

# Four Anubis gods in the “*md.t* & *mnht*” offering ritual

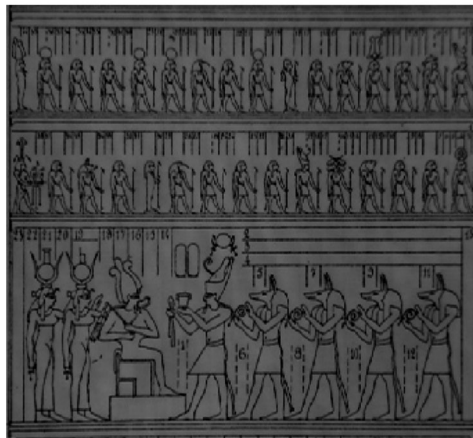
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## Introduction:

The offerings of the ointment “*md.t*”<sup>1</sup> and the cloth “*mnht*”<sup>2</sup> are from the most important offering rituals performed in the Egyptian temples<sup>3</sup>.

The combined offering of *md.t* & *mnht* have a mortuary aspect, *md.t* is for embalming, while *mnht* is for mummy wrappings, together they symbolize regeneration of the dead, a rite that is usually performed by the heir for his ancestors which guarantees his right to his inheritance<sup>4</sup>.

In a scene from Edfou (fig.1), the Ptolemaic king (Ptolemais IV) is offering the “*md.t* & *mnht*” to the god Osiris, behind him standing four gods in human body with the heads of jackals<sup>5</sup>.



(Fig.1) E IX, Tf.24b

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The accompanied texts refer to the name of each one of these four gods by one of the god Anubis's most important titles, cited as the following:

*inpw imy wt<sup>6</sup>, inpw hnty sh ntr<sup>7</sup>, inpw m wbt<sup>8</sup> and inpw nb t3 dsrt<sup>9</sup>.*

It is well known that the god Anubis<sup>10</sup> –as the god of mummification–was very related to cloth and ointment which were used in the mummification process<sup>11</sup>.

The four Anubis gods behind the Ptolemaic king deserve our attention, and raise some questions: Who are these four gods? What are their functions? and Why are they represented in a unique scene as four separate entities of the god Anubis?

The god Anubis holds many funerary titles but the personification of these titles in the form of four separate gods is not popular. The reference to the god Anubis by his titles came in several texts before the GR period, as we read:

#### **On a Stelae from the XIX dynasty in Cairo Museum<sup>12</sup>:**

Four titles of the god Anubis were mentioned<sup>13</sup>.

#### **In the Late period<sup>14</sup>:**

In a Hieratic funeral Papyrus composed in the the Roman period, there is a prayer for the four Anubis gods who are in front of the sanctuary of Osiris, their roles towards Osiris is mentioned<sup>15</sup>.

#### **In Pap. Jumilhac<sup>16</sup>:**

Four titles are present among the gods of the city of “*dwn 3wy*”<sup>17</sup>.

#### **In the book of hours<sup>18</sup>:**



Six titles of the god Anubis are mentioned but they are referred to as “The Protectors of the six hour of the night”.

They were mentioned in the temples of:

**Dendera** as:  *inpww* “The Anubis gods” in the following text:

*ts tw hry db3t.f dmd n.f ntrw hr sdwh b3t.f m inpww*

“Raise-toi who is in his sarcophagus (Osiris), the gods are gathered together after embalming his corpse by the Anubises.”<sup>19</sup>

**Edfou** as:  *inpww- fdw* “The Four Anubis”<sup>20</sup>, or  *inpww- fdw- wrw* “The great four Anubis”<sup>21</sup>.

The representation of four jackal gods together can be seen earlier than the Edfou scene on a stela (fig.2) dated to the Ramesside period<sup>22</sup>.



(Fig.2) DuQuesene, Anubis, pl. SO4

The lack of texts on this stela gives us only an attention to the representation of four Anubis gods together as if they are different Anubis having the same role towards the god Osiris.

### **Description of the Edfou scene:**

In the scene of Edfou, in the third register<sup>23</sup> (fig.1) we see the king Ptolemais IV presenting *md.t*- ointment and *mnht*-cloth to his father Osiris who is sitting to the left in his usual form. Osiris is followed by Isis(-Shentayt) and Nephtys, while behind the king standing the four Anubis gods offering the *si3.t*- cloth to Osiris<sup>24</sup>.

The Ptolemaic king is wearing the double crown, holding the *mnht*-cloth in one hand, while in his other hand the cup of ointment *md.t*, above him the sun disc with two uraeus hanging to it.

The four Anubis gods are represented with human body and the head of a jackal<sup>25</sup>, every one of them is holding a *si3.t*- cloth in his hand<sup>26</sup>.

The “*inpww*” or the four Anubis’s representation together is not popular, but the group of gods is well known in the ancient Egyptian religious beliefs<sup>27</sup>, and also in the Ptolemaic Period. The number four was related to be the four protectors gods who are at the four corners of the universe as guards of the four cardinal points<sup>28</sup>, Its origin goes back to Heliopolis<sup>29</sup>. They may be associated with the four

sons of Horus the guardians of the four canopic jars<sup>30</sup>, also the four spirits *ḥw fdw* who are mentioned on a late period sarcophagus<sup>31</sup>, and they are the four protector genii who protect his majesty day and night<sup>32</sup>.

Each one of the four Anubis has the name of one of Anubis's most known titles which are connected to his religious role towards Osiris, as the following:

#### **The first:**

*inpw imy wt hkr.i dt.k m t3yt*

“Anubis who is in the Jackal skin, i adorn your body with Tayet-cloth”<sup>33</sup>

Tayet<sup>34</sup> was the goddess of weaving known from the OK when she appears in Pyr.texts, where it is said that she is “The king's mother who clothes him and lifts him up to the sky”<sup>35</sup>, so she was closely associated with cloth as in later times she was said to be the one who weaves the walls of the tent of purification<sup>36</sup>.

#### **The second:**

*inpw hnty sh ntr stp.i hsw.k m ntr*

“Anubis who is before the embalming tent, I clothe your limbs with divine cloth.”<sup>37</sup>

#### **The Third:**

*inpw m w3bt wt.i hsw.k hbs r rnnt*

“Anubis who is in the purification sanctuary, I wrap your body with Renent cloth”<sup>38</sup>

Renenutet<sup>39</sup> was the personification of linen, the production of textile was under her dependence, she was therefore identified with the goddess Tayt in the Pyramid Texts<sup>40</sup>.

Renenutet was known as “The weaver goddess” in the Ptolemaic period, her name was connected with a kind of cloth i.e. “*ḏb3 n Rnnt*” in the Ptolemaic texts<sup>41</sup>.

#### **The fourth:**

*inpw nb t3 dsrt twt dt.k m n3t idt*

“Anubis the lord of sacred land, I reassemble your body with the perfumed cloth of Neith”<sup>42</sup>

Here the fourth Anubis reassembles the body of Osiris with the cloth of Neith which I think that it was perfumed by the *idt* ointment<sup>43</sup>. Because the cloth and the ointment were very closely associated together and they are always mentioned together in offerings, some translated this sentence as “I anoint your body with Neith ointment”. But the verb *twt* here means “assemble together” and that can be done by the cloth of course.

As for the goddess Neith it is well known that she was the patron of Textile and that her city of “Sais” is very popular in the textile manufactories<sup>44</sup> and it is situated in the middle of a wide region of the production of linen and textile<sup>45</sup>.

- From the previous texts we deduce the funerary functions of the four Anubis and their principle role which is directed to Osiris, as we have read: they gather the parts of Osiris’s body, mummify him, clothe his limbs with divine cloth, adorn his body and assemble it with anointed cloth.

**There are other titles and jobs for the four Anubis towards Osiris, as we read in the following:**

*imyw ht wsir* “They are the followers of Osiris”<sup>46</sup>.

*hnty ꜥ wrd ib* “They are the headmasters of the palace of the one whose heart is tired”<sup>47</sup>. This title refer to Osiris as he who is of the tired heart, and that epithet occurs often in funerary texts<sup>48</sup>.

*msdw ꜥw nw bꜥ dmd* “They who clothes the united ba”<sup>49</sup>. It is usually an epithet of Osiris, who is a mummy, with all his body preserved and united is thus called the “complete ba”<sup>50</sup>. The Four Anubises bandage the flesh of the united *ba*.

*hntyw-hwt-Wsir* “They are the headmasters of the temple of Osiris”<sup>51</sup>.

*iryw ꜥ nw dwꜥt* “They are the protectors of the gates of the underworld”<sup>52</sup>.

The role of the four Anubis as protectors gods among other underworld gods<sup>53</sup>.

**-The “*md & mnht*” offering ritual<sup>54</sup>:**

The *md.t*- ointement is from the most important kind of ointments, It is well known from the Pyr.Texts<sup>55</sup>, It has a sacred power since it was used to fill the eye of Osiris<sup>56</sup>. It could be offered from one to four cups of offering, It has a vital and a renewal and a protective power<sup>57</sup>.

The offerings of cloth is a part of the daily ritual service, for it clothes the image of the god. The cloths are considered as symbols of kingship and by offering them the king shows that he is the legitimate ruler because he has the correct clothes and can be recognized and feared from his splendid appearance<sup>58</sup>. The cloth and the ointment are connected together in offerings<sup>59</sup>.

Isis-(shentayt)<sup>60</sup> and Nephtys who are standing behind Osiris, are known with their help in the mummification process, they are seen helping Anubis during mummification, holding the mummification cloth in their hands while Anubis is leaning towards the body of Osiris, mummifying him (fig.3)<sup>61</sup>.



(fig.3)

Petrie, Gizeh & Rifeh, pl. XXXVII

Isis and Nephtys are well known as “The protectresses of weaving” from the MK to the Ptolemaic period, and they hold a unique title as the “Two Weavers”<sup>62</sup>.

In the *st3-mrt*<sup>63</sup> rite involves four boxes containing the four types of cloth and one of the texts of this ritual lists the contents of these boxes’ cloth that they are four made by Isis and Nephtys<sup>64</sup>.

### **The four Anubis Gods and the *s3.t*-cloth:**

There were many kinds of textiles used in mummification, one of them is the *s3.t* – cloth<sup>65</sup>. It is a linen cloth, known from the Ok to the Ptolemaic Period. It is mentioned frequently in the ritual of “Opening the mouth” and in the ritual of Mummification<sup>66</sup>.

It is a divine cloth, with white colour as it was the symbol of light especially the moon light which is needed for the deceased to illuminate the darkness of the underworld<sup>67</sup>.

It was mentioned in the Pyr.Texts<sup>68</sup> to be used for the king in his ascending process to the sky wearing a garment made from the *s3.t* cloth, and it was also the dress of the god *Re*<sup>69</sup>.

The offering of four fabrics of *s3.t* by four Anubis is just like the offerings usually took place in the temples of four specific types of colorful fabrics within stages in the rite of “Opening the mouth”, and the colors of these fabrics are white, green, red and blue.

The *si3.t*-cloth was used in wrapping the mummies from the NK<sup>70</sup>, In a Papyrus from *Tebtynus* it was said that the god Osiris was found under a *rw* tree (reed tree) wrapped in the *si3.t*-cloth<sup>71</sup>.

During the festival of the Month *Khiok* of Osiris<sup>72</sup>. Osiris is regenerated by the rays of *Re* and become solarised, and of course the *si3.t* played a very important role in this and it helps Osiris to become a sun himself.

The *mnht* cloth came first in mummification, after Anubis (or the embalmers<sup>73</sup>) mummify the body then they wrap the mummy with the *mnht* and I think also the *si3.t* was used as strips to well enclose the body of the deceased.

Here the four Anubis with the this kind of cloth participating in offering to Osiris shows us the relation between the god Osiris and the god Anubis and therefore the four gods Anubis, this relation came from that Anubis was considered to be the son of *Re* in early myths<sup>74</sup>, but later he became known as the son of Osiris and Nephthys<sup>75</sup>, he helped Isis in mummifying his dead father Osiris. Indeed, when the Myth of Osiris and Isis emerged, it was said that when Osiris had been killed by Set, Osiris' organs were given to Anubis as a gift. With this connection, Anubis became the patron god of embalmers during the funerary rites of mummification<sup>76</sup>.

So Anubis is considered the youthful prince, the heir to the throne as the Etymology of his name *inpw* refers to him as the son of the king<sup>77</sup>. Ursula Köhler insisted in her study about the *imst* on the reference to this filiation to Osiris because of his role as the god of the dead<sup>78</sup>.

Finally we deduce that the number four here of Anubis refers to the “four sons of Horus” who were in origin the four sons of Osiris and to ensure the inheritance of the throne to Horus, they were considered to be the sons of Horus. They had the same role in embalming the body of Osiris, they helped Horus and Anubis in mummyfing the body of Osiris (fig.4) and burying him in Heliopolis<sup>79</sup>.

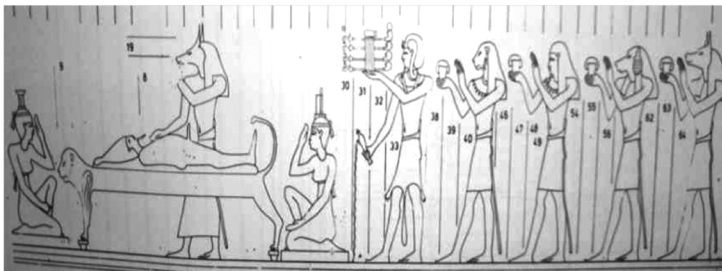


Fig.4

The four sons of Horus holding *md.t* to anoint the body of Osiris after embalming  
D X,pl.243



## References

- <sup>1</sup> Animal fat mixed with vegetable matter, this is one of the unguents used in the rite of “opening of the mouth”. It is made fragrant and has as its base possibly cow grease, so a manufactured rather than naturally occurring substance see:  
É.Chassinat, Quelques parfums et onguents, in *RdE III*, fasc.1-2,1938, p.119; M.Alliot, Le Culte d’Horus à Edfou au temps des ptolémées, *BdE XX*, Le Caire 1954, p.62, 91; É.Chassinat, Le mystère d’Osiris au mois de *Khoiak* I-II, 1968, p.202, 591-2; J-C.Goyon, Rituels funéraires de l’ancienne Égypte, 1972, p.148, index, 346; G.Charpentier, Recueil de matériaux épigraphiques relatifs à la botanique d’Égypte antique, 1981, 368-9 no.584; R.Germer, “Parfüm” in *LÄ IV*, 910-911; M.A.Shimy, Parfums et Parfumerie dans l’ancienne Égypte, Lyon 1997, p.29ff.
- <sup>2</sup> WB II, 87(13)-88(2); Smith, The Old Kingdom linen list, in *ZÄS 71*, 1967, p.134ff; R.O.Faulkner, A Concise dictionary of middle Egyptian, 1972, p.110; W.Guglielmi, “Leinen” in *LÄ III*, 999-1000; D’Amicone, “Stoffe und Webarten” in *LÄ VI*, 57-63; A.Gasse, L’étoffe funéraire de Senhotep, in *BIFAO 83*, 1983, p.191-195; M-L.RYHINER, La procession des étoffes et l’union avec Hathor, *Rites égyptiens 8*, 1995; P.Wilson, A Ptolemaic Lexikon. A Lexicographical Study of the texts in the temple of Edfou, Leuven 1997, p.435f; F.Servajean, l’étoffe *šj.t* et la régénération du defunt, in *BIFAO 103*, 2003, p.439ff.
- <sup>3</sup> A.Moret, Le Rituel du culte divin journalier en Égypte, d’après les papyrus de Berlin et les textes du temple de Sêti I<sup>er</sup> à Abydos, *Annales du Musée Guimet 14*, 1902; J-C.Goyon, op.cit., p.148; R.David, Religious ritual at Abydos, Warminster 1973; J-Francois Pecoil, L’Offrande des Etoffes dans les temples Ptolemaïques et Romaine d’Égypte, 1980-81, p.166ff.
- <sup>4</sup> A.M.Blackman, Some notes on the Ancient Egyptian practice of washing the dead, in *JEA 5*, 1918, 117-118; Id., Sacramental ideas and Usages in Ancient Egypt, in *PSBA XL*, 1918, p.66, note 82, pp.86f; J.Settgast, Untersuchungen zu altägyptische bestattungsdarstellungen, in *ADAIK 3*, Hamburg 1963, p.37, Tafel.3; C.Cauville, La Théologie d’Osiris à Edfou, in *BdE 91*, 1983, 174; B.Altenmüller, “Anubis” in *LÄ I*, 329; Wilson, *PTL*, p.436.
- <sup>5</sup> E I, 188, 3& 4; E IX, Tf.24b (right); XI, pl.ccLXXXII; S.Cauville, La Théologie d’Osiris, p.174; Id., L’Offrande aux dieux dans le temple égyptien, 2011, p.115ff; PM VI, p.150(258).
- <sup>6</sup> WB I, 380 (1-4).  
An epithet of Anubis from D.4-5 describing his role as a god of embalming.  
U.Köhler, Das Imiut, Untersuchungen zur darstellung und bedeutung eines mit Anubis verbunden religiösen symbols, Wiesbaden 1975; Id., “Imiut” in *LÄ III*, 149-150; J.Th.Logan, The Origins of the *imywt* Fetish, *JARCE 27*, 1990, p.61-69; Du Quesne, Milk of the jackal: Some reflections on Hezat, Anubis and the *imywt* *Cahiers Caribéens d’Égyptologie 1*, 2000, pp.53-60.
- <sup>7</sup> Wb III, 305 (18-20).  
A funerary title particular of Anubis as the god of embalming tent(*sh-ntr*)  
E I 188, 8; Grdseloff, Das Ägyptische Reinigungszelt, Kairo 1941, 39ff; Ch.Nims, Another geographical list from Medinet Habu, in *JEA 38*, 1952, 41; B.Altenmüller, “Anubis” in *LÄ I*, 328; Wilson, *PTL*, p.739-740.
- <sup>8</sup> WB I, 284, 4-5; E.Brovarski, *Orientalia 46*, 1977, 114-115.
- <sup>9</sup> WB V, 228, 12; E I 188, 10; Kees, Der Götterglaube im alten Aegypten, 1941, p.29 no.6; *PTL*, 1121.
- <sup>10</sup> *RÄRG*, 40; H.Kees, op.cit., p.177-178; B.Altenmüller, Synkretismus in der Sargtexten, in *GÖF 7*, 1975, 20-23; J.C.Grenier, L’Anubis Cavalier du Musée du Louvre, in Hommages à Maarten J.Vermaesen, 1978, p.405-408; B.Altenmüller, “Anubis” in *LÄ I*, 327-329; T.DuQuesne, Jackal at the Shaman’s Gate, A study of Anubis lord of Ro-Setawe, 1991; T.DuQuesne, Black and gold god, colour symbolism of the god Anubis with observations on the phenomenology of colour in Egyptian and comparative religion, 1996; Id., Anubis, Upwawet and other deities, personal worship and official religion in ancient Egypt, 2007; *LGG I*, 390-394.
- <sup>11</sup> S.Sauneron, Le Rituel de l’Embaumement Pap. Boulaq III, pap. Louvre 5, 158, SAE, Le Caire 1952; Fernand De Bono, Embalming and Mummification, Egypt Travel Magazine, Cairo, No.32, 1957, 12-15; C.Andrews, Egyptian Mummies, London 1984; N.Harris, Mummies. A very peculiar history, 1995.
- <sup>12</sup> Wb IV, Belegstellen, p.559, 13; J.Vandier, Memphis et le Taureau Apis dans le Pap.Jumilhac, in Mélanges Mariette, *BdE 32*, 1961, p.113 no.2; Id., Le Pap.Jumilhac, 1961, p.153(109).
- <sup>13</sup> *Nb t3 dsr, imj -wt, hnty sh ntr, hrì ìb šj t.*  
J.Vandier, in Mélanges Mariettes, p.113.



<sup>14</sup> Szezudłowska, Liturgical Text Preserved on Sękowski Papyrus, in *ZÄS* 98, 1970, 58(15,5); *Urk.IV*, 1768, 7.

<sup>15</sup> Szezudłowska, op.cit., p.57.

<sup>16</sup> J.Vandier, *Le Pap.Jumilhac*, 1961.

*Nb dwnšwy, hnty sh ntr, imj -wt, nb t3 dsr*

<sup>17</sup> W.Westendorf, "Dunanui" in *LÄ I*, 1152-1153.

The city of the 18<sup>th</sup> Upper Egyptian nome, its God *Dunanwi* appears in several contexts in the Pyramid Texts especially in the purification ritual, he was assimilated to Horus and because his nome was adjacent to that of Anubis (the 17<sup>th</sup> Upper Egyptian nome), he appears in the late period as the combined Horus-Anubis, see: Wilkinson, *The Complete gods and goddesses of ancient Egypt*, 2003, p.200.

<sup>18</sup> R.O.Faulkner, *An Ancient Egyptian book of hours* (Pap. Brit. Mus. 10569), 1958, 23, 7-12; Id., in *JEA* 40, 1954, p.34ff.

<sup>19</sup> D X, 397, 11.

<sup>20</sup> E VII, 13.6; Szezudłowska, in *ZÄS* 98, 1970, 58(15,5); *LGG I*, 398.

<sup>21</sup> E I, 176, 11; *LGG I*, 398.

<sup>22</sup> T.DuQuesne, *Anubis, Wepwawt, and other deities, Personal worship and official religion in ancient Egypt*, Cairo 2007, SO4.

<sup>23</sup> For the god Soker's room in the temple of Edfou (*stt*) see:

M.El.Damaty, *Soker Osiris-Kapalle im temple von Dendara*, Hamburg 1995.

<sup>24</sup> WB IV, 29, 2-7; F.Servajean, op.cit., p.439ff.

<sup>25</sup> R.Wilkinson, op.cit., 187-90; S.Quirke, *Gods in the temple of the king: Anubis at Lahun*, 2005, p. 24-48; T.DuQuesne, *Black and gold god*, 1996; *LGG I*, 390ff.

<sup>26</sup> E I, 188, 3 and 4; E IX, Tf.24 b.

<sup>27</sup> E.Hornung, *Der Eine und die vielen: Ägyptische Gottesvorstellungen*, 1973; T.S.-Söderbergh, "Gotteskreise" in *LÄ II*, 686-696; R.Wilkinson, op.cit., p.76-77.

<sup>28</sup> Goyon, *Les dieux- gardiens*, in *BdÉ XCIII/1*, 1985, p.414, fig.51.

<sup>29</sup> C.de Wit, *CdE* 63, 1988, p.36.

The first four born gods: Isis, Osiris, Set and Nephthys.

<sup>30</sup> J.C.Goyon, op.cit., p.414.

<sup>31</sup> E.Chassinat, *Rec.Tr.19*, 1897, 24f; *Sarcophagus Caire 29301*.

<sup>32</sup> E I, 188, 3&4.

<sup>33</sup> E I, 188, 7.

<sup>34</sup> Wb V, 232 (1-11); Derchain-Urtel, "Tait" in *LÄ VI*, 185-186; H.El-Saad, *Reflections on the goddess Tayet*, in *JEA* 80, 1994, 213; *LGG VII*, 359-362.

<sup>35</sup> Pyr.741.

<sup>36</sup> D.Meeks, *Le grand texte des donations au temple d'Edfou*, *BdE* 59, 1972; R.Wilkinson, op.cit., p.168; B.Grdseloff, *Das ägyptische Reinigungszeit Untersuchung*, *Études égyptiennes I*, Le Caire 1941.

<sup>37</sup> E I 188, 8; Wilson, *PTL*, p.739f.

<sup>38</sup> E I, 188, 9.

<sup>39</sup> *RÄRG*, 803-804; K.Mysliwiec, *Ermouthis à Athribis*, in: *Essays te Velde*, 259-266; J.Leibovitch, *Gods of Agriculture and Welfare in Ancient Egypt*, in *JNES* 12, 1953, 73-113; J.Broekhuis, *De Godin Renenwetet*, Leiden 1971, p.67-68; C.Beinlich-Seeber, "Renenwetet" in *LÄ V*, s.232-234; *LGG IV*, 686-689.

<sup>40</sup> They are the personifications of cloths and they have the same determinatives:

Pyr.1794; 1755; 738; 741.

<sup>41</sup> J.Vandier, P.Jumilhac, p.151(83); D.Meeks, *Génies, Anges et Démons*, in *Sources Or.VII*, 1971, p.31; Rochemonteix, *Edfou I*, p.126, 129, 178, 238, 289, 422, 430, 432, 566; II, p.163; Chassinat, *Edfou V*, p.186; Id., *Mammisi*, p.190; *Dendera II*, p.102, 120, 149, 227; III, p.12; IV, p.23, 102, 116, 120, 125, 128, 233, 258, 265; V, p.7, 14, 22, 31, 94, 154.

<sup>42</sup> Drioton, *FIFAO III*, 2, p.42 (97); DeWit, *Les inscriptions du temple d'Opet à Karnak*, *Bibl.aeg. XI*, 1985, p.226.

<sup>42</sup> E I, 188, 10.

<sup>43</sup> Wb I 36, 1ff; S.Schott, *Rs-N.t und M-N.t Als Hauser der Neith*, in *RdE* 19, 1967, p.99ff.

R.El Said, *La Déesse Neith de Sais I*, *BiÉtud* 86, Le Caire 1982, p.76-83.

*idt* from its determinative (a hand) is a liquid perfume which derives from the hand or body of god, as incense was regarded as the exudation of a god, perhaps the sweat which was fragrant and perfumed so that *idt* is a euphemism for sweat. In the Pyr. texts *idt* is burning incense (pyr.365,1390) and the verb *idt* "to burn" (pyr.276).

<sup>44</sup> R.El-Sayed, op.cit., p.76ff.

<sup>45</sup> Ibid., p.76-77.

<sup>46</sup> E I, 188, 3&4.

<sup>47</sup> E I, 176, 11; Wb I, 338, 4, 7.

<sup>48</sup> Wilson, *PTL*, p.247.

<sup>49</sup> E I, 176, 12.

<sup>50</sup> S.Cauville, La Théologie d'Osiris à Edfou, *BdE 91*, Le Caire 1983, 3; *PTL*, p.296.

<sup>51</sup> Szczudlowska, op.cit., p.58(15,5); *LGG I*, 398.

<sup>52</sup> E VII,13,6.

<sup>53</sup> Wilson, *PTL*, p.481.

<sup>54</sup> S.Cauville, L'Offrande aux dieux dans le temple égyptien, 2011, p.115ff; Id., La Théologie d'Osiris, p.174.

<sup>55</sup> Pyr.50.

<sup>56</sup> R.O.Faulkner, The ancient Egyptian Pyramid texts, 1969, p.17§ 50.

<sup>57</sup> A.Gardiner, The temple of king Sethos I, 1933, pl.50; Wilson, op.cit., p.485.

<sup>58</sup> S.Cauville, L'offrande aux dieux, p.115f.

<sup>59</sup> S.Cauville, op.cit., 115ff.

<sup>60</sup> *RÄRG*, p.404-405; J.Vandier, La déesse Hathor, Mélanges de l'université St Joseph, T.XLV, fasc.9,1969.

<sup>61</sup> F.Petrie, Gizeh and Rifeh, in *British school of Archaeology in Egypt XIII*, London 1907, pl.xxxvi D; H.Gauthier, Cercueils anthropoïdes des pretres de Montou II, CGAE, 1913, p.243.

<sup>62</sup> WB II, 144, 17; P.Newberry, Beni Hasan II, *Archaeological Survey of Egypt Memoir 2*, 1893, pl.4; Fairman, The *Rhty* as maker of cloth, in *ASAE 44*, p.266ff; E.Chassinat, *Khoiak II*, Le Caire 1968, p.487; M.Münster, Untersuchungen zur Göttin Isis, *MÄS 11*, Berlin 1968, p.150-152; B.Backes, Rituelle Wirklichkeit Über Erscheinung und wirkungsbereich des webergottes Hedjhotep und den gedanklichen Umgang mit einer Gottes-Konzeption im Alten Ägypten, *RitEg 9*, 2001, p.79-81.

<sup>63</sup> J.Berlandini, "Meretkasten" in *LÄ IV*, 91.

<sup>64</sup> A.Egberts, Consecrating the Meret-chests. Some reflections on an Egyptian rite, in *SAK 3*, 1989; J.Berlandini, op.cit., 91-92; E.Chassinat, *Khoik II*, 637-655.

<sup>65</sup> WB IV, 29,2-7; A.Gardiner, Egyptian grammar, 1957, S.32, p.507.

<sup>66</sup> J.-Cl.Goyon, Rituels, p.101; G.Jéquier, Les frises d'objets des sarcophagus du Moyen Empire, *MIFAO 47*, Le Caire 1921, p.33-34.

E.Otto, Das Ägyptische Mundöffnungsritual II, *ÄgAbh 3*, Wiesbaden 1960, p.112.

<sup>67</sup> Pyr.§737; F.ServaJean, op.cit., p.446.

<sup>68</sup> Pyr. 2004

<sup>69</sup> W.Budge, The book of the dead, the Papyrus of Ani, 1913, chap.CX.

<sup>70</sup> W.Dawsen, Making a mummy, in *JEA XIII*, 1927, pl.XVIII.

<sup>71</sup> J.Osing, Gl.Rosati, Papiiri geroglifici e ieratici da Tebtynis, Florence 1998, p.152.

<sup>72</sup> E.Chassinat, *Khoiak I*, 214 ;S.Cauville, Dendara, Les chapelles osiriennes, dans *BdE 118*, Le Caire 1997.

<sup>73</sup> The priests played an important role in doing the role of the four gods. It is well known that both the living and the dead king were washed by human officiants impersonating the divinities to make themselves more like those gods and therefore render their acts all the more effectual, the lustrators sometimes would have worn masks. A jackal mask was worn by the chief embalmer, who impersonated Anubis at the embalment and burial ceremonies.

A.M.Blackman, Some notes on the Ancient Egyptian practice of washing the dead, in *JEA 5*, 1918, 117-118; Id., Sacramental ideas and Usages in Ancient Egypt, in *PSBAXL*, 1918, p.66, note 82; Id., in *Hasting, Encyclopedia of Religion and Ethics vol.X*, p.294; J.Settgast, Untersuchungen zu altägyptischen Bestattungsdarstellungen, in *ADAIK 3*, Hamburg 1963, p.37, Tafel.3; B.Altenmüller, *LÄ I*, 329.

<sup>74</sup> H.Bonnet, *RÄRG*, 42; B.Altenmüller, Synkretismus, 22; Lange, Der magische Papyrus Harris, 61.

<sup>75</sup> J.Quaegebeur, Anubis, fils d'Osiris, le Vacher, in *Studia Aegyptiaca III*, Budapest 1977, p.119ff; Griffiths, Plutarch's De Iside, p.140-141 (chap.14), 316f; 178f (chap.38), 447.

By comparison of Horus the son of Isis and Nephtys, The Two Sisters see: J.Quaegebeur, Le nom propre Tsonesontis, in *CdÉ* 46, 1971, 168f.

<sup>76</sup> B.Altenmüller, *LÄI*, 328; B.Redford, op.cit., p.21f.

<sup>77</sup> Wb I, 96,6; A.Gardiner, Hymns to Sobk in a Ramesseum Papyrus, in *RdÉ* 11, 1957, col.327; J-C.Goyon, Rituels, p.247,305.

<sup>78</sup> U.Köhler, Das Imiut, Untersuchungen zur Darstellung und Bedeutung eines mit Anubis verbundenen religiösen Symbols, *GOF IV*, 1975, P.382-387.

<sup>79</sup> E.Chassinat, *Khoiak II*, p.756; J-F.Pecoil, L'Offrande des étoffes, p.330f.

<sup>80</sup> Every chest contains a coulered textile which has a double function, clothes Horus and adorn Osiris.

<sup>81</sup> M.Marciniak, Cercueil anthropoïde de Horus-Thot au musée national de Varsovie, in *BIFAO* 62, 1964 p.91f.(pl.XIII); G.Maspero, Sarcophages des époques persane et ptolémaïc II, *CGAE* 1939, pl.XIV.

## **Conclusion:**

- The Edfou scene is connected with the festival of the New year which was held in the Egyptian temples.
- The offerings of cloth were very important in the Month of Khiok of Osiris in which he is revived by many kinds of offerings.
- The role of the four Anubis gods is obvious in the mummification process. They assemble the parts of the body of Osiris, wrap it with the mummification cloth, adorn it and anoint it with ointmented cloth.
- Anubis as four separate entities represents the four sons of Horus, who were said to be the four sons of Osiris. They had the same role towards Osiris. In the rite of *stA mrt* , the four chests are the four sons of Horus, who appear also holding the cloth on the lids of some sarcophagus of the late period .
- The *siA.t* may be used as strips to well enclose the body of the deceased.
- We may deduce also the names of the *siA.t*-cloth which were put inside the four *mrt*- boxes from our texts of Edfou, as the texts refer to them, they are: The cloth of Tayet, of Renenutet, the sacred cloth and the perfumed Neith cloth.

## الملخص العربي:

يتناول البحث منظر هام فى معبد إدفو يصور أربعة آلهة بجسد آدمى ورأس ابن أوى تقف خلف الملك بطليموس الرابع والذى يقوم بتقديمه قماش "المنخت" مع اناء العطر "المدجت" للإله أوزيريس ، بينما يقدم الأربعة آلهة قماش السيا.

ويسجل مع كل إله من الآلهة الأربعة أحد الألقاب الهامة والمشهورة للإله أنوبيس، والتي تشير إلى دوره كإله جنائزى مسئول عن الشعائر التى كانت تقام للملك المتوفى بواسطة الوريث الأكبر له أو تقام للإله بواسطة الملك.

ومن خلال النص المسجل نجد الدور الذى يقوم به هؤلاء الأربعة تجاه أوزيريس، حيث يقوموا بتجميع أجزاء جسده ، لفه بالقماش، تزيينه وتعطيره.

وهذا الطقس الهام مرتبط باحتفالات السنة الجديدة وعملية إحياء أوزيريس بواسطة أبنائه الأربعة أنوبيس الذين يجسدون أبناء حورس الأربعة فى القيام بهذا الدور.

وقماش "السيا" الذى يحمله الآلهة الأربعة هى أقمشة ترتبط بالإله رع وهى تعطى نورانية لمن يرتديه ويبدو ان الجسد كان يلف بقماش المنخت ، ثم يتم ربطه جيدا بشرائط من قماش السيا.

ومن المنظر نستنتج أن الآلهة الأربعة هم تمثيل لأبناء حورس الأربعة الذين يقومون بالطقوس المختلفة لأبيهم أوزير.