

# A Ptolemaic Lintel and the Seven Arrows of Mut

Abdelrahman Ali Abdelrahman

Faculty of Archaeology, Cairo University, Egypt. abdelrahman.ali@cu.edu.eg

Mostafa Nagdy Faculty of Archaeology, Cairo University, Egypt. mostafanagdy@cu.edu.eg

### **ARTICLE INFO**

Article history Received 25 February 2023 Received in revised form 1 October 2023 Accepted 28 October 2023 Available Online 10 June 2024

#### **KEYWORDS**

Temple, Arrows, Edfou, Dendara, Mut.

### **INTRODUCTION**

In 1921, Daressy partly published a lintel from the Ptolemaic period, now preserved in the Egyptian museum, Cairo. The lintel depicts seven groups of guardian gods, which represent the seven arrows of Mut (Daressy 1921, 1-6). This paper will describe the scenes and the texts on the lintel and compare them with similar scenes and texts referring to the seven arrows of Mut on other monuments.

Inventory Nr.	TR 2/10/28/2
Material	Sandstone.
Dimensions	Length: Upper part (Cornice) 135 cm.
	Lower part: 117 cm.
	Height: Upper part 33 cm.
	Lower part: 22 cm.
Dating	Ptolemaic Period.
Provenance	Unknown.
Condition	Excellent.
Bibliography	M. G. Daressy, Sur une série de personnages mythologiques, ASAE 21
	(1921).
	V. Rondot, Une monographie bubastite, BIFAO 89 (1989).

### ABSTRACT

This article aims to publish a complete lintel of sandstone, from the Ptolemaic period and preserved in the Egyptian Museum at Cairo, Inv. Nr. is: 2/10/28/2. The lintel shows seven groups of guardian gods or genii, each one of them representing one of the seven arrows of the goddess Mut. It is probable that the lintel belonged to one of the interior doors of one of the grand Ptolemaic temples in Upper Egypt, although the exact provenance of the lintel is unknown.

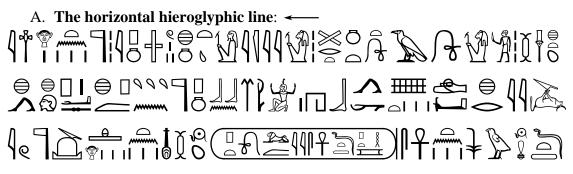
This paper will discuss the lintel, its possible provenance and the Ptolemaic king's name inscribed on it. Then it will deal with the seven images depicted on the lintel and compare them with other similar scenes and texts of the seven arrows recorded in other sources, whether on the temples or naoi. The study also includes philological and religious comments on aspects of the text.

### **Description the lintel:**

The completely preserved lintel belongs to one of the interior doors of a Ptolemaic temple. Its provenance is unknown. Presently, the lintel is exhibited in the room 34 in the Egyptian Museum, Cairo until publishing this paper.

On the upper part of the lintel a winged sun disk with two cobras is depicted in raised relief decoration.

In the lower part, there is a sky sign above the frieze below. The scene in the frieze consists of a horizontal line of hieroglyphic text running from left to right containing an adoration to a group of gods and ending with the name of a Ptolemaic king. Below the text are groups of gods with short hieroglyphic texts containing their names.



ind hr.tn ntrw ipw imyw hnd Wsir istyw wrt nt Twtw h3tyw n Shmt h3h tp <sup>c</sup>.s hprw m h<sup>c</sup>w n ntr pn bbnw m-ht hh hbw ht sp3wt wdiw hryt r nmt-ntr htp hrw.tn nfrw n s3-R<sup>c</sup> (Ptwlmys <sup>c</sup>nh dt mry Pth) s<sup>c</sup>nh.tn sw mi R<sup>c</sup> dt

"Hail to you these gods who are at the foot(?) of Osiris(?)<sup>(a)</sup>, the great crew<sup>(b)</sup> of Twtw<sup>(c)</sup> (Tithoes), and the slaughter demons<sup>(d)</sup> of<sup>(e)</sup> Sekhmet, who run in front of her<sup>(f)</sup>, who appeared from the members of this god, who were emerged from eternity, who were sent throughout the Nomes, who made a sacrifice to <sup>(g)</sup> the god's slaughter house <sup>(h).</sup>. May your beautiful faces be satisfied with the son<sup>(i)</sup> of Re (Ptolemy, who lives forever, beloved of Ptah), may you make him live like Re forever".

# **Comments:**

- (a)  $f = \int_{1}^{2} \int_{0}^{2} \int_{0}^{1} M$  Imyw hnd Wsir: "those who are at the foot(?) of Osiris(?)" is a description of the seven arrows of Mut (Leitz II 2002, 463c). This reading is uncertain, however, as it is not found in other sources. The other suggestion is that f = 0 is  $10^{\circ}$  imyw-hnd is a compound term that refers to a guardian deity especially when it ends with a god determinative or image.
- (b) *Istyw*: (Wilson 1997, 112-113) The word originally referred to a company of men performing different tasks (Černy 1973, 100, n. 1-3), and was also used to denote a group of soldiers (Schulman 1964, 25,43). In Ptolemaic-Roman period texts, as well as in the royal underworld texts of the New Kingdom, *ist* refers to the crew accompanying the sun god in his boat (Leitz I 2002, 551c) (Edfou III 32, 6, 9; 293, 9-10; Edfou VI 17, 9). This group of protective gods is shown in the scenes of slaying crocodiles helping the king (Edfou IV 57, 14-15) and they are also the crew of the boat of Horus (Edfou VI 79, 1; 184, 12, 13, 17, 18). The sculptor used the

instead of the sign by mistake in this word. sign

(c) There is a clear relationship between the god Twtw, the goddess Sekhmet, the goddess Neith and the slaughter demons, as is apparent in other texts (Safiana 2011, 96):

dd mdw in twtw wr s3 Nt p3 hry- tp n h3tyw n Shmt

"Recitation by Tutu, the Great, the son of Neith, chief of the slaughter demons of Sekhmet".

Al, attested already in the Pyramid Texts, refers (d)  $\Lambda$  *h tyw*: the word  $\underline{*}$ originally to the entourage of the dead king (Sethe 1909 § 1535; Erman und Grapow 1971, 236 (6-7); Zandee, 1960, 205). Because of the similarity between their name and the word  $h_3 t_y$ "disease", they became disease demons, associated with the goddess Sekhmet who acted as her messengers. Beside their function as bringers of diseases, they became protectors of the king (Safiana 2014, 336-337; Wilson 1997, 705-706; Rondot 1990, 322-323).

The hieroglyphic word  $\mathcal{H}$ could have several different phonetic values (Blackman & Fairman 1943, 21-22; Daumas 1988, 109-111; Cauville 2001, A199, A199A). Therefore, this logographic spelling could be read as follows:

- 100 Δ W // wpwtyw "messengers" (Cauville 2000, 31; Wilson 1997, 225-227; Zandee 1-1960, 202-203; Erman und Grapow 1925, 304).
  - SA I
- $\mathbb{C}$   $\mathbb{A}$  *mnhw* "butchers, slaughters" Wilson 1997, 433; Zandee 1960, 200; 2-Erman und Grapow, 1925, 87, Dendara VI 36, 2).
- $\Lambda$   $H: \square A$  H *hbyw* "messengers- a species of demons" Wilson 1997, 306; Erman und Grapow 1928, 486; Thiers 2003, 187 no. 280; Dendara V 78, 11; 13).

4-Erman und Grapow 1930, 471; Grenier 1980, 221, no. 144; Thiers 2003, 187 no. 280: Dendara V, 78, 10).

(e) The text uses different hieroglyphic signs with the same phonetic value:

- mm;  $\overline{O}$  and  $\bigvee$  for *n* (Fairman 1945, 72)
- for *m* (Fairman 1945, 64, 71) and

(f) The text uses the sign *tp* with different values:

• as a compound preposition  $\mathfrak{D}$  - tp 'which means "in front of".

- as an ordinal number  $\Box$  *tpy* which means "the first" (Erman und Grapow 1931, 279-281).
- to express the number  $\bigotimes$  *sfh* "seven" because of the seven openings in the head (Sauneron 1982, 124; Cauville 2001, D1; Fairman 1945, 103).

(g) The reading r for  $\P$  is based on the phonetic change of  $\bigcirc$ .

nmt- ntr "god's slaughter house" (Hannig 2003, 629; Wilson 1997, 521; Cauville (h) 2001, T101; Dendara, VI, 133, 11): nmt- ntr is a slaughter block or chopping block and by extension the room or place housing it. Animals are brought to *nmt- ntr*, killed there and their bodies are subsequently dismembered. Most often, enemies are brought to *nmt- ntr* to meet their end, that is *nmt- ntr* in the temple precinct, but not inside the stone building, for there would have been a separate butcher's court containing a slaughter place (Wilson 1997, 521-522).

There was a close relationship between the "slaughter house" and the god Shesmu, a god that appeared in the Coffins Texts and the Book of the Dead, where Shesmu was one of the gods supervising the "slaughter house", like the goddess Sekhmet and the god Thoth (Mekawy 2007, 64-65).

The god Atum has an important role in the protection of the god Sokar, Osiris and the eye of Horus from their enemies and evil, where he puts "Seth" on the chopping block *nmt- ntr* (Cauville 1990, 131).

(i) The text uses the same hieroglyphic sign as determinative and as logogram. For example,

the sign O is employed for *s*<sup>3</sup> "son", as a homograph of goddesses Sekhmet and Mut (Fairman 1945, 90-92).

### B. The seven genii or arrows demons.

Under the horizontal hieroglyphic line of text, there is a row of seven guardian gods or genii. They are arranged in seven groups. Above every group their names were written in horizontal hieroglyphs, starting from right to left and between each name there is a vertical line. The figures represent the seven arrows of Mut as the inscriptions after the name of every figure states. These seven arrows of Mut appear in part or as a group in other documents such as:

- a. The fragment of black granite naos with the name of Nectanebo II from Bubastis (Tell Basta) (Rondot 1989, 249-270).
- b. El-Kab, Nekhbet temple, in the crypt (Capart 1940, 21-29).
- c. Philae temple, hypostyle hall (Beinlich 2013, photos 1200-1399).
- d. Dendara temple, the entrance of the offering hall (Dendara VII, 9, 12-14, 10, 10-13.pl.593).
- e. Dendara, the northern Osirian chapels, 2<sup>nd</sup> chamber (Mariette 1873, pl. 78-79).
- f. The naos of Domitian in the Egyptian Museum (Daressy 1916, 121-128; Rondot 1990, 303-337).
- g. Edfou temple (twice) Edfou I, (chamber of the west stairs), Edfou VIII (eastern facade of the pylon). (Edfou I, 511, 13- 512, 3; Edfou IX, pl. 35b; Edfou VIII, 109, 5-8).
- h. The tomb of  $\int \vec{O} d \vec{O} d \vec{O}$  at Atfih (Petrie 1915, pl.43).
- i. El-Qal<sup>c</sup>a temple, the entrance of the offering hall (Pantalacci, L. et Traunecker 1990, no. 85-91).

In these sources, the seven arrows of Mut are represented with different images and are written with varied spellings.

# Group 1

Only one demon is represented with a human body and a lion's head. He holds a huge knife with two hands and stands in front of an altar with a pile of offerings. His name is



**The first arrow of Mut:** 3 *phty sšr tpy n Mwt* "great of might (Leitz II 2002, 22a-25c), the first arrow of Mut".

Most of the similar scenes represent this 'arrow' figure alone with a human body and a lion head holding one or two knives. In the tomb at Atfih he was represented in seated position with the head of a monkey (Petrie 1915, pl. 43).

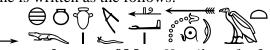
In the Ptolemaic-Roman period, earlier signs are occasionally depicted from a different perspective. This is clearly shown in the word *sšr* where the mouth sign r is written as

, the mouth spitting out liquid, as a phonetic complement at the word *sšr* (Fairman 1945, 65).

Sources	Different spellings
Egyptian Museum Lintel	
The crypt B, El-Kab. (Capart 1940, 21-29).	
Naos of Nect. II. (Rondot 1989, 249-270).	Not mentioned.
Philae temple. (Beinlich 2013, photos 1200-1399).	
Dendara VII 9, 12-14; 10, 10-13. pl.593.	Destroyed.
Mar. Den. I, pl.78-79.	
Naos of Dom. (Daressy 1916, 121-128;	Not mentioned.
Rondot 1990, 303-337).	
Edfou I 511, 13-512,3, pl. 35b.	
Edfou VIII 109, 5-8.	
Atfih (Petrie 1915, pl.43).	
El-Qal <sup>c</sup> a (Pantalacci et Traunecker	
1990, no. 85-91).	<i>₩/////,</i> Ц Ц

# Group 2

The second arrow group consists of two demons, each one represented with a human body and a bull's head. They are standing face to face and hold each other's hands. Above them their name is written as the follows:



**The second arrow of Mut:** *Hnp-ib mr.f w<sup>c</sup> sšr sn-nw n Mwt* " the one who takes away (or robs) (Leitz V 2002, 749 b- c) the heart, his beloved is the harpoon; the second arrow of Mut".

This second arrow is represented in most cases as two figures with a human body and a bull's head; they are standing face to face and hold each other's hands, although sometimes they hold one hand and have knives in the free hands. On the naos of Domitian, the figure is alone and holds two knives, while in Atfih the divinity is depicted with a human body and the head of lion.

Sources	Different spellings
Egyptian Museum Lintel	

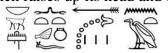
Crypt B, El-Kab temple (Capart 1940,	
21-29).	$\mathbb{V} \stackrel{\text{\tiny and}}{=} \mathbb{V}$
Naos of Nect. II (Rondot 1989, 249-	Not mentioned
270).	
Philae temple (Beinlich 2013, photos	
1200-1399).	
Dendara VII 9, 12-14; 10, 10-13 pl.593.	
Mar. Den. I, pl.78-79.	
Naos of Dom. (Daressy 1916, 121-128;	
Rondot 1990, 303-337).	
Edfou I 511, 13-512,3, pl. 35b.	
Edfou VIII 109, 5-8.	
Atfih (Petrie 1915, pl.43).	
El-Qal <sup>c</sup> a (Pantalacci et Traunecker	
1990, no. 85-91).	

# Group 3

This group consists of only one figure depicted with a human body and a lion head. He is shown

standing on a snake which raises up its head and the front of its body. Above is the figure, its

name is written: -



The third arrow of Mut: Nb hn iwty sdm.n.f sšr 3 n Mwt "Lord of the tent who did not hear, the third arrow of Mut" (Hannig 2006, 1978, Erman und Grapow 1929, 368).

The third arrow is usually represented with a human body and a lion head with or without knifes. He is standing on a snake and his two hands are extended along his body. On the naos of Domitian this 'arrow' was depicted with a jackal head holding a knife in both hands.

Sources	Different spellings
Egyptian Museum Lintel	
Crypt B, El-Kab temple (Capart 1940, 21-29).	
Naos of Nect. II (Rondot 1989, 249-270).	Not mentioned
Philae temple (Beinlich 2013, photos 1200-1399).	
Dendara VII 9, 12-14; 10, 10-13, pl.593.	
Mar. Den. I, pl.78-79.	利用を外る事別
Naos of Dom. (Daressy 1916, 121-128;	
Rondot 1990, 303-337).	
Edfou I 511, 13-512,3, pl. 35b.	

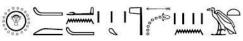
SHEDET (13) 2024

Edfou VIII 109, 5-8.	→ A L B A L B A L B A L B A L B A L B A L B A L
Atfih (Petrie 1915, pl.43).	
El-Qal <sup>c</sup> a (Pantalacci et Traunecker 1990, no. 85-91).	The fame and the second s

# Group 4

written: -

The group consists of four figures: two gods are represented with a human body and a lion head, standing face to face, holding each other's hands and standing upon a snake; the other two figures are two baboons depicted one above the other. Above this group their name is



**The fourth arrow of Mut**: *Hr.f m sdt 3h*<sup>c</sup> *m* <sup>c</sup>*nwt.f sšr 4 n Mwt* "His face is in the flame (Leitz V 2002, 304c- 305a), who scratches with claws, the fourth arrow of Mut".

This arrow is usually represented as a group of four images. There are the two figures with a human body standing face to face holding each other's hands and standing on a snake. Interestingly, their heads differ from one scene to another. On the lintel of the Egyptian museum, they have a bull head, while in the Osiris chapels of Dendara one god is represented with a jackal head and the other with monkey head. In Edfou temple, the two gods are represented with a lion head and in El-Kab (Capart 1940, 21-29) one god has a lion head and the second a jackal head. Aside from that, the fourth arrow is depicted as one figure on the naos of Domitian, where it is represented with a human body and a ram head holding a knife in both hands. At Atfih he is represented as a seated figure with a human body and a snake head holding

the sign in both hands. The two other figures are always represented as two baboons.

Sources	Different spellings
Egyptian Museum Lintel	
Crypt , El-Kab temple	
(Capart 1940, 21-29).	
Naos of Nect. II (Rondot	└── <sup>┉┉┉</sup> ┉┉╗╹  ×Ŭ ℓ∕ ҿ <u>∽</u> ┢─ा ┉┉┢─ा │
1989, 249-270).	
Philae temple (Beinlich	
2013, photos 1200-	
1399).	
Dendara VII 9, 12-14;	רארו געזג זו לוווצים מא <i>ווו</i> ווי
10, 10-13, pl.593.	
Mar. Den. I, pl.78-79.	
Naos of Dom. (Daressy	
1916, 121-128; Rondot	
1990, 303-337).	
Edfou I 511, 13-512,3,	
pl. 35b.	
Edfou VIII 109, 5-8	
Atfih (Petrie 1915, pl.43)	

El-Qalca (Pantalacci et	$\rightarrow ///// \delta \rightleftharpoons /////$
Traunecker 1990, no.	* //////, I I I //////
85-91).	

# Group 5

This group also consists of four figures, the first one being a complete human who wears the double crown and holds a long scepter with a flower on the top. The second figure is depicted with a human body and the head of a jackal, and it holds the same scepter as the first figure. The third figure is represented with a human body and a head in the form of a circle, which looks like a sun disk. He holds the same scepter as the other figures. The last figure is represented with a human body and a rabbit head. He seems to be squatting. He grasps the same scepter as the other figures with both hands. All four figures stand on a snake with a raised head. Above the group, the following name is written:



**The fifth arrow of Mut**: *Imy h<sup>c</sup>py ir f dšr sšr 5 n Mwt* "One who is in Hapy and makes (it) red, the fifth arrow of Mut".

There is some variation in the comparable scenes amongst the four figures. At Atfih, the arrow

is represented as a seated figure with a human body and a snake head holding the sign in his hands. Similarly, on the naos of Domitian, he is represented alone with a human body and a cat head holding a knife in both hands. In the scene of Dendara temple, the group is represented in a different way: the first two gods appear as two figures with a human body and a bull head. They are standing face to face and hold each other's hand, holding a knife in the other hand. The third figure is represented as a human grasping a snake, while the fourth figure is represented with a human body and a rabbit head, perhaps meant to be the head of the god Seth (Dendara VII 9, 12-14, 10, 10-13, pl.593).

Sources	Different spellings
Egyptian Museum Lintel	
Crypt B of El-Kab temple (Capart 1940, 21-29).	imy w3 <u>d</u> iri d§rt
Naos of Nect. II (Rondot 1989, 249-270).	Not mentioned
Philae temple. (Beinlich 2013, photos 1200-1399).	
Dendara VII 9, 12-14, 10, 10-13, pl.593.	
Mar. Den. I, pl.78-79.	
	1:2:1
Naos of Dom. (Daressy 1916, 121- 128; Rondot 1990, 303-337).	
Edfou I 511, 13-512,3, pl. 35b.	
Edfou VIII 109, 5-8	

Atfih (Petrie 1915, pl.43).	
	Destroyed
1990, no. 85-91).	

# Group 6

This group is depicted as two figures, each with a human body and a rabbit head. They are standing on a snake, which lifts its head and winged front-part up and they hold hands. Above

The sixth arrow image is represented as two figures. The scenes of the Egyptian museum lintel and Edfou temple represent them with a human body and a rabbit head. They hold each other's hands and stand upon a snake which lifts up its head and winged front part. Another snake stands before them. In Dendara, the two images are represented with a human body and a bull head. They hold each other's hands and stand on a winged snake. The same arrow is depicted alone on the naos of Domitian, where he is shown with a human body and a bull's head and holds a knife in each hand. Conversely, at Atfih the 'arrow' is represented as seated with a bull

head grasping the sign |.

Sources	Different spellings
Egyptian Museum Lintel	
Crypt B, El-Kab temple (Capart 1940, 21-29).	
Naos of Nect. II (Rondot 1989, 249- 270).	Not mentioned
Philae temple (Beinlich 2013, photos 1200-1399).	
Dendara VII 9, 12-14, 10, 10-13, pl.593.	
Mar. Den. I, pl.78-79.	
Naos of Dom. (Daressy 1916, 121- 128; Rondot 1990, 303-337).	
Edfou I 511, 13-512,3, pl. 35b.	
Edfou VIII 109, 5-8.	
Atfih (Petrie 1915, pl.43).	
El-Qal <sup>c</sup> a (Pantalacci et Traunecker 1990, no. 85-91).	

# Group 7

The final group consists of two figures. The first one faces to the left and is represented with a human body and the head of the god Seth. It is standing and holds the neck of a snake. The

other figure resembles the first one: it faces to the right, stands on the snake and holds a knife in its left hand. Above the group, its name is written as follows:

**The seventh arrow of Mut**: *K*<sup>3</sup> *dšr ms* <u>hnnw šsr 7 n Mwt</u> "The red bull who gives birth to confusion, the seventh arrow of Mut".

On the Egyptian Museum lintel and in Edfou, the first figure faces to the left and is represented with a human body and the head of the god Seth. He is standing and grasps the neck of a snake. The other figure looks like the first one, faces to the right and holds a knife in his left hand. In Dendara, the two images are represented with a human body and a bull head. The right one holds a snake with one hand and holds a knife in the other hand. The same arrow was depicted alone on the naos of Domitian where it appears with a human body and a falcon head holding a knife in each hand. Finally, at Atfih the 'arrow' appears as a seated figure with a bull head.

Sources	Different spellings
Egyptian Museum Lintel	
Crypt B, El-Kab temple (Capart 1940, 21-29).	が働きる間
Naos of Nect. II (Rondot 1989, 249-270).	Not mentioned
Philae temple (Beinlich 2013, photos 1200-1399).	
Dendara VII 9, 12-14; 10, 10-13. pl.593.	
Mar. Den. I, pl.78-79.	ず で 筆 の 筆 に で
Naos of Dom. (Daressy 1916, 121- 128; Rondot 1990, 303-337).	ĨIIIS ≈ SIIIIS
Edfou I 511, 13-512,3, pl. 35b.	
Edfou VIII 109, 5-8.	いの様美に長
Atfih (Petrie 1915, pl.43)	D & M & M
El-Qal <sup>c</sup> a (Pantalacci, et Traunecker 1990, no. 85-91).	Destroyed.
1770, 110, 05 71).	

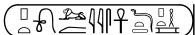
and holding the sign | in both hands.

# Discussion:

Groups of demons were responsible for many troubles and misfortunes. Often, they were at the command of dangerous goddesses like Sekhmet, Bastet and Nekhbet or the sphinx god Tutu. All of these demons are known under the generic expression *šsrw* "arrows" and as the group usually have seven members, therefore, they are known as the "seven arrows" (Meeks 2001, 377; Abdelrahman 2005, 95-96).

The iconography of the "seven arrows" is extremely clear in Egypt. The following animal forms were suitable: snake, crocodile, donkey, jackal, rabbit, Seth animal, bull, ram, monkey, pig and hippopotamus. Usually, they are shown with human bodies, brandishing knives and with animal heads (Velde 1975, 981-982; Sauneron 1960, 279-281).

The seven arrows discussed in this paper are considered as the  $h^3tyw$ -demons or messengers of the goddess Sekhmet. She sends them against her enemies and the enemies of the king. At Edfou, there is a litany for Sekhmet focusing on her protection against the seven arrows of Mut (Edfou VI 268, 5-269, 4). The inscriptions are a call to Sekhmet, represented as a snake with the head of a lioness and ask her to come and drive away her arrows as well as to protect the king and the living falcon from them. The text on the lintel at the Egyptian Museum is a praise to Sekhmet and two groups of demons, the first one being the crew of Tithoes or Tutu (*ist wrt nt Twtw*) and the second being the messengers of the goddess Sekhmet. At the same time, they are divine figures because they were created from the body of the god (*hpr m h<sup>c</sup>w n ntr pn*).



- 1- Ptolemy III Euergetes (Beckerath 1999, 234-237).
- 2- Ptolemy V Epiphanes (Beckerath 1999, 236-239).
- 3- Ptolemy VI Philomator (Beckerath 1999, 238-239).
- 4- Ptolemy VIII Euergetes II (Beckerath 1999, 240-241).
- 5- Ptolemy IX Philomator Soter (Beckerath 1999, 240-243).

In our case, it is unclear which one of the Ptolemaic kings was intended, especially because the provenance of the lintel is unknown and the coronation name of the Ptolemaic king is not written.

### **Conclusion**:

According to the inscriptions on Egyptian temples (Edfou, Dendara, El-Kab, Philae) and other monuments (see above), it is clear that these demons, holding knives, were the emissaries of the unsatisfied goddesses in her different forms of Sekhmet, Bastet, Nekhebt, Mut, Neith. These goddesses sent their demons carrying the disease or death in the form of arrows (Sauneron 1960, 282).

In comparison to the similar scenes of the seven arrows in Dendara (Mariette 1873, pl.78-79) and El-Kab (Capart 1940, 21-29), it is evident that the lintel came from one of the large Ptolemaic-Roman temples in Upper Egypt, probably from the Mut temple at Karnak.

It is difficult to be precise about the Ptolemaic king who dedicated the lintel but he must have been one of the five Ptolemaic kings who carried the title *nh dt mry Pth* in their personal names.

# **Bibliography**:

Abdelrahman, A. Ali, (2005). The temple of Dier Al- Medina, unpublished PhD thesis, Faculty of Archaeology, Cairo University, (in Arabic),

Beckerath, J. von, (1999). Handbuch der Ägyptischen Königsnamen, MÄS 49, Mainz

Beinlich, H., (2013), Die Photos der Preussischen Expedition 1908 - 1910 nach Nubien. [Teil 7]. Photos 1200 - 1399, Dettelbach, n<sup>os</sup>: 1358-1364.

Blackman, A. M. & Fairman, H. W., (1943) "The Myth of Horus at Edfu", JEA 29, 2-36.

Capart, J., (1940) Les sept paroles de Nekhbet, CdE 15, 21-29.

Cauville, S., (1990) À propos des 77 Génies de Pharbaïthos, BIFAO 90, 115-133.

-----., (2000) Le Temple de Dendara, vol. XI, Le Caire,.

-----., (2001) Dendara le fonds hiéroglyphique au temple de Cléopâtre, Paris,.

Černy, J., (1973), A community of workmen at Thebes in Ramsside Period, BdÉ 50,

Chassinat, E., (1928-1960) Le Temple d' Edfou, vol. II, Paris, (1898-1919), vols. III- XIV, Le Caire.

-----., (1934-1952), Le Temple de Dendara, 5 vols., Le Caire.

Chassinat, E.& Daumas, F., (1952-1978), Le Temple de Dendara, vols. VI- VIII, Le Caire.

Daressy, M. G., (1902), Tombeau ptolémaïque à Atfieh, ASAE 3, 160-180.

-----., (1916), "Un naos de Domitien", ASAE 16, 121-128.

-----., (1921), "Sur une série de personnages mythologiques", ASAE 21, 1-6.

Daumas, F., (1988); Valeurs Phonétiques des Signes Hiéroglyphiques d' Époque Gréco-Romaine, 4 vols., Montpellier,

Erman, A. und Grapow, H., (1926 – 1953), Wörterbuch der Aegyptionchen Sproche, 7 vols. Leipzig.

Fairman, H. W., (1945), "An Introduction to the study of Ptolemaic signs and their values", BIFAO 43, 51-138.

Grenier, J- C., (1980); Tôd, les Inscriptions du Temple Ptolémaïque et Roman, I. La Salle Hypostyle, Textes N<sup>os</sup> 1- 172, FIFAO 18/1.

Hannig R., (2003) Ägyptisches Wörterbuch I, Altes Reich und Erste Zwischenzeit, Mainz.

-----, (2006), Ägyptisches Wörterbuch II, Mittleres Reich und Zweite Zwischenzeit, Mainz. Leitz, Chr., Lexikon der ägyptischen Götter und Götterbezeichnungen, 7 Bde, OLA 110-116, Leuven (2002).

Mariette, A., (1873); Dendarah, description général du grand temple de cette ville, vol. I ; IV, Paris,.

Meeks, D., (2001). "Demons", in: (ed. D. Redford, The Oxford Encyclopedia of Ancient Egypt, vol. I, Oxford.

Mekawy, A. M, (2007), The God Shesmu till the end of the late period, unpublished MA Thesis, Faculty of Archaeology, Cairo university, (in Arabic),.

Pantalacci, L. et Traunecker, C., (1990); Le temple d' El-Qal<sup>c</sup>a I, IFAO.

Petrie, F., (1915), Heliopolis, Kafr Ammar and Shurafa, London.

Rochemonteux, M. et Chassinat, E., (1897); Le Temple d' Edfou, vol. I, Paris.

Rondot, V., (1989), "Une monographie bubastite", BIFAO 89, 249-270.

-----., (1990), "Le naos de Domitien, Toutou et les sept flèches", BIFAO 90 303- 337; pls. XVII- XXIII.

Safina, A., (2011), Scenes and Texts of the Interior Northern, Southern and western walls in Esna Temple in Roman period, unpublished PhD. Thesis, Faculty of Archaeology, Cairo University, (in Arabic),

-----., (2014), The demons h3tyw in the Inscriptions of Edfou temple,  $1^{st}$  conference of Faculty of Archaeology, Fayum University, (in Arabic).

Sauneron, S., (1960), "Le nouveau sphinx composite du Brooklyn Museum et le rôle du dieu Toutou-Tithoès", JNES 19 nº. 4, 269-287.

Sauneron, S., (1982), L' Écriture Figurative dans les textes d' Esna, Esna VIII, Le Caire. Schulman, A., (1964), Military Rank, Titles and Organization in the Egyptian New Kingdom, Berlin.

Sethe, K., (1908-1922). Die altägyptischen Pyramiden Texte, 4 Bde, Leipzig.

Thiers, Chr., (2003) Tôd, Les Inscriptions du Temple Ptolémaïque et Roman, II, Textes N<sup>os</sup> 173- 329, FIFAO 18/1.

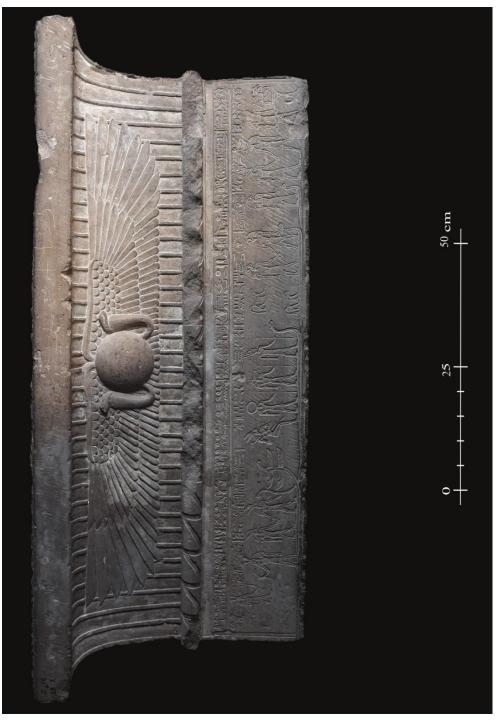
Velde, H. & Paterswolde, E., (1975). "Dämonen", in: Wolfgang Helck and Eberhardt Otto (eds.), Lexikon der Ägyptologie. Bd.I, Wiesbaden.

Wilson, P., (1997). A Ptolemaic Lexikon, A Lexicographical Study of the Texts in the Temple of Edfu, OLA 78, Leuven

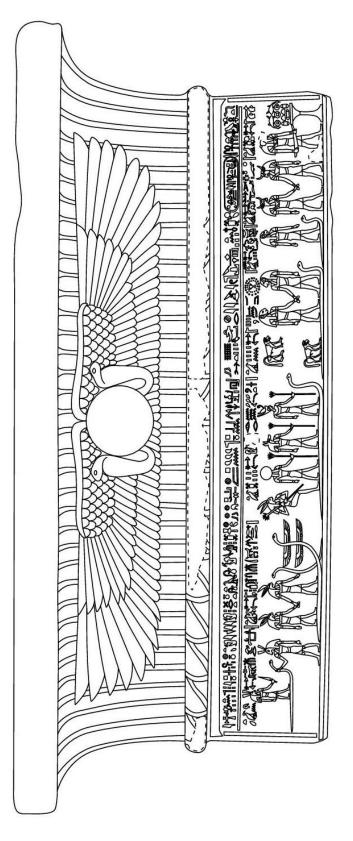
Zandee, J., (1960), Death as an enemy according to ancient Egyptian conceptions, Leiden.

#### Acknowledgement

We would like to express our appreciation to Ms. Sabah Abdel-Razik Director of the Egyptian Museum in Cairo for giving us the opportunity to study the object and to Dr. Philipp Seyr, member of the Egyptian- German joint mission at Tuna El- Gebel, for his valuable comments.



Pl. I, The Ptolemaic lintel of the Egyptian Museum, Cairo. © Egyptian Museum, Cairo.





Drawing by Mostafa Nagdy

# عتب بطلمي وسبهام موت السبعة

# الملخص

#### عبدالرحمن علي عبدالرحمن كلية الاثار جامعة القاهره abdelrahman.ali@cu.edu.eg

مصطفي نجدي کلیة الاثار جامعة القاهره <u>mostafanagdy@cu.edu.eg</u>

# بيانات المقال

**تاريخ المقال** تم الاستلام في ٢٥ فير اير ٢٠٢٣ تم استلام النسخة المنقحة في ١ اكتوبر ٢٠٢٣ تم قبول البحث في ٢٨ اكتوبر ٢٠٢٣ متاح على الإنترنت في ١٠ يونيه ٢٠٢٤

### الكلمات الدالة

معبد، السهام، إدفو، دندرة، موت

تركز هذه المقالة على نشر لعتب كامل من مادة الحجر الرملى، من العصر البطلمى ومحفوظ في المتحف المصرى بالقاهرة، ورقمه في السجل المؤقت هو ٢/ ١٠/ ٢٨ ٢. يظهر هذا العتب سبع مجموعات من المعبودات الحارسة أو الجن، الذين يمثلوا سهام المعبودة موت العليا، ومن المؤسف أن مصدر هذا العتب غير معروف . سوف تناقش هذه الورقة البحثية العتب والمكان المحتمل الذى جاء منه، واسم الملك البطلمى المسجل عليه، ثم تتناول الهيئات السبعة المصورة عليه ومقارنتهم بالمناظر والنصوص المشابه الأخرى للسهام السبعة المسجلة في المصادر الأخرى سواء على المعابد او الناواويس، تتناول الدراسة أبضًا التعليق اللغوى والدينى على بعض الكلمات.