in the following signs and symbols: Author notices many symbols on the facade of the mantle of the statue of "Nes Min," including  *hnty* (the first, who tops), as well as the formula of  *htp-di-nsw* (a sacrifice given by the king), where it was written in the same form similar to the statue of the study  *Wsir it- ntr*. (Osiris, the divine father) This title was written in the same style as the statue under study  *Imn*. (Amun), which was discovered on the front of the mantle of a statue of the subject of study (the son of the Divine Father)  *It- ntr* was discovered in the same manner on the front of the statue's mantle as well as on the back column.


2-  Statue of "Badi Amun *P3-di-Imn-nb-nswt-t3wy s3 P3-iw-(n)-Hr* (JE.37167). It is stored in the Egyptian Museum in Cairo (Karnak Cachette K. 315), it dates to the end of the 30th Dynasty and the beginning of the Ptolemaic period (Badran 2011: 332, 334).

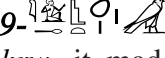







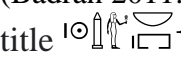
(JE. 36961). The statue dates back to the first half of the Ptolemaic period. (Aliwa 2005: pl 51). Two titles have noticed in this statue, the first one is  "It -ntr shn wd3t s3" which means the son of the divine father, who is responsible for the Eye of the Ujat, or who embraces the Eye of Horus. While the second title is  irt.n nbt pr ihyt Imn R<sup>c</sup> which means "whom the lady of the house gave birth to, playing with the sistrum of Amun-Ra", and it is noticeable that this formula was mentioned also in the examined statues with only some differences in the shape of the symbol of Amun.

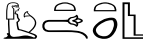
7-  Statue of Hr-s3-nht-Hr-hb, it is stored at the Egyptian museum (JE. 38013). It dates back to the 30<sup>th</sup> dynasty and early Ptolemaic period (Aliwa 2005: pl 52). We note that the name of the owner of the statue  m3<sup>c</sup>-hrw Hr-s3-nht-Hr-hb, is similar to the name on the back pillar of the statue under study "P3 -iw (n) Hr s3 nht-Hr-hb." Another phrase of  irt. n nbt pr ihyt (Who gave birth to the lady of the house, the sistrum player for "Amun Re") was found on the statue under study.

8-  Statue of Hr-ib-sn.f, it is stored at the Egyptian museum (JE. 36663). It dates to the 30<sup>th</sup> dynasty and early Ptolemaic period (Aliwa 2005: pl 55). The statue was gifted from the son of "Hr-ib" and called "Iry-Iry" to his father, in the form of a traditional block, holding the usual insignia in both hands, drawn almond eyes and a delicate mouth, characteristic of the early Ptolemaic period. We note that the formula  htp- di -nsw in Imn R<sup>c</sup> nb nswt t3wy hnty Ipt swt which means (the offering that the king gives to Amun-Ra, the

lord of the thrones of the two lands, who is at the head of Karnak). It was found on the statue of the study in the same form with a slight difference in the word "Ipt swt". It is noted that the phrase  irt.n nbt pr ihyt N Imn R<sup>c</sup>, which means "Who gave birth to the lady of the house sistrum player for "Amun Re" was found on the statue under study in the same way, with a different method of writing Imn- R<sup>c</sup> only.

9-  Block statue of Hr-s3-3st m3<sup>c</sup>-hrw, it made of granite and discovered at Karnak Cachette. Currently, it is stored at the Egyptian museum in Cairo (JE. 37149). It dates back to the end of the 30<sup>th</sup> dynasty and the beginning of the Ptolemaic period and perhaps the first half of the Ptolemaic period. (Aliwa 2005: pl 56). It is noticed that the title  Mwt-wrt which means "Mwt of the Great" or perhaps the great mother is found on the statue under study in the same form as before on the base as well, and also  irt.n nbt pr ihyt which means "Who gave birth to the lady of the house sistrum player for "Amun Re." The title  "wn-nfr" also appeared on a block statue from the early Ptolemaic period of a priest and servant of Amun in West  ntr-<sup>c</sup>bw- n -Imn- R<sup>c</sup> - Dhwt (JE. 33918), which is one of the titles of Osiris that appeared in the late period and was inscribed on many block statues during the late period and the Ptolemaic period (Aliwa 2005: pl 69).

10-  Block statue of P3 - di -Imn-ipt. Now it is preserved in the Egyptian Museum in Cairo (JE. 38601). It was discovered at Karnak Cachette K. 743). It also dates to the end of the 30<sup>th</sup> Dynasty and the beginning of the Ptolemaic period (Badran 2011: 354). I is noticeable that the title  ir.(t) .n nb(t) pr ihyt Imn R<sup>c</sup> which means (The lady of the house gave

birth to, sistrum of Amun Ra), it also noticeable that the title was written in the form close to the statue under study, even if there is a difference in the way the symbols are distributed, and the symmetry differs, but the title is still widespread at the end of the thirtieth dynasty and the beginning of the Ptolemaic period. And we note that  *3st* (Isis), has written here in a style similar to the current statue in study, the slight difference being the addition of some extra provisions.

#### 4. Conclusion

Based on previous interpretations of similar statues to the “*pa-Iw-Hr*” statue, it became clear to us that the “*pa-Iw-Hr*” statue can be dated to the end of the 30th dynasty and the first half of the Ptolemaic era, as well as the following points:

(1) The back column has a straight end that meets the wig, a feature of the end of the Thirtieth Dynasty and the beginning of the Ptolemaic era.

(2) In the case of god scenes, the statue dates back to the late period (the end of the 30th Dynasty), while in the case of a devotional view of the statue's owner, the statue dates back to the Ptolemaic era. In the statue under study, author observe that there is both a view of a group of gods and a devotional view of the statue's owner, which suggests that the statue dates back to the late period particularly (the end of the 30th Dynasty).

(3) The ideal of the early Ptolemaic period in terms of facial sculpting precision, the common light smile, the slightly puffy wig, the protrusion of the cheeks, the wide almond eyes, and the straight nose.

(4) The statue's facade features multiple gods, which is a sign of the Ptolemaic era, which began at the end of the Thirty-first Dynasty.

(5) The prevalence of block statues during the Ptolemaic period, particularly those with the faces of multiple gods.

(6) The abundance of statues of priests from the Ptolemaic period, particularly the fact that many of them had their heads shaved.

(7) We observe the profusion of statues with devotional scenes of the statue owner in front of a throng of gods and goddesses painted on their exteriors.

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**Plates**

**Plate. 1 A**



**Plate. 1 B**



**Plate. 1 C**



**Plate. 1 D**



Figures

Fig. 1 (A)

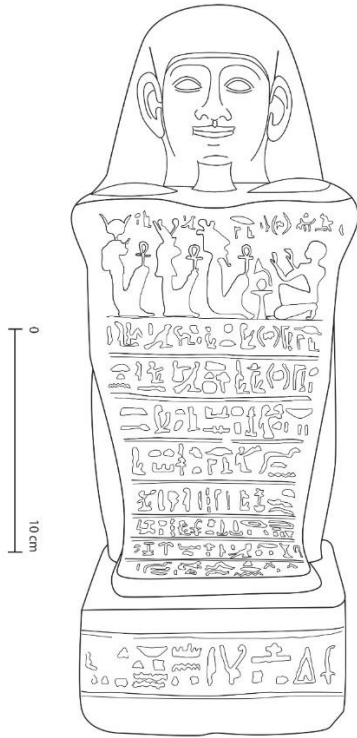


Fig. 1 (B)

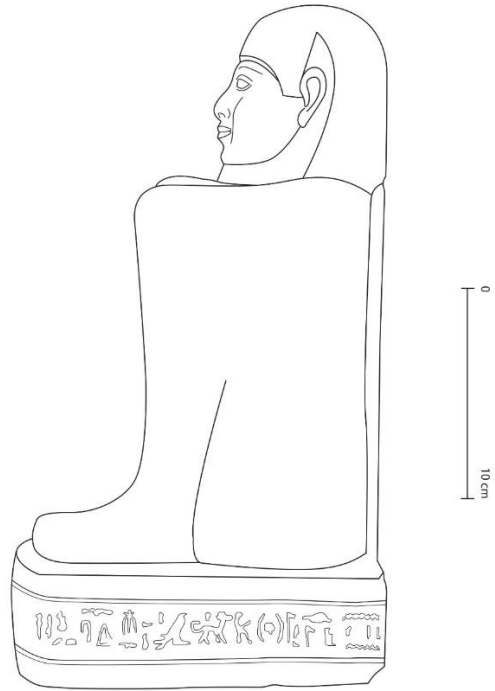


Fig. 1 (C)

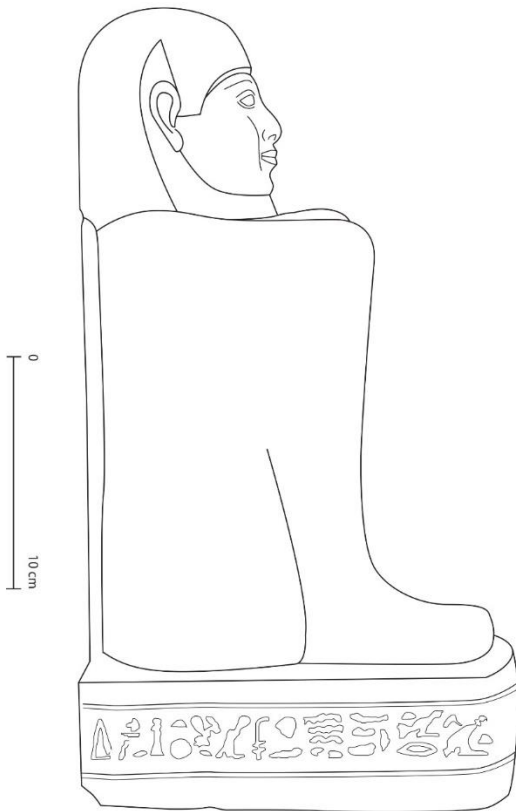


Fig. 1 (D)

