Ptah-Sokar-Osiris Statuette of 6A-Irj.t, Daughter of Amenhotep, the Priest of Amen-Re
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Abstract
This paper investigates one of the plastered and polychromed wooden Ptah-Sokar-Osiris statuettes of a lady called 6A-Irj.t, the daughter of a priest of Amen-Re called Amenhotep. The provenance is unknown to us; however, the mumiform figure must have belonged to a rich tomb of a large cemetery and to a wealthy character based on the rich colors, decorations, and inscriptions. Based on Raven Typology (1978-1979), the statuette fits in type III: "Ptah-Sokar-Osiris with green face" as evident from its features. These features include: a green face with black and white details in the eyes, the ornamented tripartite hair wig with strips colored in blue, the anDty headdress, the existence of a back pillar, the long base with a deep rectangular cavity before the statuette possibly once filled by a figure of falcon that depicts god Sokar. The green color of the face represents an obvious identification with Osiris, "the Great Green", to indicate resurrection.

The affiliation of the figure to the Type III in Raven topography addresses its dating to the 26th dynasty. Also, the occurrence of anDty crown is a major feature of the 26th Dynasty Ptah-Sokar-Osiris statuettes. The back pillar was also a fixed component of Ptah-Sokar-Osiris statuettes during the 26th Dynasty as Schneider (1977) emphasized. Moreover, the base cavity was also a typical feature of the 26th Dynasty statuettes of this type. Texts also reflect the same conclusion; the owner name 6A-Irj.t was popular among women during the Late period, the use of (T) instead of (t) in the owner's name occurred in the Late Period variations of the name as addressed by Ranke (1935), the use of the Late Period compound proposition m-bAH, and the omitting of the feminine analytical endings was a feature of the Late Egyptian script.

Jewelry contributed to guarantee the protection of the deceased in the hereafter. The broad collar wsw protects the neck and throat of the deceased who is identified with Osiris in his 'joining the earth' day as echoed in chapter 158 of the Book of the Dead. The texts and iconography probably denote an abstract version of chapter 151 of the Book of the Dead which reveals the burial and embalming of the deceased and cope with the purpose of Ptah-Sokar-Osiris statuettes. This means that the statuette is functioning as a little coffin where this chapter used to be inscribed as Gabolde (1990) explained. Thus, the purpose of Ptah-Sokar-Osiris was to facilitate the transition from death to the hereafter and to imitate the resurrection of Osiris as Schneider (1977) highlighted.

Gods and goddesses displayed in iconography and/or mentioned in texts cooperated to assure the full protection of the deceased. The winged scarab Khepri on the feet carries the Sn sign by its legs preserves the deceased's corpse from decay and; therefore, exist forever. Also, Khepri rescues the deceased from the enemies in the hereafter and helps the deceased to build herself, i.e. resurrect every day. Eventually, Khepri forms a part of a composition including: the deceased as Osiris, flanked by the names of Isis and Nephthys as displayed in chapter 110 of the Book of the Dead.

Beside the two protector goddesses of the deceased Osiris Isis and Nephthys, the figures of four sons of Horus preserve the mumified internal organs of the deceased. Imesty, Dwamutef, Hapy, and Qebehsenuf protect the liver, the stomach, the lungs, and the intestines respectively.
Atum guarantees the deceased a seat in his night bark or his sacred seat for millions of years. Re protects the face and the head of the deceased. He helps the deceased to open her closed eyes to see the sun disk illuminating like 'the horizon dwellers. Maat sustains the deceased's hearing in the 'Silent Land' so that he could hear the judges in the judgement court. He hears the truth that no sins are held against her. The deceased wishes to deliver breath from Shu to the tip of her nose which will help her to resurrect.

Geb protects the deceased as he does to Osiris, opens the double doors of earth and receive her, and takeover the enemies of the deceased. Anubis opens the two gates of the horizon for the deceased and protects her like he does to Osiris. Finally, the Eye of Horus encompasses the deceased, prevents storms from her, keeps her sound for life, and models its magical protection about her flesh as mentioned in Chapter 15 of the Book of the Dead.

**Keywords**: Ptah-Sokar-Osiris Statuette, Book of the Dead, Reven typology, four sons of Horus

**Introduction**

The statuette under investigation belongs to a type of funerary items that is called hollow Osiris, Sokar-Osiris, or Ptah-Sokar-Osiris and has been found nearly everywhere in Egypt from Aswan to the Nile Delta. Wooden statuettes, often plastered and polychromed or varnished, were put into tombs along with the deceased and placed near the mummy, most often of wealthy people. Some cases are entirely painted in black varnish or in various colors; others are partially or entirely covered with gold leaf. This type of statuettes is characterized by common features including: a figure of a god as a mumiform human being (between 40 and 80 cm) with occasionally-shown hands; either atef crown or the feather crown on a tripartite wig on the head; other headdress components i.e. ram's horns and uraeus; always provided with back pillar; the figure is fixed to a long rectangular base (between 15 and 50 cm); a cavity often exists on the base or in the statue trunk.

This kind of statuettes started to appear in the Old Kingdom in a shape of mummified figure with beard and without shaped limbs and probably were a physical depiction of the mummy. By the Middle Kingdom it was primarily influenced by the Osiris cult with the democratization of religious beliefs. During the 18th and the 19th Dynasties, Osiris statuettes were established on simple bases placed in tombs. According to Raven typology of this kind of statuettes, types I (Black-varnished) and II (Polychrome Osiris) belong to the period before 700BC - in the 25th Dynasty before the transition of this type of statuettes from Papyrus-sheath Osiris to Ptah-Sokar-Osiris – while types III (Ptah-Sokar-Osiris with green face), IV (Ptah-Sokar-Osiris with gilded face), and V (Miscellaneous) belong to the later periods till the Ptolemaic period. In the 26 Dynasty (the Saite period) - the last momentous episode of native

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2 It has been placed in the sarcophagus either outside the outer coffin, inside the outer coffin at the head, or on the breast of the inner coffin. Raven, *Papyrus – Sheaths*, 254.
4 Botti, Le casse di mumie e i sarcofagi, 205-206, 209.
Egyptian unity - a remarkable revival to the ancient heritage was achieved. Its kings mocked much from the culture of former periods, mostly the Old Kingdom, in language, religion and art, which called 'archaizing'. Thousands of divine statues and statuettes were crafted in the form of deities and inscribed with texts with names of individuals. They were votive statues of those individuals to get closer to certain deities like Osiris.

Although the religious idea they reflect was absolutely connected to funeral cult such as eschatology, i.e. death, resurrection, judgment, and the final destiny of the soul, their role and reflection to the private funeral rituals of ancient Egypt need further investigation. This type of statuettes plays a crucial part in the transition from death to the hereafter. It expresses the wish of the deceased to imitate the resurrection of Osiris.

Still, the role of these statuettes can be understood based on the contents of the cavities that located in the bases or bodies of the statuettes and, also, by investigating the inscriptions and iconography of these objects. Unfortunately, most of the cavities do not already contain the original contents such as the piece under investigation. However, by looking at other few examples, several things may be stored in cavities such as: a wooden representation of a mumified falcon facing the statuette, a funeral papyrus or a substitute piece of cloth most often with fragments of the Book of the Dead, miniature fragments of corn mummies placed in miniature wooden sarcophagus, especially from the Late Period and Ptolemaic Period, mummies of small animals such as serpents or mumified parts of human body (i.e. penis, intestines, heart, bones, and embryo), wooden statues, or grain of corn.

The inscriptions on the Osiris Statuettes represent typical funeral texts about cosmos and human kind evolution and life creation. The accompanied iconography is related to the cult of Osiris and to the traditional funeral cult objects. Careful analysis of the

4. First, The *Ptah-Sokar-Osiris*, 119-139.
piece under discussion may lead to significant results on the funeral reliefs and eschatology in the Late Period.

**General Description**

Figure 1: The Osiris Statuette 360°

This impressive wooden polychromed 74cm statuette represents Ptah-Sokar-Osiris, the god of resurrection. It was made for the burial of 6A-Irj.t, daughter of the priest of Amen-Re, Amenhotep (figs.1-5). It is kept in the Egyptian museum under ID numbers: TR9.12.25.15 - SR4/5998 - Gem 9214. It dates to the twenty-six-dynasty as it belongs to type III: Ptah-Sokar-Osiris with green face in Raven Typology¹ based on numerous features will be explained below.

It comprises a richly colored, decorated, and inscribed mummiform with beard, that is entirely wrapped and without shaped arms or hands that rests on a long base with an empty rectangular cavity. The entire body is supported by back pillar that is attached to the base of the wig down till the base (figs.1-5).

Figure 2: The Front Side

Figure 3: The Rear Side

The face is painted green with black and white details in the narrow almond eyes, typical features of type III of Raven Typology\(^1\). The symbolism of the green color is significant in this context as the deceased is identified with Osiris who was depicted in green to symbolize his fertility and resurrection roles, so, he was titled "the Great Green"\(^2\).

The eyebrows and eyelids are picked out in black and extended by cosmetic lines. Cheeks are reasonably full, the nose is delicate, the mouth is small, and lips reflect a slight smile. The large ears are exposed, placed high on the head and, proportionally, seem bigger than the other facial parts (fig.6). An aquiline false beard is attached to its lower chin and ornamented by strips colored in blue. It is fastened by means of two straps around his face painted in black. A tripartite long hair wig covers the head and flares on the shoulders (fig.6). It is also ornamented by strips colored in blue, also typical features of type III of Raven Typology\(^3\) between which traces of yellow color can still be seen.

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\(^1\) Raven, *Papyrus – Sheaths*, 264.


\(^3\) Raven, *Papyrus – Sheaths*, 264.
The wig is surmounted by the anDty headdress\(^1\), fastened in place by means of a mortice and tenon joint, on the large wig (fig.7). The occurrence of this type of crowns is a major feature of the 26\(^{th}\) Dynasty Ptah-Sokar-Osisirs statuettes\(^2\). The anDty crown composes of a pair of yellow ostrich feathers adorned with horizontal blue strips and combined with green ram horns and reddish solar disc. Red\(^3\) is not only the color of the sun god Re but also of blood and violence which reflects goddess Sekhmet when she performs a protective role.\(^4\) Furthermore, it signifies the blood power of Isis that protects "the Great One i.e. Osiris".\(^5\)

The anDty crown was worn for the first time by king Menkaura, the founder of the fourth dynasty but without the ram horns – as evident on a limestone block from Maidum\(^6\). Its complete first appearance was on the canopy of queen Htp-Pr=s on which the falcon Horus over the Serekh of Senefru (nb mAa)t is surmounted by the anDty crown\(^7\).

An elaborate broad collar wxx occupy the area around the shoulders and interrupted by the three wig lappets. It composes of 12 rows of geometrical designs with cylindrical and triangular shapes. They are painted blue, dark red, dark green, and white. The last row shows drop-shaped patterns that symbolize Isis tears of mourning\(^8\). Consistent with chapter 158 of the Book of the Dead, titled: 'Spell for the broad collar of gold put at the throat of the blessed one', this collar material was gold\(^9\). It was placed on the neck and throat of the deceased who is identified with Osiris in his day of 'joining the earth', i.e. his funeral\(^10\).

A back pillar starts below the wig lappets down to the base (fig.8). One of the most important features of Type III of Raven typology also is the regular occurrence of a back pillar\(^11\). Schneider addresses that it was the 26\(^{th}\) Dynasty that introduced the dorsal pillar as a fixed component of Ptah-Sokar-Osisirs statuettes\(^12\).

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\(^1\) Raven described it as Swty crown (ostrich feather crown) - Raven, *Papyrus – Sheaths*, 263-264 – but the composition represents anDty crown. To compare between the two types of crowns please see: Abu Bakr, A.J., *Untersuchungen über die ägyptischen Krönen*, Hamburg-Newyork, 1937.


\(^7\) Abu Bakr, *Krönen*, 39, Abb.19.


\(^9\) Ancient Egyptians believed that the skin and the limbs of god are of gold, the color of the sun. Therefore, they made golden masks for mummies and adorn the throats with the broad collar to entertain the immortality of the sun which is reflected by the yellow color – Schenkel, *Die Farben in Ägyptischer Kunst und Sprache*, 131-147; Baines, *Color Terminology and Color Classification*, 240-262.


\(^12\) Schneider, *Shabitis*, I, 161.
Feet stretch together in the appearance of being tightly bound in linen wrappings. The outer line of the legs is emphasized, and the feet are dominated and flanked by the winged scarab Khepriraising its hands toward the body and carries the Sn sign by its legs (fig.8). In Chapter 154 of the Book of the Dead\(^1\) titled "Spell for not letting the deceased's corpse pass away in the god's domain", the deceased wishes to be as complete as Khepri so that his body never decay and exist forever.

Thus, one of the very important roles of Khepri in this context is to keep the deceased mummy intact till resurrection. Also, the winged scarab Khepri represents Atum-Khepri who endows the deceased with the refreshing breath like Osiris as echoed in chapter 15 of the Book of the Dead.\(^2\) Moreover, Khepri, who is Re himself as emphasized in chapter 17 of the Book of the Dead, performs here an important protective role to rescue the deceased from the enemies in the hereafter\(^3\). The same idea that is reflected in chapter 134 in which Khepri took over Apophis, the enemy of Osiris\(^4\).

Furthermore, the winged scarab used to be put upon the outer lid of coffins over the breast of the mummy to act as the protector of the kA or source of life to the sahu or mummy\(^5\). Moreover, Khepri helps the deceased to build herself i.e. to resurrect. This is also echoed in chapter 83 of the Book of the Dead when the deceased emphasizes that he has become Khepri and so he can rebuild himself.\(^6\) This idea is justified in chapter 24 when the deceased says: "I am Khepri who came into being of himself on his mother's lap"\(^7\), so he can resurrect himself. Also, in chapter 85 "I came into being daily in my name of Khepri"\(^8\), so, Khepri sustains the deceased's daily resurrection.

More significantly, Khepri raises its hands specifically toward the name of the deceased at the middle column of hieroglyphs. The deceased here represents Osiris who is flanked by the names of Isis and Nephthys in the last words of the left and right columns. This is echoed in chapter 110 of the Book of the Dead where Khepri is accompanied by Isis and Nephthys and the deceased presents offerings to Osiris\(^9\).

Figure 8: The legs Khepriraising its hands toward the body and carries the Sn sign by its legs (fig.8).

Figure 9: Khepri protects the deceased and flanked by Isis and Nephthys

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The body and the base are fixed together by means of a mortice and tenon joint. The base doesn’t provide any information about the provenance or dating which may assume the notion of mass production of the statuettes\(^1\).

The long base is as decorative as the figure itself. On its top, a deep rectangular cavity before the statuette (figs.10&11). The cavity was found empty but was possibly once filled by a figure of falcon that depicts god Sokar as Raven suggested before\(^2\) who would have faced the figure itself which was also a typical feature of the 26\(^{th}\) Dynasty examples of this type of statuettes\(^3\).

The base frame is painted dark green. The front and sides are decorated with frieze of the common hieroglyphic composition nb anx wAs. The anx sign of life - painted in dark green and the top oval part is filled with bright red - is flanked by the wAs sign of dominion all on nb sign. The nb and wAs are painted in light green. This hieroglyphic motif gives the wish for ‘all life and dominion’.

**Texts and Iconography**

Texts and iconography are in excellent state of preservation with rich decoration and vivid colors. They are executed in black on a yellow ground\(^4\), probably to imitate a papyrus roll. The figures of accompanied deities are also painted in yellow on blue background. The blue color symbolizes the cosmic aspects of nature including the sky\(^5\). A triple vertical column of inscription occupies the central front part under the collar, a double column adorns the back pillar, and one vertical column for each side. They inscribed on yellow grounds and flanked with numerous iconographic elements represent figures of protector deities. The statuette is decorated with schematic design of patterns and motives. The accuracy and quality of iconography identifies high social and economic position of the owner.

The texts and iconography are probably correlated to represent an illustrated abstract version of chapter 151 of the Book of the Dead entitled: 'Spell for a secret head' or 'Spell for lowering the head of the blessed one’\(^6\) which appeared on papyrus rolls\(^7\) and coffins\(^8\). The vignettes of chapter 151 demonstrates the deceased's burial and embalming, the same happened for Osiris upon his death, which achieves the purpose of manufacturing this type of statuettes. The texts of this chapter start with Dd-mdw

\(^1\) Please compare it to the poorer less-decorated Ptah-Sokar-Osiris statuettes discovered in el-Hibeh.


\(^3\) Raven, *Papyrus – Sheaths*, 265.


\(^7\) Allen, *The Book of the Dead*, 242, 244, 246; Lepsius, R., *Das Totenbuch der Ägypter nach dem Hieroglyphischen Papyrus in Turin*, Leipzig, 1842, LXXIV.

formula recited by several deities including: the four sons of Horus (Qebeh senuef, Hapi, Duamutef and Imesty with the heads of falcon, ape, jackal, and man respectively), Anubis, Isis, Nephthys, and Geb. Figures occurred on the statuette under study include the four sons of Horus, Isis, Nephthys and texts involved them reciting Dd-mdw formula beside Osiris.

The short abstract existence of chapter 151 of the Book of the Dead means that the statuette is functioning as a little coffin where this hymn used to be inscribed. Its purpose, therefore, was to facilitate the transition from death to the hereafter and – as Schneider addressed before – to imitate the resurrection of Osiris.

The text on the front side may be translated as follows:

$\text{d} \ \text{mdw} \ \text{in} \ \text{hpj} \ \text{d} \ \text{mdw} \ \text{in} \ \text{Kbh} \ \text{sn} = \text{f} \ \text{d} \ \text{mdw} \ \text{in} \ \text{Is.t} \ \text{wr.t} \ \text{mt} \ \text{ntr} \ \text{nb}(.t) \ \text{p} \ \text{t}$

Recitation by Hapy, Recitation by Qebeh-senuef, Recitation by the great Isis, the mother of god, lady of the sky.

$\text{d} \ \text{mdw} \ \text{h}(.t) \ \text{wsjr} \ \text{63-Trj} \ \text{m} 3(.t) \ \text{b} \ \text{hrw} \ \text{s} 3.t \ \text{hm} \ \text{ntr} \ \text{Imn-Rc} \ \text{ns} \ \text{ntr} \ \text{w} \ \text{Imn} \ \text{htp} \ \text{m} 3(.t) \ \text{hrw}$

Recitation oh! Osiris, Ta-Iryt, justified, the daughter of the priest of Amen-Re, the king of gods, Amenhotep, justified.

$\text{d} \ \text{mdw} \ \text{in} \ \text{Imst} \ \text{d} \ \text{mdw} \ \text{in} \ \text{dw} 3 \ \text{mt} \ \text{f} \ \text{d} \ \text{mdw} \ \text{in} \ \text{nb} 3.t \ \text{ht} \ \text{nb} 3.t \ \text{p} \ \text{t}$

Recitation by Amesty, Recitation by Dwa-mut-ef, Recitation by Nephthys, lady of the sky.

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\[a\] Note that the feminine analytical endings are omitted. This was a feature of the Late Egyptian script.

\[b\] the owner name 63-Trj t NK, Late Period, and Greco-Roman: was popular among late period women. It was first appeared in the New Kingdom and continued up to the Greco-Roman Period. It is worth mentioning that and will be interchangeably used in texts on this statuette. The name might be translated as "Die Genossin" or "the comrade".

\[c\] Beside Osiris the god of the dead and resurrection; Isis the great magician and the sister-wife of Osiris; and Nephthys the sister of Osiris. Worth mentioning, the signs of the two side columns are directed towards Osiris including the names of Isis and Nephthys – the two protector goddesses of Osiris (i.e. the deceased).

\[d\] The four sons of Horus are mentioned in the text. They were associated with the Canopic jars to preserve the mumified internal organs of the deceased. Imesty was represented as a human-headed mummy and was assigned to protect the liver. He is oriented towards the south and guarded by Isis. Duamutef was represented as a jackal-headed mummy and was assigned to protect the stomach. He is oriented towards the east and guarded by Neith. Hapy was represented as a baboon-headed mummy and was assigned to protect the lungs. He is oriented towards the north and guarded by Nephthys. Qebeh senuef was represented as a falcon-headed mummy and

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1 Lepsius, Das Totenbuch der Ägypter, LXXIV.
4 Ranke, Die Ägyptischen Personennamen, 354.
5 Ranke, Die Ägyptischen Personennamen, 354.
6 Ranke, Die Ägyptischen Personennamen, 354.
7 Ranke, Die Ägyptischen Personennamen, 354.
was assigned to protect the intestines. He is oriented towards the west and guarded by Serket.

The text on the dorsal columns may be translated as follows:

1. Side upper columns:
   \[ Wsir \ 6\i -Ir.j.t \ 3\i h\ 6w. \]m\ n\ 6m\ nst=k\ m  
   Osiris, t'-Iryt, justified.

2. Central columns:
   \[ dd\ mdw\ (in)\ 6\i -Ir.j.t\ 3\i\ h\ 6w. \]smn\ tjj\ 6m\ nst=k\ m  
   Osiris, Ta-Iryt, justified. Atum has established your seat in his place. He displays your beauty before the Lord of Power. Your body parts are empty. Re placed your head and your face to listen to Maat. Shu gives breath to your nose. Your eyes to see the sun disk without enemies.

3. Side lower columns:
   \[ h(i)\ wsjr \ 6\i -Ir.j.t \ 3\i h\ 6w. \]Oh! Osiris, t'-Iryt, justified.

\(\text{a} \) A Late Period compound proposition.

\(\text{b} \) One of Osiris titles.

\(\text{c} \) Emphasis by anticipation. She anticipated her body parts (head, face, ears, and eyes) to emphasize the delivery of protection from different deities.

\(\text{d} \) Part of the verb w\(\text{di}\) is missing. This must be the sign \(\text{or} \)

\(\text{e} \) The determinative \(\text{or} \) for the word \text{xftiw} instead of \(\text{as the former refers to the enemies of the nether world after the resurrection of the deceased.}\)

\(\text{f} \) As the 'Father of Gods', according to chapter 15 of the Book of the Dead, Atum sets in the region of life and illuminates in the netherworld or rises in the horizon with his beauty, i.e. sunshine. If Atum guarantees the deceased a seat in his night bark, the latter would accompany Atum in the hereafter. And since Atum's seat is sacred for millions of years according to chapter 7, the deceased wishes to ascend with Atum and get her limbs protected as the limbs of Atum.

\(\text{g} \) According to the chapter 32, Re protects the face and the head of the deceased as the latter faces the danger of beheaded, get his head turned away, or poisoned.

3. Wb I, 185.
7. Wb III, 277.
It is important that the deceased entertains the sense of hearing 'an ear that hears' in the 'Silent Land i.e. the hereafter' so that he could hear the judges in the judgement court (Chapter 15). In this case, s/he would hear 'the truth' that no sins are held against him/her. He wishes to entertain excellent hearing like Upwawat.

Shu is the source of air, in the presence of the sunlight, to the limits of the sky and the earth. Thus, the deceased wishes to deliver breath from Shu to the tip of her nose. In chapter 57, the deceased wishes to sit against the wind direction to let his nose breathe.

In chapter 145, the righteous deceased was blessed by getting his eyes opened to see the sun disk who shines of his/her corpse contrary to the sinner/guilty deceased whose eyes will be blind forever. The deceased wishes to be like 'the horizon dwellers' or 'the lords of the nether world' who adore Re as he sets in the western horizon and they open their closed eyes once they see Re.

The right-side column:

Recitation by Geb, the prince of gods, Recitation by Anubis, who is in his embalming tent, Oh! Osiris, r'-Iryt.

The role of Geb as a protector of Osiris/the deceased occurred in the Pyramid Texts. This was echoed in the Book of the Dead as in chapter 26, the deceased wishes to get the double doors of earth opened by Geb so that s/he could be received by Geb. These doors were also called 'Geb jaws', 'arms of Geb', and 'gate of Geb'. Moreover, Geb takeover the enemies of Osiris, i.e. the deceased.

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4 Chapter 42 of the Book of the Dead - Allen, The Book of the Dead, 42.
7 Allen, The Book of the Dead, 133.
8 Chapter 71 of the Book of the Dead - Allen, The Book of the Dead, 64.
The left-side column:

\[ \text{dd mdw jn irt rn ds=f dd mdw jn Inpw hnt sh ntr} \]

Recitation by the Eye by its name itself, Recitation by Anubis, in front of the divine booth.

1 Chapter 15 of the Book of the Dead lists the different roles of the Eye of Horus for the deceased. It incorporates the deceased who could hide deep inside it; it prevents storms from him/her; it keeps his/her sound for life; and it models its magical protection about his/her flesh.

2 Anubis mummified Osiris in the divine booth and he opens the two gates of the horizon as mentioned in both Pyramid Texts and Book of the Dead. The famous scene of two face-to-face recumbent Anubis started in the reign of Taharqa of the 25th Dynasty to protect the deceased Osiris as appeared in the texts of the 21st Dynasty coffins.

Conclusions

This paper investigates one of the plastered and polychromed wooden Ptah-Sokar-Osiris statuettes of a lady called 6A-Irj.t, the daughter of a priest of Amen-Re called Amenhotep. The provenance is unknown to us; however, the mumiform figure must have belonged to a rich tomb of a large cemetery and to a wealthy character based on the rich colors, decorations, and inscriptions.

Based on Raven Typology (1978-1979), the statuette fits in type III: "Ptah-Sokar-Osiris with green face" as evident from its features. These features include: a green face with black and white details in the eyes, the ornamented tripartite hair wig with strips colored in blue, the anDty headdress, the existence of a back pillar, the long base with a deep rectangular cavity before the statuette possibly once filled by a figure of falcon that depicts god Sokar. The green color of the face represents an obvious identification with Osiris, "the Great Green", to indicate resurrection.

The affiliation of the figure to the Type III in Raven topography addresses its dating to the 26th dynasty. Also, the occurrence of anDty crown is a major feature of the 26th Dynasty Ptah-Sokar-Osiris statuettes. The back pillar was also a fixed component of Ptah-Sokar-Osiris statuettes during the 26th Dynasty as Schneider (1977) emphasized. Moreover, the base cavity was also a typical feature of the 26th Dynasty statuettes of this type. Texts also reflect the same conclusion; the owner name 6A-Irj.t was popular among women during the Late period, the use of (T) instead of (t) in the owner's name occurred in the Late Period variations of the name as addressed by Ranke (1935), the use of the Late Period compound proposition m-bAH, and the omitting of the feminine analytical endings was a feature of the Late Egyptian script.

Jewelry contributed to guarantee the protection of the deceased in the hereafter. The broad collar wsx protects the neck and throat of the deceased who is identified with Osiris in his 'joining the earth' day as echoed in chapter 158 of the Book of the Dead. The texts and iconography probably denote an abstract version of chapter 151 of the Book of the Dead which reveals the burial and embalming of the deceased and cope with the purpose of Ptah-Sokar-Osiris statuettes. This means that the statuette is

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1 Allen, The Book of the Dead, 22.
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Gods and goddesses displayed in iconography and/or mentioned in texts cooperated to assure the full protection of the deceased. The winged scarab Khepri on the feet carries the Sn sign by its legs preserves the deceased's corpse from decay and; therefore, exist forever. Also, Khepri rescues the deceased from the enemies in the hereafter and helps the deceased to build herself, i.e. resurrect every day. Eventually, Khepri forms a part of a composition including: the deceased as Osiris, flanked by the names of Isis and Nephthys as displayed in chapter 110 of the Book of the Dead.

Besides the two protector goddesses of the deceased Osiris Isis and Nephthys, the figures of four sons of Horus preserve the mummiﬁed internal organs of the deceased. Imesty, Dwamutef, Hapy, and Qebhsenuef protect the liver, the stomach, the lungs, and the intestines respectively.

Atum guarantees the deceased a seat in his night bark or his sacred seat for millions of years. Re protects the face and the head of the deceased. He helps the deceased to open her closed eyes to see the sun disk illuminating like 'the horizon dwellers. Maat sustains the deceased's hearing in the 'Silent Land' so that he could hear the judges in the judgement court. He hears the truth that no sins are held against her. The deceased wishes to deliver breath from Shu to the tip of her nose which will help her to resurrect. Geb protects the deceased as he does to Osiris, opens the double doors of earth and receive her, and takeover the enemies of the deceased. Anubis opens the two gates of the horizon for the deceased and protects her like he does to Osiris.

Finally, the Eye of Horus encompasses the deceased, prevents storms from her, keeps her sound for life, and models its magical protection about her flesh as mentioned in Chapter 15 of the Book of the Dead.

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