

AN UNPUBLISHED TERRACOTTA FROM TANTA MUSEUM, EGYPT

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ABSTRACT

This research studies a terracotta statue of a woman representing the conjunction of the Egyptian goddess Isis and the Greek one Aphrodite. It is currently preserved at Tanta Museum under No. 3658. The decorative elements in the statue represent a mixture of Egyptian and Greek details, as seen through her jewellery and headdress. The statue is dated to the end of the 2nd century BC and the beginning of the 1st century BC. The identification is compared to the representations of concubines in Ptolemaic Egypt and the arguments in favour of it showing the goddess or a concubine are presented, using similar statuary and examples.

Key words:

Statue of terracotta -Tanta Museum- goddess
Parallel- eclectic art.

المخلص:

يدرس هذا البحث تمثال لمعبودة (مصرية - إغريقية) مصنوع من الطين المحروق "التيراكوتا" محفوظ حالياً بمتحف طنطا تحت رقم ٣٦٥٨، عثر عليه أثناء أعمال التحجير في محاجر قويسنا عام ١٩٩٤/١١/٣٠ م - غير منشور من قبل- جاءت فكرة طرح هذا التمثال كموضوع للدراسة لما يتميز به من سمات وعناصر فنية، تأتي مقومات هذا التمثال الفنية وما يجسده من سمات خاصة يتميز بها عن تماثيل أخرى تتفق معه في الشكل العام، ولعل الحلي التي تزدان بها المعبودة في أذنيها وعنقها وصدرها وزنديها ويديها وكاحليها وتاج رأسها كانت من أهم الدوافع ومعطيات الدراسة التي تحاول تفسير كل عنصر منها حتى يتسنى قراءة التمثال قراءة وافية، ولما كانت العناصر الزخرفية في هذا التمثال تمثل خليطاً بين العناصر المصرية والعناصر الإغريقية جاءت فكرة مناقشة اقتران المعبودات المصريتين بنظيرتها الإغريقية، تستمد هذه الدراسة أهميتها من حجم التمثال والمادة المصنوع منها والتزاوج الفني في ظهور سمات لمعبودة مصرية وأخرى إغريقية.

الكلمات الدالة:

تمثال من التيراكوتا- متحف طنطا - اقتران المعبودات -
التزاوج الفني.

INTRODUCTION:

The subject of this research is based on a study of a sculpture made of burned clay found in the excavation of the quarries of Qwesna in Monofiya on 30/11/1994 [Map 1]. It is currently preserved at Tanta Museum under No. 3658. This statue is studied because of its artistic features and elements. The statue's features are unique compared to other similar-shaped sculptures. The jewellery worn by the lady on her ears, neck, chest, ulnas, hands, ankles, and head is crucial to a study that interprets each element. Since the decorative elements in the statue represent a mixture of Egyptian and Greek elements, the conjunction of Egyptian goddesses with their Greek counterparts is discussed. This started from the time of Herodotus during the Ptolemaic era and its extension to the Roman era to identify similarities within the features and characteristics of statues of goddesses and women.

IMPORTANCE OF THE RESEARCH:

This study derives its significance from the size of the sculpture, its material, and the artistic conjunction in the merged features of an Egyptian goddess and a Greek one.

AIM OF THE RESEARCH:

This study aims to determine the sculpture and the history of its manufacture through a comparative analytical study with similar sculptures discovered in Egypt dating to the Ptolemaic and Roman eras.

RESEARCH HYPOTHESES:

The research problems in this study are the following:

- 1-The nature and purpose of the statue.
- 2-The symbolism of the vegetal tiara worn by the lady.
- 3-The artistic features of the statue.
- 4-The reason for portraying Harpocrates the child who puts their index finger in their mouth, twice below the bosoms.
- 5-The jewels and ornamentation the woman wears.
- 6-The manifestations of Egyptian and Greek artistic conjunction in the statue.
- 7- The potential attribution of the statue to the statuary type of concubines.

AN ANALYTICAL DESCRIPTION OF THE STATUE [PICTURE 1]

The terracotta statue is 101 cm high and 15 cm wide. The base on which it stands is 5 cm high and 15 cm wide.

The statue depicts a woman standing in the frontal pose, similar to the Egyptian stance. The arms are attached to the body. The left leg is slightly ahead of the right one. The hair is parted above the middle of the forehead and falls on both sides of the head in wavy strands that gradually reduce density into three horizontal rows. The upper row consists of two braids, the middle row consists of five strands, and the third, at shoulder level, consists of six strands. Her head is crowned with a what? and crowned with a wreath [Picture 2].

The facial features of the statue are precise and detailed. The eyes are wide, the pupils round with traces of black, the eyelids prominent and swollen; remnants of reddish-pink appear around the eyes. The thick crescent-shaped eyebrows are coloured black, the nose is long with two wide nostrils. The lips are plump, showing a soft smile with traces of reddish-pink around them, the cheeks are full, the ears are adorned with ball earrings [Picture 3]. The chin is round, there are several folds on the neck which is adorned with three reddish-pink ribbons too, with small fringes hanging from the lower ribbon. The head is approximately a quarter of the statue's height. A necklace is hung around the lady's neck with its pendant reaching the top of the chest; the pendant is round-shaped with two snake heads [Picture 4]. The lady's body represents femininity, where the breasts are around and raised with remnants of reddish-pink still visible on them. Between the breasts, a pair of Harpocrates is depicted standing atop a lotus flower; they are depicted with their index finger on their mouths, wearing the double crown and holding in their left hands the cornucopia. The Harpocrates children are identical in movement, and their head direction is towards the right. This indicates that they were made in the same mould and added to the statue before firing [Picture 5].

The sculptor highlighted her femininity. The lady's figure below the breasts is relatively full. The reddish-pink skirt around the waist draws attention, being adorned with zigzag decorations [Picture 6]. The navel appears wide and deep, while the area below appears prominent and full aesthetically. The arms hang straight by her sides; the palm of the right hand is laid straight on her right thigh. The forearms are also adorned with a round bracelet [Picture 7]. One bracelet is formed like a snake that is wrapped around five times, its head is by the fingers, and the tail extends on a part of the forearm [Picture 8]. The left hand is missing; however, a small part bulges out on the left forearm, possibly presenting the snake's tail depicted on the missing hand.

The lower part of the body is wide by the pear-shaped full buttocks and the joined legs. The artist covered the woman's genitalia with the colour black. The anatomical features of the knees are apparent, and the feet are meticulously formed to show the toes (the fourth toe is missing from the right foot). An anklet is wrapped around each heel's top [Picture 9]. There are remnants of reddish-pink between the legs, and floral decorations on the sides with reddish-pink come from a flowery leafy tree branch that begins at the feet and climbs up to her breasts. The density of the flowers that cover up the area underneath the breasts is noticeable; the flowers are lotus  flowers. There are also remnants of white spread across most parts of the statue. The artist likely painted the statue white to match the skin of the woman [Picture 10 A–B].

The back of the statue presents a naked woman [Picture 11]. The backside of the head consists of a shell [Picture 12]. The backside is full and prominent. The predominant colour is the colour of clay which was apparently painted white as the traces remain.

THE MODELLED TECHNIQUE:

The statue is emptied from the inside, confirming that it was made via the moulding technique. A round hole below the base shows that the statue is hollow from the inside and made from two moulds. [Picture 13]

ANALYTICAL STUDY:

This statue belongs to the style known as "Ansyromene"¹ in which the gods appear naked, standing in traditional Egyptian posture, crowned with a tiara of plants. Its hairstyle is of Libyan origin but known on the statues of Isis and its Priestesses, showing artistic features and determinatives of the Greek deity Aphrodite,² portrayed naked and shape of neck, known as Aphrodite's appearance. The bracelet around the ulna, the anklet, and the shell behind the head reflect the conjunction of the Egyptian deity Isis³ with her counterpart, Aphrodite. Isis's

¹ This pattern is taken from the eastern goddess Ishtar.

bhā shāhīn, *bāda 'āfrūdītī fī m šr fī al- 'šrayn al-b ṭlmī w al-rwmānī*, (2001), 27-30.

² Aphrodite of Greece, Venus of the Romans, was known as the goddess of love, beauty and fertilization. For more; Kerényi, C., Kerényi, C., *The Gods of the Greeks*, Penguin books, (1938), 7; Catherine Gohns, *Sex or Symbol of Erotic Image of Greece and Rome*, British Museum Press, (1984), 41; Lombardi, A., *Aphrodite her Power and her Cult*, (1998), 2; Garstang J.H& Strong., "The Syrian Goddess", *JHS LVI*, Oxford, (1963), 45; Hadzsits, G.D., "Aphrodite and the Diane, Myth", *JAH 9. XI*, London, (1907), 64-65 .

³ Isis: The most important Egyptian goddess was the wife of the god Osiris and mother of Horus in the Egyptian triad throughout the Pharaonic era.

māhmwd mhrān, *drāsāt fī tāriḫ al- shrqal- 'dn ā al-qdīma*, (1984), 343; Budge, W., *Book of the Dead Pharaohs*, translation: Philippe Attiya, Madboli Library, (2000), 252;

Gardiner, A., *Egyptian Grammar*, Oxford, 3rd ed, (1973), 500; Lacau, P., *Textes Religieux Egyptiens*, Paris, T.I, (1910), 43, cat. gen. 28118; Breccia, Ev., *Monuments de L'Egypte Greco – Romaine*, tome 1-2, Bergamo, (1930), 51; Witt, R.E., *Isis in the Ancient World*, The Johns Hopkins University Press, Revised ed. Baltimore, (1997) ; Bricault, L., *Les Cultes Isiaques dans le Monde Gréco-Romain*, Les Belles Lettres, Paris, (2013).

features in the animated position of the traditional Egyptian statue and pose, hairstyle and necklace in the shape of a snake's head, as well as portraying the baby Harpocrates standing on the lotus flower¹ below the two breasts, are similar to those of a statue of the goddess Isis-Aphrodite made of terracotta. This statue is currently in the Egyptian Museum in Tahrir in Cairo under JE 26962. However, the tiara from the statue in the Egyptian Museum consists of five consecutive horizontal vegetal branches.² [Fig. 1] It is also similar in style to a small terracotta sculpture in the collection of the Greco-Roman Museum of Alexandria³ [Fig. 2]. The most important feature of the statue of Tanta Museum remains its large size compared to the statues of Cairo and Alexandria, with the double portrayal of Harpocrates, a necklace with a snake-headed locket, and a snake-shaped bracelet around her wrist. A gold bracelet with agate in the shape of a snake⁴ dating back to the Ptolemaic times is known⁵ [Fig. 3]. This style of bracelet continued into the Roman era.⁶

The most similar statue in terms of ornaments of the gods is a bronze statue, currently preserved in the Tanta Museum under the number 3371 [Fig. 4].⁷ The goddess Isis-Aphrodite is portrayed naked, decorated with her locket necklace in the shape of a snake and two armlets around the wrists in the shape of a snake that twists two times and its head ends at the beginning of the palms. Two armlets in the shape of a snake around the ulnas and an anklet around each ankle are also in the shape of a snake. while the statue is made of a terracotta.

¹ For more on the lotus flower. Kees, H., *Ancient Egypt*, Translated from German by Jan Morrow, F.A., London, (1961), 116ff; Herodotus, II, 92; Dioscorides, *De. Mat. Med.*, I., 62; Athenaeus, *Deipnosophistae*, V, 21, p. 677; Posener, G., *A Dictionary of Egyptian Civilization*, London, (1962), IV., 8.11; Strabo, *Geography*, VIII, cap. 1, 1; Morenz, S., *Egyptian Religion*, Translated by: Ann E. Keep, London, (1973); Seawright, C., *The Egyptian Lotus, Nymphaea Caerulea, The Blue Water Lily*, In: *Egyptology A Publication of the Archaeological Institute of America*, (2001); Spanton, W.D., *The Water Lilies of Egypt*, In: *Ancient Egypt*, 1, (1917), 1; Schweinfurth (G.), *urther Discoveries in the Flora of Ancient Egypt*, in: *Nature* 29, (1884), 312–315.

wfā ' al- ghnām, zāhra al-lwts fī mṣr al-b ṭlmā w al-rwmānīa, 349-372.

² It is made of terracotta, preserved under the number 26962, 28 cm high, and is similar to a sculpture published by Graindor and another sculpture in the Kaufman collection.

Graindor, P., *Terres Cuites de L'Égypte Gréco-Romaine*, Antwerpen, (1939), pl. XIV, no. 36, pp. 107-109; Kauffmann, *Terrakotten der Agyptischen Griechischen – Römischen und Koptischen Epoch*, pl. 35, no. 47.

³ It is kept under the number 24366, 43.5 cm high. Hassan, F.A.O., *Alexandria Graeco Roman Museum*, Athematic Guide, National Center for Documentation of Cultural and Natural Heritage and The Supreme Council of Antiquities, Egypt, (2000), 75.

⁴ Bracelets are among the most ancient types of ornamentation known to the ancient Egyptian, intended to decorate the arm around the wrist, or the top of the arms. The presence of bracelets is due more to their use as spells, than to ornamentation.

Erman, A, Erman, P., *Egypt and Egyptian Life in Ancient Times*, translation: Abdel Monim Abu Bakr, Muharram Kamal, Cairo, 237; Jünker, H., *Merimde Beni Salama*, Leipzig, (1930), 237; Peter, C., *Treasures of Ancient Rome*, New York, (1986), 159.

⁵ It was found in Tokh El-Karmoues, currently preserved in the Egyptian Museum in Tahrir in Cairo under the number 52094.

Hoffmann, H& Davidson, P., *Greek Gold, Jewellery from the Age of Alexander*, The Brooklyn Museum, (1965-1966), 176; Vernier, E., *La Bijouterie et La Joaillerie Egyptiennes*, Tome Seconde, Le Caire, (1907), pl. XII, No. 52094.

⁶ In Philadelphia in the Fayoum, a painting of a woman wearing a bracelet of this style wrapped around her right wrist was found, dating 100-120 BC. It is currently preserved in the British Museum in London under number 633295.

Rīm 'āhmd al-dīshī, *al- ḥlī al-mṣwr fī bwrtr ṭhāt al-fīwm wmdlwlāta al- qṭṣādīa w al- ḥdārīa*, (2018), 2237, Photo 1999.

⁷ Preserved under 3371, the statue with the base is 50 cm high, originating in San el-Hagar.

fṭhīa dbwr, *drāsa lm jmw 'āt tmā ṭhīl al- 'lha al-m 'dnīamn al- 'sr al- ī unān ī al-rwmānībmtāḥf al- qāhra w al-w ja al-b ḥrī*, (1997), 177-178, photo 84.

The statue features botanical decorations, ornaments, and jewels, and the floral botanical tiara comes on the head of the goddess. Although most of its elements are obliterated, there are still flowers and botanical leaves showing that the tiara was rich in decorations, and the lotus and indicia flowers can be distinguished.

The artist was interested in showing the ornaments of the goddesses, and he relied on the use of reddish-pink in the execution, colouring, and decorating of the statue. Clearly, the execution of three strips around her neck, which were determined by two separations. The artist distinguished the lower ribbon with short and pointy tassels. The artist executed the ornamentation in a protuberant way, which is reflected in the round execution of the necklace that decorates her neck. This necklace may have been used as a spell or amulet. Perdrizet explained the spell which required that the goddesses, when portrayed naked, need to be protected against the various colours of evil and harm that might easily strike her naked. He denied that this necklace explains that Isis was originally a master of magic.¹ The artist relied on the curved line to execute the earring worn by the goddess,² the ulnas bracelets, and the wrist bracelet. Here it can be said that the ornaments with which the goddess is decorated are all round.

The child Harpocrates is portrayed in his traditional form, placing his right index finger in his mouth, crowned in the double tiara, and holding the horn of the blessings with his left hand. However, in both cases, he is portrayed between the breasts from the bottom, standing on the lotus flower. The lotus flower was considered a symbol of renewed life in Ancient Egypt [Fig. 5].³ Their identical images were painted in a protuberant way, which is likely to have been done independently and then installed on the statue before the firing. The question remains about the meaning and purpose of their portrayal and their doubling. The answer may lie in the god Harpocrates acting as the protector of the breasts, as the child was bound to the breasts at the breastfeeding stage.

Remarkably, Harpocrates is portrayed on top of the lotus flower. The lotus flower was sacred to Egyptians, especially before the god Osiris taught them agriculture and wheat farming. The Egyptians used lotus for their food instead of wheat.⁴ It was a powerful symbol of the life force of the fertile waters of the Nile.⁵ It was food for women who wanted to have babies and increase their fertility.⁶ Since Harpocrates is associated with the birth, its ancient Egyptian image was a child sitting on a lotus flower either open or a bud.⁷ It is a common

¹ Perdrizet, P., *Les Terres Cuites Grecques d'Égypte de la Collection Fouquet*, Nancy - Paris – Strasbourg, (1921), 3.

² This earring appears on a painting of Fayoum from Hoare, currently preserved in the British Museum, London under the number 74713 EA, made of gold.

Euphrosyne Doxiadis, *The Mysterious Fayum Portraits: faces from Ancient Egypt* foreword by David L. Thompson, Egypt, (2000), 67, 100, fig. 53.

³ A terracotta sculpture of Harpocrates, currently preserved in the Egyptian Museum in Tahrir in Cairo under the number 89080, is similar to a sculpture in the "Schurmann" catalog of Egypt.

hāla al- sīd, *tmā thīl al- tīn al-m mhrwq fī m šr khlāl al- 'šrayn al-b ḥlmī w al-rwmānī*, (2006), 60

Schurmann, W., *Katalog der Antiken Terrakotten im Badischen Landesmuseum Karlsruhe*, Studies in Mediterranean Archaeology, Vol. LXXXIV, Goteborg, (1989), taf. 178, no. 1071.

⁴ Perdrizet, P., *Bronzes Grecs d'Égypte de la Collection Fouquet*, Paris, (1911), 46-47, pl. XX.

⁵ wfā ' al- ghnām, *wsā l al-tā pīr al-fnī n al- lha al-mšrīa fī mšr al-ptlmīa w al-rwmānīa*, 204.

⁶ El-Khachab, A.M., "Some Gem – Amulets depicting Harpocrates seated on A Lotus flower", *JEA* 57, London, (1971), 142;

'āml ḥshad, *tšwīr al-m 'bwd al- tfl fī al- thālwth al- sgndrī fī mšr khlāl al- 'šrayn al-bḥlmī w al-rwmānī*, (2005), 190.

⁷ Fjeldhagen, M., *Catalogue Graeco – Roman Terracottas from Egypte*, Ny Carlsberg Glyptotek, (1995), 39, no. 15.

form of portrayal in wall carvings and burnt clay sculptures, which continued in the Ptolemaic and Roman times.¹

The artist decorated the two sides of the sculpture with a direct drawing technique using reddish pink, where he starts as a branch of the flowering leaf plant decorating the two sides symmetrically, starting from the feet and ending below the breasts. Flowers are one of the symbols of Aphrodite and symbolize fertility. Serring² connects the dense flowers partially covering the body with ancient erotic poetry, suggesting the girls' virginity. In Roman times, flowers were used when celebrating the birth of the child and were served as food and sacrifices in funeral rituals to feed the spirits.

THE CONJUNCTION OF ISIS WITH APHRODITE:

The goddess Aphrodite was worshipped and paired with the most famous goddess of the Egyptian religion Isis. The Greeks respected the Egyptian gods and paired their gods and the Egyptian gods since the times of Herodotus. Horus was paired with Apollon, Thot with Hermes, Amon with Zeus, Ptah with Hephaestus, and Hathor with Aphrodite.³ Hathor and Aphrodite held similar roles in the Egyptian and Greek religions.⁴ The association between Hathor and Aphrodite is illustrated in a piece of terracotta found in Manf that testifies to the superiority of the Greek artist in understanding the Egyptian religion. Aphrodite represents the pattern of "Anadyomene",⁵ completely naked, only covering her leg with a piece of cloth, standing in the Egyptian posture inside a temple that has a four-pillar facade with a excavated tiara with a truss shape top with a sun disc in the centre.⁶

At first, the goddess Aphrodite was paired with Isis, like a Greek goddess whose worship includes an important part of her care for the family, childbirth, and married women in Greek societies during the 5th century BC. There were also similarities between the Isis and Osiris myth and the Aphrodite and Adonis one, with matters of fertility and blossoms from nature.⁷

This pairing and the coupling happened because of the changes in the established structure of society in general and foreign elements of the Greek new rulers of Egypt. Coupling Aphrodite with Isis is common in archaeological evidence, with several statues portraying the naked goddess wearing the crown of Isis⁸ and standing in the Egyptian posture. In the traditional Egyptian style, the arms are attached to the body and one foot ahead of the other. She is also portrayed naked and standing in the Egyptian posture but crowned with a wreath on her head. This trend prevailed in the early Ptolemaic times.⁹ The appearance of those elements developed in the portrayal of Isis-Aphrodite may have led some modern scholars to believe that this type of sculpture represents the followers of Aphrodite in the known name of "Concubines of Aphrodite."

¹ wfā ' al- ghnām, wsā ' l al-tā ' pīr al-fnī ' n al- ' lha al-mšrīa fī m šr al-b ṭlmīa w al-rwmānīa, (1985), 203-204.

² fīlībsīrn j, al-rmwz fī al-fn, trchma: 'bd al-hād ī, (1992), 332-333.

³ Idriss Bell, H., *Cults and Creeds in Graeco Roman Egypt*, Liverpool: The University Press, (1954), 9-15.

⁴ Marie A., *Pagan Creeds in Greco-Roman Egypt*, Unpublished Thesis, (1993), 56

⁵ Kerenyi, C., *The Religion of the Greeks and Romans*, London, Thames & Hudson, (1962), 70; Kluth, F.J., *Aphrodite in Ancient Greek Art*, Ohio, (1996), 26.

⁶ A piece of terracotta currently kept in the Greek and Roman Museum of Alexandria under the number 23169 portrayed the goddess Aphrodite in the Egyptian-style. Hassan, *Alexandria Graeco Roman Museum, Athematic Guide*, 74; bhīa shāhīn, bāda 'āfrūdūtī fī m šr fī al- 'šrayn al-b ṭlmī w al-rwmānī, 28, painting 4.

⁷ Cumon, F., *Oriental Religion in Roman Paganism*, New York, (1956), 30.

⁸ Isis Crown: a sun disc between the two horns of the cow, as well as Rishta Amon, and it belongs to Hathor and worn by Ptolemaic queens.

āimān 'bd al- 'zīz, tšwīr al-mr 'a fī al-fn fī mšr fī al- 'šr al-b ṭlmī, (1992), 168.

⁹ bhīa shāhīn, bāda 'āfrūdūtī fī m šr fī al- 'šrayn al-b ṭlmī w al-rwmānī, 27-30.

Most scholars consider it as Aphrodite-Isis. Based on an oral discussion with the Tanta Museum curators, they believed that the statue represented a concubine. The concubines played an important and visible role in the celebrations of the goddess Aphrodite. There were many types of concubines, divided into three classes:

1-Whores;¹

2-Prostitutes;²

3-Hetairae.³

In the Hellenistic period, Egypt was known for its concubines, such as queens and concubine queens. There were also concubines in the city of Naucratis who were as beautiful and famous, such as the concubine Doricha. She was abused by the poet Sappho in her poems for being her brother's concubine. Doricha was named Rhodopis by mistake by Herodotus.⁴ Whether they were queens or continued as concubine wives of kings in the Hellenistic period, several concubines married their kings.

In the Ptolemaic family, Ptolemy I "Soter Σωτήρ" (305-285 BC) married his concubine Thais and had with her Lagos and Leontiscus, who was his father's prince of the sea. The two took their father's name. He also married Berenice "Βερενίκη". She started her life as a concubine. Ptolemy VIII Evergetes II "Ευεργέτης" (169-116 BC) married Ithaca and had with her Ptolemy Ibion. The concubines have attained the status of the monarchy by marriage to the kings. Berenice, wife of Ptolemy I, and Kleino, a concubine of Ptolemy Philadelphus "Φιλάделφος" (285-246 BC) have been titled queens.⁵ Due to their high social status and sharing the throne with kings, there is no evidence that they were portrayed naked in art, while the first and second types of concubines were not portrayed because of their low social rank.

¹ She had a religious status among the concubines and they used to resort to the brothel. [The brothel was made up of a number of rooms in which there was prostitution, and there was a sign hanging on the door with a word on it, "Ocoopata" busy if a visitor is found]. originating in the reign of Solon the Wise, the prostitutes would stand in the brothel with either a light white gown or nude for display and the choice of visitor would depend on his personal taste. For more, Reference;

Licht H., *Sexual Life in Ancient Greece*, London, George Routledge & Sons, Ltd, Broad Way House, (1942), 332-336.

² This class has taken a middle ground between prostitutes and girlfriends, and it is very similar to modern-day concubines, they roam through the streets and see prostitution as a type of secondary trade, and if an Aphrodite concubine wanted to catch a man, she would wear a shoe with the word "follow me" "AKoxo.ol". When the girl walked, she would print the word in soft dirt, and when the passer-by read it, there was no doubt that this was the way the girl's business was going. The roaming concubines would roam the crowded streets in huge numbers, especially in the ports and the streets that lead to these ports, taking their customers to their secret rooms or giving themselves away to them in dark hide-outs, high ancient shrines, or in public bathrooms. Reference;

Licht, *Sexual Life in Ancient Greece*, 333-338.

³ This class is known as girlfriends or concubines in order to avoid the ugly name of a prostitute who sold herself for money. They were particularly different from the rest of the concubines, where they were of high social status and of great importance in Greek life. They were different from the girls of the brothel, especially about their respect for society. Many of them were highly educated, rich, cultural, and sometimes honored. They were quick-thinkers. They knew how to attract the elites and keep them passionate. Kramer, V.P., *Sexuality in Ancient Art*, Cambridge University Press, (1993), 147.

⁴ Licht, *Sexual Life in Ancient Greece*, 403-404.

⁵ Ogden D., *Polygamy Prostitutes and Death*, The Hellenistic Dynasties, Dock Worth with Classical Press of Wales, (1999), 231-232.

Perhaps the lack of portrayal of Egyptian goddesses paired with their Greek counterparts in sculpture and the prevalence of their portrayal in burnt clay figurines is likely to be the subject of the study.

WHAT THE STATUE IS FOR:

The function of this statue is up to debate. For Adriani,¹ it is a vow of look-alike concubines of Isis-Aphrodite goddesses placed in the tombs,² accompanying the deceased to the other world. Graindor asserted that such type of terracotta was placed with the deceased in the cemetery, a habit that lasted until the end of the Roman era.³ Fjeldhagen believed that they were used to fulfil women's reproductive wishes when their post-marriage birth was delayed.⁴ Breccia believed that this style of statue served obscure religious purposes aimed at the divine protection of the deceased.⁵ 'Perdrizet' believed that the portrayal of a naked goddess showed her readiness to make love as she is the goddess of love and that it was a ritual of her worship to purify her body by bathing with a full bath cycle, which caused her to be portrayed as if she had just come out of the bath.⁶

The 101 cm high statue without the base is probably one of the tallest sculptures made of fired clay from the time. This argues that it shows the goddess Isis-Aphrodite, not the concubines, and that the Egyptian ornaments, tiaras, nude portrayal, and pose reflect a mixture of features of the goddess Isis and her counterpart, Aphrodite.⁷ The artist likely overflowed the sculpture with ornaments from the ears down to the ankles and all those ornaments were to protect and prevent evil.

DATE:

This type of statue dates to the 3rd century BC. A statue of the goddess Isis-Aphrodite made of terracotta is currently preserved at the Louvre Museum in Paris [Fig. 6]⁸ in which she is depicted in her traditional form and bears the same features as the statue in question. Her hair differs as the strands are a little longer and spaced. There is one bracelet around the left ulna, not two, as is the case in the statue under study, while some attribute it to the second century BC.⁹ The artistic features of the sculpture compared to other similar ones indicate that it portrays Aphrodite in the fashion of the end of the 2nd century BC and the beginning of the 1st century BC. These features are the great height of the statue, the full body, and the portrayal of her physical traits in the full breasts, full buttocks, and the lower protuberant belly, as well as the full legs.¹⁰ This date is likely because of the ornaments of the statue, found in Egypt and dated to the Ptolemaic era and made of gold. This statue is unique in the

¹ Adriani, *Annuario del Museo Greco – Romano*, Alexandria, 1(1933-1935), 165, no 11.

² Several statues of the likes [concubines] of Isis-Aphrodite were found in the tombs of Mustafa Pasha, Alexandria.

Adriani, *Annuario del Museo Greco – Romano*, 165, no 11.

³ Graindor., *Terres Cuites de L'Egypte Gre'co – Romaine*, 31.

⁴ Fjeldhagen., *Catalogue Graeco – Roman Terracottas from Egypte*, 9.

⁵ Breccia, Ev., *Terrecotte Figurate Greche Greco Egizie del Museo di Alessandria*, Monuments de L'Egypte Gre'co – Romaine, II, fasc.1, Bergamo, (1930), 44, no.172.

⁶ Perdrizet, *Les Terres Cuites Grecques d'Egypte de la Collection Fouquet*, 3-7.

⁷ The idea of placing statues around the deceased to protect him is similar to that of the Ushabti statues of Egyptians, which are believed to have existed before the existence of burned clay sculptures that were later common during the Ptolemaic and Roman modern. Walters, H.B., *Catalogue of the Terracotta's in the department of Greek and Roman Antiquities*, British Museum, London, (1903), XVII.

⁸ <https://collections.louvre.fr/en/ark:/53355/cl010260952> access in (31/ 1/ 2022), Fouquet collection 1950. Louvre museum.

⁹ Hassan (F.A.O.), *Alexandria Graeco-Roman Museum*, 75.

¹⁰ Merker, G.S., *The Hellenistic Sculpture of Rhodes*, Gotenborg Moon, (1973), 11.

abundance of ornaments that serve religious purposes but the statue is in contrast to the history of those Ptolemaic metal ornaments. This bracelet style continued into the Roman era, as shown on a Metropolitan Museum terracotta statue of the goddess Isis-Aphrodite. [fig. 7]¹

THE CONCLUSION:

The studied sculpture is a distinctive example of the portrayal of the goddess Isis-Aphrodite, which combines Egyptian influences with traditional Egyptian posture and hairstyle. The child deity Harpocrates is also shown, twice below the breasts in the middle with its familiar shape, placing its index finger in its mouth, crowned with a double tiara, holding the horn of the blessings and standing on the flower of the lotus. This sculpture is relatively large compared to the fired clay sculptures of this style and in general found in Egypt to date.

¹ <https://www.metmuseum.org/art/collection/search/544919> access in (31/ 1/ 2022).

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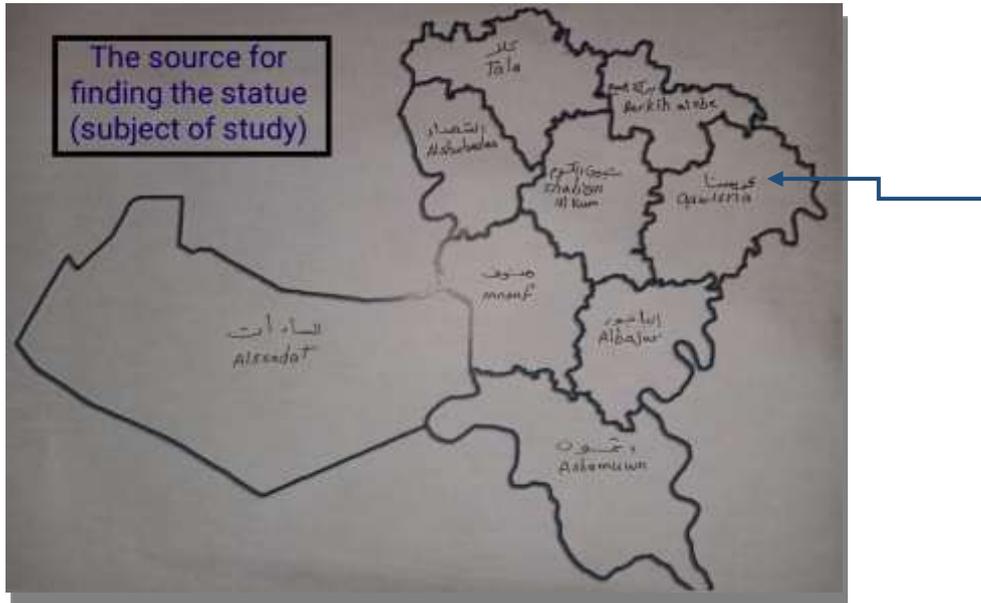
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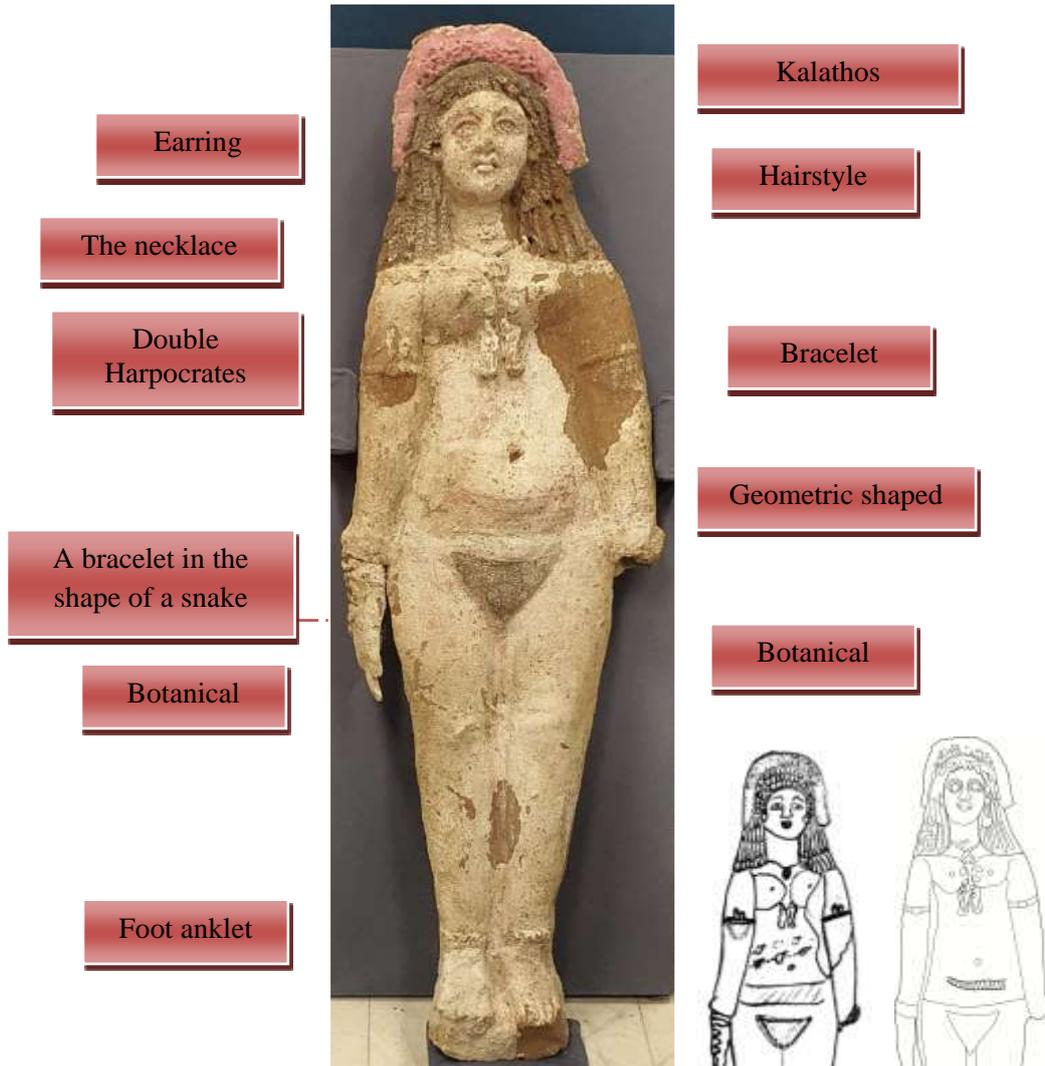
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PLATES

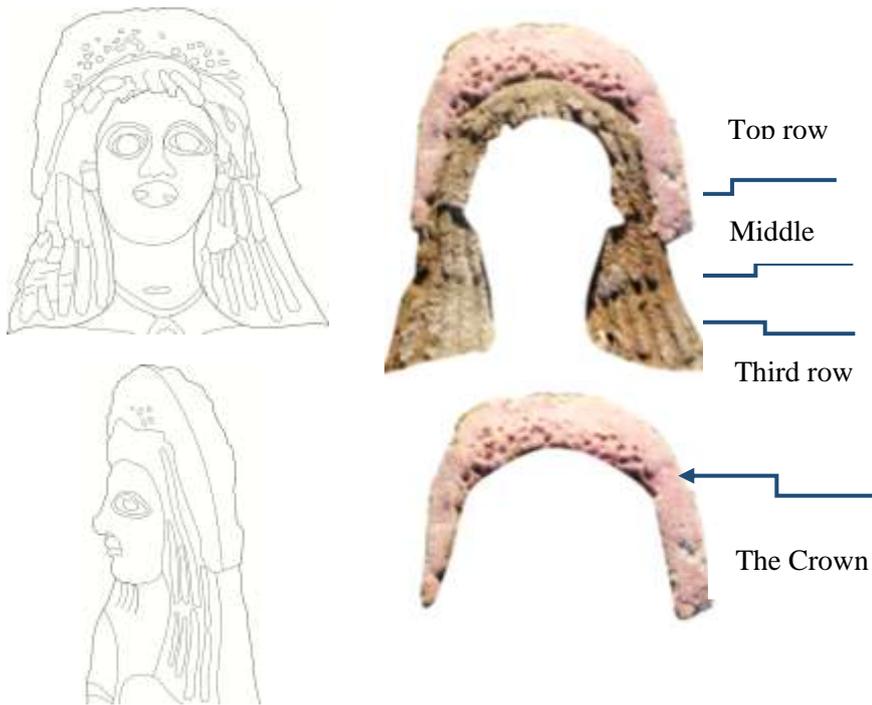


Map 1
Find location of the statue – Researcher preparation-



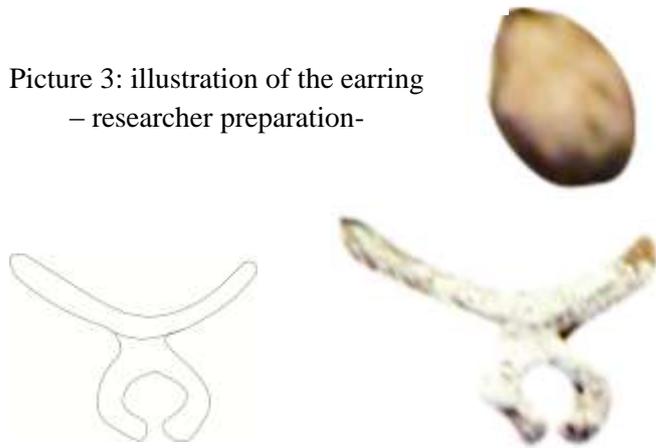
Picture1: Statue of the goddess Isis – Aphrodite preserved in Tanta Museum

Illustration of the statue - researcher preparation-



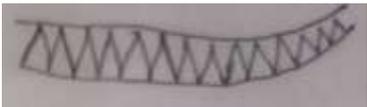
Picture 2: shape and illustration of Crown and hairstyle – researcher preparation-

Picture 3: illustration of the earring – researcher preparation-



Picture 4: shape and illustration of the necklace– researcher preparation-

Picture 5: illustration of Double Harpocrates - researcher preparation-



Picture 6: figure and illustration of the waistband - researcher preparation-



Left arm bracelet



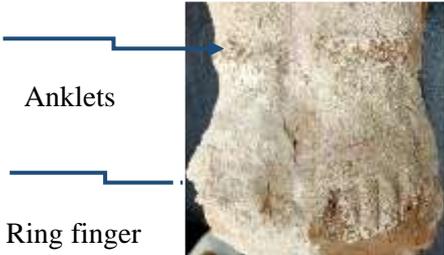
Right arm bracelet

Picture 7: illustration of the bracelet around the ulna - researcher preparation-

Picture 8: Diagram and illustration of fences in the form of a snake around the wrist - researcher preparation-



Picture 9: Image showing the missing ring finger and showing the anklets



Picture 10 a: the vegetarian branch decoration and the residents of the pink red colour exist between the legs



Picture 10 b: the vegetal branch decoration is large down the chest

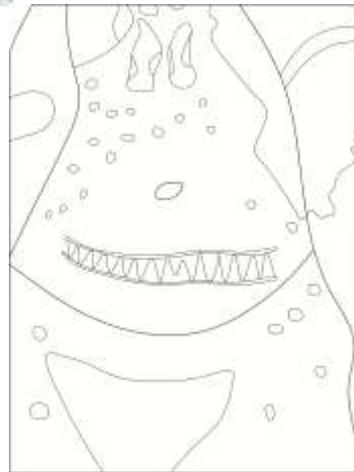
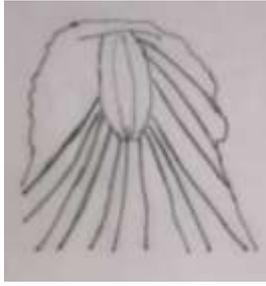
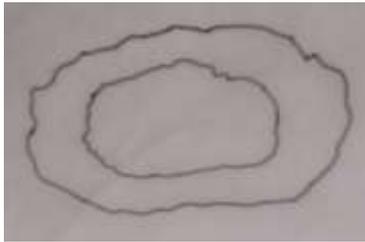


Illustration for decorating the vegetal branch on the bottom of the chest and on both sides of the statue - researcher preparation-

Picture 11: the statue is from the back



Picture 12: Head back in trauma shape and illustration - researcher preparation-



Picture 13: figure and illustration for around hole below the base - researcher preparation-

Fig. 1: The terracotta statue of Isis – Aphrodite is preserved in the Egyptian Museum in Cairo under no 26962.

According to:

hāla al- sīd, lwḥa 8, ṣwra 51.



Fig. 2: The terracotta statue of Isis –
Aphrodite is preserved in the Greek and
Roman Museum in Alexandria under No.
24366

According to:

Hassan (F.A.O.), P.75.



Fig. 3: Golden bracelet studded
with agate in the form of a snake

According to:

Hoffmann (H.) & Davidson (p.), p.
178.

Fig. 4: The Statue
of Isis – Aphrodite
in bronze preserved
in the Tanta
Museum – photo by
the researcher-



Fig. 5: A statue of Harpocrates emerging from a lotus flower made of Terracotta preserved in the Egyptian Museum in Tahrir in Cairo under No. 89080

According to:

hāla al- sīd, lwḥa 13, ṣwra 21.



Fig.6: The terracotta statue of Isis – Aphrodite is preserved at the Louvre Museum in Paris

According to:

<https://collections.louvre.fr/en/ark:/53355/cl010260952>

Fig.7: The terracotta statue of Isis – Aphrodite is preserved in the Metropolitan Museum

According to:

<https://www.metmuseum.org/art/collection/search/544919>

