Scenes of Offering Palm Dates in Egyptian Temples during the Graeco-Roman Period
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Abstract:
Offering palm dates is a remarkable offering scene in the Egyptian temples during the Graeco-Roman period. Eleven scenes are found depicting the Ptolemaic king or the Roman emperor presenting palm dates to the deities. After the reign of Trajan, these scenes were no more attested. Palm dates were sacred offerings of Osiris during the Khaib festival. Therefore, the image of Osiris dominated the majority of the scenes. Offering palm dates to Isis was based on her role in reuniting Osiris' body. Apis and Horus were depicted in the oldest scene of dates offering in front of Ptolemy IV in Edfu temple. Harendotus was represented receiving this offering in two scenes in Philae temple. Thoth of Pnubis was depicted in a solemn scene receiving palm dates in Philae temple. Ptah is represented receiving palm dates in the temple of Tod. Shu and Tefnut are depicted receiving palm dates from Augustus in El-Qal'a temple.

1. Dates in the Ancient Egyptian Language and Religion:
Dates were named in the ancient Egyptian language as Δακτυλός. In the Pyramid Texts, the Egyptian god Heh, god of eternity, was depicted holding two palm ribs in his hands. These ribs were called as 'a sweet tasting root' by the Old Kingdom, palm dates were named 'n bno' in the Pyramid Texts. They were one of the important ancient Egyptian food and a crucial source for carbohydrates and proteins. Dates were used as fresh or dried fruits, sweetening agent, and in manufacturing date wine. This is because of its remarkable nutritional value and being easy to be cultivated. Stone and wooden date-shaped objects dating back to the Predynastic Period were discovered in Egypt. Stone samples of reclinata palm dates were discovered in Egypt and now preserved in Florence Museum. Stones of this type of palms were once found in Kharga oasis. However, reclinata palms which grow in a humid climate disappeared from Egypt since the obvious climatic changes.

Dates began to be used as funerary offerings as early as the second dynasty. The term mrt d3 (n bno), meaning 'jug of dates', was inscribed on one of the ostraca of Deir El-Medina. According to Helck, this vessel mrt d was used to preserve the syrup of dates. Concerning fresh dates, they were preserved in vessels called mrt d13. On the contrary, Gardiner rather believes that mrt d1 was mainly a measuring unit for palm dates. This title was mentioned in Harris medical papyrus. In the same papyrus, other terms were used to refer to the palm-dates such as: hnk, which apparently means 'a cluster cut off for dates', and niw n bno which means 'jars of dried dates'. The term mrt n refers also to dates.

Wallert referred to the date palms which were mentioned in the sources of certain solar temples in Egypt revealing by this way their solar nature. In the sun temple of Niusere, date palms were depicted among other sort of trees sacred to god Re. In spell 325 of the Coffin Texts, the sun god rises from the date palm, being therefore placed in comparison with the two sycamores in the temple of Heliopolis. Part of this spell says; 'The Eye of Atum appeared from the bb.t plant as surely as the Eye of Atum elevated itself d from the date palm'. Furthermore, different texts mention the grain offerings by the name smnw or mention 'nbw and nbw as palm dates' offerings. During the twenty-fifth dynasty, King Taharqa dedicated in the Nubian temple of Kawa his father Amun-Re; 'the golden face of a ram (as the sacred animal of Amun-Re) over date palms, and dedicated a golden statue of Amun Re , the master of Gem-aton, over a date palm'. By the Ptolemaic period, the Egyptian god Heh, god of eternity, was depicted holding two palm ribs in his hands. These ribs were called (n bno, nrt 'flowers (leaves) of Re' . Dates were one of the crucial ingredients of the offerings' lists that were presented to the deceased. Dates were mentioned as one of the offerings presented to sun god Re in Egypt. For instance, Ramses III dedicated "65,480 dates to Re at Heliopolis".

2. Scenes of Offering Palm Dates:
Priests preferred to offer palm dates to their deities by making the king offer this type of fruits to the gods. Offering palm dates formed a remarkable offering scene in the Egyptian temples during the Graeco-Roman period. Eleven scenes are found depicting the ruler of Egypt, whether the Ptolemaic king or the Roman emperor, presenting palm dates to the Egyptian deities. Being a pure religious ritual, these scenes could be categorized according to the depicted deity receiving the palm dates as follows;
2.1. Scenes of Offering Palm Dates to God Osiris:

In the Book of the Dreams, palm dates symbolized the abundance of the Nile. Part of this book says: 'when one sees in his dreams that he is picking palm dates, this means good, subsistence that the God will give him' (45). Since being one of the main gods of the Nile and inundation in ancient Egypt (36), the connection between god Osiris and palm dates is obviously logic. According to Ch. Thiers, the close connection between the offering of the palm date containers and the (rdw) of Osiris or Geb is originally because of its medical healing properties. Thus, the artist might reflect both the ritual and medical concept of this type of Osirian offerings (31).

It is worth to note that the word rdw was used in the title of certain scenes of palm offering instead of the word bnq (see fig.6). The first word refers either to the water of the Nile or the wine (39). According to Plutarch, the Egyptians regarded Osiris to be their primitive ocean. Thus, the dead king, being identified with Osiris, used the fresh waters of Osiris to return to life again (34). The offered fresh water of Osiris was known as kdbh (cold water) (35), rntp (fresh water) (36). It was gradually assimilated with the exudation (rdw) that came out from Osiris himself (37). Therefore, the deceased king was purified with the fresh water of Osiris to be resurrected once more in the Otherworld (38). A Ptolemaic papyrus described rituals of Osirian ceremonies practiced in Cynopolis in Middle Egypt. One of these rituals is placing the so-called rdw of Osiris, compiled by his son Horus, inside a vase called snw (39).

Dates began to be used in various medical prescriptions (40). Thus, dates' containers were possibly used to receive a sort of dates syrup which was used as an ointment. This syrup has been intended to heal the wounds and to re-solder the flesh. This medical role might be the origin behind the symbolic Osirian role of the palm dates in regenerating of the god (41).

Dates palms were one of the plants of Egypt that were specially associated with the concept of resurrection. They were associated with the cult of god Re symbolizing the victory of life over death. This symbolism was expressed through the scenes of the 'Butoic Burials' found in the tombs of Saqquara and Thebes, dating back to the eighteenth and twentieth dynasties (42). In addition, date palms were one of the sacred trees found in the scenes of the Osirian Mound of Creation which are similar in shape to the scenes of the 'Butoic Burials' (43). Beside other sacred trees, palm trees were located in between, separating the burial places in ancient Egypt from the surrounding territories forming by that way a separate line between Life and death (39). Spells from the Pyramid Texts reveal the high nutritional quality of this type of food for the deceased king who is identified with Osiris (44). For example, part of spell 409 which is called 'food spell' says; 'the king lives from trees with sweet fruits' (46).

In ancient Egyptian religion, the eye of Atum, or mainly, the eye of the sun, elevated itself from the bh-t plant and from a date palm (47). This word was interpreted by H. Kees as 'masturbation' rather than 'date palm' (48). This opinion was accepted by Cauville who believes that the term bnq rather refers to the vessel in which the dates are presented. In this vessel, a mixture of amalgamated dates (shshb) was placed. This mixture was used to unite the bodily parts of Osiris to rejuvenate it (snrp) and to make it live (snh) while shaping it (nb). The expression twt dr which means 'gathering, assembling the body' evidently refers to the essential phase of the Osirian myth (49). Texts accompanying the scene of dates' offerings mention the form of Osiris mixed with barley (nb). In addition to other verbs in the texts such as; twt and snrp, these words obviously throw light on the Osirian myth and his body dismembrment (52).

Scholars connected the word , referring to the phoenix bird. Thus, the two words might refer to the generative powers of creation (56). Like the phoenix bird which rises from its ashes, palms impetrate themselves. This might be the reason behind consecrating palm dates to god Osiris; the god of constant alternation (57). Dates are regarded as emersion from the Osirian body and enabled the god to be transformed into a sacred work that cannot be revealed (58). Pliny assumed that the name of the phoenix bird was originally driven from the name of the fruit (59).

Renewing the life and youth of the deity reveal's the function of palm dates as one of the sacred offering to Osiris during his yearly festival of Khoaik (60). The germination of the seeds symbolized the resurrection of Osiris. This practice referred to the function of Osiris as a water, grain, and funerary god (101). The body of Osiris embodied the earth from which water came out. This water was named 'the fluid coming out of Osiris', and the 'sweat of Osiris' (562). Sand seeds refer to the sand which was mixed with barley to mold the sacred 'Osiris' beds' in the month of Khoaik (63). This bed was pictorially represented in the first Osirian chapel in Denderah temple. The syrup of dates was apparently used to manufacture Osiris beds which were made of barley, sand or mud, and certain liquids (64).

The first mention of palm offerings 'm nt n bns' as a remarkable Osirian ritual was in Edfu temple during the Ptolemaic period and had not appeared before that era. Osiris appeared receiving palm dates in mainly eight scenes; two scenes in Edfu temple, three in Denderah temple, and three in the temple of Philae (65). He was depicted in four of them receiving this type of offerings alone. In the other four scenes he was accompanied with other deities.

In Edfu temple, there are two scenes for offering palm dates to Osiris alone. They are located on the exterior wall of naos (66). The first one is depicted on the western wall, the fourth register (second scene) (fig. 1) (67) and the other is depicted on the eastern wall, the fourth register (second scene) (fig. 2) (68). According to the
accompanying texts, these offerings represent the creation of the time and symbolize the regeneration of Osiris, lord of Busiris and Abysos.

In the first scene of Edfu temple, Ptolemy VIII Eurgetes II (169 B.C.-116 B.C.) is depicted holding a vessel of dates in front of god Osiris and wearing the Red Crown of Lower Egypt. The deity is depicted seated on the throne and crowned with the composite crown of sun disk surmounted by two ostrich feathers (Andjeti Crown). Osiris is represented holding the \( \text{\textsuperscript{70}} \) sign by his right hand and the \( \text{\textsuperscript{71}} \) scepter \( \text{\textsuperscript{70}} \) by his left hand (fig.1). The whole scene is titled 'offering dates' vessels'. Part of the text says; 'receive seeds of life to be alive (you) seeds of youth to renew your youth every year. These are seeds of gold that you created from which your soul emerged and united with sand seeds. Your father placed them in the vessel'.

In this scene, Ptolemy VIII says; 'son of \( \text{\textsuperscript{72}} \) the father of fathers, the strong bull, who makes rites for Osiris... who makes rites for the souls of Ioumu... I came to you, lord of gods, the youthful bull, who renewed his youth in the palace of gold'. The chapel or palace of gold was used to refer to the workshop of manufacturing statues which were used for the ritual of Opening the Mouth in Memphis. The corpse of the deceased was also preserved in this place before its burial. Moreover, the statue of Osiris which was used during the Festival of Khoaik was made in this place. As for god Osiris Wennefer, he says 'I will give you the crown of justification that shines on your forehead and the courage of Upper Egypt that shines on your head. words are spoken by Osiris lord of Busiris the great god who resides at Behdet lord of eternity ...Wennefer the triumphant'.

In the second scene of Edfu temple, Ptolemy VIII Eurgetes II (169 B.C.-116 B.C.) is also depicted presenting palm dates to god Osiris. The king is depicted standing and crowned here with the White Crown of Upper Egypt. As for god Osiris, he is depicted seated on the throne wearing the Atef Crown. He holds the \( \text{\textsuperscript{73}} \) scepter \( \text{\textsuperscript{73}} \) in his right hand the \( \text{\textsuperscript{74}} \) sign \( \text{\textsuperscript{74}} \) in his left hand (fig.2). The scene is entitled as 'Offering dates' vessels'. Part of the text says; 'the secret emanations out of your flesh - it is a mix prepared by your sister Isis who gathered your body at its time, they come to you and they keep your image and they circulate protecting you'.

Concerning King Ptolemy VIII, he presents his offerings with the following words; 'The steward of the fields of Shu who makes the fields green again and fertilizes the land by his magical knowledge...... I bring you the seeds offerings gathered together to double your desire so that you will be satisfied in your heart, you the god who will make the fruit the grains and created the wheat to make men alive'. Osiris appears here in the form of Osiris Kheniti. The accompanying texts of Osiris say; 'words are spoken by Osiris who presides over the West, the great chief god of Abydos, great loun who has Edfu, the royal offspring who wears the white crown. He was in his mother's womb and has reigned over the throne since he was born: welcome burial man who gives offerings to gods and men! rejoiced to see them: large is my place, strengthened by your magnificence. I submerge your steps with the water of... to supply the banks of the Haou-nebout'.

In the temple of Dendreah, there are two scenes representing the offering of palm dates to Osiris alone. The first one is on the northern wall of the third eastern chamber (F) (Hall of Sokar), first register, third scene, the Ptolemaic king (unidentified, apparently one of the late Ptolemaic kings) is depicted presenting a vessel full of palm dates to god Osiris (fig.3). The king is depicted in a standing positing and crowned with the Double Crown of Upper and Lower Egypt. Concerning god Osiris, he is depicted standing and crowned with Atef Crown. He is holding the \( \text{\textsuperscript{75}} \) scepter \( \text{\textsuperscript{75}} \) in the right hand and the \( \text{\textsuperscript{76}} \) sign \( \text{\textsuperscript{76}} \) in the left one. The accompanying text reads;
The Ptolemaic king says; 'hail to the perfect god who was raised by the two sisters, the burial man Ounennefer who raises the seeds of life for the ka of the burning bull in his chapel who shapes his statue in Dandara the master of crowns son of Re'\(^{(89)}\).

Concerning god Osiris, he appears here in the form of god Osiris Wenenefer. He says: 'Words are spoken by Osiris the triumphant Ounennefer, the great god who resides in Dendera, the royal child who wears the white crown with the uraeus on his forehead, the two sanctuaries of the gods possess the effigies: I rejuvenate your flesh'\(^{(89)}\).

Another scene in the temple of Denderah shows offering palm dates to Osiris. This scene is located on the southern wall of the third eastern chamber (F) (Hall of Sokar), first register, third scene \((\text{fig.4})\) \(^{(91)}\). The accompanying text says; 'receiving vessels of dates accept (...) (so that) you renew your life every year'\(^{(92)}\).

Similar to the previous one, the Ptolemaic king (unidentified, apparently one of the late Ptolemaic kings) is depicted in a standing position and crowned with the Double Crown of Upper and Lower Egypt. God Osiris is represented in the standing pose and crowned with Atef Crown. He is holding the \(\text{\textit{nh}}\) sign \(\uparrow\) in the right hand and the \(\text{\textit{ws}}\) scepter \(\downarrow\) in the left one.

The accompanying text says; 'Bring the vessels of dates, accept (...) (so that) you renew your life every day, we do for you the work (... ... his image to hide your mummy from the gods. When Re appears, he shows himself in the sky to illuminate your body on time'. The depicted Ptolemaic king addresses to Osiris the following words: 'He who enters as an ouab in the temple of Osiris to perform the ritual of Osiris, long live the perfect sovereign god of Egypt the living flesh of Iun, the divine purifier excellent in his work without knowing ... of whom the flesh is united, who makes the excellent forms of the one who presides over the west, the master of the crowns son of Re'\(^{(93)}\).

As for god Osiris, he also appears in the form of Osiris Wenenefer like the previous scene. He says; 'Words are spoken by Osiris, the triumphant Ounennefer, the great god who resides at Denderah, the master of Busiris, the sovereign of Abydos, the king in heaven, the prince on earth, the great monarch of the necropolis. I give you both sanctuaries in adoration before your ka and (I make) that you renew each year'\(^{(94)}\).

2.2. Offering Palm Dates to Osiris accompanied with other deities:

In addition to the previous mentioned scenes, other scenes depict this type of offering being presented to number of deities led mainly by god Osiris. The deities which were depicted beside Osiris in these scenes are; Isis, Thoth of Pnubis, and Harendoutes.

2.2.1. Offering Palm Dates to Osiris and Isis:

Two scenes depict goddess Isis side by side with her consort Osiris to receive palm dates from the Roman emperor; one is found in the temple of Denderah, and the other is located in the temple of Isis at Philae. Isis the consort of god Osiris played a great role in re-uniting the body of her husband\(^{(95)}\).

The first scene of Osiris and Isis receiving palm dates is located in Denderah temple. Among its various names, Dendera was named \(\text{\textit{pr bnt wnt nt xtr}}\) the place of date palms of the goddess \(^{(96)}\). In addition, one of the ancient epithets of this goddess was \(\text{\textit{mistress of date-palms}}\) \(^{(97)}\). Depending on this title, which came originally from a text from Kom El-Hisn, Sethe concluded that this deity was originally a tree-goddess. In spell 68 of the Book of the Dead, Hathour appears as a goddess of date palms: “I live under the branches of the palms of Hathour, which sovereigns over the wide sun disc”\(^{(98)}\). In Egyptian myth, the assimilation between Isis and the tree goddess Hathour is obviously attested \(^{(99)}\).

The first scene is located in the temple of Denderah, mainly on the exterior western wall of the naos of the temple (H), fourth register, thirteenth scene \(\text{(fig.5)}\) \(^{(100)}\). This scene represents the Roman emperor Augustus \(^{(101)}\) wearing the Atef Crown \(\uparrow\) and presenting jar a of palm dates to Osiris and Isis. Osiris is depicted wearing the Andjeti Crown \(\uparrow\) while his consort is represented with her Hathouric crown. The two deities are figured seated on the throne and holding the \(\text{\textit{nh}}\) sign \(\uparrow\) in their left hands. Osiris holds the \(\text{\textit{ws}}\) scepter \(\downarrow\) in his right hand while Isis holds the \(\text{\textit{wd}}\) sign \(\downarrow\) in her right hand.

The scene is entitled as;
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pri rpat ʽ coming out of the Prince

3mī šbn n st. k st hr twt dt k m sp s
It is a mixture (prepared) by your sister Isis (who is) gathering your body at its time ⁴¹⁰².

Part of the accompanying text of Augustus is read: ʽson of Shentayt, intendant of fields of Shu .......I come to you, lord of gods, the youthful bull, who renewed your youth in the palace of gold, I bring to you the seeds offerings gathered at your desire in such a way that you heart is satisfied ⁴¹⁰³. As for god Osiris, he says ʽWords are spoken by Osiris master of Busiris, the great god who resides in Denderah, the ruler of eternity came to existence at the beginning ....I am the owner of the venerable Djed, master of the royalty like Horus, I take barley reunited to the grains and I rejoice to see my image, I give you the fertile country that produces the crops without growing weeds among them ⁴¹⁰⁴. Finally, goddess Isis Shentayt is accompanied with the following inscriptions: ʽwords are spoken by the great Isis, the divine mother of venerable Sntayt the venerable one who resides in Busiris, the daughter of Geb born by Nut life giver in Denderah ⁴¹⁰⁵.

The second scene of Osiris and Isis receiving palm dates is found in the temple of Isis of Philae, the first scene is located in the exterior western wall of the naos in the temple of Isis, second register, fourth scene (fig.6) ⁴¹⁰⁶. The Roman emperor Augustus (27 B.C- 14 AD) is depicted standing and presenting palm dates to both Osiris Sokar and Isis Shentayt. Augustus is depicted wearing a composite crown consisting of a Red Crown of Lower Egypt ⬇️ and the Atef Crown ⬆️. As for Osiris, he is depicted seated on his throne, holding the divine emblems namely the nḫḥ sign ⬇️ in his right hand and wḥs scepter ⬆️ in his left hand. Osiris Sokar is depicted here in the form of a falcon headed man and wearing the Atef Crown ⬆️. In addition, Isis is depicted sitting before Osiris and crowned with a composite crown consisting of the Hathouric crown and the hieroglyphic sign of her name, namely st ⬇️. She holds the ʽnh sign ⬆️ in her right hand. The Roman emperor Augustus is offerings palm dates to both Osiris and Isis.

The scene is named;

m n k dwA pri rpat ʽ these secret emanations are created from your flesh, I gather them for your sister in the castle of the vigorous ⁴¹⁰⁸

Emperor Augustus says: ʽSuccessor of Geb, giving birth to the efficient; As long as the son of Re. Cesar on the hill of Osiris, the living image of the son of Isis, is revealing the seeds of life, gathering the spirits of the god, shaping his father with the barley of .... and the master of the image, the founder of the divine flesh ⁴¹¹². Concerning god Osiris, his accompanying inscriptions say: ʽwords are spoken by Osiris Sokar, the great god who resides in Shetyt, the king of the gods, the ruler of Biggeh, the venerable mummy in Biggeh)....as long as Re (is) in Biggeh its holy temple and pure island is making (burial ritual) for his ka, while his son Horus carries his body as the imyou-khent priests do, and the very great god who rejuvenates on his throne and renews himself (annually) ⁴¹¹³. Goddess Isis says: ʽwords are spoken by Isis, gifted with life, mistress of Abaton mistress lady of Philae, Shentayt who rejuvenates her brother annually and protected her body in the house of life ⁴¹¹⁴.

2.2.2. Scenes of Palm Dates Offerings to Osiris, Isis, and Harendotus:

In the temple of Isis at Philae, a remarkable scene shows the Roman emperor Tiberius (14 A.D.-37 A.D.) presenting a jar of palm dates to three deities; Osiris, Isis, and Harendotus. This scene is located in the second eastern colonnade, hall of Tiberius, south wall, upper register (fig.7) ⁴¹¹⁵. Tiberius is depicted presenting palm dates in the presence of Osiris, Isis, and Harendotus ⁴¹¹⁶. The scene is titled:
Osiris, the great god, the master of the Abaton, accepts the outflow that comes from you so that you may live and renew eternally.

Tiberius says: "King of Upper and Lower Egypt the Autocrat, on his throne, the excellent sovereign, beloved of gods is offering the recipients of dates to his master to appease his heart with his spirits, the son of Isis who rejuvenated his father in the temples of Upper and Lower Egypt." Osiris says: 'words are spoken by Osiris the great master god of the Abaton the venerable effigy master of Philae who rejuvenates his spirits annually so that the god lives eternally, the (Prince) appeared in (Iw rkt) as a (great) god (master of the Abaton was receiving the recipient of dates of) his (son), distinguished in all his relics, Horus who rejuvenates the spirits of his father and keeps his body alive in the castle of gold." Isis says: 'words are spoken by Isis, the life mistress of Abaton the djedyt in Philae'. As for Harendoutes, his accompanying texts say: 'words are spoken by Harendoutes the great master god of the Abaton the venerable effigy of Philae'.

Tiberius is depicted wearing the Blue Crown as well as the Double Feather Crown. Like the majority of dates' offering scenes, Osiris is represented wearing his Atef Crown. His consort Isis is crowned with the Hathouric crown and the hieroglyphic sign of her name. God Harendotus is depicted as a falcon headed deity wearing the Double Crown. The three deities are depicted seated on the throne and holding the \( \text{nh} \) sign with their left hands and the \( \text{ws} \) scepter with their right hands except goddess Isis who holds the \( \text{wd} \) sign with her right hand.

2.2.3. Scenes of Palm Dates Offerings to Osiris, Isis, Harendotus, and Thoth of Pnubis:
The four deities are Osiris, Isis, Harendotus and Thoth of Pnubis. The scene is found on the wall of western colonnade of Philae temple, upper register, 11th scene (fig. 8). It depicts the Roman Emperor Tiberius (14 A.D.-37 A.D.) presenting palm dates to Osiris, Isis, Harendotus and Thoth of Pnubis. The scene is titled;

Osiris, the great god master of the Abaton, accepts the outflow that comes from you so that you may live and renew you.

The Roman emperor Tiberius says: "King of Upper and Lower Egypt the Autocrat, on his throne, excellent sovereign beloved of both, is offering the vessels of dates to his master to appease his heart with his spirits, the son of Isis who rejuvenated his father in the temples of Upper and Lower Egypt." Osiris says: 'receiving the vessels of dates of his distinguished son in all his relics, it is as (Horus who rejuvenates) the spirits of his father and makes his body live in the castle of gold'. Goddess Isis says: 'words are spoken by Isis gifted with life mistress of the Abaton mistress of Philae who protected her brother in the cities and the nomes and makes his majesty alive (in) the divine temples'. Harendotus says: 'words are spoken by Harendotes ... master of the Abaton who is protected in the two sanctuaries'. Finally, Thoth of Pnubis says: '... words are spoken by Thot of Pnubis, the great god master of Philae ..., the southern lion'.

The Roman emperor is depicted wearing the blue crown and the double feather crown. Concerning god Osiris, he is depicted with his traditional Atef Crown. Goddess Isis wears the Hathouric crown, namely sun disc between two horns, with the hieroglyphic sign of her name. God Harendotus is depicted as a falcon headed man wearing the Double Crown. Finally, Thoth of Pnubis is represented as a male deity wearing four feathers over his head.

3. Scenes of Offering Palm Dates to Horus and Apis:
In the temple of Edfu, Horus the Great, the main god of the temple, replaced his father in receiving this type of Osirian offerings. In this scene, Horus is accompanied with god Apis who is depicted as a bull headed man.
Despite the absence of accompanying text in the latter temple, the pyramidal shape of the depicted offering confirms its identification as offering the vessel of palm dates. This scene is located on the northern wall of the Hall of Offerings (R), first register, first scene (fig.9). King Ptolemy IV Philopator (221 B.C–204 B.C) is represented offering palm dates to both Horus of Edfu and Apis. The scene is titled as: *rdw snw gb sst pr m wsir*. Moreover, part of the text accompanying the depicted king describes the whole scene with the following words:

'All the essence arising from Geb the emanations of Osiris'.

The Ptolemaic king is depicted standing and crowned with a composite crown consisting of a flat crown and a double feather crown. Apis and Horus are standing and facing each other. Apis is depicted as a bull headed man. Concerning god Horus, he is represented as falcon headed man and crowned with the Double Crown. He holds the *wšs* scepter in his right hand and the *nh* sign in his left hand. This scene shows a striking iconography where the two depicted deities, Apis and Horus are facing each other. Unlike the other scenes of date offerings, Apis is depicted in a standing position and depicted side by side with the Ptolemaic king. God Apis is standing towards an offering table. The accompanying text describes this deity as *hp nh whm(t) n pth*, 'the living Apis, the herald of Ptah'.

4. **Scenes of Offering Palm Dates to Ptah:**

In the temple of Tod, the ritual of offering Palm dates is also depicted on the top of the southern doorpost giving access to the Offering Hall (C), fourth register. This shows Ptolemy VIII Euergetes II (169 B.C.-116 B.C.) offering palm dates to Ptah (fig.10). The scene is titled as: *(ns.i n.k m'dt pr m.k r'f(i) n i.s.t swr (st) ntr.w)* 'I bring you all the plants (rdw) that are on the back of Geb'. The accompanying text of the mummified god Ptah says: 'Words are spoken by Ptah with the perfect face, who resides in Thebes, the great god who resides in Tod'. The Ptolemaic king is depicted in a standing positions and wearing the nemes headdress, two horns, and the Double Crown. As for god Ptah, he is depicted as a mummified man wearing his skull cap and holding the wšs scepter with his both hands.

5. **Scenes of Offering Palm Dates to Shu and Tefnut:**

In the Temple of Qal'a, mainly on the façade of the central sanctuary, northern wall, second register, both Shu and Tefnut are depicted receiving jars of palm dates from the Roman emperor Augustus (27 B.C- 14 AD). Despite the absence of accompanying text in the latter temple, the pyramidal shape of the depicted offering confirms its identification as palm dates (fig.11). The king is depicted in the standing position, crowned with a composite crown, and offering palm dates to both Shu and Tefnut. This composite crown consists of the Red Crown of Lower Egypt and the Atef Crown. God Shu is figured crowned with a *sw* sign over his head and seated on the throne. He holds the wšs scepter in the left hand and the *nh* sign in the other hand. Goddess Tefnut is depicted as a standing lioness headed deity before Shu and crowned with the sun disc over head. She holds the *wšd* sign in her left hand and the *nh* sign in the other hand. The accompanying text reveals only traces of the names of Augustus *kiisrs* and *3wtkrtr* as well as the names of god Shu and Tefnut.

6. **Results:**

According to table no.1, certain points could be concluded in the topic in question:

6.1. **Elven scenes represent the ritual of offering palm dates to the Egyptian deities in the temple.** Six scenes date back to the Ptolemaic period (scene no. 1,2,3,4,9, and 10). The oldest scene dates back to the reign of Ptolemy IV Philopator (221 B.C-204 B.C) in the temple of Edfu (scene no.9). Ptolemy VIII Euergetes II (169 B.C.-116 B.C.) was the most common Ptolemaic king being depicted offering palm dates to the deities. His figure appeared in three scenes; two in Edfu temple (scene no. 1, and 2) and one in the temple of Tod (scene no.10). On the other hand, five scenes date back to the Roman era (scene no. 5,6,7,8, and 11). Three scenes out of five belong to the Roman Emperor Augustus (27 B.C- 14 AD). The three scenes of Augustus are located in three different temples; one in Denderah temple (scene no.5), one in the temple of Philae (scene no.6) and the last scene is found in the temple of Qal'a (scene no. 11). The Roman emperor Tiberius (14 A.D.-37 A.D.) was
depicted offering palm dates twice in the temple of Philae (scene no. 7, 8). After the reign of this emperor, scenes of offering palm dates were no more attested in the temples of Egypt.

6.2. Based on their connection with the Osirian cult, other deities began to share Osiris in receiving this kind of offerings; a new tradition that appeared in the Egyptian temples as early as the Roman period. Thus, it seems that the Egyptian priests became more flexible in depicting other deities led by Osiris to receive vessels of palm dates. However the Osiran context of this offering maintained to be clearly expressed through the accompanying textual context. Mainly Isis, Thoth of Pnubis, and Harendotus shared Osiris in receiving palm dates from the Roman emperor. However, other deities replaced Osiris himself in such scenes since the Ptolemaic period. These deities are Apis and Horus the Great in Edfu temple (scene no. 9), Ptah in the temple of Tod (scene no. 10), and Shu and Tefnut in El-Qa‘fa temple (scene no. 11).

6.3. The deities which were depicted receiving this kind of offering in the Egyptian temples are:

6.3.1. Osiris: His image dominated the majority of scene's of dates offering. He was either depicted alone in four scenes (scene no.1,2,3,4) or being accompanied with other deities. Osiris was depicted side by side with his consort Isis in two scenes (scene no. 5, 6). The two deities were depicted with god Harendotus in one scene in Philae temple (scene no. 7). Only one scene depicts three deities, namely Isis, Harendotus, and Thoth of Pnubis, receiving palm dates with god Osiris (scene no. 8). In addition, Osiris bore the title 'Osiris Khentiamenti' once in the temple of Edfu (scene no.2). The deity was named 'Osiris Wennefer' three times; in the temple of Edfu (scene no.1), and in two scenes in Dendarah temple, mainly in the chamber of Sokar (scene no. 3, 4). Osiris was also identified with god Sokar and appeared as a falcon headed deity receiving palm dates in the temple of Isis as Philae (scene no.6).

The Osiran title Wennefer, which was the origin of the Greek rendering of god Onnophris, is translated as 'he who is everlasting good condition'. By this way, the title reflects triumph of the deity over death; a concept that integrates with the symbolism of palm dates in rejuvenating the body of Osiris. Wennefer was one of the titles of god Osiris which were usually mentioned in the Book of the Dead. Chapter 17 describes Osiris Wennefer as a provider of food for the deceased as follows; 'Here begin praises and recitations, going in and out of the God's Domain, having benefit in the beautiful West, being suite of Osiris, resting at the food-table of Wennefer'. Thus, Osiris bore the title Wennefer in the scenes of dates offering in order to reveal his function as a provider of food, including palm dates, in the Otherworld.

Concerning the title Khenti Menti or namely 'the Foremost of the West', it is one of the basic epithets of Osiris revealing his function as a god of the Otherworld. In addition, based on their funerary function, Osiris was identified with god Sokar. The character of god Sokar, which became one of the aspects of Osiris, was highly influenced by the Osiran myth and festivals. Both Osiris Khenti-Menti and Osiris Sokar were two basic forms of Osiris that were pictorially represented on the walls of Denderah temple. The scenes and inscriptions of the temple describe manufacturing the figures of Osiris Khenti-Amnety and Osiris Sokar among the Khaoik celebrations in which offering of palm dates was involved. On the other hand, dates are used in making the molds of Sokaris. In the rituals of these ceremonies, Osiris was regenerated by the rays of Re turning him to an infant sun 'he enlightens those who are in the Nun'.

6.3.2. Isis: This deity was always depicted receiving palm dates with her husband. Thus, offering palm dates to Isis is rather based on her connection with Osiris and her role in reuniting his body. The accompanying texts of this goddess describe her mythical role in the resurrection of Osiris. In scene no. 5 in the temple of Dendarah and scene no. 6 in Philae temple, Isis bore the title 'Isis Shentayt'. Moreover, Ptolemy VIII bore the title 'son of Shentayt' in scene no. 1. In Edfu temple. The tradition continued during the Roman period. In Denderah temple, the Roman emperor Augustus was also named 'son of Shentayt' (scene no.5). One of her forms is called Isis the widow 'Isis Shentayt'. Its name is derived from šn.w meaning 'to suffer'. This goddess was one of the Ennead of Abydos and was particularly venerated in Busiris. Together with Merkethes, Isis Khenti Amnety played a crucial role in the Osiran cult. In addition, this deity was described to be responsible for making the so-called Osiris beds. In the scenes of offering palm dates, Isis Shentayt was repeatedly mentioned as the one responsible for 'reuniting of the body' referring to the body of her consort Osiris. In the temple of Denderah, the rejuvenation of Osiris was carried out by Isis in a place called 'the Golden Castle'. Isis, in the form of Shentayt, was named the 'coming one who presided over the reconstitution of the divine body'. The mystery of Denderah accurately designated the place where this operation was carried out by the expression pr šn.w. The word šn.wyt in both Edfu and Denderah temples evokes the rites of Khaoik festival of Osiris. Isis was depicted receiving palm dates with Osiris in four scenes (scene no. 5, 6, 7, and 8). They were depicted in two scenes; one in the temple of Denderah (scene no.5) and the other in the temple of Philae (scene no. 6). In this scene, Isis Shentayt appeared side by side with Osiris Sokar. The two deities were strongly related since Sokar was named 'lord of Shentayt Shrine'. In other cases, the divine couple accompanied Harendotus in the temple of Philae (scene no. 7) and with Harendotus and Thoth of Pnubis in the same temple (scene no. 8).

6.3.3. Horus: three scenes represent Horus receiving palm dates in the temples of Egypt (scene no. 7, 8, and 9). In scenes no. 8 and 9 in the temple of Philae, Horus appeared in the form of Harendotus who owned his special temple. He was depicted side by side with Isis and Osiris. The latter god 'Horus the savior, the revenge, the champion of his father' is the Greek rendering of the Egyptian god hr-nq (it) if t or hr-nq (it)-hr if. His name is translated 'Horus the savior, the revenge, the champion of his father'.
was also translated as 'the assistant of his father'. The word nfd (162) is rather translated as 'taking care of', 'showing piety towards'.

Harendotus connection with his father Osiris was obviously the main reason behind accompanying him in receiving palm dates. The name of this deity reflects its dual function being responsible for his father's duty and representing Osiris. Furthermore, he played a funerary role in restoring the physical power and body of Osiris to achieve the latter's resurrection. The role of Harendotus was mentioned in the Pyramid Texts. In spell 562, he was described as the royal successor of his father. Part of the spell says; 'govern the gods as a king, as the representative of Horus who protects his father Osiris'. Other spells describe the role of Harendotus as the protector of the dead. For instance, part of spell 468 of the Pyramid Texts says; 'Horus who protects his father Osiris, The son has protected his father, Horus has protected this king'. Furthermore, the role of this deity was mentioned in the Coffin Texts. In fact, in spell 46 of the Coffin Texts, the deceased king was identified with Harendotus as follows; 'when they see you coming crowned as Horus, Protector of his father; the offspring of his father Osiris'. In addition, Horus appeared alone without the presence of his father Osiris in scene no. 9 in Edfu temple. Horus, who appeared in this scene in the form of Horus the Great as a falcon headed deity, seems to have replaced the role of his father in the ritual of palm dates offering.

6.3.4. Thoth of Pnubis: this deity was depicted in a solemn scene in Philae temple receiving palm dates (scene no. 8). In this scene, Thoth of Pnubis showed all the characteristics of Osiris, Arsenechons, and god Shu. In the temple at Philae, Thoth of Pnubis is titled 'lion of the south, mighty in strength'. In fact, some scholars found a similarity between palm dates which began to be connected with the cult of Thoth. These dates were described to be his preferred meal. Thus, numerous scenes form the Thebean tombs represent the apes of Thoth sitting on the table of their master and eating palm dates. The apes of god Thoth were even represented assisting in collecting palm dates during harvest. Scarabs from the Late Period depict two and frequently four apes standing flanking a palm and holding its stem. The palm tree was interpreted by Harapollon to be a representative for the year since the depicted tree has twelve branches referring to the twelve months of the year. Therefore, this scene was translated nfr rnit a reflecting the hope of a good coming years.

6.3.5. Apis: was depicted in scene no. 9 with god Horus of Edfu receiving palm dates in the temple of Edfu. In this scene, Apis was named 'herald of Ptah' revealing his function as the incarnation or the soul of god Ptah to whom palm dates were also offered. The relation between palm dates and the bull cult was attested in Egypt as early as the Pharaonic period. Part of spell 403 of the Pyramid Texts says; 'O you Bulls of Atum, make the King sturdy, strengthen (?) the King more than the Nt-crown which is on him, more than the flood which is on his lap, more than the dates which are in the fist'. Thus, Apis who was usually linked with the kingship of Egypt symbolized the physical strength of the king of Egypt as early as the Pharaonic period. Among the Heb-Sed rituals, the bull of Apis shared in the celebration to rejuvenate the strength of the Pharaoh. By this way, Apis was connected with the cult of Osiris, who symbolized the king after the death.

6.3.6. Ptah: is depicted in the oldest scene of dates offering in the temple of Tod in front of Ptolemy IV Pharaoh. In the temple of Tod, the Osirian origin of the offering is clearly marked in the mythological contexts of the temple. The presence of Gebis and Montus in the temple instead of Harendotus as protectors of the offering. However, Montus priests adapted this Osirian offering and placed it in a different context. Unlike the scenes of Edfu, where this oblation was consecrated to Osiris, Ptah, one of the secondary deities of Tod temple, received here one of the containers of palm dates.

6.3.7. Shu and Tefnut: are depicted together receiving palm dates from the Roman emperor Augustus in Edfu temple (scene no. 11). It is a remarkable scene of palm date offering for several reasons. It is the solemn scene for offering a type of oblations to Shu and Tefnut. Unlike other all other scenes which represent more than one deity, Shu and Tefnut here are not symmetrically shown in this iconography. While Shu is depicted seated on the throne, his consort Tefnut is depicted in a standing position as an animal headed human.

Dates which were described to be flowers of Re were presented to this kind of deities that were connected to the concept of renewal and resurrection in ancient Egypt. Furthermore, the two deities enjoyed a certain solar character. Tefnut was described to be the 'Eye of Re'. As for Shu, he was described to dwell in the sun disc in ancient Egyptian art. In ancient Egyptian art, the two deities were represented in the form of two kneeling lions symbolizing the two horns of yesterday which are called by the name of Re. In scene no. 2 in Edfu temple, Ptolemy VIII was described to be the steward of Shu fields. This title appeared describing the Roman emperor Augustus also in scene no. 5 in Denderah temple. The epithet clearly reveals the funerary aspect of this ritual.

6.4. Scenes of palm dates offerings are located in five temples. Three scenes are found in Edfu temple (scenes no. 1, 2, and 9), three other scenes are found in Denderah temple (scenes no. 3, 4, and 5), and three in the temple of Philae (scenes no. 6, 7, and 8). One scene is located in the temple of El-Tod (scene no.10), and the last scene is in the temple of El-Qa' (scene no.11).

6.5. The location of these offering scenes provides further guidance to their religious symbolization and importance.

6.5.1. In some cases, offering palm dates was iconographically represented in the inner parts of the temple revealing its sacred symbolism especially during the Ptolemaic period. For example, two scenes are located in the chapel of Sokar at Denderah (scene no. 3 and 4) and are dedicated to Osiris. Being a chamber consecrated for the necessary rituals for the regeneration of Osiris at the beginning of the year, this location confirms the
regenerative character of the dates (188). Moreover, this offering was also represented once in the sanctuaries of the temples. It is found in the central sanctuary of Qal’a temple (scene no.11).

6.5.2. In other cases, offering palm dates was depicted on the outer parts of the temples. Four scenes are located on the exterior wall of the naos; two of them are located in Edfu temple (scene no. 1 and 2) and one scene in Denderah temple (scene no. 5) and another scene in the temple of Isis at Philae (scene no. 6). This privileged location was explained by Derchain to reveal the ritualistic function of this type of offerings (189). Offering palm dates was also found twice in the Hall of Offerings of the Egyptian temples; one in the temple of Edfu (scene no.9) and in the temple of Tod (scene no. 10). This location confirms that offering palm dates became a ritual that was attended by the crowds of the temples. In other words, offering dates changed from being a sacred ritual in the Ptolemaic era to be more a common ritual in the late Ptolemaic and Roman period. This cultic change is obviously attested in the temple of Isis at Philae where two scenes are strikingly located in the outer parts of the main temple. The first scene is located in the western colonnade of the temple (scene no. 8) and the other in the second eastern colonnade of the temple (scene no.7).

6.5.3. The king is always depicted in the previous scenes wearing his ceremonial tail and kilt. He was depicted wearing the Double Crown (scene no. 3,4, and accompanied with two horns and the nemes headdress in scene no. 10), the Red Crown of Lower Egypt (scene no. 1), being sometimes composite with the Atef Crown (scene no. 6, and 11), the White Crown of Upper Egypt (scene no.2), the Atef Crown (scene no. 5), and a composite crown (scene no.9). In the two scenes of Tiberius (scene no. 7, and 8), the emperor was depicted crowned with the blue crown and the double feather crown.

6.6. Concerning the shape of the palm dates. It takes the cuboid shape resembling the shape of the naos with a conical cover. According to the scenes of dates offerings, this naos-shaped container was topped with a small pyramidion (190) recalling the shape of the Heliopolitan bnb (191). The expression bnb lw mnwn should thus be explained by this solar and Heliopolitan aspect of Osiris (192). In some cases, the cover of the jar was not depicted (scene no. 10). In one example, the cover takes a sloping shape instead of the conical cover (scene no.6) Some scholars find similarity between the shape of the basket of dates (a kind of small naos) and with the necklace oudja, without the collar itself. However, according to Ch. Thiers, the Osirian context of dates’ offerings is sufficient to refuse such a hypothesis. Thiers rather believes that this Osirian ritual began to be represented and accepted by other deities (193). It should be noticed that this slope-shaped cover looks like the hieroglyphic sign. Being originally an Osirian ritual, the relation between this shape of dates containers and the name of god Osiris (194) is possible. This shape of vases might evoke the name of god Osiris to whom this type of offerings was specially consecrated for.

Table (1) Compares between the eleven scenes of presenting palm dates in the Egyptian temples during the Græco-Roman Period

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<thead>
<tr>
<th>Scene no.</th>
<th>King</th>
<th>Deities</th>
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<th>Emblems</th>
<th>Shape of the Dates’ Jug</th>
<th>Location</th>
<th>Period</th>
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<tr>
<td>3</td>
<td>Ptolemaic King (unidentified, belonging to the late Ptolemaic period)</td>
<td>Osiris Wennefer (standing position)</td>
<td>Ptolemaic King: Double Crown of Upper and Lower Egypt, Osiris Wennefer: Atef</td>
<td>Osiris: nḥ sign and wls scepter</td>
<td>Cuboid body container and conical cover</td>
<td>northern wall of the third eastern chamber (F) (Hall of Sokar), first register, third scene, Denderah Temple</td>
<td>Ptolemaic Period</td>
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| Scene no. 4 | Ptolemaic King (unidentified, belonging to the late Ptolemaic period) | Osiris Wennenefer (standing position) | Ptolemaic King: Double Crown of Upper and Lower Egypt. Osiris Wennenefer: Atef Crown. | Osiris: 
\[ \text{\textsuperscript{r}nh sign} \] and \[ w\text{\textsuperscript{s scepter}} \]. | Cuboid body container and conical cover. | southern wall of the third eastern chamber (F) (Hall of Sokar), first register, third scene, Denderah Temple | Ptolemaic Period |
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<tr>
<td>Scene no. 5</td>
<td>Roman emperor Augustus (27 B.C.- 14 AD)</td>
<td>Osiris and Isis Shentayt (seated position)</td>
<td>Augustus: The Atef Crown. Osiris: the Andjeti Crown. Isis Shentayt: Hathouric crown.</td>
<td>Osiris: the [ \text{\textsuperscript{r}nh sign} ] and the [ w\text{\textsuperscript{s scepter}} ]. Isis: the [ \text{\textsuperscript{r}nh sign} ] and the [ w\text{\textsuperscript{AD} sign} ].</td>
<td>Cuboid body container and conical cover.</td>
<td>the exterior western wall of the naos (H), fourth register, thirteenth scene, Denderah Temple</td>
<td>Roman Period</td>
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<tr>
<td>Scene no. 6</td>
<td>Roman emperor Augustus (27 B.C.- 14 AD)</td>
<td>Osiris Sokar (falcon headed deity, seated position) and Isis Shentayt (seated position)</td>
<td>Augustus: composite crown consisting of the Red Crown of Lower Egypt and the Atef Crown. Osiris Sokar: Atef Crown. Isis Shentayt: Hathouric crown and the hieroglyphic sign of her name.</td>
<td>Osiris: the [ \text{\textsuperscript{r}nh sign} ] and [ w\text{\textsuperscript{s scepter}} ]. Isis: Hathouric crown and the hieroglyphic sign of her name.</td>
<td>Cuboid body container and slope- shaped cover.</td>
<td>exterior western wall of the naos, second register, fourth scene, Temple of Isis at Philae</td>
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<td>Scene no. 7</td>
<td>Roman emperor Tiberius (14 A.D.-37 A.D.)</td>
<td>Osiris (seated position) Isis (seated position) Harendotes (seated falcon headed deity)</td>
<td>Tiberius: the blue crown and the double feather crown. Osiris: Atef Crown. Isis: hathouric crown, with the hieroglyphic sign of her name. Harendotes: (falcon headed man) wearing the Double Crown.</td>
<td>Osiris: [ \text{\textsuperscript{r}nh sign} ] and [ w\text{\textsuperscript{s scepter}} ]. Isis: the [ \text{\textsuperscript{r}nh sign} ] and the [ w\text{\textsuperscript{AD} sign} ]. Harendotes: [ \text{\textsuperscript{r}nh sign} ] and [ w\text{\textsuperscript{s scepter}} ].</td>
<td>Cuboid body container and conical cover.</td>
<td>The second eastern colonnade, hall of Tiberius, south wall, upper register, Temple of Isis at Philae</td>
<td>The Roman Period</td>
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<tr>
<td>Scene no. 8</td>
<td>Roman emperor Tiberius (14 A.D.-37 A.D.)</td>
<td>Osiris, Isis, Harendotus (falcon headed deity) and Thoth of Pnubis</td>
<td>Tiberius: the blue crown and the double feather crown. Osiris: Atef Crown. Isis: hathouric crown, with the hieroglyphic sign of her name. Harendotus: (falcon headed man) wearing the Double Crown.</td>
<td>Osiris: [ \text{\textsuperscript{r}nh sign} ] and [ w\text{\textsuperscript{s scepter}} ]. Isis: the [ \text{\textsuperscript{r}nh sign} ] and the [ w\text{\textsuperscript{AD} sign} ]. Harendotus: [ \text{\textsuperscript{r}nh sign} ] and [ w\text{\textsuperscript{s scepter}} ].</td>
<td>Cuboid body container and conical cover.</td>
<td>wall of western colonnade of Philae temple, upper register 11th scene, Temple of Isis at Philae</td>
<td>Roman Period</td>
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مناظر تقدمية بلح النخيل في المعابد المصرية خلال العصور اليونانية والروماني

سارة السيد كيت

تعتبر مناظر تقدمية بلح النخيل من المناظر الهامة المصورة في المعابد المصرية خلال العصور اليونانية والروماني. ويوجد إحدى عشر مناظراً يصور من خلالهم الملك البطلمي أو الإمبراطور الروماني وهو يقدم البلح إلى الآلهة. وقد أُنتهى تصوير هذه التقدمية في المعابد مع عصر الإمبراطور تراجان. وكانت تقدمية بلح النخيل من التقدمات المقدسة للإله أوريس خلال إحتفالات كهفية، وهذا يشير إلى أن هذا المعبد في أغلب المناظر، وقد أُنتهى تصوير البلح للمعبود في إيزيس بدورة في إعادة تجميع جسد أوريس. وفي أقدم منظر تقدمية بلح النخيل والمصور في معبد أوريس، نجد الملك بطلميوس الرابع وهو يقدم بلح النخيل لكل من أبيس وحورس. وقد صور هارونوتوس وهو يستقبل البلح في منظورين بمعد فيلة. كما صور تحوت بنبويس في منظر وحيد تقدمية البلح في معبد فيلة. وقد صور تحوت وهو يستقبل البلح في معبد الطود. كما صور الإمبراطور أغسطس وهو يقدم البلح لشو وتفنت في معبد القلعة.

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| 10         | كونة بطليموس VII Eurgetes II (169-116 م) | أوريس | كونة بطليموس VII Eurgetes II:
| 11         | أغسطس (27 م-14 م) | أوريس | أغسطس:

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| 9          | معبد | أوريس | كونة بطليموس IV Philopator:
| 10         | معبد | أوريس | كونة بطليموس VII Eurgetes II:
| 11         | معبد | أوريس | أغسطس:

بندقية
Fig. 1. Ptolemy VIII Eurgetes II (169 B.C.-116 B.C.) presenting palm dates to god Osiris, Edfu temple, the exterior western wall of naos, fourth register, second scene

Fig. 2. Ptolemy VIII Eurgetes II (169 B.C.-116 B.C.) presenting palm dates to god Osiris, Edfu temple, the exterior eastern wall of naos, fourth register, second scene
After: Chassinat, É., (1960), tome X, pl. 90.

Fig. 3. The Ptolemaic king (unidentified) presenting palm dates to god Osiris, temple of Denderah, the northern wall of the third eastern chamber (F) (Hall of Sokar), first register, third scene,

Fig. 4. The Ptolemaic king (unidentified) presenting palm dates to god Osiris, temple of Denderah, the southern wall of the third eastern chamber (F) (Hall of Sokar), first register, third scene.
After: Mariette, A., (1870), Tome II, pl. 42a.
Fig. 5. Roman emperor Augustus (27 B.C- 14 AD) presenting palm dates to Osiris and Isis, temple of Denderah, the exterior western wall of the naos (H), fourth register, thirteenth scene

Fig. 6. Roman emperor Augustus (27 B.C- 14 AD) offering palm dates to Osiris and Isis, the temple of Isis of Philae, western exterior wall of the naos, second register, fourth scene

Fig. 7. Roman emperor Tiberius (14 A.D.-37 A.D.) offering palm dates to Osiris, Isis, and Harendotes, the temple of Isis of Philae, the second eastern colonnade, the hall of Tiberius, the south wall, upper register
Fig. 8. Roman emperor Tiberius (14 A.D.-37 A.D.) presenting palm dates to Osiris, Isis, Harendotus and Thoth of Pnubis, the temple of Isis of Philae, the wall of the western colonnade of Philae temple, upper register, 11th scene.


Fig. 9. King Ptolemy IV Philopator (221 B.C-204 B.C) offering palm dates to both Horus and Apis, Edfu temple, the northern wall of the hall of offerings, first register, first scene.


Fig. 10. Ptolemy VIII Eurgetes II (169 B.C.-116 B.C.) offering palm dates to Ptah, Tod temple.


Fig. 11. Roman Emperor Augustus (27 B.C.-14 AD) presenting a jar of palm dates to Shu and Tefnut, in the façade of the central sanctuary, the northern wall, second register, temple of Qal'a.

End Not


(28) In addition, since rebirth was related to fertility, the relationship between palm dates and certain gods especially, Osiris as well as other gods of fertility such as; Min, Bes or Priapus could be easily interpreted; Wallert, I., (1962), p. 110; Cauville, S., (1980), p. 62: For Min-Priapus see; Bonnet, H. (2000). *Reallexikon*, New York de Gruyter, Berlin, p. 464.

Sara El-Sayed Kitat
Sous les Antonins; Recherches numismatiques et historiques

Reprints in which dates were one of the ingredients, their usage in healing bruises. According to Herodotus, belly. Dates were also part of an ophthalmic prescription from Asia. Pliny mentioned several medical medications to enhance fertility. Moreover, dates were involved in making bandages and fumigations for the

...yours, take the efflux which issued from you'


(54) Erman, A. und Grapow, H., (1971), Band II, p. 462, no.1


(63) Chassinat, E., (1968), pp. 292 - 297; Cauville, S., (1980), pp. 47- 54, 63; the beds of Osiris were mainly mould taking the Osirian figure made of wood or pottery. They were filled with Nile mud and plants. In the festivals of Khaoik, The seeds were watered for nine days symbolizing apparently the ninth month of Osiris’ gestation and germination. The beds of Osiris were transported through on a boat that was lightened by three hundred sixty five torches. The voyage of Osiris lasted three years on the waters of the Nile. The boat set sail to the island where the tomb of Osiris was. The old moulded statue was replaced by the new one. This occurred on the thirteenth day of the festival. Finally, on the last day of celebration, the priests raised the sacred djed pillar of Osiris revealing his strength and stability for another year. For further detail see; Clark, R. T. R., (1959) , p. 118; Bonneau, D., (1964). 251; Griffiths, J. G., (2002), p. 306.


(70) It is thought that Osiris originated from god Andjeti — [Greek: βουσϊρις], god of the Busiris, the ninth of Lower Egypt. He was a funerary as well as a fertility deity. His name was well attested in the Pyramid Texts in spell 219 ‘he who is in Andjet, chief of the nomes’. The conical crown of Andjet flanked with two


Rare sources mention the association between goddess Hathour and date palms; Wallert, I., (1962), p. 105; Dümichen, J. (1865). Bauwirkinde der Tempelanlagen von Dendera; in einem der geheimen Corridore im Innern der Tempelmaurer aufgefundener und erläuternd mitgetheilt, J. C. Hinrich'sche Buchhandlung, Leipzig, pl. 6, nr. 91, p. 9.


According to the on-site collation of Fr. Daumas, this depicted the emperor that was identified by Cauville and Daumas to be the Roman emperor Nero (54 AD-64 AD). However, Cauville published the scene in the twelfth volume of Dendara temple. According to the inscribed cartouches, the depicted emperor is Augustus; Cauville, S., (1980), p. 52; Cauville, S. (1997), pp. 279, pl. 170.


Cauville, S., (1980), pp. 54, 61

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It was thought that the ancient god Khenti Menti was a funerary deity whose character was identified with Osiris; Griffiths, J. G., (1982), col. 626.


In Mendes, a city which was closely connected with Busiris the cult center of Osiris, a mixture of wheat, paste, incense were placed inside stone moulds and watered on the twelfth and the twenty-first days of Khoik with water. After that, the whole mixture was placed inside golden moulds of the deity portrayed as a man wearing the White Crown. After being dried with the sun heat, the statue of Osiris as well as his moulds was placed in a boat illuminated with lamps to the tomb of the deity where they all were buried. Furthermore, similar golden moulds of god Sokar were also manufactured in this festival and buried on the last day of Khoik. The two forms of Osiris were illustrated in the first northern chamber of Denderah temple. For further detail see; Mariette, A., (1870). Tome IV, pp. 68-90, pl. 31; Budge, W. E. A., (1911). *Osiris and the Egyptian Resurrection*, vol. 2, Dover Publications, New York, pp. 21-43, plates 39,40; Brovarski, E.,(1984), cols. 1060-1061. See; Lyons, H.G.,(1896). *A Report on the Island and Temples of Philae*, University of Wales, A. E. J. Brill, Leiden, p. 124.


(177) Wallert, I., (1962), pp. 98-99; 1, 3, b.


(181) According to Chr. Thiers, being the main god of the temple of Tod, the presence of Montou would have been more acceptable, integrating with the Osirian nature of this type of offering in Edfu temple. The iconography of Ptah Tatenen appeared in the temple of Tod twice in scene no. 131, 237; Thiers, Ch., (2000), p. 518.


(183) A late papyrus described her struggle with the sun. Thus, she flew to Nubia in the shape of a lioness deity. God Thoth was the one who could convince Tefnut to return back to Egypt again; Wilkinson, R. H., (2005), p. 182.


(185) Among the treasures of Tutankhamon (1336-1327 B.C.), there is an ivory-head rest that represented the shape of the two lions of Shu and Tefnut. Between them, there is a male figure, probably representing the sun, resting the sleeper’s head on his upraised hands; Pinch, G., (2002). *Egyptian Mythology: A Guide to the Gods, Goddesses, and Traditions of Ancient Egypt*, Oxford University Press, London, p. 197; Wilkinson, R. H., (2005), pp. 129-130, 183.

(186) Yesterday and today were depicted in the shape of two identical lions in ancient Egypt. In the 17th chapter of the Book of the Dead, the two lions became identified with Shu and Tefnut. They are depicted seated back to back and supporting the horizon sign and over it the sign of the sky. The right-handed lion is called *sf* which means ‘yesterday’, while the other lion on the left is called *dwAt* ‘to-day’. The accompanying text says; *nw.k sf rḥ kwı ḏwAw*, “I am yesterday, I know to-day”; Faulkner, R. O., (1964), pp. 224, 310; Erman, A. und Grapow, H., (1971), Band IV, p. 113, no. 16; Band V, p. 424, no. 7; Hornung, E. (1979), pp. 60-61, abb. 8a.


(188) Derchain, Ph., (1963), pp. 11-25; Cauville, S., (1980), p. 51; 51-52, 63


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