

**Unpublished Ptah-Sokar-Osiris Statuette of "t3-hrt"  
(Egyptian Museum SR.6850)**

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**Abstract**

Ptah-Sokar-Osiris statuettes are very common in Egyptian collections at museums around the world <sup>(1)</sup>. These funerary statuettes were introduced towards the end of the Third Intermediate Period <sup>(2)</sup>. The production of these figures evolved during the Late Period. Several tombs of the Late Period elites are equipped with the funerary statuettes (usually from wood) representing Ptah-Sokar-Osiris <sup>(3)</sup>. This funerary tradition extended until the Ptolemaic Period. The Egyptian museum houses many statuettes of Ptah-Sokar-Osiris, one of which is the main concern of this paper. It is made out of painted limestone and dates back to the Late Period. It is on display at Room (22) at the second floor of the museum.

**Keywords:** Ptah-Sokar-Osiris, Papyrus Sheath Statuettes, Hollow wooden statuettes of Osiris, Late Period, Twenty-sixth dynasty.

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(1) The researchers would like to express their gratitude to the Curators of the Egyptian Museum at Cairo for consent to publish objects from their collections. For further reading on Ptah-Sokar-Osiris statues, see: M. RAVEN, "Papyrus-Sheaths and Ptah-Sokar-Osiris Statues," *OMRO* 59–60 (1978–79), 251–96; M. RAVEN, "Corn Mummies", *OMRO* LXIII, 1982, p. 7-34; M. RAVEN, *Symbols of Resurrection, Three Studies in Ancient Egyptian Iconography*, Leiden, 1984; J. Lipińska-Boldok, "Some problems of the funerary figures of Egyptian god Ptah-Sokar-Osiris," *Bulletin du Musée national de Varsovie* 2.3 (1961), 75–84; K. BOSSE-GRIFFITHS, "Problems with Ptah-Sokar-Osiris Figures" in: *Amarna Studies*, *OBO* 182 (Fribourg, 2001) 181–89; C. ZIEGLER, "Un Ptah-Sokar-Osiris au nom d'Ankhpakhered, fils de Nesmin" in: N. GRIMAL / A. KAMEL / C.MAY SHEIKHOESLAMI, *Hommages á Fayza Haikal, BdÉ* 138 (Cairo, 2003), 315–324; J. BUDKA, "Ptah-Sokar-Osiris Statuetten aus Grab VII im Asasif" in: H. SATZINGER/ M. HASITZKA / J.M. DIETHART / G. DEMBSKI (eds.), *Das Alte Ägypten und seine Nachbarn. Festschrift zum 65. Geburtstag von Helmut Satzinger*, Kremser Wissenschaftliche Reihe 3 (Krems, 2003) 32–42; G.FIRST, "The Ptah-Sokar-Osiris Statuettes in the Cracow Collections" in: *Studies in Ancient Art and Civilization* 13 (2009)119–36; H. I. MAHRAN, "Ptah-Sokar- Osiris Statuettes from The Mallawi Museum", *BACE* 24, Sydney, 2013, p. 21-30.

(2) Petrie dates it back to the New Kingdom burial customs of placing wooden statuette of Osiris in private burials. F. PETRIE, *The Funeral Furniture of Egypt*, London, 1937, p. 28; for further reading on the earliest references to these statuettes, see Raven, *OMRO* 59–60, p. 253-254.

(3) C. GRAINDORGE, "Sokar", in *OE* III, p. 306.

The reuniting between Ptah-Sokar-Osiris symbolizes rebirth and creation <sup>(4)</sup>. The composed form of Ptah-Sokar-Osiris brought together three deities who are concerned with welfare and safety of the deceased in the afterlife. They are representing a funerary deity that is concerned with the regeneration, renaissance, and recreating the dead. The triad represents the three facets of existence itself: creation (Ptah), the death (Sokar) and the resurrection (Osiris) <sup>(5)</sup>.

Accordingly, it could be assumed that the function of these statuettes to guarantee resurrection of the deceased. This claim would be assured through several objects found on the statuette's base such as: part of the body <sup>(6)</sup> like the heart or penis, or rarely corn seeds or corn mummies <sup>(7)</sup>.

Ptah-Sokar-Osiris statuettes- also referred to as Papyrus sheath statuettes- are represented in a mummiform human figure (Ptah), with a head of a hawk (Sokar) and wearing either the *3tf* crown (Osiris) or *šwty* crown in different colors on a tripartite hair wig <sup>(8)</sup>. The statuette is shown standing over a base either solid or with a cavity.

The cavity in the front part of the base of these statuettes is one of its main characteristics. It is closed with a sliding panel that may either carries a representation of a mummified falcon -representing god Sokar- facing the statue or a *Krsw* <sup>(9)</sup> (coffin) <sup>(10)</sup>. They were placed close to the mummy of the deceased.



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(4) GRAINDORGE, C., "Sokar", in *OE III*, p. 306; A. ASTON, "Two Osiris Figures of the Third Intermediate Period", *JEA* 77, 1991, p. 95-107.

(5) Sales, J. C., "Divine Triads of Ancient Egypt", 2012, Universidade Aberta; CHU, p.123, ft. 18. Available in

[https://www.researchgate.net/publication/262175379\\_Divine\\_Triads\\_of\\_Ancient\\_Egypt](https://www.researchgate.net/publication/262175379_Divine_Triads_of_Ancient_Egypt)

(6) M. RAVEN, *OMRO* 59–60, 1978-1979, p. 253.

(7) M. RAVEN, *OMRO* 63, 1982, p. 7-38.

(8) The funerary deity Ptah-Sokar-Osiris is represented in the same matter and sometimes holding a composite scepter consisting of *hk3*, *nh*, and *w3s*. C. LEITZ, *Lexikon der Ägyptischen Götter und Götterbezeichnungen*, Band III, *OLA* 112, Leuven; Paris; Dudley, MA, 2002, p. 176-177.

(9) Corner-post coffins symbolize the sky arching over the deceased, supported by pillars at the four corners of the earth. J. H. Taylor, 'Theban Coffins from the Twenty-Second to the Twenty-Sixth Dynasty: Dating and Synthesis of Development', in N. STRUDWICK, J. H. TAYLOR (eds), *The Theban Necropolis: Past, Present, Future*, London, 2003, p. 117-119.

(10) The cavities of some statuettes contained funerary papyri. M. RAVEN, *OMRO* 59–60, 1978-1979, p. 252-253.

## Description

The statuette is 45 cm. in height and 20 cm. in width. It is made out of painted limestone. The provenance of it is unknown. It dates back to the Late Period, Twenty-sixth dynasty or Saite period (664-525 B. C.).

It is represented as a mummified figure standing over a rectangular base. The latter carries a cavity in the front part on which fitted a falcon figurine facing the statuette. It is represented as a slim figure without arms or hands. The statue is represented free of a high back pillar which was common in producing these funerary figures.

The face is bearing traces of yellow paint indicating its original color. The eyes are outlined with black and extended with a cosmetic line. The facial features carry dramatic expressions. He is shown with rectangular face, delicate nose and small mouth with a slight smile over his lips. He is wearing a turned up braided false beard colored in black with two straps to fasten it over his face. Traces of its black color are still visible. According to ancient Egyptian beliefs, black was color of death, fertility, and after life <sup>(11)</sup>.

He is wearing a tripartite striated hair wig leaving his two ears exposed. The wig is decorated with black strips. It is surmounted by a crown fitted by means of mortice and tenon joint.

The crown consists of two ostrich feathers the internal details of which are colored in dark red and black, two ram's horns colored in black and solar disc colored in dark red. According to ancient Egyptian beliefs, red was color of desert, blood, and god Seth.

The crown is pierced (fig. 1) from either side probably to fit the rest of the two ram horns which are missed now. This crown resembles the feathered crown of *ꜥndjty* <sup>(12)</sup> consisting of two ostrich feathers between two cow horns and the sun disc surmounting two ram horns. This crown is the symbol of the Ninth Nome of Lower Egypt <sup>(13)</sup>.

The Statuette is shown wearing a wide *wsh* <sup>(14)</sup> collar consisting of six strands outlined with black color; three of which are colored in dark red, two carries remains of yellowish, while the last row is decorated with drop-shaped

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(11) H. KEES, Färbensymbolik in ägyptischen religiösen Texten", *NAWG* 11 1943, p. 203-204.

(12) Andjety is one of the ancient Egypt's old deities. His cult dates back to the Pre-dynastic period. His name is the name of god Osiris which reflects the connection between both. For further reading, see S. WILLOCKX, Amentet, Andjety & Anubis, in *Magic and Religion in Ancient Egypt: Part II: 81 gods "An Ennead of Enneads"*, 2007, p. 22-36.

(13) A. J. Abu Bakr, *Untersuchungen über die ägyptischen Krönen*, Hamburg-New York, 1937, p. 38.

(14) *WB*. I, 365, 16

patterns some of which are colored in dark red and the others carry black outlines. On either side of the collar, there is a falcon head with sun disc terminals. They are carrying black outlines while the sun disc is dark red in color. The *wsh* collar was commonly worn by men, women, deities, and funerary figurines in ancient Egyptian art. It was a floral collar consists of 6-15 strands<sup>(15)</sup>. It is made out of gold, precious, and semiprecious stones<sup>(16)</sup>. It was placed around the throat of the deceased who is identified with Osiris<sup>(17)</sup>. The falcon head terminals probably represent god Sokar who was usually represented as a falcon head without body<sup>(18)</sup>.



Fig. 1a. 'ndty crown



Fig. 1b. Piercing of the crown to fit the rest of ram's horns

The base of the Statuette carries a small falcon figure facing the Statuette. It is white in color while its tail carries representations of red and white lines outlined in black. The bird probably indicates the *b3* of the deceased, or represents Horus, or Horus Sopdu (19), or referring to Sokaris (20). Around the bird's neck, there is a representation of heart *ib* amulet with its counterpoise on his back. Heart amulets are among the most common funerary

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(15) T. Handoussa, «Le Collier Ousekh», *SAK* 9, 1981, p. 144.

(16) G. JEQUIER, Les Frises D'Objets des sarcophages du Moyen Empire, *MIFAO* 47, 1921, p. 63, figs. 161- 164.

(17) T. G. ALLEN, *The Book of the Dead or Going Forth by Day*, SAOC 37, Chicago 1974, 155.

(18) H. BONNET, *Reallexikon der ägyptischen Religionsgeschichte*, Berlin, 1952, p. 723.

(19) *hr spd* "Horus Sopdu" also *hr spdt* C. LEITZ, *Lexikon der Ägyptischen Götter und Götterbezeichnungen*, Band V, OLA 114, Leuven; Paris; Dudley, MA , 2002 p. 287.

(20) M. RAVEN, *OMRO* 59-60, 1978-1979, p. 288.

objects in ancient Egyptian burials <sup>(21)</sup>. The back of the statue is left free of any decorations except for the hair wig and the base.

## Texts

Below the collar there is a frontal column outlined in red and carries inscriptions written in black and read as follows:



*dd mdw in Wsir* <sup>(22)</sup> *hnty-imnt.t ntr nfr nb 3bdw di.f krs(ti) nfr ihy* <sup>(23)</sup>  
*hnty-imntyw* <sup>(24)</sup> *t3-khrt* <sup>(25)</sup> *s3 imi-imn(?) hs-k3* <sup>(26)</sup> *psmtk m3c-hrw*



“Words spoken by Osiris, Foremost of the Westerners, perfect god, lord of Abydos, that may he give a good burial, who makes music before Khenty Imnty, Ta-khrt, son of who is in the west, priest of Osiris in Abydos, Psmatik, truth of voice”.

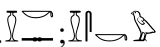
(21) For further reading on heart amulets, see C. ANDREWS, *Amulets of Ancient Egypt*, London, 1994, p. 72-73; R. SOUSA, Heart of Wisdom: Studies on the Heart Amulet in Ancient Egypt, in *BAR* 2211, Oxford, 2011, p. 7-8. For further reading on the meaning of heart shaped amulets, see R. SOUSA, “The Meaning of the Heart Amulets in Egyptian Art”, in *ARCE* 70, p. 43-59.

(22) *“in Wsir”* This formula is attested since the Second Intermediate Period, beginning of the Eighteenth dynasty and later on ‘*dd mdw*’ was added before it. Schneider, D. Hans, *Shabtis, An Introduction of the History of Ancient Egyptian Funerary statuettes with a Catalogue of the Collection of the Shabtis in the National Museum of Antiquities at Leiden*, vol. I, 1977, p. 129.

(23) *ih* means “He who makes music before the King”, a title which was common during the 26th dynasty. G. VITMANN, Rupture and continuity On priests and officials in Egypt during the Persian period\*, in M. CHAUVEAU (ed.), *Organisation des pouvoirs et contacts culturels dans les pays de l’empire achéménide*, *Persika* 14, 2009, p. 108.

(24) His name means the foremost of westerners referring to the dead. He was one of the ancient gods of Abydos. Later on, he was assimilated with Osiris and his name was an epithet of god Osiris. Wilkinson, R.H., *The Complete Gods and Goddesses of Ancient Egypt*, Cairo, 2003, p. 187.

(25) This name is attested since the New Kingdom onwards, var. ;  (The Syrian); H. RANKE, *Die Ägyptischen Personennamen I*, Heidelberg, 1935, p. 367, n° 3.

(26) This title is attested since the 19th dynasty, var. . *WB* II, p. 164, 1-2.

## **Conclusions**

Raven divided these statuettes into five categories. This Statuette could be categorized among the miscellaneous group. This could be assumed according to the rough quality of sculpture, painting, and execution. It would be a production of a provincial workshop produced it according to provincial traditions. The striated wig and the title *ihy hnty-imntyw*<sup>(27)</sup> probably indicates a Twenty-sixth dynasty date<sup>(28)</sup>. According to the text inscribed on the Statuette, it would be assumed that this Statuette coming from Abydos. The deceased wish that he may has a beautiful burial at Abydos. Moreover, he is carrying the title “who makes music before Khenty Imnty”, the local deity of Abydos and his father carries the title “Priest of Osiris”. This would suggest that this Statuette belongs to the city of Abydos.

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(27) M. CHAUVEAU (ed.), *Organisation des pouvoirs et contacts culturels dans les pays de l'empire achéménide*, p. 108.

(28) M. RAVEN, *OMRO* 59–60, p. 271.

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**PL.1: The Osiris Statuette 360°**



تمثال غير منشور بتاح سوكر أوزير لـ "تا- خرت" (المتحف المصري- SR. 6850).

### الملخص العربي

تعد تماثيل بتاح سوكر أوزير من النماذج الشائعة في المتاحف المصرية حول العالم. يعود ظهور تلك التماثيل الجنائزية إلى عصر الانتقال الثالث واستمر إنتاجها حتى فترة العصور المتأخرة. ضمت العديد من مقابر العصر المتأخر نماذج لتلك التماثيل وقد امتد ذلك التقليد حتى العصر البطلمي. ويضم المتحف المصري بالقاهرة العديد من تلك التماثيل حيث يعنى هذا البحث بأحد تلك النماذج المعروضة بالدور العلوي من المتحف (غرفة رقم ٢٢) وهو مصنوع من الحجر الجيري الملون ويعود تاريخه للعصر المتأخر (العصر الصاوي) .