

Apotropaic Figures Based on Spell 182 in prt m hrw

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Abstract

The term "Apotropaic" (Altenmüller, 1977) means supposedly having the power to avert evil influences or bad luck. Apotropaic Figures refer to a large group of protective deities. They were represented either in the form of a complete animal and human or a mixture of them holding knives, lizards and snakes. Their aim was to create a protective environment around the deceased body and repel evil away from it. Those protectors were known since the Middle Kingdom as represented on the ivory wands. During the New Kingdom, they were shown on the papyrus rolls, on the walls of some royal tombs or taking the form of a three – dimensional wooden sculpture. In the Third Intermediate Period and Late Period, those protective deities appeared again on the walls of royal and private coffins and sarcophagi as well as papyri. They sometimes appeared in the form of stone figures with different forms and numbers. The current research was undertaken to define on the so-called apotropaic deities in Ancient Egyptian conception; to focus on the function of apotropaic deities in Ancient Egyptian religion; to determine the various forms and numbers (Taylor, 2010) of apotropaic deities throughout the history of Egypt beginning with their first appearance during the Middle Kingdom; to refer to creatures and tools held by the hands of apotropaic deities and their religious significance; to follow the development of representing the apotropaic deities from just scenes to three – dimensional figures in the New Kingdom royal tombs; and to mention the material and color of apotropaic figures. The results revealed that since the Middle Kingdom until the end of the Egyptian history, apotropaic deities in all their forms were considered as the responsible deities of repelling evil away of the deceased mummy and creating protective surroundings. Apotropaic deities are carved in the form of wooden and stone statuettes with different poses such as sitting, squatting, standing as well as half – turning.

Keywords: Apotropaic Figures, Spell 151, Spell 182, Book of the Dead, Ivory Knives, Wooden Statuettes

Study methodology

This research depended on historical, descriptive and analyzing methods. In this study, the researcher studied the apotropaic deities throughout the history of Egypt since the Middle Kingdom until the Late Period. All scenes and statuettes of the protective or apotropaic deities would be described and analyzed according to the religious and artistic point of view in Ancient Egyptian conception.

Introduction

As the Ancient Egyptian religion depended on the existence of resurrection in the Netherworld, the ancient Egyptians were keen on burying the deceased bodies in the dry deserts for survival. To express the hope of the deceased of eternal life in the hereafter, different compositions were invented with various forms such as hymns, spells, incantations and legends (Allen, 1974). All of them are known as the funerary literature which is considered a part of Egyptian literature in general and religious literature in particular. The main function of the funerary literature was protecting the deceased and ensuring his desire of resurrection in the Netherworld (عبد الواحد, 2007). By the New Kingdom, some religious spells were assembled on papyrus rolls. They were put in the coffins beside the deceased mummies (Allen, 1974; 2007, عبد الواحد). These spells or chapters were called as Chapters of Coming forth by the day which were written for the benefit of the deceased by Thot (British Museum, 1920). The modern expression of these

spells is Book of the Dead. This expression is most probably known by the Egyptian excavators referring to the whole collection of the Book of the Dead (Taylor, 2010) while the ancient Egyptians called them *pṛt m hrw* that means going forth by day (Allen, 1974; Lesko, 2001) or going out by daylight. This name reflects the desire of the Ancient Egyptians of returning by day from the hereafter to the earthly life (Quirke, 2013; Taylor, 2010). Book of the Dead intended to introduce the spells recited by the deceased for protecting himself from dangers facing him in his underworld journey (2012, عبد الله). The Ancient Egyptian term of spell was *pXr* which means turn around or encircling because some spells were recited four times to protect the four cardinal points around the mummy of the deceased from any dangers (Taylor, 2010; Gardiner, 1976). It is considered a sophisticated form of the Pyramids Texts and Coffin Texts. It differed from them in the method while all of them agreed in the disconnection among their Chapters (عبد الواحد, 2007). It was considered the first illustrated religious book in Ancient Egypt containing a group of Chapters varying in length and coherence. It was written in hieroglyphs during the New Kingdom and with Cursive hieroglyphs and hieratic since the beginning of the 21st Dynasty (2007, عبد الواحد). Accordingly, Book of the Dead was considered the longest and the most famous collection of religious texts invented by the Ancient Egyptians (Taylor, 2010). Illustrations or vignettes in the book of the dead were slightly simple during the 18th Dynasty and they were increased in the range of color and details throughout the 19th dynasty (Allen, 1974) for example, black ink was used for writing texts while rubrics were written in red. (Lesko, 2001; 2007, عبد الواحد). To the contrary, in the book of what is in the Underworld or *imy dwAt* both the text and the scenes composed an integral part (Hornung, 2007). Moreover, Book of the Dead is entirely different from the other New Kingdom Underworld religious books. It includes individual spells with no fixed sequence rather than following a very accurate pattern like the Book of what is in the Underworld (Hornung, 2007). The spells of Book of the Dead were depicted on papyri, and sheets of linen. Some other spells were mentioned on the coffins, sarcophagi, in tombs as well as on the walls of temples. It must be mentioned that some individual spells were written not only in the book of the dead but also on some objects like amulets such as spell 30 on different materials of heart scarabs as well as spell six that was mentioned on Ushabti statuettes (Allen, 1974; Lesko, 2001). By reciting these spells on these objects, magical power could be given to them (Taylor, 2010).

Spell 182

Four spells numbering from 180 to 183 dating back to the New Kingdom and Third Intermediate Period were studied by Naville. These spells overlapped in their subject and content. The core of the four spells speaks about the protection of the deceased until obtaining immortality in the afterlife. The four spells are inscribed on the walls of the underground temple of Osiris which was found behind that of Seti 1 at Abydos dating back to the New Kingdom (Fig. 1). The four spells are represented here like spell 180 which deals with the union between Ra and Osiris, spell 181 which represents the limbs identification as deities, spell 183 which explains the arrival before Osiris and spell 182 which represents the stability of Osiris. It represents the 12 apotropaic birthing or rebirthing of deities in the columned hall that includes six niches along each long side containing six deities in each side as well as the four sons of Horus that are represented in the four niches, two on each short side of the same hall. All these representations correspond to the positions of deities on the papyrus of Muthetepeti dating back to the Third Intermediate Period. It should be mentioned that spell 182 was depicted on the New Kingdom and Third Intermediate Period papyri. To the contrary, it disappeared during the Late Period either because it was not believed in its necessity for achieving a secured

eternal life for the deceased or may be because its subject was adequately described in the 1st and 17th spells (Quirke, 2013). Spell 182 appeared on various papyri dating back to different periods such as; on the papyrus of Amenemipet dating back Mid – Late Eighteenth Dynasty. The first phrases of spell 182 were mentioned at the end of spell 183 on the papyrus of Hunefer dating back to the 19th Dynasty as well as on three papyri of Muthetepti, Nestanebetisheru, Iset dating back to the Third Intermediate Period (Quirke, 2013).

Description of Spell 182

Spell 182 (Lucarelli, 2012; Speleers, 1923) is one of the very important spells in the Book of the Dead (Fig. 2). It speaks about the permanence and stability of Osiris, giving breath to the inert or tired person in the presence of Thot as well as fending off the foe of Osiris who comes there in his various forms. The deceased in this spell speaks on behalf of Thot as mentioned in the declarations that started with "I am Thot" (Taylor, 2010; Faulkner, 1972). The first two columns in the spell 182 represent the aim and the meaning of it. Spell 182 from the papyrus of Muthetepti (British Museum 10010/3) which dates back to the Third Intermediate Period can be transliterated and translated as follows: mDAt n Ddy wsir rdit TAw n wrd ib m r -a DHwty xsf xftyw n wsir ii im m xprw.f stp - sA xwt mkt m Xrt-nTr ir. n dHwty Ds.f n mrwt Htp Sw Hr.f ra nb Book of enduring Osiris, giving breath to the tired - hearted by the action of Thot, defending the foes of Osiris, arriving there in his shapes, repelling, sheltering and protecting in the god' domain, done by Thot himself in the willingness for the light to rest on him daily (Andrews, 1985; Quirke, 2013; Allen, 1974). Spell 182 is analogical to spell 151 that was concerned with protecting both the burial chamber and the mummy of the deceased lying inside it (Faulkner, 1972; Quirke, 2013; Naville, 1886; Budge, 2008). The vignette of spell 151, (Allen, 1974) on the papyrus of Nakht (Fig. 3) the king's scribe at Thebes during the New Kingdom, represents the burial chamber with the mummy resting on a bed in the center (Taylor, 2010) at the presence of Anubis. The bed is represented flanking by Isis and Nephty in a kneeling position while putting their hands on the Sn sign for eternity. The vignette also includes only two emblems of four magic bricks like Dd pillar (Taylor, 2010) which is translated as stability and it was also believed to be the symbol of procreation column (Armour, 2006). The Jackal was a sign of Anubis who was considered the embalmer of Osiris and the responsible for preserving and restoring his body to the eternal life (Phillips, 1996). It neglected the other two magic bricks as the torch and the mummified figure. The four sons of Horus were responsible for protecting the four cardinal points. They are shown in a sitting position at the four corners of the vignette. Both of the bA birds with human heads and Shabti figure are neglected from this version and are replaced by the representation of Thot in a sitting position (Taylor, 2010; Munro, 1987; Quirke, 1993). The complete version of spell 151 is represented on the papyrus which dates back to the 21st Dynasty and belongs to Muthetepti (Fig. 4, 5) the Chantress of Amun. The vignette includes the complete items of protection like Anubis, the four sons of Horus to protect the four corners, Isis and Nephty with Sn sign, three bA birds; two of them in adoration position at the right and left sides and the third one under the bed as a soul of the deceased that can go out and return back to the tomb daily. It should be mentioned that the four amulets of the protecting magic bricks are represented on the four corners of the vignette (Taylor, 2010; Gardiner, 1976). They include Dd pillar for the west side whose function was to stay off the one with backward steps and hidden face, Anubis for the east to fend off the anger of the hostile, torch for the south to avoid sand from stifling the burial chamber and mummiform figure for the north in order to overturn the one who might overthrow the dead person (Fig. 6). The function of these magical bricks was to protect the

burial chamber and repel evil from the four cardinal points (Taylor, 2010). It should be mentioned that the four magical bricks (Fig. 7) were represented in the form of wooden statuettes in some tombs of the New Kingdom like Tomb of Thutmose IV (Maspero, 1904). Spell 182 is very similar to spell 151 in most of protective items except for omitting the representations of the four magic bricks and providing the tomb chamber with a large number of protective deities. They took various forms and holding different tools like knives, lizards and snakes to repel evil away from the mummy (Taylor, 2010; Munro, 1987; Quirke, 1993).

Apotropaic deities throughout the ancient Egyptian history

Ancient Egyptians believed in resurrection or life after death. They tried in different ways to ensure keeping their mummies secured from any evil attacking them to achieve the eternal life in the hereafter. One of these ways was the representation of some apotropaic deities around the mummy either in the form of scenes or statuettes.

Middle Kingdom

Ivory wands

The so-called apotropaic or protective deities first appeared during the Middle Kingdom on the ivory hippopotamus wands or magical knives (Meeks, 1971). These wands were utilized in religious rituals for the protection of mothers and their newborn babies by cutting the heads of the enemies who entered the chambers of the babies. They were put on the body of the child, on the ground to create a protective circle. To the contrary, they were used to protect the deceased by putting them in the tombs. These wands were famous for their magical power that was taken from the group of protective entities engraved on their surfaces. This type of deities was called sAw which means protectors or ntrw which means gods (Taylor, 2010; Bourriau, 1988). They include various creatures like lions, bulls, baboons, panthers, turtles, and scarab – beetles in addition to crocodiles. Different monsters are carved on magical wands such as Seth as a canine animal, a mythical creature with the head and wings of an eagle and the body of a lion (Fig. 8) called griffin (Pinch, 1994) and Beset (Fig. 9) as a counterpart of Bes known later as fighter or Aha (Pinch, 1994; Bourriau, 1988; Wilkinson, 2003). During the Middle Kingdom Bes was considered the responsible deity of protecting people against snakes and poisonous insects (Loukianoff, 1931). It should be mentioned that dwarfs were used as amulets put on the deceased mummy to terrify away the evil demons at the time of birth because of his association of protecting newborn children as well as new mothers (Armour, 2006; Andrews, 1998; Andrews, 1994; 1996, (أريك هولرنونج). One of these wands (Fig. 10) is carved with various deities such as the dwarf god Aha, the composite form of hippopotamus goddess Taweret or the "Great One" referring to the enormous deity and different shapes of snakes. This wand also represents some creatures such as frogs, beetles, lions. The deities on the wand are shown taking the forms of complete animals and humans or mixture of both animals and humans holding snakes or knives in their hands as a sign of intimidation. The shape of the wand with its equal curvature at both ends in addition to the arrangement of figures on its surface alludes to the unity between sun god and both the birth of the child and the rebirth of the deceased. There are many figures carved on the wand referring to the sun god such as the two recumbent lions on each end, the double-headed – sphinx, the rams' head wearing the composite crown and the beetle (Taylor, 2010; Quirke, 1992; Altenmüller, 1965; Pinch, 1994; Roberson, 2009). The figures also include a panther in the form of a beast with an elongated neck as well as a sitting human figure with the head of a snake holding two snakes with his hands. Besides, the

wand includes a naked bandy - legged dwarf with a mane and ears of a lion and holding two snakes (Pinch, 1994).

Apotropaic statuettes and figurines

Apotropaic deities were also represented during the Middle Kingdom in the form of statuettes and figurines made of different materials like bronze, faience and wood. According to the excavations of Quibell in 1896, these excavations took place in the Middle Kingdom shaft tombs at the back of Ramesses II Mortuary Temple known as Ramesseum. In one of these tombs were found some of the apotropaic figurines and statuettes like those depicted on the ivory hippopotamus knives dating back to the same period (Bourriau, 1988). The first one is a wooden statuette representing a young lady (Fig. 11) with a lioness face and catching metal snake rods with her hands. She played the same function of the counterpart of the dwarf lion Bes. It was discovered in the tomb shaft at Thebes by Quibell. It dates back to the 13th Dynasty, Middle Kingdom (Pinch, 1994; Bourriau, 1988; Quibell, 1898). Concerning figurines, there is a faience figurine of dwarf lion (Fig. 12). It dates back to the end of the 12th and the beginning of the 13th Dynasties, Middle Kingdom. It is made of dark turquoise faience. Arms and legs are short (Bourriau, 1988). Another figurine represents a bronze cobra (Fig. 13) which is broken into two pieces. The front part of its body is erected and it measures 5 cm in width. It imitates the snakes represented on knife wands to give power for both good and bad. It was also represented on the forehead of kings' titles the great of magic. It was found in tomb no. 5 under the mortuary temple of Ramesses II called Ramesseum at Thebes. It dates back to the 13th Dynasty Middle Kingdom. Its height is 7 cm and its length is 16 cm. It is exhibited now in Fitzwilliam Museum E. 6318.96 (Bourriau, 1988; CAC, 2016).

A wooden Figurine of a water turtle represents one of the Ancient Egyptian apotropaic deities (Fig. 14). It is made out of wood. It dates back to the late 12th Dynasty to 13th Dynasty. It was a part of a magic rod which is carefully achieved. Turtles were repeatedly represented on rods and knives to protect against mischievous forces of disease, night and death. It is suggested that turtle was related to darkness because of its hidden life under water. It measures 4.8 cm in length and 3.7 cm in width. It is exhibited now in Fitzwilliam Museum E. 166. 1939 (Bourriau, 1988). Two faience figurines of lion and baboon were also found in the Middle Kingdom tombs (Fig. 15). They are made out of Egyptian faience. The details of mane as well as paws are painted with brown color. The lion is represented in a standing upright on the back legs while the baboon is shown in a squatting position. Their heads are large in comparison to the rest of their bodies imitating the figures depicted on the ivory knives. They were discovered at Abydos in tomb no. 416 by Garstang excavations in 1907. They are exhibited now in Ashmolean Museum E. 3275 for the lion and E. 3299 for the baboon. The lion measures 8.3 cm in height and 2.8 cm in width whereas the baboon measures 7.2 cm in height and 304 cm in width. The two figurines date back to the late 12th Dynasty to the 13th Dynasty (Bourriau, 1988). Both lion and baboon had a very important religious function in Ancient Egypt. Concerning the lion, it is very clear that the lion was considered a sign of power that was not irresistible against evil. It identified with the king in the form of sphinx combining both human and beast parts (Bourriau, 1988). It was associated with various leonine divinities like Bastet and Sekhmet and Mut. It was a very strong guardian with apotropaic qualities (Houlihan, 1996). Concerning the baboon, it was an animal usually represented in a squatting position on its haunches. It was a sacred animal that was depicted as a guardian or the protector of the first hour in imy dwAt. Besides, it was mentioned in chapter 155 as the guardian of the fire lake by representing it sitting on the four corners of the lake. So, it can be said that the baboon was a protective animal (Wilkinson, 1992). Another Figurine of Snake is made of

faience (Fig. 16). Its color is dark turquoise. It dates back to the late of 12th Dynasty to 13th Dynasty. It measures 2 cm in height and 3.7 in length. It is exhibited now in Fitzwilliam Museum E. 377.1954. Snakes were usually represented on ivory knives for providing protection against the bites of snakes. It is very important to indicate that snakes were considered the symbol of a large number of evil forces. In addition they were the protectors of both fertility and dead (Bourriau, 1988). The Cat is also represented in the form of a faience figurine in a jumping position (Fig. 17). Its color is variable from light turquoise to dark blue. It dates back to the late of 12th Dynasty to 13th Dynasty. It was discovered in the tomb no. 416 at Abydos by Garstang in 1907. It measures 4.2 cm in height and 7.1 cm in length. It is exhibited now in the Department of Egyptology, University of Liverpool E. 160. The Cat in Ancient Egypt played a protective role against snakes. It was associated with ivory knives and represented in both images and figurines (Bourriau, 1988). Nevertheless, the cat was represented in the Book of the Dead (Chapter 17) holding a knife with its paws and protecting the sun god Ra by cutting the serpent called Apophis (Wilkinson, 1992). Wooden Figurine of Crocodile: This figurine represents a crocodile made out of wood (Fig. 18). It is perfectly carved. It dates back to the late of 12th Dynasty to 13th Dynasty. It was found at Kahun town in Fayoum Governorate. It measures 1.4 cm in height and 9.4 cm in length. Crocodiles were extremely feared in Ancient Egypt. They were very dangerous animals. As a result, crocodiles and lions were the most important animals depicted on the magical knives and rods. Moreover, the crocodile was the symbol of God Sobek, the principal god of Fayoum (Bourriau, 1988; Wilkinson, 1992). Faience Statuette of Hippopotamus is made of faience having turquoise and green color (Fig. 19). The realism of its carving refer to the fact that Ancient Egyptians were very familiar with the nature of this animal (Bourriau, 1988). Hippopotamus was greatly feared in Ancient Egypt. It was identified with Seth who was the god of evil, the killer of Osiris and the antagonist of Horus. It was represented harpooned by the king during the New kingdom expressing the idea of the struggle between Horus and the evil powers (Meeks, 1971; Söderberg, 1953). It was represented as a savage devourer of the deceased heart in the scene of weighing heart in the book of the dead. In this scene, it combines the head of a crocodile, the middle part of a lion and the hindquarter of a hippopotamus referring to the complete force of these three animals that were famous for their extra power (Wilkinson, 1992). It dates back to the late 12th to 13th Dynasty. It was found at Thebes. It is exhibited now in the British Museum EA. 35004. It measures 9.2 cm in height and 18.8 cm in length (Bourriau, 1988). Faience Figurine of Frog of green color is represented with brown pigment for some details (Fig. 20). It dates back to the Late 12th Dynasty to the 13th Dynasty. It was found at El Matariya. It is exhibited now in Fitzwilliam Museum E. 277 – 9. 1939. Its height is 3.6 cm and its width is 4.2 cm. It was depicted on magical knives. In Ancient Egypt, the frog was considered a manifestation of goddess Heket who was related to the childbirth. She was responsible for protecting the child in the uterus, during the process of birth as well as after that. The frog was usually depicted on magical knives for protection (Bourriau, 1988). Moreover, it was the symbol of regeneration, creation birth and fertility in Ancient Egypt (Wilkinson, 1992).

New Kingdom

During the New Kingdom, Apotropaic deities appeared in the form of three dimensional wooden – sculpture in some of the royal tombs in the Valley of the Kings. Some of these statuettes were found in the tombs of Horemheb, Seti I, Ramses I and Ramses IX. These statuettes are made of wood and they are covered with a black coat in some cases or painted with a black color in other cases as a symbol of resurrection and death. They took various poses like standing, sitting, squatting as well as semi – turning pose which refers

to the confrontation of the enemies. Moreover, this pose was very rare in Ancient Egyptian statuary. The so-called protective deities were carved in the form of complete human, whole animal or mixture of both of them. It should be noted that these statuettes took the same shapes of the apotropaic deities depicted in spell 182 in the Book of the Dead as well as on some of the coffins dating back to the Third Intermediate Period. Some of the statuettes have holes in their hands which indicate to the attributes that might be held like lizards (Fig. 21), knives and snakes (Taylor, 2010). It should be mentioned here that all these tools had a very important religious significance in protection the deceased mummy from any evil. The Snake, for example, had both positive and negative forces. In other meaning, snakes referred to all the dangers towards which protection is sought while they had a strong magic used by magicians as powerful emblems. In Ancient Egypt, some deities took the form of snakes for protection like Meretseger while others were considered as enemies like Apep (Bourriau, 1988; Taylor, 2010). The Knife 𓏏 was believed to be a symbol of both protection and punishment at the same time. Many deities were represented holding knives to repel evil (Wilkinson, 1992; 2012, نورالدين, 2011; عيد الله). In Ancient Egypt knives played a vital role in overcoming and cutting up the enemy of Ra called Apep (Abbas, 2010). So, it was considered in some cases as a symbol of destruction (Ritner, 1993). Also, the lizard 𓏏 as one of the types of reptiles was also used for protection and a sign of good fortune. Its sign in hieroglyphs refers to plentiful or many as well as all words relate to this meaning (Gardiner, 1976).

Wooden statuettes and statues of Apotropaic Deities

Six statuettes representing the apotropaic deities were found in the tomb of Horemheb which carries no. KV 57 (Porter and Moss, 1964; KVH, 2006). These deities did not refer to the evil powers but they were considered as servants of Osiris. They served on behalf of the deceased against evil powers by reciting special spells on them (Pinch, 1994; HAEA, 2014). They date back to the late 18th Dynasty. All of them are made of wood and covered with black varnish. These five statuettes include a hippopotamus deity (Fig. 22) in a squatting position (Taylor, 2010; Waitkus, 1987). The second statuette represents a turtle-headed deity (Fig. 23) with a semi - turning posture or contorted body to defend the enemy. This deity is known as the one who eats the putrefaction on the sarcophagus of Psusennes I dating back to the 21st Dynasty (Taylor, 2010; Waitkus, 1987; Russman, 2001). It looks like the wooden statuette which was found in the tomb of Tuthmosis III (Hornemann, 1957; Fischer, 1968). The third statuette represents a baboon deity (Fig. 24) in a squatting position on the wooden base (Taylor, 2010; Waitkus, 1987). The fourth statuette may be representing a gazelle-headed deity (Fig. 25) in a sitting position putting the left clenched hand on his chest while the right on his thigh (Taylor, 2010; Waitkus, 1987; Russman, 2001). It looks like a wooden statuette which was found in the tomb of Tuthmosis III (Hornemann, 1957; Weigal, 1924; Schäfer, 1930). The Gazelle played a very important religious role in Ancient Egypt as it was considered a symbol of regeneration and protection of the new baby born as well as the intermediate place between death and life (Strandberg, 2009). The fifth statuette (Fig. 26) represents a ram-headed deity (Taylor, 2010; Waitkus, 1987). This deity is shown sitting on a low backed throne or chair raised up his two arms with clenched hands most probably holding some attributes like lizards, snakes or knives. His ears are pointed referring to the complete attention. He is shown wearing a short piece of cloth covering the lower part of the body. His feet are resting on the base of the throne. The sixth statuette represents an apotropaic deity in a complete human form (Fig. 27). This deity is carved in a sitting position on a seat which is lost. It is made of cedar wood. It measures 58 cm in its height. He is shown raising his arms up with clenched hands holding bronze snakes or lizards in each hand. It

scribe during the reign of King Seti I. This roll of papyrus includes various spells from the Book of the Dead such as spells 30 B, 183, 15, 22, 1 and 17 (Taylor, 2010). As mentioned before that several spells in the book of the dead had the same content due to the duplication among most of them which resulted from collecting them from many sources. Spell 17, for example, speaks about the nature of Ra as a creator God. It can be tracked back to spell 335 from the coffin texts (Taylor, 2010) and it also had a strong link with spell 182. A part of the vignette in spell 17 in the Book of the Dead is represented in the papyrus of Herunefer which speaks about protecting the mummification process of Osiris (deceased mummy). This vignette contains seven protector deities or spirits in squatting position holding knives one of which is sitting in a booth to the left side. These protector deities are shown with the other five *bAw* –souls to the right side referring to the spiritual union between Ra and Osiris at night. The twin spirits represent the peak of the process at which the deceased could be able to refresh every day for everlasting eternity (Quirke, 2013). It should be noted that a selection of illustrations of spell 17 is represented in the passage leading to the columned hall in the underground Osirion Temple for reviving God Osiris at Abydos (Quirke, 2013).

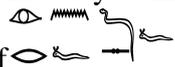
Third intermediate period

Apotropaic figures on Papyri

Apotropaic deities were represented on three papyri dating back to the Third Intermediate Period such as Papyrus of Muthetepti, Iset and Nestanebetisheru (Quirke, 2013). Papyrus of a woman called Ist  dates back to the 21st Dynasty, Third Intermediate Period. It contains a religious text of spell 182 in the Book of the Dead. Its provenance is unknown (Golenischeff, 1927). Papyrus of a woman called Nestanebetisheru dates back to the 21st Dynasty, Third Intermediate Period. It is now in the British Museum 10554/ 87 (Taylor, 2010) and papyrus of Muthetepti (Fig. 33, 34) (Munro, 1988; Niwinski, 1989) who was the Chantress of Amun (Quirke, 1993). It is a painted papyrus. Its provenance is unrecorded. It represents the vignette of spell 182 that concentrates on creating protection around the mummy. It represents scenes in three registers. The middle register represents the deceased lying on a bed and flanked by Isis and Nephtys as well as the four Sons of Horus. All of these gods and goddesses are represented in a standing position on both sides of the bed. The first and the third registers represent twelve apotropaic or protective deities to protect the burial chamber and the mummy from any evil. They are shown in a complete human form or a mixture of human and animal form. They are shown holding lizards, snakes and knives in their hands (Taylor, 2010).

Apotropaic figures on Sarcophagi and Coffins

Apotropaic deities are represented on both the eastern wall of the Vestibule upper register (Fig. 35) and on the exterior side of the inner pink sarcophagus of Psusennes I dating back to the 21st Dynasty – Third Intermediate Period (Fig. 36). They are very similar to each other containing deities in various forms. These deities include hippopotamus in sitting position, vulture, female Beset as well as deities in human forms, taking standing and semi sitting position without visible seats and holding lizards, knives as well as ropes in their hands (Montet, 1951; Montet, 1942). A line of apotropaic deities is depicted on the other exterior long side of the inner royal pink sarcophagus of Psusennes I (Fig. 37). These deities include from right to left; a standing lion – headed deity holding a knife with the left hand called *rsy Hr* the watcher, three squatting deities with the heads of crocodile, turtle and ram respectively called who instantly returns *xf m tpa*, eating putrefaction *mnw HwA. i* and the great voice *aA xrw* typically like those represented on the wall of Salle U in the tomb of Raesses III, a sitting deity in a human form called the

judge smty with bending legs under his body and holding a baton ending with a young deer, a standing figure called if or iwf, two baboons sitting on a plinth called sxd Hr which means head down and db Hr. k, seven deities with are represented in a sitting position on vacuum; the first three are shown holding snakes and they are represented with the heads of jackal called imyw. t title of Anubis, a head of crocodile called dwn HA.i lying on front and a head of a ram called xnfA. These three deities are followed by other four deities representing the four sons of Horus who are shown holding lizards in both hands for the first two figures and a snake with both hands for the third one as well as two snakes with both hands for the fourth one. At the end, there is a representation of Bulti fish which rests on a square building may be srx (Montet, 1951). It is very important to mention here that bulti fish was considered a symbol of rebirth in Ancient Egyptian religion (Wilkinson, 1992). Two long sides of non - royal sarcophagus are also decorated with apotropaic deities. This Sarcophagus belongs to the prince Horenkheti (Fig. 38) and it dates back to the 22nd Dynasty (Montet, 1947). Apotropaic deities were also represented on non – royal coffins dating back to the 22nd Dynasty such as the painted wooden coffin of the bearer of incense in the temple of God of Khonsu at Thebes called Horaawesheb (Taylor, 2010; Warren and Gray, 1968; MC, 2016). Around the two long sides (left and right) of the coffin (Fig. 39, 40) are depicted a large group of protective deities that are relating to the vignette of spell 182 in the Book of the Dead. They were the members who appeared either on the walls of the New Kingdom royal tombs or in the form of wooden statuettes in the same tombs. It should be mentioned that some of these deities were associated with the two spells 144 and 145 in the Book of the Dead (Taylor, 2003). These deities are shown on both sides of the coffins to make it impenetrable against any evil. Most of the apotropaic deities are represented here in an unusual sitting as they are shown in a semi – sitting pose with no seats under them. Some of them are sitting on the ground either in a squatting position or kneeling position (Taylor, 2010). Their postures look like those of the wooden statuettes of apotropaic deities found in the New Kingdom royal tombs. This unusual posture refers to their alertness to confront the foes anytime they could approach (Taylor, 2010). It is very noticeable the representation of a bird standing to the right side of the anthropoid coffin. It refers to the fear that could be prevented by the knife held by the apotropaic deity behind it. This bird called nrw  means fear with the deity called ir rn.f ds. f  which means the one who made his name himself (Clère, 1986).

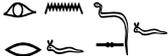
Late Period

Stone statuettes

Apotropaic deities, genies or protector figures were also represented during the late period. Nine statuettes were representing this type of deities that were dedicated to Mentuemhat (Waitkus, 1987). They were probably found either in the Saite princesses Chapels at Madinet Habu (Leclant, 1961; Porter and Moss, 1960) or in the tomb of Mentuemhat who was the governor of Upper Egypt during 25th Dynasty and 26th Dynasty under the reign of both Taharqa and Psametik I. His tomb is in Assasif on the western bank at Thebes. He was the fourth prophet of Amun at Thebes (Clère, 1986; Porter and Moss, 1960). These deities were represented in this tomb to protect the deceased owner in the Netherworld. They were depicted as very high relief in the form of three - dimensional sculptures (Clère, 1986). Tomb of Mentuemhat includes different examples of protector deities like the double black granite statuette of two protector deities (Fig. 41) (Sons of Horus); a falcon refers to Qebhsnuef and a man with the head of Jackel refers to duamutef (Clère, 1986; Porter and Moss, 1960). The falcon is shown in a standing position to the right of the jackal that is carved in squatting position (Block statuette) and putting his hands on his

thigh. They are represented on a rectangular base. These two statuettes are very close to the spell 182 as protector deities of the four cardinal points that are represented in the spell beside the mummy. The statuettes measure 19 cm for the falcon and 23 for the jackal. The accompanied hieroglyphic inscriptions refer to their role in protecting the deceased owner.

The Jackal was called *wr nrw*  which means the Great Feared whose role was to force fear in the face of enemies of Mentuemhat. The falcon was known as *mAA it.f*  which means the one who observes or sees his father. His title was the one whose heart was full of vigilance of the fourth prophet of Amun (Clère, 1986). Another double statuette of black granite with pink dots of apotropaic deities was probably found in the tomb of Mentuemhat (Fig. 42). It looks like the scene on the right side of the anthropoid coffin of Horaawesheb dating back to the Third Intermediate Period (Fig. 18). This double statuette consists of a deity and a bird or a chick which is unfortunately accidentally broken. Concerning the deity; he is represented in a semi – sitting position like the case of some of the apotropaic deities that were consecrated for protecting the deceased. Its height is about 24.5 cm. He is represented with a shaved head. He wears a short loincloth. He is represented with the left leg step forward. His two feet rest on the backed base. He is shown raising his left arm that lies flat on the back and holding a large lizard with clenched hand, a gesture frequently appeared in most of apotropaic deities. Concerning the bird; the remaining part measures about 5 cm. It rests on its tarsus with the behavior of a young bird. It stands on a high cuboids' base which is destroyed from the front and measures about 10 cm height and width (Clère, 1986). The name of the deity is carved to his right -

hand side vertically that is translated as follows: *ir rn. f Ds. f*  The one who made his name himself. The hieroglyphic inscriptions beside the deity also represent his epithets like the one who repels the enemies and scares the opponents of the fourth prophet of Amun, Mentuemhat the justified. The name of the bird is carved above its body that is

translated as follows: *nrw*  means the scary (Clère, 1986). Another double statuette of apotropaic deities made of black granite (Fig. 43). Its origin is not fixed (Clère, 1986; Leclant, 1961). It was most probably found in the tomb of Mentuemhat (Porter and Moss, 1960). It measures 48 cm in height and 33 cm in width. It dates back to the Late Period, 25th Dynasty. It represents a deity in a complete human form catching a large snake with his two hands. He is sitting on a backed base with the two feet resting on the base. He wears a short loincloth. To the right is a representation of a fish on a high base (Daressy, 1906). The remains of the fins and tail refer that it belongs to *Latus*, the sacred fish (GEM, 2005). This double statuette looks like the scene on the left side of the wooden coffin of Horaawesheb dating back to the Third Intermediate Period (Fig. 19). Another double statuette of apotropaic deities is made of black granite (Fig. 44). Its origin is not fixed (Clère, 1986). It was most probably found in the tomb of Mentuemhat (Porter and Moss, 1960). It measures 47 cm in height, 33 cm in width and the height of the base is 9 cm in height (Leclant, 1961). The standing deity is represented with the head of a lion, naked and holding in the left hand an indistinct emblem, may be a roll of papyrus. His right arm is destroyed. The second deity is represented to the right - hand side in a squatting position with the head of crocodile covered with his great robe. Unfortunately, the heads of both deities are destroyed nowadays (Daressy, 1906). Squatting statuette of a deity is carved as a complete man crouched on a high backed base. It is made of black granite. It measures 46 cm in height (Leclant, 1961). The base is decorated with a recumbent lion on the side (Fig. 45). It is covered with his garment including his feet. His right hand is represented resting on his knee holding a long knife (Clère, 1986; Porter and Moss, 1960; Leclant, 1961). The deity is shown wearing a long hair wig exposing the ears and a long beard that

is connected to his neck to avoid its destruction. A group stone statuette consists of two baboons in a squatting position and one in a standing position (Fig. 46). The standing baboon is unfortunately destroyed. All of the three baboons are represented on a high-backed base. This group statuette is made of grey granite. It was found most probably in the tomb of Mentuemhat at Assassif. It is made of spotted grey granite. Its height is 41 cm, its width is 47 cm and its depth is 25 cm (Leclant, 1961; Porter and Moss, 1960). Another double statuette dedicated to Mentuemhat consists of two deities (Sons of Horus) (Fig. 47). The first one represents Imesti in the form of a complete human with upraised arms holding two large lizards with his two hands attached to the back. The second one represents Hapy in the form of a complete man with a head of baboon. He is shown catching a very large snake with both hands (Porter and Moss, 1960). This double statuette is made of black stone. Its height is 48.5 cm and width is 34 cm. Its origin is unknown but most probably it was acquired by Reinser in Egypt. The two deities are carved in a semi-sitting position on a backed base with bending the left leg at the knee like those who were depicted on the wooden coffin of Horaawesheb dating back to the Third Intermediate Period (Leclant, 1961). Another group statuette of apotropaic deities consists of three deities in human form (Fig. 48). This group statuette is made of dark stone. Its height is 44 cm, width is 34 cm and height of the base is 23 cm. The first two deities are represented in a semi-sitting position on a backed base with bending the left leg at the knee like those who were depicted on the wooden coffin of Horaawesheb dating back to the Third Intermediate Period. They are shown with upraised arms holding large lizards with the two hands for each one of them. The third deity is represented in a standing position with the left leg step forward. It is rather badly preserved, which forbids to specify what it possibly has the hand (Leclant, 1961; Porter and Moss, 1960). There is also a base of two apotropaic deities made of black granite dedicated to Mentuemhat. It is exhibited now in the Antiquities House at Madinet Habu (Leclant, 1961; Porter, and Moss, 1960; Clère, 1986). Finally, it should be mentioned here that the Ancient Egyptian believed that most of their deities were able to appear during their life time taking the form of divine animals like Amun the creator god who took the form of a ram and a goose, Horus the protector god who took the shape of a falcon and so on. By the time specially during the Late Period all species were considered sacred like snakes, crocodiles, fish, gazelles, dogs, beetles, lizards and baboons. All of these types of creatures were mummified and carved in the form of statues to protect the mummy against any evil (Andrews, 1998).

Apotropaic figures on non-royal sarcophagus

This sarcophagus (Fig. 49) belongs to Ankhefenkhonsou I who was the priest of Montu and lived at Thebes during the 25th and 26th Dynasties, Late Period (AEEK, 2016). It is an interior rectangular sarcophagus that is made out of wood with painted scenes. It is placed inside a big one with the rectangular form. Its length is 1.95 m, its width 64 cm and its height is 55.5 cm (Moret, 1913). The outer part of the lid is divided into two registers right and left full of apotropaic deities with a line of hieroglyphic signs in between (Moret, 1913). The right register includes different figures of apotropaic deities after the representations of winged ureaus and axm  the divine image and the archaic image of a falcon as well as the deceased who is represented holding an unguent jar in front of a deity with an altar in between. The apotropaic figures include a deity with a head of lion and a deity with a head of dog in a standing position, a sitting deity in a complete human form except the head that takes the form of a trussed goose which was considered a sign of fear and evil in the Netherworld holding a knife with the right hand. A standing deity with the head of a ram with two plums upon his head and holding a knife, a kneeling deity in a complete human form with shaved head and presenting a gazelle with his both hands, a

Third Intermediate Period. Sarcophagi of different materials dating back to the Third and Late Periods represent apotropaic deities on their outer surfaces. It is very important to mention that some of the apotropaic figures on the sarcophagi look like those on the walls of the tombs (Figs. 31, 37). Also, coffins from the Third Intermediate Period had scenes of apotropaic deities. Some of the Late Period stone statuettes (Figs. 42, 43) are represented in the form of scenes on the sarcophagi and coffins of the Third Intermediate and Late periods such as (Figs. 36, 37, 39, 40, 49).

Results

- The main function of the funerary literature was protecting the deceased and ensuring his desire of resurrection in the Netherworld.
- Book of the Dead included some spells with overlapped subject and content.
- Book of the Dead was considered the first religious book that had illustrations or vignettes in Ancient Egyptian religion.
- Spell 182 did not appear in the Late Period manuscripts.
- Vignettes increased in number and color in the book of the dead during the 19th Dynasty.
- Book of the Dead was written on several materials like linen, papyri and the walls of the tombs.
- Some spells of Book of the Dead were mentioned on objects like amulets instead of papyrus rolls.
- Spell 182 was considered one of the most important spells in the Book of the Dead which represented the stability of Osiris and provided the tired person with breath.
- There was a relationship between spell 182 and 151 in the Book of the Dead.
- Spell 182 contained apotropaic deities taking different forms and holding various tools in order to ward off dangers attacking the mummy of the deceased.
- Apotropaic deities appeared since the Middle Kingdom on the ivory knives or wands to protect the newly born child or rebirth of the deceased.
- Ivory wands included various apotropaic creatures like lions, bulls, cats, baboons, panthers, turtles, frogs, scarab – beetles in addition to crocodiles, dwarfs Bes and their counterparts Beset.
- During the New Kingdom, Apotropaic deities appeared in the form of wooden statuettes and statues in some of the royal tombs.
- Apotropaic deities in the royal tombs are shown taking the forms of a complete human, a full animal or a mixture of both of them.
- Wooden statuettes of apotropaic deities dating to the New Kingdom took various poses like sitting, standing squatting on the ground and rarely semi – turning pose.
- During the New Kingdom, apotropaic deities were represented on papyri and on the walls of royal tombs.
- Apotropaic deities were represented on papyri, non royal coffins as well as royal and non - royal sarcophagi throughout the Third Intermediate Period.
- During the Late Period, apotropaic deities appeared in the form of single, double or triple stone statuettes.
- During the Late Period, apotropaic deities appeared on the walls of non - royal sarcophagi.

Conclusion

Ancient Egyptians believed in the existence of never ending life after death. This belief was equal for both royal and individuals. For reaching the eternal life and resurrection in

the Netherworld, they were characterized by their efficiency in expressing their beliefs by various ways to emphasize the importance of their doctrine hoping to reach their goal. The Ancient Egyptians' beliefs continued throughout the Ancient Egyptian history taking different forms and giving the same meaning. This study includes forty nine figures of the so called apotropaic deities whose function was how to protect the mummy of the deceased from any evil in the afterlife. These deities took various forms and they are made of different materials since the Middle Kingdom until the Late Period.

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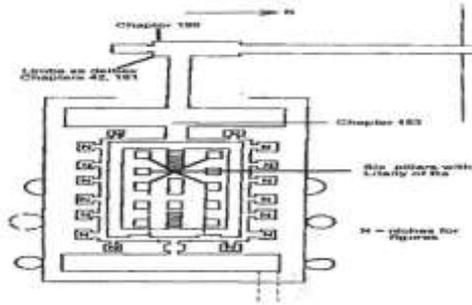
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<https://en.wikipedia.org/wiki/Ankh-ef-en-Khonsu_i#cite_ref-4> (Last Accessed 2/1/2017)

Figure 1: Plan of Osirion - Abydos – New Kingdom



(Quirke, 2013; Wilkinson, 2000)

Figure 2: Spell 182 – Book of the Dead



(Neville, 1886)

Figure 3: Spell 151 – Book of the Dead – Painted Papyrus of Nakht New Kingdom– London – British Museum (EA 10471/20)



(Taylor, 2010; Andrews, 1985)

Figure 4: Spell 151 – Book of the Dead – Painted Papyrus – Muthetepeti - Thebes - 21th Dynasty - London – British Museum (EA 10010/5)



(Taylor, 2010; Andrews, 1985; Lucarelli, 2012)

Figure 5: Spell 151 – Book of the Dead – Papyrus of Muthetepeti –21th Dynasty



(Neville, 1886; Quirke, 2013; Andrews, 1998; Andrews, 1994; Zabern, 1986; Andrews, 1985; Barguet, 1967)

Figure 6: Amulets of Four Magic Bricks – Spell 151 – Thebes – New Kingdom – London – British Museum- EA 41544 – 41547



(Taylor, 2010)

Figure 7: Wooden Statuettes of Magical Bricks - Thebes - New Kingdom- Tomb of Thutmosis IV – 18th Dynasty



(Maspero,1904)

Figure 8: Ivory Wand - Middle Kingdom



(Pinch,1994)

Figure 9: Ivory Wand - Middle Kingdom



(Pinch, 1994)

Figure 10: Ivory Wand- Middle Kingdom - Thebes – London – British Museum (EA 18175)



(Taylor, 2010; Quirke, 1992; (Pinch, 1994; Roberson, 2009; Petrie,1927)

Figure 11: Wooden Statuette of young lady with lioness face- Middle Kingdom – Thebes – Manchester Museum



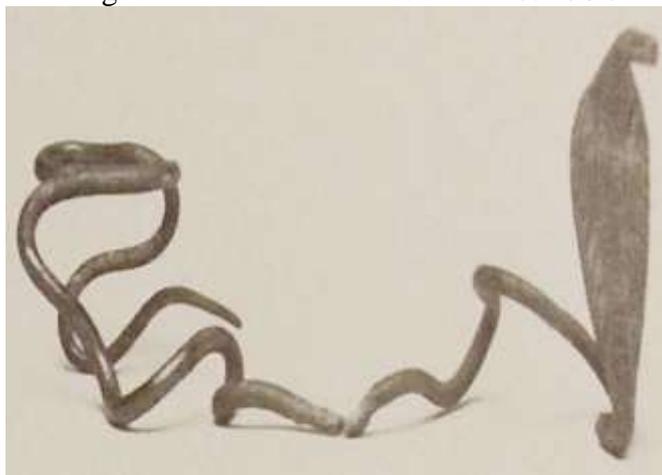
(Bourriau, 1988; Pinch, 1994; (Szpakowska, 2006; Quibell, 1898)

Figure 12: Faience Figurine of Dwarf Lion - Middle Kingdom– Esna- Liverpool Museum 1977. 110. 2.



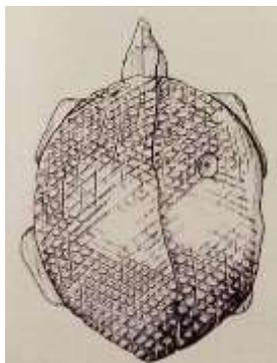
(Bourriau, 1988)

Figure 13: Bronze Figurine of Cobra - Middle Kingdom - Fitzwilliam Museum E. 6318.96.



(Bourriau, 1988)

Figure 14: Wooden Figurine of Turtle – Middle Kingdom – Fitzwilliam Museum E. 166. 1939.



(Bourriau, 1988)

Figure 15: Faience Figurines of Lion and Baboon - Abydos - Middle Kingdom - Ashmolean Museum (Lion) E. 3275 (Baboon) E. 3299.



(Bourriau, 1988)

Figure 16: Faience Figurine of a head of Snake – Middle Kingdom - Fitzwilliam Museum E. 377.1954.



(Bourriau, 1988)

Figure 17: Faience Figurine of Cat- Middle Kingdom - Abydos University of Liverpool E. 160.



(Bourriau, 1988)

Figure 18: Wooden Figurine of Crocodile- Middle Kingdom - Kahun - Fayoum



(Bourriau, 1988)

Figure 19: Faience
 Figurine of Hippopotamus
 – Middle Kingdom -
 Thebes -British Museum
 EA. 35004



(Bourriau, 1988; Keimer,
 1929; Keimer, 1931)

Figure 20: Faience
 Figurine of Frog – Middle
 Kingdom – El Matariya –
 Fitzwilliam Museum E.
 277



(Bourriau, 1988)

Figure 21: Wooden Lizard
 from a wooden Deity
 Statuette - New Kingdom
 - London – British
 Museum EA 2018



(Taylor, 2010)

Figure 22: Wooden Statuette -
 Hippopotamus Deity – Tomb of
 Horemheb(KV 57) –Thebes – New
 Kingdom –London – British Museum EA
 50699



(Pinch, 1994; Taylor, 2010; Lucarelli,
 2010; HAEA, 2014; GBD, 2016; FSS,
 2016)

Figure 24: Baboon Deity –
 Tomb of Horemheb(KV
 57) –Thebes – New
 Kingdom – London –
 British Museum EA 50698



(Taylor, 2010)

Figure 23: Turtle – Headed Deity
 Statuette - Tomb of Horemheb(KV
 57) –Thebes – New Kingdom –
 London – British Museum EA 50704



(Taylor, 2010; Russman, 2001;
 Fischer, 1968)

Figure 25: Gazelle – Headed Deity Statuette – Tomb
 of Horemheb(KV 57) –Thebes - New Kingdom-
 London – British Museum EA50703



(Taylor, 2010; Lucarelli, 2010; GBD, 2016)

Figure 26: Ram –Headed Deity - Tomb of Horemheb(KV 57) – Thebes - New Kingdom - London – British Museum 50702



(Taylor, 2010; Lucarelli, 2010; Pinch, 1994; GBD, 2016)

Figure 27: Resin coated Wooden Statuette – Complete Human - Apotropaic Deity –Tomb of Horemheb KV 57– Thebes- New Kingdom



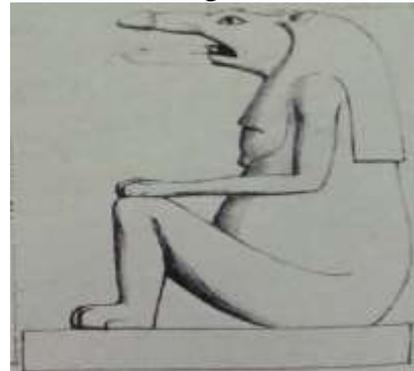
(Reeves and Wilkinson, 1986; Maspero, 1912)

Figure 28: Wooden Statue – Turtle Headed Deity- Gessoed covered with black paint- – Tomb of Ramesses I (KV 16) –Thebes – New Kingdom



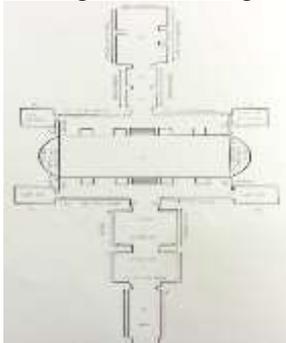
(Romer, 1981; Reeves and Wilkinson, 1986; Hornemann, 1957; Arundale, and Bonomi, 1844)

Figure 29: Wooden Statue – Hippopotamus – Headed Deity –Tomb of Ramesses I KV 16 –Thebes – New Kingdom



(Romer, 1981; Arundale and Bonomi, 1844)

Figure 30: Salle U in the Tomb of Ramesses III - KV 11 – Valley of the Kings- New Kingdom



(Grist, 1985; Mauris – Barberio, 2004; Porter and Moss, 1964; Waitkus, 1987)

Figure 31: Three Apotropaic Deities – Tomb of Ramesses III KV 11 – New Kingdom– Salle U – Left Wall



(Mauris – Barberio, 2004)

Figure 32: Papyrus of Herunefer - New Kingdom –Book of the Dead – Spell 17 - Seven Protective Deities Holding Knives – British Museum- EA 9901/8 –



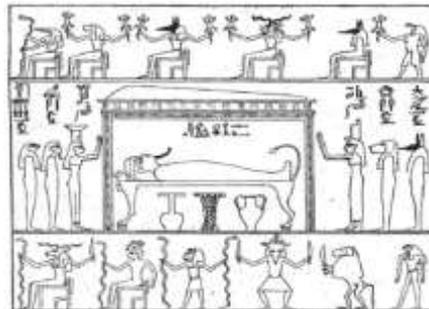
(Taylor, 2010; Quirke, 2013; P, 2016)

Figure 33: Spell 182 in the Book of the Dead- Papyrus of Muthetepeti – Third Intermediate Period - London – British Museum (EA 10010/3)



(Taylor, 2010; Andrews, 1985, عبد الله, 2012)

Figure 34: Spell 182 – Book of the Dead – Papyrus of Muthetepeti – Third Intermediate Period



(Quirke, 2013; Hornung, 1990; Naville, 1886; Barguet, 1967)

Figure 35: Eastern Wall Upper Register of the Vestibule – Bas Relief - Tomb of Psusennes I – 21th Dynasy – Tanis



(Montet, 1951; Montet, 1942)

Figure 36: Royal Sarcophagus – Pink Granite – Exterior Part – Long Side - Psusennes I – 21th Dynasy – Tanis



(Montet, 1951)

Figure 37: Royal Sarcophagus – Pink Granite – Exterior Part – Long Side -
Psusennes I – 21th Dynasy – Tanis



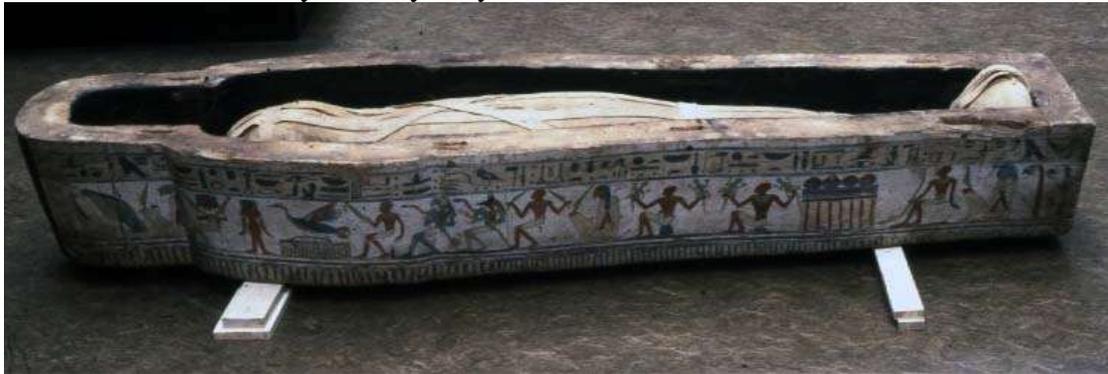
(Montet, 1951)

Figure 38: Non-Royal Sarcophagus – Granite – Horenekhti – 22nd Dynasy –Tanis.



(Montet, 1947)

Figure 39: Non – Royal Coffin of Horaawesheb with Apotropaic Deities – Right Side
– Painted Wood – Early 22nd Dynasy – Thebes –London – British Museum EA 6666.



(Taylor, 2010; Taylor, 2003; Taylor, 2014; Clère, 1986; MC, 2016)

Figure.40: Non – Royal Coffin of Horaawesheb with Apotropaic Deities - Left Side -
Painted Wood - Early 22nd Dynasy - Thebes –London – British Museum EA 6666.



(Taylor, 2010; MC, 2016)

Figure 41: Double Statuette of Protector (Apotropaic) Deities – Falcon and Jackal -Black Granite – Tomb of Mentuemhat TT 34 – Late Period – Thebes



(Clère, 1986)

Figure 42: Double Statuette of Apotropaic Deities – Human Deity and Bird - Black Granite – Tomb of Mentuemhat TT 34 – Late Period – Thebes



(Clère, 1986)

Figure 43: Double Statuettes of Apotropaic Deities – Human Deity and Fish - Black Granite –Tomb of Mentuemhat TT 34 – Late Period – Egyptian Museum 39273



(Porter and Moss, 1960; Daressy, 1906; Leclant, 1961; GEM, 2005)

Fig.44: Double Statuettes of Apotropaic Deities – Two Human Deities - Black Granite –Tomb of Mentuemhat TT 34 – Late Period – Egyptian Museum 39274



(Porter and Moss, 1960; Daressy, 1906; Leclant, 1961)

Figure 45: A back granite Statuette of Apotropaic Deity -Tomb of MentuemhatTT 34 – Late Period – Athens National Museum A 112 .



(Clère, 1986; Leclant, 1961)

Figure 46: Group Apotropaic Statuette - Three Baboons Deities – Spotted Grey Granite - Tomb of MentuemhatTT 34 – Late Period – Berlin Museum 23729



(Leclant, 1961; Porter and Moss, 1960)

Figure 47: Double Apotropaic Statuette – Complete Human and Baboon Headed Deity – Black Stone - Late Period – Berkely - California University – Museum of Anthropology 5 - 363



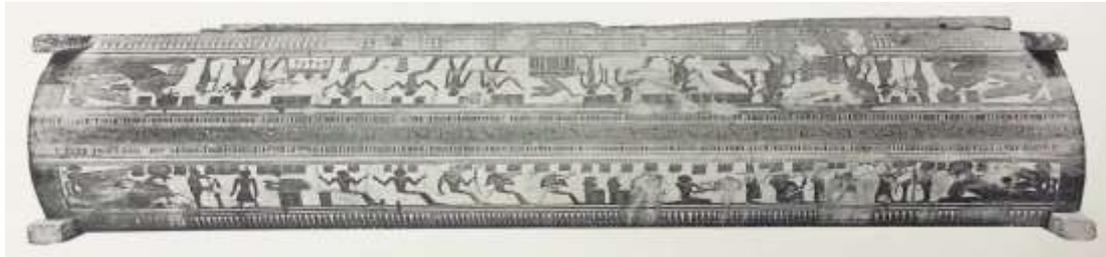
(Leclant, 1961; Porter and Moss, 1960)

Figure 48: Group Apotropaic Deities – Three Deities – Dark Stone - Late Period – Musée D'Archéologie et des Beaux Arts de Besançon 890. 1. 87



(Leclant, 1961; Porter and Moss, 1960)

Figure 49: Non – Royal Wooden Sarcophagus- Painted Wood - Ankhfenkhonsou I – Thebes- Late Period - Cairo Museum – CG 41001.



(Moret, 1913)