



A Ptolemaic Lintel and the Seven Arrows of Mut

Abdelrahman Ali Abdelrahman

Faculty of Archaeology,
Cairo University, Egypt.

abdelrahman.ali@cu.edu.eg

Mostafa Nagdy

Faculty of Archaeology,
Cairo University, Egypt.

mostafanagdy@cu.edu.eg

ABSTRACT

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

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

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INTRODUCTION

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

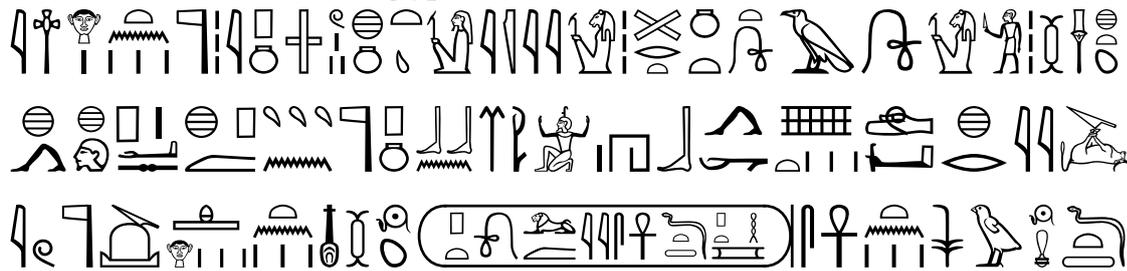
Inventory Nr.	TR 2 /10 / 28/ 2
Material	Sandstone.
Dimensions	Length: Upper part (Cornice) 135 cm. Lower part: 117 cm. Height: Upper part 33 cm. Lower part: 22 cm.
Dating	Ptolemaic Period.
Provenance	Unknown.
Condition	Excellent.
Bibliography	M. G. Daressy, Sur une série de personnages mythologiques,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

Description the lintel:

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

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

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

A. The horizontal hieroglyphic line: ←

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

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

Comments:

(a)  *Imyw hnd Wsir*: "those who are at the foot(?) of Osiris(?)" is a description of the seven arrows of Mut (Leitz II 2002, 463c). This reading is uncertain, however, as it

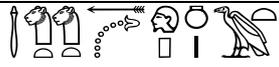
is not found in other sources. The other suggestion is that  *imyw-hnd* is a compound term that refers to a guardian deity especially when it ends with a god determinative or image.

(b) *Istyw*: (Wilson 1997, 112-113) The word originally referred to a company of men performing different tasks (Černý 1973, 100, n. 1-3), and was also used to denote a group of soldiers (Schulman 1964, 25,43). In Ptolemaic-Roman period texts, as well as in the royal underworld texts of the New Kingdom, *ist* refers to the crew accompanying the sun god in his boat (Leitz I 2002, 551c) (Edfou III 32, 6, 9; 293, 9-10; Edfou VI 17, 9). This group of protective gods is shown in the scenes of slaying crocodiles helping the king (Edfou IV 57, 14-15) and they are also the crew of the boat of Horus (Edfou VI 79, 1; 184, 12, 13, 17, 18). The sculptor used the

sign  instead of the sign  by mistake in this word.

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

In the Ptolemaic-Roman period, earlier signs are occasionally depicted from a different perspective. This is clearly shown in the word *sšr* where the mouth sign  *r* is written as , the mouth spitting out liquid, as a phonetic complement at the word *sšr* (Fairman 1945, 65).

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

Group 2

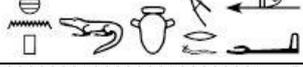
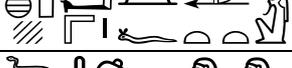
The second arrow group consists of two demons, each one represented with a human body and a bull's head. They are standing face to face and hold each other's hands. Above them their name is written as the follows:



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

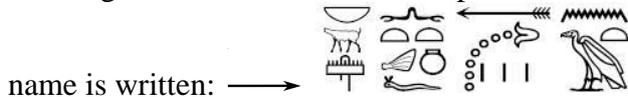
This second arrow is represented in most cases as two figures with a human body and a bull's head; they are standing face to face and hold each other's hands, although sometimes they hold one hand and have knives in the free hands. On the naos of Domitian, the figure is alone and holds two knives, while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

Sources	Different spellings
Egyptian Museum Lintel	

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

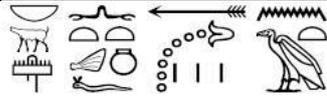
Group 3

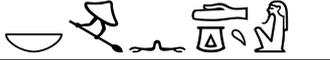
This group consists of only one figure depicted with a human body and a lion head. He is shown standing on a snake which raises up its head and the front of its body. Above is the figure, its



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

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

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

Edfou VIII 109, 5-8.	
Atfih (Petrie 1915, pl.43).	
El-Qal'a (Pantalacci et Traunecker 1990, no. 85-91).	

Group 4

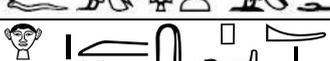
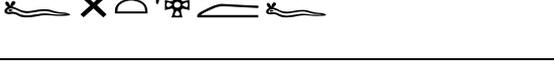
The group consists of four figures: two gods are represented with a human body and a lion head, standing face to face, holding each other's hands and standing upon a snake; the other two figures are two baboons depicted one above the other. Above this group their name is

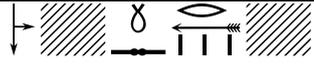
written: 

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

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

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

Sources	Different spellings
Egyptian Museum Lintel	
Crypt , El-Kab temple (Capart 1940, 21-29).	
Naos of Nect. II (Rondot 1989, 249-270).	
Philae temple (Beinlich 2013, photos 1200-1399).	
Dendara VII 9, 12-14; 10, 10-13, pl.593.	
Mar. Den. I, pl.78-79.	
Naos of Dom. (Daressy 1916, 121-128; Rondot 1990, 303-337).	
Edfou I 511, 13-512,3, pl. 35b.	
Edfou VIII 109, 5-8	
Atfih (Petrie 1915, pl.43)	

<p>El-Qal'a (Pantalacci et Traunecker 1990, no. 85-91).</p>	
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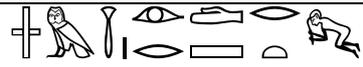
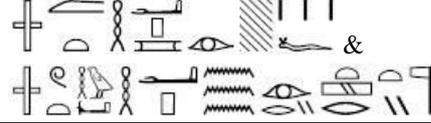
Group 5

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



The fifth arrow of Mut: *Imy hꜥpy ir.f dšr sšr 5 n Mwt* "One who is in Hapy and makes (it) red, the fifth arrow of Mut".

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

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

The seven arrows discussed in this paper are considered as the *h3tyw*-demons or messengers of the goddess Sekhmet. She sends them against her enemies and the enemies of the king. At Edfou, there is a litany for Sekhmet focusing on her protection against the seven arrows of Mut (Edfou VI 268, 5-269, 4). The inscriptions are a call to Sekhmet, represented as a snake with the head of a lioness and ask her to come and drive away her arrows as well as to protect the king and the living falcon from them. The text on the lintel at the Egyptian Museum is a praise to Sekhmet and two groups of demons, the first one being the crew of Tithoes or Tutu (*ist wrt nt Twtw*) and the second being the messengers of the goddess Sekhmet (*h3tyw n Shmt*). These two groups move (*h3h tp ʿ.s*) according to the orders of the goddess Sekhmet. At the same time, they are divine figures because they were created from the body of the god (*hpr m hʿw n ntr pn*).



As for the name of Ptolemy (*Ptwlmys ʿnh dt mry Pth*), “who lives forever, whom Ptah loves”, there are five Ptolemies who integrated the title *ʿnh dt mry Pth* in their personal names:

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

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

Conclusion:

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

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

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

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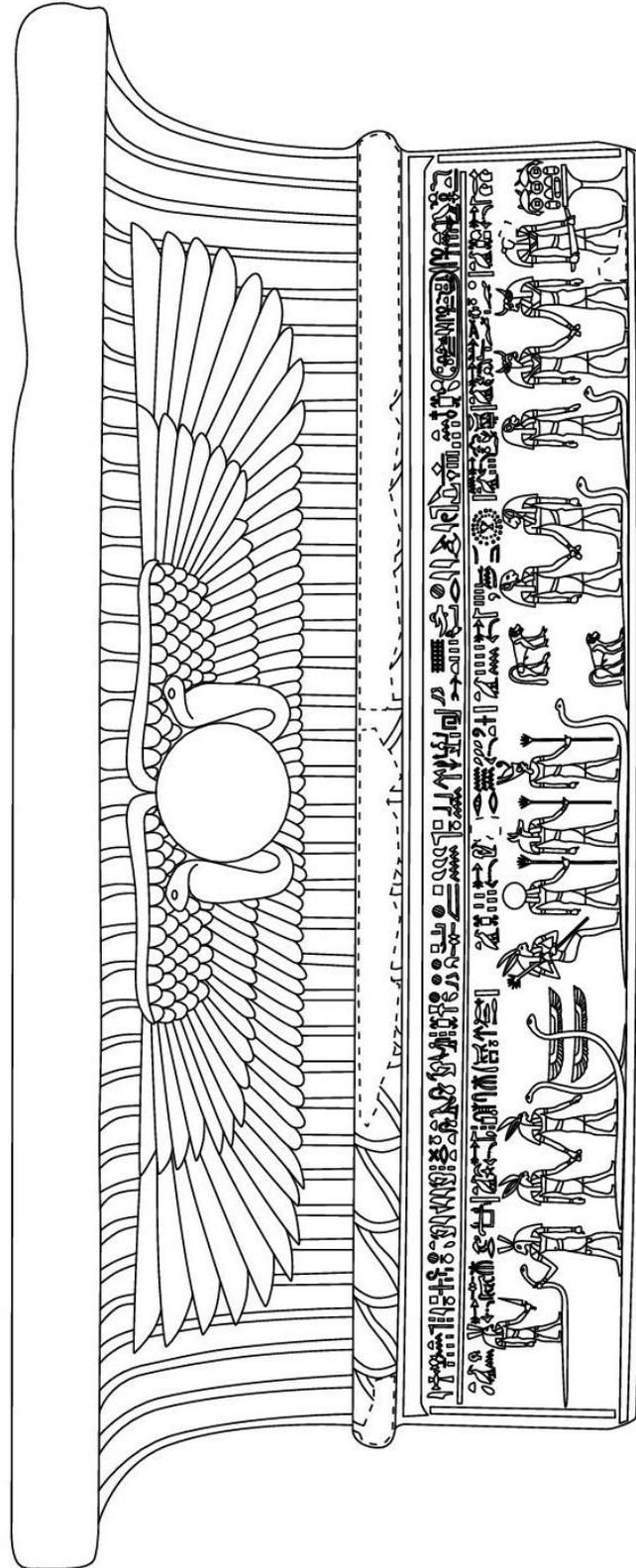
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Pl. I, The Ptolemaic lintel of the Egyptian Museum, Cairo.
© Egyptian Museum, Cairo.



Pl. II

Drawing by Mostafa Nagdy

عتب بطلمي وسهام موت السبعة

المخلص

تركز هذه المقالة على نشر لعتب كامل من مادة الحجر الرملي، من العصر البطلمي ومحفوظ في المتحف المصري بالقاهرة، ورقمه في السجل المؤقت هو ٢ / ١٠ / ٢٨ / ٢. يظهر هذا العتب سبع مجموعات من المعبودات الحارسة أو الجن، الذين يمثلوا سهام المعبودة موت السبعة. ينتمي هذا العتب لأحد الأبواب الداخلية لمعبد بطلمي في مصر العليا، ومن المؤسف أن مصدر هذا العتب غير معروف. سوف تناقش هذه الورقة البحثية العتب والمكان المحتمل الذي جاء منه، واسم الملك البطلمي المسجل عليه، ثم تتناول الهيئات السبعة المصورة عليه ومقارنتهم بالمنظر والنصوص المشابهة الأخرى للسهام السبعة المسجلة في المصادر الأخرى سواء على المعابد أو الناواويس، تتناول الدراسة أيضاً التعليق اللغوي والديني على بعض الكلمات.

عبدالرحمن علي عبدالرحمن

كلية الآثار
جامعة القاهرة
abdelrahman.ali@cu.edu.eg

مصطفى نجدي

كلية الآثار
جامعة القاهرة
mostafanagdy@cu.edu.eg

بيانات المقال

تاريخ المقال

تم الاستلام في ٢٥ فبراير ٢٠٢٣
تم استلام النسخة المنقحة في ١ أكتوبر
٢٠٢٣

تم قبول البحث في ٢٨ أكتوبر ٢٠٢٣
متاح على الإنترنت في ١٠ يونيو ٢٠٢٤

الكلمات الدالة

معبد،
السهام،
إدفو،
دندرة،
موت