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RESEARCHES AND SPECIALIZED STUDIES IN THE FIELDS OF
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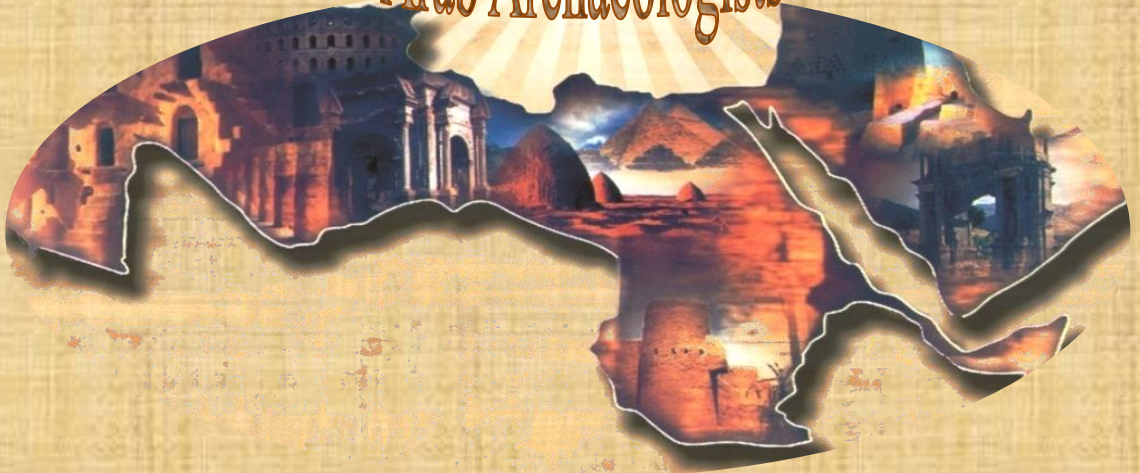
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frameworks	the beginning	the end
Receiving researches (For five months)	December	30 April
peer- reviewers and required correction by researchers (Since the beginning of Receiving researches) (for 6 months)	Continuous	31 May
review and arrangement (For 3 months)	1 June	31 August
Printing and upload on site	1 September	15 November

N	Name	Title	Receive the research	Sent Research to peer review	Reciving Research From peer reviewer	Reciving Correction from researcher	Review and arrangement	Printing and upload on site
1.	Dr. Amin Abd Allah Rashaidy	Publishing and studying of a group of stirrups preserved in the Gayer-Anderson Museum in Cairo With its comparison with models from paintings of the ottoman manuscripts	216 2017	4 6 2017	20 6 2017	29 6 2017	11 10 2017 :30 10 2017	11 11 2017
2.	Dr. Ayman Mohamed Ahmed	<i>Bt</i> The Milk Goddess in Ancient Egyptian Theology	18 7 2017	19 7 2017	2 8 2017	10 8 2017	11 10 2017 :30 10 2017	11 11 2017
3.	Dr. Bassem Mohamed Sayed Ahmed	A Door Lintel with Cartouches at the Egyptian Museum(JE.5989)	25 6 2017	27 6 2017	15 7 2017	27 7 2017	11 10 2017 :30 10 2017	11 11 2017
4.	Dr. Eman Ahmed Abu-Zaid	Unpublished late period statue, Cairo Museum JE. 36978	20 8 2017	23 8 22017	10 9 2017	23 9 2017	11 10 2017 :30 10 2017	11 11 2017

N	Name	Title	Receive the research	Sent Research to peer review	Reciving Research From peer reviewer	Reciving Correction from researcher	Review and arrangement	Printing and upload on site
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6.	Dr. Merouane Rabhi Mr. Hocine Bellahrech	L'Art rupestre de l'atlas saharien (Algérie) Essai d'analyse spatiale	29/7/2017	30/7/2017	14/8/2017	29/8/2017	11/10/2017 :30/10/2017	1111/2017
7.	Dr. Naglaa Fathy Ahmed	 <i>hkr</i> (Kheker) frieze in ancient Egypt	19/6/2017	20/6/2017	4/7/2017	20/7/2017	11/10/2017 :30/10/2017	1111/2017
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***NOTE : THIS INDEX IS ARRANGED ACCORDING TO
THE ALPHABETICAL ORDER OF NAMES**

Publishing and studying of a group of stirrups preserved in Gayer-Anderson Museum in Cairo as compared with models of paintings of Ottoman manuscripts

Dr. Amin Abd Allah Rashaidy*

Abstract:

This study highlights a group of masterpieces which are known as “stirrups” preserved in Gayer-Anderson Museum in Cairo. The study has clarified their function of helping people in riding horses, and supporting the horsemen’s back stability. The study also deals with the linguistic semantics of stirrups, in addition to the beginning of their historical appearance and development, especially in terms of the role of Muslims as represented in Al-Muhallab Ibn Abi Sufra in making them out of iron. The study also focuses on the iron that was used as a raw material in making the stirrups, the method of industry, by casting in a mold, and the decorative methods of engraving and gilding. This paper also clarifies the types of vegetal decorations on the stirrups, such as bouquets of roses, leaves and fruits of pomegranates, and the types of the geometric motifs which are represented in triangles, circles and pearl’s beads, and zigzag decorations. This research also highlights the history of stirrups from the 13th century A.H. to the 19th century A.D., especially that they did not carry inscriptions referring to their history. Thus, they were compared with the miniatures of manuscripts and applied masterpieces which carried the same decorations. This paper focuses on three unpublished masterpieces, including three figures done by the researcher. The study concluded six new results in the field of Islamic Arts.

Keywords:

Stirrups – horse – iron – casting in the mold - engraving - gilding
- roses - pomegranates - triangles – painting.

* Associate Professor of Islamic Archaeology and Arts, Faculty of Archaeology - Fayoum University, aar01@fayoum.edu.eg

Linguistic semantics:

The word stirrup derives from the verb “to ride” which means “to ascend.” Its plural is “stirrups.” The word “Stirrup” was given by Arabs to refer to “Camels.” Stirrups refers to the riding of camels or carrying something for camels were intended to carry things on their back.⁽¹⁾ It is the name of a group.⁽²⁾ In fact, the English word "stirrup" stems from old English *stirap*, *stigrap*, Middle English *stirope*, *styrope*, i.e. a mounting or climbing rope, And from old English *stīgan* which means "to ascend."⁽³⁾

History of Stirrup

The stirrup is one of the most important inventions in the history of warfare after both the chariot and the saddle⁽⁴⁾, as a tool allowing the expanded use of horses in warfare⁽⁵⁾, although horses were domesticated in approximately 4500 B.C. by the ancient Egyptians⁽⁶⁾. The earliest manifestation of the stirrup was

(1) Majmae Allughha Alarabia, Almoajam Alwasit, 1st Part, Egypt, 2nd Edition, Cairo, 2004, p. 368.

(2) Ibn Manzoor (Gamal Edin Abu Al Fadil Mohammed Ibn Makram 711 A.H./1371 A.D.), Lisan Al Arab, Vol. III, Dar Al Ma'arif, No date, Cairo, pp. 13-17.

(3) <http://www.dictionary.com>

(4)The saddle is a supportive structure for the sitting of the horseman on the back of the horse, and it has different shapes. The saddle which was covered with gold, is suitable for kings, and some of them are covered with white silver, each of which may be embossed and not embossed, *for more information see: (Abdel Nasser Yassin, Manazir Alfurusiat Fe Daw Funun Alkhazf Al Islami , Zahra Al Sharq Library, 1st Edition, Cairo, 2005, p. 35). The first model known saddle-like equipment were fringed cloths or pads used by Assyrian cavalry around 700 BC., for more information see: (Russeï (H.P.),Saddlelance Stirrup, university of okhama,1981. p. 18). The appearance of the solid structures of the saddles in Asia in 200 B.C., and then the Romans in the 1st century B.C. contributed in the development of the stirrups to be in its current form, for more information see: (Bennett (D.),The Roots of new world, Amigo Puplications inc,1998, p.100).*

(5) Gauronski (R.S.), Some Remarks On the Origins and Construction of The Archeologia (Archaeology,Roman Military Saddle), Vol 55, 2004. pp.31, 40.

(6) The region of central Asia is the original home of the horse, but it is not known that the first ancestor of the horse, whose bones are similar to the bones of the wild horse, and it has been found on many parts of the horses in the regions of Iran and Iraq dating back to (3000) B.C. In 2000 B.C., the horse was come to Syria and then to Egypt. *for more information see (Mahmoud Saif Eddin Ahmed, Wasaeil Al Nnaql Walmuasalat Albarria Fe Misr Al Qadima, Master Thesis, unpublished, Faculty of Archeology, Cairo University, 2002, p. 86.).*

being a toe loop that held the big toe and was used in the temple of Sanchi in India late in the second century B.C. This ancient foot support consisted of a looped rope for the big toe which was at the bottom of a saddle made of fiber or leather. Such a configuration was suitable for the warm climate of South and Central India, where people used to ride horses barefoot⁽⁷⁾.

While the first model of a rider with paired stirrups was known in China in one of the tombs of Jin Dynasty in 322 A.D.⁽⁸⁾, the stirrups were later transferred to Arabs via the Byzantine State in the 5th and 6th centuries A.D.⁽⁹⁾ During the Islamic eras, the stirrup developed in terms of their raw materials, as the primary sources from which stirrups were made of were wood and leather. Yet, they were made of iron during the period of Al-Muhallab Ibn Abi Sufra, also known as Abu Sa'id, who was appointed by Al-Hajjaj Ibn Yusuf Al-Thaqafi as the commander of Islamic armies in the city of Khorasan (77 – 82 A.H. / 697 – 702 A.D.).⁽¹⁰⁾ Al Mubarrad mentioned in his book "The Kamil" (the perfect one) that stirrups were made of wood then iron by Al-Muhallab Ibn Abi Sufra.⁽¹¹⁾

This interest was continued in the Mamluk period where there were private markets for tools of horses such as Almahamazien and Legmin markets.⁽¹²⁾ The stirrup was

(7) Lynn (T.), *Medieval Technology and Social Change*, Oxford University Press, 1964, p.14.

(8) John (H.M.), *The Eastern Origins of Western Civilization*, Combridgs University Press, 2004, p.30.

(9) Shaïd (I.), *Byzantium and The Arabs In The 6th Century*, Volume II, Part 2, Harvard Mass, 1995, p.573.

(10) *for more information about Al-Muhallab Ibn Abi Sufra see:* (Nafie Tawfiq al-Aboud, *Al-Muhallab Ibn Abi Sufra Wa dawrihim Fe Al Tarikh*, University of Baghdad, Baghdad, 1976, p. 37 / Mahmoud Khattab Shit, *Qadat Fath Al Send Wa Afganistan*, Dar bin Hazm, 1st Edition, Beirut, 1998, p. 170.).

(11) Al Mubarrad (Al Imam Abi Al-Abbas Mohammad Ibn Yazid 210-285 A.H.), *Al-Kamil*, Tahqiq Muhammad Ahmad Al-Dali, 2nd Edition, Al-Resalah Foundation, Beirut, Lebanon, 1998, p. 117.

(12) Al-Maqrizi mentioned that horse tools had special markets where the Mamluks were provided with what they needed, such as the market for Almahamazien and Legmin. In

preserved in a place inside the citadel called the “Stirrup Khana.”⁽¹³⁾ It was supervised by a person known as “Al-Mahtar.”⁽¹⁴⁾

During the Ottoman era, great interest was devoted to horse equipment, where there was an employee at the Ottoman palace called as “Dal pant basic” who was responsible for horse saddles that include the horseshoe and stirrup.⁽¹⁵⁾ In Egypt, saddle industry flourished where it was made in the central capital “Cairo”⁽¹⁶⁾ in the workshops of iron works beside El-Rappa near Bab Zuwaila. In fact, the stirrup is yet to be made at this area.⁽¹⁷⁾

Function and Shape:

Stirrups have many functions such as: holding the feet for support while riding animals as horses, mules and camels, where

these markets there are a large number of painters and makers of inlaying to draw Lejm, stirrups and Almahamez. *for more information see:* (Al-Maqrizi (Taqi Eddin Ahmad), Al Mawaeiz Wa Ietabar Bizikr Alkhitat Wa Alaathar, Tahqiq Muhammad Zainham and Madiha Al-Sharqawi, Rajieaho Wa dabt Huamesh Ahmed Ziadeh, Part II, 1st Edition, 1997, Cairo, p. 588.).

(13) Al-Rakabkhanah is the place where it has horse riding equipment, including saddles, Lejm, cannabish, Aleaby, Alajljal and Almakhaly etc.. *for more information see:* (Al-Qalqashandi (Abi Al-Abbas Ahmad 821 A.H./1418 A.D.), Sobh Al Aeshaa Fe Sinaeat Al Ensha, Matbaeat Dar Al-ktub Al Misria, Part IV ,1340 A.H./1922 A.D, Cairo, p.12) – (Nabil Mohamed Abdel Aziz, Alkhayl Wa Riadataha Fe Asr Salatin Al Mamalik, The Anglo-Egyptian Library, Cairo, 1976, p. 101.) – (Mohammed Qandil Albakli, Al Taerif Bimustalahat Sobh Al Aeshaa, Al Hayya Al Masria Al Amma Lilkitab, Cairo, 1984, p. 161.).

(14) Al-Mahtar means the grand. It is the title given to a large group of house boys, such as Mahtar Sharab Khana, Mahtar al-Tast Khanh, and Mahtar Al-Rakabkhanah who is responsible for the number of horses, *for more information see:*, Al-Qalqashandi, Sobh Al Aeshaa, Part V, p. 470.) – (Nabil Mohamed Abdel Aziz, Alkhayl Wa Riadataha Fe Asr Salatin Al Mamalik, p. 102.) - (Mohammed Qandil Albakli, Al Taerif Bimustalahat Sobh Al Aeshaa, p. 333.) – (Ahmed Mohammed Edwan, Al Askaria Al Islamia Fe Al Asr Al Mamlwki, Dar Alam Al-kitab Lilnashr Wa Altawzie, Riyadh, 1985, p. 92.).

(15) Cenkmn (E.),Osmanli Sarayi Ve Kiyafetleri, Istanbul, 1948, p. 50.

(16) Mohammed Abdel Hafeez, Dawr Aljaliaat Al-Ajnabia Wa Al-Arabia fe Al-Hayya Al-Fannia fe Misr fe Al-Qarnayn 18 Wa 19, Derasa Atharia Fannia Hadaria Wathaqiyya, PhD Thesis, the Faculty of Archeology, Cairo University, 2000, p. 277.

(17) Nasser Ibn Ali Al-Harithi, Tohaff Al-Awany Wa Al-Adwat Al-Maedinia Fe Al-Asr Al-Othomany, PhD Thesis, Department of Historical and Cultural Post Studies, College of Sharia and Islamic Studies, Umm Al-Qura University, Riyadh, 1989, p. 34.

the person places the left foot inside the stirrup then jumps with the right foot.⁽¹⁸⁾ Thus, stirrups help horsemen to be more stable over the saddle, to use the sword in a more effective way without the risk of falling, and to use spears with the back part of the saddle.⁽¹⁹⁾ The stirrups in this study were made in a way that fits the foot's position in order to increase the stability of those who use them. The base of stirrups was designed to open the front and the back to protect the horsemen's foot from falling (*Pl.1, 2, 3*). The base of the stirrups was designed according to the foot length (*Pl. 1*) with a support made of a piece of wood for more stability, and to surround the foot's front part to increase the balance. Through the above, it becomes clear that stirrups were designed to serve their function.

The Raw Materials

One type of raw materials has been used in the industry of stirrups of this study, which is iron.

Iron

Steel or iron was used in making the stirrups (*Pl.1.2.3*). It is a solid metal and heat-resistant, but it rusts quickly and is affected by acids. Iron is extracted from Hematite, Magnetite, and Limutite⁽²⁰⁾. It needs heating at a degree up to 110 - 150 degrees, and furnaces operating in carbon coal. After that, it is filtered and purified, heated, hammered and exposed to multi-heating till it reaches the appropriate position for using.⁽²¹⁾ Iron is considered one of the most important metals that were known by the Ottomans, and it was ornamented with various types of

(18) Abdel Nasser Yassin, *Manazir Alfurusiat Fe Daw Funun Alkhazf Al Islami*, pp. 36, 277.

(19) John (H.M.), *The Eastern Origins of Western Civilization*, Combridgs Universitey Press, 2004, p.30.

(20) Hafiz Shams El-Din Abdel Wahab, *Al-Jeyulujia Al-Fiziqia Wa Al-Tarikhia*, Dar Al-Fikr Al-Arabe, 1st Edition, Cairo, 2006, p. 79.

(21) Olker Argin Soe, *Tatawwur Fin Al-Maeadin Al-Islamya Munz Al-Bidaya Hatta Nihayat Al-Asr Al-Seljuky*, translated by Safsawi Ahmed Al-Qattouri, Supreme Council of Culture, 1st Edition, Cairo, 2005, pp. 82,83.

decorations. During the late Ottoman period (the 13th century A. H. / the 19th century A. D.), iron industries played an important role in providing the demands of the Egyptian society of the blacksmithing tools needed.⁽²²⁾

Manufacturing Method

Casting in the mold

This method is one of the most ancient ways that manufacturers used it forming metals. It was known as “automatic formation.”⁽²³⁾ This method was used in making the stirrups in this study (*Pl. 1, 2, 3*). The method of casting in the mold is characterized by precision and perfection in the implementation of decorations where molten metals were poured into molds for the required shapes of stereoscopic shapes and elements. The method of casting in the mold is an industrial method in the first place, and at the same time represents a decorative method that embodies the various decorative elements carved in the mold.⁽²⁴⁾

Decoration Methods

Engraving

The prominent engraving was used in the decoration of stirrups (*Pl. 1, 2, 3*). This method was carried out by digging around the decorative shapes that the artist wanted to prominently show on the surface of the metal.⁽²⁵⁾ This style was called “kaborting” by the Turks and by manufacturers in Egypt, while was known as “Ooamh prominent” in Hijaz. It has occupied a decent position in the Ottoman period in the

(22) Mohammed Abdel Aziz Marzouk, *Al Funun Al-Zokhrafia fe Al-Asr Al-Othomany*, Al Hayya Al Masria Al Amma Lilkitab, 1st Edition, Cairo, 1974, p. 149.

(23) Douglas (B.), *Islamic Metal Work in the British Museum*, London, 1994, p. 14.

(24) Shadia El-Desouky, *Taqim Maktab Min Al-Nahas Al-Mamwwah Bilmeyina Yonsib Lilusrah Al-Alawia* (unpublished), Journal of Faculty of Archeology, Cairo University, the 16th Edition, Cairo University Press, Cairo, p. 233.

(25) Said Meselhi, *Adwat Wa Awany Al-Matbakh Al-Maedinia fe Al-Asr Al-Mamluky*, PhD Thesis, unpublished, Faculty of Archeology, Cairo University, 1983, p. 259.

decoration of metals, which might be due to the reluctance of manufacturers to use the inlaying “*Takfit*” which was widely used before that. The method of engraving has been used since the end of the 12th century A.H. / the 18th century A.D., making manufacturers use the European style in the ornamentation which depends on prominence in the first place.⁽²⁶⁾

Gilding ⁽²⁷⁾

Gilding was used in the decoration of the stirrups in this study (*Pl.1, 2, 3*). It was limited to decorative elements only. Gilding was done on the stirrups made of iron in which it is more appropriate for such types of masterpieces.⁽²⁸⁾ This method was known in the Ottoman era as (*Alzmk*).⁽²⁹⁾ Examples of the metallic artifacts that were painted with gilding are the candlesticks of Minister Suleiman Pasha Al-Khadem (947 A. H. / 1540 A.D.) preserved in the Museum of Islamic Art, and carrying the registration numbers (4395-4396-4397) ⁽³⁰⁾, and the two stirrups in the special collection from the Ottoman period dated in the 13th century A.H./ the 19th century A.D (pl. 4,5)⁽³¹⁾

(26) Nasser Ibn Ali Al-Harithi, *Tohaff Al-Awany Wa Al-Adwat Al-Maedinia Fe Al-Asr Al-Othomany*, p. 58.

(27) The gilding components are mixed from the gold with a little silver and copper, and are cast in the form of an alloy, then pressed between the two cylinders and hammered on the letters, and extracted from thin golden strips, its thickness is 1 cm, and these gold chips must to be crushed to become a golden sol is used by brush in the composition of decorative elements. There are different ways to sol the powder of the golden foils, either by adding Arabic gum, glaucoma or other materials, and to give the used golden sol in gilding more luster and glittering color adding to it a little saffron, and for getting the appropriate texture add a little of the boiled juice of the grapes to give a more softness. *for more information see:* (Shadia El-Desouky, *Fan Al-Tazhheeb Al-Othomany fe Al-Masahif Al-Athria*, Cairo, 1st Edition, Cairo, 2002, pp. 45,39.).

(28) Mohammed Ahmed Zahran, *Funun Ashghal Al-Maeadin Walttohaf*, Anglo-Egyptian Library, 1st Edition, Cairo, 1965, p. 532.

(29) Abdel Rahman Zaki, *Al-Sayf fe Al-Alam Al-Islami*, Cairo, 1957, p. 158.

(30) Shadia El-Desouky, *Taqim Maktab Min Al-Nahas Al-Mamwwah Bilmeyina*, p. 245.

(31) <https://s-media-cache-ak0.pinimg.com/originals/4e/10/c3/4e10c3d01aceef07f73fb439451c3994.jpg>.

Decorations

The stirrups of this study are characterized by the appearance of two types of decorations, as follows:

The Vegetal Motifs

Floral motifs have appeared, ornamenting the two exterior sides of the first stirrup with forms of a bouquet of repeated roses with open petals flowers and flower buds (*Pl.1*). It is noticed that roses and flowers often relate between the legs which are decorated with interlaced branches of leaves (*Fig. 1*). These branches represent the general structure of the decorative theme which consists of roses, flowers, and their buds.

In fact, one repeated flower composes the decorative theme, which is the flower of carnation, while the branches overlap in a spiral way. The leaves were carried out in harmony with the curves of the stems and branches. The branches and roses appear separately on both sides of the stirrups (*Pl.1*), (*Fig. 1*). Bouquets of roses and flowers are among the most decorative elements used on all applied arts. Among the examples are the bouquets of roses that decorated many masterpieces dating back to the 13th century A. H. / the 19th century A.D., such as the beginning of the Koran preserved in the University of Istanbul Library⁽³²⁾, as well as the cover of a box of wood preserved in the Museum of Manial Palace.⁽³³⁾ This is in addition to the acanthus leaves that decorate the exterior sides of the second stirrup (*Pl.2*), which were characterized by pointed sides with a prominent sweat in the middle (*Fig. 2*). The acanthus leaves dated back to the Greeks and the Romans. They were made of round edges, and mainly used for decoration,⁽³⁴⁾ then they were transferred to the

(32) Shadia El-Desouky, Fan Al-Tazhheb, (Pl. 28).

(33) Ahmed Riad, Al-Tohaf Al-Khashbia Fe Asr Muhammad Aly Fe Daw Majmueat Al-Tohaf Al-Ththabitah Walmanqulah Almahfuzah Bimuttahaf Qasr Al-Manil BelQahirah, Master Thesis, Faculty of Archeology - Cairo University, Cairo, 2010, Pl. 26A – B.

(34) Ahmed Youssef, Tarikh Al-Torz Al-Zokhrafia Wa Al-Funun Al-Jamila, Cairo, 1948, p. 56.

Islamic Art, and appeared in the early Islamic architecture, as seen in some of the mosaic decorations that adorn the Dome of the Rock (72 A.H. / 695 A.D.).⁽³⁵⁾

Pomegranate

The pomegranate branches and leaves appeared among the ornaments that adorn the sides of the second stirrup (*Pl.2*), (*Fig. 2*). Pomegranate is one of the fruits that has been known since the ancient times,⁽³⁶⁾ but it received the attention of the Turks from the 8th century A.H., the 14th century A.D. While before that it did not have a clear impact on the decorations of the Ottoman arts.⁽³⁷⁾ Pomegranate is considered one of the fruits of Paradise, as it was mentioned in the Holy Quran favoring it with the palm tree over all other fruits,⁽³⁸⁾ Allah said "*In them (both) will be fruits and date-palms and pomegranates*".⁽³⁹⁾

The Geometric Motifs

Islamic art included the ornamentation as a basic type or pattern of it.⁽⁴⁰⁾ The geometric motifs in Islamic civilization have had a special significance and a unique characteristic that is unparalleled in any other civilization.⁽⁴¹⁾

This has helped the Muslim artist to distance himself from the tradition of nature and simulation of reality, so as to stay away

(35) Suad Maher, *Al-Funun Al Islamia*, Al Hayya Al Masria Al Amma Lilkitab, Cairo, 1986, p. 217.

(36) Suad Maher, *Al-Funun Al Islamia*, p. 219.

(37) Kawthar Abul-Fotouh, *Derasa Lisajajed Jordiz Fe Daw Mutthaf Qasr Al-Manial*, Supreme Council of Antiquities, Cairo, 2003, p. 10.

(38) Shadia Hassan Abdel Rahman, *Wasf Al-Jannah Fe Al-Quran Al-Karem Wa Atharh Fe Al-Shier Al-Al-Islami Hatta Nahayet Al-Asr Al-Amawy*, Maktaba Dar Al-Qahera, Cairo, 2004, p. 200.

(39) Al-Quran Al-Karem, Surat Al-Rahman, verse 68.

(40) Galal Eldien (G.M.), *Islamic and religious building the architecture magazine Egyptian, Architects, association, 2nd years*, Cairo, 1984, p.18

(41) Abu Saleh al-Alfi, *Mujaz Fe Tarikh Al-Fann Al-Aam*, Dar Al-Qalam, Beirut, 1965, p. 56.

from the emulation of the Creator Almighty.⁽⁴²⁾ In addition to that, Arab Muslims excelled in several sciences, such as Arithmetic and Engineering in particular.⁽⁴³⁾ Accordingly, geometric motifs adorned the external aspects of the third and fourth stirrups, with varying patterns (*Pl.3*) as follows:

Triangles

The triangle is originally considered to consist of straight lines.⁽⁴⁴⁾ Triangles have appeared among the motifs that adorn the exterior two sides of the two stirrups. (*Pl.3*), (*Fig. 3*), and implemented in a proper manner.⁽⁴⁵⁾ They have appeared to adorn the façade of the palace of the Mushatta (123-133 A.D. / 740-750 A.D.) in the desert of the Levant, and in the two stirrups in special collection from the Ottoman period dating back to the 13th century A.H./ the 19th century A.D (pl. 5)⁽⁴⁶⁾. The triangle has some symbolism, especially in ancient religious beliefs, which have nothing to do with Islam.⁽⁴⁷⁾

(42) Ibrahim Wagdy, Ashghal Al-Rokham fe Al-Emara Al-Dinia fe Madinat Al-Qahera fe Ahd Mohammed Aly Wa Khulafaah, Master Thesis, Faculty of Archeology, Cairo University, 2007, p. 141.

(43) Ahmed Fekry, Awamil Alwahdah Fe Al-Athar Al-Islamia Bilbilad Al-Arabia, Arab Organization for Education, Culture and Science, Studies in Islamic Archeology, Cairo, 1979, p. 6.

(44) Essam Arafa Mahmoud, Tatawr Asaleeb Al-Takwin Fe Al-Zakharif Al-Jodaria Bimasajid Al-Qahera Fe Asr Al-Mamalik Al-Bahria, PhD Thesis, Faculty of Archeology, Cairo University, 1987, p. 133.

(45) The triangle symbolizes to the earth in the case of its execution in the form of non-inverted, while it symbolizes to the sky when it is executed in an inverted way. *for more information see:* (Ali Zein Al-Abidin, Al-Masagh Al-Shaebi fe Misr, 1st Edition, Cairo, 1974, p. 155.).

(46) <https://www.pinterest.com/pin402720391664489896>.

(47) The triangle was found in the decorations of the ancient Egyptian art and Coptic art, in addition to it is an important element in the popular beliefs against the eye and magic, where the Turks used to work of veils in the form of triangles to be safed from the eyes of the green-eyed, *for more information see:* (Mahmoud Ibrahim Hussein, Al-Khazaf Al-Islami Fe Misr, Maktabit Nahdet Al-Sharq, Cairo, 1984, p. 130.).

Circles

The circle is one of the geometric motifs that appeared on both sides of stirrups (*Pl.3*), (*Fig. 3*). We notice that the use of circles helps to create small geometric forms such as triangles that appeared to embellish the sides of the two stirrups and divide it into different geometric areas. The circle is geometrically generated by the movement of a beam emanating from the central point at a specific level of the sphere and then takes in the rotation around this point fixed at a constant height that does not change. Therefore, the relation between the central point and the circle is a relationship of unity and similarity between the point and the parts of the line drawn around it.⁽⁴⁸⁾

Zigzag Decorations

They are broken lines that were executed in a repetitive manner.⁽⁴⁹⁾ This decoration has appeared in a frame among the other geometric motifs that adorn the two sides of the two stirrups (*Pl.3*), (*Fig. 3*). Zigzag decorations have appeared to adorn the façade of the palace of the Mushatta (123-133 A.D. / 740-750 A.D.) in the desert of the Levant, in the interiors of the vaults of one of the arcades of the Mosque of Ahmad ibn Tulun, and then spread to use in the decoration of niches of the mihrab, marble floors, roofs of domes and their interiors and the bodies of minarets, especially in the Mamluk era. These ornaments continued in the same way in the Ottoman architecture and the era of Muhammad Ali, such as the mihrab of the Rewaq Al-Abbasi in Al-Azhar mosque (1135 A.H. / 1722 A.D.)⁽⁵⁰⁾

(48) Azza Abd El-Moaty, *Al-Zakhrifa Ala Al-Tuhaf Al-Fannia Fe Misr Al-Islamia Hatta Nahayat Al-Qarn 4 Al-Hijri / 10 Al-Melady*, PhD Thesis, unpublished, Faculty of Archeology, Cairo University, 2002, p. 141.

(49) Adnan Mohammed Fayez Al-Harithi, *Emarat Al-Madrassa Fe Misr Wa Al-Hejaz Fe Al-Qarn 9 Al-Hijri / 15 Al-Melady*, Derasa Moqarna, King Fahad National Library, Riyadh, 1997, p. 125.

(50) Ibrahim Wagdy, *Ashghal Al-Rokham*, pp. 152, 153.

Pearl's Beads

This decoration is known as the pearl, the ornamentation of pearl or the decoration beads and disks.⁽⁵¹⁾ They are represented in the form of dense granules. Pearl's beads have appeared to adorn the frames of the decorative elements on both two sides of two stirrups (*Pl.3*), (*Fig. 3*). The origin of this ornamentation dated back to the Sassanid art and then moved to Islamic art, and has been known as the pearl beads⁽⁵²⁾. This embellishment appeared to adorn the sides of Mohammed Ali's shrine (1256 A.H. / 1840 A.D.).⁽⁵³⁾

History

Although the group of stirrups does not contain dated writings, through the evidence provided, they can be dated based on the images of the Ottoman manuscripts, which showed the forms of these stirrups. We see the curved shape of the stirrups in a miniature representing the arrival of Sultan Suleyman Al Qanony at Bogurdelen⁽⁵⁴⁾, from the manuscript of Suleyman Nama, dated (966 A.H. / 1558 A.D.), (*Pl.6*) and preserved in the Museum of Tobkapu Sarai in Istanbul. The triangle shape is represented in a miniature depicting Kanan Pasha and his armies⁽⁵⁵⁾ from an album dated 1040 A.H. / 1630 A.D., preserved in Istanbul's Tuppakabu Sarai Museum (*pl.7*). This is in addition to the decorative elements that appeared on the stirrups such as bouquets of roses, carnations, pomegranates, and acanthus leaves, and also geometric decorations such as triangles and circles similar to the Ottoman decorative elements. Hence, the style of decoration in gilding came similar to the style of

(51) Farid Shafei, *Al-Emara Al-Arabia Fe Misr Al-Islamia Wa Asr Al-wlah*, Al Hayya Al Masria Al Amma Lilkitab, Cairo, 1994, p. 177.

(52) Mohammed Abdel Hafeez, *Ashghal Al-Maeadin fe Al-Qahira Al-Othmania*, Master Thesis, Faculty of Archeology, Cairo University, Cairo, 1995, p. 195.

(53) Ibrahim Wagdy, *Ashghal Al-Rokham*, pp. 155.

(54) Atil (E.), *Suleymanname*, *The Illustrated History of Suleyman The Magnificent*, New York ,1986, Pl. 7.

(55) Atil (E.), *Suleymanname*, Pl. 186.

decoration in the same manner on the metal masterpieces in the Ottoman era, and family of Muhammad Ali. Thus, through the decorative elements appearing on the stirrups (pl.4.5), it can be stated that the stirrups date back to the 13th century A.H./ the 19th century A.D.

The Descriptive Study:

Plate Number: (1).

Type of the object: A stirrup

Raw Material: Iron.

Place of preservation: Gayer-Anderson Museum in Cairo.

Register number: 585.

Description:

This plate represents a stirrup made of iron, composed of a curved base decorated with floral motifs on the outsides. They are forms of a bouquet of the repeated roses with flowers of open petals, as well as flower buds. The style of gilding as well is used in the ornamentation of the decorative elements. We notice that there is a piece of wood in the base of the stirrups from the inside for more stability of the foot. The stirrup ends from the top with a ring for placing the tied saddle belt.

Plate Number: (2).

Type of the object: A stirrup

Raw Material: Iron.

Dimensions: 14 X 14 cm.

Place of preservation: Gayer-Anderson Museum in Cairo.

Register number: 594.

Description:

This plate represents a stirrup made of iron, composed of a triangle base decorated with floral motifs on the outsides. They are forms of branches and flowers of roses, acanthus leaves, in addition to branches, leaves, and fruits of pomegranates. The method of gilding has been used in the decoration of the ornamental elements. The stirrup ends from the top with a ring for placing the tied saddle belt.

Plate Number: (3).

Type of the object: two stirrups

Raw Material: Iron.

Dimensions: 15.5 X 12.5 cm.

Place of preservation: Gayer-Anderson Museum in Cairo.

Register number: 581 - 582.

Description:

These two plates represent two stirrups made of iron, each of them is composed of a triangle base and two handles decorated with geometric motifs from the outside. These ornaments are triangles, circles, pearl's beads and zigzag shapes. The method of gilding has been used in the decoration of the ornamental elements. The stirrup ends from the top with a ring for placing the tied saddle belt.

THE RESULTS

- The study dealt with the descriptive and analytical studies of four stirrups in Gayer-Anderson Museum in Cairo published for the first time.
- The study clarified that Muslims played an important role in the development of the stirrups, in which they were made of wood and leather, and in the Umayyad era were made of iron by Al-Muhallab Ibn Abi Sufra.
- The study showed the types of decorations on the stirrups, which were limited to geometric and vegetal motifs, and the absence of writings, perhaps because the stirrups were used for the foot.
- The parts of the stirrups were related to their function, in which they consisted of a base, the handles and the ring to install people on the animals during riding and fighting.
- The raw material used in the manufacture of the stirrups in this study was iron.
- The method of decoration was used on the stirrups of this study, where the limited decorative elements were drawn into gold. Also, the embellishment of the gilding greatly spread in the decoration of the metal artifacts from the late Mamluk era and the beginning of the Ottoman era.

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The Figures

Plate Number	Registry Number	Price
<u>1</u>	585	500 m
<u>2</u>	594	1 L.E.
<u>3</u>	581 – 582	800 m

Table (1) shows the prices of stirrups through the museum register

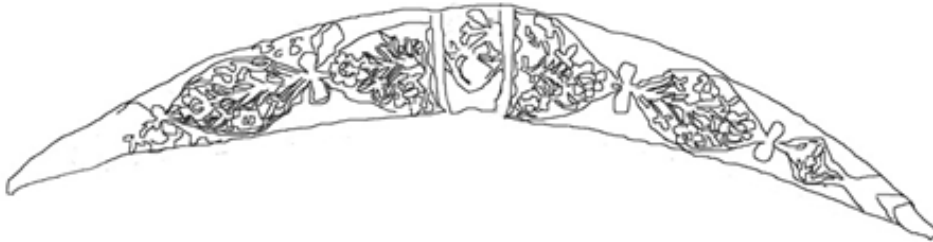


Figure (1) decorations of the bouquet of the flowers from plate (1), done by the researcher

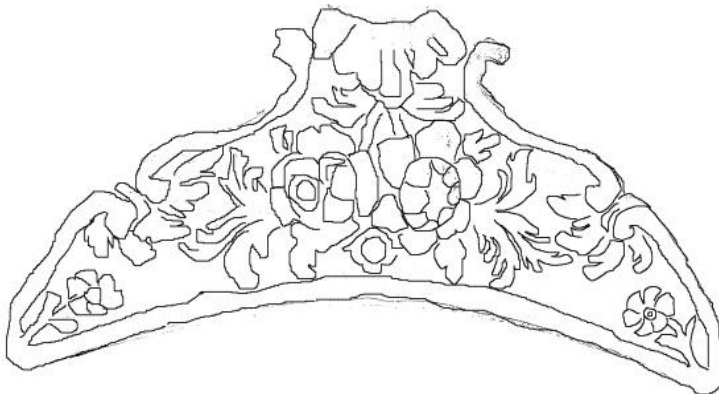


Figure (2) fruits of pomegranates, acanthus leaves and roses from plate (2), done by the researcher.

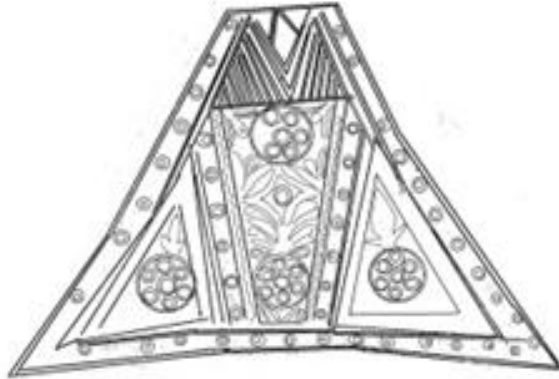


Figure (2) various geometric ornaments from plate (3), done by the researcher.

The Plates:



Plate (1) represents a stirrup made of iron, register number 585, unpublished.



Plate (2) represents a stirrup made of iron, 14 X 14 cm., register number 594, unpublished.



Plate (3) represents two stirrups made of iron, 15.5 X 12.5 cm, register numbers 581 - 582, unpublished.



Plate (4) represents two stirrups, Ottoman period, (13AH-19AD)

Special collection about,<https://s-media-cache-ak0.pinimg.com/originals/4e/10/c3/4e10c3d01aceef07f73fb439451c3994.jpg>



Plate (5) represents two stirrups, Ottoman period, (13AH-19AD)

Special collection, <httpswww.pinterest.compin402720391664489896>

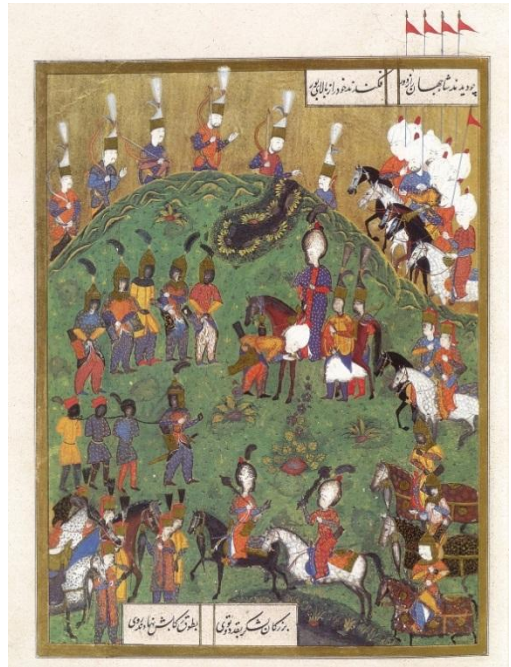


Plate (4) represents a miniature of the arrival of Sultan Suleyman Al Qanony at Bogurdelen, From the manuscript of Suleiman Nama, dated (966 A.H. / 1558 A.D.), and preserved in the Museum of Tobkapu Sarai in Istanbul, about Atil.E, Suleymanname, Pl.7



Plate (5) represents a miniature of Kanan Pasha, and his armies from an album dated 1040 A.H. / 1630 A.D., preserved in Istanbul's Tuppakabu Sarai Museum, about Atil.E, Suleymanname, Pl. 186

نشر ودراسة لمجموعة من الرُّكَب محفوظة في متحف جاير أندرسون بالقاهرة مع مقارنتها بنماذج من تصاوير المخطوطات العثمانية

د. أمين عبدالله رشيدى*

الملخص:

تتناول هذه الدراسة مجموعة من التحف الفنية تعرف بالرُّكَب وهي محفوظة في متحف جاير أندرسون بالقاهرة. وقد وضحت الدراسة وظيفته وهي مساعدة الأشخاص في ركوب الخيل، وثبات الفرسان على ظهورها. كما تناولت الدراسة الدلالة اللغوية، بالإضافة إلى بداية ظهور وتطور الرُّكَب تاريخياً، وخاصة دور المسلمين على يد المهلب بن أبي صفرة في جعله يصنع من الحديد. كذلك ركزت الدراسة على المواد الخام التي استخدمت في صناعة الركاب وهي الحديد، وطريقة الصناعة المتمثلة في الصب في قالب، والأساليب الزخرفية وهي الحفر والتذهيب، كما وضحت الدراسة أنواع الزخارف على الرُّكَب موضوع الدراسة وهي الزخارف النباتية المتمثلة في باقات الورد البلدى، وأوراق وثمار الرمان، والزخارف الهندسية مثل المثلثات والدوائر وحلقات السبحة، والزخارف الزجاجية، كما وضحت الدراسة أيضاً تاريخ الرُّكَب موضوع الدراسة من القرن ١٣هـ / ١٩م وخاصة أنها لاتحمل تاريخ وذلك من خلال مقارنتها بتصاوير المخطوطات، والتحف التطبيقية التي تحمل نفس الزخارف. كما تم نشر ثلاثة قطع تنشر لأول مرة، وتحتوى الدراسة على ثلاثة أشكال من عمل الباحث، وقد توصلت الدراسة إلى ستة نتائج جديدة في مجال الفنون الإسلامية.

الكلمات الدالة :

الرُّكَب - الخيل - الحديد - الصب في قالب - الحفر - التذهيب - باقات الورد - ثمار الرومان - المثلثات - التصوير.

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***Bt* The Milk Goddess in Ancient Egyptian Theology**

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Abstract:

This paper tackles the question of the deity (*Bt*) in ancient Egyptian theology. It aims at presenting a complete overview of the deity in ancient Egyptian art and scripts in an attempt to consolidate its origin and track the forms in which it was portrayed as well as accounting for its features, symbol and role in ancient Egyptian theology since so far there has been no study tackling this deity.

The researcher attempts to provide answers for questions concerning how the name is written, differentiating the male and female forms of the deity as well as their link to divine birth and milk production. Several issues related to this deity, such as its dual nature remain vague. The abovementioned is presented in a linguistic, theological and archeological study.

Keywords:

Iat, *Bt*, *Bty*, *Btt* deity, milk goddess, milk provider, Ancient Egyptian Theology.

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Introduction

The Ancient Egyptian creed comprised several deities who play roles in the labour process. The first of these roles is conceiving. This task was assigned to the deity *ḥkt* (Heqet) who was responsible for the formation of the embryo and its protection inside the uterus. She also supervised the birth process.⁽¹⁾ She was also the patroness of family and pregnant women.⁽²⁾ Next, comes the idea of forming the baby of which Khnum was responsible. Owing to his being a 'potter', Khnum was responsible for granting life to all creatures through his pottery wheel.⁽³⁾ Then there are the deities Taweret and Bes respectively whose roles are due after the delivery of the baby. The goddess Taweret is responsible for suckling. She is portrayed in her human form breast-feeding King Horemheb on the walls of Gebel El Silsila temple.⁽⁴⁾ She was associated with this role through her posture and form. She is usually portrayed in the form of a pregnant woman leaning on the protection sign *s3*. Her role was mainly protecting pregnant women.⁽⁵⁾

The deity Bes as well is responsible for protecting the family, pregnant women and then the children after their birth.⁽⁶⁾ He was

⁽¹⁾ Wilkinson, R. H., *The Complete Gods and Goddesses of Ancient Egypt*, Thames & Hudson, London, 2003, 229; Kákósy, L., "Heqet (Hqt)", *LÄ* 2, 1123-4; Bunson, M., *Encyclopedia of Ancient Egypt*, Infobase Publishing, USA, 2002, 164.

⁽²⁾ Shaw, I. and Paul, N., *The British Museum Dictionary of ancient Egypt*, The American University in Cairo Press, The Trustees of The British Museum, 1995, 124.

⁽³⁾ Wilkinson, *Complete Gods and Goddesses*, 194; Shaw and Paul, *The British Museum Dictionary*, 151.

⁽⁴⁾ Ivanova, M., *Milk in ancient Egyptian religion*, Uppsala, 2009, 18.




⁽⁵⁾ Wilkinson, *Complete Gods and Goddesses*, 185; Bunson, *Encyclopedia of Ancient Egypt*, 164, 396; Cf: Kozma, Ch., "Dwarfs in ancient Egypt", *AJMG* 140A, 2006, 309.

⁽⁶⁾ Wilkinson, *Complete Gods and Goddesses*, 102; as for the role played by (Bes) in family and labour, his image is frequently found in labour houses during the late era, see: Shaw and Paul, *The British Museum Dictionary*, 54; Kozma, *AJMG* 140A, 309; Dzwonek, A. "Birth Houses of the Ptolemaic Period and their place in Egyptian temple building an Architectural Synthesis", 9-10, fig. 9, it is an article in:

https://www.academia.edu/7764901/Birth_Houses_of_Ptolemaic_Period_and_their_place_in_Egyptian_Temple_Building_An_architectural_synthesis_-_draft, Accessed in 8/1/2016.

then, children's earliest protector against the evils of the outer world.⁽⁷⁾ His amulet was given to a pregnant woman during labour since it comprised charms to relieve the labour pain.⁽⁸⁾

Later, a new phase begins which is taking care of the baby and providing him with the milk needed for nourishment; a task that was assigned to several deities in ancient Egyptian faith. Isis and Hathor were deities famous for their assigned roles within this aspect. The Pyramid texts comprised a lot of amulets portraying Isis as the deity responsible for milk, especially after she had assisted in reviving Osiris.⁽⁹⁾ She hid her newly-born baby Horus in Delta in order to protect him against the harm his uncle Seth may inflict. She took good care of him breast-fed him as well.⁽¹⁰⁾

Likewise, there was Hesat, the cow deity, which was known as the milk deity *ḥdt ḥst* ⁽¹¹⁾ It was worshipped in the form of a white cow in the twelve and eighteenth Nomes.⁽¹²⁾ That is because, according to Faulkner, *ḥdt ḥst* means the white milk. Meanwhile, *ḥst*  itself means (milk) as well as the cow deity when written in the form ⁽¹³⁾ as it is the deity providing mankind with milk.⁽¹⁴⁾ However, the deity that is to be

See also: Dasen, V., *Dwarfs in Ancient Egypt and Greece*, Oxford, 2013, 68; Bunson, *Encyclopedia of Ancient Egypt*, 70.

⁽⁷⁾ Dzwonek, "Birth Houses", 17.

⁽⁸⁾ Robins, G., *Women in ancient Egypt*, Harvard University Press, London, 1993, 83; see also: Kozma, *AJMG* 140A, 303, 309.

⁽⁹⁾ King, J. K., *Biosemitotics in ancient Egyptian Texts: the key unlocking the universal secret of sexuality and the birth of the limitless*, Gaylord, Michigan, w.d., 280.

⁽¹⁰⁾ Wilkinson, *Complete Gods and Goddesses*, 146.

⁽¹¹⁾ Ivanova, *Milk*, 3.

⁽¹²⁾ Veiga, P., *To Prevent, Treat and cure love in ancient Egypt, aspects of sexual Medicine and practice in ancient Egypt*, Universidade de Lisboa, w.d., 459; for more information about Hathor as a milk goddess and Hesat–Hathor, see: Quirke, S., *Exploring Religion in Ancient Egypt*, Wiley Blackwell, Oxford, 2015, 33, 69, 172.

⁽¹³⁾ *FCD*, 177; *Urk.* IV, 238, 14.

⁽¹⁴⁾ Wilkinson, *Complete Gods and Goddesses*, 174; in the Ptolemaic era, the deity Hesat was linked to the goddess Isis. She was portrayed as a woman with two horns of a cow like those of the cow (Isis-Hesat), *ibid.*

tackled in this study is one of the most prominent deities within this context. It was also the milk deity in Ancient Egypt that used to provide newly-born babies with milk. Hence, it was known as (milk provider).⁽¹⁵⁾ Yet, there is not enough literature about this deity to elaborate its functional roles in ancient Egyptian theology.

Milk was undoubtedly the main element in the breast-feeding process. The link between milk and deities can be traced back to earlier ages where it was offered as a form of libation to gods.⁽¹⁶⁾ It was also used to revive and reincarnate the deceased king in the afterworld as it was used to renew life through divine breast-feeding. It is also used as source of nourishment to feed the baby Horus and it was portrayed filling pots.⁽¹⁷⁾ These pots were shaped in the form of women postures. One of them even was in the form of the deity Isis breast feeding her baby Horus. Milk was poured from openings that looked like nipples. Based on the role played by Isis taking care of her baby, it was believed that these pots were partly responsible for producing milk for women who were not breast feeding.⁽¹⁸⁾ Thus, milk became a necessity for all the living as well. A lot of scenes existed portraying the process of breast feeding the monarch in Ancient Egypt mostly as a royal bay and heir as was the case with Horus.⁽¹⁹⁾

⁽¹⁵⁾ سيد توفيق، تاريخ العمارة في مصر القديمة: الأقصر، دار النهضة العربية، القاهرة، ١٩٩٠، ٢٠١.

⁽¹⁶⁾ Davidson, H. E., "Milk and the Northern Goddess", in Billington, S., (ed.), *The Concept of the Goddess*, Miranda Green, London, 1996, 91.






⁽¹⁷⁾ Guglielmi, W., "Milchgott s. Iat", *LÄ IV*, 127-8; for more information about milk, its significance and its role in religious rituals as well as its association to Hathor the cow, see: Guglielmi, W., "Milk", in Redford, d., (ed.), *Oxford Encyclopedia in ancient Egypt*, vol. 2, Oxford, 2001, 212-3.

⁽¹⁸⁾ Veiga, *Treat and cure love*, 458.

⁽¹⁹⁾ Ivanova, *Milk*, 6; Milk was a symbol of renewal during religious festivals such as Sed and Opet. The goddesses offering milk to the monarch during coronation were the same goddesses offering milk to the deceased in the afterlife. Among the most famous goddesses that were portrayed offering milk are Hathor, Isis, Nekhbet, Nut and Wadjet. They used to offer the king milk in life and after death. Nekhbet and Wadjet were portrayed together breast feeding the baby king as well as breastfeeding the same king in the afterlife.

Several deities, such as Hesat, Isis, Mehet-wrt and *Bt* (*IAt*) were linked to milk. All were responsible for protecting the deceased and empowering his reincarnation before the gods in the after-world.⁽²⁰⁾ Therefore, religious texts and scenes were replete with various forms that depict the process of breast feeding such as that of the cow Hathor breast feeding the monarch⁽²¹⁾ followed by several cows ready to get milked in order to feed the newly born as depicted in the Queen Hatshepsut' divine birth scene.⁽²²⁾

1- The Name of the Deity in Ancient Egyptian Language:

The name of the deity *Bt* existed in Ancient Egyptian language in several forms since the times of the Old Kingdom. It was written in a *W3s* scepter in the form *B.t*  at the time of the Third Dynasty indicating a particular deity.⁽²³⁾ Moreover, it is found in the Berlin dictionary in several forms such as:  ,  ,  -  *B.t* indicating a particular goddess from the Old Kingdom.⁽²⁴⁾ It is noted that the first word has taken the determinative *Mwt* and *Ma'at's* feather was found on top of the

Henceforth, both concepts were portrayed in funeral temples and scripts. For more information about the usage of milk in Opet and Sed festivals check the same reference, 8-11.




⁽²⁰⁾ Guglielmi, W., "Milch (wirtschaft)", LÄ IV, 125-6; According to Guglielmi, he used to make a kind of yogurt from milk. Similarly, was the idea of making butter that was known as a sort of medication made out of various animal dairies like cows and sheep herds, *ibid*.

⁽²¹⁾ It has also appeared in the scene of breast feeding King Amenhotep III at the Luxor temple in the first record on the western wall of the labour chamber. The king was portrayed at the lower part breast fed by the cow Hathor; Gayet, Al., *Le Temple de Louxor*, MIFAO tome Quinzième, E. Leroux, Paris, 1894, 104, pl. LXVI, fig. 185. Similarly, as the scene of Hatshepsut being breast fed by the cow Hathor in her temple at Deir Al Bahari; Gilligan, G., *Comet Venus: part of the God king Scenario series*, Troubador Publishing Ltd, Great Britain, 2009, 81.

⁽²²⁾ Naville, E., *The Temple of Deir el Bahari, Part II, offices of the Egypt exploration fund*, London, 1897, fig. 53.

⁽²³⁾ Kahl, J, Bretschneider, M., and Kneissler, B., *Frühägyptisches Wörterbuch, ErsteLieferung A-f*, (HarrassowitzVerlag, Wiesbaden, 2002, 9.

⁽²⁴⁾ Wb. I, 26.16.

These two forms were linked together in  and  to express the goddess *Ibt* through the incantation no. 211 that is found in pyramid texts. It appeared in the pyramid texts of King Unas and it appeared as  in the pyramid texts of King Teti in the same phrase that states:⁽³¹⁾



Pyramid text of Unas




Pyramid text of Teti


hnmtt .f pw nt Ibt

His nursing mother is *Ibt*⁽³²⁾

Faulkner referred to it in his translation as the dairies deity.⁽³³⁾

1.1 *Ibt* as a Dairy Deity

One of the most ancient evidence that linked the deity *Ibt* to dairies and suckling is the form  that meant the (dairy deity). It was part of the incantation no. 578 that is concerned with resurrection among King Pepi's pyramid texts in a phrase stating:

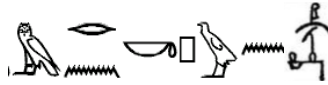
however, translated it as mount in CT VII, 1019, 241a  meaning with [Anubis over his] mount; CT III, spell 1019, 121; Barguet, P., CT, 604, 1019 (Pap. Gar. II). The question then is whether this word means the residence of the deity (and in this case who the deity is?) or does it refer to the masculine form of *Ibt*?

⁽³⁰⁾ Hannig, Großes Handwörterbuch, 1216 {43090}.

⁽³¹⁾ Sethe, Pyr 1, Spruch 211, 131d; Wilkinson, T., A., Royal Annals of Ancient Egypt: The Palermo Stone and its Associated Fragments Routledge, London, 2000, 100; Helck, Das Bier, 105.

⁽³²⁾ Mercer, The Pyramid texts, vol. 1, Library of Alexandria, 1952, Utterance 211, 131d, 58; Faulkner has translated the same statement using the first singular pronoun "My mother who has fostered (embraced) me is IAt"; Faulkner, Pyr, Utterance 211§131, 40.

⁽³³⁾ Faulkner, Pyr, Utterance 211§131, 40, footnote 2.



m m .k p w n B.t⁽³⁴⁾

“In thy name, the dairies deity”⁽³⁵⁾

Faulkner highlights the link between the two written forms that appeared in the same manners symbolizing the Milk-goddess.⁽³⁶⁾ Leitz, agrees to the same point concerning the written form and its function as deity associated with milk in ancient Egyptian creed.⁽³⁷⁾ In addition to its being mentioned in the pyramid texts as a milk-goddess and responsible for taking care of and breast feeding the king as it is previously mentioned.⁽³⁸⁾

The name had also appeared on the pillars nearby the tomb of in Giza that dates to the Old Kingdom. It appeared in the form ⁽³⁹⁾ representing the *w3s* scepter crowned by the crescent and then the justice feather that stands for the goddess Ma'at. The connection between *Bt* as a name for the deity and the clear articulation of its comprising letters *Bt* as well as its function role as a milk goddess links it to the written form . This emerged through the word *ibt* which is written in a way like and . It used to represent the scepter *w3s*.⁽⁴⁰⁾ It was written as *ibt*. It meant milk and cream.⁽⁴¹⁾ It

⁽³⁴⁾ Sethe, Pyr 2, Spruch 578, 1537b.

⁽³⁵⁾ Faulkner, Pyr, Utterance 578§1537, 234.

⁽³⁶⁾ FCD, 7.

⁽³⁷⁾ Leitz, C., Lexikon der ägyptischen Götter und Götterbezeichnungen: Band I: A-y, OLA, Peeters Publishers, France, 2002, 96.

⁽³⁸⁾ Wilkinson, T. A., Early Dynastic Egypt, Routledge, London, 1999, 248.



⁽³⁹⁾ Urk.IV, 231.7.

⁽⁴⁰⁾ Ivanova, Milk, 2.

⁽⁴¹⁾ FCD, 7; Gardiner, Egyptian grammar, 509 (S.40); 503 (R19); Meeks, D., Année lexicographique. Égypte ancienne, Tome I, Paris, 1980, 11 (77.0116), 1980.

was a sort of beverage made up of a mashed and refined plant to which milk is added. The goddess Hathor had been linked to this beverage and she was known as the mistress of *dsrt* beverage.⁽⁵⁴⁾ Henceforth, this goddess has been linked to milk, nourishment and breastfeeding through its particular name *Ibt*.⁽⁵⁵⁾ Sethe has also assured this role during the epoch of the New Kingdom.⁽⁵⁶⁾

During the Hellenic era, the expression *‘nh w3s* was employed. It was used to mean life and authority and was used to refer to milk. An example is the phrase: *šsp .n .i ‘nh w3s r snp dt* which means: I have received the milk for eternal renewal. This notion was confirmed through the scripts associated with offering milk to renew the monarchy.⁽⁵⁷⁾ The Researcher refers to this term in order to affirm the continuity of the connection between the *w3s* scepter – which was one written form of the goddess *Ibt* – with milk until the end of Ancient Egyptian history.⁽⁵⁸⁾


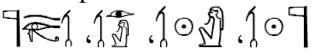

The name is generally written in the form of the *w3s* scepter  and the vulture *Mwt* . Thus, some argue that it should be




(54) قابيل، محمد علاء الدين، المشروبات والعصائر في مصر القديمة، مجلة العلوم العربية والإنسانية، جامعة القصيم، المجلد (٢)، العدد (٢)، ٢٠٠٩، ٣٢٠.

(55) Ivanova, Milk, 3; Wilkinson, Royal Annals, 100.

(56) Sethe, K., Urkunden des Aegyptischen Altertums in Verbindung mit anderen Herausgegeben: Urkunden der 18. Dynastie, I, J. C. Hinrichs'sche, Leipzig, 1914, 107; Urk. IV, 231, 15.

(57) Ivanova, Milk, 6.

(58) In addition to the connection between the *w3s* scepter and *Ibt*, it is also associated with other gods such as *Ig3y* and *Isis*. The *w3s* scepter is a bar that ends in an animal head and at the bottom has animal feet. It stands for authority and usually monarchs and deities are portrayed holding it in different scenes; Martin, K., “Was-Zepter”, LÄ VI, 1152-3; the *w3s* scepter was used to write the name of the god *Osiris*. Brougsh was one of the pioneers who indicated similarities in the way both Thebes and *Osiris* are written in terms of using the *w3s* scepter . The name *Osiris* appears in several forms where the scepter is used such as: ; Brougsh, H., “Ueber die Lautung des Zeichens  in dem Namen des *Osiris* und des thebanischen *Nomos*”, ZÄS 2, 1967, 67-8; Derchain-Urtel, M. Th., “Die Namen der Gotter”, OLA 84, in Clarysse, W., Schoors, A. and Willems, H., (eds), Egyptian Religion, the Last Thousand Years (Studies Dedicated to the Memory of Jan Quaegebeur), Part I, Leuven, 1998, 578-9.

articulated as *mw*t, not *bt*.⁽⁵⁹⁾ The Researcher; however, does not agree to this view-point since *bt* was sometimes written without the vulture as *Mwt*  in the form of  .⁽⁶⁰⁾ If written, it was to be added at the end of the word after the uni-phonemes. This means it had its own determinative. A determinative, as it is well-known, is an additional symbol added at the end of the word. It is not articulated and has no phonemic value. It plays two important roles. The first is to determine that the symbols preceding it are phonemic and not pictorial. The other is contributing to defining the meaning of the word.⁽⁶¹⁾ It helps in determining how the word is presented especially that there are no separators between letters and words.⁽⁶²⁾

2- The Religious Significance of the Goddess Based on the Script Evidence

The archeological evidences that should help us to trace the earliest emergence of the goddess *bt* (or its masculine form) are not sufficient so far. The most important resource dates to the First Dynasty as Wilkinson indicates the emergence of the goddess *bt* on the Palermo Stone in the fifth year of an anonymous monarch from the same Dynasty. This is perhaps a reference to what had been devoted to the icon of the goddess *bt*.⁽⁶³⁾

⁽⁵⁹⁾ Helck, W., "Iat (iAt)", LÄ III, 114; Wilkinson, Early Dynastic Egypt, 248.


⁽⁶⁰⁾ Hannig, Großes Handwörterbuch, 1216 {43090}.

⁽⁶¹⁾ Allen, Middle Egyptian, 3; Collier, M., Middle Egyptian Course: introduction to the ancient Egyptian language and Script, 2004, 6; Hoch, J. E., Middle Egyptian Grammar, vol. 15, Mississauga, Ont., Benben Publications, 1997, 18; Loprieno, A., Ancient Egyptian: a linguistic introduction, Cambridge University Press, 2004, 13; Gardiner, Egyptian Grammar, 31 §24; Griffith, F. L., a Collection of Hieroglyphs a contribution to the History of Egyptian writing, Archaeological survey of Egypt, sixth memoir, offices of the Egypt Exploration Fund, London, 1898, 5; Erman, A., Egyptian Grammar with Table of Signs, Bibliography, Exercise for reading And Glossary, Translated by, James Henry Breasted, London, 1894, 16.

⁽⁶²⁾ Hoch, Middle Egyptian Grammar, 18.

⁽⁶³⁾ Wilkinson, Toby, Early Dynastic, 248; Palermo Stone is a huge mass of black basalt comprising six parts which is perhaps attributed to Heliopolis. The largest piece of it is

The significance of Palermo Stone is attributed to the fact that it records the royal yearbooks for monarchs from the Old Kingdom as well as their reigns and achievements. It starts with monarchs dating back to predynastic Egypt and continues to encompass monarchs who reigned until the mid – Fifth Dynasty. The recto is recorded in the royal yearbooks dating back to the Fourth Dynasty while the verso is recorded in the royal yearbooks dating back to the end of the Fourth through the mid-Fifth Dynasties.⁽⁶⁴⁾

The second line includes a phrase referring to the fifth year of King Djer's rule stating: *šmsw-ḥr mst ʔt mḥ 5 šsp 1*. It means: Horus followers performs an (image) to *ʔt*, with five arms and one fist.⁽⁶⁵⁾ Schafer; however, read it as *sšʔt* and interpreted it as referring to the birth of *sšʔt* and not *ʔt*  *wd(yt) ḥrw ms(w)t sšʔt*, which means: the journey of the followers of Horus and the birth of *sšʔt*.⁽⁶⁶⁾ Another scholar read it as *Yʔm.t* and occurring in the sixth year of King Djer's reign, and not the fifth as indicated by Wilkinson (Fig. 1). It was written as follows: *šmsw ḥr mst Yʔm.t mḥ 5 šsp 1*. It means: the followers of Horus and the birth of the goddess *Yʔm.t* (and the Nile Measurement) with five arms and one finger.⁽⁶⁷⁾ Both Wilkinson and Schafer

currently found in Palermo Museum, Italy. It has been there since October 1877 under the no. 1028. It is 43.5 cm, 25 cm wide and 6.5 thick. The other pieces are found in the Egyptian Museum which is home to four pieces while the last piece is found at Petrie Museum in London. The Stone dates back to the Fifth Dynasty; H. Shih-Wei, the Palermo Stone: The Earliest Royal Inscription from Ancient Egypt, *Altoriental Forsch., AkademieVerlag*, 37, 2010, 68, 69; Scaf, F., “Rereading the 7thCount of Snefru in the Palermo Stone”, *GM* 220, 2009, 89. The stone records the yearly events, festivals and rituals. It is divided into records each beginning with the sign Renspet which indicates the year. Schäfer has examined the stone records starting from the second record; Schäfer, H., *Ein Bruchstück altägyptischer Annalen*, Verlag der königlichen Akademie der Wissenschaften Berlin, 1902, 2, pl. 1.

⁽⁶⁴⁾ H. Shih-Wei, “the Palermo Stone”, 78.





⁽⁶⁵⁾ Wilkinson, Toby, *Royal Annals*, 100.

⁽⁶⁶⁾ Schäfer, *Ein Bruchstück altägyptischer Annalen*, 3;

<http://xoomer.virgilio.it/francescoraf/hesyra/palermo.jpg>.

⁽⁶⁷⁾ Shih-Wei, “the Palermo Stone”, 82; through the linguistic investigation tackled in the paper for the name of the goddess.

agree that *mst* (birth) is used here to symbolize making a devoted statue of the deity.⁽⁶⁸⁾

The Researcher agrees with Wilkinson concerning the idea that what is written in the script refers to *Bt*. It seems similar to that found in incantation no. 578  which is referred to previously.⁽⁶⁹⁾ That is the same form in which it appeared on the pillars of *h̄tpt-hr-n-Pth* tomb  which is referred to previously as well.⁽⁷⁰⁾ The Researcher deduces from Palermo Stone the absence of the complete star form which is the symbol of the goddess *sšꜣt* .⁽⁷¹⁾ It is the form  that appears and it does not stand for the goddess *sšꜣt*, but it is closer to the way in which the name of *Bt* is written based on the previously tackled forms (fig. 2).

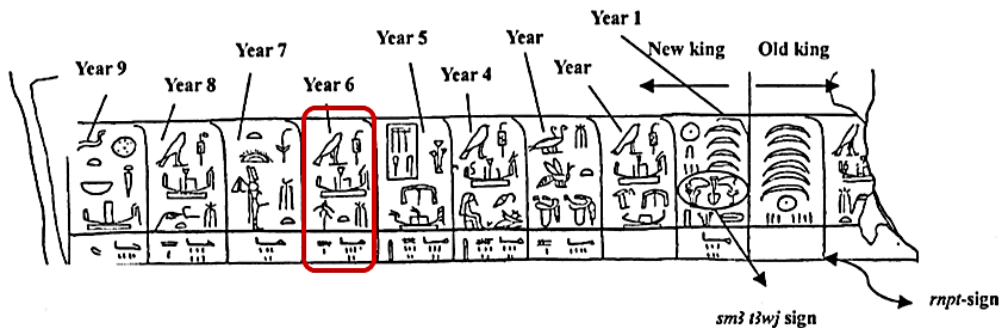


Fig. 1: Stating the name of *Bt* on the second record of Palermo Stone – the sixth year of King Djer reign.

H. Shih-Wei, *The Palermo Stone*, 79, fig.13.

⁽⁶⁸⁾ Wilkinson, Toby, *Royal Annals*, 100; Schäfer, *EinBruchstückaltägyptischerAnnalen*, 2.

⁽⁶⁹⁾ Wilkinson, *Royal Annals*, 100.

⁽⁷⁰⁾ *Urk.IV*, 231, 7.

⁽⁷¹⁾ *FCD*, 246; Gardiner, *Egyptian Grammar*, 503. R.20

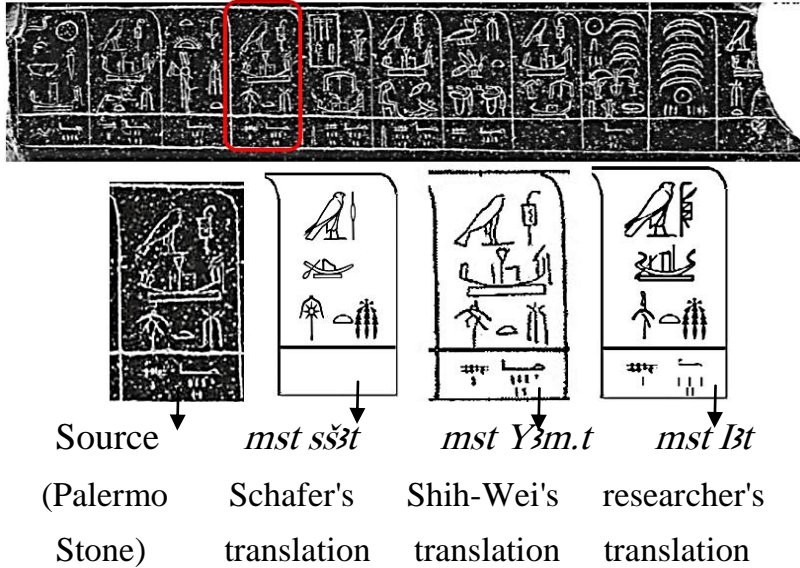
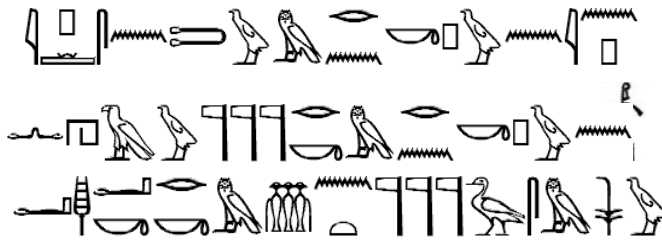


Fig. 2: A detail clarifying how the name of the deity *Bt* is written on the second record of Palermo Stone – after the Researcher.

Other textual evidence dating back to the same era is what has been stated among the Pyramid texts in the incantation no. 578 found on the eastern and western walls at the hall of King Pepi's Pyramid. It is part of the incantations related to entering and getting out of the tomb so that the deceased becomes Osiris by dusk, in the following phrase:⁽⁷²⁾



ip .sn tw m rn .k pw n Inpw n h3w ntrw r .k m rn .k pw n Bt ḥᶜ .k
r .k m hnt nt ntrw s3 smsw⁽⁷³⁾




⁽⁷²⁾ Allen, Pyramid text, recitation 520, 173.

⁽⁷³⁾ Sethe, Pyr 1, Spruch 578, 1537a-b; 1538a.

“They are getting to know thee in thy name (Anubis). Gods will not stand against thee in the name of the milk deity. Stand ahead of all the deities, thee the eldest son”⁽⁷⁴⁾.

The name of the goddess was also mentioned at the burial chamber of King Unas. It was stated on the eastern part among the sacrifice rituals in incantation no. 211 which is referred to previously:⁽⁷⁵⁾ “Hunger is the sin of Unas; he doth not eat it. Thirst is Unas sin; he doth not drink it. Unas shall give bread to his foster parent; the milk goddess. She is one who shall make him live. She is the one who really gave birth to him, when Unas was merely a semen drop in the night, Unas was born at night”⁽⁷⁶⁾.

3- The Masculine Form of *Bt* in the Available Scenes

According to Wilkinson, *Bt* is the milk goddess and is responsible for taking care of babies. She is mentioned in these ways in the Pyramid Texts where the king states: “my foster-mother is Iat”, and she is who nourishes me as aforementioned in (PT131).⁽⁷⁷⁾ It is noteworthy while examining this goddess to refer to its form in Ancient Egyptian art. The milk goddess has appeared in its feminine form *Bt*  since the Old Kingdom. Since the New Kingdom, particularly the Eighteenth Dynasty, it appeared in the masculine form *Bty*  without the determinative  as a milk goddess.⁽⁷⁸⁾ It was linked to birth, renewal and breastfeeding.⁽⁷⁹⁾ This might explain the emergence of this goddess in the form of a man among the scenes of divine labour of Hatshepsut's Temple.⁽⁸⁰⁾ It can be described through the scene as the milk deity owing to its masculine form and the milk

⁽⁷⁴⁾ Allen, Pyramid text, recitation 520, 184.

⁽⁷⁵⁾ Sethe, Pyr 1, Spruch 211, 131a-d.

⁽⁷⁶⁾ Allen, Pyramid text, recitation 144, 29, 30.

⁽⁷⁷⁾ Wilkinson, Complete Gods and Goddesses, 145, 146.

⁽⁷⁸⁾ Wb. I, 26.17; Ivanova, Milk, 3.

⁽⁷⁹⁾ Helck, “Iat (iAt)”, LÄ II, 114.

⁽⁸⁰⁾ Naville, Deir el Bahari, fig.53.

pot found on top of his head.⁽⁸¹⁾ Thus, based on this form it is the deity providing the baby with milk.

3.1 The Role of *Bt* (in its masculine form) in Divine Labour

The deity *Bt* appeared on the northern wall on the second surface among the divine labour scenes no. 12 and 13 of Hatshepsut at Deir el Bahari Temple. It is portrayed with a milk pot on its head to express its essence.⁽⁸²⁾ The queen mother is portrayed sitting on a high chair below a row of (tyt) symbols. Before her, two forms of Hathor are portrayed with a cow head breastfeeding the baby-girl and her Ka. This scene is followed by two other scenes of Hathor in the form of a cow to provide the baby-girl with milk. It is well-known that the current scenes are not original. They were added to replace the original scenes. However, reminiscent of the horns of the cow Hathor are found on the walls. Also the accompanying engraving is found (although in a bad condition): *mn^c hmt .s hn^c k3w .s nbw* , “Breastfeeding her Majesty and her Ka”⁽⁸³⁾.

This scene is full of nurses. Twelve nurses are portrayed carrying babies with the symbols of Ka and the goddess Neith above their heads. The Ka of the babies comprise Twelve figures as well two images of Hathor in the form of the cow. The last scene on the western wall depicts the nurses handing the divine baby to two masculine forms of gods.⁽⁸⁴⁾ These are the gods Hapi in the double aspect femininity and masculinity and *Bt* the milk-god,⁽⁸⁵⁾ the milk- bringer who is depicted with a milk pot on his head. Both, in turn, hand both babies to three goddesses sitting in

⁽⁸¹⁾ Helck, Das Bier, 105.

⁽⁸²⁾ Helck, Das Bier, 105; PM II, 349, (20-1).

⁽⁸³⁾ The Researcher shall write the accompanying text in another spot.

⁽⁸⁴⁾ Naville, Deir el Bahari, 17, 18, fig.53.

⁽⁸⁵⁾ Brunner, H., “Die Geburt des Gottkönigs: Studien zur Überlieferung eines altägyptischen Mythos”, *ÄA* 10, 1964, 138, scene XIII, Taf. 13; PM II, 349, (20-1).

Osiris attire. Then god Thoth hands the two babies to Amun (figs. 3 and 4).⁽⁸⁶⁾

Some argue that the form of the god here represents the masculine form of the milk god known as *Bty* that appeared in the scene as a man in addition to its feminine form.⁽⁸⁷⁾ In the light of the previously data as well as investigating the linguistic aspect of the name, it can be said that the *Bt*, the milk goddess in its feminine form takes the determinative of the *Mwt* vulture. It is associated with the process of fostering and breastfeeding the baby. Meanwhile, the masculine form of the milk bringer deity is *Bty*. He is responsible for only providing the baby with milk. This is in accord with several examples of goddesses in Ancient Egyptian faith such as the deity Taweret in its feminine form and as hippopotamus in its masculine form.

⁽⁸⁶⁾ Urk. IV, 231, 15; 201; unfortunately, the accompanying text for this scene is broken and does not reveal the name of these goddesses. When comparing the scenes of divine labour of Amenhotep III at Luxor Temple in the first record located on the western wall of the labour chamber, the handing of the baby is done by the god ḥꜥꜣi and then the god ḥkꜣw; Naville, Deir el Bahari, Part II, 18; Gayet, Louxor, 105, 106, pl. LXVII, fig. 187; LD. III, pl.75a.

⁽⁸⁷⁾ Ivanova, Milk, 5.

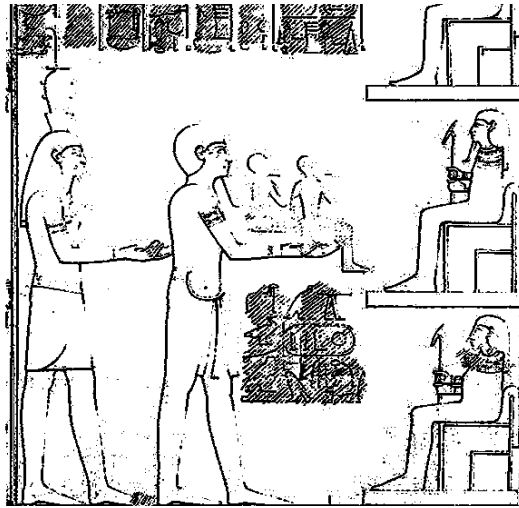


Fig. 3: The God *Ibt* (in its masculine form) in Divine Labour, Hatshepsut temple, Deir el Bahari. Naville, *Deir el Bahari*, Part II, fig.53.

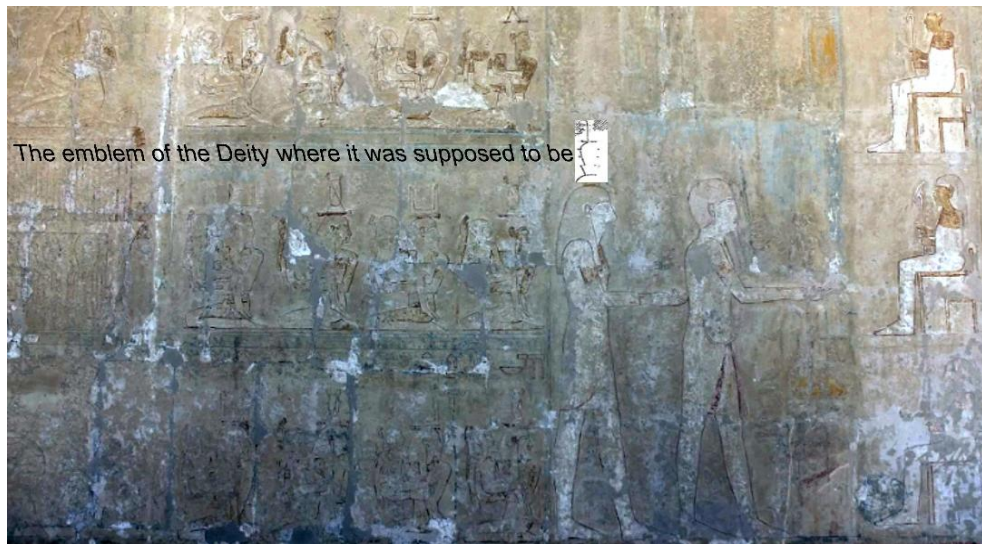


Fig. 4: The God *Ibt* (in its masculine form) in Divine Labour, Hatshepsut temple,

Deir el Bahari. The photo was taken by the Researcher in 14/4/2016.⁽⁸⁸⁾

⁽⁸⁸⁾ The Researcher noted during his recent visit to the Temple of Hatshepsut on the West Bank in 14/4/2016 that the state of the scene has become bad and the emblem of god Ibt is vanished.

Similarly, is the god Hapi who appears in dual nature to express both femininity and masculinity simultaneously. Its breasts and dangling abdomen are symbol of fertility. Meanwhile, its posture, firm moral and renewal through the Nile and its flood symbolize its masculinity.⁽⁸⁹⁾ This is perhaps why *Ibty* has appeared her behind the god Hapi, i.e. due to their similar masculine forms. Accordingly, *Ibty* has not appeared in its masculine form before the New Kingdom.

It is noteworthy that *Ibty* as portrayed in the divine labour scene of Queen Hatshepsut is not generally associated with breastfeeding because of its masculine form. It provided the baby with milk through the symbol it carried on top of his head. This is affirmed through the accompanying texts of the divine labour scenes where Amun asks the breastfeeding goddesses (Nekhbet, Serket, Wadjet, Hathor and Hesat the cow) to breastfeed the newly-born monarch:⁽⁹⁰⁾



w *d* . *n* [*Imn n .s*] *n mn* *hmt .s hn* *k3w .s nbw m nh w3s nb dd nb*
snb nb 3wt-ib nb irt hhw m rnpwt hr st hr n nhw nbw dt⁽⁹¹⁾

“Amun hath ordered them to breastfeed her majesty along with all her Kas. She is to be granted life, all power, all stability, all health and happiness in order to work millions of years on the throne of Horus in favour of all the living eternally”.⁽⁹²⁾

⁽⁸⁹⁾ Wilkinson, Complete Gods and Goddesses, 106, 10; see also: Derchain-Urtel, “Die Namen der Gotter”, 583-6.



⁽⁹⁰⁾ Ivanova, Milk, 6.

⁽⁹¹⁾ Urk.IV, 230, 15-17.




⁽⁹²⁾ Ivanova, Milk, 6.

This is considered one of the significant texts as it highlights the deities responsible for breastfeeding in this process. Amun has also asked them to breastfeed to affirm that it is not *Bt* who is responsible for this role.

3.2 The Emblem of *Bt*

The deity *Bt* is portrayed with a milk pot above his head as is seen through the previous analysis of the scene as . This emblem directly symbolizes the functional role of the deity in Ancient Egyptian theology. It confirms its association with milk since this emblem is a pot of milk used to add milk. Gardner remarks that it was covered with a plant leaf .⁽⁹³⁾

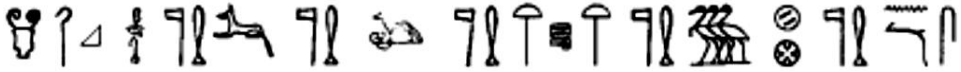
4- Priests of *Bt*

In addition to what is previously mentioned, the religious significance of *Bt* deity emerged through the texts indicating the existence of its peculiar priests. These texts were found during the restoration and cleansing the entrance of the tomb Tsn . It is sometimes written as , the priest of Ma'at, the Judge, superintendent of the scribes and the head of ten of Upper Egypt.⁽⁹⁴⁾ Three engraved limestone masses were found representing parts between two doors sills belonging to two different people. One of these parts is a sill to an entrance for a person called Nes . His rocky mass comprised two rows of engravings. On the second row, the following was written:⁽⁹⁵⁾

⁽⁹³⁾ Gardiner, *Egyptian Grammar*, 530 (sign W20); Hannig, *Großes Handwörterbuch*, 106 {3538}.

⁽⁹⁴⁾ The tomb of Tsn dates back to the Old Kingdom. The tomb is found to the north of the tomb of Bw-nfr that is sculptured in the rocks at Giza Plateau to the west of Fefi's tomb (the Priest of King Khafren). Tsn had held several titles; Hassan, S., *Excavation at Gîza: with special Chapters on Methods of Excavation, the false-door, and other Archaeological and religious subjects*, vol. V, Government Press, Bulâq, Cairo, 1944, 261-79.

⁽⁹⁵⁾ Hassan, *Gîza*, vol. V, 276.



*ḥkꜣ Bꜣt ḥm nꜥr ꜥꜣt ḥm nꜥr ꜥꜣt ḥm nꜥr Wꜣp-wꜣꜣt ḥm nꜥr //ꜣꜣ ḥm nꜥr
bꜣw nḥn ḥm nꜥr Nis*

“The ruler of goddess Bat, the priest of goddess *Bt*⁽⁹⁶⁾, the priest of god Anubis, the priest of god Webwat, the priest of ..., the priest of Nekhen Spirits and the priest of Nes”.⁽⁹⁷⁾

The significance of this text refers to Nes as a priest for several deities including *Bt*. This, in turn, refers to the importance of this deity among the major deities in Ancient Egyptian religion thought. It also affirms the existence of priests peculiar to this deity in order to perform various religious rituals.

The Metropolitan Museum has two highly significant pieces; they are one of the most well-preserved pieces dating back to this early period. The importance here that they refer to the priests of the deity. The first scene portrays a corner of limestone from the chamber of a palace official Akhet-Hotep with his names and titles.⁽⁹⁸⁾ He depicted receiving offering holding a long staff and a short scepter. He is portrayed on the corners of this part of the chamber twice in different attire. Engravings above these two corners were found showing the titles of Akhet-Hotep are found.⁽⁹⁹⁾ The right engravings read: “the superintendent of the royal Harem, the priest of *Bt* (the milk goddess) Akhet-Hotep”. While the left engravings read: “the superintendent of the royal Harem, the priest *Bꜣstt*, Akhet-Hotep”.⁽¹⁰⁰⁾ They highlight the most important posts that Akhet-Hotep has occupied (fig. 5).

⁽⁹⁶⁾ Hassan, S. refers to *Bt* here as the milk goddess; Gîza, vol. V, 276, footnote 1.

⁽⁹⁷⁾ Hassan, Gîza, vol. V, 276.

⁽⁹⁸⁾ Akhet-Hotep is the official at the royal palace during King Senfru's reign. His tomb is found at Saqqara. The rocky mass is 96 cm and is displayed under no. 58.123;

<http://www.metmuseum.org/collection/the-collection-online/search/543912>

⁽⁹⁹⁾ Fazzini, R. A., Romano, J. E., and Cody, M. E., Art of Eternity: master works from ancient Egypt, Brooklyn Museum of Art, 45, fig. 8.

⁽¹⁰⁰⁾ Scott, N., “Two Reliefs of the Early Old Kingdom”, MMA 19, 1961, 194-5; Cherpion, N., “The Human image in Old Kingdom non-royal reliefs”, in: Arnold, d. Grzymiski, K. and

The first engraving emphasizes the existence of a priest peculiar to *Ibt*, the milk goddess. Thus, reflecting the high status in which this goddess was held. The reference to *Ibtstt* here is perhaps because it is one of the goddesses linked to breast feeding the monarch and providing milk. This is clear on the incantation no. 508 of the Pyramids texts where one phrase states: *mḥdy n sw mwt .f Ibtstt*, “He was breastfed by his mother *Ibtstt*”.⁽¹⁰¹⁾



Fig. 5: The limestone corner from Akhet-Hotep's tomb.

<http://www.metmuseum.org/collection/the-collection-online/search/543912>⁽¹⁰²⁾

Ziegler, C., (eds), Egyptian Art in the Age of the Pyramids, MMA, New York, 1999, 106, fig. 64.

⁽¹⁰¹⁾ Ivanova, Milk, 15; for more information about this incantation, check: Sethe, Pyr2, Spruch 508, 1111a-c; Faulkner, Pyr, Utterance 508 §1111, 183; Mercer, PyrTranslation, Utterance 508, 1111a-c, 190.

⁽¹⁰²⁾ <http://www.metmuseum.org/collection/the-collection-online/search/543912>, retrieved 25/1/2016, 3:00 pm; unfortunately, the part that includes the name of the goddess *Ibt* is vanished, where the upper part of the piece has lost.

Conclusions

Literature about some Ancient Egyptian deities and their functional roles still require further studying and analysis; particularly those associated with social aspects. *Bt* was one of these deities. The Researcher attempts to discuss an obscure god/goddess *Bt* which is only known from a limited corpus and documented up through the New Kingdom. Through this paper, the Researcher concluded that *Bt* was existing in a dual form (feminine and masculine). God/goddess *Bt* was mentioned since the earliest dynasties were established. Meanwhile, the masculine form was associated to providing the royal baby with milk. It used to be portrayed with a milk pot on top of his head. Thus, the remarkable motto of this deity was the milk pot. It is noted that the Ancient Egyptian artist portrayed this deity during the divine labour process according to the role it played, as was the case in Hatshepsut temple.

As for its linguistic nature, the name of the deity is derived from *ibt* which means milk. The written form of the word was always linked to the *w3s* scepter and the vulture *Mwt*, hence confirming the dual nature of the deity. It is read as *B.t* in case of the goddess and *ibty* in case of the god. It was written sometimes without a determinative.

The religious significance of the deity is highlighted through the numerous times it was mentioned within historical texts. Examples are found on Palermo Stone, the Pyramids texts as well as various tombs. Moreover, it used to have its own priests; which means that rituals peculiar to this deity were performed. The masculine form emerged since the New Kingdom. It is noteworthy that the question of whether the deity in its - feminine and masculine forms - continued to exist until the end of the Ancient Egyptian history or not remains unanswered. The Researcher has found any texts or scenes that provide an answer to this.

قائمة الاختصارات


AJMG	American Journal of Medical Genetics, Wiley-Liss, United States.
CT	De Buck, A., The Egyptian Coffin Texts, 7 vol., Chicago. Illinois.
FCD	Faulkner, R. O., <i>A Concise Dictionary of Middle Egyptian</i> , Oxford.
FCT	Faulkner, R. O., The Ancient Egyptian Coffin Texts, 3 vol., London.
LÄ	Lexikon der Ägyptologie, Wiesbaden.
LD	Lepsius, C.R., Denkmäler aus Aegypten und Aethiopien, Berlin.
Faulkner, <i>Pyr</i>	Faulkner, R. O., The Ancient Egyptian Pyramid Texts, Oxford.
MIFAO	Mémoires Publiés par Les Members de L'Institut Français d'archéologie Orientale, (Le Caire).
MMA	The Metropolitan Museum of Art, Dept. of Egyptian Art, New York.
OLA	Orientalia Lovaniensia Analecta, Leuven.
PM	Porter, R. & Moss, R., Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings, 8 vol., Oxford.
<i>Pyr</i>	Sethé, K., Die Altägyptischen Pyramidentexte, Leipzig, Glückstadt.
<i>Urk IV</i>	Sethé, K., Urkunden der 18. Dynastie, Leipzig.
<i>Wb.</i>	Erman, A. & Grapow, H., <i>Wörterbuch der Aegyptischen Sprache</i> , 7 vol., Berlin.
ZÄS	Zeitschrift für ägyptische Sprache und Altertumskunde, Leipzig, Berlin.

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إيات (*I3t*) معبودة الألبان في الفكر الديني المصري القديم

د.أيمن محمد أحمد محمد*

ملخص:

يتناول موضوع هذا البحث المعبودة "إيات - *I3t*" في الفكر الديني المصري القديم، وتتبع دورها في الديانة المصرية القديمة. ويهدف البحث لإظهار الصورة الكاملة للمعبودة في النصوص والفن المصري القديم، وذلك في محاولة لتأصيل نشأتها، وتتبع الهيئة التي صُورت عليها، ومحاولة تفسير سمات المعبودة، وشعارها ودورها الوظيفي في الفكر الديني المصري القديم، حيث أنه لا توجد دراسات خاصة بهذه المعبودة توضح هذه النقاط.

ويحاول الباحث الإجابة عن عدة تساؤلات تتمثل في التعرف على طريقة كتابة اسم المعبودة، والطرق المختلفة التي كُتبت بها، والتفريق بين الهيئة الأنثوية والذكورية، وارتباطها بعملية الولادة الإلهية والألبان، وذلك في دراسة لغوية ودينية وأثرية. فما زالت العديد من النقاط المتعلقة بها في الديانة المصرية القديمة غير واضحة ومحددة. ومنها علي سبيل المثال ماهية الهيئة المزدوجة للمعبودة.

الكلمات المفتاحية:

I3t، *I3tt*، *I3ty*، المعبودة إيات، معبودة الألبان، مُدر الألبان، الفكري الديني المصري القديم.

A Door Lintel with Cartouches at the Egyptian Museum(JE.59895)

Dr. Bassem Mohamed Sayed Ahmed *

Abstract:

This paper deals with a New Kingdom limestone door lintel from Medinet Habu, which is currently housed in the Cairo Museum. It bears three royal names of three kings of the New Kingdom; Amenophis I, Thutmose IV and Ramses II, who were worshiped as local deities at Deir El-Medina because of their roles in establishing and developing the Valley of the Kings and the society of artists and workers at Deir El-Medina. There is no owner's name on this door lintel, but from the royal names we can assume that it was made after the reign of Ramses II. By referring to the title of Hathor, which appears on this door lintel and was also found on the statue of Amom-Mes from the 20th Dynasty, the location of the name of King Ramses II from 19th Dynasty between the names of two of 18th Dynasty kings indicates the distinctive status of Ramses II, which was either made during his reign or in the era of his predecessors of the 20th Dynasty. Thus, it is likely that this door lintel dates back to the 20th Dynasty.

Key words:

Lintel - Door - Amenhotep I - Thutmose IV - Ramses II - Medinet Habu – Deir el- Medina – The New Kingdom – The 20th Dynasty

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1- Description:

This limestone door lintel came from Medinet Habu and is currently housed in the Cairo Museum⁽¹⁾. The dimensions of this door lintel are 60cm × 21cm. It was probably reused in later periods, as evidenced by the reliefs that were found in the same area at Medinet Habu.⁽²⁾ It is broken in its upper right side. The upper part is shaped in the form of the Egyptian cornice. A winged sun disk could be seen in the center with two cobras. The word *bḥdt* is written on both sides referring to Horus Behdite.

Under the cornice, written from left to right, is the formula of *<hṯp> di nsw*, followed by the phrase *mry-Imn-R^c nb nswt-t3wy*⁽³⁾ and the names of the kings Amenophis I, Ramses II and Tuthmosis IV, while on the right there is the title *mry-ḥwt-ḥr ḥmt(m)W3st*⁽⁴⁾. The lower part of the lintel is divided into three sections and there is a guideline at the end of each section, which can be clearly seen on both sides of the lower part. Both the hieroglyphs and the inscription are rendered in sunken relief.

This limestone door lintel most likely dates back to 20th Dynasty and it is clear that there were attempts to erase some of its inscriptions, perhaps during the Greco-Roman period, when it had been reused. This is evidenced by the architectural remnants found with it in the same location.⁽⁵⁾

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- I would like to express my appreciation to Prof. Hassan Selim, for his scientific advice on this article, and to Associate Prof. Ashraf Fathy and Associate Prof. Ali Abd El-Halim for their scientific review to this article and to and Mrs. Sabah Abdelrazik, Chief Director of Egyptian Museum for allowing me to publish this object .

⁽¹⁾ PM. 12 ,776

⁽²⁾ Ibid, 776-777.

⁽³⁾ Leitz, C.LGG,I,320

⁽⁴⁾ Ibid,V,80

⁽⁵⁾For more details, see: Holscher,U. The Excavation of Medinet Habu, The University of Chicago press,1927-1933

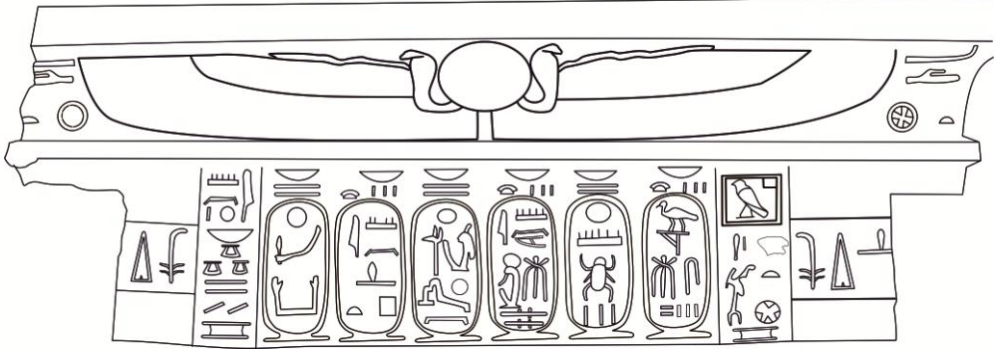
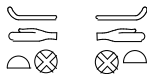


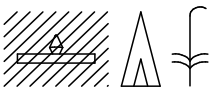
Fig.1 (line drawing for the door lintel by the researcher)

2- Text Study:




1- 
Bhdt⁽⁶⁾ Bhdt⁽⁷⁾

Horus Behdite Horus Behdite

2- 

htp di nsw

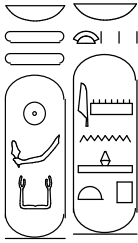
An<offering> given by the king

3- 

Mry Imn-r^c-nb nswt-t3wy

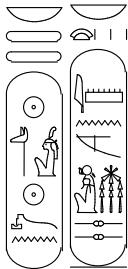
⁽⁶⁾Wb. I, 470.6-8; Otto, E. Behedeti, in: LÄ I.4, 683.
⁽⁷⁾Wb. I, 470.6-8; Otto, E. Behedeti, in: LÄ I.4, 683.

Beloved of Amon-Re, lord of the thrones of the two lands⁽⁸⁾



4-Nb-t3wy dsr k3 -r^cnb-h^cw Imn htp

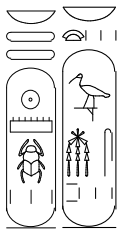
Lord of the two lands, Zeserkare⁽⁹⁾, lord of coronation Amenophis I



5-

Nb-t3wy wsr m3^ct R^c stp n R^c nb h^cw R^c mss mri Imn

Lord of the two lands, Weser Maat-Re Setep en Re, lord of coronation, Ramsses II beloved of Amon.



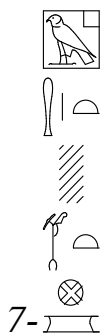
6-

Nb- t3wy mn hprw- R^c nb-h^cw Dhwti-msw

Lord of the two lands, Men khepro-Re, lord of coronation, Thutmosis IV.

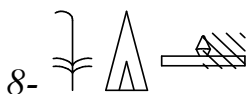
⁽⁸⁾ Wb. II, 322.10; Leitz, C. LGG I, 321.

⁽⁹⁾ Wb. III, 242.1-2 ; Leitz, C. LGG III, 712.



Mry ḥmt ḥwt-ḥr⁽¹⁰⁾ m W3st⁽¹¹⁾

Beloved of the majesty of Hathor at Thebes.



ḥtp di-nsw

Offering given by the king.

3- Comment:

^{a-} The upper part of the winged sun disk, which is at the center of the lintel, is engraved in raised relief, while the word *Bḥdt*, is written symmetrically on both sides of it in sunken relief. Both the name *bḥdt* and the formula *ḥtp di nsw* is written at both sides of the lintel symmetrically.

^{b-} The word *Bḥdt* is written in two opposite directions, which refers to the protection of the god Horus, who was represented as the winged sun disk.⁽¹²⁾

^{c-} The whole text is written in simple, detail-free writing.⁽¹³⁾

^{d-} The formula *ḥtp di nsw* on each side lacks its complement, which was likely written on the door jamb.

⁽¹⁰⁾ Wb,III,92;http://aaew.bbaw.de; Leitz, C. LGG,V,80,146.

⁽¹¹⁾ De Meulenaere, De Strooper, *CdE* 73, no.146(1998) 244-260

⁽¹²⁾ Wb,I,470;http://aaew.bbaw.de; LGG,II,814. Leitz, C. LGG,V,80,146.

⁽¹³⁾ Fischer, H.G. Hieroglyphen, in: LÄ II, 1189-1199, Loprieno,A. Ancient Egyptian, A Linguistic Introduction, Cambridge University Press, 1996, 20-22.

^eThe title of *Imn-R^c nb nswt t3wy* is one of Amon titles that appears at Karnack in the 18th Dynasty and on a block statue from the 20th Dynasty after the formula *h₁tp di nsw*.⁽¹⁴⁾

^fThe word *h₁tp* in the formula *h₁tp di nsw* was not written on the left side before the name of *Imn-R^c*, while on the right side it was written as a thin line⁽¹⁵⁾ lacking part of the glyph before the name of *hwt-hr*.

^gThe title *h₁mt hwt-hr (m) W3st* was a title of *hwt-hr* that appeared with the *h₁tp di nsw* formula in the 20th Dynasty, *hwt-hr m W3st* with the preposition *m*⁽¹⁶⁾. There was also a title, *h₁mt n₁r hwt-hr*, which was widely used for the priestess of Hathor from the Old Kingdom⁽¹⁷⁾.

This title *h₁mt hwt-hr (m) W3st* is often used as one of the main titles of the goddess Hathor at Thebes, as it appears in the 20th Dynasty in *h₁tp di nsw* formula with the adjective *h₁mt*. In this case, it means ‘majesty’, especially when this title is followed by *h₁tp di nsw*.

4- Conclusion:

This limestone door lintel came from Medinet Habuatat Thebes. It bears three royal names of three kings of the New Kingdom; Amenophis I, Thutmosis IV and Ramesses II, who were worshiped as local deities at Deir El-Medina because of their roles in the founding and development of the Valley of the Kings and the society of artists and workers at Deir El-Medina⁽¹⁸⁾. There is no owner’s name on this door lintel, but from the royal names

⁽¹⁴⁾De Meulenaere, De Strooper, *op.cit.* 244-260.

⁽¹⁵⁾Smither, P.C., Writing of *h₁tp-di-nsw* in the Middle and New Kingdom, in JEA25(1939):34-37. Ilin-Tomich, A., Changes in the *h₁tp-di-nsw* Formula in the Late Middle Kingdom and the Second Intermediate Period, in: ZAS138(2011): 20-34.

⁽¹⁶⁾Ibid. 244-260; Leitz, C., LGG, V, 80

⁽¹⁷⁾Ranke, H, Die Personennamen I, Glückstadt 1935, 392.2. <http://aaww.bbaw.de>; Wb 3, 90.10. *hm.t-n₁r-hw.t-hr.w*,

⁽¹⁸⁾Hornung, E. A mephis I, in: LÄ, I-2, 201-203; Redford, D.B., The Oxford Encyclopedia of Ancient Egypt, Oxford, 2001, vol. I, 71, 403-405, vol. III, 118, Černý, J.A. Community of the Workmen at Thebes in the Ramesside Period, *IFAO*, 1973, 182ff.

we can assume that it was made after the reign of the Ramses II. By referring to the title of Hathor, which appears on this door lintel and was also found on the statue of *Imn- ms* from the 20th Dynasty⁽¹⁹⁾, the location of the name of King Ramses II from 19th Dynasty between the names of two of 18th Dynasty kings indicates the distinctive status Ramses II, which was either made during his reign or in the era of his predecessors of the 20th dynasty. Thus, it is likely that this door lintel dates back to the 20th Dynasty.

⁽¹⁹⁾Leitz, C. LGG, V, 80; De Meulenaere, DeStrooper, *CdE* 73, no.146(1998) 244-260



An Inscribed Door Lintel from Medinet Habu
(JE.59895) (Photographed by the researcher)



(JE.59895)
The left side



(JE.59895)
The right side

(Photographed by the researcher)

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- Wb,III,92;<http://aew.bbaw.de>;

عتب باب عليه خراطيش بالمتحف المصري

(JE.59895)

د. باسم محمد سيد أحمد •

ملخص:

يتناول هذا البحث نشر علمي ودراسة لعتب باب من الحجر الجيري من الدولة الحديثة من مدينة هابو، و موجود حاليا في المتحف المصري بالقاهرة و يحمل هذا العتب ثلاثة أسماء ملكية لثلاثة من ملوك الدولة الحديثة وهم أمنحتب الأول وتحوتمس الرابع ورمسيس الثاني و الذين كانوا يُعبدون كآلهة محلية في دير المدينة بسبب أدوارهم في تأسيس وتطوير منطقة وادي الملوك و مجتمع دير المدينة الخاص بالفنانين والعمال. ويشير لقب حتحور ولقب آمون رع الموجودان على هذا العتب و بمقارنته بنفس الألقاب لهذين المعبودين الموجودة على تمثال آمون مس من الأسرة العشرين وكذلك بملاحظة موقع كتابة اسم الملك رمسيس الثاني من الأسرة التاسعة عشرة ووجوده متوسطا لاسمين لملكين من الأسرة الثامنة عشرة مما يدل على المكانة المميزة لرمسيس الثاني وهو الأمر الذي كان شائعا في عهد خلفائه من ملوك الأسرة العشرين لذلك فمن المرجح أن يؤرخ هذا العتب بعصر الأسرة العشرين.

الكلمات الدالة:

عتب - باب - أمنحتب الأول - تحوتمس الرابع - رمسيس الثاني - مدينة هابو - دير المدينة - الدولة الحديثة - الأسرة العشرين

• مدرس الآثار المصرية بقسم الآثار - كلية الآداب - جامعة عين شمس وقسم التاريخ بكلية الآداب - جامعة الطائف bassemyossef65@gmail.com

Unpublished late period statue, Cairo Museum *JE. 36978*

*Dr. Eman Ahmed Abu-Zaid **

Abstract:

The statue that forms the subject of this paper is in the collection of the Egyptian Museum, (Cairo Museum JE. 36978⁽¹⁾). This statue dates back to the Late Period and found by Georges Legrain in the Karnak Cachette⁽²⁾. A full publication of the statue, and the scenes and inscriptions carved on its surface are included here.

Keywords:

Late Period, statues, Karnak, Cachette

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⁽¹⁾ I am grateful to the Director of the Cairo Museum and to Mr. M. Aly curator of the Late Period Department, for permission to publish the statues herein..

⁽²⁾ PM II, 156

At 40 cm in height, the statue depicts the block figure of *Ns-b3-nb-Dd*⁽³⁾ the son of *P3-h3r-hnsw* and is made of Granite. The statue is in a fair state of preservation, except for some shattering in its left elbow, represented *Ns-b3-nb-Dd* in seated in a squatting position on a low square pillow and completely enveloped by a long cloak. This statue portrays the godfather of Amun in handsome form, completely enveloped by cloak, exposing his crossed-over hands in shallow raised relief on the top surface of the cube which is formed by his folded body. The forearm is carved with the name and the titles of the owner. His hands rest palm-down on the top surface of the cube, lacking wrists and the right hand is holding a folded cloth or papyrus while the other is bearing the *ḥnh* sign. Seven horizontal rows of unframed inscription cover the front of the cloak with a vertical line presented on the toes. The back-pillar presented here is in wide form and engraved with two unframed columns descending to the figure of his son that is presented on it. Additional inscriptions of his sons are on each side of the body. All of the inscriptions although completely legible, are somewhat crudely executed.

The owner wears a broad, flat crowned, big wig presenting the well detailed ears exposed. Its rounded ends rest on top of the rectangular back pillar, and reach out to the extremities of the shoulders. The face is square-shaped, with a short section of beard attached to the chin, sinking into the surface of the cube. The smiling-mouth is thick-lipped and narrow. The almond-shaped eyes, long cosmetic lines emerging from their outer corners, have plastically rounded upper eyelids, surmounted by elegantly carved eyebrows in raised relief. The nose is broad and well carved flanked by the kushite fold at its nostrils.

⁽³⁾This statue has not been published previously, though it was referred to by Azim, Réveillac, *Karnak dans l'objectif de Georges Legrain*, Paris 2004; K. Jansen-Winkel, *Biographische und religiöse Inschriften der Spätzeit aus dem Ägyptischen Museum Kairo*, ÄAT 45, Wiesbaden, 2001

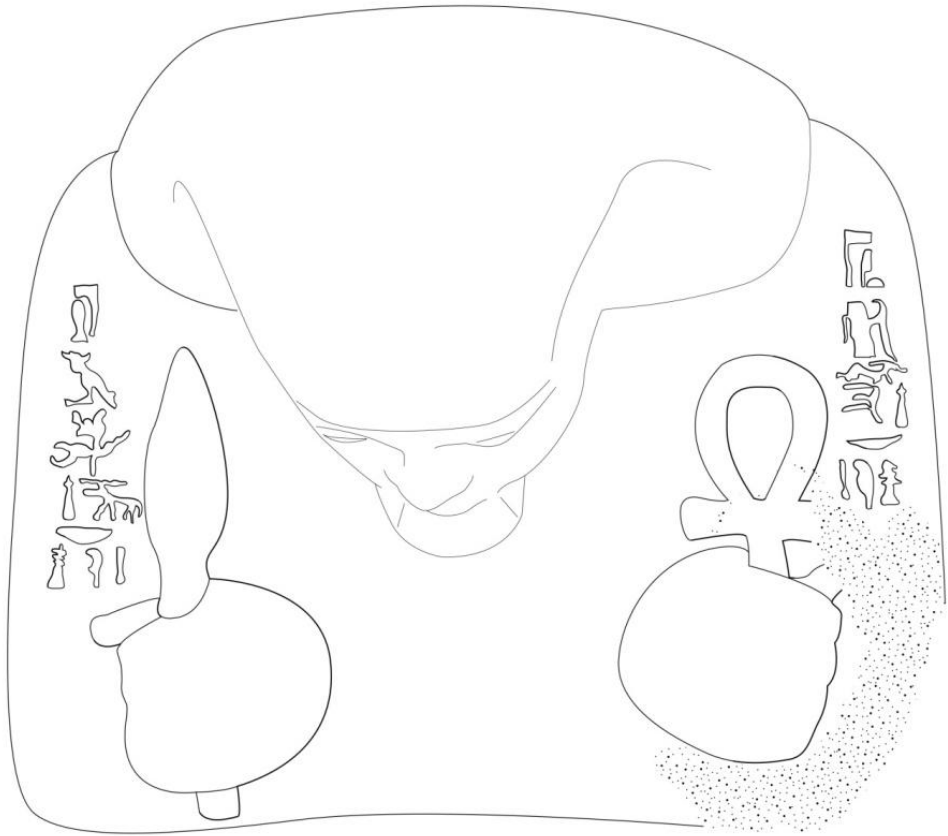


Fig.(1): Facsimiles of the inscriptions on the forearm, by the researcher

The inscriptions

The forearm: Fig. (1)

On the right and left forearm of the statue are engraved two lines of inscription in sunken relief, reads



hm ntr m srk-htyt^(a) ns-b3-nb-dd^(b) m3c hrw

The priest who lets the throat breathe *Ns-b3-nb-dd*,
Justified



It ntr s3 b3 ns-b3-nb-dd m3c hrw

The godfather, the marvelous scribe *Ns-b3-nb-dd*,
Justified

(a) The earliest attestation of *srk*⁽⁴⁾ is in Pyr.§1158, means “to inhale” and when compounded with *htyt/ihty*⁽⁵⁾ can be “to cause the throat to breathe”, “to open the throat”⁽⁶⁾. From the new kingdom onwards, it is attested as an epithet for many gods, such as Amun-Re, *Bhdyt*, and Osiris⁽⁷⁾. The title accompanies the priest *Ns-b3-nb-dd* after his death and takes his Osiris configuration. For other examples of this title during the Late Period, see R. El-Sayed, Documents relatifs à Saïs et ses divinités (*BdE* 69), 1975, p.12 (n).

(b) *PN*. I, 174.17

⁽⁴⁾ *Wb*. IV, 201-203

⁽⁵⁾ *Wb*. IV, 202. 9; *LPE*, p. 87-88 (I. 6-7)

⁽⁶⁾ P. Wilson, *OLA* 78, 1997, p.887

⁽⁷⁾ *LGG*. VI, 434

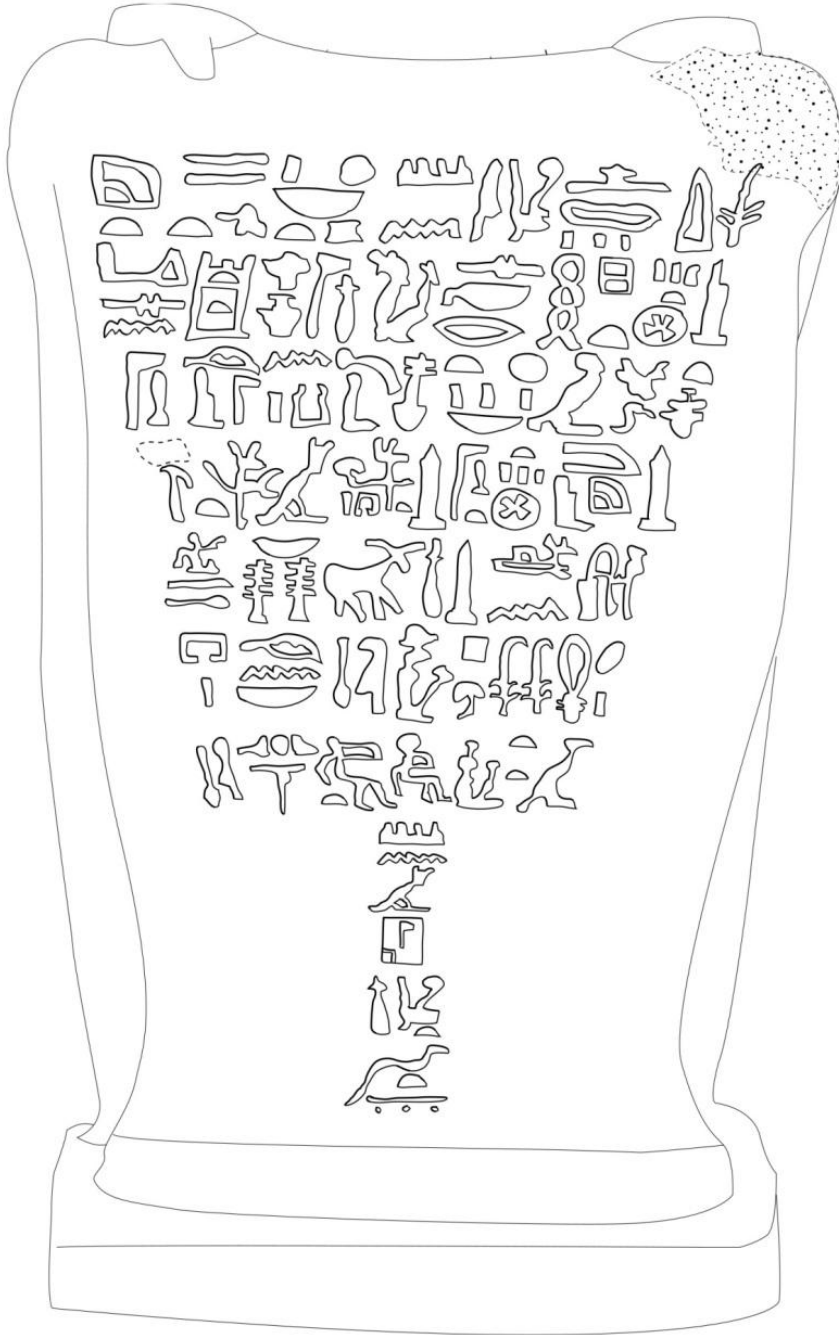


Fig.(2): Facsimiles of the inscriptions on the cloak, by the researcher

The cloak: Fig. (2)

The front of the cloak is engraved with unframed seven horizontal lines of inscription and one short vertical line on the toes. All of them are in sinking relief and are somewhat crudely executed.



1. *ḥtp di nswt n Imn-r^c nb nswt t3wy ḥnty ipt*
2. *swt pḥ skr wsir^(a) nṯr ʿ3 ḥry-ib kṛst^(b) di .sn*
3. *t ḥnkt k3w 3bdw m ḥt nb nfr w^cb n k3 wsir ḥm nṯr*
4. *imn m ipt-swt it-nṯr ḥm-nṯr^(c) imn wsr-ḥ3t^(d) m srk-ḥtyt*
5. *sš bi3 n imn ns-b3 -nb-dd^(e) m3^c ḥrw*
6. *s3 mi nn^(f) p3 -ḥ3r -(n)-ḥnsw^g m3^c ḥrw ir n nb(t) pr*
7. *3tt-m3^ct-šrit-min^(h) m3^c ḥrw*
8. *mn m ḥwt - nṯr ntyw⁽ⁱ⁾ ns dt*

1. *An offering that the king gives to Amun-Re, lord of the throne of the land in front of Karnak*
2. *Ptah, Soker, Osiris, the great god, who resides in the burial that they may give*

3. *The bread, Hnket, oxen, fowl, and everything good, pure for the Ka of Osiris, the priest*
4. *Amun in karnak, the godfather and the priest of Amun wsr-ḥ3t who lets the throat breathe,*
5. *The marvelous scribe of Amun Ns-b3-nb-dd, Justified*
6. *The son of the like-titled p3 -ḥ3r -ḥnsw Justified, born of the lady of the house*
7. *3tt-m3t-šrit-min Justified*
8. *Established in the temple of the gods, forever and ever, O, Ns-b3-nb-dd.*

(a) The god Osiris is written here in ideogram.

(b) The title *ḥry-ib krst*, see *LGG. V*, 350.

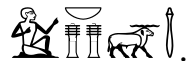
(c) The title *it-nṯr hm-nṯr*, presented here in abbreviated writing, also in Cairo museum *JE. 37861, JE. 3860, JE.38064* and Metropolitan museum *MMA 08.202*; Herman De Meulenaere, in *CdE 68*, 46;48 1, For the title *it-nṯr*, see: L. Habachi, in: *LA II*, 825-826; s.v.Gottesvater; id., in: *ASAE 55*, 1958, 167-190; *AEO I*, 47*; H. Brunner, in: *ZAS 86*, 90 100; H. Kees, in: *ZAS 86*, 115-125; Mostafa El-Alfi, in: *GM 30*, 16; Essam El-Banna, in: *BIFAO 86*, 151.

(d) The title *imn wsr-ḥ3t*, see *LGG. I*, 315, for *wsr-ḥ3t* as a name of Amun's bark, see Herman De Meulenaere, in: *BIFAO 86*, 138.

(e) The name of *ns-b3-nb-dd* is written in the texts on this statue



in two different forms one time as




and the other as

(f) The expression *s3 mi nn*, see John Gee, in: *GM 202*, pp.55-58.





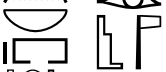

(g) *PN. I*, 116.18

(h) The proper name *3tt-m3^ct-šrit-min* is not cited in *PN*.

(i) *hwt - ntr ntyw ns dt* is the most likely the correct reading for the question signs after *hwt-ntr* , the vertical wooden column is considered as an initial sign of the owner referring to his name.

Back pillar: Fig. (3)

The engraved back pillar bears two rows of text above which is a scene displaying an engraved figure of the godfather *Ns-b3-nb-dd* son, facing right and wearing a long garment with unclear details as a sash kilt.

	1. <i>šsp^(a) .k mw m ʿwy s3</i>
	<i>.k wsir</i>
	2. <i>It ntr s3 f wr mr f</i>
	<i>dd-ḥr^(b) m3^c ḥrw ir n</i>
	<i>nb(t) pr 3st-sn(t) ^(c)</i>
	<i>m3^c ḥrw</i>

1. *May you recive the water from the arms of, your son osiris,*
2. *The godfather, his son, the great, his beloved dd-Hr, justified, born of the lady of the house 3st-snt, justified.*

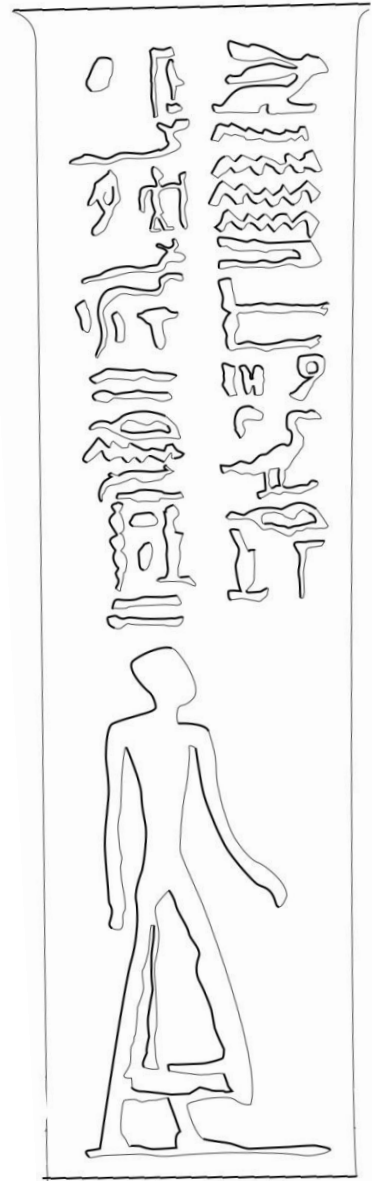



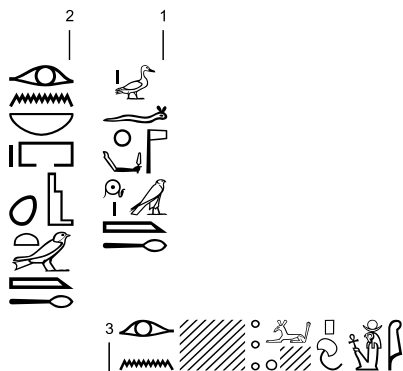
Fig.(3): Facsimiles of the inscriptions on the forearm, by the researcher

- (a) *šsp*, is written mistake by Legrain in his manuscript as .
- (c) *PN. I, 411.12*
- (d) The proper name *3st-sn(t)* is not cited in *PN*.

The right side: Fig. (4)

The right side was engraved by the figure of his second son, facing left and wearing a sash kilt, framed by three lines of hieroglyphic inscriptions from three sides, reading as the following:

- (a) It is not mentioned in *PN*.
- (b) *PN. I, 4.1.*
- (c) The exact reading of these signs is uncertain.



- 1. *s3 f dsr-ntr-ḥr-R^(a) m^{c3} ḥrw*
- 2. *ir n nb(t) pr 3st wrt^(b) m^{c3} ḥrw*
- 3. *ir n^(c) p3-ḥ3r-ḥnsw m^{c3}*
- 1. *His son dsr-ntr-ḥr-R^c, justified*
- 2. *the born of the lady of the house 3st-wrt, justified*
- 3. *The born.....P3-ḥ3r-ḥnsw, justified*

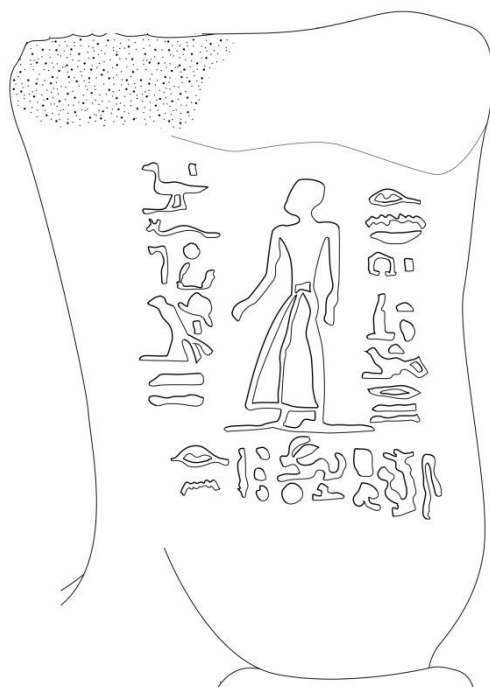


Fig.(4): Facsimiles of the right side, by the researcher

The Left Side: Fig. (5)

The scene here presents the engraved figure of the son, also wearing a sash kilt, rounded from three sides by unframed five incised lines of hieroglyphic inscriptions, reading:

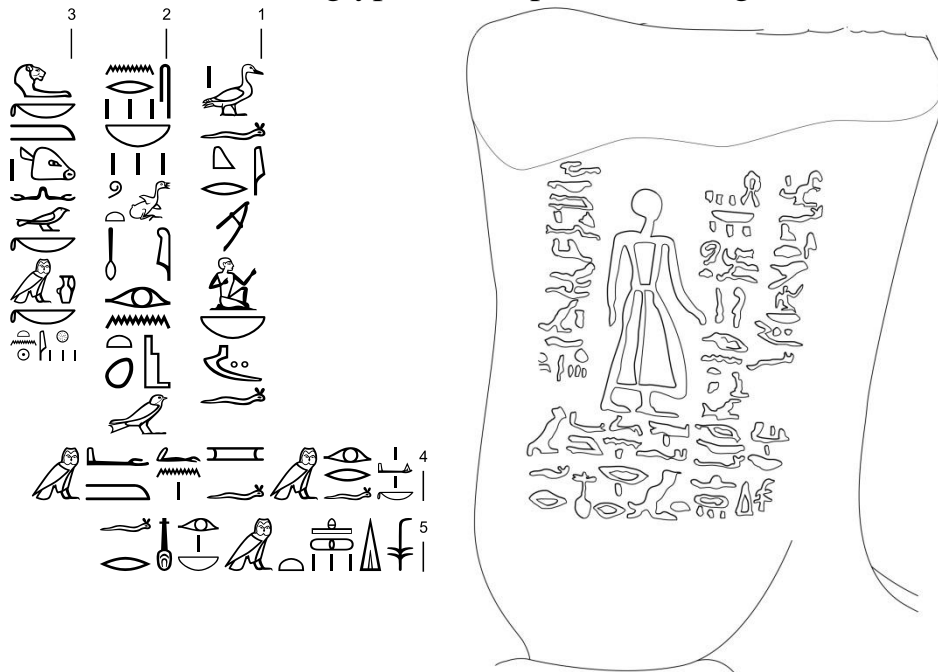


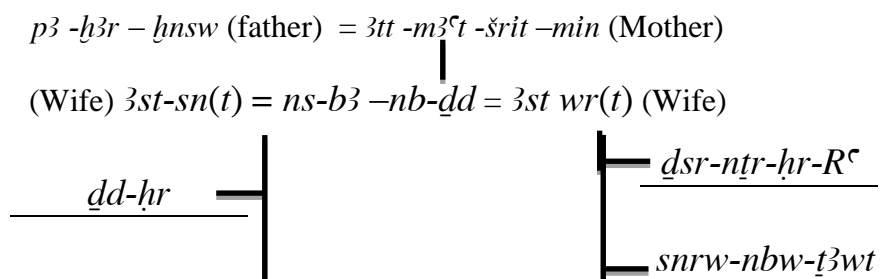
Fig.(5): Facsimiles of the left side, by the researcher

1. *s3 .f ikr mr (.f) nb m33 .f*
 2. *snrw-nbw-t3wt^(a) m3c hrw ir n 3st wr(t)*
 3. *h3ty .k m hnt nn ski .k^(b) hnm .k sp 3 itn*
 4. *di .k ir .f m mr .f rmn c m*
 5. *htp di nswt m ir nb nfr*
1. *his son, the excellent, his beloved, lord of his sight*
 2. *Snrw-nbw-TAwt, justified, the born of Ast-wr(t)*
 3. *your heart in the front, and not dying, may you unite, may you unite, may you unite, with Atun,*
 4. *you give, and he make what he desire, your arm bear with*
 5. *the offering that the king gives from everything good.*

(a) It is not cited PN.

(b) *sk* is the antonym of *nh* and refers to utter destruction and death, often parallel in use with *htm*, see, P. Wilson, *OLA* 78, 1997, p.941.

Based on the inscriptions described above, the family genealogy of the statue owner is as follows:




Commentary

There are two basic types of block statues, both of which were created as early as the Middle Kingdom. One shows the subject entirely wrapped in the cloak; only the hands and the head protrude, while the feet are covered. The second type has the feet uncovered, and the arms are either modeled freely three-quarters in the round or are wrapped in the cloak⁽⁸⁾. Only the first of these two types is of interest here. It is by far the most typical form of the block statue in the Late Period, the head of the sculpture shown here looks alert, presumably a well-calculated effect, which could not fail to attract the visitor to the temple of Karnak, where, in the presence of his gods, the man represented wished to be remembered forever⁽⁹⁾. His name, as we learn from the inscriptions, was *Ns-b3 -nb-dd*. He was a Theban priest and god father of Amun. This portrait of the Theban priest shows the classic figure of a striding man of powerful build and ideal

⁽⁸⁾ Vandier, Manuel III, pp. 235-237.

⁽⁹⁾ B. V. Bothmer, *ESLP.*, 1960, 5

proportions in the best Egyptian tradition. The extremely hard material has been treated with great ease.

Several philological peculiarities of the inscriptions point to the Late Period, especially  for the suffix pronoun of the second person⁽¹⁰⁾, and the name of the father *p3 -h3r - hnsu* which occurs frequently in Late to Ptolemaic period⁽¹¹⁾.

The wide wig of this man obviously points to early Saite date; its less flaring shape is characteristic for the sixth century. Thick plastic eyebrows and the nearly total absence of cosmetic lines at the corners of the narrow eyes occur often under Psamtik II and Apries⁽¹²⁾. On the other hand, the treatment of eyebrows and eyes is still found under Apries. The notches at the corners of the mouth, already noted earlier, are in this head particularly noticeable. These triangular depressions are among the many features of Egyptian modeling which were taken over directly by the Greek sculptors of the Archaic Period.

⁽¹⁰⁾ *Wb.* V, 83

⁽¹¹⁾ Hassan Selim, "Three Unpublished Late Period Statues", *SAK* 32, 2004, p. 363-378

⁽¹²⁾ B. V. Bothmer, *op.cit.*, 53

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Fig.(6): The block statue Cairo Museum *JE. 36978* ⁽¹³⁾

⁽¹³⁾The photos here are taken by the researcher himself from the Egyptian museum.

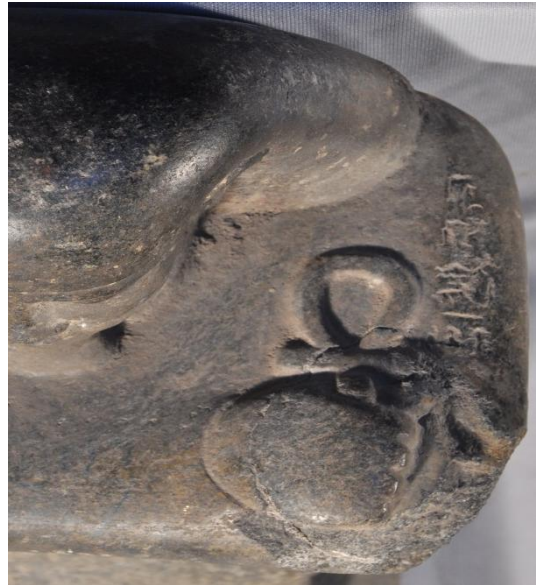


Fig.(7): The forehead of the block statue Cairo Museum *JE. 36978*



Fig.(8): The right side of the block statue Cairo Museum *JE.* 36978

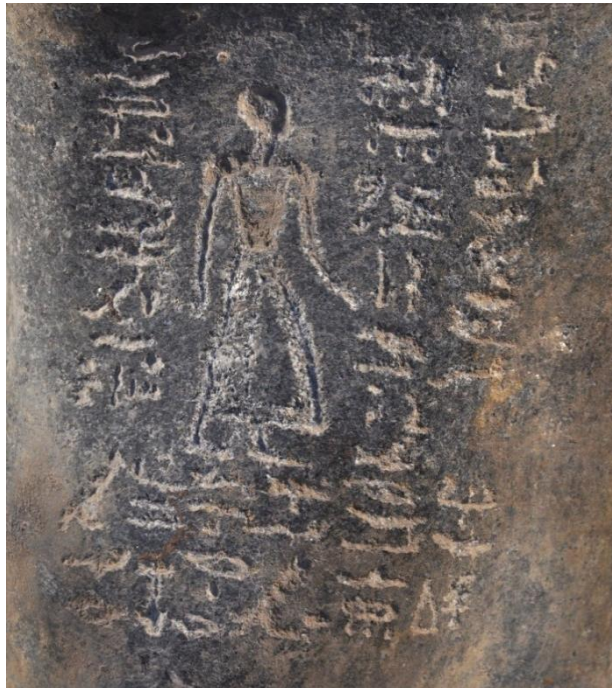


Fig.(9): The left side of the block statue Cairo Museum *JE.* 36978



Fig.(10): The back pillar of the block statue Cairo Museum *JE.* 36978

تمثال يعود الي العصر المتأخر غير منشور بالمتحف المصري بالقاهرة
رقم JE. 36978

د. ايمان احمد ابوزيد*

الملخص:

لا تزال خبيئة الكرنك والتي تم الكشف عنها بواسطة لجران عام ١٩٠٤م تحتوي علي العديد من التماثيل الغير منشورة والتي تعود بصفة خاصة الي العصر المتأخر، ومن احدي هذه التماثيل تمثال للكاهن والاب الالهى نس - با - نب - جد والمحفوظ حاليا بالمتحف المصري بالقاهرة تحت رقم JE. 36978، سيقدم الباحث دراسة تحليلية للنصوص والمناظر المسجلة علي جوانب التمثال.

الكلمات المفتاحية:

خبيئة الكرنك - العصر المتأخر - المتحف المصري

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The Dogs in Three Theban Private Tombs*

Prof. Magda A. Abdalla*

Abstract:


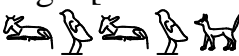





In ancient Egypt, it was known that dogs were considered as ones of several Canidae. Since predynastic period, dogs were the earliest animals to be known and pictured. The main point of this article is to reveal the difference in use between the dogs used in hunting and those seated under the chairs of their owners especially in three Theban private tombs(TT.Nr.21,20,154), where dogs were considered to be more than pets for their owners. Further we will try to answer the question: why dogs in many tombs were seated under the chairs of their owners?


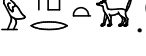
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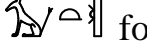
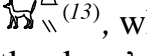
Ancient Egypt, dogs, Canidae, Theban Tombs, Tomb of User TT Nr. 21, The Tomb of Mentukhepeshef TT Nr. 20, The Tomb of Tati TT Nr. 154.

* This topic was dealt with by Prof. Dr. T. Handoussa, "Le Chien d' agreement en Ancienne Egypte", GM 89,(1986), pp. 23-41. Our paper tries to demonstrate a new interpretation to these scenes in three tombs only, Nr. TT 20, TT 21, TT 154.

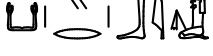

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In ancient Egyptian texts, many terms were used to refer to dogs [in Arabic كلب (*Klb*)⁽¹⁾] such as *iw*  *iwiw* ,⁽²⁾ which is probably an onomatopoeic of “howler”,⁽³⁾ *ishb* ,⁽⁴⁾ *tsm* .⁽⁵⁾ The later name was used in the New kingdom’s texts to denote the Saluki dog,⁽⁶⁾ or the Greyhound,⁽⁷⁾ while the small ones were called *Ktk*  *šry* ,⁽⁸⁾ or only *Ktk* .⁽⁹⁾ Other words were also known such as: *wnšyw*, *iš, bhn, whr*.⁽¹⁰⁾

As for the female dog it was named *tst* ,⁽¹¹⁾ or *Whr.t* .⁽¹²⁾

Other words were derived from the word *tsm*, such as “training” *tsm*  for the troops, or the word “Spear” *tstmy* ,⁽¹³⁾ which might be used by the ancient Egyptians to describe the dogs’ special skills of courage, earnestness, and speed.

Dogs’ special status for the ancient Egyptians was described by the expressions used in the texts to assure the zealousness, honesty, and control of the vizier’s duties, as follows:

(1) In Ancient Egypt the name  *Ku-r-bi*,  *K=r3=bi*, *Kalba* ? *Kaluba* ? as PN m. “Dog”. In P. Wilbour was mentioned as individual’s name. It has an origin from Akk. *Kál-bu*, *Kal-bi*, in Amorite *Kalbu*. For others names derived from the root *Klb* or *Kalbu*, See: J.E. Hoch, *Semitic Words in Egyptian Texts of the New Kingdom and Third Intermediate Period* (New Jersey, 1994), 238, 239, Nr. 476. A.H. Gardiner, *The Wilbour Papyrus*, Vol. III, (Oxford, 1948) 33; 32; 35.

(2) Wb I, 48; 3, 50; 1

(3) Fischer, *Hunde*, LÄ 3, (1980), 77.

(4) Wb I, 132; 22.

(5) Wb V, 409; 13- 16.

(6) Fischer, LÄ 3, 77.

(7) D. Paton, *Animals of Ancient Egypt* (Oxford, 1925), 19.

(8) Wb V, 146; 6.

(9) R. Hannig, *Die Sprache der Pharaonen*, *Grosses Handwörterbuch*, Ägyptisch – Deutsch (2800-950 V. Chr.) (Mainz, 1995), 890.

(10) Handoussa, GM 89, 26.

(11) Hannig, *Die Sprache der Pharaonen*, 965.

(12) Wb I, 346, for other names have used to indicate Dogs see: Wb VI, (Hund) 81.

(13) Hannig, *Die Sprache der Pharaonen*, 965.

“The dog of the Keeper of dogs”⁽¹⁴⁾ or as “dog of the guardsman of dogs dispatched on a mission of *pr- nsw*.”⁽¹⁵⁾

In few texts the word dog was used to indicate the submission of the enemies like the inscription of Thutmosis III, dated to the year 23rd. At the Temple of wadi Halfa, the Libyans were described as dogs.⁽¹⁶⁾ King Piankhy also, on his stele at Gebel El Barkal, used the same word to show the subjugation of the chiefs of Lower Egypt to him, as in:

“Counts and rulers of great houses are as dogs at his heels”.⁽¹⁷⁾

It is well known that dogs are considered as one of several Canidae.⁽¹⁸⁾ Since the Predynastic Period,⁽¹⁹⁾ they were the first animals to be represented.⁽²⁰⁾

The main purpose of this article is to reveal the different indications of two forms of dog representation: the dogs used in hunting and those seated under the chairs of their owners, especially in three Theban private tombs where dogs were considered to be more than pets for their owners. Further, the central question the paper raises is: why were dogs in many tombs seated under the chairs of their owners?⁽²¹⁾

In Ancient Egypt, there were different species of dogs such as Dachshund, Cape Hunting Dog, Grey hound, Mastiff, and

⁽¹⁴⁾ N. de Garis , Davies , The Tomb of Rekh-mi- Rec at Thebes , vol. 1 (New York, 1943), 93 . Text in: Urk IV, 116; 14-15.

⁽¹⁵⁾ G.P.F. van den Boorn , The Duties of the Vizier , Civil Administration in the early New Kingdom (New York, 1988) , 289,f.n .3.

⁽¹⁶⁾ Urk.809;10.E.Blumenthal , I. Müller and W. F. Reineke , Urkunden der 18. Dynastie , Übersetzung zu den Heften 5-16(Berlin, 1984) , 261.

⁽¹⁷⁾ Paton, Animals of Ancient Egypt, 19.

⁽¹⁸⁾ H.G.Fisher , LÄ 3 (1980) , 77.

⁽¹⁹⁾ P.F. Houlihan , The Animal World of the Pharaohs (Cairo ,1995) , 74, 75, 76.

⁽²⁰⁾ T. Handoussa, GM 89,(1986), p.25. See small sculpture decorated by figures of dogs from Tarhan dated to the End of Gerzan Period. J.Vandier , Manuel d' Archéologie Égyptienne, Tome I, (Paris , 1952) ,549,551,552, figs.368-370.

⁽²¹⁾ Dogs were pictured in vast numbers of Theban Private Tombs under the chairs of their Owners, see: B.Porter and R. Moss, Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts ,Reliefs , and Paintings ,Vol. I , Part 1 . Private Tombs (Oxford, 1970), 467, Pets. (Dog).

Saluki.⁽²²⁾ The Saluki, the famous hunting dog, is considered as the most ancient kind of dogs in Africa along with the Sudanese Basenji which has its origin from Congo⁽²³⁾,etc.⁽²⁴⁾

Dogs were brought in vast numbers as tributes from Punt,⁽²⁵⁾ Libya, and Nubia⁽²⁶⁾ in order to be used as hunting partners or co-operatives with their owners.⁽²⁷⁾ So, ancient Egyptians represented their dogs in tombs since pre-dynastic times⁽²⁸⁾, old Kingdom,⁽²⁹⁾ through Middle and New Kingdom until the Late Period.⁽³⁰⁾

In addition, dogs were buried next to their masters since pre-dynastic time,⁽³¹⁾ and we have an example from the 21st Dynasty at San El Hagar (Tanis) at the royal tomb of Psuennes I where P. Montet found the skeleton of the king's favorite dog interred along with him in the burial chamber, watching over the sepulcher for eternity.⁽³²⁾ Moreover, dogs, in some cases, are symbolically represented the fingers of the goddess Nut who holds the sun.⁽³³⁾

⁽²²⁾ Houlihan , The Animal World of the Pharaohs , 76, 77.

⁽²³⁾ Handoussa , GM 89,24,25.

⁽²⁴⁾ Fischer, LÄ 3, 77.

⁽²⁵⁾ N.de. Garis , Davies , The Tomb of Rekh-mi- Rec at Thebes 1., 27 , pls. XVIII- XX.

⁽²⁶⁾ Fischer, LÄ 3, 77. Houlihan , The Animal World of the Pharaohs, 77 .

⁽²⁷⁾ Houlihan , The Animal World of the Pharaohs, 75.

⁽²⁸⁾ W. Davies, Masking the Blow, (Oxford, 1992), 43, fig. 5.

⁽²⁹⁾ See for example figures of Dogs in the tombs of Old Kingdom or in Medium and Beni Hasan in : W. Decker and M. Herb , Bildatlas zum Sport , Spiel , Tanz , Teil I , Texts (Köln, 1994), 297 , 302 , 305 , 307 , 320 , 321 , 323 , 326 , 328 .Teil II , Abbildung , Tf . CXXXV J.23, CXXXVI J. 30, CXXXVII J. 31, CXLVIII J. 68, CXLIX J.71, CLI. J. 73, CLIII J. 77, CXXXIII J. 16, CLXVI J. 105, CLXVII J. 107. See Some Objects of daily use of the king Tut Ankh Amun decorated with figures of Dogs .See: Decker and M. Herb, Bildatlas zum Sport, Spiel, Tanz I., tf . CLXXV J 121, CLXXIX, J. 122.

⁽³⁰⁾ Handoussa , GM 89,29-33.

⁽³¹⁾ Handoussa , GM 89,33.

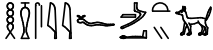
⁽³²⁾ Cf. the Tomb of the King Psasennes I (21st Dynasty) San El Hagar – Tanis in: Houlihan , The Animal World of the Pharaohs ,77 .

⁽³³⁾ R. H. Wilkinson , Symbol & Magic in Egyptian Art (London , 1994) , 22

Description of the Scenes in the Three Theban Tombs: An Analytical Study

1. 1 Tomb of “User” the Scribe and Steward in the reign of King Thutmosis I, TT Nr. 21.⁽³⁴⁾

On the north wall of the passage, there is a hunting scene, which shows the deceased in his chariot, hunting in the desert. In the third register, a Saluki dog, distinguished by its leap-ears, puts its teeth at the throat of a gazelle, wearing a collar to be easy for leash (Fig. 1).⁽³⁵⁾


The second scene of dogs in the same tomb is pictured on the north and south walls of the shrine, where the deceased “User” is seated in an official appearance, with a short wig, a beard, a long skirt and collar. Beside him is his wife “Beket”. Both are seated in front of an offering table. Under the chair of the wife is her pet dog,⁽³⁶⁾ whose name is partly erased (Fig .2).⁽³⁷⁾ The same scene is repeated on the south wall (Fig .3), but there is another dog named:  *hsy .f m3ty* “his favorite, trusty” and both are painted in red.⁽³⁸⁾

Yet, a question must be raised: Are both dogs setting as if prepared to protect their owners from any danger through their

⁽³⁴⁾ It is in the Sheikh Abd el Qurna , PM I,1 , 35, 36 (10) .

⁽³⁵⁾ N.de .Garis Davies , Five Theban Tombs , (London ,1913), 23 , pl. XXII. To pointed this dog as Saluki .See: Houlihan , The Animal World of the Pharaohs , 77 .

⁽³⁶⁾ In spite of Cats were usually represented under the chairs of the ladies . See as an Example: C.Maystre , Tombes de Deir El – Médiéh , La Tombe de NEBENMÀt (No 219), MIFAO 71 (1936), pl.V[Upper]. Handoussa , GM 89,23. But It obvious that, dog has pictured under the lady’s chair in some Thebes tombs, dated to the New Kingdom , see for example, The Tomb Nr .15.N.De G. Davies , “The Tomb of Tetaky at Thebes (No. 15) , JEA 11(1925) ,15, pl. IV.

⁽³⁷⁾ On the wall are still signs  , It was perhaps named ʕ3 - *nht* “ Great of Strength “ , For names see : H. G. Fischer , “ More Ancient Egyptian Names of Dogs , and other Animals “ , MMJ supplement vol. 12 (1978- 1980) , 178 . Davies, Five Theban Tombs, 16, pl. XXV.

⁽³⁸⁾ Davies, Five Theban Tombs, 26, pl. XXVI

journey to the other world?⁽³⁹⁾ Apparently, their owners wished them to share in the offerings and to accompany them in the other world.⁽⁴⁰⁾

On the East wall of the same shrine, there is the fourth scene of dogs: the "User" is seated on a chair, wearing two or three long white garments, a short wig, and a beard. His pet dog is under his chair (Fig. 4).⁽⁴¹⁾

N. de .Garis Davis stated that this dog is from the same breed as that of the dog belonging to his wife.⁽⁴²⁾ But the owners of this tomb might have had three saluki dogs of which the latter's physical appearance, strength and sturdiness show that it could be used as a hunting dog or as a watcher. Moreover, its collar, which is perhaps made of leather,⁽⁴³⁾ is different from the other collars.⁽⁴⁴⁾

It is worth noting that this scene is repeated on the East wall of this shrine on its north side, but the bottom register where the dog must be pictured is damaged now.⁽⁴⁵⁾

⁽³⁹⁾ About the dangers through the journey to the other world see: E. Hornung , *Ältagyptische jenseitsbücher , Ein einführender über blick* (Darmstadt, 1997) , 37- 88 , 117- 147 .H. Kess , *Totenglauben und jenseitsvorstellungen der alten Ägypter* ,(Berlin, 1956) , 287- 302 .

⁽⁴⁰⁾ About Offerings presented to dogs in the Old and Middle Kingdom , see : Handoussa , GM 89,33.

⁽⁴¹⁾ Davies, *Five Theban Tombs*, 25- 26 , pl. XXVII

⁽⁴²⁾ Davies, *Five Theban Tombs*, 25- 26, pl. XXVII. PM, 1.1, 36 (13- 14).

⁽⁴³⁾ These collars were decorated by lines or Roses or scenes of hunting sometimes inscribed with the name of the dog itself .Handoussa , GM 89,31.M. G. Daressy , *Fouilles de la Vallée des Rois , CCG* (Nos 24001- 24990), (Le Caire , 1902) , CG. 24075- 24076.

⁽⁴⁴⁾ The collar for this dog is a stripe decorated in the middle by circles , while the first and second dog have collars on their necks decorated by Zigzag line in the middle . Davies, *Five Theban Tombs*, pls. XXV, XXVI, XXVII.

⁽⁴⁵⁾ Davies, *Five Theban Tombs*, 25- 26 , pl. XXVIII.

1. 2 The Tomb of Mentukhepeshef, the fan bearer, the Mayer of Aphroditopolis, in the reign of the King Thutmosis III, TT Nr 20:⁽⁴⁶⁾

On the north wall of the inner room, a scene is outlined in black only. It shows the deceased seated with his brother or his father.⁽⁴⁷⁾ In front of them is an offering table filled with all good things. Under the chair of the tomb's owner is a crouching dog that has stretched forelegs, pended-ears, with a collar to be leashed and a long tail (Fig.5) .We could deduce that this dog is a saluki dog having rest.⁽⁴⁸⁾

This dog seems to be pictured again in a hunting scene on the east end of the north wall, with the deceased hunting in the desert on foot and followed by his attendants. On the lower register, the hunting dog (saluki) is biting a prostrate animal. Above this scene there is another one in fragments, which represents the same dog sinking his teeth into the throat of an Oryx?⁽⁴⁹⁾ (Fig.6 a-b).

Further, in this tomb another kind of dog is pictured. In the inner room, on the west end of the south wall,⁽⁵⁰⁾ there is another scene representing the deceased seated with his mother, Taysent. Under her chair a dog sits with erect ears and long legs turning his head to look at a monkey, which holds it on a leash (Fig.7).⁽⁵¹⁾ This dog is a dachshund used as a watcher⁽⁵²⁾.

Arguing against the analysis of N.de. Garis Davies, who considers this scene as a comic one,⁽⁵³⁾ or that of T. Handoussa

⁽⁴⁶⁾ It is in Drac abu el Naga , PM I, 1 , 34 (8).

⁽⁴⁷⁾ There is no names has inscribed on the wall, Davies, Five Theban Tombs., 7 .

⁽⁴⁸⁾ Davies, Five Theban Tombs, 7-9 , pl. XI.

⁽⁴⁹⁾ PM I, 1, 34 (7). Davies, Five Theban Tombs., pls I, XII. Compare this figure of dog with other saluki dogs which were spread in the New Kingdom, See: Houlihan , The Animal World of the Pharaohs, 77 , figs. 48 , 53 , pl. XXXII.

⁽⁵⁰⁾ In PM, it is denoted as Passage , see : PM I,1 , 35.

⁽⁵¹⁾ Davies, Five Theban Tombs., 11 , pl. IV. PM I, 1. 35 (4-5).

⁽⁵²⁾ Houlihan , The Animal World of the Pharaohs, 77.

⁽⁵³⁾ Davies, Five Theban Tombs, 11.

who considered the turn of the dog to the monkey as disdain-look,⁽⁵⁴⁾ I will argue that this scene may be a real scene representing a real act, where the mother is taking care of her son, leaving her dog under the monkey's care. However, one might raise the question: Are the dog and monkey considered as symbolic animals of the gods in the other world—the dog as Anubis and the other, the baboon, as god Thot?⁽⁵⁵⁾ The answer could be considered in light of our knowledge from the Book of the Dead, in which Thot was the ibis-headed god whose sacred animal was the dog-faced baboon ʒꜥn, jꜥn, Kfdnw ;⁽⁵⁶⁾ he was the scribe of the gods, and recorder of the Mysteries of the West⁽⁵⁷⁾, as well as the tomb owner's fate as the weight of his heart⁽⁵⁸⁾.

1.3 The tomb of Tati, the Butler in the reign of Thutmosis III. TT Nr 154⁽⁵⁹⁾.

On the north wall of the Hall scenes, in fragments, on the upper register, there is the deceased seated on a bench with his wife. Under their bench is his pet dog (now identified only by the remaining legs and tail). It is suggested that it is a kind of dachshund used as a watcher (Fig 8).⁽⁶⁰⁾

The dogs were always pictured sitting under the chairs of their owners, where they were represented as entertaining animals

⁽⁵⁴⁾ Handoussa , GM 89,31.

⁽⁵⁵⁾ Wilkinson , Symbol& Magic, 107 . See other role for The Four Apes in the chapter CXXVI in the Book of the Dead . E.A.W. Budge , The Book of the Dead , An English translation of the chapters ,Hymns ,Etc., (London, 1952) , Introduction CLXIX.

⁽⁵⁶⁾ Hanning, Großes Handwörterbuch ,3, 30. As for other names of the “ Dog headed ape of Thot “ see: Paton , Animals of Ancient Egypt , 15.

⁽⁵⁷⁾ The prayers of Thot in this form enable the Soul to pass the Seven “ Degrees of Light “ which stand outside the Gate of Ro-Setau (near Memphis) , the kingdom of Osiris .A .Champdor , The Book of The Dead , based on the Ani, Hunefer , and Anhai Papyri in the British Museum , Translated by F. Bowers , (New York, 1966), 43. From Ch. CI to CXXIV.

⁽⁵⁸⁾ As for the role of Thot in the other world see: C. Seeber, Untersuchungen zur Darstellung des Totengerichts im Alten Ägypten, (Berlin, 1976), 147- 154, Abb. 5, 13, 14.

⁽⁵⁹⁾ It is in Drac Abu el Naga , PM I, 1 , 262 ;1 .

⁽⁶⁰⁾ The head is missing, Davies, Five Theban Tombs, 42, pl. XXXIX.

which (the owners) wish them to resurrect again from death in the other world.⁽⁶¹⁾

Yet, we must ask: Did the deceased accompany his dog in the other world as a sacred and a symbolic animal of some gods such as Anubis and Wepwawat?⁽⁶²⁾ Both were Canidae too,⁽⁶³⁾ that were connected with the deceased during his journey.

So, perhaps the deceased wished to approach them, or needed their support in the other world. Specially, when he is purified in the lake of jackal, with his face like a Jackal, his spirit is to be behind him and in his body according to the order of Anubis.⁽⁶⁴⁾ We could ask here: Did the ancient Egyptians think that the dogs would guard and protect them against dangers in the other world?⁽⁶⁵⁾

⁽⁶¹⁾ Handoussa , GM 89,32,33,34. See for example under the chair of Tati's wife is a mirror and two pots of Cosmetic! It may be prepared to be a gift to the Goddess Hathor , the lady of the west , lady of the western mountain , The goddess of the dead . See: H. Bonnet, *Rellexikon der Ägyptischen Religionsgeschichte*, (Berlin, 1952) , 279- 281 . I. Shaw and P. Nicholson , *British Museum Dictionary of Ancient Egypt* ,(London 1995) , 188 (mirror).

⁽⁶²⁾ Bonnet, *Rellexikon der Ägyptischen Religionsgeschichte*, 40- 45. The Greeks identified the sacred animal of Anubis as a dog, but Wepwawat as a wolf, the first one is always represented recumbent on belly , while the other one is mounted emblematically up on a stand . H. Bonnet, *Rellexikon der Ägyptischen Religionsgeschichte*, 41 . Fischer., LÄ 3 , 78-79.

So Dogs were the sacred animals for those Gods. As “ wepwawat “ (Führer der Seelen von Nachen und Pee) see : Bonnet, *Rellexikon der Ägyptischen Religionsgeschichte*., 844. See the role of Anubis's Bark in : R. O. Faulkner , *The Ancient Egyptian Coffin Texts* , Vol. I , Spells 1- 354 (England, 1978), 271 , Spell . 344.

⁽⁶³⁾ Fischer, LÄ 3 , 78.

⁽⁶⁴⁾ S.A. B. Mercer, *The Pyramid Texts (Translations)* (USA, 1952) , 90 , Utterance 268 , 118 Utterance 355 , 130 Utterance 374 , 220 , Utterance 553 . As for the role of Anubis in the Osiris Court See: C. Seeber , *Untersuchungen zur Darstellung des Totengerichts in Älten Ägypten* , MÄS 35 (1976), 72-75 , figs . 18,20. Abb. 23, 24, 25, 26.

⁽⁶⁵⁾ W. Budge, *The Book of the Dead*, Vol. II,(London, 1952) , Chapters 34- 73 , 159-163. E. Hornung, *Ältagyptisch jenseitsbücher* , 37- 88 , 117- 147 . Kees ,*Totenglauben und jenseitsvorstellungen der alten Ägypten*, 287- 302.

Conclusion:

It can be concluded that the dogs pictured in these three Theban tombs are of two kinds:

- a) The first are those used in hunting scenes⁽⁶⁶⁾ throughout their lives.
- b) The second are dogs pictured sitting under the chairs of their owners.

Perhaps, the ancient Egyptians thought that dogs would give them a magic assistance in the other world. So they have figured them as Amulet to watch and protect their owners in the other World.⁽⁶⁷⁾

It is argued also that though dogs are used as household pets, or in hunting, they could perhaps also be used as symbolic animals of some gods such as Anubis and Wepwawat that help the dead through the journey to the other world.

⁽⁶⁶⁾ Beside their role as household pets: guarding the house, going out for works with the master. Handoussa , GM 89, 30 ff.

⁽⁶⁷⁾ As for these dogs are all figured with short-legged dated to the Roman and Coptic Period. All as amulets of animal gods. W. M. F. Petrie, Amulets, Illustrated by the Egyptian Collection in University College London, (London, 1941), 48, Nr. 233. See small figures of dogs from El Lisht, 12th. Dynasty. W. C. Hayes, The Scepter of Egypt, Part I, (New York, 1990), 224, fig. 140.

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Fig.1.A Saluki dog puts his teeth at the Throat of a Gazelle.
The Passage- north wall- Tomb of User T.T.Nr. 21.
Davies , Five Theban Tombs , pl. XXII.

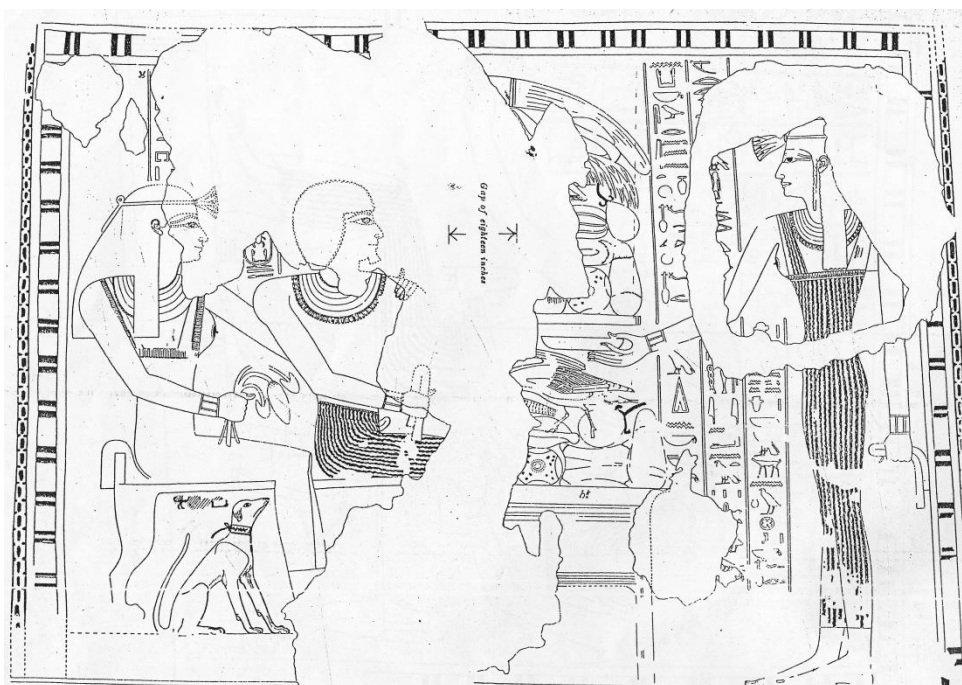


Fig. 2. A dog perhaps named as “*3-nht* “ seated under the chair of User and his wife .
Tomb of User – the shrine - north wall .
Davies , Five Theban Tombs , pl. XXV.



Fig.3. Another dog named as “*hsy.f m3ty*” “seated under the chair of the same couple .

Tomb of User – the shrine – South wall.
Davies , The Five Theban Tombs , pl. XXVI.



Fig.4. Another Saluki dog seated under the chair of User .
Tomb of User – Shrine- East wall.
Davies , The Five Theban Tombs , pl. XXVII.

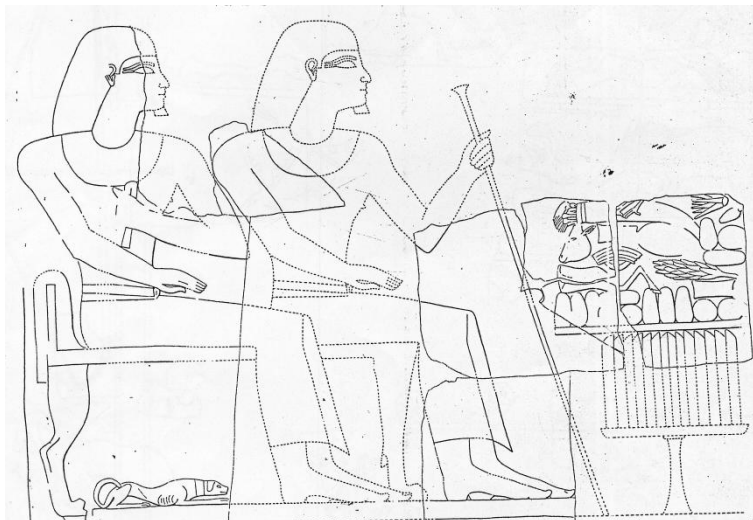


Fig.5. A saluki dog crouching under the chair of Mentukhepeshef and his wife. Tomb of Mentukhepeshef – Inner room -north wall. TT Nr. 20. Davies , Five Theban Tombs , pl. XI.

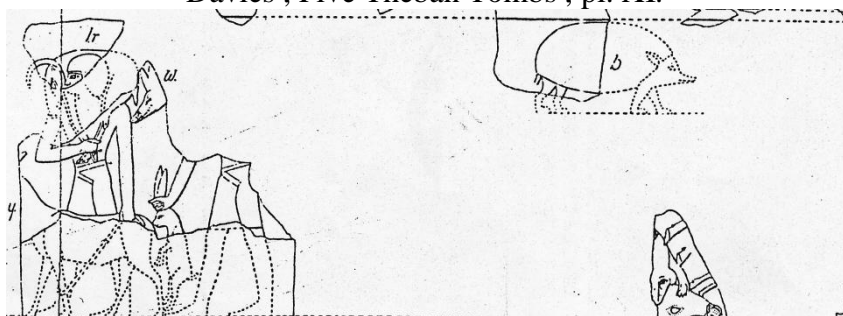


Fig. 6 a. A Saluki dog is biting a prostrate animal . Tomb of Mentukhepeshef –Inner room -north wall. TT Nr. 20. Davies , Five Theban Tombs , pl. XII.

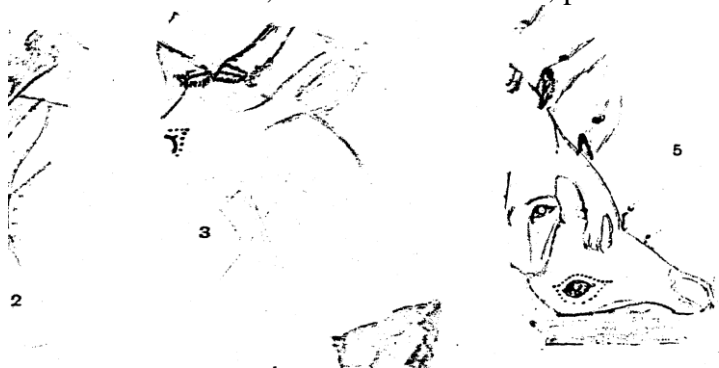


Fig. 6.b. A saluki dog fastening his teeth on the throat of a Oryx- fragments. Tomb of Mentukhepeshef – Inner room .TT Nr. 20. Davies , Five Theban Tombs , pl. I.

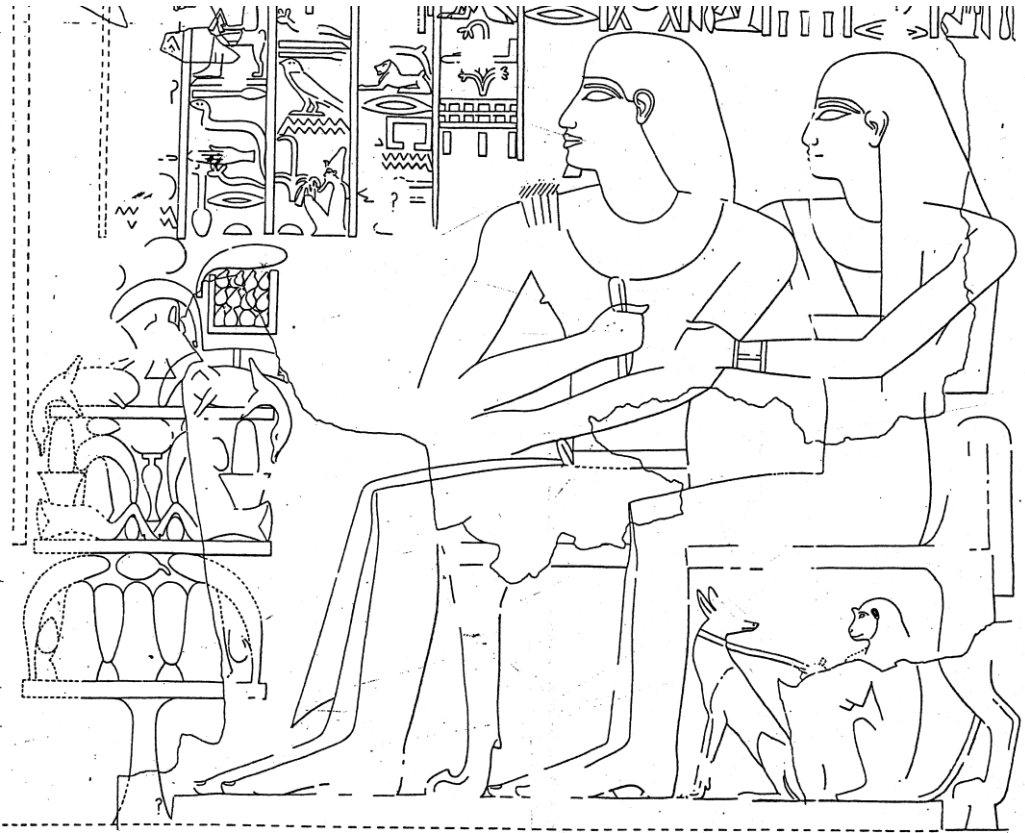


Fig. 7 .A dachshund seated under the chair of Mentuherkhepeshef's mother .
Tomb of Mentukhepeshef – Inner room .-South wall.TT Nr. 20.
Davies , Five Theban Tombs , pl. IV.

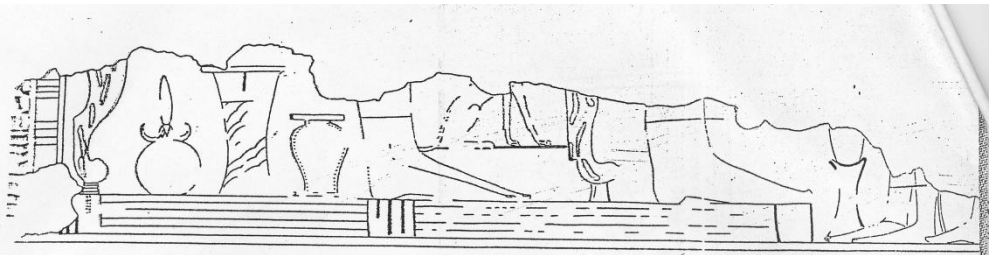


Fig.8.a scene in fragments shows a dachshund under the chair of Tati and
his wife.
Tomb of Tati -The hall - north wall. TT Nr. 154.
Davies, Five Theban Tombs, pl.XXXIV.

الكلاب في ثلاث مقابر للأفراد بطيبة

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الملخص:

عرفت الكلاب في مصر القديمة منذ عصر ما قبل الأسرات كواحدة من فصيلة الكلبيات، ولذلك تعتبر الكلاب من أقدم الحيوانات التي صورت قديماً، وأحاول من خلال هذا البحث أظهار الفرق بين الكلاب التي تم استخدامها بغرض الصيد، وتلك الكلاب المصورة قابعة أسفل مقاعد أصحابها وبالأخص من خلال دراسة ثلاث مقابر للأفراد بطيبة وهي المقابر أرقام ٢٠، ٢١، ١٥٤، حيث أعتقد أن الكلاب المصورة داخل تلك المقابر تعنى الكثير بالنسبة لأصحابها، كما سنحاول في تلك المقالة الإجابة عن لماذا صورت الكلاب في عدد من المقابر أسفل مقاعد أصحابها.

الكلمات الدالة:

مصر القديمة - الكلاب - العائلة الكلبية - المقابر الطيبية - مقبرة أوسر - طيبة رقم ٢١ - مقبرة منتو خبش أف - طيبة رقم ٢٠ - مقبرة تاتي - طيبة رقم ١٥٤.

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L'Art rupestre de l'atlas saharien (Algérie)

Essai d'analyse spatiale

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Abstract:

Rock art represents one of the most important archaeological remains in the Algerian Saharan Atlas. The various classical attempts for its study and interpretation led to the proposal of a methodological framework based on the description and classification of this archaeological record in chronological stages. The spatial distribution of rock art in the landscape as well as the related geographical context required the application of new and innovative approaches such as spatial archaeology and Geographic Information Systems (GIS). The main goals of this paper are to illustrate the impact of the geographic, topographic and the environmental context on these cultural manifestations, as well as to propose behavioral hypotheses based on the analysis of their spatial distributions.

Keywords :

Algeria, Saharan Atlas, Rock Art, Spatial Archaeology, GIS.

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Introduction

Science humaine par excellence, l'archéologie aspire à restituer et interpréter les cultures matérielles anciennes. Par le biais des techniques d'acquisition de données sur le terrain, l'archéologue tente de faire des inférences tant sur l'échelle du comportement humain, que sur le plan du peuplement à des échelles micro et macro régionales.

Au-delà de l'aspect chronologique des données recueillies, leur nature géospatiale a suscité chez les chercheurs le besoin d'inclure de nouvelles méthodes de recherche, sachant que les êtres humains ne se comportent pas de façon aléatoire dans l'espace et utilisent le paysage d'une manière raisonnée⁽¹⁾. Le choix des emplacements et les modèles d'activités sont conditionnés par des facteurs culturels mais aussi environnementaux. Les influences dues à la proximité avec d'autres groupes humains, le contrôle physique de l'espace, la sécurité et la perception culturelle du paysage, sont les plus importantes variables culturelles. D'autres critères liés à l'environnement comme la disponibilité des ressources alimentaires et hydriques, la topographie (visibilité, accessibilité, pentes), la facilité de mouvement et la disponibilité d'autres ressources naturelles sont aussi des facteurs déterminants⁽²⁾. L'identification et la compréhension de ces critères passe par une vision spatiale de l'archéologie et l'apport de la géomatique, cette dernière transforme profondément les manières de représenter et d'analyser l'espace⁽³⁾.

⁽¹⁾ Hodder I., Orton C. « *Spatial Analysis in Archaeology* ».

⁽²⁾ Torres J. « *Geographical Information Systems (GIS)* » p.6.

⁽³⁾ Barge O. et al. « *L'Utilisation des Systèmes d'Information Géographique* », p.16.

1- Archéologie spatiale

Sous l'impulsion d'un certain nombre de chercheurs, véritables pionniers de l'analyse spatiale en archéologie, une vision nouvelle dans l'étude des établissements anciens et des territoires a vu le jour. La recherche archéologique a pris un nouvel essor avec l'introduction de méthodes modernes et l'implication d'une panoplie de disciplines jusqu'alors inexploitées dans ce domaine. De nombreuses publications témoignent de la complémentarité entre les méthodes de l'archéologie classique et certaines disciplines comme l'archéologie spatiale^{(4),(5)}, l'analyse spatiale intrasite et intersites^{(6),(7)}, site catchment analysis⁽⁸⁾ et l'archéogéographie⁽⁹⁾.

L'évolution de l'informatique et l'avènement des systèmes d'information géographique (SIG) et du positionnement satellitaire (GPS), ont permis aux archéologues d'accéder à des outils de gestion et d'analyse des données spatialisées récoltées sur le terrain. L'utilisation archéologique de ces outils donne lieu à des systèmes d'information archéologique, qui ont leur propre production d'information spatiale, structures de données, thèmes, échelles et méthodes d'analyse⁽¹⁰⁾.

2- L'art rupestre

L'art rupestre de l'Atlas Saharien Algérien a connu depuis le début du 20^{ème} siècle de nombreux travaux de recherche. Ces derniers ont mis en évidence le génie de l'homme préhistorique dans l'exécution de ses œuvres. Les efforts remarquables fournis

⁽⁴⁾ Clarke D-L. « *Spatial Information in Archaeology* ».

⁽⁵⁾ Harris T. « Geographic Information System Design ».

⁽⁶⁾ Clark P.J., Evans F.C. « Distance to Nearest Neighbour ».

⁽⁷⁾ Hietala, H. « *Intrasite Spatial Analysis* ».

⁽⁸⁾ Vita-Finzi C., Higgs S. « Prehistoric Economy ».

⁽⁹⁾ Higgs E.S. « Palaeoeconomy ».

⁽¹⁰⁾ Barge O. et al. *Op. Cit.*, p. 23.

par les différentes générations de chercheurs se sont soldés par d'importants résultats. L'intérêt des chercheurs portait principalement sur la découverte de nouvelles stations et l'enrichissement de la carte de répartition de l'art rupestre, ainsi que l'instauration d'une méthodologie d'étude. Les premières tentatives d'analyse de cet important patrimoine se sont orientées vers l'identification de critères discriminants, afin de classer ces figurations, exprimant des styles et des techniques de différentes factures, en étages chronologiquement distincts^{(11), (12),(13)}. Rares sont les approches qui ont tenu compte du contexte géographique et spatial, ainsi que le cadre environnemental dans lequel gisent ces manifestations culturelles.

La zone ciblée par cette étude renferme plusieurs stations mondialement connues telles que Theniet Bou Mediouna, Zaccar, Ain Naga et Safiet Bou Renan. Les circonstances des découvertes et la description des parois gravées sont évoquées par quelques auteurs^{(14),(15)}, d'autres spécialistes ont tenté de les dater⁽¹⁶⁾.

L'application d'autres approches pour l'interprétation de ce phénomène culturel dans son contexte s'impose. Les nouvelles technologies notamment la cartographie numérique, la télédétection, le télépositionnement GPS ainsi que les SIG pourraient offrir de nouvelles modalités d'exploitation des données archéologiques. D'autre part, ces fonctionnalités facilitent l'accès aux outils d'analyse de la géographie quantitative et qualitative dont le potentiel interprétatif offre un apport considérable aux méthodes classiques de l'archéologie⁽¹⁷⁾.

⁽¹¹⁾ Flamand G. B. M. « Deux Stations Nouvelles ».

⁽¹²⁾ Lhote H. « *Les Gravures Rupestres du Sud-Oranais* ».

⁽¹³⁾ Hachid M. « La Chronologie Relative ».

⁽¹⁴⁾ Huard P., Allard L. « Les Figurations Rupestres ».

⁽¹⁵⁾ Lhote H. « *Les Gravures Rupestres de l'Atlas Saharien* ».

⁽¹⁶⁾ Aumassip G. « *Chronologies de l'Art* ».

⁽¹⁷⁾ Barge O, et al. *Op. Cit.*, p.15.

3- Problématiques

La présente étude s'inscrit dans le cadre d'un essai d'analyse basé sur une recherche empirique menée sur une échelle géographique locale. Le but étant d'appréhender l'impact du contexte environnant sur les établissements liés au phénomène d'art rupestre dans l'Atlas Saharien. Le second objectif de cette recherche est de proposer des hypothèses comportementales sur la base de l'étude des vestiges matériels, leurs répartitions dans l'espace ainsi que l'influence du cadre environnemental sur cette structure spatiale.

Pour atteindre ces objectifs, une zone à fort potentiel d'art rupestre a été sélectionnée et a fait l'objet d'un essai d'analyse. La région d'étude couvre une partie du territoire de la wilaya de Djelfa appartenant à l'Atlas Saharien central. Une approche archéogéographique a été testée par le biais de l'utilisation des SIG et ce pour tenter de répondre à certaines interrogations liées à ce phénomène culturel.

- Quel est le rôle de la topographie dans le choix des établissements humains liés à l'art rupestre Atlasique ?

- Peut-on faire une lecture claire des sites dans un contexte spatial et environnemental par le biais de l'élaboration de la cartographie thématique ?

- Quels sont les rapports entre les zones d'activités et les ressources naturelles alentour à partir d'un tracé cartographique ?

- Peut-on concrétiser des réseaux de contacts et des liens chrono-culturels entre les sites d'art rupestre et sites d'habitat ?

Ce sont là les plus importantes problématiques ciblées par cette présente étude.

4- Présentation de la région d'étude

A quelques 300 km au sud d'Alger, la région de Djelfa se situe au centre de la chaîne de l'Atlas Saharien Algérien, occupant une partie des massifs montagneux des Ouled Nail.

La zone concernée par cette étude est constituée administrativement de trois communes : Ain El Bel, Zaccar et Moudjbara. Elle est délimitée par les coordonnées géographiques suivantes : 2,95° et 3.67° longitude Est, 34.76° et 34.20° latitude nord, s'étendant sur une superficie de 1700 km² (**fig.1**).

Dix stations d'art rupestre ont été sélectionnées et sont réparties comme suit:

- Ain El Bel : 1- Hadjerat sidi Boubkeur ; 2-Rouguib ben Hadid ; 3-Thniet Boumediouna.

- Zaccar : 4- Zaccar (Dir Dargaouin).

- Moudjbara : 5-Dhayet Estel; 6-Hadjret Erbeg; 7-Hadjra Mekhetma; 8-Safiet Bourenane; 9-Boudbib ; 10-Ain Naga.

De par sa position géographique et son caractère tellien et steppique au nord et saharien au sud, cette région ne présente aucune homogénéité du point de vue topographique⁽¹⁸⁾.

Schématiquement, on distingue quatre massifs montagneux qui déterminent fondamentalement l'organisation générale de la géomorphologie (**fig.2**) :

- Les djebels Djellal Gharbi et Chergui au N-NW.

- Djebel Zerga-Tafara orienté SW-NE.

- Djebel Bou kahil à l'Est.

- La bordure sud-Atlasique qui forme une barrière avec la zone saharienne.

Véritable couloir reliant l'Est et l'Ouest, cette partie centrale de l'Atlas Saharien a suscité une attention particulière du fait qu'elle renferme une très grande concentration de stations d'art rupestre. Elle est par ailleurs une zone clé pour la compréhension de l'interaction de l'homme avec son milieu, surtout pour la période de l'Holocène très bien représentée par les sites préhistoriques protohistoriques.

⁽¹⁸⁾ Kaabeche M. « Les Relations Climat-Végétation », p. 86.

Méthodologie

L'expérience cumulée dans l'étude de l'art rupestre suggère que son interprétation surpasse le cadre des parois gravées ou peintes. La compréhension de ce phénomène culturel doit impérativement associer le cadre environnemental global : paysage, topographie, géomorphologie et géographie, et ce pour pouvoir mesurer l'impact de ces paramètres exogènes et leur influence sur le peuplement ancien à l'origine de ces manifestations culturelles. Il s'agit d'identifier la dynamique de l'espace dans le temps et l'interaction "homme-milieu" localisée à l'échelle du site ou du territoire⁽¹⁹⁾.

Cette présente étude se décline comme l'ébauche d'une méthodologie pour interpréter les modèles d'établissements Néolithiques liés au phénomène de l'art rupestre de l'Atlas Saharien.

Largement inspiré de la New Geography^{(20),(21)} et la New Archaeology^{(22),(23)}, ce travail focalise sur l'analyse spatiale et l'emploi des systèmes d'information géographique notamment en matière de collecte et de gestion des données archéologiques.

Un travail de terrain basé sur la prospection archéologique a permis la géolocalisation des stations ainsi que leur description. La prospection permet donc de collecter les informations et de les structurer en base de données archéologiques et géographiques. L'utilisation des SIG offre l'avantage de synthétiser, de rendre visible et d'assembler de nombreuses données de manière rapide et dynamique. Aussi, il permet de les représenter sur des supports cartographiques de différents formats et types.

⁽¹⁹⁾ Mehentel D., et al. « *Analyse Spatiale* », p.4.

⁽²⁰⁾ Hodder I., Orton C. *Op.Cit.*

⁽²¹⁾ Clarke D-L. *Op.Cit.*

⁽²²⁾ Binford S. R., Binford, L. R. « *New Perspectives in Archaeology* ».

⁽²³⁾ Vita-Finzi C., Higgs S. *Op.Cit.*

La carte topographique étant la plus importante, elle renferme des informations intéressantes qui peuvent être utilisées comme support dans la cartographie thématique produite.

L'imagerie satellitaire est devenue un composant essentiel dans les SIG, celle utilisée dans le présent travail émane du logiciel *Google Earth*.

D'une bonne résolution, cette solution permet de nombreuses manipulations comme l'intégration des données du GPS, la visualisation de certains phénomènes géographiques, ainsi que l'ajout des données en mode raster ou vectoriel.

Un autre type de cartes est devenu incontournable dans les SIG, il s'agit du modèle numérique d'élévation MNE (ou DEM pour Digital Elevation Model). C'est une représentation 3D de la topographie d'une zone terrestre sous forme d'une grille raster dont les valeurs indiquent l'élévation du terrain. Les données générées du DEM sont très importantes en archéologie moderne, on peut en extraire une qualité appréciable d'informations pour la connaissance de l'homme et de son interaction avec son milieu telle que : Les courbes de niveau, les pentes, les expositions, la visibilité ainsi que le réseau hydrographique. Combinées à l'information archéologique, ces données peuvent aboutir à la modélisation archéologique⁽²⁴⁾.

L'accès aux données transmises par le satellite TERRA, spécialisé dans l'observation terrestre et des modèles numériques d'élévation (ASTER GDEM), a fourni des DEM avec une grille à pas d'une seconde d'arc (30m de précision au sol). Ces DEM ont permis d'une part de visualiser en 3D les terrains auxquels nous avons à faire, mais aussi d'extraire les courbes de niveau et d'affiner le réseau hydrographique généré préalablement grâce à la digitalisation des cartes topographiques.

Plusieurs couches d'informations archéologiques et géographiques ont été générées grâce à l'apport remarquable de

⁽²⁴⁾ Lieff S. « *Applications of Geographic Information Science* », p.13.

logiciels spécialisés dans la gestion et l'analyse des données spatiales tels que : *ArcGis d'ESRI*, *Quantum GIS*, *Global Mapper*.

Pour répondre aux problématiques posées plus haut, plusieurs variables ont été prises en compte dans cette étude. En plus de l'analyse archéologique, certains critères géographiques et topographiques ont suscité notre intérêt, l'étude cartographique permettra de les isoler et de les interpréter.

Résultats et discussion

L'apport de la méthodologie appliquée a permis de faire certaines lectures spatiales sur l'art rupestre étudié dans son contexte. La cartographie thématique générée grâce aux SIG a mis en évidence les caractéristiques géographiques et topographiques grâce aux DEM. La connaissance du terrain a été possible et a permis une modélisation du paysage par le biais des courbes de niveau, permettant ainsi d'élaborer les cartes des pentes, d'expositions, de visibilité et d'accessibilités.

1- Organisation spatiale des stations d'art rupestre

Les stations étudiées ont été sélectionnées sur la base d'une connaissance préalable de la région et de son contenu patrimonial. Toute la bibliographie spécialisée dans l'art rupestre Atlasique, voire même nord-africaine, s'intéresse de près ou de loin à cette zone. Cet intérêt reste à notre avis infructueux du fait que les études ne se sont intéressées qu'aux parois gravées sans les intégrer dans le milieu dans lequel elles se situent.

Sur le plan géomorphologique, la zone étudiée appartient aux deux dépressions de Ain Naga et Ain Bel, l'altitude moyenne varie entre 890 m et 1363 m. Le modèle numérique d'élévation renseigne sur le nombre important de reliefs que renferme cette région, la plupart d'entre eux dépassent les 1200 m d'altitude (**fig.3**). Ce contexte géologique et topographique anécessairement joué un rôle dans l'attraction du peuplement humain durant les

différentes phases de l'histoire de la région, le relief étant synonyme de protection, visibilité et exposition au soleil.

La carte de répartition spatiale de l'art rupestre étudié affiche un modèle mitigé. La dispersion est aléatoire, elle suit probablement la disponibilité de la matière première à savoir la paroi adéquate, les blocs de grés étant le support principal des figurations représentées. Du Nord- Est au Sud-Ouest, les stations d'art rupestre se répartissent d'une manière globale selon l'orientation des reliefs géologiques avec quelques exceptions prés.

Un autre critère pourrait influencer cette disposition des établissements, c'est celui des parcours des circuits du pastoralisme local. En effet, les dépressions topographiques, synonyme d'humidité et de végétations, sont plus favorables à la circulation des pasteurs et des troupeaux que les zones plus escarpées.

Quant à la relation probable entre stations d'art rupestre et cours d'eau, dans notre cas d'étude il est difficile de confirmer cette donnée du fait de l'intensité du réseau hydrographique, d'autres travaux ont mis en évidence ce lien⁽²⁵⁾.

L'analyse des orientations des parois a révélé une certaine préférence pour les parois orientées vers le sud et le sud-ouest avec un taux de 50%. Cette dernière donnée pourrait être relayée avec la carte des expositions pour savoir si le critère de l'orientation des parois est de nature comportementale.

2- Ressources naturelles et modes de vie

Sur la base de récentes études notamment dans le domaine de l'écologie culturelle, on admet que le peuplement humain d'une région donnée est régi par la disponibilité de certaines ressources dont les matières premières, mais aussi des ressources de subsistance. Théoriquement leur exploitation est liée

⁽²⁵⁾ Lemjidi A. et al. « L'Art Rupestre de Figuig et Ich », p.3721.

principalement à la distance qui les sépare des établissements humains⁽²⁶⁾. Mesurer l'importance du coût énergétique dépensé lors des différentes activités liées à la subsistance est primordial, et ce sur la base de l'évaluation des distances temporelles pour l'acquisition de ces différentes ressources⁽²⁷⁾.

Dans notre cas d'étude, on ne dispose pas de données suffisantes sur le modèle économique des groupes humains à l'origine de ce phénomène culturel. L'art rupestre étant habituellement lié au Néolithique lato sensu avec ses deux ensembles qui sont l'art des chasseurs préhistoriques et l'art agropastoral. La faune sauvage représentée dans l'iconographie est considérée comme l'œuvre des chasseurs préneolithiques et Néolithiques. Les représentations les plus récentes sont attribuées aux populations bovidiennes qui se sont adaptées aux nouvelles conditions climatiques de la fin de la première moitié de l'Holocène⁽²⁸⁾. D'autres étages d'art rupestre encore plus récents témoignent d'une transition vers un pastoralisme fondé sur l'élevage dominant d'ovicaprinés avec une activité de transhumance des troupeaux⁽²⁹⁾, puis l'introduction du cheval et du dromadaire annonçant la période protohistorique.

Ce schéma global du mode de vie des populations Néolithiques Atlasiques ne permet pas d'établir un modèle fiable de l'utilisation de l'espace sur la base du modèle économique. Il est difficile dans l'état actuel de la recherche d'appliquer des concepts comme : "site exploitation territoires" (SETs) ou "Site catchment analysis" (SCA). Ces modèles expérimentaux suggèrent que le rayon maximal de l'exploitation quotidienne du territoire pour la chasse et la collecte ne devait pas dépasser 10 kilomètres, alors que pour les activités d'agriculture qui nécessitent plus d'efforts, la distance est estimée à 5 kilomètres.

⁽²⁶⁾ Maschner H.D.G. « Geographic Information System in Archaeology », p.9

⁽²⁷⁾ Bailey G. « Site Catchment Analysis », p.173.

⁽²⁸⁾ Lemjidi A., et al. *Op. Cit.* p.3722.

⁽²⁹⁾ Roubet C. « Statut de Berger », p.395.

La topographie locale peut entraver le mouvement à cause des frottements occasionnés par les pentes. Ces distances sont définies en termes de temps de marche respectivement deux heures et une heure⁽³⁰⁾.

L'occupation de l'homme d'une région donnée est conditionnée par la présence de l'eau à proximité, on parle alors d'emprise de cette ressource sur ces implantations. L'eau étant la ressource la moins transportable, la proximité de cette dernière est plus nécessaire que la proximité des principales sources de subsistance, ce qui peut être déterminant dans le choix des établissements⁽³¹⁾.

La carte des réseaux hydrographiques élaborée à l'aide du DEM (**Planche1-n°1**) montre la densité des cours d'eau. La plupart étant saisonniers et actives lors des périodes de crues. Quant aux points d'eau, la carte topographique comptabilise plus d'une vingtaine de points de résurgence d'eau. Ces derniers indiquent des nappes phréatiques importantes qui alimentent les habitants de cette région et ce depuis le Quaternaire⁽³²⁾.

Le modèle d'exploitation des ressources hydriques avoisinant les stations d'art rupestre se base essentiellement la cartographie générée par sur les SIG. L'élaboration de la carte du réseau hydrographique avec des zones tampons sur des distances données, permettra d'évaluer le coup énergétique que devaient fournir les occupants de ces établissements, ou leurs alentours, pour atteindre cette ressource importante (**Planche1-n°2 et3**). En appliquant les principes du Site Catchment Analysis, il en ressort que les points d'occupation se localisent tous à une portée n'excédant pas 1km d'un cours d'eau, ou 5 km d'un point d'eau. Ces distances permettent de s'alimenter avec un coût énergétique très acceptable, ce qui permet de déduire que les stations d'art

⁽³⁰⁾ Higgs E.S., Vita-Finzi C. « Prehistoric Economies », p.22.

⁽³¹⁾ Bailey, G. *Op.cit.*, p.174.

⁽³²⁾ Chibane B, et al. « Etude Hydrochimique », p.270.

rupestre étudiées sont favorables à une occupation humaine permanente ou saisonnière.

3- Analyse de visibilité

Le critère de visibilité est un élément essentiel dans l'étude des établissements anciens. Certaines études ont démontré l'importance de ce facteur dans la stratégie du peuplement humain ancien. La protection, le contrôle des ressources naturelles, mais aussi l'aspect symbolique et idéologique sont des facteurs déterminants pour le contrôle visuel du territoire ou l'aptitude d'être vu de loin⁽³³⁾.

L'art rupestre est souvent assimilé à un langage symbolique véhiculant des témoignages rituels et cultuels. Il peut être aussi en connexion avec un vécu exprimant un modèle économique basé sur des stratégies de chasse ou d'agropastoralisme. L'analyse de la visibilité à partir des stations et leur capacité à être vues semble être adéquate dans cette présente analyse.

Les cartes de visibilités ont été élaborées en utilisant les DEM de la région étudiée. Chaque station, considérée comme un point, possède sa propre carte et par conséquent sa propre analyse de visibilité. A partir de ce point, une surface du champ de vision a été créée grâce au logiciel *ArcGis*, en prenant en considération une variable supplémentaire qui est la hauteur moyenne de la paroi, assimilée à la taille de l'observateur.

Les cartes obtenues (**Planche2**), montrent que la totalité des stations d'art rupestre concernées par notre échantillonnage affiche une maîtrise visuelle acceptable. Certaines d'entre elles atteignent un champ de vision d'une dizaine de kilomètres, et même une vingtaine de kilomètres dans le cas des stations de Sidi Boubekour et de Safiet Bourenane. Toutefois, ces données doivent être manipulées avec précaution dans la mesure où le modèle numérique d'élévation utilisé ne prend pas en

⁽³³⁾ Weathley D., Gillings M. « *Spatial Technology and Archaeology* », p.179.

considération la végétation et considère le relief comme nu. Une végétation dense peut être un obstacle visuel important⁽³⁴⁾. De plus, certaines stations abritent plusieurs parois qui peuvent être dispersées sur une superficie donnée, la visibilité peut être considérablement différente d'un point à un autre, ce facteur doit être pris en compte. Bien que difficile à appliquer, le critère de l'analyse visuelle démontre la capacité des SIG à fournir certaines inférences archéologiques et comportementales.

4- Analyse archéologique

Les travaux de recherche qui ont concerné la région de Djelfa ont tous mis en évidence sa richesse patrimoniale. Les vestiges de la période préhistorique et protohistorique sont omniprésents dans cette région et parfois en parfaite harmonie avec les stations d'art rupestre. Il est très fréquent de rencontrer des sites de surface aux alentours immédiats des parois gravées. En effet, la plupart des spécialistes ont signalé la présence d'industries lithiques et parfois de céramiques qui appartiendraient à un des faciès de l'Holocène.

Cette proximité met en évidence la controverse de la contemporanéité entre art rupestre et site d'habitat, mais aussi de l'ancienneté qu'on doit attribuer à ces figurations⁽³⁵⁾. Si certains auteurs semblent convaincus des liens entre les plus anciennes gravures et le Néolithique de tradition capsienne^{(36),(37)}, d'autres sont plus réticents et mettent en doute ce concept qui se base essentiellement sur les affinités typologiques de l'industrie lithique⁽³⁸⁾.

Au-delà de ce débat, une chronologie propre à l'art rupestre a été proposée par les spécialistes. Cette dernière identifie quatre

⁽³⁴⁾ Lieff S. *Op.Cit.*, p.43.

⁽³⁵⁾ Grebenart, D. « Problèmes du Néolithique ».

⁽³⁶⁾ Vaufrey R. « *Préhistoire de l'Afrique du Nord* ».

⁽³⁷⁾ Camps G. « *Les Civilisations Préhistoriques* ».

⁽³⁸⁾ Roubet C., Amar I. « From Art to Context », p.104.

étages distincts, leur identification est basée sur certains critères comme les thèmes représentés, les styles et les techniques d'exécution, les superpositions ainsi que la patine^{(39),(40),(41)}. Représentant la période des chasseurs cueilleurs, l'étage bubaline est connu pour ses figurations d'une faune sauvage monumentale de style naturaliste ou subnaturaliste. Un étage plus récent appelé bovidien représentant une thématique agropastorale dont une certaine faune affiche des traits de domestication. Les périodes les plus récentes de l'art rupestre vont introduire les représentations du cheval et du char et finalement apparaît le dromadaire et l'alphabet libyco-berbère⁽⁴²⁾.

L'analyse spatiale et géographique combinée avec les données archéologiques, offrent plusieurs possibilités d'interprétations. Le présent travail favorise l'hypothèse d'existence de réseaux d'échanges entre les différents établissements de la zone d'étude. Ce postulat est soutenu par les données géographiques, toutes les stations appartiennent à un même contexte à savoir les deux dépressions de Ain Naga et Ain El Bell. En outre, des similitudes notées dans les thèmes représentés ainsi que les styles d'exécutions, confortent les liens chronoculturels entre les stations suscitées.

En se basant sur la chronologie citée plus haut, il apparaît que tous les étages soient représentés dans les stations étudiées avec de rares exceptions, ce qui pourrait être synonyme de fréquentation permanente de ces emplacements.

La présence d'industries lithiques en surface aux alentours de la plupart des stations ne peut que renforcer l'hypothèse d'un lien probable entre ces deux phénomènes culturels. D'autre part, et en l'absence d'un contexte stratigraphique clair reliant

⁽³⁹⁾ Flamand G.B.M. « Les Pierres Ecrites ».

⁽⁴⁰⁾ Hachid M. *Op.Cit.*

⁽⁴¹⁾ Lhote H. « Chronologie de l'Art Rupestre ».

⁽⁴²⁾ Aumassip G. *Op.Cit.*, p.7.

directement les gravures au mobilier archéologique, toute interprétation sur ces liens n'est que pure spéculation.

Une étude plus élargie englobant tous les sites d'art rupestre répertoriés dans cette partie de l'Atlas Saharien⁽⁴³⁾, ainsi que l'apport des fouilles archéologiques⁽⁴⁴⁾ modernes pourraient contribuer à une meilleure compréhension de cette phase culturelle.

5- Accessibilité et voies anciennes

Adepte depuis les plus anciennes périodes préhistoriques d'un modèle comportemental opportuniste, l'homme a toujours œuvré pour le gain de temps et l'économie d'énergie. Les activités liées à la gestion de l'espace, dont l'acquisition des ressources naturelles et les divers déplacements, répondent aussi à ce modèle⁽⁴⁵⁾.

L'hypothèse soulevée dans cet essai d'analyse est basée sur l'existence de liens probables entre les stations d'art rupestre étudiées. L'accessibilité des sites est un critère déterminant, d'une part il mesure le nombre de voies qui desservent ces établissements humains⁽⁴⁶⁾, et d'autre part il permet l'analyse des réseaux d'échanges et les voies de circulation entre les sites archéologiques.

Afin de reconstituer les chemins probables entre les établissements, on a eu recours à "l'analyse du plus faible coût" ou "Least-Cost analysis". En archéologie, l'application la plus utilisée dans cette analyse est celle appelée "chemin de plus faible coût" ou "least-cost path" reliant un ensemble de sites⁽⁴⁷⁾.

Cet outil calcule l'itinéraire de plus faible coût entre un point de départ et un point de destination. En se basant sur le

⁽⁴³⁾ Huard P., Allard L. « Les Figurations Rupestres ».

⁽⁴⁴⁾ Rabhi M. et al. « Recherches Préhistoriques ».

⁽⁴⁵⁾ Zipf, G. K. « Human Behavior », p.7.

⁽⁴⁶⁾ Herzog I. « A Review of Case Studies », p.226-227.

⁽⁴⁷⁾ *Ibid.*, p.227.

DEM, une surface de coût est générée grâce au logiciel SIG. Ce dernier calcule les coûts accumulés pour chaque cellule raster en rapport avec les valeurs de pente, en utilisant une fonction anisotrope qui prend en considération la direction du déplacement⁽⁴⁸⁾.

Escalader une pente implique des coûts plus élevés qu'une descente, et lors d'un parcours entre deux points, le chemin inverse ne correspond pas nécessairement à celui emprunté au départ, le coût du déplacement dépend du sens du mouvement.

Dans le but d'appréhender des liens probables reliant les établissements liés à l'art rupestre étudié, le critère du chemin de plus faible coût a été appliqué sur certaines stations présentant certaines affinités. La cartographie obtenue grâce au logiciel ArcGis affiche des tracés de voies probables entre les stations, ainsi que leurs distances respectives (**Planche3**). Quant à l'algorithme anisotrope utilisé par le logiciel, il a permis de générer deux tracés pour chaque parcours basés sur la direction du mouvement. Pour pouvoir confirmer ou infirmer l'authenticité de ces chemins probables, une prospection archéologique le long de ces voies s'avère nécessaire.

⁽⁴⁸⁾ Conolly J., Lake M. « *Geographical Information Systems in Archaeology* », p. 214.

Conclusion

L'art rupestre a été abordé dans cette présente étude avec sa dimension géographique et spatiale. Les stations étudiées reflètent non seulement les liens de l'homme ancien avec la thématique représentée, mais aussi sa relation avec son contexte global identifié grâce à l'apport des nouvelles technologies du SIG et les méthodes de l'archéologie spatiale. Les premiers résultats issus de l'application de cette méthodologie suggèrent l'existence d'un modèle d'occupation et de gestion du territoire basé sur l'opportunisme. Dans la région d'étude, le choix des établissements est dicté par la géologie locale, l'homme à l'origine de ces figurations choisissait les zones à affleurements rocheux.

L'étude cartographique a mis en évidence certains critères dont la disponibilité des ressources de subsistance, ainsi que des critères géographiques de visibilité, d'exposition et d'accessibilité. L'analyse archéologique, basée sur l'hypothèse d'existence de réseaux d'échanges entre les différents établissements, a permis d'orienter la recherche vers l'identification des voies anciennes probables. Les tracés obtenus grâce à l'utilisation de la technique du "chemin du plus faible coût" devront faire l'objet dans les prochaines études d'un intérêt particulier. L'application rigoureuse de cette méthodologie sur l'art rupestre à une échelle régionale pourra donner des résultats satisfaisants.

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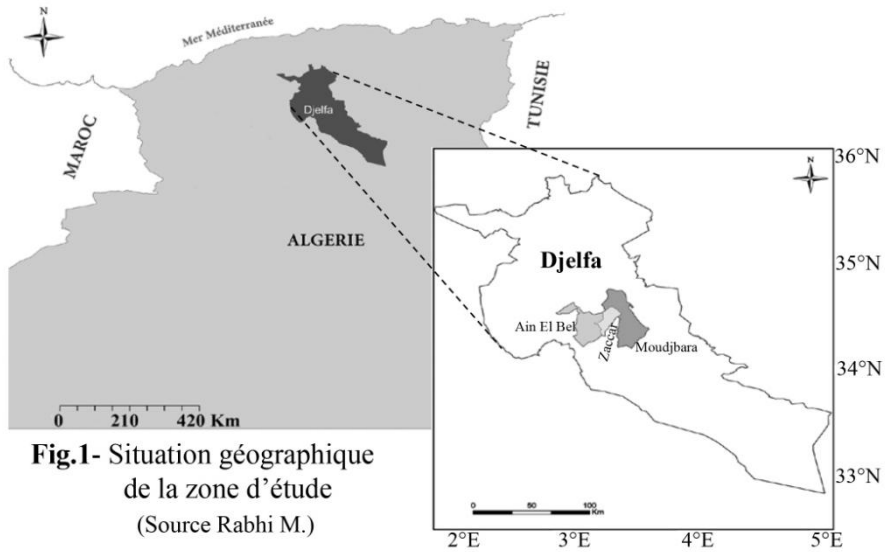


Fig.1- Situation géographique de la zone d'étude
(Source Rabhi M.)

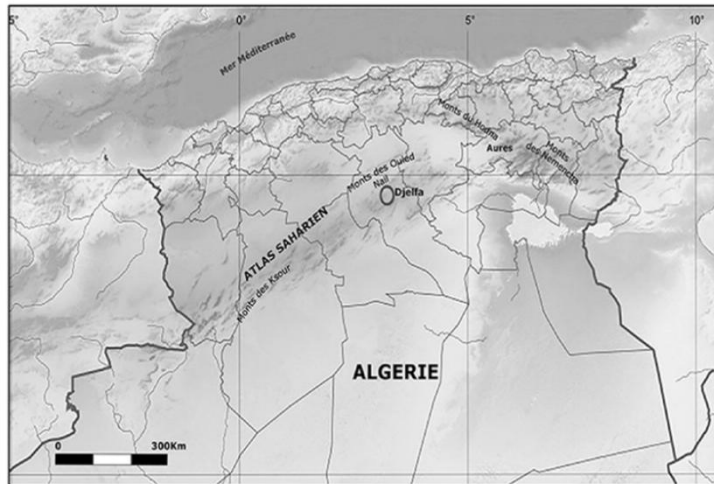


Fig.2 - Cadre géomorphologique de l'Atlas Saharien
(Source Rabhi M.)

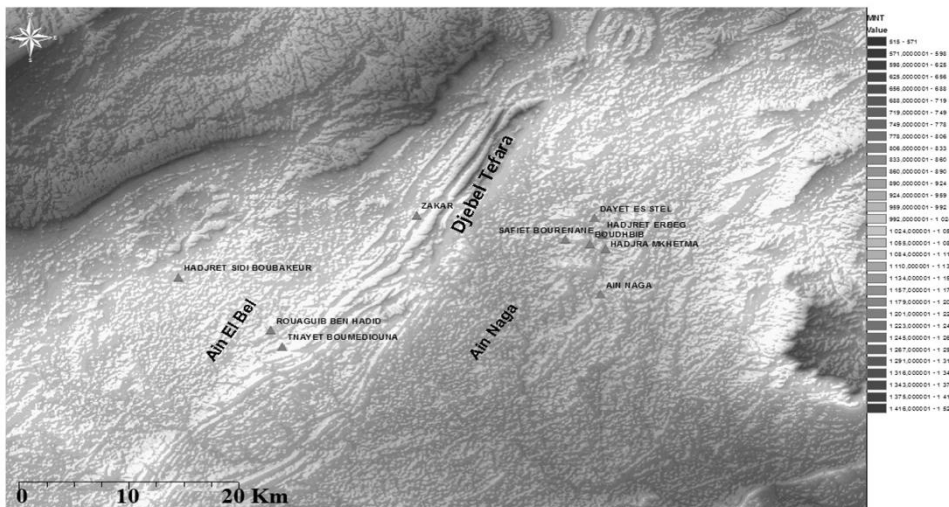


Fig.3- Situation et répartition des stations d'art rupestre
Modèle Numérique d'Élévation (ASTER-GDEM)

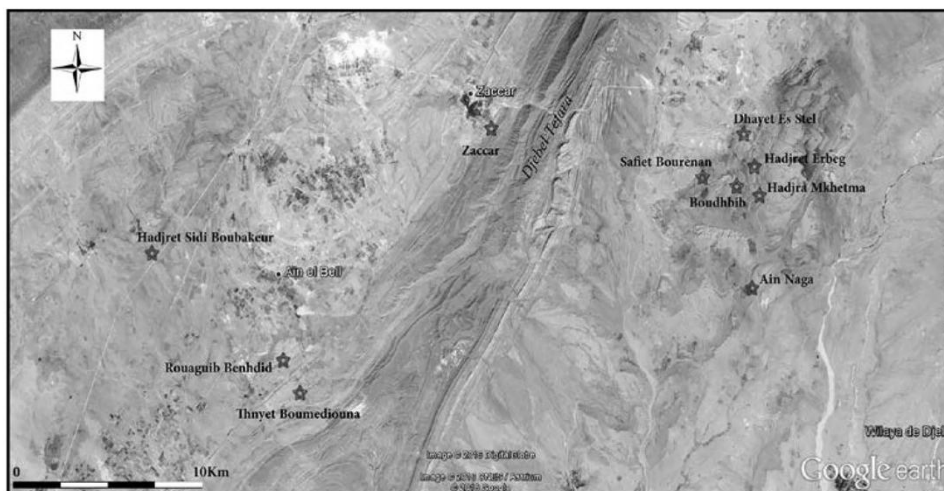
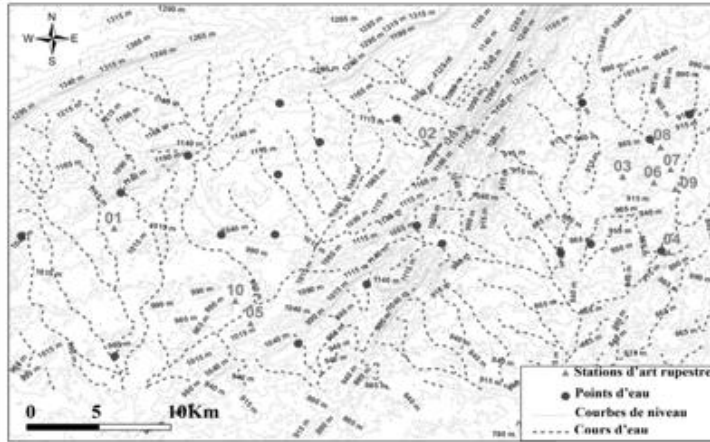
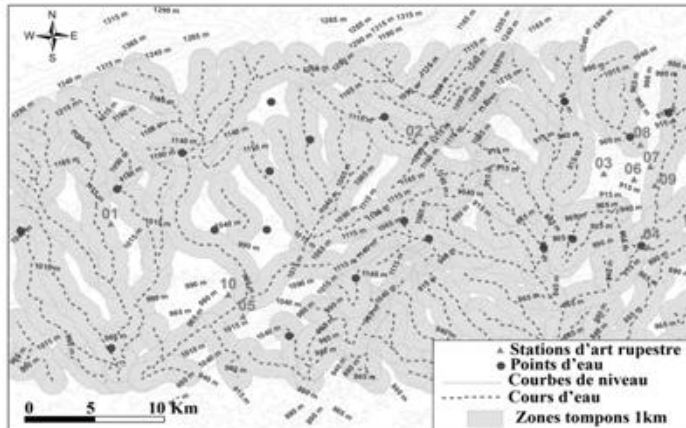


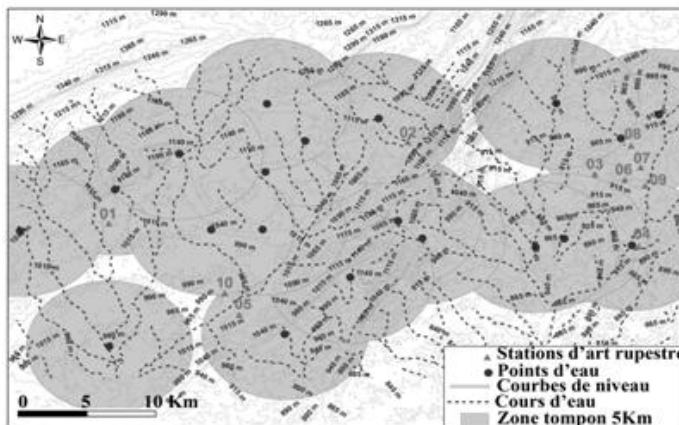
Fig.4- Photo satellite montrant les stations d'art rupestre
(Google Earth)



1. Réseau hydrographique dans la région d'étude



2. Zone tompon du réseau hydrographique



3. Zone tompon des points d'eau

Planche1. Ressources hydriques dans la région d'étude (Source Rabhi M)

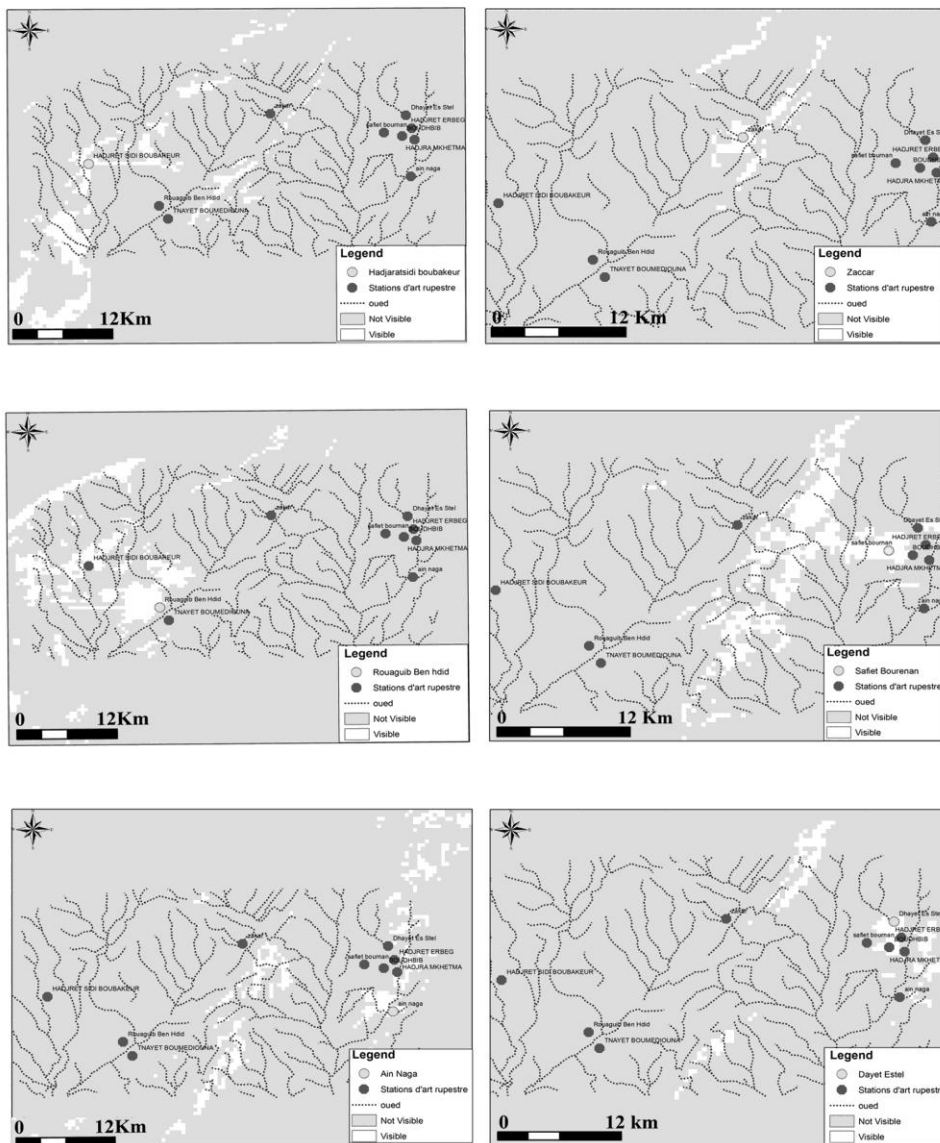


Planche2. Cartes de visibilité (Exemple de 6 stations)
(Source Rabhi M.)

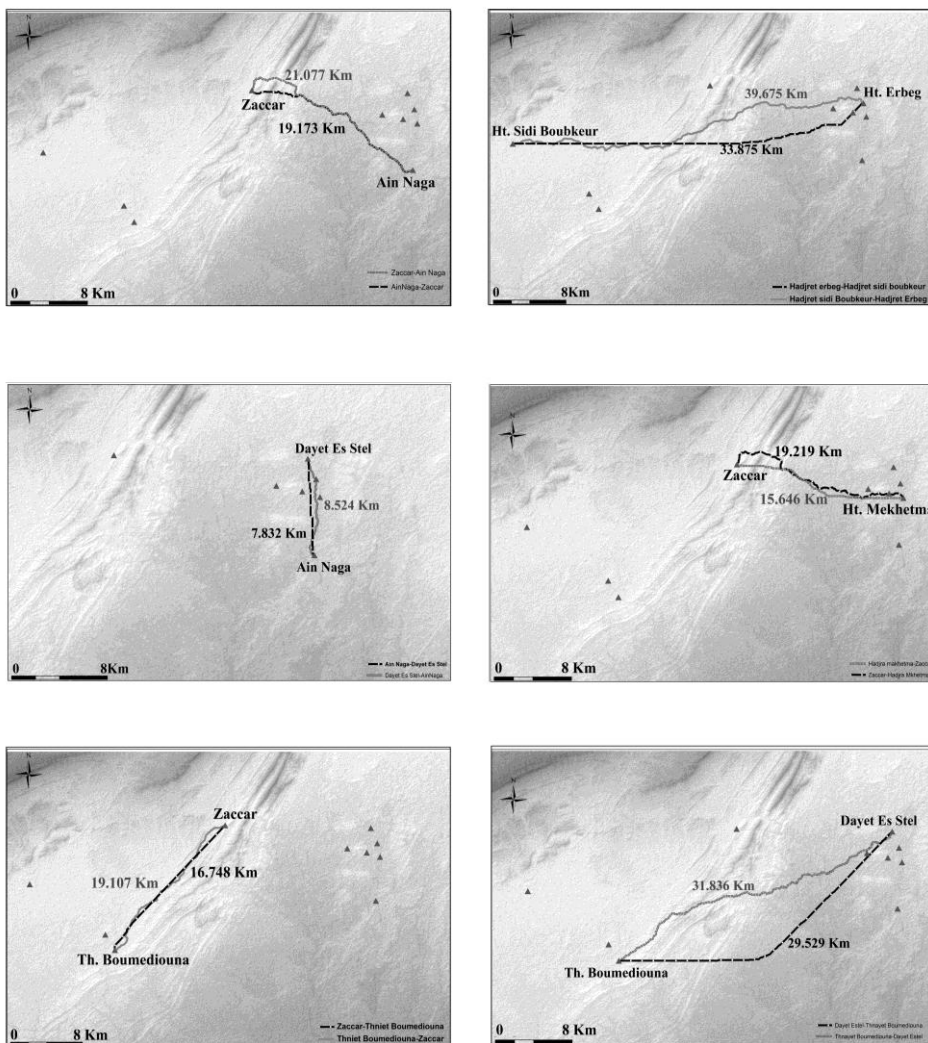
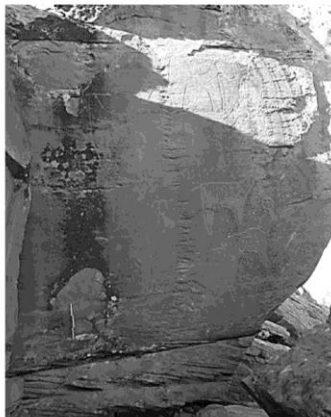


Planche3. Réseau des routes hypothétiques entre certaines stations d'art rupestre Basé sur «le Chemin de plus Faible Coût» ou «Least Cost Path» (ArcGis 10)



1-Station de Ain Naga



2- Station de Hadjeret Erbeg



3- Hadjra Mekhatma



4- Station de Ain Naga



5- Station de Ras el Hmar



6-Station de Zaccar

Planche 4 : Quelques stations d'art rupestre étudiées

(Source Rabhi M.)

الفن الصخري بالأطلس الصحراوي (الجزائر) محاولة للتحليل الفضائي

د. مروان رابحي*

أ.حسين بلحرش**

الملخص:

يعتبر الفن الصخري من أهم المخلفات الأثرية التي تحظى بها منطقة الأطلس الصحراوي بالجزائر. وقد توصلت الدراسات التقليدية إلى اقتراح منهجية قائمة على وصف ثم تصنيف النقوش والرسومات ووضعها في إطار كرونولوجي نسبي. اعتمادا على بيانات التوزيع الفضائي و السياق الجغرافي العام لعينة من محطات الفن الصخري بمنطقة الجلفة، حاولنا تطبيق مناهج علمية حديثة تعتمد على دمج مقاربات علم الآثار و علم الجغرافيا وتطبيقات نظم المعلومات الجغرافية. والهدف من هذه الدراسة هو محاولة فهم تأثيرات الإطار الجغرافي و الطبوغرافي و البيئة القديمة على الإنسان المنتج لهذا الفن الصخري، كما حاولنا اقتراح نموذج سلوكي اقتصادي واجتماعي مرتبط بهذه الظاهرة الثقافية وتوزيعها الجغرافي.

الكلمات المفتاحية:

الجزائر، الأطلس الصحراوي، الفن الصخري، علم الآثار المساحي، نظم المعلومات الجغرافية.


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hkr (*Kheker*) frieze in ancient Egypt

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Abstract:

A frieze is either a "frame / border" that involves a picture or "structure" that contains fragments and refers to a perception, imagination or idea. The Egyptian frieze is one of the most beautiful works of Egyptian civilization from the Early Dynastic Period until the end of the Late Period. The development of the imagination of the ancient Egyptian artist was inspired by his love of nature and his history and beliefs. He influenced the formation of different units, including the "friezes" in all fields of art, such as architecture or fine arts such as sculpture, engraving and drawing, or small arts such as jewelry and amulets. These models have reached far-reaching horizons of creativity and have influenced the arts of the ancient world. This research is concerned with  *hkr* "*Kheker*" frieze as one of the most famous friezes in Ancient Egypt. The study deals with determining the source from which the ancient Egyptian derived this shape of the eaves, identifying its types and tracking its evolution through the historical ages and sheds light through artistic description and analysis on any technical or religious implications that the *Kheker* may reveal.

Key words:

Kheker - Frieze - Decorative designs - Architecture element - Reeds-Ornament

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Introduction

A frieze is a prominent bar in the proportions of the wall of the building, formed by certain floral or geometric images, repeated along the parts of the building, and is used in architectural decoration, furniture, and decoration. In addition to the aesthetic function eaves, it can also be used to emphasize the proportions and fit the front of the building. Frieze can be smooth or embossed with decorations, most of which have floral or geometric shape. A frieze was simply a long band of painting or sculpture on a wall. Most were carved or painted directly on the wall.

The frieze is one of the most popular pieces of art that Egyptians created. There are many types of famous friezes found in ancient Egyptian temples, tombs and funerary equipment. The *hkr* *Kheker* frieze is one of the most important friezes in ancient Egypt that the Old Egyptians used to personalize their buildings from the Early Dynastic Period until the end of the Late Period.

The friezes are common decorative designs, simply depicting stylized bundles of reeds or plant stem they are typical of the mat hanging on the walls of ordinary houses. Even today, such reeds are used for the decoration of modern Egyptian wall tops. The friezes were originally used only in the royal tombs but were later adopted by private people as well.⁽¹⁾

⁽¹⁾ S.H.Hoernes, Life and Death in Ancient Egypt , pp.28-29

1- Various descriptions of the *Kheker* frieze

Kheker friezes known to a considerable lot of the definitions by many archaeologists are as per the following:

The form of the *Kheker* seems to represent a series of reed or plant stems tied together at the tops and gathered in again close above the base, below which they spread out once more. Another suggestion for the meaning of this decoration is that it represents the fringe or tassel of a carpet or mat, the roundel above the base being a knot.⁽²⁾

Kheker ornament is a papyrus trunk that was linked by gangs from the top and bottom of the heads of friezes simulates woven stretched sheets to each other in a manner axis.⁽³⁾

Kheker is the upper decorative element on decorated walls; the *Kheker* derives from early wall hangings, and consists of a row of upright bundles and knots of the fringe of a carpet or bundles of reeds. The main variants are pointed at the top and plain inside with detailed patterning inside (sequence of colors: red, green, blue) and with an open calyx-like top.⁽⁴⁾

Kheker is a name of a decorative motif common in ancient Egyptian architecture. The motif consists of rows of knots in decorative carved or painted friezes around the upper edges of buildings.⁽⁵⁾

The word *Kheker* occurs fairly often both in the Old Kingdom and in later hieroglyphs in connection with adornment, and also in the plural form as *Khekeru*, meaning ornament, in which this word has the figure of a *Kheker* as its determinative. It is this







⁽²⁾ E.Mackay, " *Kheker* friezes" , p.111

⁽³⁾ B.A.Kipfer, Encyclopedic Dictionary of Archaeology , p.277

⁽⁴⁾ D.Arnold, The Encyclopedia of Ancient Egyptian Architecture, p.122

⁽⁵⁾ B.A.Kipfer, Encyclopedic Dictionary of Artifacts , p.164

word of ornament that has given name to this distinctive variety of Egyptian ornamentation.⁽⁶⁾

According to Gardiner's sign list (Aa 30)  *hkr* is the Egyptian word for ornament (sometimes  written horizontally). It is ideogram or determinative in  *hkr* "be adorned" ;   *hkrw* "ornament" and "adornment" and also sign (Aa31) is older or archaic type , different usage  .⁽⁷⁾

Kheker derives from the equivalent of the sign as hieroglyph in inscription. This only means "to cover" or "to ornament" and therefore refers to the position of the decoration and not to its origin.⁽⁸⁾

2-The history of *Kheker* frieze

The clue to the real nature of the *Kheker* is given in a tomb of *Ptah-Hotep*⁽⁹⁾ in the IVth dynasty, where we see the *Kheker* ornament not as a mere painting, but represented as standing up solid around the tops of the cabins of boats. It cannot therefore be anything very heavy or solid, such as spear-heads, as has been proposed. It probably results in some way from the construction of the cabins. They must have had roofs of very light material. Papyrus was generally used for building boats, and therefore for cabins also. This gives us the clue to interpret it. (Fig.1)

The plant theory is probably the more satisfactory explanation of the form and was first suggested by Prof. Petrie, who wrote:

"Suppose a screen of papyrus stem; the roofing stems tied on to the uprights; and the loose wiry leaves at the head tied together, to keep them from straggling over and looking untidy. Here we

⁽⁶⁾ E.Mackay, "Kheker friezes", p.111


⁽⁷⁾ A.Gardiner, Egyptian Grammar, p. 543

⁽⁸⁾ W.M.F.Petrie, Egyptian Decorative Art , p.101

⁽⁹⁾ K.R.Lepsius, Denkmaler aus Aegypten und Aethiopien , II ,101 b

have all the details of the *Kheker* ornament simply resulting from structural necessity. The leaves are gathered together at the lower tying; there the end view of the concentric coats of the papyrus stem of the roof are seen as concentric circles; above which the leaves bulge out and are tied together near the top. Though this structural decoration is seen on the top of boat" cabins as early as the IVth dynasty, yet we have not found it as decoration on a flat surface until the XIIth dynasty.

Then it is very common; but its meaning became confused in the XVIIIth dynasty, and in Ptolemaic times it is seen in absurd positions, as on a base, and on architraves above an empty space, where no stem below it were possible. ⁽¹⁰⁾

A peculiar headdress sometimes worn by dancers in the tombs of  *Tti-Ky* (Teta-Ky) - dates back to the Middle Kingdom- is also suggestive of the *Kheker* ornament, especially its upper portion. (Fig.2,3) ⁽¹¹⁾

Kheker frieze can be traced back to the third Dynasty. King *Djoser* was the first king who is certain to have used the stylized reed-mat decoration. Its first occurrence has nothing in common with the decoration of the wall of a room, but the frieze is executed in relief and certainly should not be ignored. ⁽¹²⁾

The *Kheker*-frieze decorated once the façades of the south and north buildings and was restored above the entrance of the former. It represented a rope of knotted grass but is more likely to have been based on the fringe of a mat or carpet. The frieze is executed in low relief. The bundles of reeds are of pointed type. It cannot be excluded that they were polychrome, given that the

⁽¹⁰⁾ W.M.F.Petrie, *Egyptian Decorative Art* , p.101-103




⁽¹¹⁾ W.M.F.Petrie, *Egypt in Africa* , p.126; E.Mackay, " *Kheker* friezes", p.112 ; Carnarvon and H.Carter, *Five years' explorations at Thebes* , p.14,15, 127,135

⁽¹²⁾ B.Brier & H.Hobbs, *Daily Life of the Ancient Egyptians* , p.200; D.Arnold, S.H.Gardiner, H.Strudwick & N.Strudwick , *The monuments of Egypt* , p.122

façades of the buildings were painted. A symbolic meaning of the frieze should be taken into consideration, as almost no architectural feature in the complex (no matter how ‘decorative’ in appearance) seem to have a value of pure ornament.⁽¹³⁾

One of the most memorable of the IVth dynasty was *Kheker* from Sneferu's pyramid at Meidum. (Fig.4) No evidence on a possible decoration was found, except for a limestone fragment with a large splay-topped *Kheker* in relief, discovered in the vicinity. This singular finding seems to be, however, of much importance. Its style and, especially, the size (the reed bundle is c. 0.52 m = one cubit high) points strongly to its provenance from a royal building.⁽¹⁴⁾

We may also note here that the block of *Kheker* ornament, which was found was reused in a grave. From the fine curves of it, and the delicacy of the relief lines, it appears to be earlier than any other examples, and may well have belonged to a temple of Sneferu that is now destroyed. (Fig.5)

In the tomb of *Ptah-hetep*, a *Kheker* with the base is used for the sign *wsht*⁽¹⁵⁾. According to Gardiner's sign list (O15) , it means "walled enclosure with buttresses", and with the sign  and ⁽¹⁶⁾ (Fig.6)⁽¹⁷⁾

In the tombs of the Old Kingdom no example is known of the use of a *Kheker* frieze to ornament the upper portion of the walls of a tomb, although it is employed to decorate the tops of shrines and

⁽¹³⁾ A Ćwiek, Relief decoration , p.23, 69-70

⁽¹⁴⁾ W.M.F.Petrie, E.Mackay, G. Wainwright, Meydum And Memphis (111) , pl.vi.22

⁽¹⁵⁾ N. de. G. Davies, The Mastaba of Ptahhetep and Akhetetep at Saqqareh , pl.xviii

⁽¹⁶⁾ A.Gardiner, Egyptian Grammar

⁽¹⁷⁾ The external face of the plan of courtyard is flanked with kheker ornament rabatted, so that it must be restored as a peak at the top of the walls, similarly as the dura-stalks or piles of dried mud disks in oases or country mud architecture today.

A.Badawy , A History of Egyptian Architecture Vol. 1, p.52 , Fig.37, 2,3

doorways ⁽¹⁸⁾ but the extreme upper portions of the walls of painted and sculptured tombs in the XIIth and XVIIIth dynasty, and also more rarely in later times, were usually finished off with a peculiar form of decoration, commonly known as the *Kheker* ornament. ⁽¹⁹⁾

In the decoration of Middle Kingdom tombs and temples *Kheker* was a common element; however, it occurred rarely on private stelae. ⁽²⁰⁾ It began to be employed as a frieze for tomb wall. ⁽²¹⁾

During Ramesside times, the pointed form reappears again as a frieze, but only in the Royal Tombs, The splay-topped form still remaining in use in the private tombs.

Some temples reduce the tied-reed motif to a pictorial representation *Kheker*-frieze. One late example, 'Temple T,' dating to the Twenty-fifth or Nubian Dynasty (c. 747-656 BCE), has an encircling façade which mimics the appearance of the reed shrine in stone with the corners marked with stone-carved reed bundles topped with the *Kheker*-frieze.

Moreover, this architectural appeal to the ideal type is present at the end of Ancient Egyptian history in the Ptolemaic period. For two reasons there is a marked emphasis in the reed-woven ideal type at this time. Firstly, Ptolemaic Greek interlopers were keen to legitimise their right to rule by arrogating the most archaic traditions of Egypt. Also, Ptolemaic Egypt was in the midst of a *Kulturkampf*; wherein the religious establishment of Egypt perceived a serious threat to its traditions and, following the principle that ideology arises from conflict of ideology, sought to bolster its influence by appealing to the ideal type. A

⁽¹⁸⁾ A.Oppenheim , Ancient Egypt transformed , p.211

⁽¹⁹⁾ E.Mackay, "Kheker friezes" , p.111

⁽²⁰⁾ R.E.Freed, Studies in honor of William Kelly Simpson , p.298-9 ; to see some private stelae with *Kheker* frieze at the top:

<http://docslide.us/documents/late-middle-kingdom-stelae-workshops-at-thebes.html>

⁽²¹⁾ A.Dodson & S.Ikram ,The Tomb in Ancient Egypt , p.124

consequence of this dynamic is witnessed in the architecture and texts of the temple of Horus at Edfu (273 BCE).⁽²²⁾

3-The types of *Kheker* frieze

In ancient Egypt several types of *kheker* frieze are used in temples, tombs as applied motifs.

3.1-Pointed *Kheker*-frieze

The *Kheker* is always of the pointed variety, very similar in shape but not in colour, but usually with two roundels at the bottom, placed one below the other, of which the lower one takes the place of the base of an ordinary *Kheker*. In the tombs of the Old Kingdom no example is known of the use of a *Kheker* frieze to ornament the upper portion of the walls of a tomb, although it is employed to decorate the tops of shrines and doorways, when such are depicted on the tomb walls. King *Djoser* was the first king who it is certain used the *Kheker* frieze, in the south house of his tomb complex. (Fig.7) During Ramesside times, the pointed form reappears again as a frieze, and it was the only form used in the royal tombs, except in that of *Sety I*. It is also met with the nine of the tombs of nobles (39,40,42,78,85,93,106,178 and 253) ,but , with the exception of four of these tombs (42,78,106 and 253) , it occupies a very subordinate position. The pointed form first appears in this Necropolis as a frieze in tombs of about the time of *Amenophis II*.⁽²³⁾

It is representing a shrine framed with the block-pattern and topped with the pointed *Kheker*-frieze in the centre of the fragment.⁽²⁴⁾ (Fig.8) It is curious that none of the roundels of the pointed *Khekers* in the royal tombs are wholly painted yellow,

⁽²²⁾[https://www.academia.edu/1986040/Woven of Reeds Genesis 6 14b as Evidence for the Preservation of the Reed Hut Urheiligtum in the Biblical Flood Narrative](https://www.academia.edu/1986040/Woven_of_Reeds_Genesis_6_14b_as_Evidence_for_the_Preservation_of_the_Reed_Hut_Urheiligtum_in_the_Biblical_Flood_Narrative)


⁽²³⁾ E.Mackay, "Kheker friezes", p.112; A.Badawy , A History of Egyptian Architecture Vol. 1, p.86 , Fig .62,4

⁽²⁴⁾ A Ćwiek, Relief decoration in the royal funerary complexes of the old kingdom, Fig.48

seeing that this colour was so popular for the purpose in the *Kheker* –frieze with sun disks. Yellow was also never used as the dominant color in a pointed *Kheker*, but was solely employed as an edging. In no case, either, was a ball or disc placed on the top of pointed *Kheker* as is so common with the *Kheker* –frieze with sun disks. ⁽²⁵⁾

3.2-Open and splay-topped *Kheker*– frieze

Here we can determine the difference between two kinds of *Kheker* frieze. The opened one is shorter and wider than the middle but the splay-topped form differs from the previous one in its style and, especially, the size. In addition, its upper end is more inclined towards the outside. The splay-topped form was that most commonly in use. This variety is also the most common in tombs of the XVIIIth dynasty in the Theban Necropolis, though the pointed variety is still employed in minor position. During Ramesside times, the splay-topped form still remaining in use in the private tombs. (Fig. 9, 10, 11) ⁽²⁶⁾

In the tomb Complex of  *sn nfr* (*Sennefer*) on the southern hillside of Sheikh Abd el-Qurna -18th dynasty, the south wall and the southern part of the east and west walls of the burial chamber however conform to the usual convention, that of being topped with *Khekher* frieze. The decorated area beneath this is also, as usual, separated from the *Khekheru* with an Egyptian frieze of coloured rectangles.

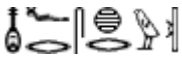
3.3-splay-topped *Kheker* –frieze with sun disks

From the new Kingdom imaginative variant appears crowned with a ball. This curious addition was made to the *Kheker* at the close of the XVIIIth dynasty. There seems no doubt that this ball at the top of *Kheker* represented the sun, or rather the disc of the

⁽²⁵⁾ E.Mackay, "Kheker friezes", p.118

⁽²⁶⁾ A.Ćwiek, Relief decoration , Fig 93 ; E.Mackay, "Kheker friezes" , p.112; V.Angenot , "Les Peinture de la Chapelle de Sennefer", p.21-32

sun, and on that account it was invariably painted red or yellow and was always undecorated. This curious addition was probably due to Aten influence shortly before. The earliest date at which this is met with in this Necropolis is that of the tombs of Surere *Ramose* and *Ramose* being of the time of Amenophis III, and of one tomb in which the name is erased b of the time of Amenophis IV. The new addition to the *Kheker* came into general use in Ramesside times, when the *Kheker* ornament, used in conjunction with other friezes, was a common feature in tombs, especially in those of the period of Ramses II. (Fig .12)

From the tomb of  *nfr shrw* (Nefersekeru) which is located among the southern tombs of the Khokha district, at the top of the east and west walls, above the top picture register, is the header frieze of open *kheker* (bound colored bundles of reeds) which have a red disk on top and a gold disk near the base.⁽²⁷⁾

3.4-Two, three or five bundles of *Kheker*-signs inside an alternating group



At the end of the XVIIIth dynasty the *Kheker* ornament often appears in conjunction with other symbols. When it is used in this manner, the splay-topped form is always the one employed, there being but two examples in Thebes where the pointed variety of *Kheker* is used.⁽²⁸⁾ This frieze pattern seems to be a variant of those applied in near-contemporary tomb chapels as opposed to the earlier hegemony of the *Kheker* friezes. Mackay analyzed some variants of the friezes⁽²⁹⁾. Describing the combinations and sequences of these main elements, he pointed out the following types of recurring patterns:

⁽²⁷⁾ E.Feucht, Das Grab des Nefersecheru (TT 296) , Tafel LXXXI.



⁽²⁸⁾E.Mackay, " Kheker friezes" , p.118; Z. Fábíán, Friezes in post-Amarna tombs of Thebes , p.35

⁽²⁹⁾E.Mackay, "Theban borders of lotus and grapes" , p.40-41

3.4.1-Kheker ornament used in conjunction with Hathor heads

In the tomb of  *djwty* (Djehuty) and a new occupier  *djwty m hb* (Djehutyemheb), during the period of Amenhotep II, we found that the frieze of the south wall is formed by an alternation of three *Khekeru* on red background, and of a head of the goddess Hathor wearing a feather headdress on a yellow background. On the left and right extremities, a column with texts contains the name and the title of the dead. (Fig.13) ⁽³⁰⁾

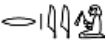
3.4.2-Kheker ornament in conjunction with representations of the God Anubis couchant on a pedestal

From the transverse chamber -south wing (left) -east wall in the tomb of  *hnsu* (Khonsu) also called  *to* or *ta* , which is located in the necropolis of Sheikh Abd el-Qurnah and dates back to the 19th Dynasty, Anubis, in the shape of a black canine, reclines on the roof of a chapel. He wears, as usual, a red ribbon around the neck and a golden whip which extends from the middle of his back. Between each chapel are two *Khekeru*, this is an ancient plant motif, surmounted here by a solar disk. Under the actual frieze, is a thick blue line edged with red. This motif has already been seen in the entrance passageway. (Fig.14) This motif occurs elsewhere, with Anubis, in the shape of a canine reclining on the roof of a chapel. On this wall he faces right, towards the entrance. He wears, as usual, a ribbon around his neck and a whip which extends from the middle of his back. Between each chapel are again two *Khekeru*, the ancient plant motif, surmounted here by a solar disk. (Fig.15) ⁽³¹⁾

⁽³⁰⁾ N.de.G.Davies & A.Gardiner (ed) , Seven Private Tombs at Kurnah , p.1-10, pl.VII


⁽³¹⁾ N.de.G.Davies, "A Peculiar Form of New Kingdom Lamp", p.9-14;
http://www.osirisnet.net/tombes/nobles/roy/e_roy_01.htm

3.4.3-Kheker ornament in conjunction with Hathor heads and Anubis couchant on a pedestal, with or without vertical bands of inscriptions.

From the tomb of  Ry (Roy), dates back to XIXth Dynasty, after the reign of Horemheb, there were two bundles of *Kheker*-signs inside an alternating group from this tomb. The commonest design in friezes where *Kheker* are used with other figures is a Hathor head alternating with figures of Anubis couchant on a pedestal, the figures and heads separated from each other by two or more *Khekers*. Next in order of popularity is row of figures of Anubis on a pedestal, the figures being divided by groups of *Khekers*. (Fig.16)

Its very lively colors make it one of the most beautiful civilian tombs preserved in the region of Dra Abu el Naga. The frieze runs all along the south wall where it could be finished, which wasn't the case on the north wall. It includes an alternating group which is normally only seen in the XIXth Dynasty:


Two columns of hieroglyphs, the emblem of Hathor, two bundles of *Kheker*-signs (red, blue, and green, tied with yellow) are surmounted by solar disks and the image of Anubis. ⁽³²⁾

From the tomb of  Nfr *shrw* (Nefersekeru), after the reign of Horemheb, we can see three bundles of *Kheker* frieze-signs inside an alternating group decorated the outer lintel and vertical borders in the north wall and statue niche. The *Kheker*-frieze of the east and west walls is replaced on the architrave above the niche with godly symbols. The human face of the head of Hathor, The head surmounts a nb-sign, the hieroglyph for "t" and finally the district sign. The various symbols of the frieze are in mirrored order. A yellow sekhem-sceptre precedes Anubis


⁽³²⁾ M.Baud & É.Drioton, "Tombes Thébaines ", Tombeau de Roy, *MIFAO* 57, p.14-17 ; C.Graindorge, "Les oignons de Sokar", *Revue d'Égyptologie* 43, 1992 , p. 87-105

on his shrine and an udjat-eye hovers over the canine and three open *Kheker*-signs. (Fig.17) ⁽³³⁾

3.4.4- *Kheker* ornament in conjunction with figures of deceased adoring Anubis

The tomb of  *djhwty ms* (*Djehutymose*) is located in El-Khokha, the frieze of the front aisle in the pillared transverse hall, two constant elements alternate divided by three *hkr*-signs. One is the squatting figure of Djehutymose adoring in front of Anubis on the shrine-formed alter , with the *wdjt* -eye above.(Fig.18) ⁽³⁴⁾


3.4.5-*Kheker* ornament in conjunction with *dd*(djed-pillar) and *tjt*(tjet-signs)

In tomb of  *Imy sb3* (Imiseba/Nebamon), Sheikh Abd el-Qurna-Hatshepsut, 18th Dynasty, there was a frieze of alternating 5*Kheker*- 2*djed*- 2*tjet* and 2*djed* signs at the western end of the axial corridor. (Fig.19) ⁽³⁵⁾

4-The significance and use of the *Kheker* frieze

According to Mackay, these *Kheker*, which we find - as a rule - only at the top of walls, represent "reeds or the stems of another plant bound together at the top and gathered once more just above the base, then widening under this knot". The "small disc" which one sees on the lower part of the ornament would therefore be a folded back knot. According to Petrie it would be necessary to see in the *Kheker* motif a principle of representation intended to convey the idea of the junction of a vertical wall and a roof;

⁽³³⁾ E.Feucht, Das Grab des Nefersecheru (TT 296)

⁽³⁴⁾ Z.Fábián, Friezes in post-Amarna tombs of Thebes , Fig.2; See also, TT134 The tomb of  *Taw-nnj* , *Thauenany*, XIXth Dynasty-XXth Dynasty , Shaykh 'Abd al Qurnah . M.Chermette, "La tomb de Tjaouenany TT 134 à Thebes" , pl.II

⁽³⁵⁾ T.Bács, The last New Kingdom tomb at Thebes: The end of a great tradition, p.1-46., Fig.24

the small discs would represent the section of the horizontal stems of papyrus that form the roof.⁽³⁶⁾

Interpreting the *Kheker*-frieze as funerary, because it is frequently found in funerary complexes (the earliest being that of *Djoser*), does not make it an attribute with a typical funerary “charge”. This completely overlooks the fact that it originates in the mat-and wood building methods of ancient Egypt, and as such it is a completely neutral, architectural element.

The appearance of funerary complexes refers to the actual architecture, so it is obvious that such a detail, besides the cavetto and torus moldings, is included without any metaphorical implications. Taking a funerary context as the basis on which to ascribe a funerary meaning to a *Kheker*-motif on a shrine reverses the order of things. This is not contradicted by the *djed*, *sa* and *tyt*-signs, which simply indicate “durability”, “protection”, and “life”. They could be easily integrated as useful and desirable elements in architecture and “architectonised” furniture, without construing those artifacts as religious or funerary objects.⁽³⁷⁾

In a description of the architecture within the temple complex at the Step Pyramid of *Djoser*, Kemp highlights three distinct styles of later temple architecture which are influenced by the ideal of the reed-shrine. Each of these styles incorporates the reed-hut motif in one form or another. The most frequent example is the carving in stone of bundles of reeds, reed-matting and tied reed ends intended to evoke the architecture of the reed shrine. Some temples reduce the tied-reed motif to the *Kheker* frieze. One late example, ‘TempleT,’ dating to the Twenty-fifth or Nubian Dynasty (c. 747-656 BCE), has an encircling façade which mimics the appearance of the reed shrine in stone

⁽³⁶⁾ E.Mackay, "Kheker Friezes", p. 111-122

⁽³⁷⁾ http://www2.rz.hu-berlin.de/nilus/net-publications/ibaes6/publikation/ibaes6-van_walsem.pdf

with the corners marked with stone-carved reed bundles topped with the *Kheker* frieze.⁽³⁸⁾

The presence of the *Kheker* –signs in the upper frieze, almost exclusive in the pre-*Amarna* tradition, clearly marks the upper edge of the walls. Davies drew attention to the change in the tradition emphasizing the role of *Amarna* break and pointed out that the *hkrs* had then been replaced "by straight colored bands or by a blue sky". Later, *Khekeru* survive with the same meaning usually combined with other elements, however, Anubis and Hathor seem to have taken the inevitable main role in friezes.⁽³⁹⁾

The Anubis-Hathor frieze "assumes the character of a prescribed top register" and the "adoration of these divinities by the figure or the name of the owner brings the frieze into harmony with the religious tone which now prevails in the scene". The pure *Kheker* friezes still appear, but gradually seem to be out of fashion.

The occurrence of Anubis and Hathor preserves or revives, perhaps paraphrases an emphasized non-frieze tradition also common in royal mortuary temples of previous periods. The adoring figures of the deceased person seem to be additional elements to Anubises and Hathor-heads. The inscriptions always identify the applied elements, or may explain the whole adoring scene. Different combinations can appear in the same monuments in different rooms (shrines), but also on different walls of the same room. Almost all the possible variants applying the main elements were worked out in the monuments of the 19th to 20th Dynasties. One can conclude that the long surviving *Khekeru*, however, may still preserve the same exclusive position in certain friezes, but can also be added to the new protagonists.⁽⁴⁰⁾

⁽³⁸⁾ https://www.academia.edu/1986040/Woven_of_Reeds_Genesis_6_14b_as_Evidence_for_the_Preservation_of_the_Reed_Hut_Urheiligtum_in_the_Biblical_Flood_Narrative

⁽³⁹⁾ N.de.G.Davies & A.Gardiner , Seven Private Tombs at Kurnah , 3, esp.note4

⁽⁴⁰⁾ Z.Fabián, Friezes in post-Amarna tombs of Thebes , p.37

The appearance of the *Kheker*-sign and adoring deceased, when present, tend to exclude or replace each other, for instance. It also seems to represent a further variant in separating the deceased person from his wife and in joining them to Anubis and the Hathor-head respectively. These features and the precise inscription not only identify the deceased and, as a consequence of the couple's separation, the wife as well, but they also refer to the action of adoration or praise which indicates a rather deliberate "redaction".

The tendency seems to show that the artistic intention was - as in other decorative assemblies of tomb-chapels - to create an individual work of art by applying a given stock of decorative elements.

The artist of the monument seems to have brought the plan and arrangement of the variant into harmony with its function in the decoration system of the tomb-chapel. His intention may not only have been to create a new variant applying the elements of the newly formed tradition, but also to indicate the context the frieze was placed in. Thus, external features and the context to other decorative, mainly frieze-like elements of the tomb-chapel can with good reason be taken into account in the attempt of understanding the function of the frieze.⁽⁴¹⁾

Conclusions

The real nature of the *Kheker* demonstrates it not as a negligible painting, but rather spoke to as standing up strong around the tops of the cabins of boats.

The first appearance is given in a tomb of *Ptah-Hotep* in the IVth dynasty. Although King *Djoser* was the first king who is certain to have used the stylized reed-mat decoration we have no

⁽⁴¹⁾Z.Fábíán, Friezes in post-Amarna tombs of Thebes, p.42

example known of the use of a *Kheker* frieze to ornament the upper portion of the walls of a tomb but it is employed to decorate the tops of shrines and doorways. It was a common element in the decoration of Middle Kingdom tombs and temples; however, it occurred rarely on private stelae. During Ramesside times, the pointed form reappears again as a frieze, but only in the Royal Tombs, The splay-topped form still remaining in use in the private tombs.

Several types of *Kheker* frieze are used in temples and tombs as applied motifs: pointed *Kheker*-frieze, open and splay-topped *Kheker*-frieze, splay-topped *Kheker*-frieze with sun disks and two, three or five bundles of *Kheker*-signs inside an alternating group. This type of recurring patterns is divided into; *Kheker* ornament used in conjunction with Hathor heads, representations of the god Anubis couchant on a pedestal, Hathor heads and Anubis couchant on a pedestal, with or without vertical bands of inscriptions, figures of deceased adoring Anubis and *Kheker* ornament with *dd* (djed-pillar) and *tjt* (tjet-signs).

From the time of the Old Kingdom to the pre 'Amarna period *Kheker*-frieze assumed a vital architectural role. They could be effectively incorporated as useful and attractive components in architecture, without interpreting those antiquities as religious or funerary objects, however consideration must be given regarding the adjustment in the convention underlining the part of Amarna break, as by appearance of Anubis-Hathor frieze and the adoration of these divinities by the figure or the name of owner brings the frieze into agreement with the religious tone which now wins in the scene.

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[Hut Urheiligtum in the Biblical Flood Narrative](#) [as of 8.4.2017]

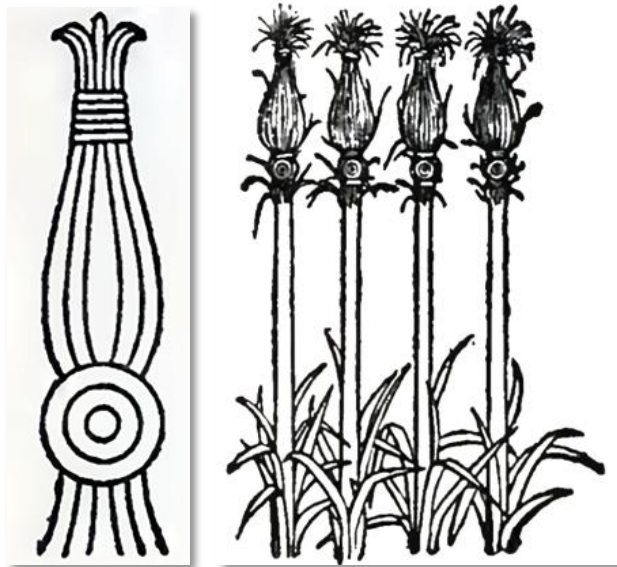


Fig. 1- *Kheker* plant
(Petrie, Egyptian Decorative Art, London, 1895, p.101)

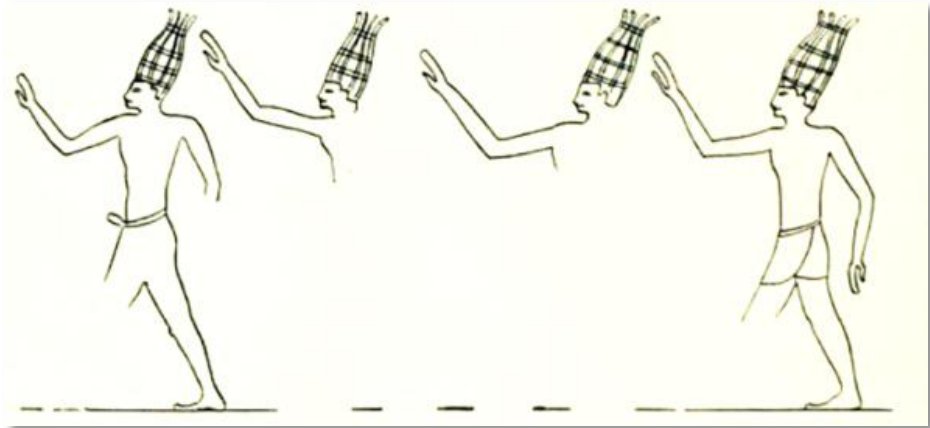



Fig. 2-Dancers at a funeral wearing tall hats of straw or rushes
Tomb of XIIth dynasty.
(Petrie , Egypt in Africa , 1914, p.126)



Fig.3-Dancers from the tombs of  Tti-Ky (Teta-Ky)
(Carnarvon and Carter , Five years' explorations at Thebes , p.135)

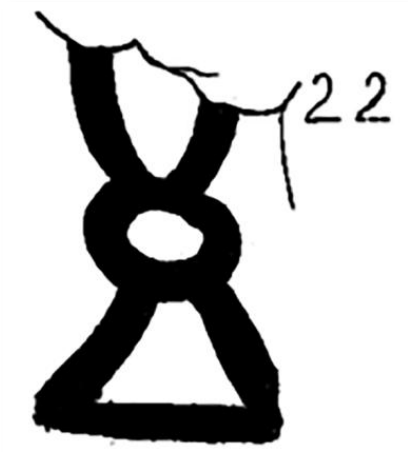


Fig.4- The base of a *Kheker* sign ,Meidum, Pyramid quarry marks. (Petrie,
Meydum And Memphis , 1910, pl.vi.22)



Fig.5- *Kheker* from Meidum The fragment is now in the Petrie Museum (UC 31114). (Petrie, Meydum, p.5, pl.20,3)



Fig.6- Using *Kheker* with the base for the sign *wsht* (N.de.G. Davies, The Mastaba of Ptahhetep, pl.xviii)

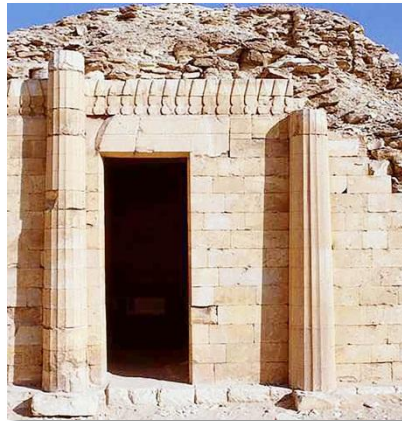


Fig.7- South House, Step Pyramid of Djoser, Necropolis of Saqqara, Memphis Old Kingdom, Dynasty III , photo by:
<http://www.gettyimages.com/detail/photo/building-from-funerary-complex-of-djoser-high-res-stock-photography/479634185>

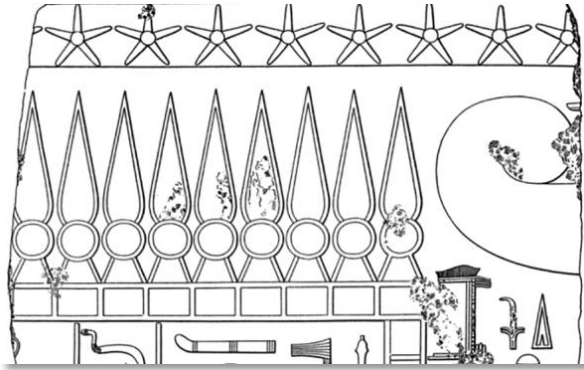


Fig.8-A fragment from the courtyard of *Sahura*'s mortuary temple
(A.Ćwiek, Relief decoration, Fig 48)

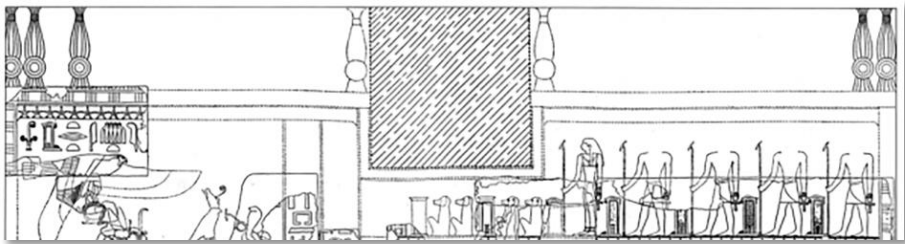


Fig.9 – Open *Kheker* from the wall of the antechamber in *Pepy II*'s mortuary temple
(A.Ćwiek, Relief decoration, Fig 93)



Fig.10- TT 96-Open *Kheker*-frieze
(Photo by: commons.wikimedia.org/wiki/File:Cheker_sennefer.jpg)



Fig. 11- KV34-Splay-topped *Kheker* from the tomb of Tutmosis III at the Kings Valley.photo by:

<http://valleyofthekings.wikifoundry.com/page/Tombs+KV32+-+KV35>



Fig.12 TT296- *Kheker*-frieze with sun disks
(E.Feucht, Das Grab des Nefersecheru ,Tafel LXXXI)



Fig.13- TT45 the frieze of the south wall is formed by an alternation of three *Khekeru* on red background, and of a head of the goddess Hathor (Davies, Gardiner, Seven Private Tomb, pl.VII)



Fig.14-TT31.This motif has already been seen in the entrance passageway. Anubis and between each chapel are two *khekeru* surmounted here by a solar disk.

Photo by:

http://www.osirisnet.net/tombes/nobles/khonsou31/e_khonsou31_02.htm

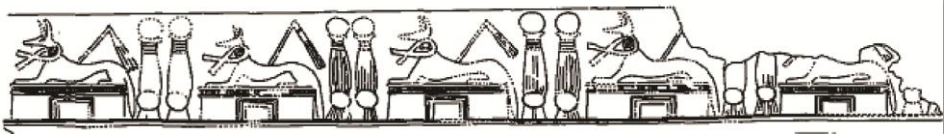


Fig.15-TT31.The transverse chamber -the north wing (right) - east wall

Photo by:

http://www.osirisnet.net/tombes/nobles/khonsou31/e_khonsou31_02.htm



Fig.16- TT255 Two bundles of *Kheker*-signs inside an alternating group

Photo by:

http://www.osirisnet.net/tombes/nobles/roy/e_roy_01.htm

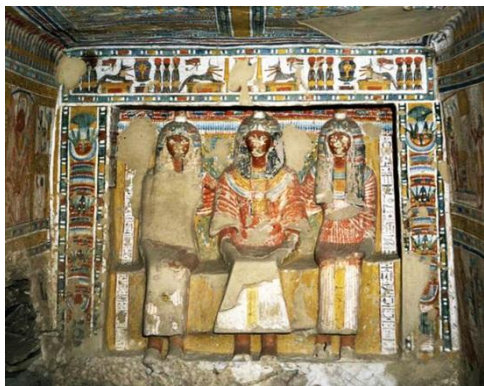


Fig.17- TT296 Statue niche , the frieze are in mirrored order. A yellow Sekhem-sceptre precedes Anubis on his shrine and an udjat-eye hovers over the canine and three open *Kheker*-signs

Photo by:

http://www.osirisnet.net/tombes/nobles/nefersekherou/e_nfrskhru_04.htm



Fig.18- TT32. Remains of the frieze on the front wall of the front aisle in the pillared transverse hall

(Z.Fábíán, Friezes in post-Amarna tombs of Thebes, Fig.2)



Fig. 19- TT65 A frieze of alternating 5*Kheker*- 2*djed*- 2*tjet* and 2*djed* signs (T.Bács, The last New Kingdom tomb at Thebes, fig.24)

إفريز (الخكر) *hkr* في مصر القديمة

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الملخص:

يمثل الإفريز إما "الإطار/الحدود" التي تتطوى على صورة أو الهيكل أو "البنية" التي تحوى أجزاء وتشير إلى تصور أو تخيل أو فكرة. ويعد الإفريز المصرى من أجمل ما خلفته لنا فنون الحضارة المصرية القديمة منذ بداية الأسرات وحتى نهاية التاريخ المصرى القديم. وكان لنمو خيال الفنان المصرى القديم مستلهما حبه للطبيعة و متمسكا بتاريخه وعقائده أثر في تكوين وحدات مختلفة يتضمنها "الإفريز" فى جميع مجال الفن سواء العمارة أو الفنون التشكيلية كالنحت والنقش والرسم، أو الفنون الصغرى كالحلي والتمايم . وقد بلغت تلك النماذج آفاقاً بعيدة من الإبداع والقت إشراقاتها أثاراً على فنون العالم القديم ومن هذا المنطلق يتناول البحث دراسة "إفريز الخكر" *hkr* وهو أحد أشهر الأفاريز فى مصر القديمة وتتناول الدراسة تحديد المصدر الذى استمد منه المصرى القديم هذا الشكل من الأفاريز، وتحديد أنواعه وتتبع تطورها عبر العصور التاريخية، ثم القاء الضوء على ما يعسكه أفريز "الخكر" من نواحي فنية ودينية.

الكلمات الدالة :

الخكر، إفريز، وحدة زخرفية ، عنصر معمارى ، القصب ، زينة

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