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Three Canopic Jars from El-Matariya in the Grand Egyptian Museum (GEM 4964, 4967, 19335)

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ABSTRACT

This research studies three canopic jars, which were kept in the Grand Egyptian Museum Restoration storeroom. and registered with numbers (GEM 4964, 19335, 4967). The three canopic jars are made of faience and found at El-Matariya. The fourth jar is missing. The three remaining canopic jars bear the name of an official who is called: *h^c m ipt*. He held the position of Chief of the Doorkeepers “*hry iryw-ḳ*”. This is evident through the title recorded on the jars. This research will investigate the date of the scenes and the inscriptions on these three jars and confirm the identity of the owner.

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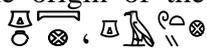
KEYWORDS

Canopic jars,
Qebhsenuf,
Amsety, Duamutef,
Chief of Doorkeepers,
Khaemopet,
Osiris

INTRODUCTION:

Canopic jars were used to preserve the internal organs of the deceased after they had been extracted during the mummification process. The primary function of these jars was protection, and jars refer to the unity of the body that is achieved by assembling its four organs from the four sides of his/her body. Chapter 151 was recorded on the four magic bricks, including (flame, shabti, Anubis figure, and Djed pillar) (Budge 1930: 630; Allen 1974: 150; Lüscher 1998: 277-278; Faulkner and Goelet 1998: 168; Elsayd 2011: 74-75; Gamil 2016: 42). The oldest witness to preserving the body of the deceased dated back to the stone age, where the process of removing the internal organs was considered an essential step (Dodson 1994: 63). Reisner's study is regarded as one of the crucial studies related to the chronicling of 732 canopic jars from the Sixth to the Thirteenth Dynasties, that are stored in the Giza Museum. His study clarified the forms of the jars and the texts written on them. His study did not contain examples from the Nineteenth and Twentieth Dynasties, the Twenty-second Dynasty, or the Twenty-fifth Dynasty. He also presented a classification of canopic jars preserved in the Egyptian

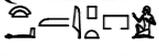
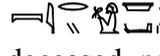
Museum Cairo (Reisner 1967). Preserving the viscera goes back to the period of King Khufu, as can be seen in the tomb of Hetepheres, the mother of King Khufu. Her viscera was kept in an alabaster box, divided into four sections: three of them contained the remains of her viscera which was preserved in Natron salt, and the fourth contained organic material (Dodson 1994: 63). The graves were equipped with architectural elements to provide them with boxes containing viscera since the first and second dynasties (Perhaps the southern cemetery of King Djoser from the Third Dynasty was dedicated to the burial of canopic jars, possibly due to its small size: Ikram and Dodson 1998: 277). The canopic jars were either made on the potter's wheel or by hand (Martin 1980: Col. 316; Dodson 2001: 235).

The term "*fdw kpw n wt*"  "four mummification jars" refers to canopic jars, whereas "canopic jars" are commonly used by Egyptologists, and the origin of the designation of canopic jars with this name is due to the area of Canopus  in Greek Κάνωπος (the current Abu Qir), so the term was given to each container has a human shape (Winlock 1924: 266 no 2; Dobrowolska 1970: 74; Fouquet 1973: 61-69; Janssen 1975: 243; Shaw, and Nicholson 1995: 59; Dodson 2001: 231-232) These jars were associated with the four sons of Horus.

GENERAL DESCRIPTION

The three canopic jars are kept in the restoration store of the Grand Egyptian Museum, and their numbers, according to the museum's register, are: (GEM N^o 4964, 4967, 19335). The three canopic jars were found at El-Matariya (Saleh 1981-1983; Bickel 1994; Abd el-Gelil 1996a: 136-46; 1996b: 143-56; Raue 1999) during the excavations at the site of the Faculty of Engineering and Technology, Helwan University, located in Ebrahim Abdel Razek Street and Industrial Institute Street. The entrance to the excavation site is located on the eastern side of Industrial Institute Street. The site was initially used for the college garden [Fig. 1], so we find that the nature of the soil is solid clay throughout the entire area.

Excavations in the three sectors of the site resulted in the discovery of a number of tombs in which a group of movable antiquities such as coffins, amulets, pottery and canopic jars were found. The three Canopic jars were discovered in sector (A) of the site [Fig. 2], in tomb No. 8, located at a distance of 2 m from tomb No. 7. Its mudbrick superstructure appears above the walls with a layer of burnt clay that gives the shape of a vault over the walls. A large number of amulets, pottery, and alabaster vessels were found inside tomb No. 8, in addition to the three canopic jars. This sector may have been a cemetery, as many tombs have been found in this part of the site (Tawfiq 2003: 3-17).

The jars are made of faience with the head of each jar formed into the shape of one of the four sons of Horus "Amsety", "Qebehseuef", and "Duamutef". The fourth jar is missing, and the jars bear the name:  *hry m ipt*. He held the position of the Chief of Doorkeepers  "*hry iryw*" (wb.I.103-104). The three canopic jars bear a scene of the deceased presenting offerings to the god Osiris. The scene is accompanied by a hieroglyphic text that includes the name of the deceased.

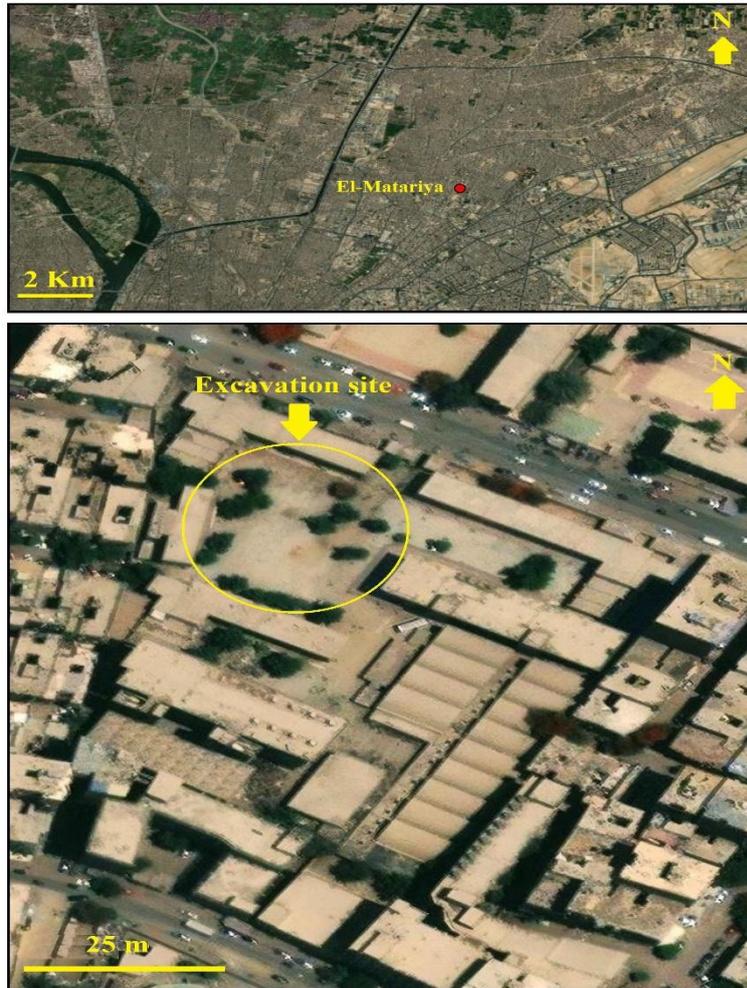


Fig.1. map showing excavated in 2003 where the canopic jars were found. The upper panel shows the location of the site of excavations in the El Matariya quarter, and the details of the site (the garden) are shown in the lower panel.

(©the author)

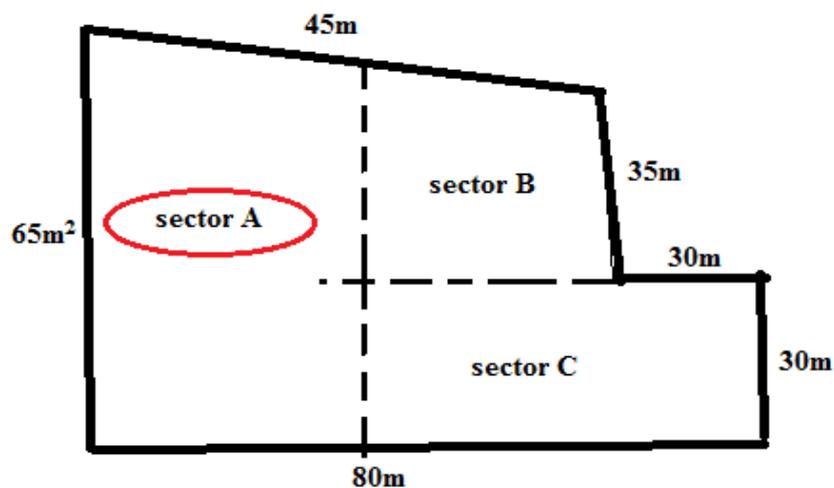


Fig.2. map showing sector (A) excavated in 2003, where the canopic jars were found. (Drawing: the author after Tawfiq 2003: 3)

1. The first canopic jar (GEM 4964; Fig.3, Fig.3a)

A Faience Canopic Jar (H. 28 cm, Jar lip diameter 8 cm) has a lid in the shape of a falcon representing the god "Qebehseuef" (Mekawy, 2012; Drenkhahn, LÄ III, 3793), and is used to protect the bowels of the deceased.



Fig.3. The first canopic jar with falcon-headed lid GEM N^o. 4964
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Fig.3a. the first canopic jar with falcon-headed lid GEM N^o. 4964
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The drawings begin with the scene of presenting the offerings, while the image of the deceased is depicted to the left of the drawing, standing with a shaved head, wearing a long kilt fixed at the waist and a broad strip of black pleats hanging from it [Fig.4] (Men were interested in wearing the kilt and picturing the deceased wearing the long kilt, which was prevalent since the end of the Twelfth Dynasty. This was due to the religious symbolism of the kilt; it represents the "Atum" grip through which the deceased returns to life again: Westendorf 1967: 143). A kilt with a protruding pointed section, in both a short and long version is another "special kilt" (Hallmann 2017: Figure 5.6). As with the

shendyt, it first appears in the Old Kingdom and continues to be depicted with various frequencies until the end of the dynastic period [Fig.5].

The deceased also wears a necklace around the neck (The wearing of the deceased's necklace indicates his purity before entering the afterlife: Wiedemann 1901: 265). The deceased is also shown raising his hands in a position of supplication and worship in front of Osiris.



Fig.4. The deceased on the canopic jar, right side GEM N^o. 4964

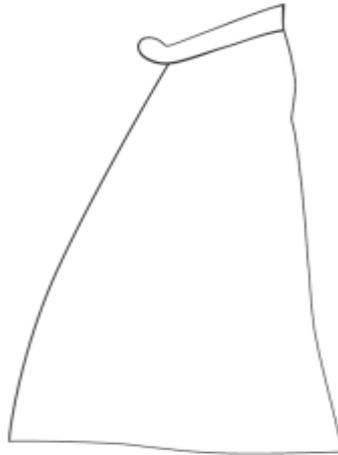


Fig.5. Long kilt worn by the owner of the stela
Boston MFA 1980 166 (Hallmann 2017: Fig.5)

To the right of the scene, the god Osiris sits on the throne wearing a tight robe, and both hands protrude from this garment. His left hand is holding the swatter stick, [^]"nhh", or the whip (*hk3* and *nhh*, which are the terms Osiris presented to the God, which gives Osiris the integrity of the body: Cauville 2011: 126). The god Osiris appears with his bent beard, wearing the "Atf" crown of the  adorned by the royal diadem (Pyr. I, 220; Abu Bakr 1937: 7-24; Collier 1996; Roth 2001; Goebis 2001: 321-326; Nayel 2003: 139; Goebis 2008). He wears a wide necklace around his neck  *Wsh* (WB, IV, 365, 16) (cf. Mekawy 2022, 75-96; Staehelin 1966: 113) [Fig.6], there is an offerings table (Bolshakov 2001: 572) between the deceased and Osiris, topped by some offerings that represent loaves of bread [Fig.7]. There is a minor fracture at the bottom of the

front section of the jar, perhaps because it was exposed to natural factors that harmed the surface of the Jar.

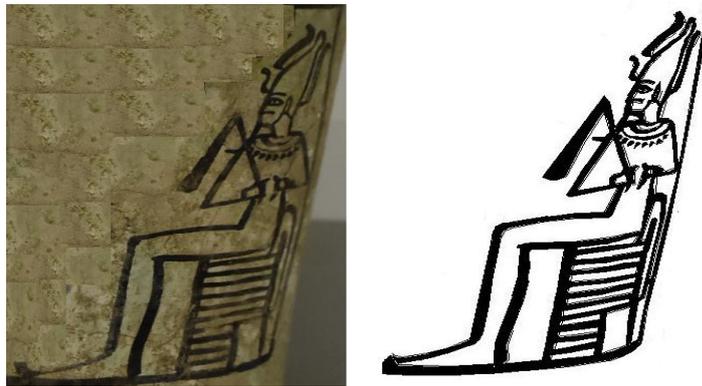


Fig.6. The god Osiris sits on the throne on the left side of the jar.



Fig.7. offerings table on canopic jar GEM N^o. 4964

The lid of the jar is hollow on the inside, and the edge of the lid is prominent. These jars' characteristics have appeared since the Ramesside period (Reisner 1967: CG 4023, CG 4024; Aidan 1996: 11-17), in the form of a small falcon with delicate features (The ear protrudes at the level of the head with a slight protrusion in the form of a semi-circle: Reisner 1967: CG 4099, CG 4119, CG 4123). The face is plump (Reisner 1967: CG 428, CG 4235, CG 4283), the mouth is painted in black, as well as the nose, the eyelashes are long and defined in black, the eyes are wide and take a circular shape, which is defined in black, as well as the eyebrows (Reisner 1967: CG4427). and wears a short headdress with horizontal stripes or straps (Müller 1982: 988-90). The falcon wears a waistcoat painted in an area that covers the edge of the jar; the edge of the jar is small and polished, the face is wholly defined in black [Fig.8], and the jar is free of any residue of the viscera.



Fig.8. The lid of the jar GEM N^o. 4964

INSCRIPTIONS

Next to the scene, there is a text written in abbreviated hieroglyphic lines in black ink; it has seven vertical columns in good condition [Fig.9]. (The scribe recorded the text on this jar using cursive hieroglyphics (James 2014: 7; Abuel Hassan 2006: 59-81; Miniaci 2010: 113-115).

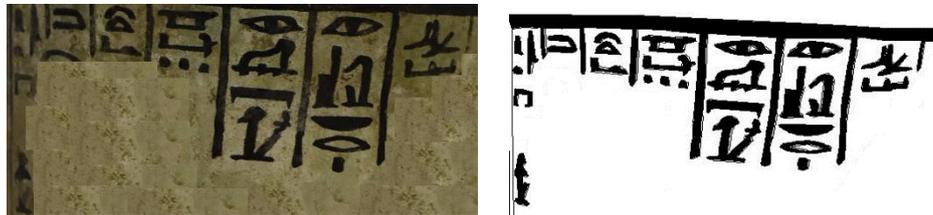
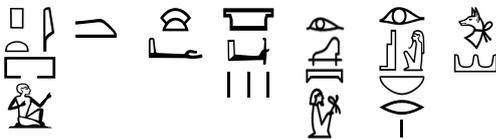


Fig.9. The primary texts of the jar GEM N^o. 4964

Text can be read:



Wsir nb r-st3w, Wsir hry iryw-3 h^c m ipt

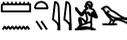
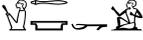
Osiris^a, the Lord of Restau^b, Osiris^c Chief of Doorkeepers^d Khaemopet^e

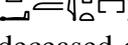
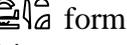
a. The form of writing the name "Osiris" appeared here as; . The two connected elements of the name of Osiris  are common in the Sixth Dynasty (BM EA128: Stela of *Imy-dpt-b3w*, Accessed on 1/11/2022; Offering table of *p3-srj-K3*: El-Taly 2002: 43; Stela of *P3-srj-n-H^cpy* N^o 2338: Roshdy 2020: 123). The feature of the two connected elements of Osiris's name becomes less common after the Old Kingdom. The seated god determinative of Osiris is eliminated, the name being written . This feature is found in the stela Cairo Museum CG 1661=JE 15569 and other inscriptions throughout the Sixth Dynasty, as in the tombs of the viziers Neferseshemre, Ankhmahor, Mereruka, Khentika, Khentika's son, Khentika (Aman 2018: 52-3). We note that the direction of the text on the pot is written from right to left, except that the name "Osiris" was written in a different direction from left to right. The name of "Osiris" is written opposite the direction of the text, which may indicate the desire of the text writer to portray "Osiris" as he receives the prayers of the deceased in front of him.

b. This title appeared in conjunction with the name of Osiris in Chapter 22 of the Book of the Dead. The title *nb r3-st3w* was used from the Old Kingdom until the Greek-Roman Period (cf. Dublin papyrus, Papyrus Hunefer, Papyrus of Ani) (Renouf 1904: 61; Kafafy 2021: 40 note.8).

c. Osiris here, what is meant is the deceased Osiris, as the deceased turns into Osiris. The name Osiris was written as  and this writing of Osiris began to appear from the Twelfth Dynasty (Budge 1911: 24, The sign  was associated with Osiris from the Middle Kingdom: *Wb*, I, 359).

d. The title    *hry iryw-3* "Chief of Doorkeepers" appeared on Ostraca Cairo CGC 25760, and The statue of 'the Doorkeeper of the Palace' *Pi3y* Louvre E 124 (Mekawy 2015, 283-295; *KRI* III, 642 f; Černý 1935: 80, 93, pl.95; Černý 1973: 335; Several other titles appeared related to this title, such as the title   *iry- 3*,  

hry wnw,  *mnty wr*, all of which are related to the supervision of the gatekeepers: Al-Ayedi 2006: 382, no.1233, 177, 297, 392, No. 538, 969, 1264). During the Old Kingdom, doorkeepers were only mentioned in the Pyramid Texts in The Middle Kingdom *iry-ꜥ3* was an administrative title and appeared as . The function of “guarding a closed or open entrance leading to a place” was simply marked by the door leaf  or the strong arm . It is noteworthy that the title  ‘Chief Doorkeeper’ was attested in examples such as  *hry iry-ꜥ3 Imn-m-ib* ‘Chief Doorkeeper *Imn-m-ib*’ in the tomb of *Imn-m-ib* at Thebes, and  *hry iry-ꜥ3 hꜥ-m-tr* ‘Chief Doorkeeper *hꜥ-m-tr*’ on O. Michaelides 13, 6-7 (Merzeban 2021: 44-45).

e. The sign  is the correct sign in writing the name of Khaemopet, and it was written with the sign  (O39), which is a technical error by the scribe, and Khaemopet  means the one who shines in the sanctuary, and it is the name of the deceased owner of the Canopic Jars who has served as the Chief of Doorkeepers (*hꜥ m ipt* was mentioned in written ,  forms on the P. Abbot 7,7 and the P. Anast.III 5, 9: *PN*, I, 263, No.18. This position was occupied by many people, such as: “Pediamen”, “Djedhor”, “Amenemopet” and “Djehutyhotep”: Dawson 1968; Taylor 2005; Lloyd 2010: 270; Lacovara 2017: 338).

2. The Second Canopic Jar (GEM 4967, Fig.10, Fig.10a)

This canopic jar was made of faience (H. 30 cm, Jar lip diameter 12 cm) and has a lid in the shape of a Jackal representing the deity Duamutef (LÄ, VII: 516; Aggebrecht 1975: 1150-1151) who is one of the four sons of Horus and is used to protect the bowels of the deceased. On the front of the jar is a scene showing the presentation of offerings. The scenery depicted on this jar is similar to that of the Qebhsenuf Jar, except for some differences, where "Osiris" appears to the left of the scene. At the same time, here, the deceased appears to the right, standing with a shaved head, wearing a long kilt fixed at the waist, with a broad strip of black pleats hanging from it, a pendant around his neck, and holding in his hand a bunch of lotus flowers as an offering [Fig.11] (The lotus flower was called  *sꜥn*, and the presentation of the lotus flower as an offering confirms the smooth functioning of the universe and guarantees the continuation of life and sunrise every day. The origin of the offering of this sacrifice dates back to the period of "Montuhotep": Cauville 2011: 75).



Fig.10. The second Canopic jar with a jackal-headed lid GEM N^o. 4967
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Fig.10a. The second Canopic jar with a jackal-headed lid GEM N^o. 4967
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Fig.11. the deceased on the canopic jar, left side GEM N^o. 4967

In front of the deceased and to the right of the scene, the god Osiris sits on the throne wearing a long robe. The deceased raises his hand in a position of supplication and worship. Osiris is shown holding the scepter $\bar{\tau}$ *hk3* in his right hand. His left hand holds onto the swatter stick, \wedge *nhh*, or the whip. Osiris also appears with his curled beard, wearing the "Atf" crown 𓄏 adorned by the royal diadem, he also wears a broad necklace around his neck [Fig.12]. There is an offerings table, between the deceased and Osiris, topped by some offerings that represent loaves of bread and lotus flowers [Fig.13].

The lid of the jar is hollow, the edge of the jar is prominent and it takes the shape of a jackal with delicate features. The mouth is long and painted in with a black line, the nose is pointed, the eyes are wide, the iris is painted black, the eyebrows are parallel to the eye line, the ears are medium in length, wearing a short wig with vertical bands. Some black lines are drawn horizontally on the ears, and around the neck, four black horizontal lines are drawn [Fig.14]. The edge of the jar is small and smooth, as well as being free of viscera.



Fig.12. the god Osiris sits on the throne, on the right side.



Fig.13. offerings table on canopic jar GEM N^o. 4967



Fig.14. The lid of the jar GEM N^o. 4967

voice" or justified (the title *m3^c hrw* was also written as follows: , ,  , , ). For more on this title see: Alice 1906: 169-200; Anthes 1954: 50; James 2000: 95).

3. The Third Canopic Jar (GEM 19335, Fig 16, 16a)

A Canopic jar with a human-headed lid representing the god Amsety (Aggebrecht 1975: 367) (H. 30 cm, Nozzle diameter 13 cm). The lid depicts the facial features of the deceased, and the jar is decorated with an offering scene that portrays a shaven head man wearing a long kilt, holding three lotus [Fig.17] in the presence of the god Osiris, who is shown in human form, seated on his throne. His arms are crossed on his chest with the flail and the crook, held in each hand. He is also wearing his Atef crown.



Fig.16. The third Canopic jar with a human headed-lid GEM N^o. 19335
©Photo by author.

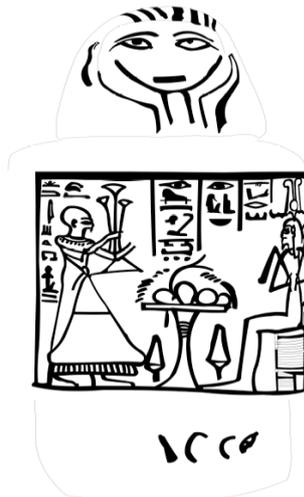


Fig.16a. The third Canopic jar with a human-headed lid GEM N^o. 19335
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Fig.17. the deceased is on the canopic jar on the right side

The Osiris shape depicted on the Amsety jar differs from the shape on the Qebhsenuf and Duamutef jars [Fig.18], where Osiris appears on the Amsety jar in a human form with a differently shaped crown on his head, This figure of Osiris on the Amsety jar may represent the shape of the "plumatic jar" that was associated with Osiris, which is the embodiment of Osiris in the form of a flat jar topped by the human head and the Atef crown, sometimes the arms and legs are depicted on it, the same shape that was worshipped in Abu Qir, "Canopus" during the Ptolemaic period. It was then added to the jars of entrails, which were known as canopic jars. Budge mentioned seven shapes and bodies of Osiris on a jar, with the second shape noted by Budge, as being depicted with a human figure wearing the crown of two-feathers with the sun disk between the horns of a cow. The difference between the Atef crown that is depicted on the Amsety jar from that in the Qebhsenuf and Duamutef jars is due to the changes that occurred in the crown during the New Kingdom period. In this period, the sun disk was placed between the two horns of a cow, replacing the woven crown with the crown of Upper Egypt, which had feathers fixed on both sides. The artist -who engraved the scenes on the jars- may have wanted to diversify the depiction of Osiris, or perhaps a poor artistic design where painted scenes and inscriptions were of poor quality on the jar (Budge 1911: 47-50, no.2; Kettel 1994: 315–330; Clerc and Leclant 1994: 128. There were many non-traditional forms of Osiris, being depicted as a snake, tree shape, donkey body, Bn.w bird, lion body, ram, fish, ox, jackal, and others. For more, see Ahmed 2002: 101 ff).



Fig.18. the god Osiris sits on the throne on the left side.

The god Osiris holding the scepter *hk3* in his right hand and the gutter stick " *nht*" in his left hand. There is an offering table between the deceased and Osiris, topped by some offerings that represent loaves of bread and lotus flowers [Fig.19]. There are also two signs representing two trees under the feet of the deceased and Osiris [Fig.20]. This sign represents one of the sacred trees that the deceased may have wanted to present to Osiris. Trees played a significant role in belief and magic in ancient Egypt, and among these sacred trees is the Sycamore tree $\overline{\text{na}}\text{h}$ *nht* which means shelter. The ancient Egyptian believed that the soul and the gods lived in its branches, and that there was a well of water existing under its roots. This also played an essential role in ancient Egyptian myths. Among these trees are also the ficus tree $\overline{\text{is}}\text{d}$ *isd* as well as the acacia tree $\overline{\text{sn}}\text{dt}$ *sndt* which is one of the local trees (Buhl 1947: 80). The researcher contends that the tree depicted in the sight of the jar of Amsety is either the *isd* tree that was associated with Osiris $\overline{\text{W}}\text{sr}$ *Wsr wr p3 isd*, "Osiris, Lord of *isd* tree" or the intended tree in the scene is the *sndt* tree, which was mentioned to be related to protection for the deceased, as it was dedicated to Osiris as the following texts clarify: $\overline{\text{sn}}\text{dt}$ *n Wsr* "Acacia Tree of Osiris", $\overline{\text{in}}\text{d}$ - *hr .k nb nrt* "You pray to the lord of the (acacia) tree", the word *nrt* refers to a kind of acacia tree (Wb, II, 208; Budge 1898: 38; Scott-Moncrieff 1909: 88; Budge 1920: 84).



Fig.19. offerings table on canopic jar GEM N°. 19335



Fig.20. two signs representing two trees.

The lid of the jar is hollow, the edge is prominent, and it has the shape of a man with an oval face and delicate features. The eyebrows are curved, the nose is long and pointed. He wears a short head covering with vertical lines that covers the ears. It is shown wearing a waistcoat covering area section of the vessel. The face is defined with fine black lines [Fig.21]. The jar is devoid of any residue of the viscera.



Fig.21. The lid of the jar GEM N°. 19335

INSCRIPTIONS

Next to the scene, is a text written in hieroglyphs and painted in black ink. There are five vertical columns, which are in good condition. Even though the majority of the text here is written in the hieroglyphic script, it is closer to the hieratic script, and some signs are written in hieratic, such as □ [Fig.22].

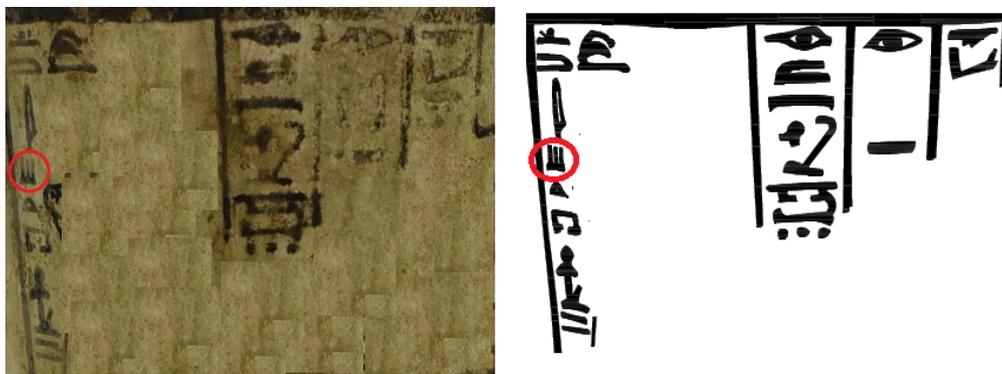
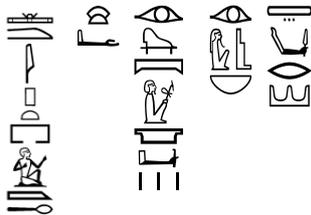


Fig.22. The primary texts of the jar GEM N°. 19335

Text:



Wsir nb t3-dsr, Wsir, hry iryw-3 h m ipt m3 hrw

"Osiris, Lord of Sacred Land, Osiris, Chief of Doorkeepers Khaemopet, justified."

DISCUSSION

THE OWNER

The name of the owner of these jars, *h m ipt*, was common in the New Kingdom and was not apparently attested before this period. It subsequently became popular in the Third Intermediate Period. The tomb owner's name was written three times on all three jars with the same format except for the Amsety jar, where his name included the sign  which appeared in conjunction with the tomb owners' name since the New Kingdom (PN, I, 263, No.18). He bears the sole title "Chief of Doorkeepers (*hry iryw-3*)" which is abbreviated to "keeper (*iry*)", or "doorkeeper (*iry-3*)" (Quirke 2004: 46), this may imply a sort of promotion from "keeper", "doorkeeper", to "Chief of Doorkeepers" He may have been the Overseer of the Doorkeepers of the palace or temple during the Third Intermediate Period, His title implies that he was one of these specific people who were

given access to the royal palace or temple such as “doorkeeper of a temple *iry-ꜥ n hwt-ntr*”, and “overseer of the door *imy-r ꜥꜥ*” (Leprohon 1997: 77-80). Leprohon did not give the title *hry iryw-ꜥꜥ*; This title could have passed from the father to the son in the Third Intermediate Period, evidenced by the statue of *P3-nsi* Cairo JE 3390 (Abdelrahim 2011: 6); it seems that Khaemopet was involved with some administrative duties regarding his connection with the royal palace or temple. The inscriptions on the three Canopic jars mentioned the owner’s name but did not mention the name of his father or mother.

THE CHARACTERISTICS OF THE INSCRIPTIONS

It seems that the words mentioned in the texts of the three jars lacked determinatives, the signs are very thin, and there are no proportions in size between the signs. Some are small, and others are large, as the words appeared inconsistent in terms of the way they were written for example The name Osiris was mentioned five times in different forms, such as  and the form . It was written in the following form  on a jar of Qebhsenuf, and written once again in the form of  on the Duamutef Jar, while on the jar of Amsety, it was mentioned twice, once in the form , and another time in the form  and all of them being written without the divine determinative  despite the presence of this sign on the Duamutef jar, as mentioned in the title *ntr-ꜥꜥ* The Great god.

Munro has stated that cursive hieroglyphs reveal themselves to be a genuinely hieroglyphic script in being more ‘static’ that is, being more resistant to historic truly paleographical change than hieratic, although individual handwriting may vary considerably (Munro 1987: 192-97). Nevertheless, from a similar paleographic perspective, several Egyptologists have emphasised the subjective character of formal particularities of signs and criticised its unreflective use as evidence for the identification of scribes’ hands (Bouvier 2002: 12-13). In parallel with this idea, but from an artistic point of view, Laboury has stated that the identity of an artist is not distinguishable in the final form of his painted hieroglyphs, which can be fluctuant, but in the way the sequence of strokes was made; therefore, in his opinion, the sign execution constitutes a kind of technical signature. (Laboury 2012: 204; 2013: 41). In Palaeography, this sequence of strokes is the ductus: number, order, and direction of strokes that compose a writing sign.

The iconography of these canopic jars is classical, but the inscriptions appear to have interesting graphic peculiarities. Thus, the scribe wrote some hieroglyphs in cursive writing associated with hieroglyphic signs in the main text. Generally, the inscriptions indicate poorer craftsmanship [Table.1]:

N	Sign	GEM 4964	GEM 4967	GEM 19335	Notes
1					Converging lines and strokes are not easily distinguished in this sign.
2					This sign is used as a determinative of the desert  in the word Restau, which refers to a region that extends from Giza to Saqqara.

3					Human eye: the upper and lower lines are generally rounded. The pupil is entirely rounded in the Qebhsenuf jar.
4					Seated god: it is used as the determinative of divine names. The scribe must have used brushes with a medium-hard tip since, in sign (A40), one or more bristles were separated from the bunch and produced a thin line parallel to the primary stroke. The head is a dot, which is sometimes, slightly flattened. The beard is oblique curving stroke. The body is a thick vertical line. The legs are indicated by a diagonal shape.
5					This sign was written in conjunction with the name Osiris, and writings such as:  ,  , for the epithet "Osiris" preceding the deceased's name During the second half of the Twentieth Dynasty (Van Dijk 2001: 25).
6					This sign was written in solid color and a thick line. It is not clear in the Amsety jar.
7					The top is more curved than the bottom in this sign.
8					The scribe used a thick line to represent the stroke (Z1).
9					This sign was written in conjunction with the name Osiris, and writings such as:  ,  , for the epithet "Osiris" preceding the deceased's name During the second half of the Twentieth Dynasty (Van Dijk 2001: 25).
10					Sky: This sign was written in solid color with a slight inclination.
11					Shepherd seated (A47): This sign is written on jars, similar to the hieratic signs (47). In Möller. There is a differentiation between the <i>s3w</i> -guard and the herder. In the hieratic script up to the New Kingdom, the <i>s3w</i> guard is represented with the stick on his knees drawn with an upwards or diagonal stroke. In contrast, the herder is represented with a downwards stroke

					on the right, although some specimens still resemble the <i>s3w</i> -guard (Fig.23).
12					The door lintel  could be that of a house, a city or a chapel, etc. (Wb I, 164, 12-14).
13					The upper arm is depicted with two vertical lines joined at the top by a horizontal line, one horizontal line as the forearm, a curved line depicting only the upper part of the hand and a curved-end stick.
14					Specifically, in the horizontal line, the three strokes representing the plural are always narrower than the ripple line in the Amsety jar. The three plural strokes of Z2 have a non-parallel layout in the Qebhsenuf jar. The three strokes are vertical in the Duamutef jar. For the horizontal line, the number of occurrences of horizontal and vertical sets (Z3) are equivalent, and, in general, the shapes are leaning towards a downwards direction. .
15					
16					This sign was written in solid color with a slight inclination.
17					
18					The upper part narrows at the top and widens slightly at the bottom.
19					This sign was written in hieratic on the Duamutef and Amsety jars. The height is usually greater than the width. Old Kingdom examples often show the detail of matting, and from this period down to the end of the New Kingdom, it was sometimes stylized as  (Fischer 1999: 14).
20					This sign is not visible on the Qebhsenuf jar and takes an almost hemispherical shape with the Duamutef jar, and the form of a Human eye on the Amsety jar.
21					
22					Seated man: The face is clearly indicated in profile. The hair is swept back from the forehead. The arms are raised to neck height, from the elbows.

					The line from the head down through the left arm is continuous. The line defining the body curves gently down to the meet with the converging lines representing the thighs of the kneeling left leg which partially obscures the raised right leg. In the New Kingdom, and particularly in Ramesside times, the common determinative of a seated man  (A1) is sometimes replaced by a sign depicting a seated man with both arms jutting out to the side with his hands held against the chest; the arms and shoulders appear to be wrapped in a cloak  (A76a) (van Dijk 2017: 327).
23					
24					
25					Lamp wick: This sign was written once in solid color and once without twists. The sign was started from the upper left with a single curved stroke.
26					Sun: the sun is a circular disc; the scribe used solid color in writing the sign (N5) on the Duamutef jar.
27					This sign was written with a horizontal line.
28					This sign was written with a horizontal line.
29					This sign was written with a slight tilt to the left.
30					Arm with a hand holding the wand: the upper arm depicted with two vertical lines, one horizontal line as forearm, and a curved line depicting only the upper part of the hand and <i>nhbt</i> -wand.
31					Papyrus rolled up: The sign Y1 always appears horizontally.

Table.1. The different forms of the signs

Gardiner (A47)

Möller (47)



Fig.23. Möller's differentiation of signs 47 (Gardiner A47) (van der Moezel 2018: 59)

THE CANOPIC JARS OF KHAEMOPET: REAL USE

With the three jars of Khaemopet being free of any residue for the viscera, as well as the absence of the four protective deities (sons of Horus) for the deceased's entrails, the four protective spirits (Isis, Nephthys, Neith, and Selkis), the absence of the traditional *dd mdw* formula, and the absence of any reference to Chapter 151 of the Book of the Dead for the sections referring to the sayings of Qebhsenuf, Duamutef and Amsety, including the fact that the jars do not contain any of the basic components of the amulet form recorded on the canopic jars; we can assume that these three jars are dummy canopic jars. Due to a few alterations in the mummification techniques during this period, the internal organs were treated, wrapped and replaced in the body cavity. This is a development that eradicated the principal role of the Canopic jars, the containers for the viscera (Taylor 2001:7). Although their practical function was demolished, their protective religious importance was still valid, especially for the elite, which is demonstrated by the discovery of empty or dummy canopic jars in the royal tombs of the 21st Dynasty. Examples of symbolic canopic jars with cavities that were too shallow and could not accommodate packages of internal organs are known from the Third Intermediate Period, as demonstrated by the painted wooden set from the British Museum (EA 9562-65) [Fig.24].



Fig.24. Painted sycamore fig wood dummy canopic jars
©The Trustees of the British Museum (accessed in 1/12/2022)

Other examples of dummy canopic jars were made of one piece of stone with an engraved line around the jar to represent the border between the body and the stopper, such as the canopic set from the Boston Museum of Fine Arts, 72.590-93 [Fig.25], and the canopic set from the Metropolitan Museum of Art 28.3.115b, c, and 28.3.115a [Fig.26]. The question remains: were these canopic jars not funerary but still linked to worship? They were probably used to store precious cosmetics. Later, the jars were re-used as canopic jars for the storage of viscera; some canopic jars were already dedicated to this purpose during the Third Intermediate Period (Armelle and others 2007: 957-967). In fact, the function of the canopic jars was restored once more during the 25th Dynasty as the rulers of this period adopted the older mummification traditions of treating the internal organs, wrapping them in separate packages and depositing them each inside a specific canopic jar. Examples of fully functional canopic jars are known from the burials of the Kushite rulers at el Kurru and Nuri (Taylor 2001:75).



Fig.25. Dummy canopic jars from the Third Intermediate Period, Dynasties 21–25
©mfa Boston (accessed in 1/12/2022)



Fig.26. Dummy canopic jars from Thebes, El-Khokha, Tomb MMA 832 (H3)
©The Metropolitan Museum of Art (accessed in 1/12/2022)

DATING

These canopic jars can be dated from the characteristics of the lids, hieroglyphic inscriptions, texts recorded on those jars, their comparison to other texts, as well as on the artistic features that appeared on other canopic jars. The date is most likely to be the Third Intermediate Period. In terms of the texts, there is no traditional formula recorded on late Period jars, which is the form of *dd mdw*. As the name Khaemopet is attested from the late Period, with *m ipt* being abundantly associated with the names of individuals from the end of the New Kingdom and the Third Intermediate Period. Due to the poor technical abilities of the scribes who painted the texts and scenes depicted on the jars, some errors appeared in writing the signs, which was common during the Third Intermediate and Saite Periods. This is evident, especially in the texts written on the canopic jars and coffin texts. This is also in addition to comparing the text formulas for jars, which were divided by Dolzani (Dolzani 1982: 10-11) into seven sections, as well the divisions created by Sethe (Sethe 1934: 229-230), which divided the formulas of canopic jars into nineteen types. The canopic jars of Khaemopet are identical to the text formulas in the seventh section created by Dolzani, and similar to the last type in Sethe's divisions, both of which date back to the beginning of the Third Intermediate Period, and continue until the Twenty-sixth Dynasty. (For more on the development of jars, artistic features, and formulas for canopic jars during the Third Intermediate

Period, see: Borchardt 1894: 23-26; Hayes 1947: 261-263; Botti 1953: 118-120; Rogouline 1965: 237-254; Dobrowolska 1970: 74-85; Browarski 1978; Bochi 1995: 13-21; Dodson 1996: 210-212; Aston 2000: 159-178; Farouk 2005: 347-352; Colantonio 2010/2011:35-41, 52-58). The canopic jars of Khaemopet are similar to the styles, sizes, and shapes of the canopic jars of the Third Intermediate Period based on the style and the size such as Canopic Jars of Nesikhons (TT 320), wife of Pinedjem II, 21st Dynasty (EA59197) [Fig.27], and four canopic jars of Queen Henuttawy 21st Dynasty (EA51814-17) [Fig.28]. In summary, the canopic jars of Khaemopet at the Grand Egyptian Museum could be dated to the Third Intermediate Period, XXI to XXVth Dynasty, 1069-664 BC.



Fig.27. The Canopic Jars of Nesikhons (TT 320) at Deir el Bahari ©The Trustees of the British Museum (accessed on 1/12/2022).

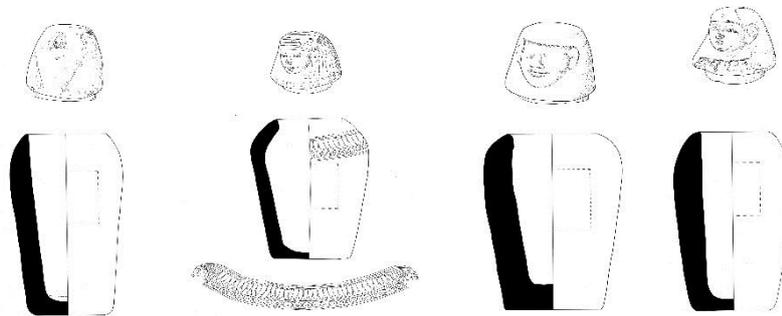


Fig.28. The Canopic Jars of Queen Henuttawy 21st Dynasty ©The Trustees of the British Museum (accessed on 1/12/2022).

Points of comparison	Khaemopet	Nesikhons	Henuttawy	El-Khokha jars
Cultures/periods	21-25 Dynasty	21 st Dynasty	21 st Dynasty	25-30 Dynasty
Material	Faience	Calcite - wood	calcite	Faience
Technique	Painted	Painted - incised	Incised	Painted
Dimensions	max height: 30 cm, max diameter: 13 cm	Diameter: 17 cm, Height: 39 cm, Weight: 7.24 gr	Diameter: 17.50 cm, Height: 39 cm	Jar: 23.5×13×21.1 cm, Jar with Lid: 31×13 cm
Condition	good	good	good	good
Shape	Jars with a lid representing the sons of Horus	Jars with a lid depicting the sons of Horus	Jars with a lid representing the sons of Horus	Jars with a lid representing the sons of Horus
Color	dark beige	dark beige	undefined	blue
Bandage mask	Didn't contain	Didn't contain	Didn't contain	Didn't contain

Inscriptions	Inscribed with horizontal hieroglyphic lines.	A panel of incised Hieroglyphic text coloured blue	An incised panel of Hieroglyphic text	Painted on the body are images of Osiris and a mummiform figure with a human head.
Provenance	Ain Shams (El-Matariya)	Upper Egypt: Deir El-Bahri (Thebes)	Deir El-Bahri?	Upper Egypt, Thebes, el-Khokha, Tomb MMA 832 (H 3), Courtyard, MMA excavations, 1911–12.

Table.2. Comparing the Canopic jars of Khaemopet with those of Nesikhons and Henuttawy, and El-Khokha jars

GENERAL COMMENT

The Canopic Jars of Khaemopet are complete except for the *Hpy* Jar. The three canopic jars of the Chief of Doorkeepers, Khaemopet, were extracted from El-Matariya. They vary in dimensions, and the material of manufacture is faience. All the jars were distinguished by the name of the deceased, which is Khaemopet, and his function is Chief of the Doorkeepers accompanied by the title of true of voice or justified, which was mentioned on the Duamutef and Amsety jars. The three jars were found empty because, since the Twenty-First Dynasty, the viscera were returned to their place in the body. However according to tradition, the empty canopic jars were still placed inside the tomb (Bunson 2002: 80). They were considered representational Canopic Jars (Martin 1980: Col. 318).

The three jars are similar in the direction the text is written. As all texts were written in vertical lines of hieroglyphs in black ink, the way the signs are written is not perfect however, the direction of the text is always read from right to left, except for some signs written for reading from left to right. On the Jar of Qebehseuef, the name of Osiris appeared in the  form, and the sign  represents the title, the Lord of Restau, while the signs  and  are associated with the name and function of the deceased on the Duamutef Jar. The sign  is associated with Osiris on the Amsety Jar. The explanation for this difference is that the author may have told the person to pray and give offerings in the direction of Osiris, so he drew the signs of the deceased facing Osiris, while directing signs in the name of Osiris to face towards the deceased, in reference to the depicted, Osiris receiving the deceased's words and offerings.

The canopic jars are considered unconventional due to the presence of a scene of the deceased while giving the offerings to the God Osiris, while the presence of Osiris on the jars is not a common theme. It is followed by the existence of a formula for chapter 151 from the Book of the dead, elements of the sayings of the four sons of Horus, and sometimes the words of the four Gods Isis, Nephthys, Neith, and Selkis.

The four deities (sons of Horus), the protector of the deceased's internal organs, were abolished entirely, and none of them were mentioned. The four protective spirits Isis, Nephthys, Neith, and Selkis do not appear in the text, while Osiris appears in the scene receiving the offerings of the deceased, in reference to the request of the deceased to protect Osiris which is sufficient for him to pass on to another world, and to confirm that the Osiris spirit is good for the protection of the dead. On jars in the Louvre it is possible to notice a strange representation of the gods returned to him by protecting the viscera instead of the four gods (Sethe, 1934: 232, note. 77).

The three canopic jars contain a scene of giving offerings, accompanied by a text that includes supplications for the God Osiris and some title, along with the deceased's name, occupation and title.

The technical level of the scene depicted on the canopic jars was not perfect. The writer or artist did not have sufficient experience in writing texts on the jars, as he made mistakes related to the method of drawing signs, and errors related to the formatting of the signs, including the proportions between the lines which are taken into account when marking the signs, this led to the emergence of clear differences between them, some are small, others are large, and some signs may have to be minimized.

The title *m³-hrw*, justified, is engraved in a very small format; it appears as two horizontal lines without any details. Where it appeared on the jar of Amsety and *Dw³-mwt.f*, it appeared larger and clearer than on the Duamutef jar, while it was not mentioned on the Qebehsenuf jar. It appears that the writer engraved it in this way because it appeared at the end of the last line of the text and the lack of space between the end of the writing frame and the back of the deceased depicted in the scene, so it came in this small form compared to the Amsety jar.

The jars are devoid of the traditional *dd mdw*, formula which is the initiation of the talisman that follows to have a magical effect leading to the fulfillment of the content of the talisman for the deceased. As the text did not include any reference to Chapter 151 of the Book of the Dead in the parts of the sayings of Qebehsenuf, Duamutef and Amsety, and the jars did not contain any of the essential components of the talisman formulation written on the Canopic Jars according to Sethe's division except the Osiris  Formula.

The name of the god Osiris was mentioned five times in these jars. Twice on the Qebehsenuf jar, twice on the Amsety jar and once on the Duamutef jar. Each jar was marked by the presence of one or more titles of the god Osiris. On the Qebehsenuf jar, the *nb r-st³w* title was mentioned, the Lord of Restau, and on The Duamutef Jar is mentioned the title of two surnames for Osiris: *nb nhh* Lord of Eternity and *ntr-³* The Great God, while the title *nb t³-dsr* Lord of the Sacred Land was mentioned on the Amsety Jar.

The places where the name Khaemopet appeared differed over the jars, it appeared at the end of the text on a Qebehsenuf jar. and It appeared with the title justified on the Duamutef jar, and the Amsety jar, and it always appeared after the name Osiris, the primacy of Osiris came naturally for reverence.

The text and the scene appearing on the three vessels included some notes: the Duamutef depicts the deceased on the right and Osiris on the left, unlike the Qebehsenuf and Amsety jars, where the deceased appears on the left and Osiris on the right. The deceased does not hold any sacrifice on the Qebehsenuf jar while he appears holding some lotus flowers to present a sacrifice on the Duamutef and Amsety containers, and the deceased may be pictured in the plea to Osiris before giving the offerings on the Qebehsenuf jar. Osiris appears holding the scepter *hk³* and the swatter *nhh* with both hands on the Duamutef and Amsety jars, while only the swatter *nhh* was held on the Qebehsenuf jar. The *hk³* scepter shows a poorly painting technique on the Amsety jar, because there is no space between the end of the parapet frame behind Osiris to allow the sign to be drawn in its full form, the sign  - which refers to a tree attached to Osiris, appears beneath the foot of the deceased and Osiris in the scene,, while it did not appear on the Qebehsenuf and Duamutef jars.

The types of offerings presented to Osiris and illustrated at the top of the offerings table differed from one vessel to another. We find that the offerings contain bread but not lotus flowers on the Qebhsenuf jar, while the offerings included bread and lotus flowers on the Duamutef and Amsety jars. The shape of the offerings table itself also differed from one vessel to another. On the Qebhsenuf jar we find supports that support the table, unlike the offering tables depicted on the Duamutef and Amsety jars that appear with only one foot without the supports.

The falcon headed lid on the Qebhsenuf jar is very poor compared to the ape headed lid depicted on the lids of canopic jars during the New Kingdom and Late periods, where the ears do not appear to be either slightly prominent or significantly prominent.

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ثلاثة أوان كانوبية من المطرية محفوظة في المتحف المصري الكبير GEM No 4964, 4967, 19335

الملخص

يتناول البحث دراسة ونشر ثلاثة من الأواني الكانوبية محفوظة بمخازن مركز ترميم المتحف المصري الكبير، وأرقامها طبقاً لسجل المتحف (GEM No 4964, 4967, 19335)، والأواني الكانوبية الثلاثة تم استخراجها من منطقة آثار المطرية، وهي مصنوعة من الفيانس، والإناء الرابع مفقود، وتحمل الأواني الكانوبية الثلاثة اسم: " *h^c m ipt* خع إم إيبت" والذي تقلد وظيفة " *hry iryw-^{c3}* رئيس البوابين"، وهو ما يتضح من خلال اللقب المسجل على الأواني، ثم تطرق الباحث إلى تأريخ الأواني والذي يشير أولياً إلى عصر الانتقال الثالث وفقاً لطبيعة ومميزات النص الموجود عليها.

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جامعة بنها

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بيانات المقال

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الكلمات الدالة

الأواني الكانوبية،

إمستي،

دوا موت إف،

قبح سنو إف،

رئيس البوابين،

خع إم إيبت،

أوزير