

Notes on the Royal Ptolemaic Head
CG 693 in the Egyptian Museum, Cairo

رأس تمثال ملكى بطلمى رقم CG 693

بالمتحف المصرى بالقاهرة

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Abstract:

The subject of this paper deals with the Royal Ptolemaic Head CG 693 (Fig.1)¹ which is exhibited, in Room N^o.34, in the Egyptian Museum, Cairo. The Head CG 693, is made out of limestone, height 24 cm. The Provenance is unknown. The face has very prominent eyes, with heavy lids. The mouth is large and the lips are full but not fleshy. The nemes headdress is decorated with a single uraeus and ram's horns. The headdress incorporating ram's horns, is of particular interest, because it is the only royal head with ram's horns exhibited in the Egyptian Museum Cairo. The rest of the back pillar indicates that it was originally inserted in a standing statue. The museum data does not include an accurate description of the royal head CG693. This paper describes and dates the head of the royal statue CG693.

Keywords:

The Head CG639, Ptolemaic sculpture, Egyptian Museum Cairo.

الملخص:

يتناول البحث رأس تمثال ملكى بطلمى رقم **CG 693** معروض فى المتحف المصرى بالقاهرة شكل (٢٠١) مصنوع من الحجر الجيرى، ارتفاع ٢٤ سم. للوجه عينان بارزتان ، بأغطية ثقيلة. الفم صغير والشفاة ممثلة، ويزين غطاء الرأس النمى غطاء الرأس الذى يحتوي على قرون الكيش الذى له أهمية خاصة ، لأنه الرأس الملكى الوحيد مع قرون الكيش المعروضة فى المتحف المصرى بالقاهرة ، تشير بقية العمود الخلفى إلى أنه تم إدراجه فى الأصل فى تمثال قائم . تتعلق صفحات البحث بوصف رأس التمثال البطلمى CG693 وتاريخه. حيث لا تحتوى بيانات المتحف على وصف دقيق للرأس التمثال الملكى البطلمى رقم **CG 693** .

الكلمات الداله:

المتحف المصرى بالقاهرة؛ رأس رقم؛ العصر البطلمى.

¹ I would like to thank Mrs, Sabah Abd Raziq, Director of the Egyptian Museum in Cairo, for her help and permission to photograph the head.

Introduction

Following the death of Alexander the Great, whose vast empire included Egypt, Greek kings from Macedonia ruled the Nile kingdom as pharaohs. Beginning with Ptolemy I Soter, the Ptolemaic dynasty reigned from 305-30 B.C. Ptolemies continued the practices of their pharaonic predecessors in an attempt to integrate themselves into Egyptian society and their images into Egypt's visual culture. They employed architecture and sculpture to help establish their rightful place as rulers and to present themselves as a dynasty like those that came before. This impressive display of public art featured primarily Egyptian iconography and style. Egyptian dress and traditional royal and divine attributes were typical, and inscriptions were generally in the native hieroglyphic script².

Ptolemaic royal sculpture in the round is among the least understood of all the dynastic periods in Egypt. Well-dated works in the Egyptian style for the 300 year span are few, and the iconographic development is unclear. This holds true for the kings as well as for the private sculpture of great quality³. The carving is of good quality. The sculptor has expended most of his efforts on the execution of the king's full, oval face and his large, round, fully rimmed eyes with a prominent brow and beautiful expression⁴.

The history of Ptolemaic royal sculpture suffers from a dearth of inscribed works specially from the relatively brief Dynasty XXX (380-343 B.C.), the last period of native rule, there are extant over ten heads or statues with heads which are inscribed for this dynasty's kings, as well as many more fragments. From the 300-year Ptolemaic Period (305-30 B.C.),

² JOSEPH G. *The Last Pharaohs: Egypt under the Ptolemies 305–30 B.C.*, Princeton University Press, 2010, 22ff; CAFICI. G.: «Looking at The Egyptian Elite: Sculptural Production of the Ptolemaic Period», *Egitto Vicino Oriente* 37, 2014, 111-12.

³ STANWICK, P.S., *Portraits of the Ptolemies: Greek Kings as Egyptian Pharaohs*, University of Texas Press, 2002, 33. See also: Gisela, M. A. Richter., *The Portraits of the Greeks*, London, 1965, 259–69, FIGS. 1770–1864; Kyrieleis, H., *Bildnisse der Ptolemäer*, Berlin, 1975, 23; SMITH, R.R.R., *Hellenistic Royal Portraits*, Oxford, 1988 3,4; ASHTON. S., *Ptolemaic Royal Sculpture from Egypt, The Interaction between Greek and Egyptian Traditions*, Oxford, 1999, 10-12.

⁴ On the history of Ptolemaic Egypt, See: CAFICI. *Looking at The Egyptian Elite*, 120-121; STANWICK, P.: «A Royal Ptolemaic Bust in Alexandria» *JARC* 29, 1992, 131-141; ASHTON, *Ptolemaic Royal Sculpture*, 55, Appendix 1.4.

there are preserved only three, Egyptian-style inscribed royal male statues with heads⁵.

Barring the discovery of additional well-dated works, the attribution of extant Ptolemaic royal heads will depend on comparisons with private Egyptian sculpture, royal Egyptian relief, and royal portraits in the Greek, non- Egyptian manner. It is the lattermost category that proves the most useful for dating the Ptolemaic head under discussion. This is refreshing in light of dating Egyptian-style Ptolemaic head (**Fig.1**).

Very few Egyptian-style portraits of Ptolemies ruler have certain. There is also a problem characteristic of all Ptolemaic portraiture, few statues have inscriptions identifying rulers. Indeed it is often extremely difficult to distinguish between the 30th Dynasty and early Ptolemaic sculptures. one portrait that demonstrates this point well, is the schist head of a ruler in Turin, this head has been dated from the late fourth century BC to mid-third century BC⁶. The similarities in the Egyptian style portraits are more obvious than for those in the geek style. Ptolemy I adopts a very different portrait type from Alexander, and similarly, there is no confusion between the royal images of Ptolemy I and his successors.⁷

Several scholars have convincingly identified Greek-style sculptural portraits of the late Ptolemies by comparing them with caches of clay sealings, principally one reportedly from Edfu in Egypt. Many of the sealings show profile views of late Ptolemaic rulers, some identifiable by their affinities with coin portraits. One of the numerous pieces which are

⁵ Author LA III, col. 579 and its footnotes list most of these. See also: Mysliwiec, K., *Royal Portraits of the Dynasties XXI-XXX*, Mainz, 1988, 69-73, also provides a list.

⁶ Ashton,, *Ptolemaic Royal Sculpture*, 75, Cat.65. See also : JOSEPHSON, J.A., *Egyptian Royal Sculpture of the Late Period 400-246 BC*, Mainz, 1997, 22.

⁷ SMITH, *Hellenistic Royal Portraits*, 90-91, does not try to distinguish between third century portrait after Ptolemy I until the reign of Ptolemy IV. It is most likely that the rulers fashioned images that were similar to the portraits of their predecessors, particularly of the last Egyptian dynasty to create a direct link and by extension to enhance themselves as Greeks with Egypt's antiquity. See: ASHTON,, *Ptolemaic Royal Sculpture*, 79, , and note №. 37

only inscribed with Egyptian hieroglyphs has the cartouche of Ptolemy IX Soter II (116-107/88-81 B.C.) (107-88 B.C.)⁸.

Description of the head

This a royal Ptolemaic head CG 693 (Fig.1) which is exhibited, in Room No. 34, in the Egyptian Museum, Cairo. The Head CG 693, is made out of limestone, height 24 cm. The face is rounded and corpulent, it has very prominent eyes and set deep and set closely together the eyebrows following the curve of the upper eyelids, with heavy lids and well defined. It has a strong hooked nose, the nostrils are large and deeply carved. this characteristic is commonly found in Egyptian style portraits dating from the late second to first centuries BC, such as the portrait of Ptolemy VIII (Fig.2) in Metropolitan Museum of Art L1992.27 (WALKER, S., *Cleopatra of Egypt*, 2001, Cat.21,22. Portrait of Ptolemy XII (Fig. 3) in Louvre Museum no. 3449 (*Cleopatra's of Egypt*, Cat.57)⁹: Portrait of Ptolemy IX (Fig.4) in Boston, Museum of Fine Arts 59.51. ASHTON, *Ptolemaic Royal Sculpture*, Cat. 21)¹⁰.

The mouth has the usual drill holes at the corners, forcing the fill lips into a smile and The mouth is abroad and the lips are full but not fleshy¹¹.the chin is rounded, use of drill holes at the use corners of the mouth, which formed the characteristic smile of the portraits of the late

⁸ MURRAY, M.A., «Ptolemaic Clay-Sealings» *ZAS*, 1907, 44, PL. 4.11. 18.

⁹ Cf: Portrait of Ptolemy XII in Louvre Museum .№. Ma 3449, Portrait of Ptolemy VIII in Metropolitan Museum of Art, L1992.27, WALKER *Cleopatra's of Egypt*, Cat, 22,25: SMITH, *Hellenistic Royal Portraits*, 67, Portrait of Ptolemy IV in Boston, Museum of Fine Arts 01.8208, BIANCHI R, & FAZZINI, R. & QUAGEBEUR, J. ., *Cleopatra's Egypt: Age of the Ptolemies*, Brooklyn Museum, 1988, 33.

¹⁰ Cf : Portrait of Ptolemy VIII in Smith, *Hellenistic Royal Portraits*, Cat.58; STANWICK, *Portraits of the Ptolemies: Cat. 93*: Portrait of Ptolemy XII in WALKER. S., & HIGGS, P., *Cleopatra of Egypt: From History to Myth*, Princeton University Press, 2001, Cat. 154: Cf. ASHTON, S., *Ptolemaic Royal Sculpture*, Cat. 3,4,5,6, 18,21.

¹¹Many of the features including the drill holes at the corners of the mouth first appear under the Thirtieth Dynasty but continue into the Ptolemaic Period. This continuity may have been a deliberate policy on behalf of the royal house in order to maintain a link between the last Egyptian dynasty and the new royal house. On the other hand it may simply illustrate a continued use of the same royal models by workshops or a continued stylistic tradition for Egyptian-style portrait types. Without further knowledge of the degree of royal control involved in the decision of which images were to be used it is not possible to know whether the continuation of a portrait type was intentional or conventional. see: JOSEPHSON, *Egyptian Royal Sculpture*,, 19,20

fourth and early third centuries BC¹².(Cf. black basalt of Ptolemy I in Brooklyn, Brooklyn Museum of Art 53.75: Stainwick, *Portraits of the Royal Ptolemaic*. FIGS.26-27 (A30), 164: Ashton, S., *Ptolemaic Royal Sculpture*, PL. 63.

This remarkable head shows a natural scale, a pharaoh wearing a diadem which is known as sSd (headband) is elevated to new importance because the separately developed Greek version becomes the headdress of choice for the rulers in Greek style portraits. Both Egyptian and Greek diadems are present in Egyptian-style sculptures and they can be difficult to distinguish from each other¹³.

The *nemes* headdress is decorated with a single uraeus and ram's horns. The headdress incorporating ram's horns, is of particular interest. The *nemes* is the most common headdress on Egyptian-style statues of Ptolemaic kings continuing its dominance as a royal male symbol evident throughout Egypt's history¹⁴.

The uraeus takes the form of a snake whose head rear up on the brow of its wearer protecting him or her against enemies. The uraeus appears on most Ptolemaic Royal statues, normally with a coil on either side of the rearing body (uraeus with loops) for kings, and no coils (loopless)for queens¹⁵.

¹² WALKER, S., & HIGGS, P., *Cleopatra of Egypt: From History to Myth*, Princeton University Press, 2001, Cat. 59, 157 (Statue of Ptolemy XII in Louvre Museum, A.28. N^o. 28. Cf. STAINWICK, *Portraits of the Ptolemies*, FIGS, 41 (A42), 173, 65 (B19), 174, 66-67 (B20), 174.

¹³ Assuredly of Greek origin are the wide or rolled varieties. More ambiguous are the thin diadems. Those that are horizontal in profile and worn on Egyptian wigs, STAINWICK, *Portraits of the Ptolemies*. 35, (C7, 10, 11).

¹⁴ The Ptolemaic *nemes* has its typical curved shape with frontlet, pigtail, and lappets, though it usually lacks the headdress's characteristic banding. According to middle kingdom coffin texts, the *nemes* was white and red banding and a gold frontlet. The Ptolemaic *nemes* is often surmounted by other attributes *hm-hm* crown that associated king with Osiris or perhaps Horus. a beetle scarab that points to the god Khepri: Stainwick., *Portraits of the Ptolemies*, 34, see: note 9-11: Koenen also mentions another statuette in Baltimore in which the king bears the Greek diadem combined with the pharaonic uraeus, a sign of acceptance of both cultures according to him, but, in my opinion, since the *uraeus'* traditional function was to symbolically protect the king, the fact that it is now attached to the Greek diadem and not to an Egyptian crown could be interpreted as a change in its meaning: the Egyptian values and divinities now worked at the service and protection of the Greek monarchy. See: KOENEN, L., "The Ptolemaic King as a Religious Figure", In *Images and Ideologies: Self-definition in the Hellenistic World*, edited by. A. Bullock, Berkeley, University of California Press, 1993, 25-115.

¹⁵ STAINWICK, *Portraits of the Ptolemies*, 35, Notes N^o. 7,8.

The delicate manner in which the face is modeled in the stone gives the portrait a unique charm, inflated face which sites the work among the sculptures classed as Ptolemy *Physkon* (fatty) and gives it a realistic or at least an unidealized character¹⁶.

It has a short soft hair above the side burns. There is not an inscription or writing on the head¹⁷. From the presence configuration of the back pillar, one gains the distinct impression that the design of the statue was altered while it was being sculpted, the triangular top of the back pillar is superimposed upon a raised rectangular plane. The triangular top of the back pillar (Cf. back pillar of Ptolemy VIII (Fig.5)¹⁸.

The head is adorned with ram's horns curving downward around the ear. Ram's horns are added to the royal regalia to associate the wearers with gods having these horns, such as Amun¹⁹, Horus, Osiris and Khnum²⁰. The horns are of two varieties: one that curls around the ears, and a second twisted type that sticks straight out, away from the head. According to Stainwick, The first has no certain examples among Egyptian style, Ptolemaic royal statues, though it frequently occurs in Egyptian relief as well as in Greek style images, particularly coins²¹. Although Bell and

¹⁶ SMITH, *Ptolemaic Portraits*, 207-208: Cf: Walker, *Cleopatra of Egypt*, Cat.21,22.

¹⁷ BORCHARDT, L., *Statuennund Statuettenv on Konigenund Privatleutenim Museumv on KairoI II Catalogue General*, Berlin, 1930, Pl. 127

¹⁸ Cf *.Portrait of Ptolemy VIII* (front and profile), Egyptian, Ptolemaic, mid-2nd century b.c. Black diorite, h. 18½ in. (47 cm) (preserved). Musées Royaux d'Arte d'Histoire, Brussels, e.1839.

¹⁹ WEISS, D.: «The Cult of Amon», *Archeological Institute of America* 68. N^o.30, 2015, 48-51.

²⁰ The idea of Ram's horn curving downward around the ears is started from the time of king Amenhotep III at Soleb. King Amenhotep III presented himself as son of Amun, the head cloth of the king is adorned with another distinctive feature, Ram's horns curving around the ears. The species having such horns was according to Zoologists, indigenous not to Egypt but to the mountainous regions of Kush. By accident, Egyptology first became familiar with this features through some two dimensional representation of Amentohotep III at Soleb, and through the granite rams with downward curving horns that were sculptured from Soleb and later removed by Kushite kings to their chief sanctuary of Amun at Gabal Barkal. Also long known had been the avenues at karnak lined with rows of criosphinxes sandstone images of Amun having lion's bodies, and ram's heads with horns curving downward around the ears figures dated mostly to the end of 18th dynasty and the earlier part of 19th dynasty. see also: WEISS, *The Cult of Amon*, 49.

²¹ SHEEDY, K & OCKINGA, B., "The Crowned Ram's Head on Coins of Alexander the Great and the Rule of Ptolemy as Satrap of Egypt", In : *East and West in the World Empire of Alexander*, Essays in Honour of Brian Bosworth Edited by Pat Wheatley and Elizabeth Baynham. Oxford University, 2015, 198; STANWICK, *Portraits of the Ptolemies*, 35.

Borchard mentioned that this head is Ptolemaic. For this reason this head is unique in style.(fig 1)²².

The wearing of the curved ram's horn depicts commonly on coins, was adopted in the Hellenistic world as a token of the divinity of Alexander the great after his conquest Egypt during the time Ptolemy 1 (Figs 6.1 and 6.2)²³.

According to Bell (2-3th centuries BC), Alexander the great used the horns of a ram as a sacred element of his headdress²⁴ . thus, as early as in the early Hellenistic Period, the image of Alexander the great in ideology and culture was closely intertwined with the image of his "heavenly father" Zeus Ammon²⁵.

²² BELL, L.: «Luxor Temple and the Cult of the Royal Ka», *JNES* 44,1985, 271, notes 19,20; BORCHARDT, *Statuen und Statuetten*, 37 BL.127; ANSON, E.M., *Alexander the Great: Themes and Issues*, London, 2013, 99; ANSON, E.M.: «Alexander and Siwah», *ANCW* 34, 2003, 117-30; BIANCHI, R.S.: «The Princeton Portrait of Alexander the Great», *Record of the Art Museum, Princeton University*, 69, 2010, 22- 29; BIEBER, M.: «The Portraits of Alexander the Great», *Proceedings of the American Philosophical Society* 93, 1949, 373-421+423-427; FREDRICKSMEYER, E.A.: «Alexander's Religion and Divinity», In *Brill's Companion to Alexander the Great*, edited by J. Roisman, Leiden, 2003, 253-78.

²³ BELL, Luxor Temple and the Cult of the Royal Ka, 271; HOFMANN, I. *Studien Zumeroitischen Königtum*, Fondationé Égyptologique et égyptologique Elisabeth, Bruxelles, 1971, 46-47, assumes that the Kushite rulers of Dynasty XXV served as Alexander's models in the matter of wearing the ram's Horn: Bothmer mentioned that Ram's horns as a religious element of Sasanian kings: the ram's horn curving downward around the ears figures dating mostly to the very end of the 18th dynasty and the early of 19th dynasty, these observations led nineteenth century scholars to advance the idea that the image of ram headed Amun had been devised in the Kushite Sudan and was then introduced into Egypt from Soleb in the time of Amenhotep III, see: DIETER, A., *Temples of Ancient Egypt*, London, 2000, 105. This idea is still held today by the majority of scholars, but I believe that downward curving horns were adopted into three dimensional arts because by representing ram's horns in that way the sculptor could avoid serious technical problems.

²⁴ BELL, Luxor Temple and the Cult of the Royal Ka, 270.

²⁵ After the death of Alexander the great, Ptolemy I founded the cult of Alexander the great, his son and successor Ptolemy II completed its connection to the ruler cult around the reigning dynasty itself. According to Ashton, Smith, Stewart Alexander's portraits representing Alexander as a hero and god, the familiar shoulder length hair, slightly upturned head and strong but the fine facial features were something of a contrast to the image that adopted by his successor of Egypt. See: & OCKINGA, *The Crowned Ram's Head on Coins of Alexander the Great*, 202; ASHTON, *Ptolemaic Royal Sculpture*, 42; Smith, *Hellenistic Royal Portraits*, 60, 64; LORBER, C.:«The Ptolemaic Era Coinage Revisited», *The Numismatic Chronicle*, 167, 2007, 105-117; LORBER, C.: «An Egyptian Interpretation of Alexander's Elephant Headdress», *American Numismatic Society* 24, 2012, 21-31, MURPH. J.D.: «By The Goose, by The Ram'. Socrates' Other Unusual Oaths», *StudiClassici e Orientali* 62, 2016, 15-52; PRICE, M. J.: «The Earliest Coins of Alexander the Great», *NC* 142, 1982, 180-90.

We can say that the ram's horns was firstly adopted by Alexander the great on coinage but actively pursued by Ptolemy I, of proclaiming to the Egyptian people a respect for the critical religious importance of the pharaoh and an acknowledgement of the traditional obligations which accompanied elevation to this office²⁶.

The Ram's head itself is a skull but a properly formed head with eyes, nostrils, and open mouth. A Large thick horn, which reaches down in a single curve is attached to the side of the ram's head is a crown composed of a solar disk from which two comparatively thin crooked corkscrew horns extend laterally, on some coins these horns are bent upwards towards the ends, and on others (usually on the gold staters) they extend in a continuous line. These horns are to be thought of as attached to the crown above the ear²⁷. In some examples, they lie directly above the head (or even seem to rise from the top of the head) so as to provide a base for the disk and feathers. Behind the central solar disk are two ostrich plumes marked with inwardly slanting ridges and confronting curved tops²⁸.

The ram was associated in ancient Egypt with different local gods (especially Khnum of fertility and Harsaphes) and had many cult centers. Rams-deities were known primarily as gods of fertility and creation. In the new kingdom and later the ram was widely identified as the sacred animal of Amun- Re, and was considered to be a manifestation of the soul of this important god. Usually, the ram-headed sun-god symbolizes the period or phase of the late afternoon or evening, and this reason that the Egyptians

²⁶ALONSON, T.V. :«The Bearded king and the Beardless Hero: from Phillip II to Alexander», In *Carney and Ogden*, 2010, 13-24: As we have seen, it was the symbol of the ram's head with feathered crown that first suggested the existence of an Egyptian mint producing coins in the name of Alexander. PRICE argued that it was evidence that the mint was in the old capital Memphis, but le Rider found this highly debatable. We are dealing with a mere mint magistrate's mark of a personal character present in only one issue not a mint own marking. The symbol was initially identifies as the sign of "Amon Zeus". But as we have noted, this identification was overturned by Newell in 1923 without comment and replaced with Khnum. See: SHEEDY& OCKINGA, , *The Crowned Ram's Head on Coins of Alexander the Great*, 209, LE RIDER, G, *Alexander the Great: Coinage, Finances and Policy*, Philadelphia, 2007, 193, №. 83.

²⁷ VASSILIKA. E. , *Ptolemaic Philae*, Leuven, 1989, 86.

²⁸ SHEEDY & OCKINGA, *The Crowned Ram's Head on Coins of Alexander the Great*, 209, FIG. 13.4; PRICE, *The Earliest Coins of Alexander the Great*, 396 4b. this conforms to the more usual design of this crown as recorded at Philia.

identified him with Atum or Osiris. A fragment of a statue of Ramsis II from the cachet of Karnak (CG42143) shows clearly that the ram's head is to be taken as Amun and the sun disk as Re²⁹. At last, this Royal Ptolemaic Head CG 693 (Fig.1) is the only Ptolemaic head which represented with ram's horn.

Conclusion:

This royal Ptolemaic Head CG 693 (Fig.1) which is exhibited, in Room No.34, in the Egyptian Museum, Cairo is unique in style because this piece is difficult to date and also to identify because there are no parallels in the Egyptian style, Ptolemaic royal statues. This head remarkable head shows a natural scale, the king wearing a nemes headdress with and the uraes and ram's horn curved downward the ear. According to Stainwick, that ram's horn, there are not certain examples among Egyptian style, Ptolemaic royal statues, though it frequently occurs in Egyptian relief as well as in Greek style images, particularly coins, and this head is not Ptolemaic. Although Bell and Borchard mentioned that this head is Ptolemaic for a god or king. For this reason, this head is unique and is the first example of its type. Sheedy mentioned that the ram's horns appeared only on the coins of Alexander the great around his ear during the time of Ptolemy I.

This head is shown with a corpulent face, fleshy lips and strong, hooked nose, the nostrils are large and deeply carved, the eyes are deepest, round and set closely together the eyebrows follow the curve of the upper lid and are well defined.

Through comparing to Ptolemaic heads, I found that the identity of this head is one of the later, corpulent rulers. This characteristic of the face is commonly found in the Egyptian style, Ptolemaic royal head dating from the late second to first centuries BC. The eyes are very similar to those of

²⁹ RADWAN, A. : «Die Kandakeals Stellvertreterin (Amun Re): Zur Göttlichen Erscheinung der Königin in Kush», *Festschrift Für Dieter Kurth* 65, 2012, 229-246. Another statue of King Ramsis III standing with the sacred staff of Amun Re (CG 42150) Dynasty XX; RADWAN, A. "The Sacred Ram Head of the Sun god" in : *Du Service des Antiquites de L Egypt Publications du Conseil suprême des Antiquites de L Egypt* 79, 2007, 211-222.

the Greek style portraits of Ptolemy VI To Ptolemy XII, and it is possible that the sculptor was influenced by such representations. The mouth would also suggest a date of this period but the attention to the nose and the sculpting of the cheeks are closer to the portraits of Ptolemy VIII to Ptolemy XII. For this reason, this head may therefore be of great importance and the first example of its type.

the addition of ram's horn around the ear of the head had contact with the cult of the Ptolemaic kings this head belongs to deified Ptolemaic King after his death because The Ptolemaic royal cult in Alexandria developed from and around the cult of Alexander the Great, whose mummified body in the *sema* was surrounded by the divinized Ptolemies from the end of the third century onward. The reigning kings were the living representatives of an ever-growing divine line.

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a- frontal view.



B- left side view.



C- left side view.



D- back side view.

(Fig. 1).A Royal Ptolemaic Head CG 693, Egyptian Museum, Cairo:

Photo@, Mervat Maher



Fig. 2. Portraits of Ptolemy VIII in Metropolitan Museum of Art L1992.27:WALKER, *Cleopatra of Egypt*, Cat.21,22.



Fig.3. Portrait of Ptolemy XII in Louvre Museum no. 3449:WALKER, *Cleopatra of Egypt*, Cat.21,22.

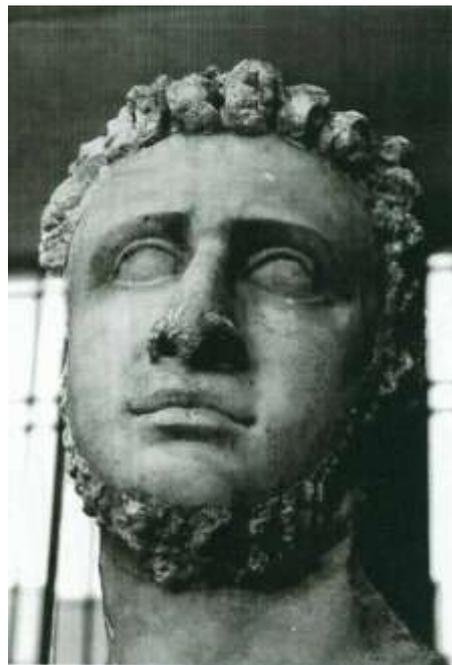


FIG.4. Portrait of Ptolemy IX in Boston, Museum of Fine Arts 59.51:ASHTON, *Ptolemaic Royal Sculpture*, Cat. 21.



Fig.5.Portrait of Ptolemy VIII (front and profile), Egyptian, Ptolemaic, mid-2nd century B.C. Black diorite, h. 18½ in. (47 cm) (preserved). Musées Royaux d'Art et d'Histoire, Brussel.



FIG.6.1. Posthumous issue of Alexander III (minted under Ptolemy I). AR Tetradrachm (17.2g). Mint of Memphis? (c.322–317bc:SHEEDY *The Crowned Ram's Head on Coins of Alexander the Great*, 202, FIG. 13.5.



FIG. 6.2. Posthumous issue of Alexander III (minted under Ptolemy I). AR Tetradrachm (17.20g). Mint of Memphis? (c.322–317bc). Nicholson Museum (Hosking Collection), University of Sydney.
. SHEEDY. *The Crowned Ram's Head on Coins of Alexander the Great*, FIG. 13.3, 199.