

NOTES

More Emblematic Uses from Ancient Egypt

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IN MY ARTICLE "Some Emblematic Uses of Hieroglyphs" (*Metropolitan Museum Journal* 5 [1972], p. 22) I have described a fragmentary statue of the mid-Eighteenth Dynasty that shows a large 𓆎 -pendant suspended from a cord around the neck. The sign 𓆎 is incised immediately below this, and it seemed likely that the whole represented the owner's name: ꜥnh-ḥtp . An apparent parallel (Figure 1)¹ is to be found on a Twelfth Dynasty coffin that, like many funerary monuments of the same period, adds an 𓆎 -sign to the customary pair of wꜥst -eyes,² and more exceptionally appends the sign 𓆎 as well. In this case the pair of signs definitely alludes to the name of the deceased, "the Mistress of the House Ḥtp (𓆎)." ³

The Middle Kingdom analogy might suggest that the emblems on the New Kingdom statue similarly re-

fer to an individual named Ḥtp , who is in this case a man. As my footnote 69 warns, however, the principal inscription of the statue is lost, and it is therefore possible that both signs simply represent a "motto."

That alternative is confirmed by a second occurrence of the same emblems on a statue of similar date, which I noticed during a recent visit to the British Museum (Figure 2).⁴ Since, in this case, the name is known to be Tti/Ttity , it is clear that the emblems can only be a motto, presumably meaning "life and peace!" or "may he live and be at peace!"⁵ Labib Habachi, who has discussed the other aspects of the statue in some detail, suggests that it was placed in one of the temples at Deir el Bahri,⁶ and that view is supported by the first example, which was excavated there. I do not, however, know of any other evidence from Deir el Bahri.⁷

1. From R. Engelbach and others, *Riqqeh and Memphis VI* (London, 1915) pl. 26.

2. See H. G. Fischer, "An Eleventh Dynasty Couple Holding the Sign of Life," *Zeitschrift für Ägyptische Sprache* 100 (1973) p. 24, note 36.

3. Compare Margaret Murray, *Riqqeh*, p. 28, who interprets the group as "may Hetep live"; at the same time ꜥnh-ḥtp may simultaneously be understood as a motto, as discussed below.

4. BM 888. I am indebted to T. G. H. James for this photograph and for the detail shown in Figure 3. The inscriptions are published in *Hieroglyphic Texts . . . in the British Museum* V (London, 1914) pl. 25, and have been translated and discussed by Labib Habachi in "The First Two Viceroys of Kush and their Family," *Kush* 7 (1959) pp. 45-47. This occurrence of the ḥtp -sign is noted by Habachi on p. 55 but the other emblems are not described or pictured here or elsewhere.

5. Taking ꜥnh(w) ḥtp(w) as old perfectives on the analogy of $\text{𓆎} \parallel$ "may he live, be prosperous and be healthy!"; see Sir Alan Gardiner, *Egyptian Grammar* (London, 1957) §313.

6. *Kush* 7 (1959) p. 55.

7. I have inquired about two other block-statues in particular: E. Naville, *The XIth Dynasty Temple at Deir el-Bahari*, pt. III (London, 1913) pl. 4 (3) (Oriental Institute, University of Chicago, 8635) and pl. 5 (1) (Oriental Institute 8636). David Silverman has kindly examined both and reports that, although both statues are headless and the surface is destroyed in front of the neck, the horizontal area surrounding this point is sufficiently preserved to show that neither 𓆎 nor 𓆎 are present. Mr. Edward Brovarski has kindly called my attention to two somewhat later representations of 𓆎 as an amulet, both belonging to Ḥc-m-wst , the son of Rameses II: one is a relief in Santa Barbara, California, the other a shawabti-figurine (Mariette, *Le Sérapéum de Memphis* [Paris, 1857] pl. 13). Mr. Brovarski notes that the same combination of signs repeatedly follows the titles and name of this crown prince as an epithet on a statue of his, Cairo CG 42147 (cf. Farouk Gomaà, *Chaemwese* [Wiesbaden, 1973] fig. 24, p. 124). Here the sequence is regularly 𓆎 or $\text{𓆎} \parallel$ so that, in this case at least, one must understand it as "at peace and living" or ḥtp (m) ꜥnh "having gone to rest in life" (*Wb.* III, p. 191 [20-26]).

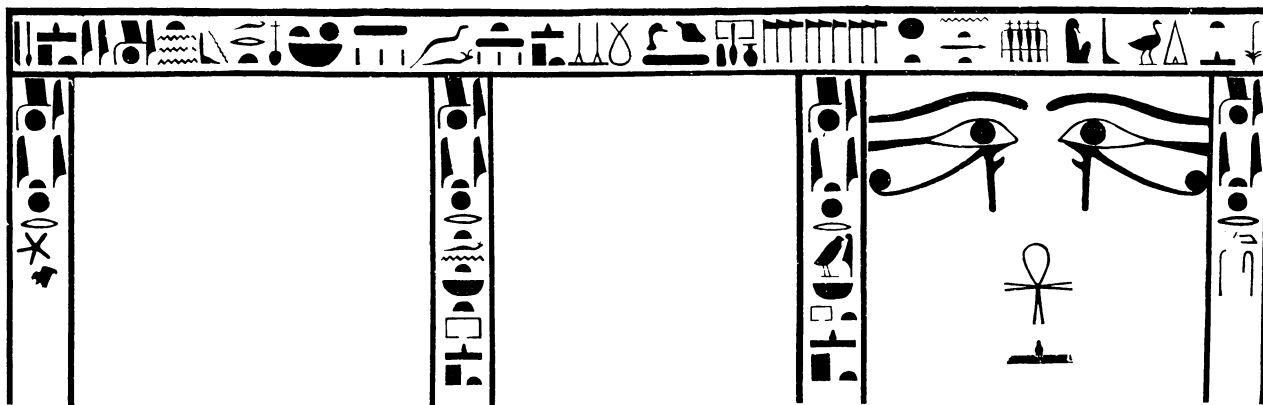


FIGURE 1
Front of coffin of *Htp*. After Engelbach

FIGURE 2
Statue of *Tti/Tity*, BM 888. Courtesy British Museum

The British Museum statue also displays the cartouche of Tuthmosis III on the upper part of the proper right arm—a feature that is first known from the reign of that king. In addition, the back of each hand bears a most curious pair of devices (Figure 3): on the spectator's left (in this case the statue's proper left hand, since the arms are crossed), the crescent moon is combined with the crown of Lower Egypt ($\text{☾} + \text{☖}$); on the right the sun is combined with the crown of Upper Egypt, to which the uraeus cobra is attached so that it appears to link both elements ($\text{☼} + \text{☐}$). All of this is doubtless meant to express the universal circuit in much the same way that the emblem ☐ does, placed between a pair of *wdt*-eyes of Horus at the top of funerary monuments. The eye of Horus is, in fact, equated with the crown of Upper Egypt and with the sun in hymns of the late Middle Kingdom; its counterpart is, more indirectly, equated with the crown of Lower Egypt and the moon.⁸ Moreover, an inscription of Tuthmosis III reinforces the idea of an all-embracing realm as “all these things $\text{☾} \rightarrow \text{☼}$ which the moon illuminates and that which the sun-disk encompasses


8. A. Erman, *Hymnen an das Diadem der Pharaonen* (*Abhandlungen der Königl. Preuss. Akademie der Wissenschaften, Phil.-hist. Kl.* 1911, no. 1 [Berlin, 1911]). The associations with the sun and moon are discussed on pp. 12–14.





FIGURE 3
Detail of BM 888. Courtesy British Museum

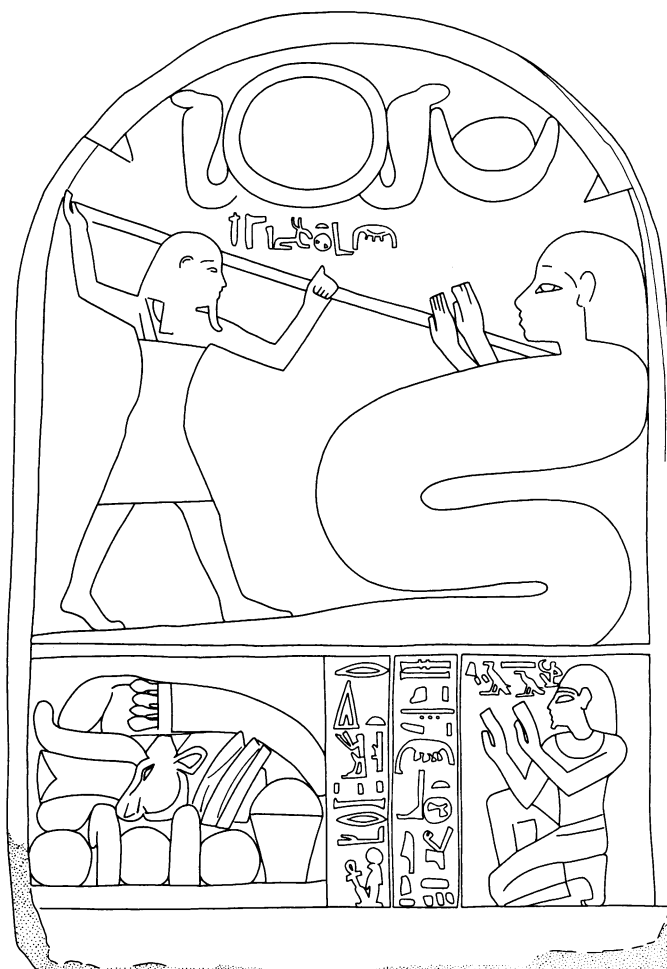
FIGURE 4
Stela of *Tkn*, Leiden V 62

when it rises.”⁹ In much later inscriptions the group  has an equally all-embracing meaning, but in a temporal sense, as a writing of *rr nb* “every day” (*Wb.* II, p. 402 [5]).

Despite these literary associations, the sun and moon are rarely paired in ancient Egyptian iconography. The only further example known to me is a later new Kingdom stela in Leiden that shows the god Seth vanquishing the Apophis-serpent (Figure 4).¹⁰ It will be observed that the sun is on the spectator’s left, as is the victorious god, that side being normally reserved for the principal subject of any scene. And stelae of the New Kingdom and earlier regularly place emblems of Upper Egypt on

9. K. Sethe, *Urkunden der 18. Dynastie*, (Leipzig, 1907) p. 808, cited, along with kindred material, by H. Grapow, *Die bildlichen Ausdrücke des Ägyptischen* (Leipzig, 1924) p. 34. See also Ricardo Caminos, *The New-Kingdom Temples of Buhen I* (London, 1974) pl. 62 (9) and p. 49.

10. Drawn from a photograph in P. A. A. Boeser, *Beschrijving van de Egyptische Verzameling in het Rijksmuseum van Oudheden te Leiden VI* (The Hague, 1913) pl. 6 (no. 25).



the spectator's left, since the southern part of the country has priority as the "front," while Lower Egypt, the "rear," is on the right.¹¹ It therefore seems likely that, in the case of the statue, the sun and moon are reversed so that the greater luminary is on the back of the right hand, the lesser on the left. It is true that such an explanation cannot be applied to a statue of Queen Isis, the mother of Tuthmosis III, which has a pair of cobras on the forehead, one wearing the crown of Upper Egypt, the other the crown of Lower Egypt.¹² Here again it is the Lower Egyptian crown that is on the proper right. But this example evidently represents an exception; all the regalia of Tutankhamun regularly show the vulture of Upper Egypt on the proper right, while the cobra representing Lower Egypt is on the proper left.¹³

And the crowned cobras on the statue of a Nineteenth Dynasty queen are oriented in the same manner.¹⁴ Finally it may be recalled that New Kingdom dyads representing a man and his wife regularly locate the man on the spectator's left. Thus we may conclude—so far as the New Kingdom is concerned, at any rate—that the dominant or primary element of the composition is normally on the spectator's left (which is the monument's proper right), regardless of whether the composition is two- or three-dimensional. In both cases, the orientation is ultimately explained by right-handedness, but that of two-dimensional compositions is more immediately related to the orientation of hieroglyphic writing,¹⁵ while that of statuary may be attributed to a New Kingdom emphasis on the right hand as such.¹⁶

ABBREVIATIONS

BM—British Museum

CG + number—Monuments in the Egyptian Museum, Cairo, with numbers referring to *Catalogue général des antiquités égyptiennes du Musée du Caire*:

CG 1–1294: Ludwig Borchardt, *Statuen und Statuetten von Königen und Privatleuten I–IV* (Berlin, 1911–34);

CG 20001–20780: H. O. Lange and H. Schäfer, *Grab- und Denksteine des Mittleren Reichs I–IV*, (Berlin, 1902–25);

CG 34001–34189: Pierre Lacau, *Stèles du Nouvel Empire* (Cairo, 1909–26);

CG 42001–42250: Georges Legrain, *Statues et statuettes des rois et des particuliers I–III* (Cairo, 1906–14).

Wb.—A. Erman and H. Grapow, eds., *Wörterbuch der Ägyptischen Sprache I–V* (Leipzig, 1926–31).

11. New Kingdom: CG 34026, 34099, 34183; Florence 2565 (S. Bosticco, *Le Stele egiziane del Nuovo Regno* [Rome, 1965]). CG 34025 exceptionally reverses the orientation. Middle Kingdom: CG 459, 20392, 20557.

12. CG 42072.

13. H. Carter, *The Tomb of Tut-ankh-Amen II* (London, 1923–33) pls. 69, 71, 73, 75; III, pl. 54.

14. CG 600.

15. H. Fischer, *Egyptian Studies II, The Orientation of Hieroglyphs; Part 1: Reversals* (forthcoming) §4.

16. R. Engelbach, "Some Remarks on *Ka*-statues of Abnormal Men in the Old Kingdom," *Annales du Service des Antiquités de l'Égypte* 38 (1938) p. 295.